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**National List of Intangible Cultural Heritage in
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- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
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***Urtiin Duu*: Mongolian traditional folk long song**

The *Urtiin Duu* is a traditional form of musical expression of the nomadic Mongols, sung unhurriedly by herders as they watch their animals in the boundless steppe, or performed among friends within the *ger*. As the slow pace, wide-ranging melody and poetic, philosophical text of the songs express values instilled by the vast, peaceful natural landscape in which the nomads live, the *Urtiin Duu* can be considered as a manifestation of the traditional nomadic spirit, while its composition and performance are directly associated with the cycles of the nomadic lifestyles. It serves as a variety of cultural functions, in occasions for social gathering, entertainment and artistic production, as well as – in most cases – for the accomplishment of the community rituals such as weddings, new *ger* warming feasts, birth of a child, the completion of felt-making, the branding of foals, or the production of the first *airag* (fermented mare's milk).

The *Urtiin Duu* is one of two major forms of Mongolian folk songs - the "long song", or *Urtiin duu*, and the simpler "short song", or *bogino duu*. The *Urtiin duu*, by contrast, has a long, expansive and continuously flowing melody, and an extended lyrics-running to as many as 32 verses. In terms of the singing technique, melody, and duration, the long song is exceptionally distinct among other forms of singing art in the world. *Urtiin duu* is sung with an extremely wide vocal range; at the same time, it is ornamented with a variety of unique singing techniques and diverse ornamentations, such as *shurankhai* (coloratura-soprano-like technique to sing high pitched notes; it is done mostly with a head voice), *nugalaa* (a prolonged trill or modulated vibrato on vowels), singing melodies in a slow and steady way while also keeping them infused with a lively rhythm.

In terms of textual content, the lyrics and melodies of the long songs are thoroughly influenced by the nomadic Mongolians' philosophical views, ideologies, symbolism, reverence and respect toward the universe, nature, humanity, animals, ancestors and state, as well as their love and sympathy toward parents, children, and their spouse. *Urtiin duu* - the majestic *aizam Urtiin duu* in particular – is always free of melancholy or unhappy expression, as the texts inevitably express a sense of inspiration and hope, and profound respect; nevertheless the *Urtiin duu* never has a jubilant or comic character.

The *Urtiin duu*, as a whole, is characterized by its abundance of ornamentation, falsetto, long and meandering melody with rich rhythmical variations, extremely wide vocal range, and free compositional form. The meandering melody and rhythm, wide range, and dignified manner of *Urtiin duu* convey the traditional spirit of the Mongolian nomads, stirred by the vast expanses of boundless steppe, high and magnificent mountains, clear blue sky, and a calm and free pace of nomadic herders' lifestyle. It is said that *Urtiin duu* evokes the resonance of the natural world, and that it is born from the songs sung by the Mongol herders while galloping on horseback.

The *Urtiin duu* is an extremely ancient form of expression, whose origins date back two thousand years or more. It is recorded in an ancient Chinese source that the nomadic peoples living to the north of China sang “like the howling of the wolf” suggesting that the *Urtiin duu* or its predecessor already existed in *Hünnü* Empire, nomadic ancestors of the contemporary Mongols.

Moreover, the *Urtiin duu* can be seen to draw its origins in very ancient forms of ritual song, several of which remain in use in Mongolia today: *Toig*, a song used for coaxing the livestock animals; *Uukhai*, a celebratory group chant serving to praise and encourage auspicious words or actions; *Buuvein duu* or lullaby; and *Giingoo*, a song of child-jockeys of swift horses.

The use of such ritual melodies corresponds to the still-prevalent belief in the special of sound - both melody and the spoken word- to communicate with animals and with the hidden forces of nature; the *Urtiin duu* performs a similar function through its incorporation of the collective ‘*türleg*’ melody (a form of *uukhai*) after every verse, its symbolic function as a bringer of collective harmony, and its role in the ritual context of the *nair* celebration.

Mongolian long songs are classified in three major styles: *Aizam urtiin duu* (rhythmic long song), *Jiriin urtiin duu* (typical long song) and *Besreg urtiin duu* (short long song). ‘*Ertnii saikhan*’ (Ancient splendour), ‘*Tümnii Ekh*’ (The first of thousands, such as a many-time winner of the national horse-race) ‘*Uvgun shuvuu*’ (Old bird), ‘*Uyakhan zambuu tiviin naran*’ (The majestic sun blesses the world), ‘*Durtmal saikhan*’ (memorable horse) and ‘*Kherlengiin barya*’ (*Kherlen*’s rapids) are a few of the most popular long songs among the Mongolians. Traditionally, long songs are accompanied by the *Morin khuur* (horse-head fiddle) and occasionally by the *limbe* (horizontal flute).

Urtiin duu, as well as other such traditional elements including *Khöömei*, *Morin khuur* and *Billgee* dance are the origins of the intellectual, aesthetic and artistic mindset and creativity of the Mongolians, and are the roots of other forms of intangible heritage. The *Urtiin Duu-Traditional Folk Long Song* was proclaimed as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity in 2003 and was inscribed on the UNESCO Representative List of Intangible Cultural Heritage in 2008.

Traditional music of the *Morin Khuur*

Mongols have traditionally shown a great respect for the horse, honoring it in their national standards and symbols (flags and emblems) and in their folk songs. The *morin khuur* clearly belongs to this symbolic tradition. The *morin khuur*, so named for the ornamental horse-head carving at the top of its neck, is a unique two-stringed musical instrument developed by the nomadic Mongols. The strings of both the bow and fiddle are made from the hair of a horse’s tail.

There is a legend among Mongols which tells of the origins of the *morin khuur*: Once upon a time, a man was travelling on horseback in a faraway land. During the course of this long journey his beloved horse died. The man was full of sorrow and mourned a long time for his horse. Suddenly, he heard a sound like music made by the wind through the horse’s main and tail, and decided to create a musical instrument in memory of his dear steed.

The *morin khuur* embraces an aggregation of Mongolian traditional customs and culture. Most significantly, there is a tradition of playing the *morin khuur* at all ritual and ceremonial events. To symbolize the might of the Mongolian State, the prosperity and the happiness of its households, the valor of everyone on the day of “*Tsagaan sar*” or new year day, the national anthem should be played on the *State Khan Khuur* and Broadcast live on radio and television across the country.

The *morin khuur* clearly expresses the unique characteristics of the Mongols’ musical consciousness. The various Mongol ethnic groups have different traditional melodies (*tatlag*), such as *Jonon Khar* (Black *Jonon*-‘name of a horse’), which musically depict the gait of highly-valued horse and mostly spread with distinct characteristics of its own by different regions in central *Khalkh* area. In addition to the horse-related melodies, there are melodies of western Mongols especially for *Ekil* and *Bii Billgee* and others representing the sounds and appearance of other animals and herds.

No discussion of the *morin khuur* would be complete without having considered the folk ‘long song’, for which it provides the principal accompaniment. Besides *Bii Biilgee* and folk long song, many other folk artistic forms such as *Ülger* (tales), *Tuuli* (epic), *Yörööl* (benediction), *Magtaal* (ode) and others can always be performed with *morin khuur*.

Signifying the fact that the Mongols have been able to develop the traditional arts of making and playing the *morin khuur* into highly refined forms is one measure of the contribution made by the Mongols to the intangible heritage of humanity, the UNESCO has proclaimed the “Mongolian Traditional Music of the *Morin Khuur*” as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003 and inscribed on the Representative List of Intangible Cultural Heritage of Humanity in 2008.

In recent years there has been an upsurge in the number of compositions dedicated to the *morin khuur*, as well as the number of the *morin khuur* players. Since 1992 the *Morin khuur* ensemble existed as an independent musical organization, permitting Mongolian *Morin khuur* musicians to perform to audiences both locally and abroad. Many foreigners have become interested in playing and learning more about the instrument. In such ways the *morin khuur* has become a hallmark of Mongolia introducing the whole nation to other parts of the world.

Traditional art of *Khöömei*

Khöömei is a wonder of culture created by nomadic Mongols, a unique phenomenon of Mongolian traditional music, an ancient art, the highest form of independent art of speaking organs and artistic discovery contributed by the Mongols to the music art of the world. Mongol *khöömei* is considered to be one of the most significant and unique musical cultures, passed down from generation to generation through home training for hundreds of thousands of years, among nomads.

The wonder of Mongol *khöömei* lies in producing two or more pitches simultaneously, of which one is a fundamental pitch from the chest and the other is a higher pitch resonating to the hard palate or whistling *khöömei*. *Khöömei* was originated in far ancient times and is a phonetic art developed from the harmonic interrelation with nature and the earth.

The melody of *khöömei* singing is of human, yet spiritual and unbelievable tune, its sounding rough yet soft. It’s a speech code or signal that discovered from inner self to reach the invisible existence and inner spirituality of the universe and to communicate with the nature through the language of the nature and it is the music of human discovered from inner self.

The melodies of *khöömei* are the music that only Mongol *khöömei* can describe as well as the sound of nature, mountain, water, wind, animal calls, correlation between nature and human and the inner world of human soul.

The *khöömei* is divided into two basic categories of “*Kharkhira*” or bass, fundamental pitch and “*Isgeree* or *shingen*” or “whistling or high pitch”.

