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ARCHAIC OIRAT SUBSTRATUM OF THE “CIRCA-ALTAI MUSICAL KULTURKREIS” IN TUVA

АРХАИЧНЫЙ ОЙРАТСКИЙ СУБСТРАТ СРЕДНЕАЛТАЙСКОГО КУЛЬТУРНОГО КРУГА В ТУВЕ

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Япония*In the memory of Boris I. Tatarintsev (1939–2011).**Памяти Бориса И. Татаринцева (1939–2011).*

Worldwide fame for Tuvan music is now immovable. The vocal phenomenon *xöömei* or Tuvan throat-singing, in particular, attracts music fans around the world. On the other hand, so called “overtone-singing” or “throat-singing,” the vocal sound of a fundamental drone with a flute-like melody of a series of chosen formants, also is reported sporadically in Tibet, Xhosa, Rajasthan, Sardinia, USA, the former Yugoslavia etc. It is still challenging to define whether specific features can be distinguishable unifying various “overtone-singing” from other vocalization. However, it was implied the music, including throat-singing, among peoples dwelling the Sayano-Altai region can be well coordinating as a single musical Kulturkreis. Here is an attempt to reconstruct recent history of the music of this zone, consulting historical records and linguistic materials from Tuva and surrounding regions.

Keywords: Altai; Tuva; music; Tuvan throat-singing; overtone-singing; Mongolic; Turkic



Всемирная известность тувинской музыки сейчас незыблема. Вокальное явление *xöömei* или тувинское горловое пение, в частности, привлекает любителей музыки во всем мире. С другой стороны, так называемое «обертоное пение» или «горловое пение» вокальный звук фундаментального бурдона с флейтообразной мелодией из серии выбранных формантов также периодически появляется в Тибете, Косе, Раджастане, Сардинии, США, бывшей Югославии и т. д. По-прежнему сложно определить, могут ли специфические черты быть различимыми, объединяя различные «обертоновые пения» с другими вокализациями. Автор утверждает, что музыка, в том числе горловое пение, среди народов, проживающих в Саяно-Алтайском крае, помогает рассматривать территорию как единую музыкальную культурную область. Предпринята попытка восстановить недавнюю историю музыкальной культурной зоны, ознакомиться с историческими записями и лингвистическими материалами из Тувы и окрестных регионов.

Ключевые слова: Алтай; Тува; музыка; тувинское горловое пение: горловое пение; монгольский; тюркский

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“However, the argument may not be particularly important. What matters is not to know whether some ingenious idea reached the society in question from outside, but rather to understand how it came to be accepted by that society, and what features of the economic and social organization there made the innovation so significant. To do this, we have to penetrate beyond simplistic and ultimately not very illuminating assertions of ‘diffusion’ and ‘independent invention’, and investigate the processes at work within the society itself. The old controversy between the diffusionists and the evolutionists has become irrelevant, and is not worth pursuing further. As we shall see, new approaches can offer a far more satisfactory solution”

(Renfrew, 1973: 124).

1. Introduction

Tuva gives us a very interesting point of view. The land itself is “small,” relatively, compared to the vast Eurasian Continent. In fact, it is big enough¹ (six times the size of Belgium (München-Helfen, 1931: 140)) to provide roll of “the outland” to “big” countries, specifically China and Russia (Todoriki, 2009b). Tuvans, of course, know that well. There are many valuable hints how “the small” survive among “the big”.

The “peculiarity” of vocalization of Tuvan throat-singing, *xöömey*, is a cultural icon representing such “outlandness” of Tuva. The sign tends to be construed often in the spiritual context, both of the supply side and demand. As long as vocalization is a human activity, there must be the specific way of *in situ* social acceptance, as an “art form” or “spiritualism.” My interest is to study the social function, and the historical trace of how the situation settled like that. In this article, the latter will be discussed.

Vocalizations known as “overtone singing” or “throat-singing” have been reported from Tibet², Xhosa, Rajasthan, Sardinia, USA³, the former Yugoslavia⁴, *etc.* Those reports, unfortunately, are only preliminary, and are awaiting further detailed studies. Compared with those, as I will discuss below, the throat-singing tradition reported from the peoples of the region surrounding the Altai Mountains, has been paid attention to the similarity among them since the early 20th century (Anokhin, 2005: 54). Besides, when György Kara summarized the Mongolian epics into several groups, Oirat⁵ epics, including famous Zhangar, were classified as one group (Kara,

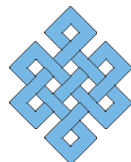
¹ 170,500 km² more exactly.

² The statement by Carole Pegg; “lamas in the dGe-lugs-pa monasteries of Gyume and Gytö in Tibet were trained from the age of twelve for tantric ritual performance to produce sounds which have been called *xöömii*” (Pegg, 1992: 32) seems a misquotation from Smith and Stevens 1967 (p. 211). The term “*xöömii*” is otherwise invisible in the article. Also, phonetic vowel lengths are restricted in Tibetan language (Ü-Tsang Tibetan). So, we need to assure whether the long vowel *öö* in *xöömii* is acceptable in Tibetic languages, and which context they use it for. So far to avoid further secondary mis-citations (Cf. Tatarintsev, 1998: 9, 52), I am making a specific mention of this.

³ Cf. Pegg, 1992: 32-33; Tongeren, 2004: 145-161.

⁴ Cf. Vargyas, 1968: 72.

⁵ WOI / WMO *Oyirad* (Lessing et al., 1973: 605; Krueger, 1978–1984, 1: 117).



1970: 205-207). He also touched upon the issue of one of the Oirat epic Khan-Kharangui distributed in Eastern Tuva¹. Then, Carole Pegg followed up and expanded it wider both geographical area and materials she used (Pegg, 2001: 11-15). The first scholar who conducted detailed linguistic study on music in this region was Boris I. Tatarintsev (1998).

Building on the studies mentioned above, I'd like to shed light on what makes Tuvan music great, as much as I could.

2. Recent history of Tuva and the Soyano-Altai region

To know the local history is very important for understanding the local music. Before I start to describe the music, let me try to summarize the local history first (Fig. 1), mostly as it appears in *Istoriia Tuvy*, 1964; Ewing, 1981; Todoriki, 2010. My own contribution will especially focus on clarifying what was the prestige (Winford, 2003) for the local people. Other materials are acknowledged in the sources, respectively.

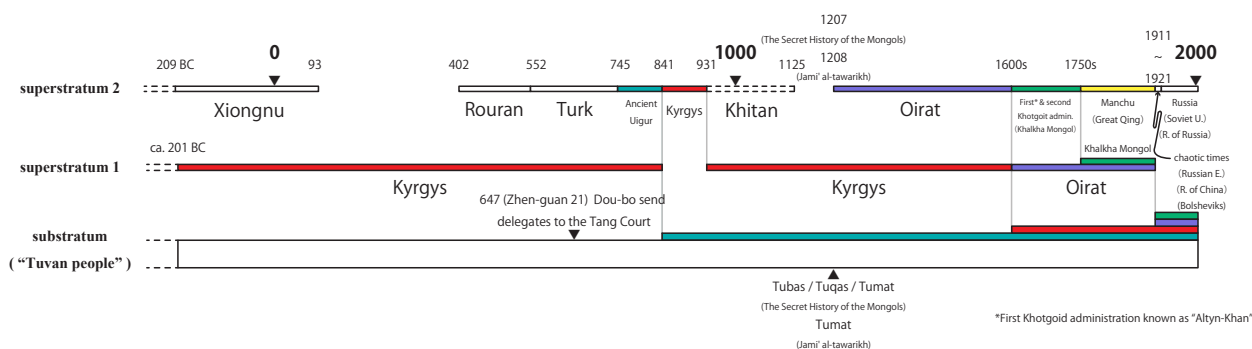


Fig. 1. Tuvan historical chronical.
 Рис. 1. Тувинская историческая хроника.

There are some difficulties, however, in retracing the Tuvan history, mostly because of paucity of written sources. Ethnic identity of modern Tuvans can be said to have arisen during the 20th century under strong Russian influence, yet, it was reported that “Sayantsy” or “Uryankhaitsy” self-designate as “Tuba²,” at least in early 19th century (Klaproth, 1823: 150-151; Castrén, Schiefner 1857: v; Potanin, 1881-1883, 2: 7; Katanov, 1903: II; Hajdú, 1950: 100; Radloff, 1968: 176; Menges, 1995: 47).

¹ The Southern-Altai Turkic people also possess the Zhangar epic tradition (Iangar, 1997).

² Not only Tuvans and Tofa(lar)s, this autonym was also shared with Koibals and Mators (both spoke extinct South-Samoyedic languages; Kamas and Mator, respectively) during 19th century (Hajdú, 1950: 99-100; Helimski, 1997; Künnap, 1999; etc.). Koibals assimilated into Khakas people, and Mators into Tofa. According to that, the self-designation was considered of South-Samoyedic origin, presumably comparable to KAM *t'ibi*, *t'ibə*, *t'əbi*, *t'ibi*, *t'ibi* “human, husband” or MAT *tih* “human, husband” (Donner, Joki, 1944: 71; Hajdú, 1950: 99-100; Helimski, 1997: 359). See also footnote 5 (p. 152), 1 (p. 156).



It is basically accepted that when 都播 *Dou-bo* (or 都波 *Dou-bo*) sent the embassies to the Tang China in 貞觀 Zhen-guan 21 (647 AD), the name of Tuvan people was mentioned for the first time¹ (ex. Istoriiia Tuvy, 1964, 1: 7, 179-180; Menges, 1995: 47). The first relatively detailed report on 新唐書 *Xin-Tangshu* “the Book of Tang” (chapter 217 part 2) described their life as follows: 1) 其地北瀕小海, 西堅昆, 南回紇 “Their land in the north extends to the “small sea” (probably meant lake Khövsgöl, or not impossibly lake Baikal), in the west to Kyrgys, and in the south to Uigur,” 2) 結草為廬 “Dwelling tents made of grass,” 3) 無畜牧, 不知稼穡, 土多百合草, 掇其根以飯, 捕魚, 鳥, 獸食之 “They do not know cattle breeding, nor farming. They feed on the roots of lilies instead of rice, hunting fishes, birds and beasts” (Ou-yang, Song, 1975: 6144). Further, Doubo was one of the three tribes of 木馬突厥 *Mu-ma tu-jue* “the wooden-horse Turks.” The “wooden-horse” meant skis (Ibid.: 6148). According to the description, Doubo is rather comparable to the latter-day Tofa(lar) (Mel’nikova, 1994) or Tozhu Tuvans (Vainshtein, 1961), not the steppe dwelling Tuvans. This idea can be supported by the fact that the earliest Korean map of the world², made in 1402

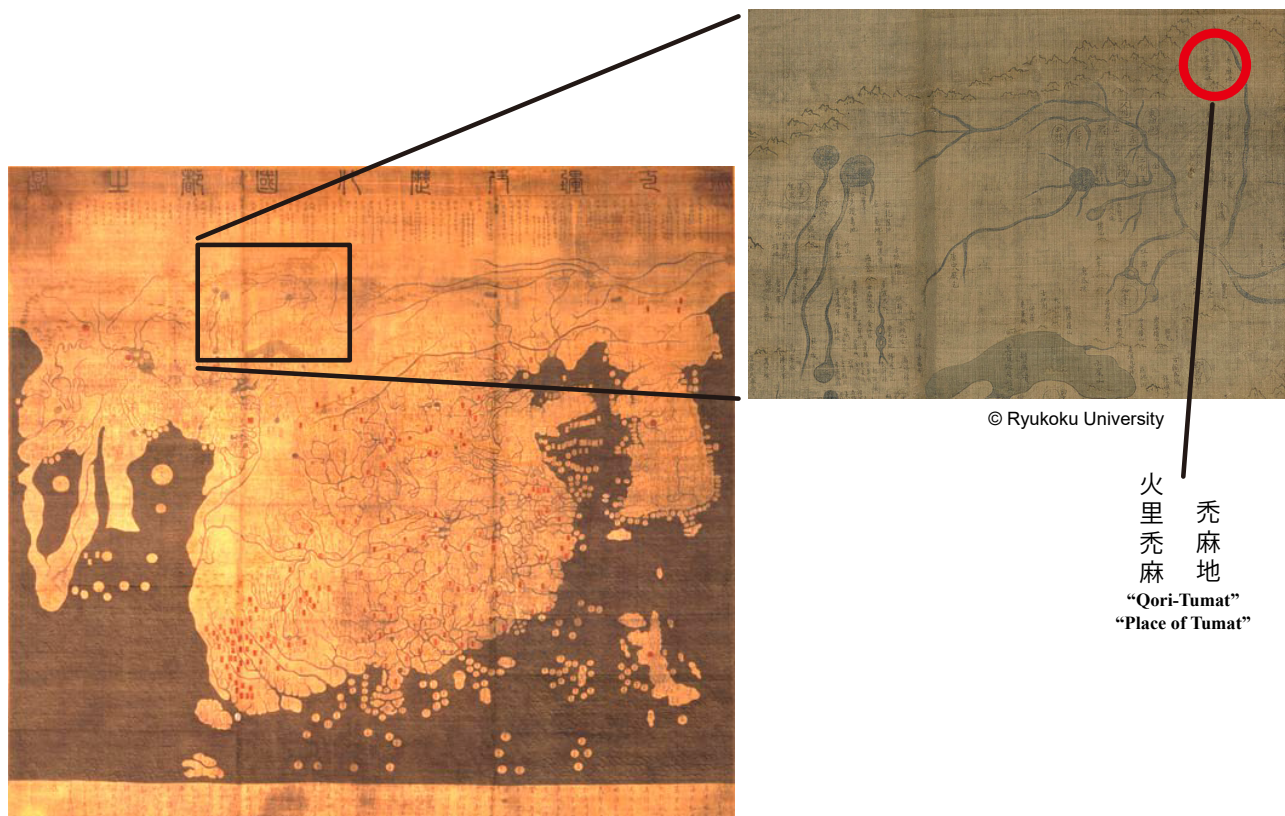
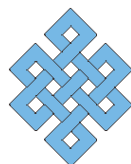


Fig. 2. The Korean map of the world and the “place of Tumat”.
 Рис. 2. Корейская карта мира и «место Тумата».

¹ According to Takao Moriyasu, a Tibetan travelogue, possibly drawn up in 787-848, discovered from Dun-huan by Paul Pelliot (material No. P. 1283), mentioned the region called TIB *Gud*, which can be identical with Doubo (Moriyasu, 2015: 56). This can teach us that the acceptance is not necessarily apparent.

² KOR *Honil gangni yeokdae gukdo ji do* / CHI 混一疆理歷代国都之圖 *Hun-yi jiang-li li-dai guo-dou zhi tu* “Map of Integrated Lands and Regions of Historical Countries and Capitals.” The map was made during the Ming rule, but the geographical information from circa-Altai region was obtained during the Yuan (Todoriki, 2010: 278).



(Robinson, 2007), mentioned CHI 秃麻地 *Tu-ma de* “place of Tumat¹” (Fig. 2), where Khövsgöl was presumably situated (my observation at the Kyoto University Museum in May 2009. This group of maps is subdivided into several lines, and the detailed studies don't exist yet).

The Tang (618–907) was the era which first attracted attention of the literate world² to this area in certain resolution, although the light it shed faded quickly.

After the unification of Mongolian Plateau under Temüjin, he was recommended to be the first Mongol ruler, and renamed “Chinggis Khan” in 1206. Successively, the peoples dwelling in the upper Yenisei region (“the Peoples of the Forest³”) also became united under his rule⁴, led by the newly emerged group of peoples, the Oirats (“Ten-thousand⁵ Oirat”). This region was given to Jochi, the eldest son of Chinggis Khan, though virtually belonging to Oirats (Rashid-ad-Din, 1946–1960, 1(2): 269; Okada, 1974: 822). The single “ten-thousand” among the Peoples of the Forest, Kyrgys⁶, too, were subordinated to Oirats, after this. At this moment, their prestige among the region was transferred to Oirats, and never restored again⁷ (Fig. 1).

Oirats were a group which consisted mainly of Western Mongolian peoples, and held exclusive prestige among the peoples dwelling the western half of the Mongolian Plateau. Since then, **Oirat** was the opposing force to the eastern half of the Plateau, **Mongol**, preserving the high prestige of paternal lineage from Chinggis Khan.

During this replacement, among the Peoples of Forest we can find the names

¹ Cf. footnote 5 (p. 152).

