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### 1.0 SUMMARY

In the summer of 2002 our recording expedition visited the republic of Altai in south Siberia to map the ethno-musical landscape.

We found three musical traditions co-existing: indigenous Altaian, Russian and Kazak. While care must be taken with these generalisations, in general the Kazaks were found mainly in the south of Altai around the town of Koch Agash. The Altaians are found throughout Altai and also to a lesser extent in adjacent southern Siberia. Russians are also found in all parts of Altai.

Altaian music is characterised by 'throat-singing' and the use of several instruments. These are the Jews harp, the two-stringed guitar like *Topshuur*, the *Ikili* (single stringed fiddle, played Cello like with a bow), *Shor* (pan-pipe) and *Teadagan* (stringed box-like zither). There is also a traditional shamanic drum. Musicians typically sing or play traditional music alone. There is a tradition of saga sing-telling where the male singer sits, plays the Topshuur, and throat sings for extended periods of time. There is also a tradition of female group singing associated with greetings and weddings. More detail is provided later.

Kazak music was characterised by singing in a minor key accompanied by the two-string guitar like *dombra*. Typically singers sing alone or in pairs.

Russian music was characterised by the use of accordions, whistles, wooden clackers, guitars or balalaikas to accompany a group of singers. Frequently the singing would take the form of a soloist singing against a group chorus.

There was also much evidence of modern influences such as the use of electronic keyboards and singing karaoke style to electronically produced music.

We recorded at three festivals: at Irbizek, Koch Agash and the biennial Eloin festival. We also recorded in several domestic situations. Additionally, two hours of material were copied from the Altai Radio archive in Gorni-Altysk. Approximately ten hours of recordings in all were placed with the National Sound Archive at the British Library in London, UK.

Some of recorded songs were translated into Russian and English in Gorni-Altysk (see section 6). Extracts from the recordings were used in a radio programme about Altaian music broadcast on the BBC World Service as part of the Music Review series, on 16.11.02. A number of short articles about the expedition and its findings have been published and others are in preparation.

We would like to thank Yevgania, Elena, Chagat, Erkeley and the many other people in Altai who helped us. We would also like to thank Derek, Jenny, Radek, Janet and Keith in the UK and our sponsors: the BBC, the British Library, the Gilchrist Educational Trust, Imperial College Expedition Board, Lifesystems, the Royal Geographic Society, Silva, and The Gordon Foundation.

## 1. EXPEDITION AIMS

Our expedition emerged from a visit to south Altai in the summer of 2001. Recording indigenous music and stories is an opportunity for learning more about a society because 'music is perhaps the easiest and least obtrusive way of entering into relationships with people' (Nancy Lindisfarne, SOAS).'

Good local contacts made the logistics of travel to and within this remote area possible and as the technical and academic skills of our team included anthropology and sound recording an ethnomusicology expedition was a possibility. Additionally, as far as we were aware, there had been no western ethno-musical expedition in Altai before ours.

Our original aims were set down in our applications for funding as follows:

To map the ethno-musical landscape of South Altai, an area where two cultures, Islam and Buddhism, met and mingled with the indigenous animist Altaian culture.

The expedition aims to record locally produced music and oral literature, and by observing and interviewing willing individuals, to build up a profile of the role that music plays in the lives of Altaian people.

The specific skills of the expedition team will be applied to meet research and cultural objectives that will benefit both the host community and the visitors. These are:

- To increase our knowledge and appreciation of the music indigenous to the area, and to raise awareness amongst the people of the region of the value placed on their culture.
- To develop mutually beneficial cross-cultural relationships between individuals and institutions.
- To production a lasting record of these encounters in a variety of forms, some of which may be of commercial value to all parties.

By recording indigenous music we hoped to answer these questions:

- What music and oral literature is there? Who plays/says it, where, when and why?
- What are the similarities and differences between the music of the local Altai and Kazak people?
- What evidence (if any) is there for local cross-cultural musical hybridisation?
- What music is available to local communities from radio, TV and recordings?
- What instruments are used, and from where are they obtained?

We broadened out these aims into a Research programme, an explanation about how we expected to meet these aims. These were:

- What music and oral literature is there? Who plays/says it, where, when and why?

- What are the similarities and differences between the music of the local Altai and Kazak people?
- What evidence (if any) is there for local cross-cultural musical hybridisation?
- What music is available to local communities from radio, TV and recordings?
- What instruments are used, and from where are they obtained?

Opportunities for recording will be stimulated by coverage of our expedition in local media. Our Russian counterpart will also write to the mayors and teachers of the villages we intend to visit, explaining the purpose of our expedition.

Our counterpart will provide us with background information about the Altai and Kazak cultures: specifically, we will learn where and when public music is likely to be performed, e.g. weddings, funerals and festivals, and the nature of private music, e.g. a parents lullaby.

We will attend and record the national festival in early July, at which different ethnic groups gather, and where traditional and other music is played. We will also employ professional and semi-professional musicians for recording sessions in the capital of the region, Gorno-Altysk.

Sound recordings will be produced on DAT or mini-disc (as per the requirements of the British National Sound Archive), and will follow the Archive's ethical guidelines. Musicians will be paid good local rates of pay, and will be asked to sign release forms. Permissions may also be recorded. The release forms will list proposed uses of the material. The musicians' right to restrict the further use of their material will be respected. 50% of any money earned by the expedition from music will be returned either to the individual musician, musical group, or recognised community association (whichever is appropriate).

After this we will leave for the far south of the country. Here we will meet with available local contacts (teachers, mayors) to be guided in our search for music and oral literacy.

The rate of travel on our proposed route will depend on the quality and quantity of recording opportunities. At all times we will explain what we are doing and why. The women and men in the team will separate to engage with local men and women when there are gender-defined activities. The route of the trip will take the team through both Kazak and Altai villages in the south. This will allow us to map the ethno-musical landscape of the region.

Observation and semi-structured interviewing will enable us to explore the specific questions of what sort of music and oral literature exists in the Altai Region. The structure of the interviews will be designed to provide all of the information categories requested by the British Sound Archive (details in appendix). Information will be entered into bilingual prepared record sheets at the point of recording. Translations of lyrics will be made when possible. Time is allocated for additional translation work at the end of the expedition. We will survey the outside music available to communities, use of recorded music, radio and TV.

Copies of all recorded material will be given to a suitable local organisation that can best provide public access. This may be the local college or the local radio and TV station. Copies will also be placed with the Russian, and Romanian national archives. Original recordings will be placed with the British National Archive. Please see section 29 for additional outputs.

The extent to which we managed to meet our aims and fulfilled our research programme will become apparent during the rest of this report and are discussed in section five.

## **2. EXPEDITION DIARY**

This section gives an overview of the expedition route and activities. Fuller descriptions of the music, costumes and scenery appear later.

### **3.1. Week 1: Gorno-Altysk Musicians and the Radio Archive (85°55', 51°55')**

- Travel to Novosibirsk, Siberia via Moscow by air.
- Travel by bus from Novosibirsk to Gorno-Altysk via Bisq. Travel within Gorni by local bus.

Gorno-Altysk is a town of about 50,000 people in the North of Altai. It is the regional capital and houses the local government, university and the joint TV and Radio station. This is where our partner Chagat Almashev and his assistant Elena Astakova are based and is the transport hub for the region. Consequently we made it our base. We rented an apartment in Gorni-Altysk for the duration of the expedition. This was used intermittently as we travelled back and forth.

Elena introduced us to Yevgania Aildasheva who was to be our translator. We translated our 'permission' forms into Russian and began work.

We copied a selection of 25 tracks of primarily Altaian music from archive material held on the Radio/TV station computer to CD. This selection was chosen with the help of Inga Belekova, a TV producer at Gorno-Altysk TV. We asked for the selection to be representative of traditional Altaian music. These 25 tracks were selected from around 200 tracks stored on a computer hard drive. These are in turn are just a selection taken from a large archive of music on reel to reel tape which has recordings dating from the 1950's when the radio station was established. The recordings selected were uniformly of a high sound quality. Inga Belekova also gave us feedback on our own recordings at a later date.

The information about these recordings is held on a card index system and in a separate written record. Because of this, the information was not easily correlated, and consequently we were only able to establish the name of the music and the name of the performer. We paid to have the songs translated from Altaian into Russian and English. This was possible for 23 of the 25 songs. However, two of the songs were in Teleget, a

related but different language used by a people neighbouring north Altai. Our translator was unable to translate these songs.

In this first week at Gorni-Altysk, Chagat Almashev also organised introductions and meetings with throat singers as well as the leader of a traditional music choir, Sergey Nikiforov. They agreed to our recording their performances at the upcoming Eloin festival. They also answered some general questions about the music scene in Altai. I felt their responses were slightly guarded initially as they were unsure about our status and what we wanted. However, this initial reserve soon melted and we were invited to record whatever we wished, and were also given invitations too join them when they were playing informally at the festival 'by the fireside'. We were also invited out for meals.

### **3.2. Week 2: Irbizek festival, near Yabogan village, east of Ust Kan (85°05', 50°55')**

- Travel by local bus from Gorno-Altysk to Yabogan, Ust Kan.

We travelled to the West of Altai for the weekend festival near Yabogan. This celebrated the 200th year anniversary of an Altaian hero, Irbizek. The festival site was the centre of a wide upland grassy plain next to a small rocky mound (an old volcanic plug). This grass-covered outcrop of rock formed an ideal place to sit and watch the stage that was placed slightly in front of it. The horse racing circuit was mown in the long grass behind the rock so the audience had only to get up and cross to the other side of the rock to see the races.

The festival was opened on Friday evening by horsemen riding up the hill carrying a flaming brand and lighting a beacon. The festival was attended by a variety of local and central governmental dignitaries including Yevgenia's father. On Saturday, these dignitaries stood behind a wooden façade halfway up the hill that overlooked the stage. During the opening ceremonies on Saturday they walked down to the stage and made speeches. The opening ceremonies also starred the Altaian female singer, Dergelei (Дергеlei) Matasheeba.

The festival commenced Friday evening and finished late Saturday afternoon. During this time there were approximately 10 hours of music and dance shown on the single stage. There was also wrestling, stone-lifting and horse racing. In addition to recording material from the stage, a few performers were recorded separately. We also interviewed a musical instrument maker selling his instruments at the festival, and a local music producer selling audio-tapes of Altaian singers.

We recorded approximately 3 hours of uncut material. Most of this contains a high level of background noise from the crowd and the generator powering the PA system. The information associated with this material increased during the weekend as we started to get into a rhythm of working with our equipment, our translator Yevgenia, and catching performers after they had performed.

**3.3. Week 3: Recordings from Ongudie villages, central Altai: Kulada (85°50, 50°40') and Karakol (85°55', 50°49')**

- Travel by minibus

Ongudie is the name of a town and region (rayan) with a high proportion of Altaians. We spent two days recording people here. The arrangements were made through a local UNEP co-ordinator, Daniel. Unfortunately a respected man had died the night before we were to visit the first village. As a consequence, nobody was able to sing for us. Although our guide attempted to make new arrangements at another nearby village, only one person could sing for us. Consequently we recorded only four singers. These were all old women and we were told later by the ex culture minister and music teacher, Konchev Vladimir Egorovitch, that these recordings are 'archaic Altaian songs'. We recorded approximately one hour of uncut material.

**3.4. Week 4: Recordings from Kosh Agash villages, south-east Altai (88°50', 49°55')**

- Travel by minibus, foot, horse and jeep.

Kosh Agash is the name of the principal town and south-eastern rayon bordering Mongolia, China and Kazakhstan. The majority of the population speak Kazak. We recorded at the 'house of friendship' in Kosh Agash. Here we heard Dombra playing and singing by four singers.

Next we recorded three old ladies and a male Dombra player accompanying them, at a cultural centre in a nearby village, Jana Aul (Жана-Аул), about 5 kilometres to the south and east of Kosh Agash on the M52 road to Mongolia. This led to us being invited back to the home of the Dombra player of the group in Jana Aul, in the home of the IMAMADIEV family (Имамәдиев) in Tebeler village (Тәбелер), just outside Kosh Agash.

Lastly we recorded at the festival held in Kosh Agash itself. We recorded mainly Kazak music of individuals or small groups singing while accompanied by a Dombra, the Kazak stringed instrument. According to Konchev Egorovitch, Kazak music within Altai may be distinct from Kazak music in Kazakhstan.

While some individuals performed music from different musical and cultural traditions, these seem to live side by side, rather than to mingle. We heard and saw more evidence for the fusion of traditional and modern music with electronic keyboards and karaoke machines being used for example. We recorded about two hours of uncut material.

We left Kosh Agash for a trip into the mountains via Kyzlmany (88°07', 49°59'). We reached as far as 87°30', 49°55'.



**3.5. Week 5: Recording at Eloin Festival, near Chemal, north central Altai (86°00', 51°26')**

- Travel from Kosh Agash to Eloin by minibus

The regional festival, Eloin, took place on the banks of the river Katyun in Chemal Rayon. A biennial festival, Eloin attracted approximately 70,000 (local police estimates) mainly Altaian and Russian people with a handful of European tourists and non-Russian film-crews.

We recorded music throughout the weekend from all three stages, but concentrated on performed traditional music rather than the 'modern' music played from the main stage on Saturday night. We also recorded some singing groups off stage, especially on Sunday morning and early afternoon, when groups were preparing to leave and there were no more public performances. Music often formed part of theatrical performances and prize-giving ceremonies. The games started with a dramatic historical re-enactment, with warriors on horseback galloping around one of the smaller stages. People on stage declaimed a story, and synthesised music provided musical emotional colour. We recorded about four hours of uncut material.

**3.6. Week 6: Recordings from Gorno-Altysk (85°55', 51°55')**

- Travel by bus

In the last week we recorded boys of the Gorni music school who performed a concert demonstrating their use of the traditional Altaian instruments. These were the *Komus* (Jews Harp), *Topshuur* (two stringed guitar), *Ikili* (single stringed fiddle, played Cello like with a bow), *Shor* (pan-pipe) and *Teadagan* (stringed box-like zither). Some of the boys throat-sang.

During this week we also began to process our recordings; played recordings to the producer Inga Belekova and the music teacher Konchev Egorovitch for their comments. We also made a CD copy of our recordings and left it with the Gorno-Altysk radio station archive.

Lastly we picked up a copy of the translations of the songs from Erkeley Tokhnina and arranged for translations of our last batch of recordings to be sent on to us via email.

## 4. WHAT DID WE DISCOVER?

### 4.1. Altaian ethno-musical landscape

We can generalise by saying that in Altai there are three traditional musical cultures co-existing. These are Altaian, Kazak and Russian. The Altaian musical culture is the westernmost version of a musical tradition that stretches east through Tuva to Buryatia and south into Mongolia, it shares the same characteristic instruments and throat-singing as this Tuvan/Buryiat/Mongolian culture, but has its own language and canon.

