



Sounds from Mongolian Grasslands

CD collection on Mongolian Epics,
Tales and Legends, Benedictions,
Odes, Folk Performing Arts,
Shamanic and Buddhist Heritage,
Folk Long Songs, Folk Short
Songs, and Storytelling



**Oral Traditions and
Performing Arts
in Mongolia**

Restored analogue sounds on Mongolian
intangible cultural heritage collected since
the 1950s by the Institute of Language and
Literature in Mongolia

Produced in the Mongolia-ICHCAP
Cooperation Project in 2011

ONE

Audio Recordings at the Institute of Language and Literature, Academy of Sciences in Mongolia



Beginning in the 1950s, the Institute of Language and Literature (ILL) at the Academy of Sciences has been sending survey teams one to three times a year to research and gather data on oral literature and local dialects. These activities set the groundwork for officially establishing a new archive with written documents and magnetic audio tapes that could be used for research purposes and be maintained. Along with sending the survey teams, individuals and bearers from the local areas were invited to the institute, and their repertoires were recorded on magnetic tapes.

Since the 1950s, the ILL began strengthening its research and studies on local dialects of the Mongolian language, and consequently the ILL established the relevant database. In 1955, the ILL was provided with the required technical equipment and supplies for audio recordings, and it began systematically researching folk performing arts. In 1961, the phonetics laboratory and the archive of written materials and magnetic tapes were officially established at the ILL. The research materials and reports collected

from the field surveys that were conducted from the 1950s to the 1990s are being kept at the institute. Since 2008, efforts have been made to improve the preservation and maintenance of the materials at the institute, and in 2011, a new unit called the Fund of Songs and Phonetics was established at the ILL.

The superannuated magnetic tapes being kept at the ILL include about 1,200 hours of recordings, including a rich repertoire of epics, folktales, tales accompanied by the *morin khuur* (horsehead fiddle¹), folk songs, benedictions, odes, riddles, proverbs, and oral traditions related to shamanistic rituals, Buddhist rituals, and traditional customs.

Individuals, experts, and scholars who worked at the ILL, including B. Rinchen, A. Luvsandendev, E. Vandui, Kh. Luvsanbaldan, J. Tsoolo, B. Shinekhuu, D. Sanjaijamts, D. Tserensodnom, G. Gantogtokh, D. Ulziibayar, Ts. Shagdarsuren, B. Sumyabaatar, Kh. Sampildendev, and L. Bold, have greatly contributed and played significant roles in establishing the Fund and collecting materials.

Preserved on magnetic tapes are languages and dialects that have gone extinct, have lost their distinctiveness, or have been absorbed into other languages or dialects. This increases the historic and academic value of the data on the magnetic tapes. However, most of the magnetic tapes being kept at the ILL are more than sixty years old, and the expiration date on many tapes has already lapsed. Also, improper storage conditions have caused some tapes to dry out, cling to one another, or fracture. For these reasons, there is a need to restore and digitise the data on these magnetic tapes and to improve storage conditions. Accordingly, since 2008, efforts have been made towards restoring and digitising superannuated magnetic tapes within the internal capability and capacity of the ILL. The lack of training, finance, and proper tools and technical equipment has, nevertheless, created several obstacles and the digitising results have not been very successful. At this crucial state, the ILL has submitted several requests and proposals for financial and technical support to several domestic and foreign entities and organisations.

¹ A traditional two-stringed instrument that its tuning pegs attached to a block that has been carved into the shape of a horse's head.

TWO

Mongolia-ICHCAP Joint Cooperation Project of Safeguarding Intangible Cultural Heritage by Utilising Information Technology



In 2009, the authorities of the ILL introduced a cooperative request to the Foundation for the Protection of Natural and Cultural Heritage (FPNCH), and since then, the two organisations have started to collaborate on the possibilities of restoring and digitising the superannuated magnetic tapes.

Established in 2000, the FPNCH conducts various activities to preserve, study, disseminate, and promote the natural and cultural heritage of Mongolia and the world. The FPNCH is the first Mongolian organisation to be accredited by UNESCO, and it is responsible for providing consultative services to the Intergovernmental Committee of the Convention for the Safeguarding of the Intangible Cultural Heritage.

Accordingly, the FPNCH proposed to the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) to continue the joint project and take measures for restoring and digitising superannuated magnetic tapes and distributing and disseminating the data among the general public. In this regard, ICHCAP, considering the project proposal,

sent a research team to Mongolia to make an onsite evaluation on the current situation, and the decision was made to continue joint activities. According to the above decision, the FPNCH and ICHCAP implemented the Joint Cooperation Project of Safeguarding Intangible Cultural Heritage by Utilising Information Technology from October 2011 to April 2012. Within the framework of the project, the following results were achieved:

- The superannuated ICH-related data in the archives of the ILL was restored and digitised
- The digitised data in the established database was transferred to CDs
- Selected restored and digitalised data was used to produce a set of ten CDs
- The restored and digitised data was used to make an introductory website of ICH

As the main goal of the project, a total of 715 hours of superannuated magnetic tapes including epics, folktales, tales accompanied by the morin khuur, traditional arts, *khuumei*², *chor*³, long and short folk songs, benedictions, odes, riddles, proverbs, and oral traditions related to shamanistic rituals, Buddhist rituals, and traditional customs were restored, digitised, and categorised. This ten-CD set presents selected ICH from the database.