² There were detectable multiple writing systems, not only in Chinese and Tibetan literatures (see also footnote 1 (p. 150)), the local Turkic people developed an Old Turkic alphabet on their own, of runiform and the varieties until early 8th century (Erdal, 2004: 4). The Bugut Inscription, originally erected at Ikh-Tamir, Ar-Khangai Province, central Mongolia, written in Sogdian and undeciphered text of Brāhmī script, is even earlier than the Tang in 6th century (Moriyasu, Ochir, 1999: 121-125). At the same time, (Yenisei-)Kyrgys, kept and maintained certain prestige among local Tuvans, which can be seen from the fragment written by Menander Protector in Greek; When Byzantine diplomat Zemarchus visited the Turkic Khagan “Dizabul” in 568, just before Turkic Khanate separated to Eastern and Western, “Dizabul” gave Zemarchus a female slave stolen from GRE **Χερχίς** *Cherchis* (or **Χερχίρ** *Cherchir*) (Müller, 1851: 228; Blockley, 1985: 120–121, Note 265). And this *Cherchis* or *Cherchir* depended on the text is accepted as the Kyrgys. Kyrgys, was the earliest possible ethnonym among circa-Altai peoples appearing written source as CHI 鬲昆 *ge-kun*, by the time of 201 BC, when they submitted to Xiongnu (Sima et al., 1982, 9: 2893; Menges, 1995: 49). They also built solid relationships with foreign countries, not only China, also Arab, Tibet, Karlyk, etc., during the Tang (Ou-yang, Song, 1975: 6149).

³ CHT 槐因 亦^𠄎兒堅 = WMO *hoy-yin irgen* (Rachewiltz, 2004: 163–164).

⁴ This incident is dated 1207 (*the Secret History of Mongols*) or 1208 (the *Jāmi' al-tawārikh*). For Mongol, the governance of the Peoples of the Forest was an indirect rule via Oirats.

⁵ CHT 秃綿 = WMO *tümen* literally meant “ten thousand,” which means a military division.

⁶ CHT 秃綿 乞^𠄎兒吉速^𠄎 = WMO *tümen Kirgisud* (Rachewiltz, 2004: 164).

⁷ In 1688, Kyrgys prince “Erenak Isheev” helped Oirats and fought against Mongols (Russko-mongol'skie otnosheniia, 1685-1691, 2000: 184). Even in the 18th century, Oirat superiority upon circa-Altai peoples, including Kyrgys, can be testified also in Manchu and Chinese documentations (Yanagisawa, 2005: 5).



of CHT 秃巴昔 = WMO *Tubas*¹, CHT 秃中合思 = WMO *Tuqas*² (Rachewiltz, 2004: 164; Kuribayashi, Choijinjab, 2001: 472–475). No further information about them can be found neither in *the Secret History of Mongols*, nor in *Jāmi‘ al-Tawārikh* “the Compendium of Chronicles³.” On the other hand, the upper Yenisei region⁴, which Oirats occupied during 13th century, was the former homeland of the *Tumat*⁵ people (Rashid-ad-Din, 1946–1960, 1(1): 118; Okada, 1974: 823). Concluding from those bare hints, we can suggest that the names *Tuba* ~ *Tuqa* ~ *Tuma* can be identical (Istoriia Tuvy, 1964: 7, 179-180).

The first clear evidence of the spread of Buddhism to west Tuva dates to this time, too (Masumoto, 2003).

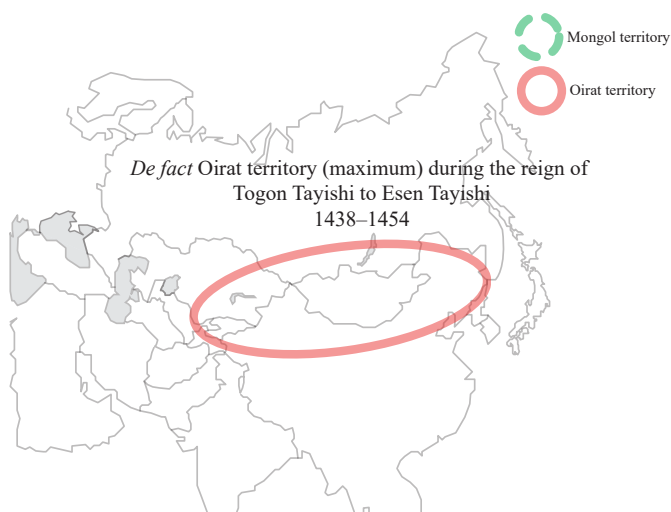


Fig. 3. Oirat territory of Togon and Esen (1438-1454).
Рис. 3. Ойратские территории Тогона и Эсена (1438-1454).

After the collapse of the Mongolian Empire, Oirat ruler *Toyon Tayishi*⁶ successfully reunited the Mongol tribes, then crowned Mongol ruler *Toytoya Buqa* as their own khan in 1438. Oirats possessed no “right” to be a Mongol khan because they had no paternal lineage from Chinggis Khan. During the reign of his son, *Esen Tayishi*, the *de facto* Oirat territory reached its maximum extension (Fig. 3). Esen finally killed his own ruler *Toytoya Buqa*, and declared himself khan in 1453 (Okada, 1974: 834). And as soon as in the following year, he was killed.

¹ Plural form of *Tuba*. Written Mongolian plural suffix -s is attached to word-finals in vowels or in the diphthong ai (Poppe, 1954: 70).

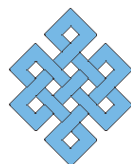
² Plural form of *Tuqa* (see footnote above).

³ A work of Persian literature and history about Mongols by Rashid al-Din. Both PER / ARA versions have the title in Arabic جامع التواريخ *Jāmi‘ al-Tawārikh*. The manuscripts are separated into multiple lineages, and a decent revised text doesn’t exist, yet. I consulted Rashid-ad-Din, 1946–1960.

⁴ According to *the Compendium of Chronicles* (the first section *Bāb-i Awwal* “the Mongol and Turkish tribes”), the place was called the Eight Rivers, “Sekiz Muren” (Rashid-ad-Din, 1946–1960 1(1): 118), presumably CHG **Sekkiz Mörän* (Doerfer, 1963, 1: 506-507; 3: 259-260; Clauson, 1972: 823).

⁵ Plural form of *Tuma*. *Tumat* < **Tuma-d*. Written Mongolian plural suffix -d may be added to various word-finals (Poppe, 1954: 70-71). *The Secret History of Mongols*; CHT 秃馬揚 = WMO *Tumat* (Rachewiltz, 2004: 165–166, 246, 247, 857–858, 862; Kuribayashi, Choijinjab, 2001: 476–481). Kuribayashi and Choijinjab 2001 transliterated this as *Tümet*, though I do not take it here. It frequently appeared in union with a people called CHT 中豁里 = WMO *Qori*, later BUR Хори Буряад *Xori Buryad*, as WMO *Qori-Tumat* (See also Fig. 2). *Tumat* was very resistive to Mongols and fairly strong. This name can be find as a family name in Tuva, also name of mountains TUV Тумат Тайга *Tumat Tayga* / CHI 多木達泰嘎 *Duo-mu-da Tai-ga* / WRM *Tumat tayiya* (Istoriia Tuvy, 1964, 1: 180; Ondar, 2004: 182; Todoriki, 2008: 212). See also footnote 2 (p. 149), 1 (p. 156).

⁶ Taishi is the title used for distinguished non-Chinggisid rulers among the Mongols, Oirats, and Buryats etc. Taishi originated CHI 太師 *tai-shi* “grand preceptor” (Atwood, 2004: 526-527).



After a while, Mongol ruler Dayan Khan took Mongolia in 1486 (Fig. 4). Then, his grandson, Altan Khan of the Tümet, expanded the territory against Oirat to the west up as far as Mongolia today, and completely weakened the knees of Oirat before his death in 1582 (Fig. 5; Okada, 1974: 835; Atwood, 2004: 9-10).

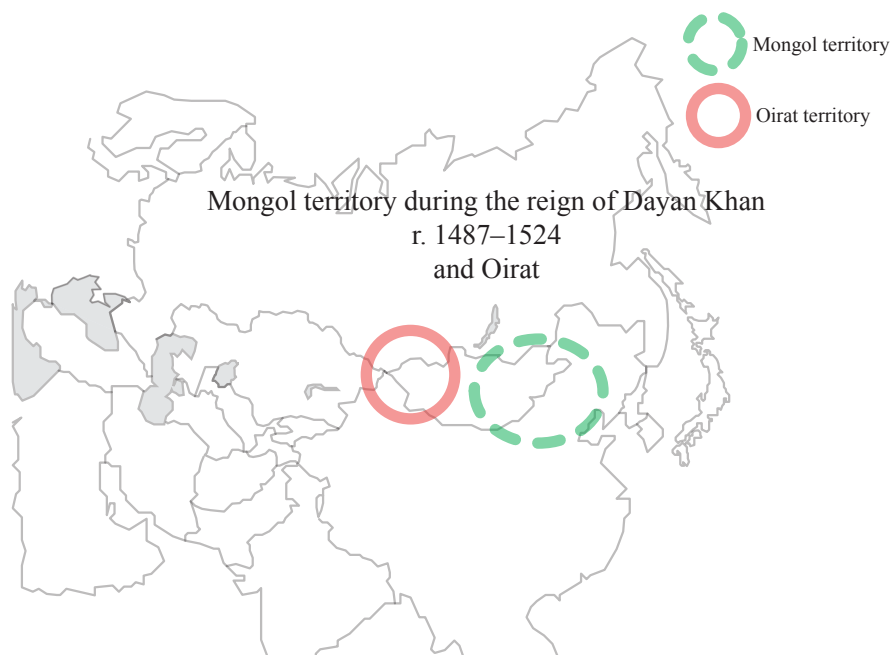


Fig. 4. Mongol territory of Dayan Khan (1487-1524).
Рис. 4. Монгольская территория Даян-хана (1487-1524).

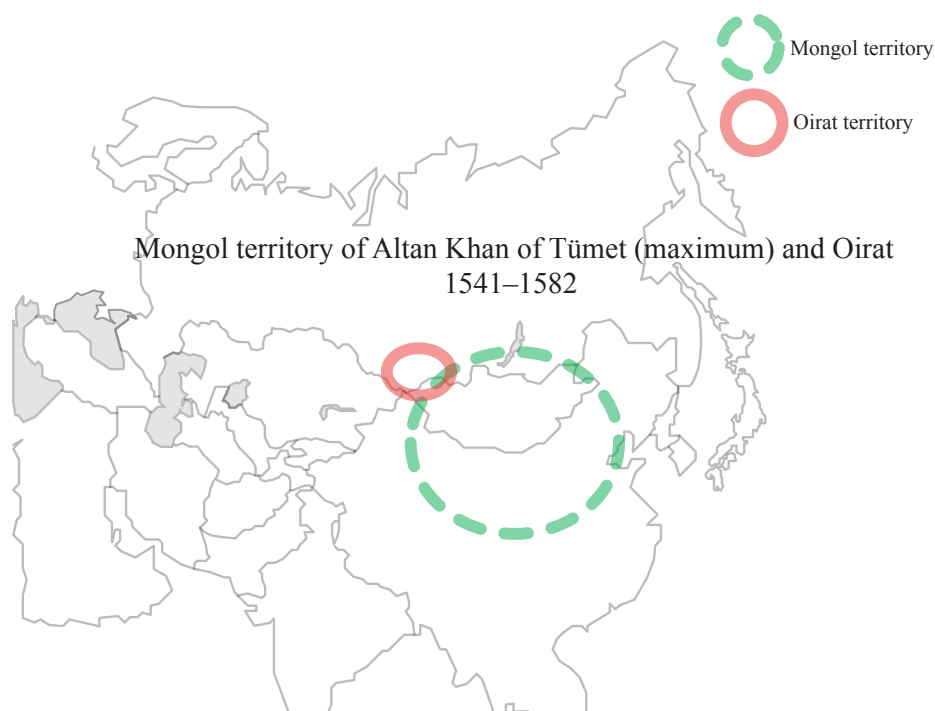


Fig. 5 Mongol territory of Altan Khan of Tümet, and Oirat (1541-1582).
Рис. 5. Монгольская территория Алтан-хана Түмет и Ойрат (1541-1582 гг.).

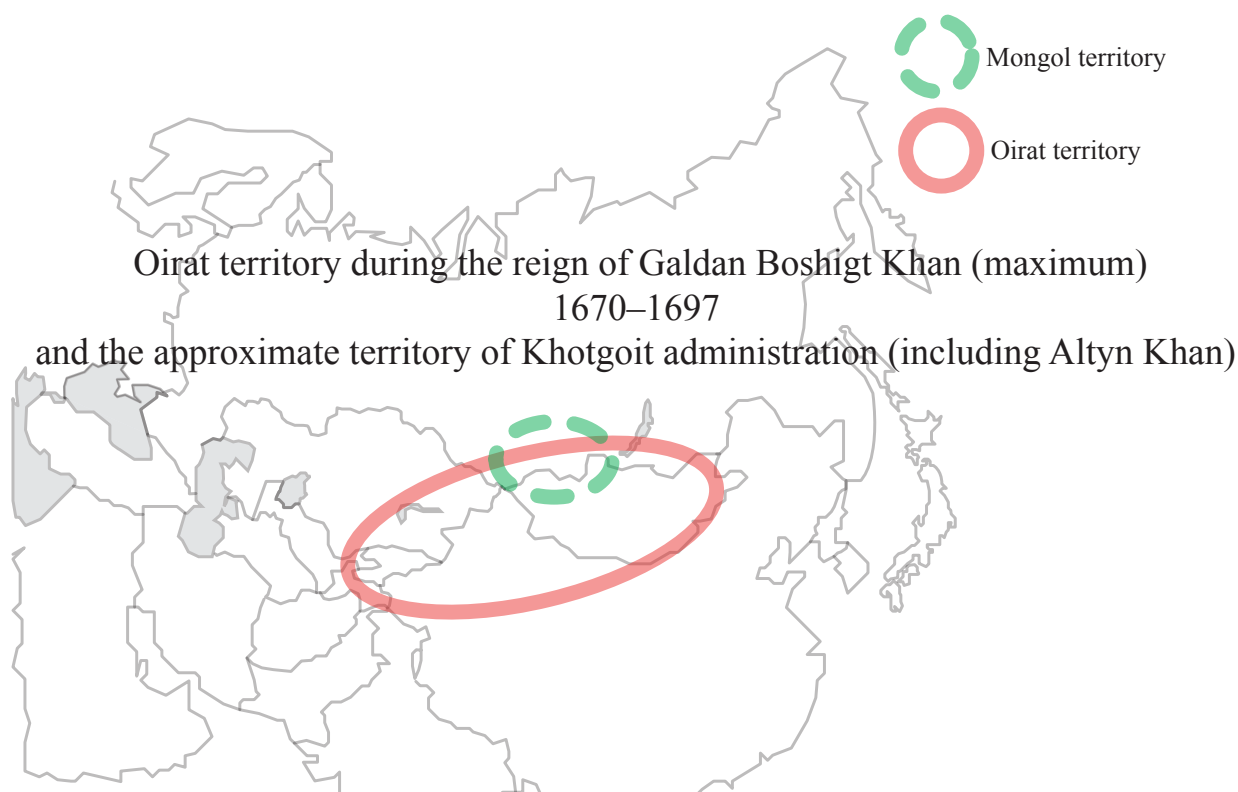


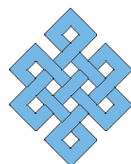
Fig. 6. Oirat territory of Galdan Boshigtu (1670-1697).
Рис. 6. Ойратская территория Галдана Бошигту (1670-1697).

According to this advantage against Oirats, Mongol sent Altan Khan’s nephew WMO *Šoloy Ubaši Qontayiji* (1547–1627?) from Khotgoit¹ to the place where Oirats dwelled, approximately modern Tuva and Khakas (Fig. 6), to rule them after 1600 (Atwood, 2004: 310). The three generations of the First Khotgoit administration (Todoriki, 2010: 269), Sholoi Ubash Khontaizh, his son WMO *Badma Ombo Erdene Quntayiji*, and grandson WMO *Erinčin Lobsang Tayiji*, was called “**Altyn Khan**”² in Russian documents. The prestige of Altyn Khan family fizzled out after 1667 (Atwood, 2004: 310). It was later replaced by the Second Khotgoit administration, and the first ruler was Genden WMO *Gendün Erke Dayičin* (Chuluun, Khatanbaatar, 2011: 52-53, 275-276), followed by his successors. Genden’s reign was disrupted by an excellent Oirat ruler Galdan Boshigt WMO *Galdan Bošoytu*³ (1644–1697) (Fig. 6). After the death of

¹ MON **Хотгойд** *xotgoyd* / WMO **qotuyuyid**: a branch of Khalkha Mongols (Atwood 2004: 310). This designation originated from the name of Sholoi Ugashi’s father, Khotgor WMO **Tümendara Dayičin Qotuyur**, from the family of TüsHEET Khan (Chuluun, Khatanbaatar, 2011: 271–272).