There are three basic methods to learn to sing *khöömei*, including learn by listening, by imitating and be trained by a teacher. Most Mongolians learn through listening. It is the way to learn to imitate the sounds such as the mountain echo, forest echo, waterfall, river rapids, wolf howling, deer call, bull call, natural sounds, and animal calls. It is another fact that Mongolians have learnt imitating the natural sounds from ancient times and that it is our traditional folk art. A man who learnt to imitate these sounds can learn to sing *khöömei* easily.

Indeed, international renowned and best dictionaries including Britannica, Wikipedia web glossary, other online dictionaries and encyclopedia all agreed and officially introduced that ‘The authentic form of overtone singing is the *khöömei*, which was originated and developed in its classical form in the land of Mongolia. This involves the art of *khöömei*, the overtone singing in the regions in the *Altai* and *Sayan* mountain ranges. The art of *khöömei* is unique not only to produce two different pitches simultaneously but also its melodies move soul, heal heart, are ear-pleasing and tuneful. In 2010, the Mongolian Traditional Art of *Khöömei* was inscribed on the Representative List of Intangible Cultural Heritage of Humanity.

Mongolian traditional festival *Naadam* (*Eriin gurban naadam* - Three manly sports)

The most important celebration for Mongolian people since ancient times is the traditional three manly sports (*naadam*). During this important celebration there is wrestling among men, which tests men's strength and wit. Archery tests the skills of marksmanship. The horse race tests the racers' swiftness and hardiness. They are performed according to the customary rules.

The wrestlers are garbed in sporting uniform. The archers are garbed in specific dress. The manes and tails of racing horses are fastened together with strips as decorations. There are certain numbers of ceremonial movements. Every sportive feat is eulogized. These are rooted in very ancient traditions. Every winner in wrestling, archery, and horse-racing has titles and epithets.

Wrestling

Wrestling is the essential part of the national festival of Mongolia. Mongolian wrestling has no differences of weight and age; if a wrestler's limb (an elbow, knee, head or other body part) touches the ground, it is considered a defeat. At the national wrestling competition, 256, 512, or 1024 wrestlers compete. At the local level 32, 64, 128 or 256 wrestlers compete. According to the act of the National festival, there are titles of *tercel* at the fifth bout, of hawk at the sixth bout, of elephant at the seventh bout, of *garuda* at the eighth bout, of lion at the ninth, and of champion at the tenth bout. The wrestler is said to imitate the flapping of the *garuda* as he flutters and slaps his thighs. He stands ready to tussle with and looks askance as elk do and seizes his opponent like a hawk that swoops down on its prey. This description of the wrestler's movement is the description of mighty animals. One of the uniqueness of Mongolian wrestling is wrestling costumes which consist of a hat, *zodog* (jacket), *shuudag* (briefs), boots, stockings and boots' bindings.

The course-race of swift horses

The horse-trainers choose the swiftest horses from his horses and coach them to race for a month before racing. The horse-trainers reduce their horses' food and race them at the shortest place. Then they race them at a long place. This kind of training continues every day before the national festival. The race horses are classified by 6 ages as *ikh nas*, *soyolon*, *azarga*, *khyzaalan*, *shiidlen* and *daaga*. The distance of racing depends upon the age. The matured swift horses (*ikh nas*) race at 25-30 kilometers distance, five-year colts (*soyolon*) and stallions (*azarga*) at 20, four-year colts (*khyzaalan*) at 18, three-year colts (*shiidlen*) at 15 and two-year colts (*daaga*) at 10 kilometers of distance. Our jockeys of swift horses in general are children between 6 and 13 years old, but mostly children between the ages of 6-8 ride the swift horses.

Archery

Archery is one of the Three Manly Sports and it has its ancient roots. The distance of the contemporary sport of archery is 45 feet or 75-80 meters. The shooting targets made by weaving leather strips into a tub-shape. There are two forms of shooting targets. One is a walled target, another is an individual target. The wall target is the arrangement of targets in a stack. The individual target is the arrangement of targets in row. The archers can use only blunted arrows. Then two shooting teams alternately shoot and test their skills. During the archery, archers say '*Khurai, khurai, khurai*', the encouragement of archers to shoot. The winners are awarded with title of *Mergen* or 'good marksman' and an epithet.

Mongol Tuuli – Mongolian Epic

The *Mongol Tuuli* – oral tradition recounts heroic epics from Mongolian history. Evolving over a span of many centuries to eulogize and immortalize Mongolian heroes, these epics constitute an oral encyclopedia of national histories, myths, legends and folk songs. The Mongolian epic is one of forms of traditional folk oral expressions which consist from hundreds to thousands of lines. The epic is not only an oral expression but it is a phenomenon which combine different poetic narrative techniques and vocal

improvisation. Epics are learnt by rote and transmitted from fathers to sons within kinship circle. Currently there are only about ten epic performers living in the remote western region of Mongolia who maintain and transmit these *Tuuli* performing traditions.

As for a nomadic people who are not typically all mastered in reading and writing due to their mobile lifestyle, the heroic epic was an irreplaceable oral tradition which allows them learn and transmit their rich cultural heritage and immortalize heroic history of Mongolian people.

Epic singers are renowned for their remarkable memory, imagination and commitment. Professional singers traditionally perform specific epics during social and public events, such as state affairs, wedding ceremonies, the *Naadam* festival, a child's first haircut, hunting expeditions and the worship of sacred sites. In ordinary households, epics are traditionally performed at night-time. The singer performs by burning butter-candle: "*Erkh Nachin Khartsaga*" for a family wishing to have a child; '*Bayan Tsagaan Övgön*' for wealth and long life. Mongolian heroic epics can last several hours and some are performed over several nights.

During the seventy years of the Mongolian People's Republic, traditional nomadic lifestyles and traditional culture were suppressed. In its aftermath, Mongolia experienced continued rapid urbanization against a backdrop of increasing globalization. As a consequence, the Mongolian epic lost its traditional place in the culture, and interest decreased correspondingly among the general public. The number and distribution of epic performances diminished drastically as a result. Mongolian epics were once found across Mongolia. Today, they survive only in the western region, specifically *Duut Soum* in *Khovd* Province, *Malchin* and *Naranbulag Soum* in *Uvs* Province and the capital city, Ulaanbaatar.

In today's Mongolia, traditional nomadic lifestyles continue to face pressure from increased internal migration and industrialization. Young people have less free time and increasingly prefer modern culture to the lengthy performances of heroic epics. An additional barrier is lack of understanding of the *Uriankhai* dialect and archaic lyrics common to heroic epics. Trained professional epic masters have decreased in number and the repertory of existing performers has diminished, with the few remaining epic performers increasingly performing only parts of epics, largely on specific social and ceremonial occasions.

The skills and talents of existing *Tuuli* performers are diminished compared to the singers of the past, safeguarding measures, if taken quickly could revive the Mongolian epic. There is consequently an urgent need to strengthen and transmit the skills and techniques of the few existing traditional epic bearers to prevent its permanent loss.

Mongolian *Tuuli* is an element included in the category of the rare and invaluable intangible cultural heritage of Mongolia and in 2009 the UNESCO has inscribed the element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. The mongol epics remain a one of key factors of Mongol identity and continue to inspire Mongolians for protection of national cultural heritage.

Traditional music of the *Tsuur*

Tsuur music, a combination of instrumental and vocal performance, is an ancient form of Mongolian music with a unique sound. *Tsuur* has a unique timbre inexistent in any other wooden wind instruments. Practitioners touch the mouthpiece of the wooden *Tsuur* flute to their front teeth and apply their throat, producing a clear whistling sound and an accompanying drone at the same time. The clear and gentle whistling sounds created are intended to imitate those found in the wild, such as waterfalls and streams, and were originally a form of nature worship.

Since the Hun dynasty, the *Uriankhai* Mongolians of the Altai Region in western Mongolia have related *Tsuur* music to the spirit of the Altai Mountains, and revered it as a force to ward off evil from a household. Although once performed at state occasions, *Tsuur* today traditionally played on occasions such as weddings, hunts and other festivities, or to appeal for benign weather or safe journeys.

The *Tsuur* itself is a wooden end-blown flute with three finger holes. The first instruments were fashioned from plants, but these broke easily or wore out quickly. Nowadays, *Tsuur* are made from larch tree branches or the trunk of a white bush. Despite the visible simplicity in shape it is the masterpiece of Mongolian musical heritage, reflecting the centuries-old tradition of creativity and ingenuity. Although *Tsuur* has only three holes, it can convey the magnificence of nature, its mountains, rivers, and wildlife.

The forty known folk melodies and tunes that constitute the *Tsuur* repertoire are transmitted by memory and are currently preserved by descendants and apprentices of the ancient nomads that populated the northern and southern slopes of the Mongolian Altai Mountains. The traditional music of the *Tsuur* forms an important part of the *Uriankhai* Mongolian's relationship with their natural environment and a critical element in assuring their survival within it. It accompanies daily activities and animal herding as well as religious ceremonies and rituals.

Traditionally found among members of the *Uriankhai* ethnic group of the Altai Region, the *Tsuur* and its traditions are preserved today largely by the descendants of the late Paarain Narantsogt of *Tsagaan Tug* clan, in *Duut soum*, *Khovd* province, in westernmost Mongolia. The traditional repertoire of the *Tsuur* includes the melodies: 'Streams of the *Eiven* River', 'Praise to Altai Mountain', 'Call of the Spirits', 'Black starlings mating', and 'Libation to magnificent Altai'. Each piece is associated with legends and stories.