² Khummei comes from *khuumii*, a unique Mongolian singing method in which one singer makes more than two different sounds simultaneously

³ A traditional wind instrument pipe

Epics 1

SERIAL 1

There were more than fifty epics performed by renowned epic tellers, including S. Choisure, B. Avirmed, Sh. Buyan, M. Yadmaa, G. Khainzan, Ts. Zodov, G. Od, T. Purev, R. Lkhagva, Ch. Khartsaga, Dugersuren, Kh. Zambal, R. Duvchinsambu, D. Bat-Ulzii, E. Namilan, B. Gombojav, B. Gurraghaa, and U. Bataa that cover over 136 hours of the restored and digitised recordings.

- 1. Veteran Tsagaan Uvgun, Argil Tsagaan Uvgun**
B. Avirmed (Uriankhai ethnicity) from Duut, Khovd. (1972) 09'51"
- 2. Khuder Mungun Tevne**
S. Choisure (Uriankhai ethnicity) from Duut, Khovd. (1972) 09'23"
- 3. With Wide Bottom, Brown Horse, Khangal Tashaa Khar Kheer Moritoi Khaan Tsergiin Uvgun**
Ts. Zodov (Durvud ethnicity) from Bukhmurun, Uvs. (1980) 09'05"
- 4. Lazy Tsagaan Khaan, Khashin Tsagaan Khaan**
G. Khainzan (Durvud ethnicity) from Ulaangom, Uvs. (1975) 10'37"
- 5. 3-Year-Old Gunan Bodon Khuu, Gurvan Nastai Gunan Bodon Khuu**
G. Od (Khalkha ethnicity) from Erdenebulgan, Khuvsgul. (1972) 08'37"
- 6. Altan Gurgaldai Khaan**
L. Tsermaa (Khalkha ethnicity) from Tariat, Arkhangai. (1977) 09'52"
- 7. Altan Khart Torts**
M. Yadmaa (Torguud ethnicity) from Bulgan, Khovd. (1983) 09'15"

Epics 2

SERIAL 2

- 1. Altain Benediction, Altain Magtaal**
B. Avirmed (Uriankhai ethnicity) from Duut, Khovd. (1972) 16'13"
- 2. Khar Bodon in the Grassland, Taliin Khar Bodon**
B. Avirmed (Uriankhai ethnicity) from Duut, Khovd. (1972) 30'52"

Tales and Legends

SERIAL 3

Tales are an important genre of the oral prose literature of the Mongolians. Tales typically begin with the phrase "Once upon a time, in such-and-such a place, in such-and-such a country." Mongolian tales are symbolic. The most frequent ending is "and they lived happily ever after." The legends are a popular genre of oral prose literature. The real-life legends are always complementary expressions of historical events within folk literature. Historical facts are usually adorned with fanciful magic and metaphoric devices to later become historical legends. Among the restored and digitised data, the tales take up the most recording hours. Within the framework of the project, over two hundred hours of tales and almost fourteen hours of legends were restored and digitised.

- 1. Legend: Khaj Shaman has Swallowed, Khaj Zairan Buud Iduulsen Ni**
B. Sanduijav (59-year-old male) from Rinchenlkhumbe, Khuvsgul. (1979) 02'58"
- 2. Tale: Three Brothers, Akh Duu Gurav**
P. Rolmaa (female, Khalkha ethnicity) from Battsengel, Arkhangai. (1982) 08'34"
- 3. Tale: Buriadiin Grandfather Fell into Water, Buriadiin Uvgun Jivjeene**
B. Garamjav (77-year-old male, Khori buriad ethnicity, Ukhaasaa tribe) from Batshireet, Khentii. (1979) 01'50"
- 4. Tale: Desperado Juuya, Juramgui Juuya**
J. Byambaa (Khalkha ethnicity) from Bulgan, Dornod. (1980) 10'54"
- 5. Tale: Merciful Ezen Khaan, Uglugin Ezen Khaan**
G. Orgoi (51-year-old male, Khalkha ethnicity) from Mandal-Ovoo, Umnugovi. (1982) 07'27"
- 6. Tale: Good and Evil, Sain Sanaat, Muu Sanaat Khoyor**
P. Rolmaa (female, Khalkha ethnicity) from Battsengel, Arkhangai. (1982) 05'35"
- 7. Tale: Ghostly Khaan Shanag, Chutguriin Khaan Shanag**
L. Jambaa (59-year-old male, Khalkha ethnicity) from Sevrei, Umnugovi. (1982) 09'02"
- 8. Tale of Tsaatan ethnic groups: Two Brothers, Akh Duu Khoyor**
G. Shanjim (Darkhad ethnicity) from Ulaan-Uul, Khuvsgul. (1976) 04'29"
- 9. Legend: About Bringing Religion from Avtai Sain Port in Tibet, Avtai Sain Khaan Shashniig Tubduus Avsan Tukhai**
B. Garamjav (77-year-old male, Khori Buriad ethnicity) from Batshireet, Khentii. (1983) 07'21"
- 10. Legend: About Ongiin River, Ongiin Goliin Tukhai**
G. Orgoi (51-year-old male, Khalkha ethnicity) from Mandal-Ovoo, Umnugovi. (1982) 04'10"

- 11. Tale: Cunning Yellow Fox, *Argat Shar Uneg***
Y. Gonchigsuren (male, Khalkha ethnicity) from Bayankhongor. (1979) **03'42"**
- 12. Tale: Adventure Story of a Hunter, *Anchnii Payan***
N. Gavaa (male, Khotgoid ethnicity) from Tsetserleg, Khuvsgul. **07'10"**