² **Алтын царь** *Altyn car*, **Золотой царь** *Zolotoi car* “golden emperor,” etc. Literary meaning Turkic “gold” TUV **aldin** / CTU ***altu:n** “gold” (Clauson, 1972: 131), and Mongolic WMO **alta(n)** “gold” (Lessing et al. 1973: 33), possibly after Altan Khan of Tümet. Also called “Altan Khan of Khalkha”, as distinguished from Altan Khan of Tümet. This khan’s title was actually external for Russia, their actual Mongolian title was lower, khontaizh MON **хунтайж** *xuntaiž* < CHI 皇太子 *huang-tai-zi* “prince.” (Miyawaki, 1983:185; Todoriki, 2010: 268).

³ MON Галдан Бошигт *Galdan Boshigt*. In 1678, Galdan was bestowed the title of khan by the Dalai Lama, and, surprisingly, was officially accepted because of Dalai Lama’s prestige (Atwood, 2004: 193-194). He became the first and last non-Mongol khan.



Galdan Boshigt, however, Oirats never succeeded in invading this region again¹. And just as Oirats and Khalkha, the Second Khotgoit slowly but soundly shifted under the control of the Qing.

On the other hand, the land of Kyrgys, subordinated to Oirats, became a colony of Russian Empire.

The Upper Yenisei region became part of the domain of the Qing in 1750s (Ewing, 1981: 183-184), and was reorganized into Tannu Uriankhai, the first precursor of the Tuva Republic of today. The official seal² was issued in 乾隆 Qianlong 25 (1760). According to documents³, Tannu Uriankhai remained relatively peaceful (Ibid.: 184).

The region of the later Altai Republic, and of the Altai mountain range was also reorganized during 1750s into Altai-nuur Uriankhai, and Altai Uriankhai, respectively, by the Qing. After the chaotic period of Qing collapse (1912), and the October Revolution (1917), Tannu Uriankhai was finally annexed to Soviet-Russia in 1921, and became “Tuva.”

As we could see from the above, the Oirat alliance, frequently referred to as WMO *Dörben Oyirad* “the Four Oirats” during the Ming (Okada, 1974; Miyawaki, 1983), held certain power and prestige in this region from 13th century to 18th century. Even in 20th century, Southern Altaians were called collectively “Oirots” before 1948. Moreover, there is a sub-ethnic group called *Oyrat* among the Khakas people (Baskakov, Inkizhekova-Grekul, 1953: 357). For Tuvan people, an obsolete designation for Mongolian people was *Öölet*⁴, an early designation for Oirat people (Okada, 1974: 837-838, 859-861). Now it was replaced by *Моол Mool*⁵ < WMO *Mongyol* “Mongol.” Leonid P. Potapov mentioned that among the peoples dwelling around the Altai mountain region, Tuvans (Uriankhai), Teleüts and Altaians were not strictly separated. He concluded the reason for this; perhaps, is that the abovementioned regions of Altai were under the rule of “Züüngar Khanate (Джунгарского ханства)”⁶ (Potapov, 1969: 124).

¹ Galdan Boshigt’s nephew *Čewang Rabtan* expand the Oirat territory toward to Kazakh, then to south occupied Lhasa (Atwood, 2004: 550). Then Tsevan Ravtan’s son, *Galdan Čeryin* expanded toward west to Kazakh to Russia as his father (Ibid.: 194).

² I’m preparing a paper on this, according to preliminary report (Todoriki, 2016).

³ Far as I checked in First Historical Archives of China, National Palace Museum of Taipei, and Academia Sinica, most of Chinese and Manchurian documents on Tannu-Uriankhai dealt with horse stealers incidents.

⁴ *Өөлет Öölet* “Mongolian (obsolete)” (Tenishev, 1968: 337) < WMO *Öölöt* / MON *Өөлд Ööld* “a widely used tribal name among the Oirat” (Atwood, 2004: 425-426) < WMO *Ögeled* “the Ölets (a Western Mongolian tribe)” (Lessing et al., 1973: 631).

⁵ Tuvan long vowels came as a secondary development with the contraction of a former *Vowel-Consonant-Vowel* pattern. In this case, *mongyol* > **moŋol* > *mool* (Khabtagaeva, 2009: 44).

⁶ Züüngar, MON *Зүүнгар* / WMO *jegün-gar* “east, left hand, left wing” (Lessing et al., 1973: 350), is a main ethnic group among Oirats. This statement is rather based on “Soviet” understanding. One thing I have to note: as stated above, Oirats cannot be Mongol khans, and the one and only exception was Galdan Boshigt (see text and footnote 1 (p. 155)), and the title of other Züüngar rulers bore was all lower, *khontaizhs* (see footnote 2 (p. 154)). Therefore, this term can hardly be adopted today (Miyawaki 1991; Atwood, 2004: 621-624, 628).



3. The “circa-Altai¹ musical Kulturkreis²”

3.1 Musical instruments

Early Chinese reports about (Yenisei-)Kyrgys musical instruments can be traced back to the Tang, and there were; 笛 *di* “horizontal flute,” 鼓 *gu* “drum,” 笙 *sheng* “end-blown flute,” 箏 *bi-li* “double reed flute,” 盤鈴 *pang-ling* “a kind of cymbal?” (Ou-yang, Song, 1975: 6148). However, there is not enough evidence to describe the music scene of those times³. Even seven centuries later, it was still dim to see which kind of music they were playing. Only some fragments of information could be recovered.

The gift items from Ming court to Oirat ruler Esen Taishi (Fig. 3) included musical instruments, such as 琵琶 *pi-pa* “pipa-lute,” 火撥思 *huo-bo-si* “qobuz-lute⁴,” 鞭鼓

¹ I use the name “Altai”, and not “Sayano-Altai” for several reasons; 1) considering the distribution of the peoples sharing this culture, the epicenter is more southwestward from the Sayan mountain range, and the Oirat holy mountain (Mt. *Bogd Uul*) belonging to the Altai mountain range (Miyawaki, 1983: 163), 2) the name of the Altai, “the Gold mountain(s),” or the equivalent, can trace back in the Eastern Han era of 91 AD, when the Northern Xiongnu was defeated by the Han Chinese army (Todoriki, 2009a: 47), and Sayan appeared eventually in 1617 (Russko-mongol’skie otnosheniia, 1607-1636, 1959: 56), just after the first Russian embassy from Tomsk to Altyn Khan in 1616. The Sayan (Soyon, and others) played overwhelmingly a less important role than the Altai. Julius H. Klaproth gave us an interesting story about Soyot, people dwelling in the place of Sayan: Soyot, living in the mountain area of Tunkinskii region (MT: now Irkutsk oblast) was former “Tuban,” originally one of the Samoyed tribes. Before the conquest of Siberia by Russians, they consisted of three tribes, each of which had own princes. They were very numerous and belligerent, and inhabited the eastern side of the Yenisei in the neighborhood of the Tuba (MT: there is Tuba river northern from Minusinsk city). But the war dispersed them among Samoyed and Turkic tribes. The few, who are among the Kachins (Cf. footnote 1 (p. 160), have long forgotten their own language and have thus become, by mixing with their neighbors, Turkics. A part of the “Tubans” subjugated itself to the Russian in 1618. Many of them, however, together with the Kyrgys, entered the Kontaisha of the Oolot-Kalmucks (MT: meant Oirat). At that time, the “Tubans” had a very brave Prince named Soit, and following him, this tribe fled into the high mountains, and named Soyot after him (Klaproth, 1823: 150-151). On the name of Tuba, see footnote 2 (p. 149), 5 (p. 152). It is still obscure whether this lore can have some historical proof, though it cannot be excepted.

² “Culture circle” in German. Cf. Frobenius, 1897.

³ Several musical instruments have been unearthed in this region (Todoriki, 2014: 53). The angular harp and hourglass drum from the frozen tombs of Pazyryk, Altai Republic, can be dated back in 5th century BC (Karamatov, Meškeris, Vyzgo 1993: 50-53; Todoriki, 2014: 53). Those musical instruments are not connected to circa-Altai peoples as we know it today.

⁴ Mongolic term “khuur” (MON *хуур* *xuur*; WMO *quyur* “arbitrary musical instrument”), originated from Turkic *qobuz* “arbitrary musical instrument” (Clauson, 1972: 588-589). Early appearance of WMO *quyur* in 1338 on 竹温台碑 *Zhu-wen-tei bei* “Jegüntei’s stele,” and WMO *quyur* corresponding to CHI 琴瑟 *qin se* (*qin* “zither in seven-strings without bridges,” and *se* “zither in many strings with bridges”), possibly meant “arbitrary musical instrument” (Cleaves, 1951: 32, 51, 56, 63, 71, 100, plate XXX). Also, *the Rasulid Hexaglot* (1363-1377) MON *quhurči* “player of the *quyur*-lute” (Golden, 2000: 306, Ms. p. 205), then middle of 17th century *Altan Tobči* and *Erdeni-yin Tobči* mentioned WMO *quyur* “lute” (Cf. Ssanang Ssetsen, Gō 1940: 25, 82; Bawden, 1955: 145; Zhi-chi-zi et al., 1974: 228). There is a name of a lady WMO *Quyurčin Qatun* (Lady Khuurchin) in 13th century *the Secret History of the Mongols* (Rachewiltz, 2004: 55-56, 58-59), though, it is quite difficult to accept the name originated *quyurčin* “khuur player.” The linguistic data rejected the idea. It can be seen as a transitional form CTU *qobuz* into WMO *quyur* as CHT 胡不兒 = **qubur* “three-stringed (plucking) instrument” in one of the oldest Chinese-Mongolian vocabularies, 至元譯語 *Zhi-yuan yi-yu*, in 1280 (Cf. 4.2.3; Ishida, 1973: 100; Todoriki, 2012: 51-52). As far as I know, no report was made of this transition, though, Antoine Mostaert, perchance, recognized this transitional form (Cleaves, 1951: 100). *Qobuz* appeared first in China during the Yuan. *Yuan-shi* “the History of Yuan” mentioned this; 火不思 *huo-bu-si* “resembling pipa-lute, bent head, long neck without frets, small body



bian-gu “pellet drum? or frame drum with drumstick ?,” 喇吧 *la-ba*¹ “*sornā*, lettish horn, a wind instrument,” 號笛 *hao-di* = 号筒 *hao-tong*²? “brass horn?” in 正統 Zheng-tong 14 (1439) (Tamura, 1943–1959 *Mōko* 3: 553-554). Then just after the Tumu Incident³ of September 1449, Ming court sent expensive gifts to Esen for capturing Emperor Zhengtong, several times. The gifts included 琵琶 *pi-pa* “*pipa*-lute,” and 箏 *zheng* “*zheng*-zither.” Even Esen himself played CHI 虎撥思兒 *hu-bo-si-er* [sic]⁴ and sang song(s), and ordered his men to join him, to please Zhengtong very same year (Tamura, 1943–1959 *Mōko* 3: 274-275). Esen, again, played *pipa*-lute for farewell to Zhengtong in 1450 (Ibid.: 346-347).

As we said above, we do not clearly understand the music of circa-Altai peoples, the more so in mid-15th century. We can understand, however, that music was accepted among them, if even the ruler enjoyed singing and playing musical instruments. And



Fig.7. The Pictorial Account (1756-1782).
 Рис. 7. Иллюстрированный отчет (1756-1782).

¹ Cf. ZYY, 1985: 215.

² Cf. ZYY, 1985: 149.

³ It was a frontier conflict between Esen’s military and the Ming at 土木堡 Tumu Fortress, Zhangjiakou city today. The military of the Ming totally defeated by Esen, and the Emperor Zhengtong was captured. Then, Esen finally released Zhengtong without ransom very next year (Atwood, 2004: 553).

⁴ Possibly a misspelling of CHI 虎撥思兒 *hu-bo-si* or CHI 虎撥兒 *hu-bo-er*, which means *qobuz* “plucking instrument” of Turkic origin (Clauson, 1972: 588-589). See footnote 4 (p. 156).



at least, some were not obviously of Chinese origin, especially the *qobuz*-lute, Turkic origin (see footnote 4 (p. 156)). Though, if we believe the Chinese documents, these were not the same as the Oirat musical instruments today. We have to wait until three centuries later to see those.

After big leaps of Qing conquest in Xinjiang and Mongolia, a lot of new information was brought to Qing China in 18th century. An important article of little studied, 欽定皇輿西域圖志 *Qin-ding huang-yu xi-yu tu-zhi* “the Authorized Version of the Pictorial Account of the Western Region of the Great Qing Empire” (hereafter the *Pictorial Account*) established in 1756-1782 by the Emperor Qianlong, contains detailed music information from Oirats (準噶爾部 *Zhun-ga-er bu* “Züüngar¹”) and Xinjiang Muslims (回部 *Hui bu*) (Fig. 7; Fu et al., 1970 5(40)).

Those descriptions of the musical instruments and music notations are the earliest source on music in this region. We know the total of thirteen Oirat musical instruments², with detailed description, such as shapes, lengths, materials, how to play, etc. I’ll refer to them later in this article. Now finally, we can see the earliest Oirat musical instruments which have survived to the present.

During the 19th century, non-Chinese scholars started to give accounts of those circa-Altai musical instruments. I’ll also refer to them, respectively.

We have to note that the possible propagation pathway(s) of the musical instruments and their designations were frequently independent (Todoriki, 2009b: 99-105).

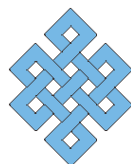
3.2 The circa-Altai throat-singing

There are several accounts described as the report of the throat-singing (or overtone-singing) in early-stage. I reexamined those articles, and will critically introduce those here. I also will separately discuss the throat-singing of the Bashqort (Bashkirs), later (Cf. 4.3).

Manuel García (1805-1906), a Spanish musician and vocal scientist, reintroduced a collection of notes made by George Chastellain (1404-1475) in 15th century called *Recollection des merveilles advenues en nostre temps* “Recollection of the wonders that befallen in our time.” One of the notes said, “I saw, it seems to me; A strong man of honour; Singing together with himself; Both above and below.” (Ex. Buchon, 1837: liii; Pegg, 1992: 40). García quoted this as an early evidence of “overtone-singing” (García, 1847: 13; Pegg, 1992: 40; Tongeren, 2004: 160-161), and it can be possible. However, this is definitely not enough to classify this report as early evidence of circa-Altai throat-singing.

¹ See footnote 1 (p. 156).

² 1. CHT 雅托噶 ya-tuo-ga = WMO **yatuy-a*, 2. CHT 伊奇爾呼爾 yi-qi-er hu-er = WMO **ikil-quyur*, 3. CHT 圖布舒爾 tu-bu-shu-er = WMO **tobsiyur*, 4. CHT 披帕呼爾 pi-pa hu-er = WMO **biba-quyur*, 5. CHT 特木爾呼爾 te-mu-er hu-er = WMO **temür-quyur*, 6. CHT 綽爾 chuo-er = WMO **çoyur*, 7. CHT 鏗格爾格 keng-ge-er-ge = WMO **kenggerge*, 8. CHT 倉 cang = WMO **çang*, 9. CHT 登舍 deng-she = WMO **denşig*, 10. CHT 轟和 hong-he = WMO **qonqa*, 11. CHT 畢什庫爾 bi-shi-ku-er = WMO **bişkigür*, 12. CHT 伊克布勒 yi-ke bu-le = WMO **ix-bürkiye*, 13. CHT 冬布勒 dong-bu-le = WMO **dung-bürkiye*. Of these, I will take up in this article four of them, 2, 3, 4, and 6.



Carole Pegg reported a Chinese document of 16th century; “many sounds from the throat and the lips” (Pegg, 1992: 39). She advocated this is one of the earliest references of overtone-singing. We understand the document is 北虜風俗 *Bei-lu Feng-su*, a report allegedly completed in 1595 (Serruys, 1945: 119). CHI 北虜 *Bei-lu* designates “northern barbarians,” especially referring to Mongolians from Ming Chinese point of view, and literally means “northern slaves.” This document is a precious source on the daily life of Mongolians, in the rule of Altan Khan of Tümet and his descendants (Fig. 5), through foreign eyes during the Ming (1368-1644). The author 簫大亨 *Da-heng Xiao* (1532-1612) was a Chinese officer, born in 泰安 *Tai-an*, Shandong Province, Ming China. For many years, he held important positions in the office of the North Defense of the Ming. The report was based on Xiao’s personal experience.