Registered in the Mongolian National List of Intangible Cultural Heritage in Need of Safeguarding, the Mongolian traditional music of the *Tsuur* was inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009.

***Bii Biilgee*: Mongolian traditional folk dance**

Mongol Biilgee: Mongolian Traditional Folk Dance is an outstanding form among traditional performing arts of Mongolia, and regarded as the original roots and wellspring of Mongolian national dances, their core forebear, source of creativity, and heritage stock. *Mongol Biilgee* is unique and distinguished art expression which has embodied and originated from the nomadic way of life of different ethnic groups of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements.

The dancing movements found in *Biilgee* were typically defined by the small living space of the *ger* nomad's dwelling. Shrugging and shaking of the chest and shoulders is combined with swift and stiff movements of the arms and legs, hand gestures and facial expressions. Some dances are performed half-sitting, or cross-legged. Besides, there are movements of sitting and bending the head and chest forward or backward.

In doing so, *Biilgee* performers praise and dance imitating the expressions of their lifestyle, household activities, courage, love, prides and livestock. The dance is accompanied by instrumentation performed on *morin khuur* (horse-head fiddle), *ekil khuur* (two-stringed fiddle), *tovshuur* (lute) and *tsuur* (end-blown flute). The clothing and accessories of *Biilgee* dancers feature traditional craftsmanship, including embroidery, knitting and quilting techniques, leather and skin arts, and gold and silver jewelry. The combination of colors and patterns identifies the ethnic group and community of the dancer. As the society changes gradually over time, *Mongol Biilgee* also has been recreated and upgraded constantly. This can be seen on the *Biilgee* movement elements, ethnic costume design and decorations.

Biilgee is performed at festive events including weddings, *naadam* festivities, and family and community celebrations. It constitutes a peaceful expression of ethnicity and identity and promotes and strengthens mutual understanding among different Mongolian ethnic groups. Traditionally, *Mongol Biilgee* is transmitted to younger generation through apprenticeship or home-tutoring within the family, clan or neighborhood from, parents to children, seniors to youngsters. Mongols give aesthetic and physical upbringing through *Biilgee*, thus the significance and function of *Biilgee* among Mongols are broad and diverse in range and importance.

Within Mongolia, *Khalkh* Mongols constitute almost four-fifths of the population of about 2,8 million; while the other Mongolian groups—including *Dörvöd*, *Buryat*, *Bayad*, *Torguud*, *Khotgoid* and

Dariganga—account for about one-eighth of the population. From within these ethnic groups, there are only over 20 *Biilgee* dancers from ethnic groups of *Torguud*, *Zakhchin*, *Ööld*, *Uriankhai* and *Myangad* in *Khovd* Province; and of *Bayad*, *Dörvöd* and *Khoton* in *Uvs* Province remained keeping the original traditions of *Biilgee* dance until today.

Biilgee is in danger of disappearing altogether. Just over twenty people from different ethnic groups can reproduce and display all its distinctive aspects. Its specific forms are becoming intermixed and elements are being forgotten. Unless action is taken to ensure the survival of *Biilgee* in its original state, natural environment and social settings, our new generations will lose the opportunity to inherit and maintain this valuable tradition.

Tightly linked to Mongolian traditional customs, mentality and language, the *Biilgee* supports and encourages community well-being and happiness, while providing an essential factor for sustainable development, peaceful and a tranquil life. Because of its outstanding and universal values and distinct characteristics, the Mongol *Biilgee* was inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009.

Falconry, a living human heritage

The practices of taming the raptors as falcon, hawk and eagle and training them for the hunting purposes is an ancient tradition practiced today among many countries of the world.

There is a history that our ancestors practiced with falconry and venerated the white falcons for their banners. The main form of the Falconry, the living tradition of hunting with eagle is still being kept in its original form as an inseparable part of the customs, oral expressions and associated rituals of the *Kazakh* ethnic group in western Mongolia. The fact is the living tradition of the Falconry is a proud and valuable example of enriching the intangible cultural heritage of humanity and cultural diversity with its unique colors and manners.

Among *Kazakhs*, the eagle is considered as a benevolent and friendly animal protecting from harms and blessing with long life to its owner. Falconry or the custom of hunting with eagle is associated with not only hunting but with traditional customs and rituals, festive events, contests and competitions as well. There are two main techniques for taming and training the eagle: a) catching a wild eagle, or b) taking the fledgling from its nest. Falconers develop a strong relationship and spiritual bond with their birds, and strong commitment and care is required to train, handle and fly the falcons. Traditional equipments such as hood, bewit, jess (short strap around the leg of an eagle), gauntlet (gloves), immovable seat, fork supporter on a horse, feeding bag and cup are used for the Falconry.

In 2008, the multi-national countries including United Arab Emirates, Belgium, Czech Republic, France, Republic of Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain, Syrian Arab Republic have nominated the “Falconry, a living human heritage” for inscription on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. In 2010, UNESCO has officially inscribed the “Falconry, a living human heritage” on the Representative List of Intangible Cultural Heritage of Humanity.

Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage

Mongolian language

Mongolian language belongs to the Altaic language family. It is an ancient and independent language with rich history of thousands years which has been transmitted through generations to ours. The marvel of the Mongolian language is its phonemic, morphological and syntactic harmony, its flexibility, and its unusually rich lexicology. Mongols have created innumerable oral and intangible expressions in Mongolian language which manifested in the forms of folk literature, folklore, traditional performing arts, customs and practices.

Fairy tales

Fairy tales are an important genre of the oral prose-literature of the Mongols which widely spread among people from ancient times. Mongolian tales are unique in a way that they reflect the nomadic way of life, symbolism, people's dearest aspiration and strife in life. According to their contents and themes, the Mongolian tales are classified into parables and fables, magic tales, and witty narratives.

Spells and Incantations

Spells and incantations are the ancient forms of ritualistic poetry accustomed since tribal development. They consist of few lines with firm words which endeavour to achieve their ends through the supernatural powers of words, sounds, and gestures. Spells and incantations are unique in a way that they are not used towards human but only towards natural phenomena.

Legends

Nomadic Mongols from ancient times have reflected their thoughts, imagination about the reasons of various natural phenomena, origination of the universe, universal outlook in the legends. Due to their ancient origination, the legends are the valuable source of the expression of the ancient Mongols, the foundation of their ideology system, universal outlook and the characteristics of speculative thinking.

Mongolian triad

Mongolian triad is one of the phenomenal forms of Mongolian oral expressions could not be found elsewhere in the oral literature of other nations. The Mongolian triad refers to the Mongolian traditional preference for constant objects with similarities symbolising in threes. It is usually expressed in three lines of verses usually portraying the philosophical views with wiser contents of exploration and observation.

Benediction

Benediction is a powerful expression of the miraculous capacity of words. It is one of the genres of Mongolian oral poetry that uses melodies. Benedictions propitiate people's future happiness and well-being through skilfully composed and recited poems. It is unique in a way that minstrels sing the benediction completely from memory, and also by adding their own versions of words or improvising totally new verses to fit particular situations or events.

Proverbs

Proverbs are picturesque descriptions of reality with terse and witty expressions of constantly structured words. They are products of many witty people and have been tested through people's long observances and experiments of life and work. Proverbs consist of few words and reflect philosophical speculations, typically terse and very pointed views. Thus the proverbs are commonly used in people's daily life, usually making the speech eloquent and pointing its bottom line.

The words of propitious omens (well-wishing)

The words of propitious omens are the shorter forms of benedictions used for expressing the best regards and happiness in people's daily routine works and practices. The words of propitious omens are regarded as respect for others and widely used for greeting purposes.

Ode

An ode is one of the common forms of Mongolian folk oral poetry which expresses the noble feelings of some objects or events in a poetical sense. Odes differ from benedictions with expressions of present objects or events, as well as people's pride, admiration, and enthusiasm. Odes are classified as odes to mountains and waters, to rites and practices and to the properties and belongings

Humorous phrases

Mongols are people with good sense of humor. There are abundant humorous phrases and expressions with their distinct and local characteristics among Mongols. Independent and serial works of humorous expressions include *Belen Senge* (Witty *Senge*), *Dalan Khudalchiin yaria* (speech of the *Dalan Khudalch*, the liar), *Tsartsaa Namjiliin yavdal* (The walk of Grasshopper *Namjil*) and *Badarchin* (mendicant). The humorous phrases and expressions are often full of parody and humorous devices that expose shortcomings or experiences of individuals or society in witty manners.

Riddles

Riddles are the work of folk oral poetry with short phrases and often deep and humorous contents which test one's intellectual capacity and intend to develop one's speculative thinking. The riddle usually consist of 2 to 4 lines of verse, although it has a potential to test one's multiple intellectual activities of comparing, analyzing, combining, reasoning, describing and abstracting.

Words of libation and anointment

The libation is a unique Mongolian custom of offering the first drops of milk or any dairy products to heaven, mother earth and spirits of mountain and water for receiving their blessings. As a tradition, the white month festival, fire worshipping ritual, mare milking ceremony, ritual for asking quarries from a hunt, ritual for summoning prosperity and cairn-worshipping ceremony each has its own distinct verse of libation and anointment.

Puzzles

Puzzles are similar to riddles, but for developing a child's intellectual capacity and testing the speculative thinking, only intended for youngsters. Puzzles are not expressed in poetic manners as riddles do. Puzzles are intended more likely for mathematical and informative problem solving. Puzzles are divided into three categories as numeric, logical and grammatical.