Benedictions

SERIAL 4

Mongolian well-wishing is a powerful expression of the miraculous capacity of words. It is one of the genres of Mongolian oral poetry that uses melodies. Briefly, benedictions (well-wishing) propitiate people's future happiness and well-being through skilfully composed and recited poems. There are thousands of benedictions on various subjects. For instance there are benedictions recited while beating the sweat cloth of a saddle, while distilling milk vodka, while celebrating a birth, and while cutting an infant's hair for the first time. Besides ancient benedictions, many contemporary benedictions are being kept at the ILL. These include benedictions for a new ger, weddings, a child's first haircut, endowment practices, mare-milking ceremonies, foal-branding ceremonies, the People's Revolution, and others for the military.

- 1. Jagsaa Blessing Ritual, Old Benediction, *Jagsaa Dallagiin Khuuchnii Yuruul***
N. Gombojav (60-year-old male) from Jargalan, Zavkhan. (1983) **01'43"**
- 2. Blessing Ritual, *Dallagiin Yuruul***
Dembee (Khalkha ethnicity) from Erdenetsoggt, Bayankhongor. (1988) **01'33"**
- 3. Benediction of Geriin⁴, *Geriin Yuruul***
P. Tserendulam (55-year-old female, Khalkha ethnicity) from Bayangol, Uvurkhangai. (1983) **07'47"**
- 4. Benediction of Geriin, *Geriin Yuruul***
S. Meeten (50-year-old male, Durvud ethnicity) from Khyargas, Uvs. (1979) **01'10"**
- 5. Benediction of Geriin, *Geriin Yuruul***
Danai (Durvud ethnicity) from Khyargas, Uvs. (1982) **01'12"**

⁴ A traditional house

- 6. Benediction of Wedding, *Khurimiin Yuruul***
D. Sunгарав (Durvud ethnicity) from Durgun, Khovd. (1981) **03'59"**
- 7. Benediction of Party, *Nariin Yuruul***
S. Chultem (75-year-old male, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975) **01'13"**
- 8. Benediction of Uutsnii⁵, *Uutsnii Yuruul***
G. Khainzan (Durvud ethnicity) from Chandmani, Uvs. (1976) **01'21"**
- 9. Ritual of Cutting Downy Hair of a Baby, *Khuukhdiin Usnii Yuruul***
Sandag (Durvud ethnicity) from Ulaangom, Uvs. (1978) **00'39"**
- 10. Benediction of Bringing Mare's Forth, *Guunii Urs Gargah Yuruul***
G. Orgoi (47-year-old male, Khalkha ethnicity) from Mandal-Ovoo, Umnugovi. (1982) **02'04"**
- 11. Benediction of Bayan Tamgiin, *Bayan Tamgiin Yuruul***
B. Manaljav (49-year-old male, Khalkha ethnicity) from Darkhan, Khentii. (1978) **02'49"**
- 12. Benediction of Branding Cattle to a Foal, *Unaga Tamgalah Yuruul***
B. Manaljav (54-year-old male, Khalkha ethnicity) from Darkhan, Khentii. (1983) **03'59"**
- 13. Benediction of Shepherd, *Malchnii Yuruul***
Ch. Agvaandanzan (Khalkha ethnicity) from Battsengel, Arkhangai. (1982) **03'29"**
- 14. Benediction on the Army, *Tsergiin Tukhai Yuruul***
J. Chalkhaa (67-year-old male, Dariganga ethnicity) from Sainshand, Dornogovi. (1983) **01'13"**
- 15. Benediction for a Young Man who is Steering Camels, *Ilgeeltiin Ezen Temeechin Zaluuchuuddad Zotiulsan Yuruul***
G. Orgoi (47-year-old male, Khalkha ethnicity) from Mandal-Ovoo, Umnugovi. (1982) **04'32"**
- 16. Benediction on Negdelchdiin, *Negdelchdiin Tukhai Yuruul***
D. Sunгарав (male, Durvud ethnicity) from Durgun, Khovd. (1981) **02'09"**
- 17. Benediction of Felt, *Esgiinii Yuruul***
N. Gombojav (60-year-old male) from Jargalan, Zavkhan. **00'15"**

⁵ Traditional food made from the whole body of a boiled lamb that is served during a Mongolian folk holiday

Odes

SERIAL 5

An ode is an expression of noble feelings of some events and it is linked to certain ceremonies. There are many common characteristics among benedictions and odes. People who recite odes can perform them to a very specific tune. Benedictions are rich in expressing future dreams and fantastical thinking. But odes express present events, as well as people's pride, admiration, and enthusiasm. There were just over ten hours of restored and digitised odes.