The *Bei-lu Feng-su* is divided into 20 chapters, and the abovementioned fragment is found in the “Habits and Preferences.” Bolded and underlined portion in italics is the text Pegg referred to. Pegg used French translation by Henry Serruys, who was an authority of the Ming-Mongol relationship.

Original Chinese text (Xiao, 1936: 23);

<習尚>

…其言語多喉舌音、而不清輕。其歌唱亦多喉唇音、而不響亮 …

French translation (Serruys, 1945: 153);

<Habitudes et Préférences>

… Leur parler possède beaucoup de sons qui viennent de la gorge et de la langue; il n’est pas clair et coulant. ***Dans leurs chansons il y a beaucoup de sons de la gorge et des lèvres***; elles ne sont ni sonores ni claires. …

English translation;

<Habits and Preferences>

… About their talk, there are many sounds from the throat and tongue, it is not clear and free. ***About their songs, there are many sounds from the throat and lips***, they are neither resonant nor clear. …

From the text above, it would be natural to understand that Xiao simply explained the “earthiness” of their speaking, and singing songs among local Mongolians. It is quite unlikely to induce a particular meaning to only the latter part of the couplet. If the latter text was the report of throat-singing, which is a very characteristic vocalism, the author would have explained it very differently. Moreover, those Mongolians were Eastern Mongolians under Altan Khan, not Oirat, Western Mongolians, who carried on the tradition of throat-singing.



So, it is quite difficult to accept Pegg's remark that these are "the earliest apparent references to overtone-singing." I'd like to mention it before expanding further uncritical citations (Cf. Tongeren, 2004: 161).

In my opinion, the most acceptable earliest account of circa-Altai throat-singing was reported by a German scientist Peter S. Pallas, during his trip to Kalmyk and Siberia in 1768-1774 (Egerton, 2008: 53). He listened to the song(s) from Kachin Tatar¹ at the Minusinsk basin (later the area of Khakas Republic and the southern portion of Krasnoyarsk Krai) in September 1772, and wrote:

Die Katchinische Tataren haben die Kalmuckische Art bei der Laute in einem einförmigen, aus der Gurgel, fast wie eine Geigenseite sanst schnarrenden Ton zu singen, welcher sonderlich in freier Luft sehr angenehm zu hören ist.

"The Katchin Tatars have the Kalmyk manner of singing in a monotonous sound, from throat, sounded almost like the softly buzzing violin string, which is very pleasant to hear in free air" (Pallas, 1967, 3: 399; Emsheimer, 1991: 244).

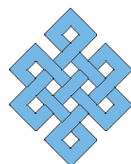
It also tells us that he listened to the similar manner of recitation(s) before 1772 among the Kalmyks, possibly 1769. At the time of the moment, their mother group, Oirats, were defeated and under control by the Qing. Shortly before, in the winter of 1771, a part of Kalmyks dwelling in the eastern part of the Volga, escaped from Russian control to their motherland² (Atwood, 2004: 288).

Subsequently, a Russian provincial prosecutor Nikolai A. Nefed'ev stayed among the Kalmyks of the Astrakhan province in 1832-1833, and wrote; "The tunes of the Kalmyk songs are monotonous and extremely dull, ... The extraordinary length and transitions to the guttural sounds (*к гортанным звукам*), making up the main virtue in this song" (Nefed'ev, 1834: 217; Emsheimer, 1991: 244).

Those reports are precious, although too short to conclude the singing is identical with the circa-Altai throat-singing of today. We need preferably a sound source, and at least a piece of notation or some other objective scientific evidence. However, such materials date not earlier than to the 20th century. So, I choose the second best way, to find evidence of throat singing in local history and linguistic data.

¹ The Kachins, originally dwelling in the neighboring area from Krasnoyarsk, were pushed off into what later became the Khakas Republic in 1629–1630 by Russians (Istoriia Khakasii ..., 1993: 176–177). Kachins are now assimilated into Khakas people.

² That winter was warm and the river didn't freeze. So, one third of them were trapped on the western side of the Volga, and became the Kalmyks we know today.



4. *Tuvan music terminology and the circa-Altai musical Kulturkreis*

4.1 *Recent history of Tuvan music*

4.1.1 *Early researchers and travelers reported music in Tuva (19th century to 1950)*

Radloff, Friedrich Wilhelm (1837-1918): He traveled to Kara-Xöl, west Tuva for only 4 days in July 1861 (Radloff, 1967, 1: xiv-xv; Radloff, 1968: 163-187). As a Turcologist, Radloff reported the first reliable Tuvan song lyrics (Radloff, 1967: 409-410).

Potanin, Grigorii Nikolaevich (1835-1920): He conducted expedition to northwest Mongolia in 1876-1878, then 1879-1880 to Altai, northwest Mongolia, and Tuva (Potanin, 1881-1883). Potanin made almost no mention of music, except connecting it with shaman rituals, although he did make a small comment on Tuvan songs (Potanin 1881-1883, 2: Примечание 48).

Katanov, Nikolai Fyodorovich (1862-1922): Researched in west Tuva in March-August 1889. Katanov was a student of Radloff, and left the first comprehensive dictionary of Tuvan language of more than 4,000 words (Todoriki, 2011: 234), including musical terminology (Katanov, 1903), Tuvan texts, and some songs (Radlov, Katanov, 1907).

Ostrovskikh, Pyotr Evgen'evich (1870-1940): He traveled to Tozhu, east Tuva in 1897. At that moment, Tozhu was a colonial center for Russian. Many Tuvan workers gathered there from various regions asking for work (Ostrovskikh, 1898, 1927).

Raikov, M. (?): He traveled to Tozhu with Ostraovskikh in 1897. He left a tentative Tuvan song text (Raikov, 1898: 462).

Yakovlev, Evgenii Konstantinovich (?): Not much of him is known. He worked collecting materials for the Martyanov Natural History Museum of Minusinsk for years at the end of 19th century, and his collection included musical instruments from Khakasia and Tuva (Yakovlev, 1900: 114-115).

Grumm-Grzhimailo, Grigorii Efimovich (1860-1936): He conducted an expedition to Tuva and Western Mongolia in 1903 (Grumm-Grzhimailo, 1914-1930), and in his notes mentioned Tuvan music, including throat-singing (Ibid., 3(1): 107-118).

Anokhin, Andrei Viktorovich (1874-1931): After returning from political exile, he traveled to Altai, Khakasia, Tuva and Northern Mongolia in 1908-1914. As a music teacher, he left first phonograph cylinder recordings of actual sound of throat-singing from Southern Altaian (Altai-kizhi and Teleüt) in 1910-1911, as far as I know. Evgenii Vladimirovich Gippius and Aleksei N. Aksyonov noted there were also first sound recordings of Tuvan throat-singing (1909) during the trip (Gippius, 1964: 5; Aksenov, 1964: 11), though the information must be wrong, as I add the comment below (4.1.2). Anokhin provided a detailed description of Tuvan throat-singing in 1910, though



it stayed unpublished until recently (Anokhin, 2005). Anokhin subdivided Tuvan throat-singing into three types; “kuveiler,” “kargrlap,” and “sygyrtyp” (Anokhin, 2005: 56-58; Cf. 4.2.5, 4.2.6, 4.2.8).

Myagkov, I. M. (?): Of him also little is known. He expanded Anokhin’s unpublished work, adding to it further comment and original information (Myagkov, 1931: 10-11).

Aksyonov, Aleksei Nikolaevich (1909-1962): After his visit to Tuva in 1943, he composed and published new orchestration for Tuvan music. He conducted a detailed study of Tuvan music and published a very influential book “Tuvan folk music,” after his death (Aksenov, 1964). He established collective designation of Tuvan throat-singing, *xöömey*, and four sub-styles; *sigit*, *kargiraa*, *borbaḡnadir*, *ezeḡgileer* (Ibid.: 11, 54-62, 171-187).

4.1.2 Early sound recordings from Tuva

Early Tuvan sound recordings were mentioned by Evgenii V, Gippius and Aksyonov (Gippius, 1964: 3-4; Aksenov, 1964: 14). According to Aksyonov, there were old “recordings” made in 1907¹. Though, it can be figured out the “recordings” probably meant music notations (it is unknown if the song texts were included) by Gippius (Ibid.: 3). Also, Aksyonov mentioned that there were “phonographs” from 1909, though it is presumable that “recordings” meant accounts made by Anokhin in his unpublished articles² from the description of Gippius. As far as I checked, the earliest audio recordings of Tuvan music were made in 1927, of two Tuvan students studied in Leningrad (former and later St. Petersburg), O. Mandaraa and S. Serekkei. Those phonographs are preserved in the Pushkin House, St. Petersburg. There are four songs, at least, with natural voice, and two of them are seen in Aksyonov’s book, both as music notations and original lyrics in Tuvan with Russian translation (Aksenov, 1964: 134, 220). The first phonograph, as far as I know, of Tuvan throat-singing, *ezeḡgileer*-style, was sung by Damdyn Trubacheev, recorded in 1932 in Verkhneudinsk, later Ulan-Ude (Ibid.: 187). This phonograph is also preserved at the Pushkin House. The first vinyl record, a set of seven single cuts (Gippius, 1964: 3-4), was released in 1934 by Gramplastrest NKPP. It included throat-singings by such old stars as Soruktu Kyrgys, and Kombu Ondar.

¹ His way of writing is mistakable: “записаны впервые в 1907 году непосредственно с голоса певцов” (“recorded for the first time in 1907 directly from the voice of the singers.”) (Aksenov, 1964: 14).

² Cf. Anokhin, 2005: 56-58. It was finally published in 2005. Also, an undated Tuvan nursery song (without text), recorded the notation by Anokhin, is seen in another publication (Kompozitor Andrei Viktorovich Anokhin ..., 1989: 33-34).



4.2 Tuvan music terminology

Please note: Here I carefully omitted Tuvan musical terms which capture the features of non-circa-Altai element; such as those etymologically traced back widely to Common Mongolic (**чадаган** *čadagan*, **кеңгирге** *keŋgirge*, etc.), Tibetic (**лимби** *limbi*, **канлиң** *kanliŋ* etc.), and Common Turkic (**амырга** *amirga*, **хомус** *homus*, etc.)¹, unless it is considered relevant for the topic. Linguistic data of Tuvan language can be traced back to early 19th century (Todoriki, 2011), though first musical terms are detectable only for the latter half of 19th century (see below).

4.2.1 дошпулуур *došpuluur* “originally a two-stringed plucking instrument” (Fig. 8; Vertkov et al., 1975: 186–187, 227, fig 715; Suzukei, 1989: 36–39; Tatarintsev, 2000: 218–219; Todoriki, 2012: 42–45).

1) Variation: **допшулдуур** *dopšulduur* / **дошпулдуур** *došpulduur* (Altai-Tuvan dialect) (Suzukei, 1989: 36) / **топшулуур** *topšuluur* (Katanov, 1903: 159, 432, 1282; Suzukei, 1989: 36–39) / **dopšuur** (Altai-Tuvan dialect) (Wu, 1999: 224).

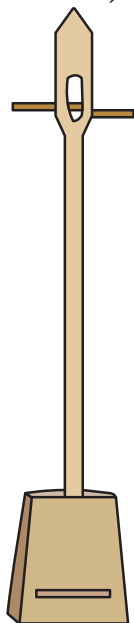


Fig. 9. Mural painting in Inner Mongolia (1143).

Рис. 9. Изображение с фресковой живописи во Внутренней Монголии (1143 г.).

2) History: A typical musical instrument of circa-Altai element, and the designation can only be found in this region. The earliest record is *the Pictorial Account*, CHT (in 1756-1782) 圖布舒爾 *tu-bu-shu-er* = WOI ***tobšuur** / WMO ***tobsiyur** “a long-necked lute with two strings of gut, trapezoidal body with sound hole(s), played with plectrum or fingers, resembling Chinese 二絃 *er-xian*” (Fu et al., 1970, 5 (40): 2-3). The first example of Tuvan variation was reported at the end of 19th century by Yakovlev and Ostrovskikh. Yakovlev wrote; “topshyulyur”: a stringed instrument, with hollowed-out body, craw-covered table with a sound hole, and two strings made of hair. “topshyulyur” with a ball-shaped head bears the name “porbak bashtyg” (MT: probably **борбак баштыг** *borbak baštig* “bulb headed”). It is used for accompaniment of story-telling and throat-singing “kumailer” (Yakovlev, 1900: 114). Also, as Ostrovskikh explained it, “topshyulyur” is a two-stringed instrument, resembling the balalaika (Ostrovskikh, 1927: 89).

A very similar musical instrument is depicted in a tomb at Aohan

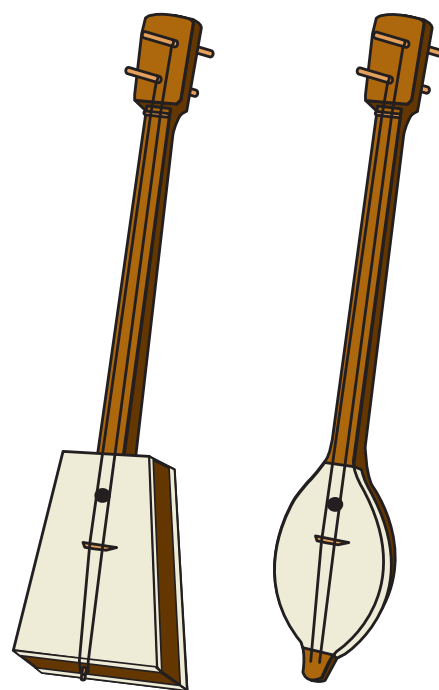


Fig. 8. A typical Tuvan *došpuluur* (left) and of west Tuva (right).

Рис. 8. Типично тувинский инструмент дошпулуур (слева) и инструмент из восточной Тувы (справа).

¹ I’m presuming those Common Turkic terms are much older substratum than circa-Altai elements.



Banner, Inner Mongolia (Fig. 9; Torodiki, 2014), and is dated from the inscription in Khitan script, April 皇統 Huang-tong 3 (1143) (Yoshimoto, Aisin-Gioro, 2015: 87).

3) Etymology: Mongolic origin; **tobsi-yur*¹ / **tobsi-ki-yur* / **tobsi-l-quyur* “plucking instrument².”

4) Etymological data:

OIR (Öölöt dialect) *towšūr* / *towšlūr* “three stringed mandolin, balalaika” (Fig. 10; Ramstedt, 1935: 404; Tatarintsev, 2000: 218–219).

OIR (Kalmyk dialect) **ТОВШУР** *tovšur* “three-stringed plucking instrument of Kalmyk nation” (Kalmytsko-russkii slovar’, 1977: 500).

S-ALT (Teleüt dialect) **ТОПШУГУР** *topšugur* / **ТОПШУУР** *topšuur* “two-stringed balalaika” (Verbitskii, 1884: 364).

S-ALT (Altai-kizhi dialect / Telengit dialect) **ТОПШУУР** *topšuur* “two stringed balalaika” (Fig. 11; Ibid.: 364; Baskakov, Toshchakova, 1947: 154; Vertkov et al., 1975: 183–184, 227, fig 702; Kogunbaeva, 1991: 42; Shindin, 1997: 262).

N-ALT (Kumandy dialect) **ТОПШУУР** *topšuur* / **ТОПШУБАР** *topšubar* “a two stringed balalaika” (Rassadin, 1980 30–31; Kumandinsko-russkii slovar’, 1995: 84; Tatarintsev, 2000: 218–219).

N-ALT (Tuba dialect) **ТОПШУУР** *topšuur* “balalaika” (Baskakov, 1966: 156).

КНА **ТОПЧЫЛ** *topčil* “name of a musical instrument of lute type” (Fig. 11; Butanaev, 1999: 150; Subrakov, 2006: 651).

SHO: n.d.

5) See also:

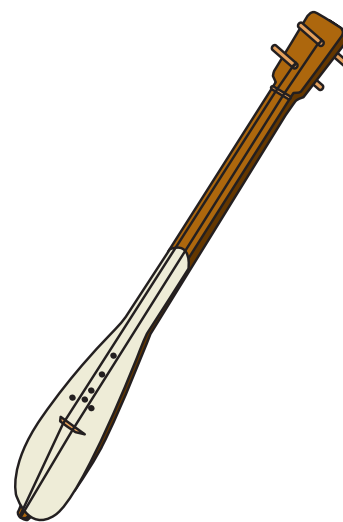


Fig. 10. *Tovšuur* among Western Mongolians.
Рис. 10. Товшуур западных монголов.