The Kazaks are found mainly in the south-east ryan of Kosh Agash. They are culturally very closely related to Kazaks in Western Mongolia and Kazakhstan, sharing the same language and even obtaining their *Dombra*s from Kazakhstan. We were told that the Altai Kazak musical tradition is distinctive however.

The Russians are found throughout Altai, but are concentrated in urban centres in the north. It is perhaps inaccurate to talk of a Russian musical tradition as Russian encompasses such huge areas and so many distinct cultures. However, for the purposes of this report, this is the generalisation we use and we describe these traditions below.

### 4.2. The Altaian musical tradition

We saw many components of Altai musical culture on display at the summer festivals. There was *Kai*, throat-singing, and the use of the traditional Altaian instruments. These were the *Komus* (Jews Harp), *Topshuur* (two stringed guitar), *Ikili* (single stringed fiddle, played Cello like with a bow), *Shor* (pan-pipe) and *Teadagan* (stringed box-like zither).

Typically Altaian traditional singing was either by small groups of women, usually with no instrument accompaniment, or by single men playing the Topshuur and throat-singing. Music was also an important accompaniment to the various staged theatrical re-enactments of traditional stories.

Altaian is a Turkic language distinct from, but related to Kazak. It also contains Mongolian vocabulary. Within the Altaian traditional cultural tradition is a body of sagas. These are sing/told by single men throat-singing and playing the Topshuur. This tradition would have become extinct but for one man, Aleksai Kalkin. He learnt the sagas as a boy and passed them on to the present generation. Some of the sagas have been translated into Russian and there are some recordings of Aleksai. I was presented with a 45rpm recording of Kalkin singing by Konchev Egorovitch. This is now in the British Library Sound Archive.



Alexei G. Kalkin (1925-1998)

[http://www.altai-republic.com/culture/famous\\_people\\_eng.htm](http://www.altai-republic.com/culture/famous_people_eng.htm)

A folk narrator of the Altai Republic. He is one of the most distinguished persons of the Republic, he was the first who was given the title of "Folk narrator-kaichi of the Altai Republic" for his unique guttural singing of Altai folk legends, especially of heroic epos "Maadai Kara". In 1978 he was admitted to Writers' Union of the USSR, in 1995 - awarded with Order of Friendship.

We did not hear a full saga as only extracts were sung at the festivals. At the end of our trip I asked Inga Belekova what else we had missed and she told me well we had not recorded any weddings or the songs sung for the first birthday of a child. Additionally, there are other festivals, in winter and spring and autumn, although there is no singing at the autumn festival.

The public celebration of these festivals was suppressed, but the music survived within families and re-emerged after Perestroika. Inga herself used archives and interviews with Russian anthropologists to help the rediscovery and re-introduction of Altaian culture, partly through the creation of festivals.

We heard recordings of Altaian shamanic chanting and throat-singing from the Gorni archives but we are unclear as to whether this tradition is now extinct. When I asked on several occasions, the answers I received were ambiguous. Perhaps the shamans are gone and there is a reluctance to accept the fact, or perhaps they still exist but are concealed. Our translator Erkele provided me with this information in response to a question about a particular track, ' you asked me about "Shaman's tambourine" (melody 1, Disc 1). The performer of this melody is Tuimeshev A. (this record was made in 1983). He was born approximately in 1890 in a village near Teletskoe Lake.

He is Tuba and his sθθk is Kθlchagat. (Altai people are divided into sθθks, which means that they belong to different clans. People of the same sθθk are considered to have common origin and marriage between them is forbidden. But some old people say that this rule doesn't concern one sθθk only – Kypchak. They say that there are different types of this sθθk which have different origin.) Like most of shamans Tuimeshev A. was a hereditary shaman. Also he was a kai-performer and narrator of folk tales. He lived near Teletskoe Lake for all his life and died in 2001.

Now a few words about shamans. (Altai name for shaman is kam). Overwhelming majority of shamans are hereditary – this gift is passed on from generation to generation. Shaman is a person who has an ability to communicate with spirits (both of the upper and lower worlds). A shaman calls for spirits on the following occasions: when someone is sick, when it's war, when it's drought or some other natural calamity. People believe that with the help of the spirits a shaman can cure a man of his sickness, stop war and so on.

Every chant of a shaman begins with address to the spirits, he calls them and their servants. First he calls the spirits of his sθθk/family, then – the spirits of mountains and in the last turn – the spirits of rivers. When all of the spirits gather they sit down on the shaman's tambourine, which personifies a horse. After that the shaman sits on the "horse's" back too.

Then all of them fly to the Universe, where the shaman distributes assignments among the spirits. Some of them fly to the upper world – to God, the rest go down to the lower world where Erlik reigns. The spirits ask God or Erlik to help shaman in his affair. Sometimes Erlik demands an offering (a sheep, cow etc.) in exchange for his help.

Nowadays there are a few shamans among Altai people.

The Altaians see themselves as two groups, a northern group that became part of the Russian empire in the 17th century and a southern group that was either under Mongolian control or was largely independent. Local ethnologists divide this further. National and ethnic structure of the population of the Republic is quite diverse. According to the latest

census data, the Russian population constitutes 63%, the Altaians :31%, the Kazakhs: 5,6%. Other nationalities are not numerous. The Russian population inhabits mainly the northern regions of Maiminsky, Turochaksky, Shebalinsky, Ust-Koksinsky and the Altaian capital, Gorno-Altai. The Altaians prevail in Ulagansky, Ust-Kansky, Ongudaisky Regions. The Kazakhs (83%) live in Kosh-Agachsky region. The Altaians belong to the Altaian linguistic family of Kyrgyz-Kypchak subgroup of eastern branch of the Turkic group. Earlier they were divided into 8 tribal groups-seoks ("bone") according to economic activity.

Ethnographically, the indigenous population is presented by two ethnographic groups - the northern Altaians and the southern Altaians. The northern Altaians, due to their origin peculiarities, are referred to the Ural type, the southern ones to Central Asian or south Siberian types. Northern Altaians include the Tubalars (the Tuba-Kizhis), inhabiting Tchoisky and Turochaksky Regions, the Kumandins - in Turochaksky Region (on the rivers Lebed and Biya), the Shors - in Tchoisky and Turochaksky Regions. The Altaians (the Altai-Kizhis), the Telengits, the Teleuts are referred to the southern Altaians. The Altai-Kizhis are concentrated in Ongudaisky, Ust-Kansky, Shebalinsky, and Maiminsky Regions. The Telengits - in Ulagansky and Kosh-Agachski Regions (valleys of the Thuya and the Argut rivers). The Teleuts live compactly in Shebalinsky and Maiminsky Regions. The Teleses - in Ulagansky Region (source: [http://www.altai-republic.com/population/ethnic\\_history\\_eng1.htm](http://www.altai-republic.com/population/ethnic_history_eng1.htm) ).

Amongst the song information listed in a later section, it can be seen that a few songs are associated with particular groups or tribes, and a couple of songs were left untranslated because our translator could not understand the dialect!

We soon came to recognise the simple tune of 'wedding songs' sung by groups of women. Although the tune remained the same, the words changed, as became apparent from the translations. When I played one of these to Keith Howard, ethnomusicologist at the school of Oriental and African studies, he smiled and played me something similar he had recorded in Buryiata in 2001.

What struck us most (almost literally) however was *kai*, throat-singing. The frequency ranged from guttural growling to head vibrating high notes and the power and 'throw' of the sound was extraordinary. At one supper I was sat between two throat singers who started to sing and throw sounds at and around each other and it was almost impossible to work out who was singing at any one time.

There is a shortage of musical instrument making skills within Altai. We met two instrument makers and heard of one other. The new locally made instruments we saw were fairly rough, but there were better made instruments brought in from adjacent regions.

What really surprised me when I first read the translations of the Altaian songs was the lack of songs about love, unrequited or otherwise, and the preponderance of songs in praise of Altai and/or God as well as songs praising nature and ancient hero's. Unfortunately, most of these translations were only available to us after we left Altai, so we have had no opportunity to check the meaning and significance of these words. What did become apparent from interviews with Yevgania and Elena is that Altai, its scenery and nature, has an almost religious significance for its people. Elena talked of *Altaim*, a

personal version of Altai that seemed to be a construct and combination of place and imagination.

Perhaps some of these songs are the hymns of the White religion, the local animist religion which was chiefly evident by the local habit of tying strips of white cloth to particular tree's along side the road or path. These seemed to be a thank you to the spirits rather than a request for help. Many of these places were along side springs. Daniel told us a little of this religion. It seems to be a personal religion, with the individual finding their own spiritual path, unencumbered by paid priests or holy men. There does seem to be a role for elders however.

#### 4.3. **Kazak music in Altai**

The Kazaks are found mainly in the south-east region of Altai, Kosh Agash, which borders Mongolia and China. They immigrated into the area about 150 years ago. Both men and women sing and play the *Dombra*, alone or together, and in small groups. Songs were typically sung in a minor key, and unlike the Altaians, they sung of love as well as their native land. There was some evidence that some of the songs are archaic: our translator could not get some of them translated 'because they use old Kazak words'. The music teacher, Konchev Egorovitch, who is making his own collection of recordings, also stated that Altai Kazak songs differed from those in Kazakhstan. The *Dombra* was the only traditional instrument used, with percussion provided by using the body of the *Dombra* as a drum. The instruments were imported from Kazakhstan. The accordion was also prevalent and karaoke is alive and well in Kosh Agash. We recorded the local wedding singer singing along to a backing track played by the Kazak state orchestra.

#### 4.4. **Russian music in Altai**

The Russian folk-music we heard has its roots in the Cossack tradition, with frequent hints of the slower choral tradition of the old believers, it's a music that can be found in many parts of Russia. Typically, the women formed the majority of groups or small choirs, usually accompanied by men playing accordions and balalaikas. The women sang, yipped and whistled and rhythmically rattled wooden clackers. Frequently a solo singer sang against a group chorus. Several of the few songs we had translated were concerned with unrequited love.

#### 4.5. **The role of music in Altai**

We can say little about the role of music in Altai. Our experience of the summer festivals showed that preparing for and performing in the festivals involved many hundreds of people, and tens of thousands attended. At Eloin we met people we had previously met in all parts of Altai during our trip so people were obviously willing to travel for up to 48 hours each way to be there. It must be remembered that music is only one part of a festival. There is horse racing, wrestling and weightlifting and sometimes other sports. There is also a display of ethnic crafts and homes with yurts and wooden yurt-like buildings being erected and decked out with new furnishings just for the Eloin festival. The contributors take part in competitions for prizes.

At Irbizek the horse race winner won a car and there were fridges, TV's and microwaves to be won. Some of these seemed to be awarded to 'good citizens' and teams of workers in a style reminiscent of times past.

So the music at festivals are an exhibit of local group pride as well as individual virtuosity.

We had assumed the local Altaian festivals were long established but Eloin started ten years ago and we witnessed the first ever summer festival at Kosh Agash. Irbizek is older, perhaps fifty years old, and of course people have always sung and raced, however the new festivals seemed to be due to a conscious post-Perestroika attempt to define an emerging national identity.

Inga Belekova and Konchev Egorovitch both talked of researching their own culture by interviewing academics and searching the musical archives in St.Petersburg and Moscow to help in its re-emergence.

There is also an emerging music business with people buying tapes of local singers, although the recording and production actually takes place in Novosibirsk.

This modern music demonstrates a fusion taking place between the old and the new. Electronic keyboards and karaoke machines are now part of the Altaian music scene. I witnessed much that I found incongruous and sometimes downright unpleasant in musical terms, but that is just a personal opinion. I enjoyed much of the mainly modern accompaniment to young peoples dance. I cannot say the same for the mainly Russian pop blasting out from the tape players in buses and cars.

Although our original intention was to research both public and private music we found ourselves mainly in public forums and so cannot answer all the questions we originally posed ourselves.

#### **4.6. Some conclusions and suggestions for further work**

We saw three musical traditions co-existing and fusing with more modern forms displayed at the summer festivals, but we have barely described the music just to be found at these festivals so there is much to do in terms of recording and documenting Altaian music. Below are some suggestions:

- We discovered the Kumandians who live mainly in the north of Altai. This people is well on the way to cultural extinction, with a population of about 2000 Kumandian language speakers. Their culture should be documented as a matter of some urgency.
- The Altai Winter and Spring festivals have a musical component that needs documenting.
- The Altaian saga's as they are now being sung need to be recorded and these recordings compared to those made in the past. These past recordings need to be located in the various Russian archives.

- There is a body of traditional music to be found mainly in domestic situations, particularly weddings. This also needs to be recorded.
- The 300,000 or so people of Altai are scattered throughout a mountainous landscape. While many are urban dwellers with about 50,000 living in Gorno Altysk alone, and have regular contact with world media through TV, Radio and recorded media, some communities are more isolated. There are significant opportunities to record in the more remote communities of Altai to test whether the various Altaian tribes still exist in a meaningful cultural sense, and also to discover the extent of the Altaian musical canon.
- The Kazak-speakers within Altai may represent an archaic or special musical tradition within the wider Kazak culture. This needs study.
- We were told about 'old-believer' Russians living in the North of Altai. The 'old-believers' have a musical tradition derived from the mid-18<sup>th</sup> century. This is worth further study.
- Altai may be remote from the UK, and vice versa, but Altai is not isolated. Students and others regularly travel between Altai and adjacent regions and countries. Altaian singers have performed in Switzerland and Japan just to name two examples. Traditional and modern musical instruments are imported so work is needed to further understand the connections and relationships between Altai and other parts of the world, especially the other throat-singing regions to the east.
- Altai is also part of the Russian federation and cultural developments are partly under the control of the spending priorities of local and central government. Eloin festival was mainly funded by the government, entrance was free and the performers were unpaid. The political-economic context for public performance needs to be understood.
- We saw boys at the new music school in Gorno Altysk learning to sing traditional music and play traditional instruments, alongside more usual ways of learning music. This school has only existed for three years and it would make an interesting case study to see how it develops and what happens to its pupils.

In just a few minutes, I have listed ten areas for further ethno-musical study in Altai. The people best able to conduct most of this work already live in the Altai. The TV producer Inga Belekova and the music teacher Konchev Egorovitch already know and love their own culture. Konchev is part of a team making ethno-musical recordings within Altai. The academic tradition in the Russian federation is still very strong, although it has suffered under the economic changes of the last decade. Therefore, the best way forward is a partnership between relatively wealthy academics from the West working with their more knowledgeable local counterparts to bring an understanding of the nature and context of Altaian music into the wider world.

## 5. OUR RECORDINGS



In this section I list the recordings we made with the associated information and translations where available. This information is cross-referenced to the location of the recording within the material placed at the British Library.