Aytiz

Aytiz is one unique form of oral expressions of *Kazakh* people to sing in pairs. According to its contents, *aytiz* is classified into *badic aytiz*, *jar jar aytiz*, *aytiz* of animals and humans, *aytiz* for this life and the life after death, riddle *aytiz* and *aytiz* for rituals and practices. Among these forms, the *aytiz* for rituals and practices is well developed and widely spread. *Dombor* (*Kazakh* traditional stringed instrument) players with good voices compete with each other in poetic manners.

Folk Performing Arts

Lullaby

Lullaby is a unique and independent form of traditional folk song, which reflects the traditional knowledge and wisdom for bringing up the children, relationship between mother and child, and various practices and manners of Mongols. Lullaby is a song with specific meanings and independent melody, poetic system as well as character and description dedicated for calming and pacifying the baby. Lullaby features a euphonic and peaceful melody with smooth and serene rhythm. Its lyrics encompass meaning of convincing and fondling the baby and detailing his/her lineage.

Mongolian traditional folk Long Song

As the slow pace, wide-ranging melody and poetic, philosophical text of the songs express values instilled by the vast, peaceful natural landscape in which the nomads live, the *Urtiin Duu* can be considered as a manifestation of the traditional nomadic spirit, while its composition and performance are directly associated with the cycles of the nomadic lifestyle. Sung in Mongolian language, the *urtiin duu* is derived from the nomadic lifestyle and passed on until today. The *urtiin duu* is an example that proves the human creativeness and acknowledges the cultural diversity.

Mongolian traditional short songs

Short song is one of the popular forms of folk songs, closest to the daily lives of people, richest in terms of repertory and sang with wide popularity with multitude versions. In terms of composition, short song has mostly 3-5 verses, each imply similar meanings with lyrical rhymes that prove, emphasize and conclude it from all facets. Melody of the Mongolian short song is mellifluous, easily imprinted in mind, and lyric of short songs is laconic, definite and poetically expressed.

The traditional music of the Morin Khuur

The *morin khuur* (horse head fiddle) – two stringed music instrument embraces an aggregation of Mongolian traditional customs and culture. Most significantly, there is a tradition of playing the *morin khuur* at all ritual and ceremonial events. Signifying the fact that the Mongols have been able to develop the traditional arts of making and playing the *morin khuur* into highly refined forms is one measure of the contribution made by the Mongols to the intangible heritage of humanity, the UNESCO has inscribed the “Mongolian Traditional Music of the *Morin Khuur*” as the Masterpiece of the Oral and Intangible Heritage of Humanity in 2003 and in the Representative List of Intangible Cultural Heritage of Humanity in 2009.

Khöömei

Khöömei is a wonder of culture created by nomadic Mongols, a unique phenomenon of Mongolian traditional music, an ancient art, the highest form of independent art of speaking organs and artistic discovery contributed by the Mongols to the music art of the world. Mongol *khöömei* is considered to be one of the most significant and unique musical cultures, passed down from generation to generation through home training for hundreds of thousands of years, among nomads. The wonder of Mongol *khöömei* lies in producing two or more pitches simultaneously, of which one is a fundamental pitch from the chest and the other is a higher pitch resonating to the hard palate or whistling *khöömei*.

Marzai and giingoo, the songs of the horse-jockeys

The tradition of singing a *giingoo* (jockey songs) before race or during the title recitation meant to encourage and calm the horses. The *giingoo* (*zeengoo*) and *marzai* share similar features with *urtiin duu* songs as wide-ranging vocal melodies and rhythms.

The *marzai* is a well wishing religious spell of *Odserjmaa* deity for well-being of jockey and a horse.

Traditional art of whistling

The traditional art of whistling calls for human teeth and lips to function as the music instrument and the mouth cavity to function as a sound box. Whistling is classified into the following three types: tooth whistle, lip whistle and palate whistle. The reasons Mongolians whistle is greatly dependant on the season, time, location, and context due to that from ancient times Mongols have considered whistling as a call for wind.

Dembee, a finger guessing game with singing

Dembee is a form of entertainment closely associated with the *airag* (mare’s fermented milk) culture of nomadic Mongols. *Dembee* is a type of a game to guess the total number of fingers of two people through its own established phrase of verses, rhyming and distinct melody. The tradition of *dembeedekh* is an example of how deeply the music is involved in the livelihood of Mongols.

Social practices, rituals and festive events

Mongolian traditional festival Naadam

Naadam (three manly sports) is a Grand celebration of the state of nomadic people. The three manly sports consist of wrestling, archery and a horse race. Originated a long ago, the three manly sports were

performed during mountain and river worship rituals, weddings, periods of war, enthroning a new king, disciplining and training the soldiers. Currently, the *naadam* or three manly games became as a nationwide celebrated state ceremony.

The custom of naming and giving ablution to a child

Mongolians consider childbirth as a good omen. Mongols perform an ablution to a child in order to honor the one who has adapted the form of a precious human being and has been born on the earth as a little citizen of the state. This new member is washed ceremonially with pure water of its birthplace and welcomed by its parents and relatives. During the ablution, the life-long name is given to the newborn child as well. It is a sole that a midwife, who plays a main role in the custom of naming and giving ablution to a child, is considered as the most respected guest of that custom.

Custom of cutting the child's hair for the first time

There is a tradition to celebrate the customary event for cutting the child's hair for the first time. The most respected (with compatible year sign) person or guest touches the child's hair first with wooden knife. Accordingly, a bundle of hair is cut off with scissors with honorary scarf tied to its handle. A cup of milk is given to a child for taste, a bit of milk is applied to the child's forehead and the well wishing words of benediction are chanted. While the child goes around the guests from right to left, the guests cut off pieces of hair. Every one of them gives well-wishing words and presents.

Custom of beseeching a bride

The custom of beseeching a bride starts with sending two individuals on white horses as matchmakers to ride to the family of the chosen woman to be a bride. Parents of the chosen woman return the matchmakers with a reply that the decision shall be made upon consulting among their relatives. After a few days, the father with his son to be a groom and a special someone ride on to the parents of a woman to be a bride. They bring along the present to the parents of the bride. Once they arrive, the father of the son offers honorary silk scarf to the father of a bride. The second visit is to hear for their consent. Thus, the custom of beseeching a bride is divided to two parts, sending matchmakers and asking for the parents consent.

Wedding ceremonies

The wedding ceremony is basically a confirmation of marriage of a young couple and a chance to show the high trust in them from their parents, relatives, and communities and wish them a happy life together. All the attendants to the wedding ceremony wish them to be firm and have a happy family. The traditional wedding ceremony of Mongolia is comprised of several parts: beseeching a bride and taking a betrothal gift to the bride-side; preparing for a wedding; undertaking the wedding ceremony; and holding ceremonies after the wedding.

The new *ger* warming feast

The new *ger* warming feast is conducted when the marriage ceremony carried out or when some families renew their *gers*. The new *ger* warming feast starts as soon as the new *ger* is erected and the head of the family ties a *khadag* (sacred scarf) to the *toono* (crown of the *ger*). During the *ger*-warming feast the words of blessing are uttered and milk is sprinkled upon the crown, *uni* and *khana* (latticed wall of *ger*). When the blessing ceremony is over, the best pieces of meat are offered to the fire. Four pieces of cheese are placed in four directions under the vault of the *ger*. This type of custom of blessing a new *ger* is linked to ancient fire-worship practices.

Funeral practices

Funerary customs of Mongols are accustomed and practiced from ancient times for generations and they vary widely. They include: to entomb; to embalm; to cremate; or to bury. The funerary customs comprise

of four primary parts such as the selection of the burial site, remembering and mourning, burial and releasing or ending the grief.

Custom to castrate young animals

Young animals are castrated at the beginning of summer. This is a traditional method to maintain the balance of male and female domestic animals. The methods to castrate animals differ depending upon the flock or herd. The general ceremony of castration is the same. For instance, in order to castrate flocks, a felt rug or piece of quilted felt is stretched out at the western part of a *ger*. There is a support piece of the *ger* that is placed at the right of felt rug facing to the north. On the western side of the man doing the castration, a small sack of millet and a pail of water blended with a bit of milk are also placed. An arrow is set lengthwise on the top of pail. Beside them juniper needles are burnt in an incense-burner.

Mare milking ceremony

There is a custom to celebrate the occasion of fermenting mare's milk with a feast, which is held within three days of the tethering. The ceremony is celebrated for the means of summoning prosperity to receive plenty of growth of horse herd, the abundance of *airag* (fermented mare's milk) and other dairy products and blessing the newborn animals. During the ceremony the proceedings of tethering the foals, milking the mares, ritual of milk libation, recitation of milk libation and anointment, and sharing the ceremonial mutton and mare milking feast are carried out alternately.

Custom of tethering the foals

Mongolians have a custom to tether their foals and colts on the Tiger Day, at the inception of summer, and release them from their tethers on the Dog Day of autumn. When the day of tethering arrives nearby catchers of horses gather together. The most respected catcher of horses binds an honorable scarf to his stick-pole, catches the first born foal, and then hitches it to the first peg of the tethering-line. As soon as the tethering of foals is over, the household invites those participants and hosts for a day of feasting mare's milk fermentation.