Fig. 11. *Topšuur* of Southern Altai and *topčil* of Khakas. Рис. 11. Товшуур Южного Алтая и топчыл хакасов.

¹ Mongolic deverbal suffix *-gUr* (*-yor*, *-yur*, *-gör* or *-gür*) (Poppe, 1954: 46; Rassadin, 1980: 23) or *-(ki)-gUr*, conceivably indicating objects including musical instruments (Cf. WRM *qonginayor* “bell” (Kowalewski, 1844–1849: 874); WRM *biskigür* “oboe, trumpet” (Kowalewski 1844–1849: 1133; Lessing et al., 1973: 107); WRM *soyur* / *cyur* “a kind of reed pipe” (Ibid.: 195, 206), WRM *toysiur* “Watchman’s rattle (a slightly convex hollowed-out piece of wood, with a slit at the top, that is struck with a stick); a curved drum stick used to beat the shaman’s drum” (Ibid.: 815), etc.). It possibly impinged some degree on WRM *quyur* “any kind of musical instruments such as mouth-harp, fiddle and lute” (Kowalewski, 1844–1849: 886). See also footnote 4 (p. 156), 3 (p. 169).

² **tobsi-*: Cf. OIR *towš-* “to hit, to knock (onomatopoeic)” (Ramstedt, 1935: 404); WOI *tomši-* “to hit, strike” (Krueger, 1978–1984 3: 506) ?; WMO *tobsi-* “to pluck, play a musical instrument pizzicato” (Lessing et al., 1973: 811).



MON **товшуур** *tovşuur* “a west Mongolian two-stringed plucked lute” (Bawden, 1997: 340).

WRM **tobsiyur** “a plucking string instrument” (Lessing et al., 1973: 812).

4.2.2 игил *igil* “two-stringed bow instrument” (Fig. 12; Vertkov et al., 1975: 187, 227, fig. 716; Suzukei, 1989: 17–31; Tatarintsev, 2000: 337–338; Todoriki, 2012: 6–9).

1) Variation: **эгил** *egil* (Western dialect) (Suzukei, 1989: 17, 18) / **иргил** (Altai-Tuvan dialect) (Wu, 1999: 225).



Fig. 13. *İqliq* of Chagatai (1402–1405).

Рис. 13. Ыклык Чагатая (1402–1405).

2) History: Early bow instruments were developed in Central Asia, and the historical record can be traced back to the 10th century or earlier (Farmer, 1986: 75; Bachmann et al., 2001: 130–131; Todoriki, 2014: 59).

When *Ahmed-oglu Şükrüllāh* translated the Persian book of music, *Kanz al-Tuhaf*¹ into Chagatai Turkic in 1402–1405 (Farmer, 1976: 100), he translated PER **ghichak** “spike fiddle of peoples in Central Asia” (Steingass, 2000: 881, 955, 1075; Baily, Sultanova, 2001) into CHG **İqliq** (Fig. 13; Ramstedt, 1935: 206; Farmer, 1976: 100; Farmer, 1986: 76; Bardakçı, 2008: 100–101, 246–247). Further, Mahmut R. Gazimihâl mentioned articles recorded “**İğlık**” (1312) and “**Yıklığ**” (1387) in 14th century and even earlier (Gazimihâl, 1958: 12, 23; Farmer, 1976: 112). Those are possibly the earliest record of instruments of the circa-Altai *igil* correspondents, though further proof is required of the connection in between (Picken, 1975: 323). Considering that *Ewliyā Chelebī’s Siyāhat nāma* “the Travel Book” (17th century) has OTM **İqliq** “small viol of three strings” (Farmer, 1986: 674–675), now almost dying Turkish **İklık**² / **İkliğ** / **İkliğa** (Picken, 1975: 192–193, 323–324; see also below) can be direct descendants of *İqliq*.

Its first appearance in circa-Altai region is 18th century among Oirats. *The Pictorial Account* recorded CHT (in 1756–1782) 伊奇爾呼爾 *yi-qi-er hu-er* = WOI ***yekeli-xuur** /

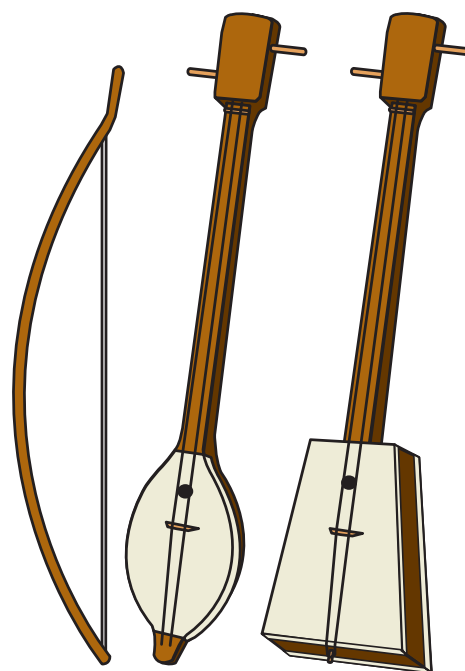


Fig. 12. A typical Tuvan *igil* (left), and of south and east Tuvan (right).

Рис. 12. Типичный тувинский игил (слева) и инструмент восточной Тувы (справа).

¹ PER رساله كنز التحف در موسيقي *Resāle Kanz al-tuhaf dar mūsīqī* “The Casket of Musical Rarities” established in 1355 or 1363 (Ethé, 1903: 1491–1492).

² **İklık** (and the correspondents) has almost been replaced by **kemençe** in Turkey (Picken, 1975: 324).



WMO **ikil-quyur* “a fiddle with two strings of horse hair, round body, similar to Chinese 胡琴 *hu-qin* (Cf. 4.2.7: History)” (Fu et al., 1970 5(40): 2). Then again from Oirat, unknown instrument WOI *yekeli* (Cf. 4.2.7: History; also below) was reported in 19th century.

The first report from Tuva was made by Evgenii K. Yakovlev, and reported “*igil*” as a “two-stringed instrument, a kind of balalaika” (MT: he probably confused it with *doshpuluur*, with trapezoidal body (Yakovlev, 1900: 114).

Russian scholars concluded XAK *ekeme* / *ikeme* (both words are considered identical (Drevnetiurkskii slovar', 1969: 206; Kāshgarī, Atalay, 1985–1986, 1: 137; 3: 174)) could have been ancestral of the term *igil* (Suzukei, 1989: 18; Tatarintsev, 2000: 337–338), uncritically quoted from Древнетюркский словарь *Drevnetyurkskiy slovar'* “the Ancient Turkic dictionary,” edited by Vladimir M. Nadelyaev and others, fairly influential dictionary (Drevnetiurkskii slovar', 1969: 167, 206). It said; *ekeme* / *ikeme* “musical instrument of *skripka*-violin kind” (Ibid.: 167).

The abovementioned words were originally quoted from Kāshgarī's ARA *Dīwān lughāt al-Turk* “Collection of the Turkic Languages,” the earliest Arabic-Turkic dictionary completed in 1072–1073 (Kāshgarī, Atalay, 1985–1986, 1: v). The original article has:

XAK *ekeme* “a kind of musical instrument” (Kāshgarī, Atalay, 1985–1986, 3: 174).

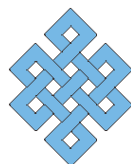
XAK *ikeme* “a kind of *saz*, *kubuz*-like musical instrument” (Kāshgarī, Atalay, 1985–1986, 1: 137).

As it is clear from above, the conceivable conclusion is that *ekeme* / *ikeme* could be a plucking instrument. Though, Drevnetiurkskii slovar', 1969 changed this into “*skripka*-violin kind” with no explanation. Gazimihâl also concluded *ekeme* / *ikeme* can be the *iqliq* ancestral form (Gazimihâl, 1958: 13) without substantial reasons. So I have to conclude, there is no firm evidence *ekeme* / *ikeme* was a fiddle.

This musical instrument seems not to have been passed down after 11th century.

On the other hand, we cannot ignore Mongolic WMO *kikili* “a bowed string instrument” from earliest Mongolian-Manchurian glossary “御製滿蒙文鑑” *Yu-zhi Man-Meng wen-jian* “Manchurian-Mongolian dictionary” established in 1717 by the Emperor Kangxi (ÖMMK, 1977: 360). There are examples in early Mongolian (around 13th century), which add initial *h*- when borrowing from Turkic word beginning with vowels¹ (Clauson, 1962: 208). In this case, CHG *iqliq* turned into Mongolic **hikilik* > WMO *kikili* looks quite possible. The word WMO *kikili* is now almost completely replaced by MON морин хуур *morin xuur* “horse-head fiddle,” and scarcely surviving in Inner Mongolia as IMO *xigili* [xil ~ xi:l] (see below). Also, a word from Jurchen language (the precursor of Manchu language), possibly from the first half of 16th

¹ Ex. Turkic *öküz* “ox” > Early Mongolic *hüker* (MON үхэр *üxer*), final *z* rhotacized into *r*, though early Mongolic initial **h*- still disputative (Pelliot, 1944; Clauson, 1962: 208; Rozycki, 1994; Doerfer, 1996).



century, CHT 其箏力 = JUR **kijali* / **kijari* “huqin (a Chinese bowed string instrument)” might have the same root as *kikili*, (see below). JUR **kijali* / **kijari* replaced by MAN *ongyocon* “huqin (a Chinese bowed string instrument)” < WMO *ongyuca* “vessel, boat, ship, receptacle for water or fodder for livestock, trough” during the Qing (Gu-gong bo-wu-yuan, 1957: 722; Lessing et al., 1973: 613; Kane, 1989: 262).

3) Etymology: Unknown, though possibly Turkic origin; < CTU **ékki:-qil* “two strings” (CTU **ékki* “two” (Clauson, 1972: 100–101) + CTU **qil* “(horse) hair, string” (Ibid.: 614)) were proposed by some scholars (Picken, 1975: 324; Suzukei, 1989: 18). Ervand V. Sevortyan supposed that **iqla-* “hard to breathe,” and on that basis CHG *iq-liy*¹ “fiddle” < “hard to breathe” = “creaking” = “sound of fiddle”? (Etimologicheskii slovar’ ... , 1974: 650; Tatarintsev, 2000: 337). If we accept Sevortyan’s account, we have to suppose an unknown noun or adjective **iq* “suffocation” (?), which required the denominal suffix *-liy*. Gerard Clauson assumed that **iy-la-* “to weep,” which can be identical with Sevortyan’s **iq-la-*, is not a basic word for Turkic, although it is common in most Turkic languages (Clauson, 1972: 85). However, **iy* “weeping, sobbing,” the base of **iy-la-*, is not common among Turkic languages, and the use is restricted to Northeastern (Siberian Turkic) languages and Kyrgys (Clauson, 1972: 75). Therefore, I have to conclude Sevortyan’s idea is quite difficult to accept.

4) Etymological data:

CHG (1402-1405 or earlier) *iqliq* “two-stringed spike fiddle” (Fig. 13; Ramstedt, 1935: 206; Farmer, 1976: 100; Farmer, 1986: 76; Bardakçı, 2008: 100–101, 246–247).

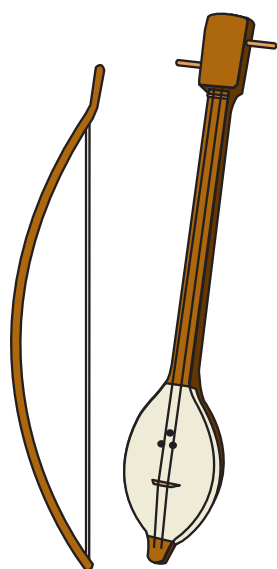


Fig. 15. *Ikili* of Southern-Altai and *iix* of Khakas.
Рис. 15. Икили из Южного Алтая и *ыых* из Хакасии

OTM (17th century) *iqliq* “small viol of three strings” (Farmer, 1986: 674–675).

WOI (19th century) *yekeli* (Pozdneev, 1880: 20, 165; Krueger, 1978–1984, 3: 709).

OIR *ikkil*, etc. “a bowed two-stringed instrument” (Fig. 14; Kara, 1958: 145; Pegg, 2001: 303).

S-ALT (Altai-kizhi dialect) *икили ikili* “a bowed two stringed ethnic instrument” (Fig. 15; Baskakov, Toshchakova, 1947: 63).

S-ALT (Teleüt dialect) *ikkili* (Ramstedt, 1935: 206).

КНА **ЫЫХ** *iix* “a bowed two stringed instrument of

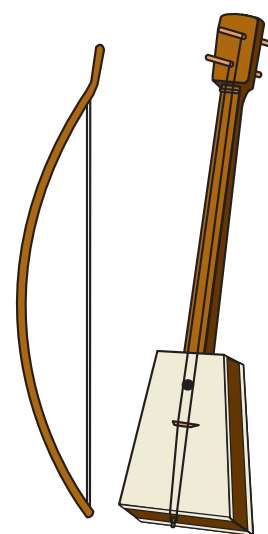


Fig. 14. *Ikkili* etc. among Western Mongolians.
Рис. 14. Икили восточных монголов.

¹ Turkic denominal suffix *-llg* (*-liy*, *-lig*, *-luy*, or *-lüg*) (Clauson, 1972: xli).



the Khakas” (Fig. 15; Vertkov et al., 1975: 185, 227, fig 710; Butanaev, 1999: 232; Tatarintsev, 2000: 337–338; Subrakov, 2006: 1052).

KHA (Khoibal dialect: 19th century) *iix*, *ööx* (Castrén, 1857: 82, 86; Ramstedt, 1935: 206; Tatarintsev, 2000: 337–338).

SHO: n.d.

5) See also:

JUR (possibly first half of 16th century) CHT 其箏力 *qi-zha-li* = **kijali* / **kijari* “huqin (a Chinese bowed string instrument)” (Kane, 1989: 262).

WMO (early as in 1717) *kikili* “a bowed string instrument” (ÖMMK, 1977: 360; Kowalewski, 1844–1849: 2545).

IMO *xigili* [xil ~ xi:l] “a horse-head fiddle, a bowed string instrument” (NMDMY, 1999: 628).

TUR *ıklık* / *ıklıǵı* / *ıklıǵa* “a kind of three-stringed violin used in classical music” (Alkım et al., 1994: 500).

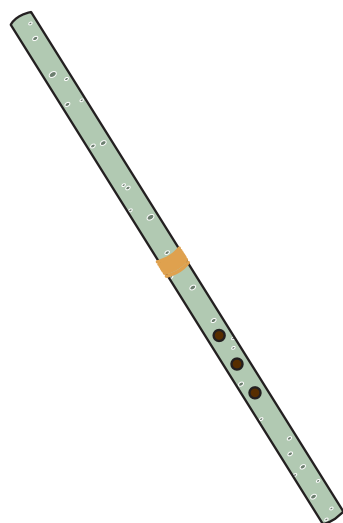


Fig. 16. Šoor of Tuva.
Рис. 16. Шоор из Тувы.

4.2.3 шоор šoor “an end-blown flute” (Fig. 16; Katanov, 1903: 134, 1356; Vertkov et al., 1975: 186, 227, fig 714; Suzukei, 1989: 75; Todoriki, 2012: 27–28).

1) Variation: n. d.

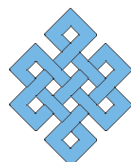
2) History: Similar end-blown flutes made from a bird's ulna were discovered near the Kitoi river, Irkutsk Oblast (dated 4–3,000 BC) (Fig. 17; Karomatov et al., 1987: 44–45). Their connection to the shoor is, however, difficult to prove.

The earliest linguistic report can be found in one of the oldest Chinese-Mongolian vocabularies (至元譯語 *Zhi-yuan yi-yu*) in 1280, as CHT 札虎兒 = **čoyur* “flute” (Cf. footnote 1 (p. 164); Ishida 1973: 93, 100; Zhi-chi-zi et al., 1974: 26). Then, the Eastern Mediterranean world of the Mongol era, the *Rasulid*¹ Hexaglot, a six-language glossary of Arabic, Persian, Greek, Armenian, Turkic (close to Qypchak language), and Mongolic, in Arabic transliteration, which was compiled by or prepared for the sixth Rasulid king of Yemen (reigned 1363–1377) (Golden, 2000: 23). It equated QYP *tütük* “pipe” and MON *čuwur* “a kind of reed fife” (Ibid.: 311). Later, famous Mongolian chronicle WMO *Altan Tobči* “the Golden Summary” (anonymous, 17th century) recorded WMO *čoyur* “trumpet” (Bawden, 1955: 60, 145); also WMO *Erdeni-yin Tobči* “the Precious Summary” by Sayang Sečen, completed in 1662



Fig. 17. End-blown flutes from Kitoi river (4–3,000 BC).
Рис. 17. Продольные флейты из реки Китой (4–3 тыс. до н. э.).