### 5.1. Gorno-Altysk Radio archive material: CD 1

Track number	Performer
1. A shaman's tambourine*	Tuimeshev Adnai (Туймешев Аднай)
2. Kai	Kalkin Aleksei (Калкин Алексей)
3. Kai: Praise to Altai	Savdin Saldabai (Савдин Салдабай)
4. Kai	Kozerekov Arzhan (Козереков Аржан)
5. Northern Altai Kai	Kandarakov Munakor (Кандаракоев Мунакоп)
6. Komus	Shumarov Kydrash (Шумаров Кыдраш)
7. A shaman's tambourine	Ensemble of folk instruments (Ансамбль народных инструментов)
8. Komus	Etenov Sorpon (Этенов Сорпон)
Ensemble of komus-players	(Ансамбль комусистов)
9. Komus (Spring)	Shumarov Nogon (Шумаров Ногон)
10. Komus (Ancient Altai)	Kergilov Karysh (Кергилов Карыш)
11. Komus	Demchinov Derachy (Демчинов Дерачи)
12. Komus	Demchinov Derachy (Демчинов Дерачи)
13. Komus	Urchimayev Sarymai (Урчимайев Сарымай)
14. Komus	Bagyrova Kachkanak (Багыров Качканак)
15. Topshuur	Demchinov Derachy (Демчинов Дерачи)
16. Topshuur	Demchinov Derachy (Демчинов Дерачи)
17. Golden komus	Etenov Sorpon (Этенов Сорпон)
18. Ikili	Kindikov Vasili (Киндииков Василий)
19. Ikili	Tydykov Aranas (Тыдыков Апанас)
20. Ikili	Bairyshev Bolot (Байрышев Болот)
21. Shoor	Urchimayev Sarymai (Урчимайев Сарымай)
22. Shoor	Ensemble of players (Ансамбль омбристок)
23. Kelenshek**	Ilakov Ivan (Илаков Иван)
24. Amyrgy (a song of hunters)	Otkov Oirod (Отуков Ойрот)
25. Kai	Shinzhin Ivan (Шинжин Иван)
26. Kai	Shinzhin Ivan (Шинжин Иван)

\* see notes below

\*\*Track 23: The instrument is called домбра, English name not known.

Erkele writes:

" Richard, you asked me about "Shaman's tambourine" (melody 1, Disc 1). I don't know whether the following information will be useful for you, but I still wrote it, just to be on the safe side:

The performer of this melody is Tuimeshev A. (this record was made in 1983). He was born approximately in 1890 in a village near Teletskoe Lake.

He is Tuba and his s00k is K0lchagat. (Altai people are divided into s00ks, which means that they belong to different clans. People of the same s00k are considered to have common origin and marriage between them is forbidden. But some old people say that this rule doesn't concern one s00k only – Kypchak. They say that there are different types of this s00k which have different origin.) Like most of shamans Tuimeshev A. was a

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hereditary shaman. Also he was a kai-performer and narrator of folk tales. He lived near Teletskoe Lake for all his life and died in 2001.

Now a few words about shamans. (Altai name for shaman is kam). Overwhelming majority of shamans are hereditary – this gift is passed on from generation to generation. Shaman is a person who has an ability to communicate with spirits (both of the upper and lower worlds). A shaman calls for spirits on the following occasions: when someone is sick, when it's war, when it's drought or some other natural calamity. People believe that with the help of the spirits a shaman can cure a man of his sickness, stop war and so on.

Every chant of a shaman begins with address to the spirits, he calls them and their servants. First he calls the spirits of his sθθk/family, then – the spirits of mountains and in the last turn – the spirits of rivers. When all of the spirits gather they sit down on the shaman's tambourine, which personifies a horse. After that the shaman sits on the "horse's" back too.

Then all of them fly to the Universe, where the shaman distributes assignments among the spirits. Some of them fly to the upper world – to God, the rest go down to the lower world where Erlik reigns. The spirits ask God or Erlik to help shaman in his affair. Sometimes Erlik demands an offering (a sheep, cow etc.) in exchange for his help. Nowadays there are a few shamans among Altai people.

That was general information about shamans. As for the "Shaman's tambourine", I'm not sure that I'll find something new about it but I'll try to.

The chant 2 (disc 1) is an extract from the collection of heroic eposes "Altai bogaturs"; it consists of 11 volumes. This extract tells about the preparations for celebration in honour of a bogatur:

Silk is laid down at the place  
 Where children walk.  
 The best riders are competing in the races,  
 The best men are competing in wrestling.  
 Meat, of the size of taiga, is cut.  
 Araky, of the size of sea, is poured out.

Araky is the national alcoholic drink of Altai people.  
 The most typical topics of kai are legends about bogaturs and praise to Altai.

The melody 15 (disc1) is called "The races" or "Argymak's run".

Ikili (melodies 18, 19, 20; disc 1) usually accompanies folk and lyrical songs.

## 5.2. Gorno-Altysk Radio archive material: CD 2

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These are the translations of the majority of the tracks on this archive CD.

### 1. A Bear-cub

A pot-bellied bear-cub  
Hurries to grow up.  
It's difficult for his mother  
To look after his naughty son.

He walks clumsy.  
He walks, walks, walks.  
He stumbles over grass.

Having climbed the birch  
He falls down.  
And he gets a slap  
From his mother.

The mother slaps, slaps.  
What are you waiting for?  
Run away, run away !

Mocking the bees  
He gets a sting from them,  
And instead of eating sweet honey  
He is crying bitterly.

He is rubbing his black nose,  
He is waving away  
With his little hands.

The alarm is forgotten,  
And the bear-cub is playing  
And singing by his mother.

"If I were a grown-up,  
Oh, oh, oh, ah!  
I would exclaim:  
I'm big and strong!"

### 1. Медвежонок

Толстопузый медвежонок  
Торопится вырасти.  
Для матери просто беда  
Уследить за его шалостями.

Он косолапит ,косолапит-  
Топ -топ -топ –топ-  
Он спотыкается об траву.  
Взобравшись на березу,

Бац ! Падает на землю.  
Мягкому месту достался  
Шлепок матери.

Шлепает, шлепает ладонь  
Чего же еще ждать?  
Убегай, убегай!

Дразня пчел,  
Наш медвежонок получает укус  
И вместо сладкого меда  
Он залился горячими слезами.

Черный - пречерный нос  
Он трет, трет.  
Машет он ручонками  
Кыш- кыш!

Забылся шум- гам.  
Вот медвежонок играет  
И тихо поет  
Возле своей матери.

«Если бы я был большим,  
Ох, ох, ах!  
Я бы тогда воскликнул:  
Я зверь! Я зверь!»

### 2. Songs of Altyn-Kyol

### 2. Песни Алтын-Келя

### 3. Аk Burkhan

### 3. Белый Бурхан

*Burkhan* created a horse  
To put on it a golden bridle.  
*Burkhan* created us  
So that we could live on the Earth.

My heaven with the Moon and Sun,  
My gold and silver Altai,  
My heaven with the Sun and Moon,  
My silver Altai.

*Burkhan* created a chest-nut horse  
To put on it a silver bridle.  
*Burkhan* created us  
So that we could live under the bright sun.

#### 4. Alas

My Altai is a blue cradle,  
Taiga with the smell of resin,  
My people survived after the ordeals,  
Bogaturs telling the tales.

I'll say my blessings  
When the Sun rises after the Moon.  
I'll bless my land \_Altai  
Having broken a juniper branch.

Alas! Alas! Alas! Alas!  
My God is Akh Burkhan.  
Alas! Alas! Alas! Alas!  
I'm kneeling to you,  
My White Belief.  
The Book of Predictions (Sudur bichik) will  
be opened,  
And the predestined road will be found.  
The North star revolving on its axis  
Will lighten our Altai.  
Kozuike with flaming eyes  
Will come down from the blue heavens  
And find his beloved  
Who looks like Baian

#### 5. An ambler run

My Altai where  
The fast- horses were running,

Чтобы надеть золотую уздечку  
Бурхан создал коня.  
Чтобы на белом свете мы жили  
Бурхан создал нас.

Мое небо с луной и солнцем.  
Золотой серебряный мой Алтай!  
Мое небо с солнцем и луной,  
Серебристо- серебряный мой Алтай!

Чтобы надеть серебряную уздечку  
Бурхан создал темно- рыжего коня.  
Чтобы под солнечным светом мы жили  
Бурхан создал нас.

#### 4. Алас

Голубая колыбель- мой Алтай,  
Тайга с запахом смолы,  
Мой народ, выживший после испытаний,  
Богатыри, рассказывающие сказки.

Когда взойдет солнце после луны,  
Свое благословенное слово я скажу.  
Сломав ветку можжевельника,  
Благословлю свою землю- Алтай.

Алас! Алас! Алас! Алас!  
Бог мой Белый Бурхан!  
Алас! Алас! Алас! Алас!  
Преклоняюсь пред тобой,  
Моя Белая Вера!  
Откроется Книга Предсказаний  
И отыщется дорога,  
Предначертанная свыше.  
Полярная звезда, вращаясь на своем  
пути,  
Будет освещать наш Алтай.  
Козуйке с горящими глазами  
Спустится с голубых небес.  
Единственную как Байан  
Он отыщет в богатом Алтае

#### 5. Бег иноходца

Мой Алтай, где  
Звеня золотыми уздечками,

Clanging with golden bridles.  
My Altai where  
My daughters were dancing,  
Glittering with the moon-like adornments.

My Altai where  
The chest-nut horses were running,  
Clanging with silver bridles.  
My Altai where  
My daughters were dancing,  
Glittering with the sun-like adornments.

My Altai where  
The snow is melting.  
My Altai where  
It's pleasant to admire the first green grass.

Носились скакуны.  
Мой Алтай, где  
Блестя луноподобными украшениями,  
Веселились мои дочери.

Мой Алтай, где  
Звеня серебряными уздечками,  
Носились рыжие скакуны.  
Мой Алтай, где  
Блестя солнцеподобными украшениями,  
Веселились мои дочери .

Мой Алтай, где  
Тает выпавший снег.  
Мой Алтай, где  
Приятно любоваться первой зеленой  
травой.

## 6. The Altai bogaturs

My ancient Altai is dozing,  
Surrounded by rocky mountains.  
My bogaturs are sleeping,  
Having put burial mounds under their  
heads.

Folk-tale narrators gather  
To compose the legends,  
To wake up the bogaturs  
In the burial mounds.

My *Argymak* is waiting for me  
Glittering with his silver bridle.  
Go around my Altai  
Holding his mane!

An alive legend  
Is composed during a long night.  
That legend of the narrators  
Makes the cradle-Altai rock.

Don't let the resin  
On the tethering post dry up.  
Don't interrupt the song of  
The two-stringed topshuur.

Don't forget  
The Altai bogaturs.  
May their legends  
Live for a young generation!

## 6. Алтайские Богатыри

Опоясанный скалистыми горами  
Дремлет древний Алтай.  
Подложив под голову курганы  
Спят мои богатыри.

Сказители, собравшись,  
Слагают свои сказания.  
В древних кургана  
Просыпаются мои богатыри.

Блестя серебряной уздой,  
Ждет меня мой Аргымак.  
Держась за его гриву  
Обойди мой Алтай.

В течение длинной ночи  
Слагается живое сказание.  
От того сказания в кругу  
Качается колыбель – Алтай.

Смоле, что на коновязи,  
Ты не дай засохнуть!  
Звонкий голос двухструнного топшуура  
Ты не прерывай.

Как бы не забылись  
Богатыри Алтая.  
Пусть вечно звучит их сказка  
Для молодого поколения!

**7. Altyn-Kyol****8. A shaman's tambourine**

I'm a messenger of my tambourine,  
I've come tearing along through the  
centuries,  
I saw everything –good and bad –in my  
Altai.

I'm the shaman's wings,  
I've come to save my people.  
I healed the incurable people.

**9. Kazakh song**

My Saule, sing! You are free!  
Dear Saule, you are my soule,  
You are my life's happiness,  
Youth and spaciousness.  
Music makes a lonely man become  
cheerful.

Saule, Saule,  
My dear Saule,  
My time's flown by.  
My soul, sing!  
You are my sweet Saule,  
You are my flower.

My soul is sick for you,  
My heart is missing you.  
I'll give you the melody of life,  
I devote you the songs of life.

**10. Kazakh song**

When the birds fly  
Steppe fills with something,  
And something wakes up in my heart.

**7. Алтын - Кель****8. Бубен шамана**

Я - посланник своего бубна  
Примчался через века.  
Что было плохого и хорошего в древнем  
Алтае  
Все видел я.

Я – крылья шамана  
Пришел спасти свой народ.  
Неизлечимо больных  
Я возвращал к жизни.

**9. Казахская песня**

Сауле моя, пой, вольная, пой.  
Душа моя – дорогая Сауле,  
Счастье мое в жизни,  
Простор, молодость.  
Одинокий от мелодии- веселый.

Сауле, моя Сауле,  
Дорогая Сауле,  
Время время мое пролетело.  
Пой, пой, душа моя.  
Цветок мой-  
Милая Сауле.

Душенька истосковалась,  
Молодое сердце по тебе соскучилось.  
Мелодии жизни я тебе дарю,  
Песни жизни я тебе посвящаю.

**10. Казахская песня**

Степь наполняется чем-то,  
Когда прилетают птицы.  
В моей груди что-то просыпается.

There is a sunbeam in your blue.  
There is a spring purl in your blue.

My Saule you will not come any more.  
Waving with your handkerchief.  
The whole world is full of something.  
You are my heart, Saule.

Flowers have covered  
Apple-trees like white snow.  
I saw a swallow this spring,  
Which flew away out of my hands.

### 11. Kazakh song

#### 12. Khan –Altai

Our Altai is rich in  
High mountains  
And pure springs.  
Altai is a mother  
For us, living here.

You are the most beautiful place  
In comparison with other ones.  
My Altai, give the warm breath of  
The ancient to the young.

Under the Sun And Moon  
There's a place of the size of a palm.  
My people blessed by Akh Burkhan  
Live there.

Our language hasn't been lost  
In the centuries,  
Our pure and kind soul has been open  
Since childhood.

Altai shed much blood in the past.  
The great bogaturs died  
Defending their Altai.

May the high rocks  
Stand quietly for centuries,  
Keeping the past in their souls!

### 13. A leveret

В твоей синеве луч солнца,  
Журчание ручья в синеве.

Моя Сауле ,  
Ты больше не придешь,  
Махая платком.  
Весь мир наполнился чем-то.  
Ты сердце мое, Сауле.

### 11. Казахская песня

#### 12. Хан Алтай

Высокими горами,  
Чистыми родниками  
Богат наш Алтай.  
Живущим нам мать – Алтай.

Если сравнить,  
Ты красивее всех.  
Теплое дыхание древних  
Дари молодым мой Алтай.

Под Солнцем и Луной  
Есть место с ладонь.  
Благословленный Белым Бурханом  
Живет там мой народ.