- 1. Altain Ode, *Altain Magtaal***
D. Sungarav (male, Durvud ethnicity) from Durgun, Khovd. (1981) **03'15"**
- 2. Altan Govin Ode, *Altan Goviin Magtaal***
T. Purvee (41-year-old male, Bayad ethnicity) from Zuungovi, Uvs. (1971) **02'18"**
- 3. Twelve God's Ode, *Arvan Khoyor Jiliin Magtaal***
G. Avirmed (78-year-old male, Bayad ethnicity) from Tarialan, Uvs. (1978) **02'36"**
- 4. Ode by a Foal Bayan Khodoodnii, *Bayan Khodoodnii Daaganii Tsol***
B. Manaljav (54-year-old male, Khalkha ethnicity) from Darkhan, Khentii. (1983) **03'44"**
- 5. Ode by a Horse Bayan Khodoodnii, *Bayan Khodoodnii Morinii Tsol***
B. Manaljav (49-year-old male, Khalkha ethnicity) from Darkhan, Khentii. (1978) **01'39"**
- 6. Ode by Bulnai Sumiin, *Bulnai Sumiin Magtaal***
Zagdragchaa and Tserennadmid from Bulnai, Zavkhan. (1972) **02'32"**
- 7. Buriad Archery Ode, *Buriad Suriin Magtaal***
A. Bazargur (71-year-old male, Buriad ethnicity) from Bayandun, Dornod. (1980) **03'07"**
- 8. Ode of Undur Khukhiin Mountain, *Undur Khukhiin Magtaal***
D. Sungarav (male, Durvud ethnicity) from Durgun, Khovd. (1981) **02'43"**
- 9. Undur Shireetiin Ode, *Undur Shireetiin Magtaal***
Dulmaa and Ochirpurev from Undurshireet, Tuv. (1975) **04'28"**
- 10. Ode of Five Livestocks, *Tavan Khoshuu Maliin Magtaal***
T. Enkhbalsan (37-year-old male, Zakhchin ethnicity) from Mankhan, Khovd. (1977) **02'27"**
- 11. Tursun Hometown Ode, *Tursun Nutgiin Magtaal***
T. Enkhbalsan (37-year-old male, Zakhchin ethnicity) from Mankhan, Khovd. (1977) **01'06"**
- 12. Ode from a Victorious Horse, *Turuu Morinii Tsol***
K. Davaasambuu (46-year-old male, Khalkha ethnicity) from Undurkhaan, Khentii. (1983) **02'41"**
- 13. Ode from a Camel, *Temeenii Tsol***
G. Orgoi (47-year-old male, Khalkha ethnicity) from Mandal-Ovoo, Umnugovi. (1982) **01'35"**

Folk Performing Arts

SERIAL 6

This CD presents a selection of the best, most distinct, and most outstanding works of Mongolian folk performing arts, which acknowledges their contribution to the cultural diversity of humanity.

- 1. Tsagaan Mountain in Avgiin, *Avgiin Tsagaan Uul*, and Ulaan Mountain, *Ulaan Uul (khulsan khuur*⁶)**
B. Banzadnorov (male) from Chandmani-Undur, Khuvsgul. (1981) **01'14"**
- 2. Benediction of Altai Khangai, *Altai Khangai Magtaal (tsuur*⁷)**
P. Chukhaa (60-year-old male, Uriankhai ethnicity) from Duut, Khovd. (1981) **00'49"**
- 3. Chanting of Four Oirdiin Ethnic Groups, *Durvun Oirdiin Uria (morin khuur*⁸ melody)**
S. Darjaa (male, Uriankhai ethnicity) from Duut, Khovd. (1972) **01'17"**
- 4. Duutiin Alia Shar Chamel's Builгаа, *Duutiin Alia Shar Temeenii Builгаа (tsuur)***
P. Chukhaa (60-year-old male, Uriankhai ethnicity) from Duut, Khovd. (1981) **00'43"**
- 5. A Walk of Pony, *Joroo Morinii Yavdal (morin khuur melody)***
S. Nyamaa (50-year-old male, Bayad ethnicity) from Zuungovi, Uvs. (1979) **02'09"**
- 6. *Juurai Gelden*⁹ (*morin khuur melody*)**
D. Nyamaa (42-year-old male, Khoton ethnicity) from Tarialan, Uvs. (1979) **01'06"**
- 7. Zakhchinii's Biyelgeenii¹⁰ Khuria, *Zakhchinii Biyelgeenii Khuria (ike*¹¹ melody)**
D. Bukhchuluun (48-year-old male, Durvud ethnicity) from Mankhan, Khovd. (1975) **02'02"**
- 8. A Walk of a Horse, *Morinii Yavdal (morin khuur melody)***
D. Tserenjigmed (39-year-old male, Khalkha ethnicity) from Nariinteel, Uvurkhangai. (1983) **01'19"**
- 9. A Narrow Log Gate, *Nariin Dunzen Khaalga (morin khuur melody)***
D. Tserenjigmed (39-year-old male, Khalkha ethnicity) from Nariinteel, Uvurkhangai. (1983) **00'53"**

⁶ A Jew's harp made of bamboo

⁷ A traditional woodwind instrument

⁸ A traditional folk instrument on which a head of horse is carved (horsehead fiddle)

⁹ Local folk song

¹⁰ A traditional dance specifically using shoulder and arm joints

¹¹ A rubbed string instrument that is similar to morin khuur and used in the west coast