¹ Rasulid dynasty: ARA بنو رسول *Banū Rasūl* “the sons of prophet,” ruled Yemen from 13th to 15th centuries.



(Ssanang Ssetsen, Gō, 1940: 1; Morikawa, 2008: 12), described WMO **čoyur** as “a flute resembling CHI 胡笳 *hu-jia*¹” (Ssanang Ssetsen, Gō, 1940: 25 (CHI); Morikawa, 2008: 309). Then to circa-Altai region, *the Pictorial Account* CHT (in 1756-1782) 綽爾 *chuo-er* = WOI ***cur** / WMO ***cuγur** “resembling CHI 簫 *xiao*² a flute made of bamboo, basically with four finger holes” (Fu et al., 1970 5(40): 4).

On the other hand, *Ewliyā Chelebī’s Siyāḥat nāma* “the Travel Book” (17th century) mentions OTM **čuyur** as a plucking instrument “Janissaries’ five-stringed *pandore*” (Farmer, 1986: 669–670). This meant the word **čuur** could refer not only to the flute, but also to an “arbitrary musical instrument,” sometimes. Cf. Inner Mongolian usage IMO **čuyur** “1) end-blown flute, 2) horse-head fiddle, 3) bass tone” (NMDMY, 1999: 1285).

3) Etymology: Mongolic origin; ***čoyuru-γur** / ***čoyuru-ki-γur** / ***čoyuru-quγur** “a pierced instrument³.”

4) Etymological data:

WOI **cur** “pipe, reed pipe, flute” (Krueger, 1978–1984, 3: 651).

OIR (Kalmyk dialect) **cūr** / **цур cur** “pipe, reed pipe” (Fig. 18; Ramstedt, 1935: 435; Kalmytsko-russkii slovar’, 1977: 641).

S-ALT (historical; Teleüt dialect) **чоџор čoyor** “pipe, reed pipe” (Radloff, 1893–1911, 3: 2014; Ramstedt, 1935: 435) / **чоор čoor** “pipe” (Verbitskii, 1884: 432).

S-ALT (historical; Altai-kizhi dialect) **чōкыр čōqur** (Radloff, 1893–1911, 3: 2007; Ramstedt, 1935: 435; Vertkov et al., 1975: 183, 226, fig 700).

S-ALT (Altai-kizhi dialect) **шоор šoor** “pipe” (Fig. 18; Baskakov, Toshchakova, 1947: 186).

N-ALT (Kuu-kizhi dialect) **шоор šoor** ~ **шор šor** “(musical instrument) pipe” (Baskakov, 1985: 226).

N-ALT (Kumandy dialect) **шоор šoor** “pipe” (Kumandinsko-russkii slovar’, 1995: 141).

N-ALT (Tuba dialect) **шоор šoor** “pipe” (Baskakov, 1966: 167).

KHA: n.d.

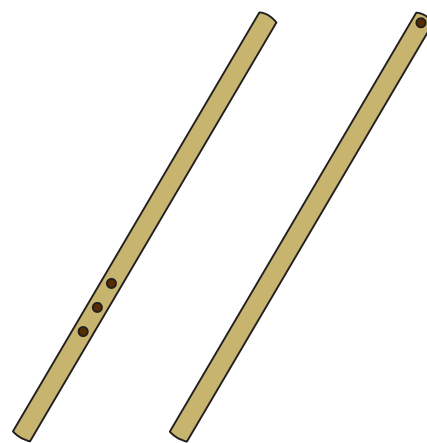


Fig. 18. *Cur* among Western Mongolians (left) and *šoor* of Southern Altai (right).

Рис. 18. Цур западных монголов (слева) и шоор из Южного Алтая (справа).

¹ Cf. ZYY, 1985: 158–159.

² Cf. ZYY, 1985: 428.

³ ***čoyuru-**: Cf. WMO **čoyuru-** “to be pierced, become manifest, burst open” (Lessing et al., 1973: 195). Mongolic suffix **-gUr**, see footnote 1 (p. 164).



SHO: n.d.

5) See also:

BUR **суур** *suur* “a pipe with three tone-holes” (Cheremisov, 1973: 397; Dondokova, 2003: 133).

MON **соур** / **суур** “a kind of reed pipe” (Lessing et al., 1973: 195, 206).

KYR **чоор** *čoor* “a pipe, reed pipe (made of a hollow stem)” (Iudakhin, 1965: 867).

S-ALT (Teleüt dialect) **сыбыскы** *sibisqi* “pipe” (Riumina-Syrkasheva, Kuchiga-sheva, 1995: 77; Riumina-Syrkasheva, Riumin, 2002: 50).

KHA **сыгыртос** *siyirtos* “whistle, pipe” (Baskakov, Inkizhekova-Grekul, 1953: 206; Russko-khakasskii slovar', 1961: 203); **хобрах** *xobrax* “pipe” (Baskakov, Inkizhekova-Grekul, 1953: 283); **хобырах** *xobirax* “pipe” (Russko-khakasskii slovar', 1961: 203).

4.2.4 кай *kay* (obsolete) “throat-singing” (Katanov, 1903: 132, 432, 1126; Todoriki, 2012: 13–14, 46–47).

1) Variation: n.d.

2) History: The only report from Tuva, and one of the earliest among the correspondent designations for the circa-Altai throat-singing, was made by Nikolai F. Katanov during his research travel in 1889, TUV **кай** *kay* (obsolete) “throat-singing” (Katanov, 1903: 132, 432, 1126; Tatarintsev, 1998: 60); **кайла-** *kayla-* “to sing in throaty voice” (Katanov, 1903: 432, 1127; Tatarintsev, 1998: 60). The verb stem **qayla-** was widely reported to refer to the circa-Altai throat-singing and storytelling with deep guttural voice, among S-ALT (Altai-kizhi, Teleüt, Telengit), N-ALT (Kuu-kizhi), SHO, KHA (Sagai) until the end of 19th century (Verbitskii, 1884: 116; Radloff, 1893–1911, 2: 27).

Qay among Shors; According to Leonid P. Potapov, creating and passing on the Shor heroic epic was not performed by anyone among the Shors, but restricted to sub-ethnic groups (S-ALT **söök** “bone”) - only to Aba, Cheley, Chediber, and Kalar. Those are the **sööks** who originated from the Teleüt people of Southern Altaian (Kimeev, 1989: 123; Tatarintsev, 1998: 18, 60).

Qay could have been the earlier designation for throat-singing (compare with *xöömey* terminology).

3) Etymology: Mongolic origin; WMO (*nomen futuri*¹) **qayilaqu** “wail, bawl, cry out,” and the verb stem **qayila-** “to wail, bawl, cry out.” The word is stable in most of Mongolic languages and traceable back in 13th century, *the Secret History of Mongols*

¹ The Mongolian suffix *-qu/-kü* attaches verb stems to make a word express an action which will take place in the future or an action of any time other than future. This form is used as subject, object, attribute, and predicate (Poppe, 1954: 94). The word also functions as a substantive.



(Rachewiltz, 1972: 23, 32, 65, 72, 93, 123). Tatarintsev assumed this as proof of its Turkic origin (Tatarintsev, 1998: 22, 63), though its usage among Turkic languages is quite limited, and the meaning varies (see below). Also, the word is undetectable in the dictionary of Turkic etymology (Clauson, 1972). The *nomen futuri* WMO *qayilaqu* have possibly two different origins¹; 1) verb stem WMO *qayila-* “to wail, bawl, cry out,” and 2) verb stem WMO *qayil-* “to thaw, fuse, melt” (Lessing et al., 1973: 912). Overviewing the circa-Altai languages, the former verb stem *qayila-* (*kayla-*, or *xayla-*) can be rigid. However, the usage of *qayila-* for “to recite epic performance using deep guttural voice” (Pegg, 1992: 47; Pegg, 2001: 13, 57) is quite local mainly in the circa-Altai region, and undetectable in available Mongolian dictionaries including Oirat dictionaries².

Qayilaqu-like deep guttural voice is the basic vocalization to produce MON **хөөмий** *xöömiy* (See 4.2.5) -like throat-singing (Pegg, 1992: 47). In west Mongolia, the antonym WMO *qayilaqu* / MON **хайлах** *xayлах* (Radio France, 1993: track # 22; Bawden, 1997: 418) is WMO *ayalaqu* / MON **аялах** *ayalax* “sing in natural voice” (Radio France, 1993: track # 21; Bawden, 1997: 33).

4) Etymological data:

WOI **хайла-ху** “weep, cry” / **хайл(а)-ху** “thaw, melt” (Krueger, 1978–1984, 2: 256).

OIR (Kalmyk dialect) **хөөл-х** *xääl-x* “1) weep, cry, 2) thaw, melt” (Ramstedt, 1935: 179; Kalmytsko-russkii slovar’, 1977: 586).

S-ALT (Teleüt dialect) **қай** *qay* “throat-singing”; **қайла-** *qayla-* “to sing”; **қайчы** *qayčï* “storyteller” (Riumina-Syrkasheva, Kuchigasheva, 1995: 33-34).

S-ALT (Altai-kizhi dialect) **қай** *kay* “throat-singing”; **қайла-** *kayla-* “to sing (in throaty voice), to recite tales”; **қайчы** *kayčï* “bard, singer of heroic poem with *topšuur* accompaniment” (Baskakov, Toshchakova, 1947: 67-68).

N-ALT (Kuu-Kizhi dialect) **қай** *kay* “double-voiced song”; **қайла-** *kayla-* “to grumble, to snore, to recite tales in throaty sound”; **қайчы** *kay* “a special kind of singers of epic tales who perform in two voices” (Baskakov, 1985: 155).

N-ALT (Kumandy dialect) **қайлыярга** *kayliiyarga* “to sing in throaty voice (throat-singing)”; **қайчы** *kayčï* “bard, singer” (Kumandinsko-russkii slovar’, 1995: 17).

КНА **хай** *xay* “throat-singing”; **хайла-** *xayla-* “to do throat-singing, to intone a tale”; **хайчы** *xayčï* “storyteller, singer (performing heroic tales to the accompaniment of *čatxan*-zither or *xomis*-lute)” (Baskakov, Inkizhekova-Grekul, 1953: 265, 267).

ШО **қай** *qay* “a throat-singing bard”; **қайла-** *qayla-* “to do throat-singing”; **қайчы** *qayčï* “bard” (Kurpeshko-Tannagasheva, Apon’kin, 1993: 21).

¹The distinguishability of both is lower in Oirat language (See “Etymological data”).

²Except Bawden, 1997 (p. 418), which is well following west Mongolian terms.



5) See also:

CHU **хайла**- *hayl-a*- “to palter, joke” (Chuvashsko-russkii slovar’, 1985: 533).

CHU **хайла-в** *hayla-v* “composition, impromptu song” < NOG ?, KAZ ?, KYR ? (Akhmet’ianov, 1981: 111; Tatarintsev, 1998: 20-22, 61-63).

СТА **қайла-у** *qayla-u* “throat-singing” < NOG ?, KAZ ?, KYR ? (Akhmet’ianov, 1981: 111; Tatarintsev, 1998: 20-22, 61-63).

СТА (Tobolsk dialect, Tyumen Oblast) **қайла**- *qayla*- “to grumble, sing a song to oneself, sing without words” (Tumasheva, 1992: 114).

KYR **кайла**- *kayla*- “to purr a song, sing for oneself, hum (usually in a foreign language)” (Iudakhin, 1965: 320).

WMO **qayila-qu** “weep, cry” (Lessing et al., 1973: 912).

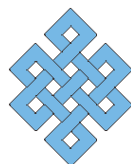
4.2.5 хөөмей *xöomey* “a generic term for Tuvan throat-singing, also one of the styles which produces sound without touching the upper palate with the tongue” (Tuvinsko-russkii slovar’, 1968: 491; Sakakibara et al., 2001; Todoriki, 2012: 46–47, 53–54) / **хөөмейле**- *xöomeyle*- “to perform khöömei” (Tuvinsko-russkii slovar’, 1968: 491).

1) Variation: n.d.

2) History: The terms below are found in the early reports referring to Tuvan throat-singing resembling *xöomey*. The first report was made by Ostrovskikh in 1897; **хомилер** “throat (singing), using guttural voice and producing melody with tone of flute” (Ostrovskikh, 1927: 89–90). Presumably in the same period, Yakovlev: **кумайлер** “throat singing: the master inhaled deeply and when it started, strange rumbling wheeze came out of the depth of his entrails, then it continued until the air was exhausted” (Yakovlev, 1900: 114). From early 20th century by Grumm-Grzhimilo in 1903: **кумайлер** “song without words” (Grumm-Grzhimailo, 1914–1930, 3(1): 107–108). Then, Anokhin in 1910; **кувейлер**¹ “to buzz; simple sound including tone of flute” (Myagkov, 1931; Anokhin, 2005: 57).

Those “хомилер,” “кумайлер,” “кувейлер” are seemingly incorrect as a Tuvan word, because it ruins the vowel harmony. So most of the scholars are concluded this might be a Russian corruption of *xöomeyleer* “singing *xöomey*” (Kyrgys, 2002: 12; Tatarintsev, 1998: 19, 61). Basically I accept this idea. However, I notice here my interview with a Khakas lady (Khoibal group) (b. 1921), who was married to a Tuvan and had been living in Tuva quite long. She referred to Tuvan throat singing as **көвейлээр** *köveyleer* (interviewed in August 2004). I think it is easy for Tuvans to create a “pseudo-etymology” with TUV **көвей** *kövey* “many” + **-лэ-эр** *-le-er* “(suffix to make denominal verb of present/future, also functioning as verbal noun),” though in reality it must have appeared the other way.

¹ Actually, Anokhin described “кувейлер” as one of the three styles of Tuvan throat singing. Here is the rest of two styles; **каргалап** “to wheeze; two tones are stable though both are separated one octave” (Cf. 4.2.6); **сыгыртып** “to whistle; the high tone of flute is clearly detectable” (Cf. 4.2.8).



Presumably, it was Aksyonov who established the collective name *xöömey* for Tuvan throat-singing (Aksenov, 1964: 11), though, the battle cry was very weak. Sev'yan I. Vainshtein repeated Aksyonov's statement in more detail: "*xöömey* as collective designation was the phenomenon only of south Tuva, and was just a name of local designation for one of the styles (*borbaḡnadir*-style)" in 1980 (Aksenov, 1964: 59; Vainshtein, 1980: 151–152).

On the other hand, it is quite difficult to trace back Mongolian word MON **ХӨӨМИЙ** *xöömiy*, as a name for Mongolian throat-singing. It can only traceable to 1964, as early as Aksyonov, from documentations (Vargyas, 1968: 71–72; Trân, Guillou, 1980: 162). Carole Pegg introduced Togon Chuluun (b. 1890s) demonstrated *xöömiy* in 1930 as a "folk art," according to information from a Western Mongolian (b. 1923) (Pegg, 1992: 41).

3) Etymology: Mongolic origine; WMO **kögemey** "1) pharynx, throat, 2) fur on throat or belly of an animal, dewlap of bovines" (Lessing et al., 1973: 479). The usage of this word for throat-singing is a local phenomenon, and only recent dictionaries recognize it. We have to note again that the etymology of this word and the origin of throat-singing is independent.

4) Etymological data:

OIR (Kalmyk dialect) **көөмә** *köömä* "1) pharynx, nasopharynx, 2) fur (abdominal skin)" (Kalmytsko-russkii slovar', 1977: 317).

WMO **kögemey** "1) pharynx, throat, 2) fur on throat or belly of an animal, dewlap of bovines" (Kowalewski, 1844–1849: 2626; Lessing et al., 1973: 479).

MON **хөөмий** *xöömiy* "1) back of the mouth, pharynx, 2) a type of double voice production or overtone singing, 3) strip of fur along the belly of an animal" (Bawden, 1997: 461).

4.2.6 каргыраа *kargıraa* "a kind of type of throat-singing, very low resister of gargling tone, using false vocal chords" (Tuvinsko-russkii slovar', 1968: 229; Sakakibara et al., 2001; Todoriki, 2012: 14–15, 46–47) / **каргыраала** *kargıraala* "to perform kargyraa" (Tuvinsko-russkii slovar', 1968: 229).

1) Variation: n.d.