Не потерявшийся в веках  
Незатейливый наш язык.  
С детства открытая,  
Добрая, чистая наша душа.

В прошлом проливший  
Много крови Алтай.  
Великие богатыри пали,  
Защищая свой Алтай.

Пусть спокойно стоят сквозь века  
Высокие вершины,  
Спрятав в душе прошлое!

### 13. Зайчик

I'm a nice playful leveret.  
I have a wide meadow to play,  
A house under the bush  
And grass to eat.

I'm a leveret ,I'm a leveret...

A red fox can't find  
My house at the foot of the mountain,  
A grey owl doesn't know  
My path in the hills.

I sport among the mountains,  
I eat grass  
Which is my nutritious meal.  
I'm a motley leveret.

There's nobody in the world  
Who could run me down.  
There's nobody in the world  
Who could catch a leveret in the mountains.

#### 14. A folk song

The Universe and Galaxy,  
Come down to us:  
*Umai-Mother, Kin-Mother,*  
*Bai-Mother* with sharp horns,  
The White sea that washed away the dirt,  
The white chip that cut the umbilical cord,  
You, Umai, who lifted up the eye-lashes,  
You, Umai, who gave birth to us,  
You are surrounded by white light,  
You, Kin-Mother, who blessed us.

We wish we were eternal  
Like a cedar branch.  
We wish we were numerous  
Like juniper needles.  
"Where is the progress of the century?"-  
Ask the burning stars.

We wish we were eternal  
Like gold and silver waters.  
We wish we were eternal  
Like silver and gold waters.  
"Where is the progress of the century?"-  
Ask the burning stars.

Я красивый резвый зайчик.  
У меня есть широкий луг для игр,  
Дом под кустом,  
Трава, которую можно грызть.

Я зайчик зайчик, зайчик.

Мой дом у подножия гор  
Не может найти рыжая лиса.  
Мою тропу в холмах  
Не знает серая сова.  
Я бегаю по горам,  
Ем траву-  
Это моя питательная еда.  
Я горный зайчик.  
На свете нет никого,  
Кто бы мог догнать меня.  
Нет никого,  
Кто бы мог поймать зайчика,  
поднявшегося в горы.

#### 14. Народная

Вселенная и Галактика,  
Вращаясь спуститесь  
Умай-Эне, Кин-Эне,  
Бай-Эне с острыми рогами,  
Смывшее грязь Белое море,  
Перерезавшая пуповину  
Белая щепка,  
Поднявшая ресницы  
Ты Умай,  
Дающая жизнь мать Умай,  
Окруженная белым светом Умай,  
Благодарственная Кин –Эне.

Если бы были мы вечны  
Как ветка кедра.  
Если было бы нас много  
Как иголок у можжевельника.  
«Где движение века?»-  
Светясь, вопрошали звезды.  
Если бы были мы нестареющими  
Как золотые серебряные воды.  
Если бы были мы вечны  
Как серебряные золотые воды.  
«Где движение века?»-  
Светясь, вопрошали звезды.



**15. A night kai**

A dark house is lit up by lightning.  
 A pious old woman is praying in the corner.  
 Rain is beating.  
 It is thundering.  
 A baby is crying.  
 The enemies have invaded  
 A peaceful village.  
 The copper arrows are whistling  
 Over Altai.  
 The bogaturs are fighting  
 To save their people.  
 The old and young are rising as one  
 For a bloody struggle.  
 The silence is broken  
 By the mothers' cry.  
 A baby's life is cut short  
 By the knife edge.

Oh my God! Oh my baby,  
 What happened to you?  
 Oh, my God! Oh, my God!  
 My baby's life is over.

**16. A white birch**

White and blue flowers  
 Are the flowers of Altai.  
*Aiaiym and Oioiym*  
 Are the songs of my Altai.

I'm a white birch.  
 I'll stand rocking  
 And rustling with my branches.  
 When the kolkhoznitsa-girls go home  
 I'll listen to their songs.  
 I'll stand forever  
 Like *Uch-Sumer* (Belukha) –  
 A fortress for everyone.  
 I'll hold the thread  
 Between the generations  
 Without tearing it.  
 I'll bless the cranes' way  
 When they fly.

**15. Ночной кай**

Темный дом освещает молния.  
 Благоверующая старушка  
 Молится в углу.  
 Стучит дождь.  
 Гремит гром.  
 Слышится плач ребенка.  
 На мирное соление  
 Напал враг.  
 Над Алтаем  
 Свистели медные стрелы,  
 Сражались богатыри,  
 Чтобы спасти народ.  
 На кровавую битву  
 Поднялись молодые.  
 Тишину разбудили  
 Крики матерей.  
 Жизнь ребенка  
 Обрывается на острие ножа.  
 О Боже, дитя мое,  
 Что случилось с тобой?  
 О Боже! О Боже!  
 Оборвалась жизнь моего ребенка.

**16. Белая береза**

Белые и синие цветы –  
 Цветы Алтая.  
 Айайым и ойойым –  
 Песнь моего народа.  
 Буду стоять качаясь  
 И ветками шумя.  
 Когда пойдут домой  
 Девушки – колхозницы,  
 Буду слушать их песни.  
 Как Уч- Сумер (Белуха),  
 Крепость для всех,  
 Буду стоять вечно.  
 Не разрывая нить между поколениями  
 Буду держать ее не сгибаясь.  
 Когда полетят журавли благослаблю их  
 путь.

**17. Axis of the Universe**

I've come from the ancient centuries  
And from the heaven thunder.  
I learned my mother tongue  
From whisper of the mountains.

I took the celestial axis  
For the Moon.  
I took the universal axis  
For God.

Apparitions came to me  
During the hot nights.  
I had been always aspiring to  
Some loftly worship.

I couldn't help  
Thinking about the present,  
I had to return to the ancient times  
To learn more about the present.

**18. Tiyldys and Borol**

There's a golden mountain near my house.  
I'll climb that golden mountain  
And, may be, I'll find you, my dear,  
In this world.

**19. Native land**

The slope of *Symlyt*,  
That has given the waters,  
That has given the destiny,  
That has given the joy.

Altai that is rich in forest and water  
Has given life to us.

Your mountains are high,  
Your animals are numerous,  
The stringing *Arzhans*  
Smell with juniper.

Altai that is rich in forest and water.  
Altai that is the umbilical cord.

Who are your daughters?  
The famous shepherdesses.  
Who are your sons?

**17. Ось Вселенной**

Я пришел из далеких веков и от грома  
небес  
Научился родному языку у шепота гор.

Небесную ось  
Принимал за луну.  
Вселенскую ось  
Принимал за Бога.  
Жаркими ночами являлись мне  
видения.  
К какому-то высокому преклонению  
всегда стремился я.

Думал о настоящем – не вытерпел.  
Чтобы узнать настоящее я вернулся в  
древность.

**18. Дьылдыс и Борол**

Возле моего дома есть золотая гора.  
Я поднимусь на золотую гору,  
Может тебя, дорогая,  
Отыщу я на белом свете.

**19. Родная земля**

Подаривший воды,  
Подаривший судьбу,  
Подаривший радость  
Склон Сымылты.

Богатый лесами и водами Алтай,  
Подаривший жизнь Алтай.

Твои горы высокие,  
Твои звери – радость,  
Можжевельником пропахшие  
Струятся твои Аржаны.

Богатый лесами и водами Алтай,  
Ставший пуповиной мой Алтай.

Кто твои дочери?  
Известные пастушки.  
Кто твои сыновья?

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The fervent shepherds.  
Altai that is rich in forest and water.  
Altai that is the cradle.

The slope of Symylty  
With the singing winds,  
That has given the destiny,  
That has given the joy.

## 20. Kazakh song "Native Land"

My Motherland, what a beauty you are!  
I'm walking about my native land  
Every day and night.  
I'm greeting the wind and playing with it.  
Our Motherland has got a brave heart,  
It is peaceful.  
We the young children,  
Love our native land,  
We will always take care about it.

Задорные пастухи.

Богатый лесами и водами Алтай,  
Ставший Колыбелью мой Алтай.  
С поющими ветрами,  
Подаривший судьбу,  
Подаривший радость Склон Сымылты.

## 20. Казахская песня «Родная земля»

Родная земля, как ты прекрасна!  
Радуюсь ветру, играя с ним,  
Днем и ночью брожу по земле.  
Как прекрасна она!  
У родной земли храброе сердце,  
Спокойно оно.  
Мы, юные дети, любим родную землю,  
Будем заботиться и беречь ее всегда!

**21. In sleep**

It was a usual night.  
The Moon was peering through the door.  
The sleeping mountains  
Were whispering in my dreams.

Being happy I was running  
In a blue space.  
The rainbow was penetrating  
Into me like wind.

The valley of *Karakol* is sleeping.  
My native village is sleeping,  
And I'm somewhere far away  
In my childhood.

It was admiring  
The purity of the running water.  
Having stopped I was listening to  
Its spelling song.

I was running after the rainbow  
After sunny rain.  
I was swimming  
In its colours.

Morning has come from the east,  
And my dream's melted away.  
And merry wind  
Has taken away my apparitions.

**21. Во сне**

Стояла ночь как ночь.  
В дверь заглядывала луна.  
Спящие горы  
В моем сне шумели.

По голубому простору,  
Радуюсь я бегал.  
Радуга в меня  
Проникала как ветер.

Долина Каракола во сне.  
Родное село во сне.  
А я опять вдалеке  
В своем детстве.

Удивлялся чистоте  
Текущей реки.  
Ее завораживающую песню  
Я слушал остановившись.

После слепого дождика  
Гнался я за радугой.  
В многоцветии ее искупался я.

С востока пришло утро.  
Сон мой оборвался.  
Веселый ветерок  
Унес мое видение.

**22. Chelkanian (Kumandian, Tubalarian ) songs****23. The greeting mountains**

My Altai with wide-open embraces  
Is like a fairy-tale.  
My Altai that didn't betray me  
When I was wondering in a strange land.

My Altai that has given us *baltyrgan*,  
Which has given us food.  
My one and only Altai  
With wide-open embraces.

**22. Кумандинские ( челканские, тубаларские ) песни.****23. Раскрывшие объятия горы**

Раскрывший объятия,  
Как сказка мой Алтай.  
Когда странствовал по чужбине,  
Не отвернувшийся от меня Алтай.

Из борщевика подаривший мне пищу  
мой Алтай,  
Раскрывший объятия на белом свете  
Единственный мой Алтай.

**24. The song of the night swans**

I heard a lot of legends  
About the night swans.  
I offered to a man to live in freedom  
Like a swan.

The song of the swans  
Flying away in autumn  
Is ringing in my heart.  
If you have to die then die,  
If you want to live then live,  
If you want to achieve then achieve,  
If you want to win then win.

The fires of the shepherds  
And hunters  
Are reddening far in the mountains,  
In black night silence.  
The swans fly down to them  
And fly away in fear.

**25. Life is a star**

A lonely bird is crying  
Without its beloved.  
When the evening silence comes  
Its eyes turn sad.

Who can predict  
Men's tomorrow life?  
Who can predict  
The Evening star's shining?  
Life is like a star-  
It can suddenly die out.  
If the Evening star dies out  
The other one will rise tomorrow.

The other star will rise  
And lighten other ways.  
A man changes a man,  
A generation changes a generation.

**24. Песня ночных лебедей**

О ночных лебедях  
Слышал я много легенд.  
Бесстрашного человека  
Как лебедя звал на свободу.

Песнь лебедей, улетающих осенью,  
Звучит в моем сердце:  
«Умирать так умирать,  
Жить так жить,  
Достигать так достигать,  
Побеждать так побеждать.»

Огни пастухов,  
Огни охотников  
Краснеют в далеких горах.  
В черной ночной тиши  
Лебеди спускаются к ним.  
И в страхе улетают.

**25. Жизнь – звезда**

Одинокая птица плачет без пары.  
Опускается вечерняя тишина.  
Вечерами она плачет  
С печальными глазами.

Кто предскажет  
Завтрашнюю жизнь мужчин?  
Кто предскажет  
Сияние вечерней звезды?  
Жизнь как звезда-  
Вдруг погаснет.  
Если погаснет вечерняя звезда-  
Завтра взойдет другая.

Взойдет другая звезда,  
Осветит другие пути.  
Человек сменит человека,  
Поколение сменит поколение.

**Definitions of some altai words:**

- **Akh-Burkhan**- the name of God ; the Creator
- **Alas**- Amen
- **Bogatur** – hero of Altai folklore
- **Kozuike** – a bogatur’s name
- **Baian** – a girl’s name
- **Argymak** – a horse’s name
- **Umai-Mother** (or **Kin-Mother** or **Bai-Mother**) – the name of Goddess who is the patroness of children
- **Aiaiym and Oioiym** – the words from an Altai folk song
- **Uch-Sumer** – the Altai name of Belukha
- **Tiyldys and Borol** – the characters of the musical “Abaim’s wedding”
- **Symylty** –the name of a mountain in Altai
- **Arzhan** – a holy spring
- **Karakol** – the name of a village and valley
- **Baltyrgan** – the name of a herb
- **Saule** – (kaz. ) a girl’s name

**5.3. Recordings from the Irbizek Festival, Yabogan, near Ust Kan 28-30/6/02 (85°05', 50°55')****Unedited DAT Tape 1**

Yabagan 28/06/02 Evening (no translations/no permissions)

Timecode	Information
0.00-3.10	Altaian Kai + Topshuur (man)
3.18-5.50	Altaian Kai + Topshuur (man)
5.51-14.18	Altaian Speech (recital?), introductions, a award giving, children singing. Poor quality recording.
14.20-15.52	Singer + backing track (man)
15.53-18.05	Altaian Kai + Topshuur (man)
18.06-18.50	Compere
18.51-23.00	Kazak song + Dombra + backing track (2 men)
23.05-28.07	Kazak (Romany dialect?) Gypsy serenade (same 2 men as above) + backing track, variable sound quality

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 28.08-           Compere

These recordings are also on **Edited DAT tape C1 tracks 1-5.**

<i>Track</i>	<b>Location/occasion/performer info</b>	<b>Song info</b>	<b>Notes</b>
1	Irbizek festival, Yabogan 28/06/02 1 male kai + topshuur	Altaian language	BG sound – PA hum, conversation, crowd noise
2	Location/date details as for track C1:1 1 male kai + topshuur	Altaian language	As above
3	Location/date details as for track C1:1 1 male kai + topshuur	Altaian language	As above
4	Location/date details as for track C1:1 2 male kai + dombra + backing track	Kazak language	As above
5	Location/date/performer details as for track C1:4	Kazak language (Romany dialect?)  Gypsy serenade	As above

### **Unedited DAT tape 2**

Yabagan 29/06/02   Day and Evening (Altaian language: some translations/some permissions).

Note: wind and generator noise effects sound quality.