Foal branding ceremony

Mongols have a tradition to tether their foals in on the Tiger day at the beginning of summer and to set the mares and foals free of their halter and hobbles on a Dog Day in autumn and to celebrate the feast of "Foal branding". In order to perform this ceremony a fire is set in the vicinity of the tethering-line and an iron brand is made red hot in it. Each foal is then branded, after which the brand is dipped into a pail of fermented mare's milk. The pail is brought into the *ger* to be served. Accordingly, the libation with *airag* (mare's fermented milk) is made for the sky, mountains and water. Thereafter, the feast for the "Custom of foal branding" continues according to established rules.

Ceremony of consecrating animals

Mongols love their animals and look after them. They have a custom and tradition to make animals sacred and entrust the stars, fire, Buddha and stone cairns to protect them. Every family is eager to increase their domestic animals and abide by the religious services to obtain good fortune. The animal consecration is a one form of a practice of worshipping by offering their loved animals to the gods, deities and nymphs of mountains and waters. For instance, a white or brown horse is offered for the sky, red goat for the *Damjindorlig* deity, and a blackish colored animal for the *Gombo* deity. The blessed animals are forbidden to be ridden, beaten, cursed, stabbed, or sold.

Customs associated with traditional milk beverages

Among Mongols, there are abundant customs associated with *airag* (fermented mare's milk) and traditional distilled milk-vodka. Mare's milk is fermented in *airag*-skin or wooden keg for *airag*, by stirring it with *Biliüür* (paddle). The traditional home brewed milk-vodka is made by distillation of milk of

different animals. In the historic facts, it is stated that Mongols are people who enjoy the mare milk. *Airag* is consumed as an honored beverage during special occasions such as weddings, feasts and ceremonies, customs of worshipping the mountains and waters, or as an everyday consumption.

Knucklebone shooting

Knucklebone shooting is a traditional game. Shooting tablets are flicked towards 30 pieces of "*Khasaa*", a target laid on a *zurkhai* (wooden surface) in a given order depending on the current game, at a distance of 9 elbows (4.72meters). It is a team game that each team competes by shooting to knock down more of the *khasaa* than the other. During tournaments, shooters communicate not in words, but by singing "Knucklebone Shooting" melodies and tunes such as "Hail you, friend," "Hit the target," "Hail the board" that sound more or less like "Long Songs".

Customs of anklebone games

Since Mongols have domesticated the livestock animals, they have created the culture of the anklebone as well. There are about 80 variations of anklebone games, such as "Horse race", "Milking mare", "Catching anklebones", "Anklebone guessing", "Flick anklebones", "Throwing a *khomboroo*", "Set four difficult", "Birth of Camel", "Multicoloured turtle", "Anklebone shooting", and etc.

Traditional *Tsagaan Sar* Festival

Mongolians celebrate the traditional *Tsagaan Sar* Festival as a passing of one year and a welcoming of a new one. This is the triple celebration for passing of the severe winter safe-and-sound, welcoming a new year, and a celebration of getting wiser. Before the end of the old year, Mongolians endeavor to repay debts and resolve disagreements so as to enter the forthcoming year without lingering resentment or misfortune. The tradition of *Tsagaan Sar* Festival comprises of complex proceedings as *bitiüilekh* (to celebrate the day before *Tsagaan sar*), preparing the banquet, dairy products and mutton for the feast, *zolgokh* (greet each other), honoring the elders and telling well-wishing, propitious words to each other. The celebration of *Tsagaan Sar* is a fifteen-day period of 'whitening', when family and kin gather in a respectful atmosphere to renew and solidify ties, particularly between young and old.

Falconry, a custom to hunt with eagles

The tradition to hunt with eagles is widely practiced among Kazakh ethnic groups of Mongolia. The custom of hunting with eagles is not only the daily necessity of life, but a great contribution to the development of a sport, competitions and festivals. Hunters develop a strong relationship and spiritual bond with their birds, and strong commitment and care is required to train, handle and fly the eagles. Traditional equipments such as hood, bewit, jess (short strap around the leg of an eagle), gauntlet (gloves), immovable seat, fork supporter on a horse, feeding bag and cup are used for the falconry.

Mongolian shamanistic traditions

Shamanism is one of the oldest forms of religion in Mongolia. The main rite of shamanism is to worship and sacrifice heaven. Shamanism venerates the blue sky and green earth. In shamanism, there are 55 deities (*Tenger*) of the west who are well disposed towards humans and 44 deities (*Tenger*) of the east who cause all misfortunes. The shamanic rites seek to invoke the ninety-nine deities, to whom offerings are made. There are also the mountain-rites, cairn-rites, and tree-rites and spring-rites, all of which are related to the traditions and rituals of worshipping the earth as Mother. Together with them, there are the fire-rites, ancestor-rites, saddle-thongs rites, destiny-rites, and horse-rites.

Traditional way of moving to a new pasture

Mongols move from place to place throughout four seasons in search for new pastures. There are strict rules to follow for the practices of moving. Mongols have a tradition to move on a clear and cloudless day by observing the sky and weather. The head of the family decides where to encamp. After the loading of the camels or oxen is completed, the old sites of the *ger* and corral are cleaned. Ashes and rubbish are

taken away. The old sites and holes where the tethering line was get leveled. The load leading horse's main is cut. There is a custom that the lady of the house dressed in her best garment to lead the load on a horseback with fully decorated saddle.

Traditional practices of *Uriankhai* archery

The *Uriankhai* archery is a practice accustomed from ancient times. During *Tsagaan Sar* (Lunar Month) Festivals there is a tradition among *Uriankhai* ethnic groups that every family in the vicinity area invites archers to their households to organize the ceremonial archery event that heralds the start of a new year and symbolizes to enter the forthcoming year without lingering resentment or misfortune. Before the archery starts, it is a tradition that the invited archer shoots up three arrows through the crown of *ger* (traditional dwelling) and recites special verse for summoning prosperity. *Uriankhai* archery has its own *uukhai* (melodious chanting).

Camel race

Except using camels for riding and pulling carts, Mongols have a tradition to race them. The camel breeders mostly race gelding and yearling camels. The yearling camels race within around eight kilometres and the gelding-camels around ten kilometres. In recent years Gobi *aimags*, the main land of camel flocks, have revived the ancient traditional game with camels as camel (*buluu*) polo. This is an indigenous cultural phenomenon which considered as a contribution to the development of tourist attraction during winter times.

Melodies associated with labor and rituals

Variety of melodies from most ordinary sounds with single flow to more complex ones with variegated structures of intonations and their associated rituals and customs belong to this category of intangible cultural heritage. Such intonations and melodies derived from the nomadic people's mode of life are classified as melodies for animals (Melodies for coaxing animals, melodies for milking the mother animals), melodies for hunting (melodies to call games, melodies to amuse games), melodies for *uukhai* or cheering up (*uukhai* for archery, *uukhai* for anklebone shooting, melodies for wrestler or race-horse title recitations, *giingoo* or *zeengoo* melodies of the horse-jockeys).

Melodies concerning the tradition of hunting

There is a tradition that hunters from *Khangai*, *Khentii* and *Khivsgil* mountain ranges hunt deer during their mating season by calling them with similar sounds made from *uram* (wooden instrument for calling deer). Around the Altai and Gobi-Altai mountain ranges, the argali (wild sheep) and *ugalz* (ibex) are also hunted during their mating season by hunters calling them imitating the same sound as the one made from their colliding with each other. Other than these, there are unique hunting methods to call by imitating the howling to hunt for wolves, making a sound by *shovshuur* (instrument to call foxes) to hunt for foxes and whistling to hunt for chipmunks.

Traditional technique, knowledge and practices concerning nature and the universe

Forms of folk traditional medicine

Nomadic Mongols, while moving from place to place tending to their domestic animals in the severe continental climate of Central Asia with four different seasons, have created and practiced the peculiar way of traditional medicine and treatment of various illnesses. The methods of treatments experienced for centuries which derived from their simple lives, later have recognized as the traditional medicine. There are many traditional methods of treating illnesses including bleeding and lancing wounds, cauterizing wounds, puncturing with a needle to cure a disease, massaging, and treating by unorthodox means. In the west these methods are famous as "Five oriental treatment methods". Medical herbs, limbs of animals,

and minerals are used as natural forms of medical treatment individually or sometimes mixed with each other.

Traditional folk treatments for animals

Mongols have a rich tradition to treat domestic animals. Non-infectious animal deceases and illnesses are treated by fumigating, bathing, sweating, applying a poultice, covering with warm cloth or felt, setting bone, cauterizing, scorching, bleeding, lancing, shaking, massaging and stinting. Using these methods, more than 100 illnesses are being treated by bleeding at about 40 points, lancing at about 10 points and by acupuncture at about 90 points of animals.

Traditional astronomical knowledge

Based on the recurrence of the sun, moon and planetary motions, Mongolians drew up a table of measuring the time and periods by sixty cycles, periods, years, months, days and nights, hours, and moments while reckoning the number 12 as the basics. Accordingly, the table of the sixty cycles used for their everyday lives. There are many facts that Mongolians have studied the astronomy from the scientific principles since ancient times. For instance, there is a wide spread picture with names of 1400 stars and their locations and descriptions called “*Tümen odnii lit* (almanac of ten thousand stars)” is being kept at the State central library.

Traditional meteorological knowledge

Since ancient times Mongols believed that if it is humid, if salt is damp, or if there is more blue color in the spectrum, the weather shall be bad. If a stag bellows late, the autumnal withered grass will grow fresh. If marmots hibernate early, antelopes appear in the highland, the crests of grass turn brown early, or there is an accumulation of suet of rabbits and roe kidneys, then the coming winter will be colder and snowier. Our herders observe natural phenomena, the change of the seasons, the appearance of severe climate, the appearance and movement of animals, and plants, planets and other objects as a basis for predictions of the weather.