2) History: The earliest account appears in Anokhin, 1910 as **kargralap** (possibly **каргыраалап** *kargıraalap*) "to wheeze; two tones are stable though both are separated one octave" (Anokhin, 2005: 54; footnote 1 (p. 172)). To trace back Mongolian designation is difficult, however, we can see it at least in 1980 **xarkıraa** (Gunji, 1980: 141). Pegg introduced one of the styles called **xarxıraa**, which produces a very low fundamental tone (and the variation *xargaraa*, etc.) in Western Mongolia (Pegg, 2001: 62–63), which needs further study (Ibid.: 302). According to Pegg, the designation seems quite unstable in Western Mongolia. This identical name and the singing style can also be found in Southern Altai.



An identical vocalization, though presumably of a different origin, can be found in *chuurin-duu* IMO *čuyur-yin dayuu* “song of bass-tone (Cf. 4.2.3)” or *khoodaiin chuur* IMO *qoyolai-yin čuyur* “throat bass-tone” among Abaga Mongols, Xilin-Gol League, Inner Mongolia. The ensemble style is a mainly vocal recitation *urtyn duu* IMO *ortu-yin dayuu* “long song,” with background chorus by *kargiraa*-type vocalization¹ (Pegg, 2001: xvi, CD track # 10). It was roughly 1930 when the ensemble was firstly recorded on a phonograph, a “portable recording apparatus” (Haslund-Christensen et al., 1943: pl. 1) by Haslund-Christensen. This tradition is exclusive to Abaga Mongols; it arose during the Qing as *Abaya* “uncle” or *Abayanar* “uncles,” descendants of Chinggis Khan’s brothers.

3) Etymology: Mongolic origin; WOI *xarkirā* “a cry, shout” (Krueger, 1978–1984, 2: 267). Possibly of Western Mongolic origin².

4) Etymological data:

WOI *xarkirā* “a cry, shout” (Krueger, 1978–1984, 2: 267); *хәркерехе* *xärkerexe* “roars, screams (of a camel)” (Todaeva, 2001: 397).

OIR (Kalmyk dialect) *xarkıxv* / *xärkıxv* “to crash, creak” (Ramstedt, 1935: 169); *хәркрх* *xärkrx* “roar, scream”; *хәркрән* *xärkrän* “roar” (Kalmytsko-russkii slovar’, 1977: 589).

S-ALT (Altai-kizhi dialect) *каргырла- kargirla-* “to wheeze; to sing a two-sound melody, both tones of which are to be separated by an octave, the first of the sounds being performed by the throat, and the other by the lips simultaneously” (Baskakov, Toshchakova, 1947: 74).

5) See also:

TUV *каргыра- kargira-* “to wheeze, boil” (Tuvinsko-russkii slovar’, 1968: 229).

Supplemental information:

4.2.7 **бызаанчы** *bīzaančī* “four-stringed spike fiddle” (Fig. 19; Vertkov et al., 1975: 187, 227, fig 717–718; Suzukei, 1989: 31–36; Todoriki, 2012: 51–53).

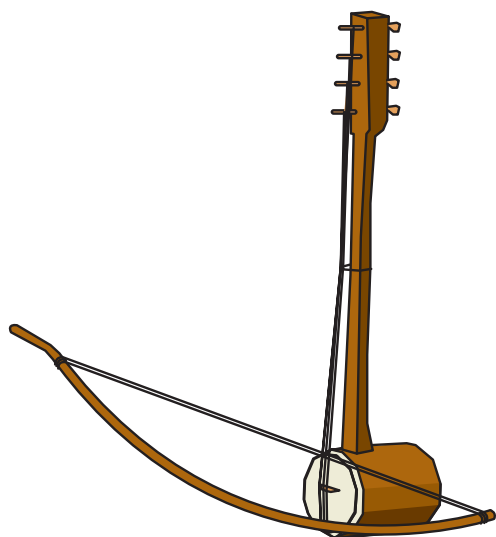
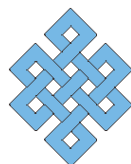


Fig. 19. *Bīzaančī* of Tuva.
Рис. 19. *Бызаанчы* из Тувы.

¹This ensemble supported the claiming as “Chinese throat-singing” to UNESCO (Ex. Stokes, 2015).

²In written Mongolian, one only can find a similar word WMO *qarkir-a* “gray crane, *Grus virgo*, *G. grus*” (Lessing et al., 1973: 940). In Bawen 1997 none are to be found. It is difficult to prove the relevance between the two words. Instead, Mongolian generally designates MON *торопуу togoruu* / WMO *toyuruu* for cranes.



1) Variation: **быяанза** *bīyanza* (Tozhu dialect) (Vainshtein, 1961: 153) / **быязан-за** *bīyazanza* (Suzukei, 1989: 31).

2) History: The four-stringed spike fiddle itself suggested east Mongolian origin by its spread (Pegg, 2001: 12–14). The appellation: MON **хуучир** *xuučir* (Lessing et al., 1973: 992) / BUR **хушар** *xušar* (Cheremisov, 1973: 609; Dondokova, 2003: 133) < CHI 胡琴 *hu-qin* “a Chinese fiddle of foreign origin” (ZYY, 1985: 159; Balzhinnyam, 2011: 40, 66). Also, IMO **хуур** *xuur* (NMDMY, 1999: 677) / MON **дөрвөн чихтэй хуур** *dörvön čixtey xuur* “*xuur*-instrument with four pegs” / MON **дөрвөн утаст хуур** *dörvön utast xuur* “*xuur*-instrument with four strings,” etc. However, as in the specificity of Tuvan fiddle playing style, the term *byzaanchy* is also quite unique. Ethnomusicologist Valentina Y. Suzukei only suggested the possibility of a loanword (Suzukei, 1989: 31). Some local Tuvans understand the false etymology with *bizaa* “calf” + (-n- ?) + -čī “(suffix to make denominal substantives),” which metaphorically compared the lowing calf with the sound of this instrument. The evidence is, however, scanty: we can find only WOI **bišanza** “(precise meaning unknown - a name of a musical instrument)” in a fragment of Oirat folk literature reported by Aleksei Pozdneev in the 19th century (see below). On the other hand, *the Pictorial Account* (1756-1782) tells us there was a four-stringed spike fiddle called CHT 披帕呼爾 *pi-pa hu-er* = WMO ***biba-quyur** “a spike fiddle with four-strings of horse hair, with the bow hairs inserted between the strings, cylinder shaped body and the surface side covered with python skin, identical to Chinese 四胡 *si-hu*¹.” As I will discuss below, if we assume *šanza* = *quyur* “(arbitrary) musical instrument,” *bišanza* can be identical with, or direct descendant of **biba-quyur*. The **biba-šanza* can well explain a Tuvan variety of the name *byzaanchy*, *bīya-zanza*.

The earliest account from Tuva was made by Yakovlev as follows: **Puzanche** “four-stringed spike fiddle, and the bow hairs inserted between the strings” (Yakovlev, 1900: 115).

As far as I know, the four-stringed fiddle is not known in the circa-Altai region, except Tuva.

3) Etymology: Mongolic, Tibetic, Chinese and/or Sanskrit origin ?; WOI **bišanza** “unknown musical instrument” (Pozdneev, 1880: 19, 165) < ***bi-šanza** “musical instrument for dance” (WOI **bi** “dance” + ***šanza** “three-stringed lute” (Ramstedt, 1935: 47; Krueger, 1978–1984, 2: 343) / WMO **šangza** “a musical instrument with three strings plucked with the fingers” (Lessing et al., 1973: 752) < CHI 絃子 *xian-zi* = CHI 三絃 *san-xian* “three-stringed Chinese lute” (ZYY, 1985: 332, 423; Balzhinnyam, 2011: 40) / ***biba-šanza** “instrument of *biba*” (WMO (early as in 1717) **biba** “chordophone such as violin, harp, etc., foreign origin” (Kowalewski, 1844–1849: 1132; ÖMMK, 1977: 245) < TIB **pi-wang** “Tibetan small spike fiddle of two or four strings; guitar” (Das et al., 1902: 782; Helffer, 1984 3: 130) < CHI 琵琶 *pi-pa* “a Chinese plucking instrument with originally four or five strings” (ZYY, 1985: 291–292) / SSK **vīṇā** “the

¹ Cf. ZYY, 1985: 367-368.



vina or Indian lute” (Monier-Williams, 1899: 1005; Das et al., 1902: 782) + **šanza* “a three-stringed lute”).

4) Etymological data:

See above.

4.2.8 сыгыт *sigit* “one of the styles of Tuvan throat-singing which produces sound by touching the upper palate with the tongue, making shrill whistle-like sound” (Tuvinsko-russkii slovar’, 1968: 396; Sakakibara et al., 2001; Todoriki, 2012: 28) / **сыгырт- *sigirt-*** “to give a whistle, to perform sygyt” (Tuvinsko-russkii slovar’, 1968: 396).

1) Variation: n.d.

2) History: The earliest account was made by Anokhin in 1910 as **сыгыртып *sigirtip*** “to whistle; the high tone of flute is clearly detectable” (Anokhin, 2005: 54; footnote 1 (p. 172)). An Oirat equivalent is undetectable. Identical designation and the singing style can only be found in Southern Altai.

3) Etymology: Northeastern Turkic origin; < CTU **sikir-* “to whistle” (Clauson, 1972: 815). And possibly CTU **sigita-* “to weep, lament” (Ibid.: 807) / CTU **sigit* “weeping, lamentation” (Ibid.: 806), may have had some connection. Both CTU **sikir-* “to whistle” and CTU **sigita-* “to weep” are not common among Turkic languages, and the use restricted in Northeastern (Siberian Turkic). Tuvan language doesn’t possess the latter, and **ыгла- *igla-*** “to cry,” instead.

4) Etymological data:

TUV **сыгыр- *sigir-*** “to whistle” (Tuvinsko-russkii slovar’, 1968: 395).

S-ALT (Altai-kizhi dialect) **сыгыртып *sigirtip*** “1) to give a whistle, 2) to sing two-tone melody, one of the sounds came from throat is sustained, and the other, performed by lips, is whistling tone, reminding the sound of flute” / **сыгырту *sigirtu*** “whistle, a special style of two-voiced singing” / **сыгырт *sigirt*** “whistling” / **сыгырт- *sigirt-*** “1) to give a whistle, 2) to sing two-tone melody, where one of the sounds came from throat is sustained, and the other, performed by lips, is a whistling tone, like the sound of flute” / **сыгыр- *sigir-*** “to whistle” (Baskakov, Toshchakova, 1947: 135).

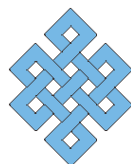
КНА **сығыр- *siγir-*** “to whistle” (Baskakov & Inkizhekova-Grekul 1953: 206) / **сығыртос *siγirtos*** “whistle, pipe” (Baskakov, Inkizhekova-Grekul, 1953: 206).

ШО **сығыр- *siγir-*** “to whistle” (Kurpeshko-Tannagasheva, Apon’kin, 1993: 50).

5) See also:

КНА **сыыт *siit*** = **сыхтағ *sixtay*** “cry, wailing” / **сыхыта- *sixta-*** “to cry bitterly, sob, lament” (Baskakov, Inkizhekova-Grekul, 1953: 210).

ШО **сыыт *siit*** “cry, wailing” / **сықта- *siqta-*** “to cry” (Kurpeshko-Tannagasheva, Apon’kin, 1993: 50, 51).



4.3 Appendix: Bashqort throat-singing

өзләү *ödläü* [ödläw] “The art of two-voiced singing without words by one singer: the singer makes a throat sound with a lower *ostinato*, against the background of which he sings Bashqort melodies in a voice in higher register.” (Bashkirsko-russkii slovar’, 1958: 422).

1) Variation: **өзләү** *özläü* (Bashkirsko-russkii slovar’, 1996: 480).

2) History: This term is better known as узляу “uzlyau,” Russian corruption of the original Bashqort spelling for throat-singing (Bashkirsko-russkii slovar’, 1958: 422). This voiced dental fricative [ð] is pronounced “th” as in English *father* [fá:ðə] (Poppe, 1964: 9). Under the unfluence of Russian or some other Bashqort dialects, few Bashqort words started *öz-*, not *öð-*, as only can be found in recent Bashqort dictionaries (Ex. Bashkirsko-russkii slovar’, 1996: 480), *i. e.*, recent Bashqort spelling **өзләү** *özläü* can be also due to Russification.

Bashqort throat-singing has one of the earliest, and most detailed accounts of the art of vocalization, so called overtone-singing or throat-singing *etc.* Despite that, it is not obvious that the Bashqort preserved a kind of throat-singing up to 19th century (see below). The earliest report was made by Manuel García (Cf. 3.2);

Aujourd’hui, chez les Baskirs, plusieurs individus possèdent l’étonnante faculté de produire à la fois deux parties parfaitement distinctes: une pédale et une mélodie aigue. Le chanteur commence par une longue note qu’il attaque sur un son tres rauque et fort élevé; il baisse ensuite le son en le trainant jusqu’à la note qui lui sert de pédale et qu’il n’abandonne plus. ... Aux différentes reprises de l’air, la pédale varie entre la tonique et la dominante.

“Today, among Bashqorts, many people have the amazing ability to produce two quite distinct parts at the same time: a continuous drone (pedal) with sharp melody. The singer begins with a long note that attacks on a very raucous and very high, then he lowers the sound by dragging it to the note that serves as pedal and that it no longer drops. ... At different times of the melody, the pedal varies between tonic and dominant.” (García, 1847: 13).

García also mentioned that this kind of example is very frequently encountered among the peasants who drive horses in St. Petersburg (Ibid.: 13). He also added a preliminary, though quite interesting comment on the voice mechanics of how to produce two notes simultaneously (Ibid.: 13-14; Updated acoustic research activity cf. Levin, Edgerton 1999; Sakakibara et al., 2001).

Lev N. Lebedinskii mentioned that Vladimir I. Dal’ and Sergei G. Rybakov also reported Bashqort throat-singing in 19th century (Lebedinskii, 1965: 82-85). This is from Rybakov’s report in June 1894:

Башкир исполнял горлом один и тот же тон довольно дикого, гнущащего характера; на фоне этого тона он наигрывал, а помощью маленького язы-



ка (по его словам) башкирския мелодии; звуки баульчика, игрушечного органчика; надобно было соблюдать полнейшую тишину, чтобы слышать эту своеобразную, дикую, но не лишению приятности музыку; выходило, что один и тот же человеке исполнял зараз два тонна: горлом и язычком. Башкир не только приятно наигрывал эти своеобразные звуки, но и артистически исполнял их: он обнаруживал настоящее искусство.

“the Bashqort made the same tone of rather wild, nasal character, the sound that came from his throat; Against the background of his tone, he performed, and accompanied with a palatine uvula (in his own words), Bashqort melodies; a sound like the one made by a *baulčik*, toy organ; It was necessary to observe absolute silence in order to hear this music, peculiar, wild, but not without pleasure; it appeared that the same person was performing two tone at one time: with the throat and tongue. The Bashqort not only made these peculiar sounds which sounded quite pleasant, but also artistically performed them, proving himself a real man of art.” (Rybakov, 1897: 271).

This description gave us an impression of something closer to circa-Altai throat-singing manner, deep guttural voice, not the *ödläü* style of today (Paradox, 1993: track # 15-19, 20, 22, 24, 26, 28).

Bashqort-Oirat relations began before early 17th century (Russko-mongol'skie otnosheniia ... , 1959: 102-103), as proved by the migration of some ethnic groups of the Oirats (*Torguud* and *Dörböd*) in 1616 from *Züüingar* (Dzungar) to the lower Volga region (Menges, 1995: 38-39). However, the connection between Bashqort throat-singing and circa-Altai throat-singing is unclear. At least, no linguistic data is supportive of that (Fig. 20).