### **Unedited DAT tape 2 cont. (Yabogan 29/06/02)**

Timecode	Information
0.00-1.31	Female singer (Edited DAT C1: track 6)
1.32-3.57	Compere
3.58-7.31	Dergelei, famous Altai (Ust Khan) female singer with

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	backing track. Sings with band called Kan-Oyrot. (Edited DAT C1: track 7)
7.32-9.39	Male Kai + Topshuur (Edited DAT C1: track 8)
9.40-10.30	Female singer (Edited DAT C1: track 9)
10.31-12.22	Spoken word
12.23-14.40	Female singer (Edited DAT C1: track 10)
14.41-15.20	Compere
15.21-20.30	Female group singers + backing track (Edited DAT C1: track 11)
20.31-24.30	Female group singers (Edited DAT C1: track 12)
24.37-26.48	Male child singer (Edited DAT C1: track 13)
26.49-28.50	Female group singers (see Edited DAT A1, track 1)
	Traditional song comparing nature with people's lives, written permission given, see additional note A1:1 below
28.51-29.32	Group conversation

<b>Name of performer/group</b>	ЧАРАС ('CHARASS')
<b>Type of performance:</b>	Women's vocal group.
<b>Date / occasion:</b>	29.06.02 – Ирбизек ('Irbizek') Festival
<b>Place:</b>	Oust Khan area – Yabogan
<b><u>Track A1: 1</u></b>	
<b>Title</b>	
<b>Where/when did they learn the song?</b>	(none)
<b>What was it about?</b>	Traditional. Learnt from grandmothers.
<b>Do others know the song?</b>	<i>Compared nature with people's lives</i>
<b>Is it specific to Oust-Khan region?</b>	Many people in the village
	Yes
<b>Do they all live in the same place?</b>	Yes, all in the same village
<b>Are they professionals?</b>	1 professional singer (interviewee)



	For the others singing is a hobby
<b>What are the occupations of the non-professionals?</b>	Librarian, teacher etc.
<b>On what occasions do they perform?</b>	They sing at festivals and also for people in their village, both at ceremonies such as weddings and birthdays and also at the weekends
<b>Is there a special place in the village for performing?</b>	Yes, the village club
<b>How often do they meet, rehearse?</b>	Twice a week normally. Much more often just before a festival
<b>Do they prefer singing traditional or modern?</b>	They like both. <b><i>At ceremonies they have to perform traditional songs.</i></b> They usually sing modern songs at the week-end down t'club
<b>Do they pass down their singing tradition to the younger generations?</b>	No – they only started as a group a year ago
<b>Where did the instrument (“topshuur”) player learn to play?</b>	People in village taught her
<b>Do they have a favourite song?</b>	Yes “Энир жоиядые евигарда” (Altaian – very famous)

Translation:

Two similar legs are

Going down a ravine – the light chestnut horses.

Two similar voices are

Heard from the field – the friends.

Two similar backs are

Seen in the forest – the marals.

Когда спускаются вниз по лугу  
 Одинаковые передние ноги – это каурые.  
 Когда с песней идут  
 Одинаковые голоса – это подруги.  
 Когда по лесу спускаются  
 Одинаковые спины – это маралы.

29.33-31.38

Female singer + Topshuur (see Edited DAT A1, track 2)

<b>Track A1:2 (modern)</b> <b>Title?</b> <b>Who wrote the song?</b> <b>When?</b>	Unknown, but devoted to 'my best friend' Vladimir Khokhoyakov/Sergei Tonoshev 60's-70's
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Translation:

I'm looking at the mountain peaks with delight;  
 They are covered with snow.  
 The evening beams of the quiet moon  
 Relieve my heart and fill it with a song.

Hey, my mountains!  
 Hey, my rivers!  
 Hey, my mother Altai!

Birds' voices can be heard in the forest.  
 One wants to sleep in the evening.  
 My people blossom out  
 Like a bluebell in the evening.

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С восторгом смотрю на горные вершины;  
 Белки покрыты снегом,  
 Вечерние лучи тихой луны  
 Облегчили душу и наполнили песней

Эге-гей горы мои!  
 Эге-гей реки мои!  
 Эге-гей Алтай – моя мать!

Птичьи голоса раздаются в лесу.  
 Вечером хочется спать.  
 Мой народ под синим вечером  
 Расцветает как колокольчик.

31.39-32.40	Female Komus player / announcements over PA
32.45-33.19	Simple flute/pipe: no holes, finger on the bottom varied Sound / ikili. (Edited DAT C1: track 15)
33.19-39.0	Male singer + Shoor, interview with Oleg Nikoliev (Edited DAT C1: track 16)
39.01-40.45	Female playing Komus: a traditional Altaian melody + Interview
40.45-41.48	Ikili + male singer (recorded in field)
41.52-42.47	As above but on stage
42.48-43.29	Compere
43.30-44.14	Pipe-Flute instrumental
44.15-45.05	Compere
45.06-46.04	Male playing Topshuur
46.05-48.50	Male Kai + Topshuur (Edited DAT C1: track 17)

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48.51-48.11	Compere
49.12-50.50	Male child + Topshuur (Edited DAT C1: track 18)
50.51-51.22	Compere
51.23-53.12	Male Kai + Topshuur (Edited DAT C1: track 19)
53.13-53.27	Compere
53.28-54.30	Komus
54.31-56.20	Compere
56.27-1:02.10	Female playing Komus + Male playing Topshuur + Male Kai (epic?) + male and female declaiming (Edited DAT C1: track 20)
1:02.11-1:06.22	Dergele (female singer) + male singer + backing track
1:06.22-1:07.00	Compere
1:07.01-1:09.10	Male Kai + Topshuur (Edited DAT C1, track 21)
1:09.10-1:09.35	Background noise
1:09.36-1:12.28	Three males: Kai + Flute + Topshuur (see edited DAT A1: track 3 / additional note 2)

3	Irbizek festival, Yabogan, 29/06/02 3 male kai (каи) + drum + topshuur	Altaian language Title: 'Altai my Altai'  Composer(s): Emil TERKISHEV (Емип Теркишев) (music and lyrics)	See additional notes 2 – A1:3 No permission given BG sound – muffled stage noise, truck passing
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Translation:

Praise to my mother - Altai  
That is spread out in a valley!  
Praise to my people  
Who pray standing in a circle!  
Praise to my beautiful Altai

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That is spread out in a valley!

Praise to my people

**Who pray binding tjalama to a tree!**

Раскинувшейся в долине

Матери Алтаю – хвала!

Став кругом молившемуся

Народу – хвала!

Раскинувшемуся в долине

Красивому Алтаю – хвала!

Привязывая дьалама

**Молившемуся народу – хвала!**

**Additional notes 2 – Master DAT A1:3**

Name of performer/group	None – 3 throat singers (students)
Type of performance:	3 throat singers. 2 topshuurs. 1 flute. 1 deer-skin drum
Date / occasion:	29.06.02 – Ирбизек (“Irbizek”) Festival
Place:	Oust Khan area – Yabogan
<u>Track A1:3</u>	
Title?	‘Altai my Altai’
Composer?	Emil TERKISHEV (Altaian who lives and records in Switzerland) – music and lyrics

Occupation	All 3 are music students
Could they throat-sing before going to music academy?	Yes
How long does it take to learn?	Depends (on inspiration, motivation etc.).

	But anyway you don't have to "learn". It is natural...
Specialisations at music academy?	Topshur, flute, throat singing
Are they local?	1 from area. They were in Oust-Khan on holiday. The music academy is in a different region – none in Altai
Do other students from Altai go to the same academy?	Yes, about 20 students from the Altai
Are they interested in traditional or modern music?	Both. They intend to compose songs later, but they have not done so yet. They have only known each other for about a year.
Do they give other performances?	Yes – they normally perform in other regions, and they have already recorded a cassette.  Here they were on holiday

#### 5.4. Recordings from Ongudie villages, central Altai: Kulada (85°50', 50°40')

Full permissions, some translations.

##### Unedited DAT tape 3

Timecode	Information
0.16-5.48	Single old lady, recorded in her kitchen in Kulada 30/06/02 (Edited DAT A1: tracks 4-7)

Name of performer/group	Tokton SHUMARAVA (Токтон Шумарова)
Type of performance:	Solo female vocal (79-year old babushka)
Date / occasion:	30.06.02 – visit to her home
Place:	Kulada (near Onguday)

Track A1:4.1	Worship Song – Sung near totems. – Sung in Autumn/Spring. – Usually sung together in a group. – One man (“someone who knows the tradition”) offers a prayer, and the others sing. – This song is known all over the Altai
Track A1:4.2	Same meaning as track A1:4.1
Track A1:5	Song about life when young Sings of forests and mountains Made the words of this song herself
Track A1:6	Wedding song This song would be sung by old ladies, other women or even everyone
Track A1:7	Everyday life song People would gather together and sing rather than sing this alone
When did she learn these songs?	She has known them since childhood and has been singing for 60 years. The people in the village taught her the songs
What songs does she listen to? Does she have any favourites?	She prefers listening to traditional music
When does/did she sing?	Special occasions (religious ceremonies, weddings etc. – no songs for funerals). She would sing lullabies to her children (she brought up her children alone, in hardship – milking cows for a living) Sometimes the grandmothers get together and sing, especially during hard times (e.g. during the war).

### Translations 4-7

#### 4.

White juniper with 6 bends –  
A holy tree of Altai.  
People who honour White Belief –  
Dear children of Burkhan.  
Green juniper with 4 bends –  
A holy tree of Altai.  
People with expanse songs –  
Dear children of Burkhan.

Белый арчын с 6 сгибами –  
Священное дерево Алтая.  
Народ, чтящий Белую Веру –  
Дорогое дитя Бурхана.  
Зеленый арчын с 4 сгибами –  
Священное дерево Алтая.

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Народ с раздольными песнями –  
Дорогое дитя Бурхана.

**5.**

I got over impassable passes,  
I crossed a flowing river singing a song,  
I drove horses through the bushes  
Where a snake can't creep through,  
I crossed a flowing river  
On my hands and knees.

Непроходимые перевалы  
Перешла я,  
Журча текущую реку  
С песней перешла я.  
Через кустарники,  
Сквозь которые не проползет змея,  
Табун гоняла я.  
Журча текущую реку  
Ползком переходила я.

**6. Wedding song**

We'll greet Aguna-bird  
That has a nest in white bushes.  
We'll sing a song of praise to  
Those who are building a new house.  
We'll greet Aguna-bird  
That has a nest in green bushes.  
We'll sing a song of praise to  
The young who are standing  
Shoulder to shoulder.

С гнездом в белых кустах  
Агуна-птицу встретим мы.  
Строящим новый дом  
Благославенную песню споем.  
С гнездом в зеленых кустах  
Агуна-птицу встретим мы.  
Стоящим рядом молодым  
Благославенную песню споем.

**7.**

Growing green grass –  
A pasture for a foal.  
We who live singing –  
The blessed peaks of Karakol.  
Growing green grass –  
A pasture for a lamb.  
We who live singing –  
The blessed peaks of Karakol.



Растущая молодая трава – корм жеребенка,  
 Мы, живущие с песней –  
 Благославение вершины Каракола.  
 Растущая молодая трава – пастбище для ягнят,  
 Мы, живущие с песней –  
 Благославение вершины Каракола.

### 5.5. Recordings from Ongudie villages, central Altai: Karakol (85°55', 50°49')

Full permissions, some translations.

Three female singers: Kichesh Urbanova (69 yrs), Nina Kindikova (69 yrs), Evdokiya Shaltaeva (90 yrs) (Кишеш Урбанова Нина Киндикова Евдокия Шалтаева)

Singing + conversation, recorded in Karakol, 30/06/02.

(Edited DAT A1: tracks 8-15)

#### Unedited DAT Tape 3

Timecode	Information
06.52-08.27	Wedding song wishing many children (A1:8)
10.22-11.08.1	Wedding song: entering another family won't be like your own. (A1:9)
12.57-14.27	Wedding song: 'hair-parting song' (single women wear hair in single plait, married part this into two!) (A1:10)
16.49-18.20	Wedding song thanking guests for coming (A1:11)
19.23-20.56	Wedding song? (A1:12)
22.45-23.24	Wedding song? (A1:13)
23.29-24.30	Wedding song devoted to flowers (A1:14)
27.47-28.50	Humorous song (A1:15)

Edited DAT A1: tracks 8-15: translations

#### 9. Wedding song

May the people carouse  
 In your newly built ail.  
 May many children be  
 In your new bed.  
 May crowds of people carouse  
 In your new ail with a flue.  
 May many children be

#### 9.

В вашем построенном аиле  
 Пусть гуляет народ.  
 В вашей новой постели  
 Пусть будет много детей.  
 В вашем новом аиле с дымоходом  
 Пусть гуляет множество народа.  
 В кровати, стоящей на почетном месте  
 (төр)

In your bed standing in t̄θr .

Пусть будет много детей.

### 10. Wedding song for a bride

An another's family is  
Like a stone that is hanging down (it may  
fall down)  
But not like a brother.  
An another's family is  
Like a wide stone (it means that there're  
too many people there)  
But like parents' family.

### 10.

Чужая семья как свисающий камень  
(т.е. может упасть),  
А не брат родной.  
Чужая семья как широкий камень (т.е.  
много людей),  
А не как у родителей.

### 11. Wedding song for a bride

It's time to unplait  
Your plait made of 6 rows,  
It's time to untie  
The white belt on your back.  
It's time to unplait  
Your plait made of 5 rows,  
It's time to untie  
The blue belt on your waist.

### 11.

Косу, сплетенную из 6 рядов,  
Пришло время расплестать.  
Белый пояс на спине  
Пришло время развязать.  
Косу, сплетенную из 5 рядов,  
Пришло время расплестать.  
Синий пояс на талии  
Пришло время развязать.

### 12.

When Argymak-foal grows up  
It'll become a hunter's horse,  
When a father's son grows up  
He'll become a man who'll go around Altai.  
When a foal grows up  
It'll become a horse-herd's horse,  
When a mother's nice child grows up  
He'll become a man who'll go around the  
world.

### 12.

Когда вырастет жеребенок-Аргымак,  
Он станет охотничьим конем.  
Когда вырастет сын отца,  
Он станет мужчиной, обошедшим  
Алтай.  
Когда вырастет жеребенок,  
Он станет лошастью табунщика  
необъезженных коней.  
Когда вырастет ласковое дитя матери,  
Оно станет мужчиной, обошедшим весь  
край.

### 13.

We wore fur coats with  
Collar made of red fox fur, didn't we?  
We used to be  
Red-cheeked girls, didn't we?  
We wore fur coats with  
Collar made of black fox fur, didn't we?  
We were red-cheeked and round-faced,  
Weren't we?

### 13.

Ведь носили мы шубу  
С красным лисьим воротником.  
Ведь были мы  
Краснощеками девушками.  
Ведь носили мы шубу  
С черным лисьим воротником.  
Ведь были мы краснощеками и  
круглолицыми.