10. Sagsain River, <i>Sagsain Gol (tsuur)</i> P. Chukhaa (60-year-old male, Uriankhai ethnicity) from Duut, Khovd. (1981)	00'46"
11. <i>Sayag Bor, Cool and Beautiful Khangai, Seruun Saikhan Khangai, and Tsombon Tuuraitai Khuren (limbe¹² performed with the nose)</i> B. Jargal (65-year-old male, Uzemchin ethnicity) from Erdene-Tsagaan, Sukhbaatar. (1974)	04'20"
12. A Running Yellow Camel, <i>Uulgan Shariin Teshee, A Walk of Pony, Jonongiin Yavdal, and Crying of a Deer, Bukhiin Uramdalt (khulsan khuur)</i> N. Gombodash (male, Khalkha ethnicity) from Saikhandulaan, Dundgovi. (1983)	02'09"
13. A Foal of Khotgoidin¹³, <i>Khotgoidiin Unaga (tovshuur¹⁴)</i>, Black Horse Gunan, <i>Gunan Khar (nyasluur¹⁵)</i>, and a Blue Mountain, <i>Tsenkherlen Kharagdakh Uul (tsokhiluur¹⁶)</i> S. Ganzorig (27-year-old male) from Urgamal, Zavkhan. (1983)	02'07"
14. A Swift Horse, <i>Khurdan Morinii Khatiraa (khulsan khuur and tumor khuur¹⁷)</i> N. Gombodash (male, Khalkha ethnicity) from Saikhandulaan, Dyundgovi. (1983)	00'49"
15. Running Water in Egiin River, <i>Egiin Goliin Usnii Ursgal, and a Walk of a Camel, Temeenii Yavdal (morin khuur melody)</i> Elder Ishgen from the Nairamdal District, Ulaanbaatar. (1983)	02'10"

¹² A traditional flute for playing short benedictions

¹³ The name of a tribe

¹⁴ A traditional folk lute

¹⁵ A traditional instrument played with fingernails

¹⁶ A traditional percussion instrument

¹⁷ A Jew's harp made of iron

Shamanic and Buddhist Heritage

SERIAL 7

This CD presents a selection from shamanic and Buddhist religious oral expressions, including recitation of shamanic verses and Buddhist services.

1. Dance Music of Dayan Deerkhiin, <i>Dayan Deerkhiin Duudlaga</i> Shaman Dorj (78-year-old male, Darkhad ethnicity) from Tsagaan-Uur, Khuvsgul. (1985)	07'48"
2. Dance Music of Buyan Khishing Dallah, <i>Buyan Khishig Dallah Tamlaga</i> S. Ayush (63-year-old female, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975)	03'29"
3. Dance Music of Khuren Ongonii, <i>Khuren Ongonii Tamlaga</i> S. Ayush (63-year-old female, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975)	01'58"
4. Dance Music of Shaman, <i>Buugiin Tamlaga</i> D. Purev (58-year-old female, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975)	01'22"
5. Khar Ongodiin Dance Music of Shaman, <i>Buugiin Khar Ongodiin Duudlaga</i> S. Chultem (75-year-old male, Uriankhai ethnicity) from Tsengel, Bayan-Ulgii. (1975)	00'33"
6. Dance Music of Khariin Zugiin, <i>Khariin Zugiin Buugiin Duudlaga</i> N. Gavaa (66-year-old male, Khotgoid ethnicity) from Tsetserleg, Khuvsgul. (1972)	00'36"
7. Dance Music of Chandaganii, <i>Chandaganii Tamlaga</i> S. Ayush (63-year-old female, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975)	03'23"
8. Setrin Dance Music of Khukh Morinii, <i>Khukh Morinii Setriin Tamlaga</i> S. Ayush (63-year-old female, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975)	01'20"
9. Dance Music of Khar Serkh Seterlej Avsan Ongod, <i>Khar Serkh Seterlej Avsan Ongod Duudakh Tamlaga</i> S. Ayush (63-year-old female, Tuva ethnicity) from Tsengel, Bayan-Ulgii. (1975)	02'29"
10. Manich Chanting, <i>Maaniin Aya</i> B. Dahsaa (70-year-old male, Khalkha ethnicity) from Tsetse-Uul, Zavkhan. (1981)	01'43"
11. Manich Chanting Hymn, <i>Maani Khuguukh Aya</i> B. Dahsaa (70-year-old male, Khalkha ethnicity) from Tsetse-Uul, Zavkhan. (1981)	00'41"
12. Manich Sutra Chanting, <i>Maaniin Unshlaga</i> N. Tseveenregzen (52-year-old female, Khalkha ethnicity) from Undurshgireet, Tuv. (1969)	02'12"
13. Pelden of Namnan Gambiin, <i>Namnan Gambiin Pelden (Mongolian sutra chanting)</i> Y. Jamba (75-year-old male, Khalkha ethnicity) from Delgerkhaan, Tuv. (1969)	05'04"

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| <p>14. Tibetan Buddhist Scripture Chanting, <i>Tuvd Nom Yagnaj Unshikh</i>
Chimeddambaa (60-year-old male, Khalkha ethnicity) from Undurshireet, Tuv. (1969)</p> | <p>01'52"</p> |
| <p>15. Sutra Chantings in Buddhist Scripture, <i>Shashnii Nomiin Unshlaguud</i>
(a part from a Buddhist religious service)</p> | <p>10'27"</p> |

Folk Long Songs

SERIAL 8

Mongolian folk songs are divided in three different categories, such as long songs, short songs and the authors' songs. Folk songs are shorter than other forms of expressions with average durations of one to five minutes, but there is a high volume of them. Thus, restoring, categorising, and digitising folk songs were the most time-consuming tasks compared to others. Within the framework of the project, just under forty-eight hours of songs were restored and digitised.