Early designation for Bashqort throat-singing is unknown. According to Lebedinskii, it was “uzlyau” in 1939, when he visited the mountainous region of Bashqortostan. In fact, when he was there, the heritage had already died out, and an old man called Saifetdin Yulmukhametov (b. 1866) had been “recreating” it on his own since he

language (gray: Mongolic / black: Turkic)		throat-singing	plucking inst.	bow inst.	end-blown flute
Circa Altai	Oirat Mongolian	<i>xäälexe</i> / <i>xöömiy</i>	<i>tovsuur</i>	<i>ikil</i> / <i>ikkil</i>	<i>cuur</i>
	Kalmyk	<i>xäälx</i>	<i>tovsur</i>	<i>ikel</i>	<i>cuur</i>
	Tuvan	<i>(kay)</i> <i>xöömey</i>	<i>došpuhur</i>	<i>igil</i> / <i>egil</i>	<i>šoor</i>
	South Altaian	<i>kay</i>	<i>topšuur</i>	<i>ikili</i>	<i>šoor</i>
	Northth Altaian	<i>kay</i>	<i>topšuur</i> / <i>topšubar</i>		<i>šoor</i>
	Khakasian	<i>xay</i>	<i>topčil</i>	<i>üx</i>	<i>sijirtos</i> / <i>xob(i)rax</i>
	Shor < South Altaian	<i>kay</i>	<i>qomus</i>		
Bashqort	<i>ödläü</i>	<i>qumid</i> / <i>qubid</i> / <i>dumbira</i>		<i>quray</i> / <i>hibidi</i>	

<Etymology for throat-singing>

WOI *xayilaxu*: *xayila-* “to weep, cry” (Muniey 1977: 586; Krueger 1978–1984 2: 256)
 < WMO *qayila-* “to weep, cry” (Lessing *et al.* 1973: 912)

BAS *ödläü*: < BAS *öð-* “to tear, rip, break off, tear off, tear, break, interrupt, break up” (Akhmerov 1958: 422; Poppe 1964: 47; Uraksin 1996: 480)
 < CTU *üz-* “to tear” (Clauson 1972: 279–280)

Fig. 20. Circa-Altai and Bashqort music terminology.

Рис. 20. Среднеалтайская и башкирская музыкальная терминология.



was fourteen (Lebedinskii, 1965: 86). An earlier dictionary by Vasilii V. Katarinskii (Bashkirsko-russkii slovar', 1899) does not have this word. If we assume *ödläü* was the designation which can be traced back to the 19th century, then it was of a totally different origin from circa-Altai throat-singing, **qayila-*, etymologically.

3) Etymology: Turkic origin; **öđ-lä-ü* “teared (voice)”: **өз-** *öđ-* (өзөү *öđöü*) “to tear off, cease, break off, snatch, pluck” (Bashkirsko-russkii slovar', 1958: 423) + **-lä-** “(suffix making passive verb stems)” + **-ü** “(suffix of verbal nouns of action, “the doing”)” (Poppe, 1964: 47, 69). The Bashqort verb stem *öđ-* can be traced back to common Turkic **üz-* “to tear, to pull” (Clouston, 1792: 279-230, 287). Tatarintsev’s hypothesis presuming the unknown common Turkic verbal stem **öz-~*ös-* “to moan, howl” (Tatarintsev, 1998: 35, 74) seems implausible. Tuvan correspondence CTU **üz-* is **үс-** *üs-* “to tear, to pull.”

5. Conclusion

As we can see from what was explained above, circa-Altai region tends to share musical instruments, and their names, as well as the art of throat-singing, among multiple ethnic groups of the region. It was no coincidence, and there are historical reasons for this social/cultural inclusion. Also,

there we can find a reduction tendency on the edges of the region¹ (Fig. 20), in this case in Khakas and Shors. To explain this, I would like to propose collectively the circa-Altai Kulturkreis (Fig. 20, 21). Furthermore, I would like to

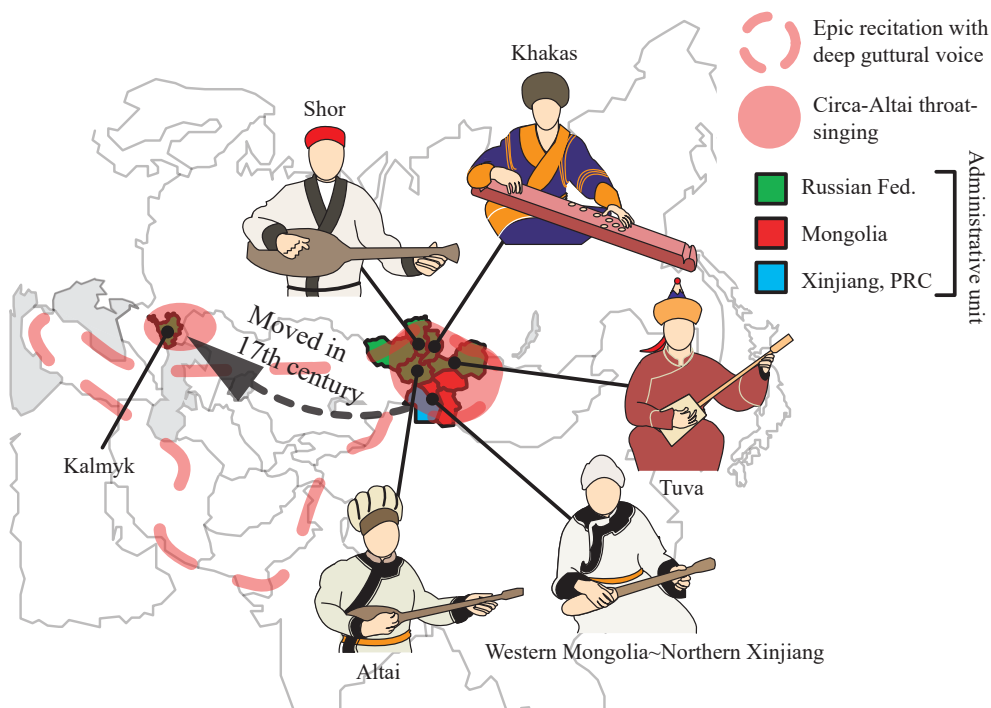


Fig. 21. Circa-Altai throat-singing.

Рис. 21. Среднеалтайский культурный круг горлового пения.

¹(Pegg, 1992: 34) mentioned that main population in *Chandman’ sum*, which claimed birth place of *xöömiy* in Mongolia, is “Western Khakha”, not an Oirat sub-ethnic group. I believe the situation like in *Chandman’ sum* can be explained by them also being “on the edge.”



briefly address the issue below.

Epic singers in deep guttural voice seem to have been widespread among the bards of the Central Asian Turkic peoples, and also some of the neighboring non-Turkic singers; **Turkmenistan** (Archives Internationales de Musique Populaire, 1991; Smithsonian Folkways Recordings, 1994; INEDIT, 1989: track # 5, 6; Pegg, 2001: 14), **Uzbekistan** (Qongrad Uzbeks: Karakalpakstan, Surkhandarya, Qashqandarya) (Slobin, 1977: 35; Levin, 1996: 154, 186, 301; Pegg, 2001: 14; Léotar, Qurbanov, 2008: track # 1, 3, 5), **Kazakhstan** (INEDIT, 1989: track # 3, 4), **Tajikistan** (INEDIT, 2009: track # 4), **Turkey** (Smithsonian Folkways Recordings, 1993: track # 16, 17), **Pakistan** (Balochstan) (Ex. Balochi Nur ..., 2015), and even **Greece** (Ex. Frankosyrianí ..., 2015). The **Tajik** variation of TUR *destan*¹, *Köroğlu*², is reported to be recited in coarse throaty voice (INEDIT 2009: track # 4; Wilks 2001: 313), and is actually not only restricted to the Tajik version, but also known among the Turkmens (Smithsonian Folkways Recordings, 1994), *etc.* If we assume this, we can also add the region of **Armenia, Georgia, Iran, and Afghanistan** (Cf. Traditional Crossroads, 2003, disc 1: track # 5; disc 2: track # 6, 12).

Considering the Oirat connection with Western Asia, later Kazakhstan, Kyrgyzstan, Uzbekistan, *etc.*, this epic tradition has full authenticity for circa-Altai guttural recitation, and throat-singing tradition. I believe that circa-Altai music emerged³ when the Oirats actively continued a military push into Western Asia, presumably after 17th century (Fig. 6). The estimation might give a more plausible date for Tatarintsev's argument that circa-Altai throat-singing appeared later than Vainshtein estimated⁴ (Tatarintsev, 1998: 3-7, 47-50). This issue stands in need of future research.

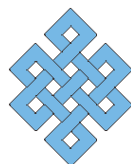
Fortunately, the opportunity to listen to Tuvan music outside of the “original” place is turning to be explosively easier. And actually, the number of “foreign” artists profoundly affected by Tuvan music is now growing. Such newly emerged music can create some new meanings in different contexts. Then, when the impact of this music reaches back to the circa-Altai region, hopefully, it might evoke there new positive

¹ This term originated from PER *dāstān* “history, a theme, fable, romance, tale, news” (Steingass, 2000: 32). Destan is often translated as “epic,” though both terms are not exact equivalents (Wilks 2001: 306). Identical designations exist in other languages: AZR *dastan* “epos, legend, epic, tale” (O’Sullivan et al., 1994: 95), TKM **дессан** *dessan* [dessa:n] “destan” (Meskutov, 1988: 143), UZB **достон** *doston* “(music) dastan, oral epic, epic poem: “There are two categories of dastan: folk art (the genre of legend), in which heroic themes in poetic form prevail, and the prosaic literary development of fairy-tale plots, legends, and traditions of romantic, heroic, and fantastic themes.” “The dastan developed broadly as a genre used by professional writers between the 16th and 18th centuries.”” (Krippes, 1996: 45), *etc.*

² Or identical variations as AZR *Koroğlu*, TKM *Görogly*, UZB *Ko’ro’g’li / Go’ro’g’li*, a most widespread epic story not only among Central Asian Turkic peoples, but also non-Turkic neighboring peoples in **Armenia, Georgia, Kurdistan, Tajikistan, Iran, and Afghanistan** (Wilks, 2001: 306).

³ This emergence may not be the simple “diffusion” or “independent invention,” but the answer should be both (Renfrew, 1973: 124; Todoriki, 2009b: 99).

⁴ Vainshtein alleged, accounted Rail’ G. Kuzeev, the date should be no later than the first millennium (Vainshtein, 1980: 156), and some are argued can be traced back to BC (Tatarintsev, 1998: 5, 49).



meanings for their music.

Such frameworks as “authentic,” “West and East,” are quite frayed¹ as a “spell” to understand the world. And at the same time, they turn to be a “curse.” This article, too, sets a framework. However, the only way to break out of the existing ones is to make another framework, or use a framework to break itself. And when you really make it, a frontier turns into the forefront, West into East, and the fake into the genuine.

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Tuvan transliteration and abbreviations

A/a: A/a; **Б/б:** B/b; **В/в:** V/v; **Г/г:** G/g; **Д/д:** D/d; **Е/е:** E/e; **Ё/ё:** Yo/yo; **Ж/ж:** Ž/ž (Zh/zh); **З/з:** Z/z; **И/и:** I/i; **Й/й:** Y/y (I/i); **К/к:** K/k; **Л/л:** L/l; **М/м:** M/m; **Н/н:** N/n; **Н/ң:** Ŋ/ŋ; **О/о:** O/o; **Ө/ө:** Ö/ö; **П/п:** P/p; **Р/р:** R/r; **С/с:** S/s; **Т/т:** T/t; **У/у:** U/u; **Ү/ү:** Ü/ü; **Х/х:** X/x (Kh/kh); **Ч/ч:** Č/č (Ch/ch); **Ш/ш:** Š/š (Sh/sh); **Ъ:** ”; **Ы/ы:** Ī/ī (Y/y); **Э/э:** E/e; **Ю/ю:** Yu/yu; **Я/я:** Ya/ya.

(This system was applied for other Siberian Turkic and Mongolic languages using Cyrillic alphabets.

For these terms, Cyrillic spellings are added for reference.).

ARA: Arabian language in American Library Association - Library of Congress (ALA-LC).

AZR: Azerbaijan language (Turkic).

BAS: Bashqort (Bashkir) language (Turkic).

¹ Mark van Tongeren spent some lines to excuse that he had to be defined Sardinia and South Africa as “East” on his context (Tongeren, 2004: 154).



- BUR:** Buryat language (Mongolic).
- CHI:** Chinese language (Sinitic) in Hanyu Pinyin.
- CHG:** Chagatai language (extinct; Turkic). The Arabic alphabet is transliterated along with the other Turkic languages.
- CHT:** Chinese transliteration for foreign words in Chinese characters.
- CHU:** Chuvash language (Turkic).
- CTU:** common Turkic from Clauson, 1972.
- GRE:** Greek language (Hellenic) in American Library Association - Library of Congress (ALA-LC).
- IMO:** Chakhar Mongolian language (Mongolic).
- JUR:** Jurchen (extinct; Tungusic).
- KAM:** Kamas language (extinct Southern-Samoyedic).
- KAZ:** Kazakh language (Turkic).
- KHA:** Khakas language (Turkic).
- KOR:** Korean language (Koreanic) in Revised Romanization (RR).
- KYR:** Kyrgyz (Kirghiz) language (Turkic).
- MAN:** Manchurian language (Tungusic) in Li, 2000: 23–25.
- MAT:** Mator language (extinct; Southern-Samoyedic).
- MON:** Khalkha Mongolian language (Mongolic).
- NOG:** Nogai language (Turkic).
- N-ALT:** Northern Altai language (Turkic).
- n.d.:** not detected.
- OIR:** Oirat language (including Kalmyk dialect; Mongolic).
- OTM:** Ottoman language (extinct; Turkic).
- PER:** Persian language (Iranic) in American Library Association - Library of Congress (ALA-LC).
- QYP:** Qypchak (Kipchak) language (extinct; Turkic).
- RUS:** Russian language (Slavic).
- S-ALT:** Southern Altai language (Turkic).
- SHO:** Shor language (Turkic).
- SSK:** Sanskrit language (extinct; Indo-Aryan) in International Alphabet of Sanskrit Transliteration (IAST).



STA: Siberian-Tatar language (Turkic).

TIB: Tibetan language (Tibetic) in Wylie Transliteration.

TKM: Turkmen language (Turkic).

TUR: Turkish language (Turkic).

TUV: Tuvan language (Turkic).

UZB: Uzbek language (Turkic).

WMO: transliteration from Mongolian script in Poppe, 1974: 17.

WOI: transliteration from Oirat Mongolian script (Tod bičig or the “Clear Script”) in Ochirbat, Hashimoto, 2005: 64-65.

XAK: Xākānī language (extinct; Turkic) (Clauson 1972: xvii–xviii).

[A]: pronunciation according to International Phonetic Alphabet (IPA).

A < B: A was derived from B.

A / B: A or B, A also B.

Reconstructed words indicate in italic with a preceding asterisk (*).

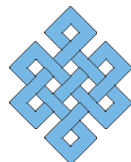
Long vowel indicates both two vowels (ex. **oo**) and macron (ex. **ō**), depend on the orthography of each languages, or referred articles. In both Mongolic and Turkic pronunciation, **g** and **ɣ** (also **k** and **q** in some cases) between vowels work to elongate preceding/following vowels pronounced as long vowel (ex. *oyu* > [u:]).

My field trip: **1990** (Irkutsk); **1991** (Irkutsk, R. Buryat); **1992** (Irkutsk, R. Buryat, R. Tuva); **1993** (Irkutsk, R. Buryat, R. Tuva); **1994** (Irkutsk, R. Tuva); **1995** (Irkutsk, R. Buryat, R. Tuva); **1996** (Irkutsk, R. Tuva); **1997** (Irkutsk, R. Tuva); **1998** (Irkutsk, R. Tuva); **1999** (Irkutsk, R. Tuva); **2000** (R. Tuva, Irkutsk); **2001** (Irkutsk, R. Altai, R. Tuva, R. Khakas); **2002** (R. Tuva, R. Khakas, Khovd, Bayan-Ölgii, Uvs); **2004** (R. Khakas, R. Tuva); **2007** (Xinjiang, R. Altai, Kemerovo, R. Khakas, Irkutsk, Tofalaria); **2008** (Inner Mongolia); **2010** (Irkutsk, R. Khakas, R. Tuva); **2011** (Khakas, Tuva, Tomsk, Irkutsk, Buryat); **2013** (R. Tuva, R. Khakas, Kemerovo, R. Altai, Irkutsk, R. Buryat).



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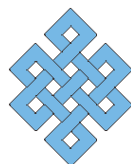
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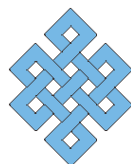
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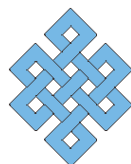
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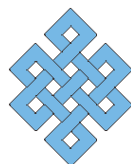
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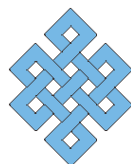
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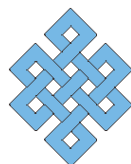
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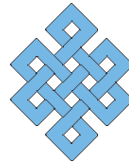
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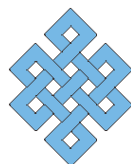
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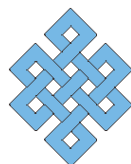
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