Tradition of protecting and preserving the nature

One of the valuable characteristics of Mongol herders keeping the nature in its original form treating with care and respect through centuries until now is the cause and ability to live in harmony with mother nature, preferring the water and dirt as gold, the earth as mother and the high blue sky as father. While moving from pasture to pasture searching for the freshest of the water, richest of the grass and favoring the nicest of the weather, the herders have accustomed not to leave any trash or rubbish behind at the old homestead. It is highly prohibited to break the young tree, single tree or old tree, to dig the dirt at one's own will, to cut the trees and plants without any need or purpose due to their belief in spirits and deities.

Folk knowledge and method of upbringing and educating children

The one and main principle for upbringing and educating children and youth is to direct them to have respect towards their elders and to follow and venerate their teachings. It is accustomed to employ the combination of variety folk upbringing and educating methods such as approving and supporting, encouraging and praising, disapproving and prohibiting, reproving and criticizing, serving as an example and causing to follow. Folk aphorisms, proverbs, folk oral literature, traditional games and toys are commonly used as well.

Traditional technique of preparing the dairy products

Mongolian traditional food is adjusted to the condition of the nomadic way of life. It is divided into milk or white products, meat or red products, and vegetable or green products. During summer and autumns, Mongols prefer to consume various different dairy products from milk of five livestock animals. Dairy

products are generally produced by boiling, fermenting, distilling, brewing, extracting, separating or drying.

Traditional custom of making felt

Prior to making felt, the family sets the good day to make a felt and announces it to the neighbors, relatives and friends in its vicinity. The family who is going to make felt prepares fermented mare's milk and other dairy products, and butchers a sheep for those who are going to assist in felt making. The previously made sample felt is laid on the ground with well grown grass. Three layers of woolens are alternately laid and spread out on the sample felt and each layer is evenly sprinkled with water. After the third layer, the layers of wool along with the sample felt are wrapped around the pole. This roll of wool is then covered with soaked hide and tightly bound together with rope. Two men on horseback then pull the roll to make the felt "whiter as snow and tighter as bone".

Traditional technique of processing skin and hide

Mongols process the animal raw skin and hide (raw skin of cattle). Through long undergone observance and experiments, they were able to elaborate and develop the indigenous traditional technique to process the skin and hide to produce various leather crafts and products. The skin and hide are processed by salting, stripping off, tanning or smoking. For instance, the processed materials from sheep skin can be used to make a *deel* (traditional garment). The processed materials from hide can be used to produce necessities and equipments such as *airag*-skin, hide-flask or animal harnesses such as bridle, halter, lasso, tri-hobble, tethering-line, girth and strap of a saddle, and so on. Nowadays, the leather products and crafts made of animal skin and hide are considered as valuable asset in demand for tourist attractions.

Traditional knowledge of genealogical inheritance

Mongolians carefully maintain knowledge of their genealogies, which can stretch back to ancient times. Accounts of the descent of their relatives and children help to define families as a unique social unit and as a site for a process of biological and social inheritance. It is a sacred duty to trace one's genealogical descent well. The paternal relative is agnatic, the maternal relative is cognate. Our ancestors knew their genealogy back seven generations, starting from themselves and their father and extending back to their grandfather, (*elents*) great-grandfather, (*khulants*) great-great-grandfather, (*öndör*) great-great-great-grandfather and (*zürkhen*) great-great-great-great-grandfather. They trace children starting from themselves to their son, (*jich*) grandson, (*guch*) great-grandson, (*döch*) great-great-grandson and (*tach*) great-great-great-grandson.

Traditional knowledge of choosing, training and racing the swift horses

Since ancient times, Mongols have developed the complex knowledge of choosing the swiftest horses among the flock, coaching and training them to race for a month before the race. The food is reduced and raced at the shortest to longer distances day by day. The training goes on same way and continues until the race. The race horses are classified by 6 ages as *ikh nas*, *soyolon*, *azarga*, *khyzaalan*, *shülden* and *daaga* and race at different distances depending upon the age. The jockeys of swift horses in general are children between 6 and 13 years old, but mostly children between the ages of 6-8 ride the swift horses. The forelocks and tails of swift horses are bound with strips. The sweat-scraper and brush are patterned with symbolic designs of the horse's prowess and promptness.

Traditional craftsmanship

Traditional craftsmanship of Mongol costume

The traditional costumes, accessories and decorations of various ethnic groups of Mongolia illustrate their origins and historic background, specific features of culture, practices and aesthetic manners. The distinct

characteristics of different ethnic groups can be seen through their hats, men's *deel* (traditional garment) and their accessories or cuffs, lapel, shoulder of women's *deel*, hair dressings, decorations and boots.

Traditional craftsmanship of Mongol ger

Mongol *ger* is composed of wooden frames, canvas and ropes. Wooden frames comprise the crown, roof poles, wall lattices, door, two pillars and furniture produced by separate carpenters specialized for each. Traditional craftsmanship of Mongol *ger* is indeed reflects the nomadic culture, national identity which stands for the name card of Mongols to the world.

Mongolian traditional ornaments

Ornaments are a very important part of the Mongolian decorative arts. They represent traditional artistic expressions that depict the origin, essence, and meaning of various things and phenomena of our life and the universe. Mongolians describe ornamental figures in three different ways: animal-ornamental patterns with geometric motifs are called *khee* (pattern), ornamental patterns with round curved grooves are called *ugalz* (scrolls), and ornamental patterns with dualistic features are called *arga bilig* (spiral patterns). For their purpose and placement, the ornamental patterns are classified as central ornaments, corner ornaments, angle ornaments, and fringe ornaments. Mongolian ornaments may be classified plant ornament, animal ornament, natural phenomena ornament, geometric ornament and banner ornament.

Traditional felt crafts

Mongolian nomads have come to now and still producing various felt crafts such as *ger* canvas, felt-door of *ger*, floor cover, mat, saddle-cloth, saddle-rug, winter and summer socks, stockings, bag for new born lambs, bag for summoning prosperity, bag for cup, felt-boots, and so on. Nowadays, various felt-made household needs, traditional felt crafts and souvenirs are being produced widely and becoming popular among foreign tourists.

The craftsmanship of Mongol boots

The Mongol boots are made up of vamps, leather bootlegs, hide soles, clips and welts. The Mongol boots are ideal for horse riding, they are spacious, and the upturned tips prevent one from being caught in the stirrups. Mongolian boots are named for the number of the ornaments on it, starting mostly from eight and extending up to thirty-two. The craftsmanship of Mongol boots is a complex art of hand-making workmanship of craftsmen skilled with their ancestral inheritance, through already-set and special technique, style and design.

Traditional craftsmanship of *zodog* and *shuudag* (wrestling costume)

Zodog (jacket) and *shuudag* (brief) are a traditional costume of Mongolian wrestlers. The costumes made of silk, textiles and stitched with pliable and strong threads afford a wrestler the ability to hold his opponent during the wrestling bout. *Zodog* and *shuudag* adapt themselves to the shape of wrestler's brawny body. This tight costume greatly affords a wrestler's comfort to move as well. Only a few specialized masters craft the *zodog* and *shuudag* by their hands.

Traditional craftsmanship of the bow and arrow

There are many countries in the world that craft bow and arrow. But the tradition of technique of making a bow with bamboo or birch medial part, outer back part made of sinew of camel, bovine and equine animals, with inner part made of horn of wild buffalo or ibex is being kept only in Mongolia. Currently in Mongolia, there are 5-6 different forms of archeries practiced including Khalkh, Buriad, Uriankhai, Morin and Sarampai archery. As a consequence, the need to revitalize and develop the adequate craftsmanship of bow and arrow has risen for each of the above archeries.

Casting silver bowls

As widely used and greatly respected by the Mongols, cast silver bowls are the most popular items that clearly demonstrate the true skills of Mongol artisans. Each style or make has specific features of craftsmanship by its region. Most popular ones are the Borjigin, Dariganga, Noyon-Sevrei and Batnorov which also variably differ by their design, carvings, ornaments, input and mould.

Traditional saddle-making

According to their styles and features, the saddles are classified as Borjigin, Sambuu, Darkhad, Buriad and Dariganga. Saddle making includes the preparation of the saddle, and the silver equipment and accessories that accompany it. A saddle consists of a wooden body, a cushion, *baavar* (silver decoration), *devs* (saddle flap), *gulum* (sweat-flap), *tokhom* (sweat-cloth), *olom* (girth), *jirem* (braided strap), *ganzaga* (saddle strings), and iron stirrup. Saddle-making is a complex art of craftsmanship of wood, silver, hide and leather which challenge the skill of good artisan.

Traditional art of wood engraving

Wood engraving has two main types: half engraving and whole engraving. There is a template of engraving that is called *tsoi* in Mongolia. Whole engraving is used for making a variety of items, such as the horse currycomb, chest, tiger-legged table, bed, and a cast of traditional cookie, as well as an arrow, pieces of a chess game, toys, and religious items and idols. Animals such as lion, tiger, dragon, and elephant, all of which symbolize strength and power, are engraved on the wooden doors of *gers*, while religious symbols and ornaments are engraved on the doors of temples and monasteries. Carving a pair of intertwined dragons on top of poles in *gers* and temples is common.