**14. A white birch**

White and blue flowers  
Are the flowers of Altai.  
*Aiaiym and Oioiym*  
Are the songs of my Altai.

I'm a white birch.  
I'll stand rocking  
And rustling with my branches.  
When the kolkhoznitsa-girls go home  
I'll listen to their songs.  
I'll stand forever  
Like *Uch-Sumer* (Belukha) –  
A fortress for everyone.  
I'll hold the thread  
Between the generations  
Without tearing it.  
I'll bless the cranes' way  
When they fly.

**15. Chastooshkas**

Very rough translation:

I've got horses and cattle and sheep and a yurt so why don't you marry me? and if you don't, the bears will eat you!

**14. Белая береза**

Белые и синие цветы –  
Цветы Алтая.  
Айайым и ойойым –  
Песнь моего народа.  
Буду стоять качаясь  
И ветками шумя.  
Когда пойдут домой  
Девушки – колхозницы,  
Буду слушать их песни.  
Как Уч- Сумер (Белуха),  
Крепость для всех,  
Буду стоять вечно.  
Не разрывая нить между поколениями  
Буду держать ее не сгибаясь.  
Когда полетят журавли благославлю их  
путь.

**15. Частушки.**

Найдет ли пестрая птичка  
Пищу на скале?  
Найдут ли эти чернобровые молодцы  
У меня изъян?

Найдет ли пестрая птичка  
Пищу на горе?  
Найдут ли краснощекие молодцы  
У меня изъян?

Чем идти пешком,  
Не слезу с каурой я.  
Пока я живу  
Веселый нрав свой не потеряю.

Чем идти вдвоем пешком  
Не слезу с рыжего я.  
Хоть и в печали,  
Но песню свою не оставлю.

**5.6. Recordings from Kosh Agash town and ryan , south-east Altai (88°50', 49°55')**

We recorded performances in the house of friendship, (original recordings on unedited DAT tape 4), the Kazak museum, and in the home of Bolat Kanopianov on the 6/7/02. We

also recorded at the Kosh Agash festival and in the home of the wedding singer on the 7/7/02 (original recordings on unedited DAT tape 5). There is information about some of these songs but few translations because the songs are mainly in Kazakh and our translator was a Russian and Altaian speaker.

House of Friendship, Kosh Agash, 6/7/02 am

On Edited DAT tape B1: translations but no permissions

<i>Track</i>	<b>Location/occasion/ performer info</b>	<b>Song info</b>	<b>Notes</b>
1	Kosh Agash 13/07/02, House of Friendship 1 female vocals + dombra	Kazakh language –	No info/permissions held
2	Location/date details as for track B1:1 2 male vocals + dombra	Kazakh language –	No info/permissions held

**Track 1 Kazakh song**

I'm singing it just for myself, not for anyone.  
My heart is flaming,  
And you can't noticing it.

I'm Kasym – the son of Amadzolov Rkhym –  
I'm the only son of my father.  
For someone I'm not worthy noticing,  
For someone I'm a real treasure.

Please, give me my lovely dombra,  
I'll sing you a song.  
When I hold my dombra  
A song is running from my heart.

I know for sure that  
I'll to the best of all possible worlds,  
So when I sing  
I beg my song not to go with me.

**Казахская песня.**

Никому, а самому себе я говорю:  
Сердце полыхает как огонь,  
Глубоко-глубоко звон слышно.

Я сын Амаджолова Рахыма,  
Я единственный сын.  
Д ля кого-то я брошенная вещь,  
Для кого-то я драгоценность.

Дайте мне домбру мою любимую,  
Я вам спою.  
Когда я беру в руки домбру,  
Из моей души льется песня.

Я точно знаю, что уйду в другой мир.  
1000 раз в день я молю,  
Чтобы моя песня не ушла со мной.

### Track 2: Kazakh song

Beauty and Song are strolling in the steppe.  
My dombra is singing about birds  
Flying away in autumn  
And flying back in spring.

Beauty and Song are strolling in the steppe  
And you can see the beauty of your eyes  
In the song that I'm singing for you.

#### Казахская песня.

Красота и песня гуляют по степи.  
А из моей домбры льется музыка и песня о том,  
Как птицы осенью улетают,  
И весной возвращаются.

Красота и песня гуляют по степи.  
В песне, которую я пою тебе ,  
Отражается красота твоих глаз.

### On edited DAT tape A1: some information and permissions

16	Kosh Agash [Кош-Агач?] 13/07/02, House of Friendship 1 female singer: Alosevnoa Becaudar Djaktambaeva (Алашевна Бесаидар Джаткамбаева); director of the Kazakh museum	Kazakh language Lullaby	Verbal permission given in track A1:19
17	Location/date/performer details as for track A1:16	Kazakh language Song about grey geese Learnt at school	Verbal permission given in track A1:19
18	Location/date/performer details as for track A1:16	Mongolian language	Verbal permission given in track A1:19

19	Permissions for tracks A1:16–18		
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Cultural museum, Jana Aul village, near Kosh Agash, 6/7/02 pm

20	Kosh Agash region (Jana Aul village) (Жана-Аул) 13/07/02, Kazakh museum yurt 1 female vocals: Katia Rasulova (Катия Расулова) (61 yrs) and male dombra (домбра) Bolat Kanopianov (Болат Канопианов) (35 yrs, taxi driver)	Kazakh language Song about how life is short Old melody, lyrics composed by Katia (sung since 1956)	Verbal permission to be located on original tape
21	Location/date details as for track A1:20 1 female vocals: Apuza Amirinova (Апуза Америнова) (ex-librarian) 66 yrs) and male dombra as for track A1:20	Kazakh language Traditional song about nature and relatives	Verbal permission to be located on original tape
22	Location/date/performer details as for track A1:21	Kazakh language Title: 'Amri' 'In life' Traditional song about regret for lost youth and how the memories make tears fall Very old melody	Verbal permission to be located on original tape
23	Location/date/performer details as for track A1:20	Kazakh language Title: 'Yuri deah' Joyful song about how we should sing together and enjoy life Sung at festivals/celebrations	Verbal permission to be located on original tape
24	Location/date details as for track A1:20 2 female vocals (Katia and Apuza of tracks A1:20 and A1:21) + male dombra as for track A1:20	Kazakh language Title: 'Ungeyeh' About dreaming of a life with no bad moments	Verbal permission to be located on original tape
25	Location/date/performer details as for track A1:24	Kazakh language Title: 'Ariday' About singers regretting lost beauty but thanking god for their children etc	Verbal permission to be located on original tape

Private home, Tebeler village, near Kosh Agash, 6/7/02 pm

26 and 27	Kosh Agash region (Tebeler village) (Тібелер) 13/07/02, private house Female vocals: Amzet Nabileva (Амзет Набилева)	Kazakh language About her native place/village and nature Old melody known by all musicians in the region	Verbal permission given in track 36
28	Location/date details as for track A1:26 Male vocals: Rahat IMAMADIEV (Рахат Имамадиев) (49 yrs, farmer), female vocals: Gulnazi IMAMADIEV (Гулнази Имамадиев) (husband and wife), male dombra as for track A1:20	Kazakh language About nature Sung especially at concerts and festivals	Verbal permission given in track 36
29	Location/date details as for track A1:26 Male vocals and dombra: Eszham IMAMADIEV (Есзам Имамадиев) –son of husband and wife in A1:28)	Kazakh language No title – about grandparents/parents helping their children	Verbal permission given in track 36
30	Location/date/performer details as for track A1:29	Kazakh language Title: 'El imai' (Ел имаи) ('My people') Very common song	Verbal permission given in track 36
31	Location/date details as for track A1:26 Male vocals: Alen Nabilov (Ален Набилов) (64 yrs, ex-farmer), male dombra as for track A1:20	Kazakh language About missing his home/village and wanting to return	Verbal permission given in track 36
32	Location/date details as for track A1:26 Male vocals and dombra: Bolat Kanopianov as for track A1:20	Kazakh language Song about love	Verbal permission given in track 36
33	Location/date details as for track A1:26 Male vocals and dombra: Rahat IMAMADIEV (as in A1:28)	Kazakh language Title: 'Ak-bakay' (Ак-Бакай) Song about his dreams/memories of youth Uncommon	Verbal permission given in track 36
34	Location/date/performer details as for track A1:31	Kazakh language Title: 'Kozymnyng Karasy' (Козымнунг Карасы) Very common song about love for a girl Written by a famous Kazakh poet (Abay)	Verbal permission given in track 36

		[Абай]	
35	Location/date/performer details as for track A1:31 + female vocals as in track A1:28	Kazakh language —	Verbal permission given in track 36
36	Permission for tracks A1:26–35		

Kosh Agash festival Saturday 7/7/02 pm

37	Kosh Agash festival 06/07/02, yurt 1 female vocals: Janeth Zakarina (Жанет Закарина) (60 yrs)	Kazakh language Title: 'Tur angera' Song about her homeland Learnt from mother	Permission in original tape
38	Location/date details as for track A1:37 1 female vocals: Kamdan Abdurmanova (Камдан Абдурманова) (80 yrs)	Kazakh language Song devoted to Kosh Agash Composed by performer Performer's favourite song	Permission in original tape
39	Location/date/performer details as for track A1:38	Kazakh language Song about people and life Composed by performer	Permission in original tape
40	Location/date details as for track A1:37 5 female vocals: 2 as per A1:37 and A1:38 plus Lazipa Begenova (Лазипа Бегенова) (70 yrs), Aitoluk Begenova (Аитолук Бегенова) (80 yrs), Kastyr Tusukraena (Кастур Тусукраена) (61 yrs)	Kazakh language Song about Kosh Agash and the weather Traditional melody but lyrics composed by the grp	Permission in original tape
41	Location/date/performer details as for track A1:40	Kazakh language New song (melody and lyrics) composed by Lyzet Kalyayokova (Лизет Калиайкова) About young people and their upbringing	Permission in original tape

Koch Agash Wedding Singer Saturday late pm



42	Kosh Agash 06/07/02, private house 1 male vocals (wedding singer) + backing track	Kazakh language Song about love and young people getting married	Permission in original tape See Richard's additional notes [4]
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The wedding singer makes his living by singing at weddings and other events such as festivals. He learnt his music partly from his father. Now he performs with either live backing instruments and / or recorded backing tracks Karaoke style. On DAT A1, track 42, we hear him singing along to an orchestral track produced by the Kazakhstan national orchestra.

### 5.7. Recordings from the Eloin festival, Chemal, central north Altai (86°00', 51°26')

The festival started on Friday evening, continued through Saturday and was more or less finished by Sunday lunchtime. The original recordings are on unedited DAT tapes 6-9.

#### Eloin recordings on edited DAT A1

43	Eloin (Ел-Ойыи) festival, Chemal (Чемал) Region, 12/07/02 pm 5-piece folk collective from Maima (Майма) – 1 male guitar: Vladimir Gerashchenko (Владимир Герашченко) and 3 female vocals: Irina Gerashchenko (Ирина Герашченко), Olga Smirnova (Олга Смирнова ) and Ludmila Eskerova (Людмила Ескерова) + tambourine and risutcar (рисуткар)	Russian language Title: 'Osoka' (Осока) (plant that hurts) Modern song in folk style Composer not known About a man jilted by his bride	
44	Location/date/performer details as for track A1:43	Russian language Title: 'Village' (Село) Folk song passed through generations Common in Chemal and Maima areas – same lyrics but latter version in quicker tempo About the suspicions of an old man married to a young girl	
45	Eloim festival, Chemal Region, 13/07/02 am 6-piece folk collective from the Centre of Traditional Russian Culture in Novokuznetsk (Новокузнец) – 6	Russian language Old (C18) Greeting song from wedding ceremony, common to all of Russia (originally a Cossack song)	Verbal permission given in track 49

	female vocals Elena Lykova (Елена Лукова), Tatyana Popova (Татьяна Попова), Tatyana Akulova (Татьяна Акулова), Evgenia Starikova (Евгения Старикова), Arina Lykova (Арина Лукова), Ekaterina Popova (Екатерина Попова)		
46	Location/date/performer details as for track A1:45	Russian language Title 'I was walking in the garden' Learnt from grandmothers but still sung in families and at concerts	Verbal permission given in track 49
47	Location/date/performer details as for track A1:45	Russian language —	Verbal permission given in track 49
48	Location/date/performer details as for track A1:45	Russian language —	Verbal permission given in track 49
49	Permissions for tracks A1:45–48		
50	Eloim festival, Chermal Region, 13/07/02 am 6-piece collective from Ongudai (Онгудай) 6 female vocals – Vera Anchinova (Вера Аншинова), Maria Kalkina (Мариша Капкина), Nina Epishkina (Нина Епишкина), Valentina Saduchinova (Валентина Садушинова), Svetlana Okupenko (Светлана Окурепко), Svetlana Chalchukova (Светлана Шашукова)	Altaian language Ancient ritual/praying song that was almost lost from circulation	Verbal permission given in track 52 but written consent form to be sent
51	Location/date/performer details as for track A1:50	Altaian language Ritual song unique to specific place in Ongudai and about the beauty of the area	Verbal permission given in track 52 but written consent form to be sent
52	Permission for tracks A1:50–51 but written consent form to be sent		
53	Eloim fesitval, Chermal Region, 13/07/02 pm 6-piece 'Old believers' collective from Ust Koksa (Усть-Кокса) 4 female vocals and 2 male vocals (+ accordion and risutcar)	Russian language No title but first line of song used – Oh, who is there (Ой кто-ш там)	Verbal permission given in track 55

54	Location/date/performer details as for track A1:53	Russian language Excerpt of rain song	Verbal permission given in track 55
55	Permission for tracks A1:53–54		
56	Eloim fesitval, Chermal Region, 14/07/02 am 11-piece Kumandian (кумандиан) collective from Biisk (Бийск) – 9 female vocals and 2 male vocals (all over 60 yrs)	Kumandian dialect of Altaian language Composer: Vladimir Danilov (Владимир Данилов)	See additional notes 5 Verbal permission given in track 62
57	Location/date/group details as for track A1:56 1 female vocals: Raisa Merekova (Раиса Мерекова)	Kumandian dialect of Altaian language Chistushka (folk song) About missing where she's from, forgotten roots, appeal to young people	See additional notes 5 Verbal permission given in track 62
58	Location/date/performer details as for track A1:56	Kumandian dialect of Altaian language Title: 'Visna' (Весна) ('Spring') Composer: Danilov Vladimir (2000) Celebration of spring's warmth/life/rebirth	See additional notes 5 Verbal permission given in track 62
59	Location/date/group details as for track A1:56 1 female vocals: Gallina Surbashiva (Галина Сурбашива)	Kumandian dialect of Altaian language Chistushka (folk song) About special role of the birch tree Over 100 years old	See additional notes 5 Verbal permission given in track 62
60	Location/date/group details as for track A1:56 1 female vocals: Pollina Susurokova (Полина Сусурова)	Kumandian dialect of Altaian language Chistushka (folk song) Over 100 years old Sung mainly at concerts/festivals	See additional notes 5 Verbal permission given in track 62
61	Location/date/group details as for track A1:56 1 male vocals: Danilov Vladimir	Kumandian dialect of Altaian language Groom's song Composer: Danilov Vladimir as A1: 56 and 58 (2000)	See additional notes 5 Verbal permission given in track 62
62	Permission for tracks A1:56–61		
63	Eloim fesitval, Chermal Region, 14/07/02 am, yurt(юрта аил) Representatives of Onguiday group:	Russian language —	

	1 female vocals and male accordion		
64	Location/date/performer details as for track A1:63	Russian language —	

**Additional notes 5 – Master DAT A1: 59–61**

Name of performer/group	Unknown – Biisk collective
Type of performance:	Group female/male vocals
Date / occasion:	Eloim festival 14.07.02
Place:	Chemal (near Ongudaiy)
General notes	Group was started 3 years ago to produce new songs in an attempt to preserve Kumandian language/culture/tradition Group leader: Genede Satlyev Head of Kumandian community in Biisk: Larissa.
Notes on chistushka	Chistuska are short folk tales/songs about everyday life. Part of the nomadic tradition and tend to be sung alone/solo Passed from generation to generation People used to create their own to create/transfer mood/emotion/feeling Tend not to have titles

**43: Russian folk song**

A ripe juicy guelder rose (snowball-tree),  
You've burnt my white hands with sedge.  
Both rain and the sun are hiding in sedge,  
Oh someone is crying and someone is laughing.