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| <p>1. A Slender and Beautiful Brown Horse, <i>Nariin Saikhan Kheer</i>
A. Nansan (male, Khalkha ethnicity) from Songino, Zavkhan. (1981)</p> | <p>02'42"</p> |
| <p>2. A Fast Light Reddish Brown Swift Horse, <i>Argamag Khurdan Sharga</i>
J. Jugder (female, Khalkha ethnicity) from Telmen, Zavkhan. (1981)</p> | <p>02'24"</p> |
| <p>3. Greatness of Sanctity, <i>Bogdiin Undur</i>
G. Purev and A. Nansal (male, Khalkha ethnicity) from Songino, Zavkhan. (1981)</p> | <p>02'31"</p> |
| <p>4. Four Seasons, <i>Durvun Tsag</i>
D. Tserensonom (42-year-old male, Khalkha ethnicity) from Tsagaan-Ovoo, Dundgovi.</p> | <p>02'15"</p> |
| <p>5. Joroo of a Pony, <i>Joroonii Joroo</i>
T. Bujmaa (56-year-old female, Khalkha ethnicity) from Undurkhaan, Khentii. (1983)</p> | <p>02'38"</p> |
| <p>6. Namgar Namgar Wind, <i>Namgar Namgar Sakhi</i>
N. Baljir (female, Khalkha ethnicity) from Telmen, Zavkhan. (1981)</p> | <p>01'50"</p> |
| <p>7. Songinotiin Lodge, <i>Songinotiin Shil</i>
Degdtseren from Nariinteel, Uvurkhangai. (1983)</p> | <p>01'02"</p> |
| <p>8. Setert Baakhan Sharga
Z. Tsend-Ayush (31-year-old male, Bayad ethnicity) Khyargas, Uvs. (1978)</p> | <p>01'09"</p> |

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|---|----------------------|
| <p>9. A Shadow in a Grassland, <i>Taliin Baraa</i>
K. Khandsuren (female, Khalkha ethnicity) from Khaikhandulaan, Uvurkhangai. (1970)</p> | <p>01'52"</p> |
| <p>10. A Big Red River, <i>Ulaahan Murungiin Us</i>
B. Lkhasuren (49-year-old male, Khalkha ethnicity) from Must, Khovd. (1980)</p> | <p>01'13"</p> |
| <p>11. A Shadow in a Vast Grassland Looks Like Wind, <i>Uulen Met Kharagdagch Undur Khangain Baraa</i>
Z. Tsend-Ayush (31-year-old male, Bayad ethnicity) from Khyargas, Uvs. (1978)</p> | <p>01'49"</p> |
| <p>12. Kherlengiin's Bariya, <i>Kherlengiin Bariya</i>
G. Dorj (69-year-old male, Khalkha ethnicity) from Jargaltkhaan, Khentii. (1974)</p> | <p>01'54"</p> |
| <p>13. Zebra Kheer, <i>Kheer Khaltar Mori</i>
G. Dolgorsuren (58-year-old female) from Jargaltkhaan, Khentii. (1974)</p> | <p>02'45"</p> |
| <p>14. Light Reddish Brown Swift Tsevtsger Horse, <i>Tsevtsger Khurdan Sharga</i>
P. Dorj (42-year-old male, Khalkha ethnicity) from Bayanjargalan, Tuv. (1969)</p> | <p>01'35"</p> |
| <p>15. Er Bor Khartsaga
G. Dulamjav (71-year-old female) from Erdenesant, Tuv. (1979)</p> | <p>04'01"</p> |
| <p>16. Pampered Brown Horse, <i>Erkh Zeerd Mori</i>
B. Tseveen (68-year-old male, Bayad ethnicity) from Zuungovi, Uvs. (1987)</p> | <p>01'33"</p> |
| <p>17. Avraliin Deed
D. Batbold and B. Simpor (male, Khalkha ethnicity) from Telmen, Zavkhan. (1981)</p> | <p>02'23"</p> |
| <p>18. Bayantsagaan Hometown, <i>Bayantsagaan Nutag</i>
Z. Tsend-Ayush (31-year-old male, Bayad ethnicity) from Khyargas, Uvs. (1978)</p> | <p>01'16"</p> |
| <p>19. Hometown Song from Two Khangain, <i>Khoyor Khangain Nutag Duu</i>
S. Tserendoo (58-year-old male, Khalkha ethnicity) from Urgamal, Zavkhan. (1979)</p> | <p>01'32"</p> |

Folk Short Songs

SERIAL 9

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| <p>1. Great Tsogt, <i>Undur Tsogt</i>
G. Davaajii (male, Darkhad ethnicity) from Ulaan-Uul, Khuvsgul. (1985)</p> | <p>00'31"</p> |
| <p>2. Get Married, Be Happy, <i>Khurimaa Kheeged Jargaya</i>
T. Duujaa (female, Darkhad ethnicity) from Rinchenikhumbé, Khuvsgul. (1975)</p> | <p>00'28"</p> |