Traditional art of needlework

The unforgettable cultural heritage of the nomadic Mongols which has long been developed, transmitted and inherited to our generation is the art of needlework. The art of needlework is a result of the great deal of meticulous labor, delicacy, patience, and perception of intellect, hands and eyes at the same time. Traditional art of needlework consists of general techniques such as sewing, stitching, quilting, sewing with a forward stitch, single or double stitch and hemming stitch, and more than 20 forms of decorative embroideries including chain stitch, double-embroidery stitch, herring-bone stitch, satin stitch and etc.

Traditional knot-work

The immense needlework repertory of Mongolian artisans also includes various types of knots. Crafts that include knots include those made from leather, hide, thread, rope, and other similar materials. The knots typically have their own names used in particular types of creations. For instance, a knot called *sampin* is used on hats and *deels* (traditional garment) as a tip and button, while *tsakhildgan suljee*, *khurgan chikh*, *gurvaljin zangilгаа*, and *aman khüzüü* knots are used to decorate a variety of household and clothing accessories. The knot called *khurgan siljee* decorates various tools used by the nomads, including the bridle, halter, saddle, and the braided straps used as a tether and hobble.

Traditional art of folk painting

One of the major forms of Mongolian fine arts that originated in the hoary antiquity is an independent form of folk painting. Starting from the folk ornaments and patterns, the folk paintings reflect the most complex illustrations with living and natural contents. Nomadic Mongols' universal view, their everyday duties, dreams and concern for happiness are commonly depicted in the folk paintings. *Tsagaan Jamba*, *B.Sharav*, *Jügder* and *U.Yadamsüren* are the main representatives of the renowned folk painters.

Craftsmanship of hemmed appliqué

Zeegt naamal or hemmed appliqué is a complex of diverse needlework techniques and is one of the monumental forms of needlework in Mongolia. To create hemmed appliqué, two black-and-white versions of design are prepared, while one version is cut out in detail and the other is painted with

different colours. Carefully marking the details such as borders, lines and ornaments on the draft, the various silks and textiles are prepared with different sizes, colours and features of the pattern draft and following with a starch applied to each part. The cut-out draft is pasted with folded edges on the material, employing careful attention and meticulous hands. The hemmed appliqué is a creation of a meticulous team work of embroiderers each of them mastered in different techniques.

Sculpture and *papier-mache* crafts

Statuette crafts are made by moulding a particular material into a cast and then preparing in a variety of ways, including baking, glazing and smoking. The special cast is made based on the traditions of stone and bone engraving crafts. *Papier-mache* is created by pasting layers of light paper on a special wooden or earth cast. *Tsaasan shuumal* or papier-mache is made with the *ingemel* technique, which is the making of reliefs on objects. *Ingemel* or relief has the following four types: a) *khotgor ingemel* (flute relief), b) *tövgör ingemel* (semi-fillet relief), c) *tovgor ingemel* (fillet relief) and d) *büten tovoimol* (sculpture-like relief). *Shiüren shuumal* is created by putting a cover of big and small pieces of corals on the papier-mache.

Traditional craftsmanship of folk music instruments

Mongolian craftsmen of folk music instruments craft *Morin khuur* (horse-head fiddle), *ekil* (two-stringed wooden fiddle), *khuuchir* (four-stringed instrument), *tsuur* (three-holed vertical flute), *tovshuur* (two-stringed lute), *limbe* (side-blown flute), *yatga* (zither), *yanchir* (dulcimer), *shudarga* (three-stringed lute) and others with specific features and characteristics in conformity with their locality and historic background. Over a span of time, the styles of these folk instruments were developed and improved in quality and designs. The selection and procession of materials are crucial importance to crafting the folk instruments. The traditional craftsmanship of folk music instruments is an outstanding outcome of centuries' long research and experiment of craftsmen and musicians.

Traditional technique of making ox-cart

The largest from the tools and equipments for animal husbandry crafted by Mongols is a cart with wheels. Our predecessors have produced the cart with wheels from the old ages. As stated in the “Secret History of Mongols”, Mongols have produced and used a variety of carts such as *mukhlag tereg* (cart with booth), *khagaatai tereg*, *öljigtei tereg*, *tömör tereg* (metal cart), *tsuurgatai tereg* (cart with socket) and *tenkhlegtei tereg* (cart with axle). Only a handful of skilled master artisans crafted these varieties of carts in different sizes.

Traditional technique of making flint gun

The flint gun, a true witness of the skill and expertise of Mongol craftsmen, wittedness and sharpness of Mongol hunters, is a primary form of the practice of firearms used through XVI-XIX centuries. Parts comprising the flint gun include flint, breechblock, main barrel, ramrod and the accessories include gunpowder, bullets, and the wooden bucket to contain the accessories. The mechanism of the flint gun is based on shooting with bullet through ignition of gunpowder caused by the spark emitted from the flint.

National List of Intangible Cultural Heritage in Need of Urgent Safeguarding

***Mongol Tuuli*: Mongolian epic**

The *Mongol Tuuli* – oral tradition recounts heroic epics from Mongolian history. Evolving over a span of many centuries to eulogize and immortalize Mongolian heroes, these epics constitute an oral encyclopedia of national histories, myths, legends and folk songs. The Mongolian epic is one of forms of traditional

folk oral expressions which consist from hundreds to thousands of lines. The epic is not only an oral expression but it is a phenomenon which combine different poetic narrative techniques and vocal improvisation. Epics are learnt by rote and transmitted from fathers to sons within kinship circle. Currently there are only about ten epic performers living in the remote western region of Mongolia who maintain and transmit these *Tuuli* performing traditions.

Traditional music of the *Tsuur*

Tsuur music, a combination of instrumental and vocal performance, is an ancient form of Mongolian music with a unique sound. *Tsuur* has a unique timbre inexistent in any other wooden wind instruments. Practitioners touch the mouthpiece of the wooden *Tsuur* flute to their front teeth and apply their throat, producing a clear whistling sound and an accompanying drone at the same time. The clear and gentle whistling sounds created are intended to imitate those found in the wild, such as waterfalls and streams, and were originally a form of nature worship.

Melodies for coaxing the animals

There is a specific ritual that is done in a tuneful utterance when a new mother-animal rejects its newborn or when a newborn becomes orphaned. This ritual is believed to encourage the mother-animal to accept its newborn. The ritual is one of the examples that depict the bond between herders and their livestock animals. These coaxing melodies of the ritual have become absorbed into poems and songs and constitute an important element of Mongolian oral tradition as well as an allegory about the importance of patience and acceptance in relationships.

Coaxing ritual for camel calves

The coaxing ritual is used by herders to save newborn camel calves orphaned or rejected by their mothers, and to avoid the loss of vital camel milk. A camel mare is coaxed into accepting an orphaned or estranged calf by the singing of a melody accompanied by the *morin khuur* horse-head fiddle. This handling technique helps the survival of newborn calves and maintains the mother's lactation. The renowned Russian poet Sergei Yesenin once said that "It is indeed undoubted that Mongols could make the camel cry with the melody of *khuur* (fiddle)".

***Bii Biilgee*: Mongolian traditional folk dance**

Mongol Biilgee: Mongolian Traditional Folk Dance is an outstanding form among traditional performing arts of Mongolia, and regarded as the original roots and wellspring of Mongolian national dances, their core forebear, source of creativity, and heritage stock. *Mongol Biilgee* is unique and distinguished art expression which has embodied and originated from the nomadic way of life of different ethnic groups of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements.

Mongolian traditional practices of the worshipping of sacred sites

Mongolian worship ceremonies are performed at sacred sites to invoke assistance from nature deities: in the summer for timely rain and abundant pastures, and in the autumn for the protection of humans and livestock from a harsh winter. The tradition maintains a variety of forms of intangible cultural heritage, and builds a sense of community and solidarity among the people, while strengthening awareness of the importance of protecting the environment. On a set out day, all the participants gather early in the morning at the site of the worshipping. Everyone comes in their ceremonial clothes along with the offerings to the deities.

The art of steel carving

The traditional technique of steel engraving, perforating, drying and polishing with both hot and cold processions is one of the wonders created by nomadic Mongols. The hearth place of the origin of steel

carving is believed was at the *Dalaichoinkhor Van khoshuu* (smaller territorial unit) of *Sain Noyon Khan aimag* (province). The *Dalaichoinkhor* style steel crafts of deities, teapots, incense burners, stirrups, knives, and other accessory of household items are famous for their design and makes.

Traditional art of book-making

As the book is one of the most revered items among the nomadic Mongolians, there are numerous wonderful books created in our history. The book illustrations were created by employing various techniques of ancient tradition including inscriptions written with an ink, natural paints, gold, silver and gemstones, book covers, pages and titles decorated with paintings, engraved with gold or silver metals, and in some cases the covers were done with application of double-embroidery stitches.

Traditional wedding ceremonies of different Mongolian ethnic groups

The customs associated with the wedding ceremonies of various ethnic groups differ from each other according to their own distinctiveness of culture and lifestyle. *Borjigin, Bayad, Dörvöd, Zakhchin, Torguud, Ööld, Myangad, Khoton* and *Kazakh* ethnic groups all conduct their wedding feasts following their own strict rituals or manners. Although in general, the traditional wedding ceremony of Mongolia is comprised of several proceedings including beseeching a bride, taking a betrothal gift to the bride-side, preparing for a wedding, undertaking the wedding ceremony, and holding the ceremonies after the wedding.