The guelder rose's spread its golden grapes.  
It's merry at someone's place – there're guests at the table,  
The guests are drinking to the guy and his bride.  
Why are the accordion players so sad then?

Smile. And a dew-drop will roll down from your cheek to your dress.  
May everything be all right in their life.  
May them be happy.

**43.Русская народная песня.**

Калина спелая, залитая соком,  
Обожгла ты руки белые молодой осокой.  
В молодой осоке прячутся и дожди, и солнце,  
Ой, кому-то нынче плачется, а кому смеется.

А калина поразвесила золотые гроздья,  
У кого-то дома весело – за столами гости.  
Гости пьют за парня русого, за его невесту,  
Отчего играют грустную гармонисты песню?

Улыбнись, росинка скатится со щеки на платье,  
Пусть у них все в жизни ладится,  
Будет в доме счастье.  
В молодой осоке прячутся и дожди, и

Both rain and the sun are hiding in sedge.  
Oh someone is crying and someone is laughing.

солнце,  
Ой, кому-то нынче плачется, а кому смеется.

#### 44: Russian folk song

There are 4 courts in a village,  
4 courts – gate by gate,  
And in the 5<sup>th</sup> court my dear lives.

And in the 5<sup>th</sup> court my dear lives,  
He lives far away and gives me strands of wool,  
As a young girl I was a needlewoman.

As a young girl I was a needlewoman,  
I took a distaff and went to a party,  
But I didn't spin and just wasted time.

I didn't spin and wasted time,  
The old (husband) is walking round the court:  
"Where have you been? Where have you spent the night?"

#### 44.Русская народная песня.

В деревне 4 двора,  
4 двора – из ворот ворота,  
4 двора – из ворот ворота,  
А на 5ый двор живет миленький мой.

А на 5ый двор живет миленький мой,  
Далеко живет – шерстовинки подает.  
Далеко живет – шерстовинки подает,  
А я молода да рукодельная была.

А я молода да рукодельная была,  
Прялочку взяла, да на вечерочку пошла.  
Прялочку взяла, да на вечерочку пошла,  
Прясть не пряла, да только время провела.

Прясть не пряла, да только время провела,  
С низу по двору ходит старый по двору.  
С низу по двору ходит старый по двору:  
«Где же ты была? Да где ж ты ночку провела?»

«Где ж ты была? Да где ж ты ночку провела?»  
«Нигде не была, да на печке спала.»

#### 45: Russian folk song

#### 45.Русская народная песня.

Не было ветров –  
Вдруг надунули.  
Не было гостей –  
Вдруг наехали.

Полная ограда  
Вороных коней.  
Полная изба дорогих гостей.

**46: Russian song**

I picked the flowers.  
I picked them and threw under the gate.  
“Cossack, don’t laugh at that I’m an orphan.  
If you come to ask me in marriage I’ll say no.”

“Don’t be afraid - I won’t come.  
I’ll go to Russia and find a more beautiful girl.”

So he left for Russia,  
But he didn’t find a girl like that orphan.

He came back, tethered his horse.  
That girl came out in tears,  
One could see a ring on her finger –  
promised in marriage.

**46.Русская народная песня.**

Я цветочки рвала,  
Рвала и бросала я под ворота.  
«Не смейся казачек, что я сирота.  
Пришел бы ты сватать, а я б не пошла.»

«Не бойся дивчина, а я не приду.  
Поеду в Россию – еще краше найду.»  
Поехал в Россию, да в три города,  
Такой не увидел, как та сирота.

Вернулся до дому, привязал коня.  
Выходит дивчина заплаканная.  
Выходит дивчина заплаканная,  
Колечко видно – просватанная.

**47. Russian song**

My darling,  
 Don't walk in my garden,  
 Don't trample down  
 Green mint.  
 I grew and watered it  
 Not for you.  
 I loved the man for whom  
 I grew and watered it.  
 I kissed him  
 And clasped to my breast,  
 I called him "Honey".  
 My darling, if you go to a fair  
 Bring me some presents –  
 Red calico for a dress  
 So that I could go out  
 Of the gate.  
 I go out of the gate –  
 There is only village and bog around me.  
 A guy is mowing  
 On this bank.  
 And a girl is carrying water  
 On that bank.  
 She is asking for rain  
 So that it would blunt his scythe  
 And the guy could be free.

**50: Repetition of the song №3 from  
 the Disk 2**

**47.Русская народная песня**

Ой, не ходи-ка ты, мой милый,  
 По моему саду.  
 Не топчи-ка ты, мой милый,  
 Зеленую мяту.  
 Я не для тебя садила,  
 Ее поливала.  
 Для кого мяту садила,  
 Того я любила,  
 Целовала, миловала,  
 К сердцу прижимала.  
 Ой, к сердцу прижимала,  
 Да милым называла.  
 Мил, на ярмарку поедешь –  
 Привези гостинцев.  
 Мне гостинца небольшого –  
 Кумачу на платье,  
 Чтобы было мне можно  
 Выйти за ворота.  
 Выйду-выйду за ворота –  
 Село да болото.  
 Там на том на бережочке  
 Парень травку косит,  
 А на том на бережочке  
 Девка воду носит.  
 Девка воду носит,  
 Сама дождик просит,  
 Чтобы травку привалило,  
 Косу притупило,  
 Чтобы парня молодого  
 Гулять отпустило.

**50. Повтор песни №3 с Диска №2.**

**53: Russian song**

Oh, who's ridden by there?  
 Oh, who's there on the black horse?  
 Nikolai has ridden by.  
 Nikolai is on the black horse.  
 He's beat the gate with his spear:  
 "Come out!"  
 "I won't come out to you.  
 Where do you walk in the evenings without  
 me?  
 I'm so lonely without you.  
 The branch seems lonely without you too."

**53.Русская народная песня**

Ой, кто ж там проехал на коне?  
 Ой, кто ж там на вороном?  
 Ой-ля-ле-люли-люли.

Николай, что проехал на коне,  
 Николай, что на вороном.  
 Ой-ля-ле-люли-люли.

Он ударил копьем в ворота,  
 «Ну-ка выйди-ка сюда!»  
 Ой-ля-ле-люли-люли.

«Я не выйду, я не выйду до тебя.  
 Где ж ты вечером гуляешь без меня?»  
 Ой-ля-ле-люли-люли.

«Где ж ты вечером гуляешь без меня?  
 У ворот я одинешенька одна.»  
 Ой-ля-ле-люли-люли.

«У ворот я одинешенька одна.  
 Опустела скамечка без тебя.»  
 Ой-ля-ле-люли-люли.

Ой, кто ж там проехал на коне?  
 Ой, кто ж там на вороном?  
 Ой-ля-ле-люли-люли.

**56-61:** These 5 songs are either Shorian or  
 Kumandian  
 but I'm not sure.

**62:** Repetition of the song №19 from the  
 Disc 2

**62.** Повтор песни №19 с Диска №2.



**62: Russian song**

The girls went to swim,  
They undressed under the bushes,  
Took off their chemises  
And jumped into water.

Suddenly Ignashka-thief appeared.  
He stole our chemises.  
One of the girls wasn't shy  
And ran after Ignashka.

"Ignashka-thief,  
Give back our chemises!"

**62.Русская народная песня**

Пошли девушки купаться,  
Ой, купаться, кума, ой, купаться.  
Под кусточком раздеваться,  
Раздеваться, кума, раздеваться.

Рубашонки поскидали,  
Поскидали, кума, поскидали.  
Сами в речку поскакали,  
Поскакали, кума, поскакали.

И откуда вор – Игнашка,  
Вор – Игнашка, кума, вор – Игнашка.  
Он украл наши рубашки,  
Рубашонки, кума, рубашонки.

Одна девка не стыдлива была,  
Не стыдлива, кума, не стыдлива.  
За Игнашкой погналася,  
Погналася, кума, погналася.

Ты, вор – Игнашка,  
Вор – Игнашка, кума, вор – Игнашка.  
Ты отдай наши рубашки,  
Рубашонки, кума, рубашонки.

**63: Russian song**

Guys, listen to me,  
I'll sing you a song.  
Oi-li, oi da lyuli,  
I'll sing you a song.

I'll sing you song  
About my destiny.  
Oi-li, oi da lyuli,  
About my destiny.

We lived quietly,  
We didn't grieve for anything.  
Oi-li, oi da lyuli,  
Didn't grieve for anything.

Then an order came:  
Leave for the Caucasus!  
Oi-li, oi da lyuli,  
Leave for the Caucasus!

Then an another order came:  
Go home!  
Oi-li, oi da lyuli,  
Go home!

Hello, my river!  
Hello, my mother and father!  
Oi-li, oi da lyuli,  
Hello my mother and father!

**63. Русская песня.**

Вы послушайте ребята,  
Я вам песенку спою.  
Ой ли, ой да люли,  
Я вам песенку спою.

Я вам песенку спою  
Да про судьбинушку свою.  
Ой ли, ой да люли,  
Про судьбинушку свою.

Мы  
Ни о чем мы не тужили.  
Ой ли, ой да люли,  
Ни о чем мы не тужили.

А потом пришел приказ –  
Нам ребятам на Кавказ.  
Ой ли, ой да люли,  
Нам ребятам на Кавказ.

А потом пришел другой –  
Нашему полку домой.  
Ой ли, ой да люли,  
Нашему полку домой.

Здравствуй, реченька да вечер,  
Здравствуй, маменька, отец.  
Ой ли, ой да люли,  
Здравствуй, маменька, отец.

**64. Russian song**

There's a beautiful nook  
In our republic.  
The Katun is playing  
With its waves there.

We gathered  
In this place today,  
In Chemal  
To celebrate a great holiday.

The music is heard  
Both in the day- and night-time.  
Our bright round dance is  
Like a motley rainbow.

The people of Chemal  
Are meeting us here  
With open hearts  
And with joy.

What can be more beautiful  
Than these holidays of us?  
Where can one meet  
All his friends in one place?

**64. Русская песня.**

Есть в республике  
Уголочек прекрасный,  
Где играет Катунь  
Перекатной волной.

И сегодня мы вместе  
Собрались в этом месте  
На чемальской земле  
Встретить праздник большой.

Льется музыка здесь  
День и ночь не смолкая,  
Пестрой радугой кружит  
Яркий наш хоровод.

И с отрадой на сердце  
Добродушно встречает  
Всех нас здесь собирая,  
Чемальский народ.

Что же может быть краше  
Этих праздников наших?  
Где еще можно сразу  
Всех друзей повстречать?

Родники Эл - Ойына

Только нас подружили,  
И от чистого сердца  
Все песни звучат.

**Eloin recordings on edited DAT A2**

Track	Location/occasion/ performer info	Song info	Notes
1	Eloim fesitval, Chemal Region, 14/07/02 am, outside yurt Vechorky (Вешорки)grp from Onguiday: 8 female and 2 male vocals + balilika, spoons, tambourine, maracas and accordion	Russian language Traditional song associated with the water-throwing festival held at Telatska (Телецкое)	BG noise – wind Verbal permission given in track 3
2	Location/date/performer details as for track A2:1	Russian language Title: 'Listen to us' Composer(s): Nina	BG noise – wind Verbal permission given

		Volodina (Нина Володина) (lyrics) and Victor Toyloshev (Виктор Тоилошев) (melody) Modern song about 3 soldiers Taken from the songs of village babushkas in order to preserve them Sung in 3 harmonies	in track 3
3	Permission for tracks A2:1-2 and A2:4		
4	Location/date/performer details as for track A2:1, + 4 other female vocals from Ongudaiy	Composer(s): as for A2:2 About meeting of friends Composed specially for Eloim	Verbal permission given in track 3
5	Place: Eloim Festival Date: 14/07/2002 Performer: 'Veterans' Club (Ongudai) : 4 women and 1 male accordeonist.	Title: 'Tzveti Altai' (Altai, be prosperous) Content: song about the Altai: to be wealthy Other: Music composed by the accordeonist (Sergey Nikiforov); permission recorded / Altaian language	See additional notes below.
6	Place: Eloim Festival Date: 14/07/2002 Performer: as above; the women also dance	Title: 'Sibirskaya Matanya' (Siberia / Matanya probably the name of a woman (meaning not clear to the performers) / Altaian language	As above
7	Place: Eloim Festival Date: 14/07/2002 Performer: as above; 1 soloist woman and the accordeonist	Title: 'Kievsky valse' Other: song they sing frequently and dating from the period of the WWII / Altaian language	As above

Track 5-7: The group sings new and old songs [a variety of songs not just patriotic' (Sergey Nikiforov) and performs as festivals and village tours; rehearsals take place on Tuesdays and Fridays after work. Often the groups uses famous poems as verses on which they compose their own melody; songs are also learnt from old women 'babuskas'. One of the soloists in the group likes Austrian and German songs which she often sings. The group is composed of 13 women and 1 male accordionist (only part of the group was recorded):

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Patoshina Nina  
 Mikhailova Zina  
 Mikhailova Rufina  
 Tuzulova Tanya  
 Tanylarova Tanya  
 Kosheva Sara  
 Makarenina Luda  
 Ziablitskaya Elena  
 Orlova Anastasia  
 Molehanova Nina  
 Vilisova Raiga  
 Anastasia  
 Nikiforov Sergey  
 Nesterova Maria

### Eloin recordings on edited DAT C1

Little information and few permissions.