3. Khotgoidiin Foal, <i>Khotgoidiin Unaga</i> U. Munkhbat (38-year-old male, Khalkha ethnicity) from Numrug, Zavkhan. (1970)	05'36"
4. Flutter Snow in Taigiin, <i>Taigiin Tsasand Sargia Yu</i> L. Norov (61-year-old female, Darkhad ethnicity) from Rinchenlkhumbe, Khuvsgul. (1980)	00'42"
5. <i>Buguitai Khaftar</i> (song of Bayad ethnic groups) Z. Tsend-Ayush (31-year-old male, Bayad ethnicity) from Khyargas, Uvs. (1978)	01'21"
6. Calm and Gentle Wind, <i>Budarmaar Budartmaar Salkhi</i> R. Lkhamjav (31-year-old female, Khotgoid ethnicity) from Tsagaan-Uul, Khuvsgul. (1980)	01'26"
7. Peppermint, <i>Gaatai Chikher</i> D. Bukhchuluun (48-year-old male, Durvud ethnicity) from Mankhan, Khovd. (1975)	01'04"
8. <i>Deltai Tsenkher</i> R. Lkhamjav (31-year-old female, Khotgoid ethnicity) from Tsagaan-Uul, Khuvsgul. (1980)	01'15"
9. <i>Nulgarmaa</i> B. Tsagaankhad (39-year-old male, Uzemchin ethnicity) from Luus, Dundgovi. (1970)	03'59"
10. <i>Toostoi Tolgoiin Yoroold</i> L. Norov (61-year-old female, Darkhad ethnicity) from Rinchenlkhumbe, Khuvsgul. (1980)	00'28"
11. <i>Toosoороо Shuursan Tovog</i> G. Dorj (47-year-old male, Darkhad ethnicity) from Bayanzurkh, Khuvsgul. (1985)	01'30"
12. <i>Khanitai Bolokh Sanaatai</i> (humorous song) A group of girls from Bayanzurkh, Khuvsgul. (1985)	01'13"
13. <i>Khazaar Zuuzai</i> S. Lamjav (62-year-old male, Darkhad ethnicity) from Ulaan-Uul, Khuvsgul. (1980)	01'25"
14. <i>Kugshchuul Golduu Zon</i> L. Norov (61-year-old female, Darkhad ethnicity) from Rinchenlkhumbe, Khuvsgul. (1980)	00'59"
15. What Should I Do? <i>Yagadgiin Bolov Uu</i> (Bayad song) Kh. Bat-Ulzii (42-year-old male) from Zuungovi, Uvs. (1980)	00'53"
16. <i>Agariin Gurvan Suljee</i> S. Darisuren (35-year-old female, Khotgoid ethnicity) from Tsagaan-Ovoo, Khuvsgul. (1980)	00'48"
17. Songs from Nirgelgiin, <i>Nirgelgiin Duunuud</i> M. Dulmaa (60-year-old female, Buriad ethnicity) and M. Jigmed (57-year-old female, Buriad ethnicity) from Tsagaan-Ovoo, Dornod. (1981)	03'07"
18. Song of Uutsiin, <i>Uutsiin Duu</i> (part) S. Nyam (78-year-old female, Buriad ethnicity) from Bayandun, Dornod. (1978)	10'04"

19. The Sun Like Pure Gold, <i>Altan Shar Nar</i> (ring song) M. Dulmaa (60-year-old female, Buriad ethnicity) and M. Jigmed (57-year-old female, Buriad ethnicity) from Tsagaan-Ovoo, Dornod. (1981)	01'10"
20. <i>Ongoo Bolov Uu Yagaa Bol</i> G. Dorj (43-year-old male, Darkhad ethnicity) from Bayanzurkh, Khuvsgul. (1980)	00'25"
21. A Light Pink Flower that Doesn't Bloom in a Valley, <i>Khooloid Urgadaggui Khondon Yagaan Tsetseg</i> N. Baljir (62-year-old female, Khalkha ethnicity) from Telmen, Zavkhan. (1981)	01'03"

Storytelling

SERIAL 10

Storytelling is an oral expression that recalls phenomenal events that occurred in society or human lives. The stories, which are expressed artistically, have a certain level of interest and are unique. The storyteller is an individual who has seen that special event or has heard of the events from other person who knows the event very well. Besides storytelling, this category includes materials of local dialects, folk talks of traditional rituals and customs, and the remembrances. The category of storytelling covers over fifty hours of recordings.

1. Customs and Manners for Performing Epics B. Avirmed (44-year-old male, Uriankhai ethnicity) from Duut, Khovd. (1975)	09'47"
2. Propose Ritual of Buriads, <i>Buriad Ber Guikh Deg Yos</i> D. Togoo (64-year-old male, Buriad ethnicity) from Tsagaan-Ovoo, Dornod. (1981)	17'42"
3. A Hunter, About Dreams, <i>An Khiikhhk, Agirakh, Zuud Manakh Tukhai</i> J. Talukhai (56-year-old male, Uriankhai ethnicity) from Altantsugts, Bayan-Ulgii. (1977)	06'14"
4. About Tooroi Bandi G. Gunaasuren (male, Khalkha ethnicity) from Bayandelger, Sukhbaatar. (1974)	05'02"
5. About the Name of Sartuul N. Baatar (51-year-old male, Sartuul ethnicity) from Tudevtei, Zavkhan. (1979)	03'42"
6. About Epic Performers Parchinand and Burdukov Z. Lkhasuren (77-year-old female, Bayad ethnicity) from Khyargasv Uvs. (1974)	05'44"
7. About Beating up the Mayor of Uliastai K. Naran (72-year-old male, Khalkha ethnicity) from Tudevtei, Zavkhan. (1979)	14'08"

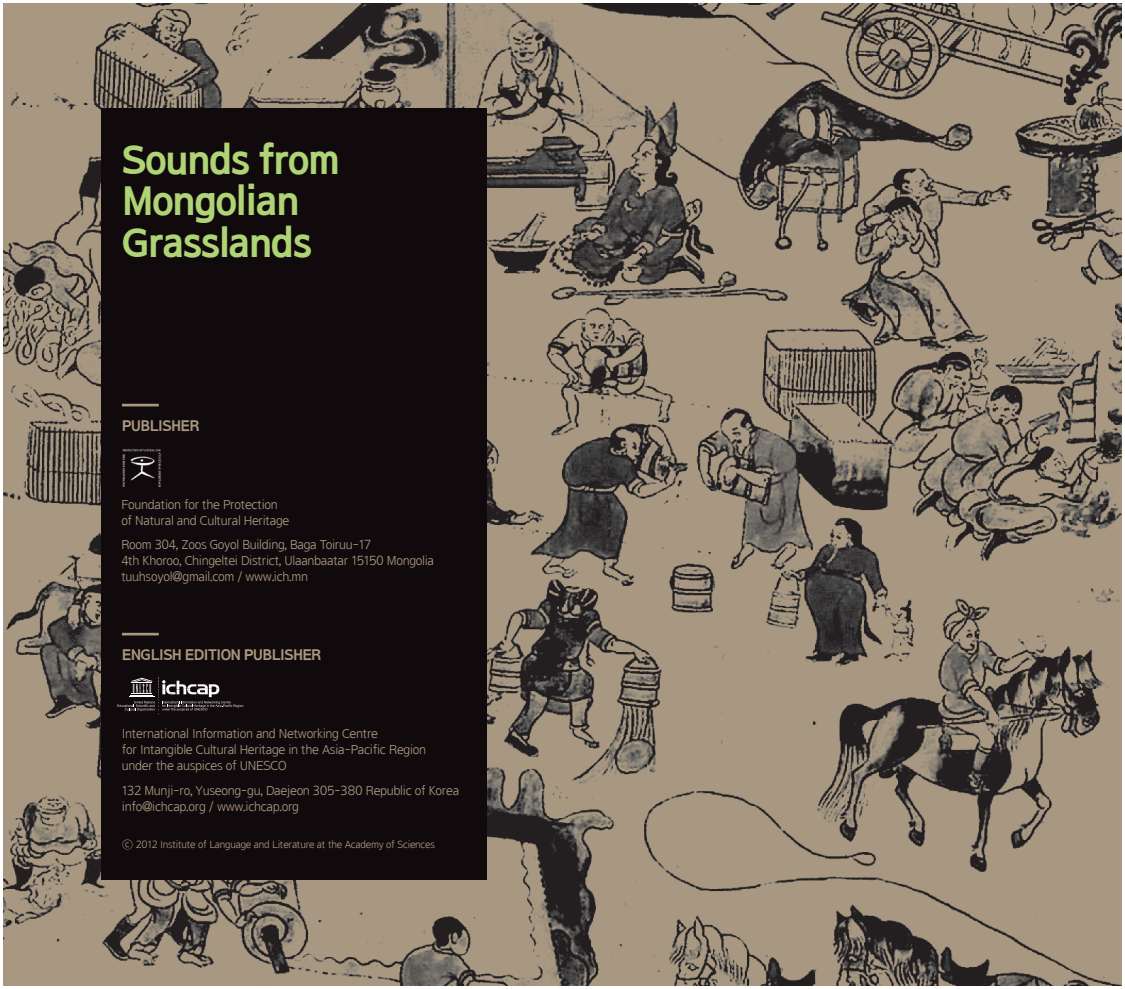
THREE Appreciation



Project Team in Mongolia

The FPNCH, with financial support and cooperation of ICHCAP, has implemented the Joint Cooperation Project of Safeguarding Intangible Cultural Heritage by Utilising Information Technology, which aimed to restore and digitise superannuated magnetic tapes being kept at the ILL, Academy of Sciences. The project was implemented between October 2011 and April 2012. As a result, 715 hours of magnetic tape recordings were successfully restored and digitised. Besides categorising and establishing a database with the digitised recordings, ten-CD box sets were produced using selected data recordings from the database and distributed to the general public. The creation and distribution of the audio CDs is valuable for researchers and scholars who use the recordings for research and study.

A sincere appreciation and the greatest merits go to the following individuals who greatly contributed to safeguarding and revitalising the incomparable cultural heritage, which is a real treasure, even more valuable than gold. We would like to thank the staff of ICHCAP; from the FPNCH, N. Urtnasan, President, A. Altantuya, Manager, Sh. Nomindari, Project Officer; from the ILL, B. Tumurtogoo, Director and Academician and L. Bold, Academician, who both greatly supported the project; individuals who executed the restoration and digitisation, including D. Borolzoi and J. Ganbaatar from the ILL and D. Buyantogtokh, the Specialist from the FPNCH; engineers from Mongolian National Radio who were responsible for resolving technical issues; Dr J. Tsooloo, Dr B. Katuu, Dr T. Bayasgalan, A. Alimaa, and S. Yundenbat who greatly supported and contributed in monitoring and evaluating the progress and the completion of the project; D. Batsaikhan, an engineer from Mongolian National Public Radio who was responsible for installing and facilitating technical equipment; the professionals and specialists of Tsagaan Lavai Studio and the Mogjoohon Studio, who created and produced the CD box sets; U. Sainbayar a specialist from the Center of Cultural Heritage who was responsible for creating the website; and the Mongolian State Culture and Arts Committee and the Cultural Heritage Administration of Korea who both supported and contributed to the project from the beginning.



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