22	Eloin festival, Chermal Region, 13/07/02 pm, main stage 1 male kai + topshur	Altaiian language	BG noise: crowd sounds
23	Location/date details as for track C1:22 1 male kai + topshur	Altaiian language	As above
24	Location/date details as for track C1:22 1 male kai + topshur	Altaiian language	As above
25	Location/date details as for track C1:22 1 male kai + topshur	Altaiian language	As above
26	Location/date details as for track C1:22 1 male vocals/kai + topshur: Bolot Barachev ( Болот Барашев)	Altaiian language	As above
27	Location/date details as for track C1:22 1 male komus: Leo, male Japanese throat singer	No distinguishable vocals	As above
28	Location/date details as for track C1:22 1 male Japanese vocals	Japanese language	As above
29	Location/date details as for track C1:22 4 male vocals/kai + topshur, shoor, ikili and other?: 'Altai Kai' group	Altaiian language	As above
30	Location/date/performer details as for track C1:29	Altaiian language	As above

	4 male vocals/kai + topshur, shoor, ikili and other?: 'Altai Kai' group		
31	Location/date/grp details as for track C1:29 1 male vocals/kai + ikili: member of 'Altai Kai' group	Altaian language	As above
32	Location/date/grp details as for track C1:29 1 male vocals/kai + topshur: another member of 'Altai Kai' group	Altaian language	As above
33	Place: Eloin Festival Date: 13/07/2002 Performers: 2 young male throat singers, one plays topshuur	Altaian song	No further information available
34	Place: Eloin Festival  Date: 13/07/2002 Performer: One old woman (solo) probably from Kosh-Agach		No further information available
36	Place: Eloin Festival  Date: 13/07/2002 Performer: 'Kumandinzy' Group composed from: Zinaida Chinchekova (age: 63) & Irina Yudanova (age: 34)	Title: 'Shunarak' (motherland) Content: song about their village, children, nature, Bia river, love (themes common to Kumandian songs). Other: Kumandian song	See additional notes below.
37	Place: Eloin Festival  Date: 13/07/2002 Performer: Russian drunken group	Other: Russian song	
38	Place: Eloin Festival  Date: 13/07/2002 Performer: Solo woman	Other: Sung in Altaian	No further information available
39	Place: Eloin Festival  Date: 13/07/2002 Performer: Constantin		No further information available

	Kandaraka (solo old man)		
41	Place: Eloin Festival Date: 13/07/2002 Performer: 'Chapty-gan' group (five middle aged women)	Title: 'Chapty-gan' Content: beauty of the region, an invitation to visit it and admire its beauty. Other: folk song from 1970s from the Chaptygan region / Northern Altaian song	See additional notes: below.
42	Place: Eloin Festival Date: 13/07/2002 Performer: 1 woman (voice), 1 man (accordion), 1 man (balalaika)		No further information available
43	Place: Eloin Festival Date: 13/07/2002 Performer: The Russian group	Other: Russian song	
44	Place: Eloin Festival Date: 13/07/2002 Performer: as above; the group is accompanied by a group of girls dancing in the background and holding fake balalaikas.	Content: song about balalaika Other: Russian song	As above
45	Place: Eloin Festival Date: 13/07/2002 Performer: 4 young boys from the Music School in Gorno-Altysk: 1 plays the Topshuur; 3 throat sing.	Other: Altaian song	See additional notes below.
46 & 47	Place: Eloin Festival Date: 13/07/2002 Performer: 10 old women	Other: Sung in Altaian	No further information available
48	Place: Eloin Festival Date: 13/07/2002 Performer: as above	Other: Sung in Altaian	No further information available

49	Place: Eloin Festival Date: 13/07/2002 Performers: 5 women and 4 man (1 man – accordion; 1 man – balalaika)	Other: Russian song	
50	Place: Eloin Festival Date: 13/07/2002 Performer: as above	Other: Russian song	as above

**Track 36:** The 'Kumandinzy' are a small ethnic group (about 2,000 people/ 500 live in the Altai Republic/ the rest in Russia and the Middle East) living in the Turachaksky rayon (close to Teltskaia Lake). Their language and customs are different to the Altaian ones though this has not been acknowledged during the communist times when the 'Kumandinzy' were considered to be Altaian.

**Track 41:** The group is composed of: Mamasheva Nadezna (age: 50), Valentina (age: 43), Tebekova Lubov (age: 39), Zhunzerova Nadezna (age:38).

#### Eloin recordings on edited DAT C2

1 - 2	Place: Eloim Festival Date: 13/07/2002 Performer: 'Oi Oiyim' Group (6 women and 1 male accordionist)	Title (1 <sup>st</sup> song): 'Altaim' (My Altai) Content: about the Altai they love from childhood Other: Altaian rare song, sung only by this group No information available for the 2 <sup>nd</sup> song	See additional notes: Master DAT C2 (Track 1)
2	Place: Eloim Festival Date: 13/07/2002 Performer: 9 women, 1 male accordeonist, 1 man playing wooden spoons and whistle		
3	Place: Eloim Festival Date: 13/07/2002 Performer: as above		
4	Place: Eloim Festival Date: 13/07/2002 Performer: 1 male playing	Content: makes wishes to nature and people; old song learnt from old records Other: song from the Cemalskaya rayon / Altaian	No further information available



	topshure and throat singing (Bolot's friend in Cemal)	song?	
5	Place: Eloim Festival  Date: 13/07/2002 Performer: male throat singer (see above) playing 'komus' (juice harp) accompanies a woman singer (Nelly Tockasheva)	Content: song about nature and Lake Teletskyia	No further information available
6	Place: Eloim Festival  Date: 13/07/2002 Performer: 5 women & 1 male accordionist (The Russian drunken group); 3 of the women play tamburine, wooden 'clackers' and whistle.	Other: Russian song	
7	Place: Eloim Festival  Date: 13/07/2002 Performer: as above	Other: Russian song	No further information available
8	Place: Eloim Festival  Date: 13/07/2002 Performer: 4 middle aged women (wearing pointed hats – see video/photos)		No further information available
9	Place: Eloim Festival  Date: 13/07/2002 Performer: as above		No further information available
10	Place: Eloim Festival  Date: 13/07/2002 Performer: as above		No further information available
11	Place: Eloim Festival  Date: 13/07/2002 Performer: male throat singer (see 5) & topshure	Content: about a beautiful girl and his native region and a horse Other: Altaian song; words adapted from an old poem	No further information available

**Track 1:** The group was founded in 1992 and since tries to find their own style that combines dancing, singing, costumes and instrument playing. Women who want to join

the group are not allowed to cut their hair. The group sings old songs, ritual and marriage songs, mixture of old and modern songs. The group needs more male performers in order to perform ritual songs (not clear why men do not join). All the women in the group know how to play traditional instruments. The group is very keen to preserve and transmit old songs; some of the old songs are learnt from personal archives and from old people; the group performs songs from all ten rayons of the Altai Republic.

The name of four of the group members are: Tolmasheva Rimma (age: 40), Nickolai (age: 43), Belyaeva Valentina (age: 38), Kulakova Emma.

## 5.8. Recordings from Gorno Altysk Music School

The unedited recordings are on DAT Tape 10. There are no edited recordings. We recorded a concert organised especially for us to demonstrate Altaian instruments by Konchev Egorovitch and performed by his students.

## 6. PEOPLE AND ORGANISATIONS

### 6.1. In Altai

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Ana Toader  
[toaderana@yahoo.com](mailto:toaderana@yahoo.com)

Amanda Tyndall  
+ 44 (0) 7903 933515  
[findmandy@hotmail.com](mailto:findmandy@hotmail.com)

## 6.3. Sponsoring organisations

Contact: Jenny Bild, Executive Producer  
**BBC World Service Music**

Rm 4004 BHXX  
Broadcasting House  
London W1A 1AA  
Tel: (+44) 20 7765 3086  
Fax: (+44) 20 7765 4386  
[jenny.bild@bbc.co.uk](mailto:jenny.bild@bbc.co.uk)

Radek Boschetty  
Senior Producer  
**BBC Radio Music**  
Broadcasting House  
4018 BHXX  
Portland Place  
London  
W1A 1AA  
Tel: ++44 (0)20 7765 3088  
Fax: ++44 (0)20 7765 4386  
email: [radek.boschetty@bbc.co.uk](mailto:radek.boschetty@bbc.co.uk)

Contact: Janet Topp-Fargion, International Music Curator  
**The British Library**  
**National Sound Archive**  
96 Euston Road  
London NW1 2DB  
Tel: 020 7412 7427  
Fax: 020 7412 7441  
[janet.topp-fargion@bl.uk](mailto:janet.topp-fargion@bl.uk)  
[NSA-IMC@bl.uk](mailto:NSA-IMC@bl.uk)

Contact: R.A. Everidge, Secretary  
**Gilchrist Educational Trust**  
Mary Trevelyan Hall  
10 York Terrace East  
London NW1 4PT  
020 7631 8300 ext.773

Contact: Nigel Wheatley, Secretary  
**Imperial College Exploration Board**  
Sherfield Building  
Imperial College  
Exhibition Road  
London SW7 2AZ  
[n.wheatley@ic.ac.uk](mailto:n.wheatley@ic.ac.uk)  
Tel: +44 (0)20 7594 8749  
Fax: +44 (0)20 7594 8003

Contact: Giles Cundell, Marketing Director  
**Lifsystems**  
Tel: +44 (0)1189 811433  
Fax: +44 (0)1189 811406  
[Giles.cundell@lifsystems.co.uk](mailto:Giles.cundell@lifsystems.co.uk)

Contact: Hannah Hartog, Grants Co-ordinator

**Royal Geographic Society**

1 Kensington Gore  
London SW7 2AR  
Tel: 020 7591 3073  
Fax: 020 7591 3031  
[grants@rgs.org](mailto:grants@rgs.org)  
[www.rgs.org](http://www.rgs.org)

**Silva UK Ltd**

Tel: +44 1506 419 555  
Fax: +44 1506 415 906  
Info@silva-scotland.demon.co.uk

**Contact: Mr.R.D. Buchanan-Dunlop**

**The Goldsmiths' Company**

Goldsmiths' Hall  
Foster Lane  
London EC2V 6BN

Contact: Gillian Hoyle, Administrator

**The Gordon Foundation**

PO Box 214  
Cobham  
Surrey KT11 2WG  
Tel: 01483 456347  
Fax: 01483 568710  
[gordon.foundation@btinternet.com](mailto:gordon.foundation@btinternet.com)

## 7. TECHNICAL INFORMATION

Recordings were made using the following equipment. Music was recorded onto Digital Audio Tape (DAT tape) using two portable Sony D8 DAT recorders. Speech was recorded onto digital mini-discs using Sony MX and Sharp MS SR-50 models. The mini-discs would have been used to record music in an emergency.

The microphones were:

- Binaural stereo microphone. This was used primarily for recordings in personal or domestic situations.

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- Mono microphone. This was used primarily to record amplified music from stages.
  - Clip-on mono microphone. This was used primarily for interviews.

The equipment was powered by a combination of normal and rechargeable batteries. We charged the batteries using standard mains chargers and chargers that plugged into vehicle cigarette lighter sockets. We also had but did not use solar-powered chargers.

Equipment was carried in a sponge lined aluminium camera case.

## 8. ALTAI ETHNO-MUSICOLOGY EXPEDITION ACCOUNTS

### Income

Gilchrist Educational trust	500	
Imperial College Expedition Grant	2,500	
Royal Geographic Society	500	
The Gordon Foundation	750	
Personal contributions	2,000	
BBC		equipment + tapes
British library		Tapes
Mountain Equipment		equipment

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Silva	equipment
<b>Total cash available</b>	<b>6,250</b>
<b>Total expenditure</b>	<b>6,499</b>
<b>Deficit</b>	<b>-249</b> (met by team-leader)

<b>Expenditure Budget item</b>	<b>Estimated</b>	<b>Actual</b>
<i>Pre-expedition</i>		
International phone-calls	150	100
Office consumables	15	15
Maps	14	0
Russian counterparts expenses	50	0
<i>Training</i>		
Wilderness Medical Training x2	305.50	170.37
<i>International Travel</i>		
Flight: UK - Russia (3 x 600)	1,800	1,645
Flight: Romania Russia	450	250
<i>Fee to change flights</i>	0	200
Russian visas (x 3)	180	180
<i>Russian invitations (x3)</i>	0	456
Kazak visas (x 3)	180	0
<i>Baggage Excess</i>	0	243
<i>Subsistence</i>		
Dried food	300	0
Local food	1,500	600
(£5/person x 6 people/day x 50)		
Accommodation Gorno-Altaysk	320	260
(4 person x 8 nights x £10)		
<i>Accommodation Chermal</i>	0	307
(6 person x 4 nights)		
<i>Accommodation Kachagatch</i>	0	60
(5 person x 4 nights)		
<i>Local Travel</i>		
Bus: Barnaul - Gorno-Altaysk (x4)	60	80
<i>Local bus</i>	0	83
<i>Taxi</i>	0	69
Vehicle + driver (30/day x 40)	1,200	527
Horse hire (10/day x 5 x 20)	1000	300
<i>Local counterparts / guides</i>		
Counterpart/translator (10/day x 50)	500	360
<i>Second Translator</i>	0	172
<i>Song lyric translation</i>	0	265
Guides - included with horses	----	

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Mayor/Teachers - gifts (10 x 20)	200	72
Paid musicians (10/session)	400	0
<i>Field equipment</i>		
Camera kit Loan from Imperial College	0	
DAT sound recording kit (or minidisc loan from IC)	450	0
Solar charger + batteries	150	150
First aid kit	100	0
Tent + sleeping bags for two	300	0
<i>Insurance</i>		
Medical including repatriation x 4	200	375.13
Equipment loss/damage	100	
<i>Medical</i>		
See training above		
See first aid kit above		
<i>Photography</i>		
Film and processing	300	300
DVD tapes	100	140
Blank CD's for copying	0	20
<i>Post-expedition</i>		
DVD editing	0 (at Imperial)	
Sound editing	0 (at Imperial)	
<i>Expedition reports / programmes</i>		
Report for RGS, etc.	50	50
Publications	0	
Russian report costs	50	50
Romanian report costs	50	50
<i>Other</i>		
Copies of recorded material for archives (300 mini-discs) (From National Sound Archive)	0	0

## 9. REFERENCES

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British Forum for Ethnomusicology  
<http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BFE.html>

Brief History of the Altaians (Altiacs) <http://www.eki.ee/books/redbook/altaiacs.shtml>



British National Sound Archive <http://www.bl.uk/collections/sound-archive/imc.html>

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Nettl, B.(1983). The Study of Ethnomusicology: Twenty-nine Issues and Concepts. Urbana: University of Illinois Press.

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