Traditional performance technique of folk music instruments and their repertoire

Nomadic Mongols created variety forms of music instruments, developed performance techniques and a rich repertoire over a long span of historic period. In terms of sound, Mongolian national music instruments fall into the categories of strings, wind and percussion. Bowed and plucked stringed instruments include *khuur* (fiddle), *ekil* (two-stringed wooden fiddle), *khuuchir* (four-stringed instrument), *bivleg, tovshuur* (two-stringed lute), *yatga* (zither), *yanchir* or *yochin* (dulcimer), *shudarga* (three-stringed lute) and *biba* (lute). Wind instruments include *limbe* (side-blown flute), *tsoor* (panpipe flute), *tsuur* (three-holed vertical flute), *bishgüür* (shawm) and ever *büree* (horn-trumpet). Brass instruments, which are often used in celebrations and for calling and cheering, include the *ikh büree* (the long trumpet) and *tsordon büree* (small trumpet). A variety of percussion instruments, such as *khengereg* (big drum), *tsan* (cymbals), *bömbör* (drum), *kharanga* (gong), *denshig* (miniature cymbals), *khonkh* (bells), *damar* (double-headed hourglass drum) and *duudaram* (gong-chimes), were used during wars and hunting as well as during shamanic and Buddhist rituals and practices.

Mongolian traditional Tsam dance

Tsam is a complex cultural, religious and healing ritual consisting of dance movements, tantric prayers and meditation. Originating in India and Tibet, it has been enriched with diverse Mongol cultural elements, including heroic figures of folk myths and epics, elements of shamanism and archaic religious phenomena. *Tsam* dance is a Buddhist monastic tradition, its form differing according to the deity and traditions of the particular monastery or locality, but it has become a staged performance beginning in 1811.

Mongolian calligraphy

Mongolian calligraphy expresses ancient traditional literature, culture, knowledge, intellectual education and innate human sensuality through the brush strokes used in writing the Classical Mongolian script. It requires an equal combination of hand, eye and mental artistry and skill, using brush, ink, paper and strop. This calligraphic art is used for the distinct, vertically written Mongolian script comprising several patterns of writing: ancient, meticulous, stenography, ornamental and stylized.

Traditional forms of puzzle games

Mongolians have a rich tradition of games and toys. Mongolian traditional folk games are an outstanding intellectual heritage that originated from hundreds of years of nomadic life experiences, which has been maintained and re-created from generation to generation. Mongolian folk games are well-suited to traditional nomadic ways of life and with the Mongolian seasons and weather. There are puzzle games that consist from 2 to hundreds of pieces each with its distinct solving and interlocking methods. Traditional forms of puzzle games improve one's brainpower, intellect and tolerance. The elements of games of nomadic Mongols have reached up to 3000 which most of them are at risk of being forgotten.

Circular breathing technique of the *limbe* performance

The *Limbe* is a side-blown flute of hardwood or bamboo, traditionally used to perform Mongolian folk long songs. Through the use of circular breathing, *Limbe* performers are able to produce the continuous, wide-ranging melodies characteristic of the long song. Players breathe in through the nose while simultaneously blowing out through the mouth, using air stored in their mouth cavity to play the flute without interruption. *Limbe* playing is characterized by euphonious melodies, melisma, hidden tunes and skilful and delicate movements of the fingers and tongue.

Performance of the Mongolian epic of *Jangar*

The Mongolian epic of *Jangar* is one of the great oral epics of the Mongolian people. The epic cycle consists of around seventy episodes of seven to eight hundred lines each. Every episode tells of one or more gifted and courageous heroes, interconnected with stories of King *Jangar*. The epic is cherished among ethnic groups and minorities in all provinces, particular as it emphasizes an inclusive view of Mongolian identity and pride in its homeland, language and culture.

Mongolian traditional contortion

Mongolian traditional contortion is a form of acrobatic dance involving dramatic bending and flexing of the human body. This art, practiced mostly by girls and women, aims to display the beauty and flexibility of the human body through breath-taking bending, folding and flexing techniques that incorporate elements of Mongolian dance and Buddhist fine arts. The Mongolian traditional contortion is one of the phenomena that greatly contributed to the art of world circus. *T.Tsend-Ayush*, *D.Majigsüren* and *B.Norovsambu* are the main contributors to the history of the development of contortion.

National List of Intangible Cultural Heritage Bearers Possessing a High Level of Skills and Knowledge

ARILD Gotov

Born in *Deren soum* of *Dundgovi* Province in 1947, Mr.Arild is a *Morin khuur* player, Long song singer, *Uukhai* singer and knucklebone shooter. Through his training courses of *Morin khuur*, Long song, Short song, Benedictions and Odes, he has trained many youth-apprentices. He is a multiple bronze medalist from the First and Second Grand Festivals of Folk Performing Arts. Later in 2002, he was awarded with the medal of "Excellent household apprenticeship teacher".

ARSLAN Taivan

Born in *Tarialan soum* of *Uvs* Province in 1953, Mr.Taivan is a *Khoton Bii Biilgee* dancer. From the age of five, he started learning to dance *Biilgee* from his mother. He has won several gold and silver medals from the Grand Festivals, and “People’s Contests of Folk Arts”. He was awarded with “State leading artist” and a “Leading folk figure”. Mr.Arild has trained and prepared more than 20 *Khoton Bii Biilgee* dancers.

BAAST Pagam

Born in *Bulgan soum* of *Khovd* Province in 1937, Mrs.Baast is a *Zakhchin Bii Biilgee* dancer. From the age of ten, she learnt several *Zakhchin Bii Biilgee* including “*Arvan Khuruu* (ten fingers)”, “*Jalam Khar*”, “*Khüren torgot*” and “*Yelkhendeg*”. She is a gold medalist from 1974 “Art contest of freelance artists” and a bronze medalist from 1983 First Grand Festival of Folk Performing Arts.

BADARCH Buriadjig

Mr. Badarch was born in *Khankh soum* of *Khövsgöl* Province in 1960. Since 1987, he started practicing the tradition of *Uigar-Tsaatan* shamanistic custom from his father Buriadjig. Mr.Badarch is indeed a true *zairan* (male shaman) who inherited the ancient traditional Mongolian shamanistic customs.

BAZARBAT Öödös

Born in *Bauyangol soum* of *Övörkhangai* Province in 1952, Mr.Bazarbat is a long song singer. From 1980, he started learning the Long songs under the teachings of the great singer J.Dorjdagva. Since 1990, he was employed and worked at the “*Тьмен екх*” National Song and Dance Ensemble, and the Army Song and Dance Ensemble. During his employment, he traveled to many foreign countries and made significant contribution to advertising the Mongolian Traditional Long Song to the World. In 2005, he was awarded with the title of State Honored Artist of Mongolia.

BAZARVAANI Luvsantseren

Born in *Bayanbulag soum* of *Bayankhongor* Province in 1953, Mr.Bazarvaani is a *Khöömei* singer. He started his career of *Khöömei* singing as an employee at the Folk Song and Dance Ensemble in 1984. Since then he has traveled to many places domestically and abroad contributing to advertise the uniqueness of the Art of Mongol *Khöömei*. He was awarded with the title of the State Merited Cultural Worker in 1995, and the Order of the Polar Star in 1999.

BAZARRAGCHAA Sambuu

Born in 1921, the State Honored Artist of Mongolia Mrs.Bazarragchaa is a *shanz* (stringed musical instrument plucked with fingers) player. In 1933, Mrs.Bazarragchaa has started her career as a musician under the teachings of first teachers D.Ishdulam and O.Dashdeleg at the “*Green Bömbögör* theatre” by learning to play on *shanz* and *yochin* (dulcimer). She has uninterruptedly been working as a musician at the National Song and Dance Academic Ensemble, the College of Music and Dance, and the “*Ertnii saikhan*” Ensemble. She has greatly contributed to the development of the national music art and the transmission of her skills and knowledge to the younger generations.

BAIGALJAV Purevdavaa

Born in *Tsogt-Ovoo soum* of *Ömnögovi* Province in 1958, Mr. Baigaljav is a craftsman of traditional music instruments. He has learnt the traditional technique of crafting Morin khuur (horse head fiddle) from his uncle Tsagaan-Övgön and Sumaa. During 1988-1989, under the apprenticeship of the teacher D. Indree, he worked at the “Experimental laboratory of the traditional musical tools and instruments”. In 1991, he started his own traditional music instrument crafting company called “*Egshiglen-manlai*” and since then the company has made various music instruments including *Morin khuur* (horse head fiddle), *Ever büree* (horn trumpet), *bishgüür* (shawm), *yatga* (zither) and *shanz* (stringed musical instrument plucked with fingers), thus contributed to the development of the craftsmanship of the traditional music instruments.

BALGAN Durmag

Born in *Tarialan soum* of *Uvs* Province in 1960, Mr. Balgan is *Khoton* (ethnic group) *Bii Biilgee* dancer. From the age of 6, Mr. Balgan has started practicing with *Khoton Bii Biilgee* under the teachings of his grandfather Dүүдее and father Durmag. D. Balgan and her wife T. Seten are conducting various trainings of the tradition of *Khoton Bii Biilgee* among the locals and their children with aims to transmit the traditional element to the next generation. He was awarded with multiple gold, silver and bronze medals from Festivals of Folk Performing Arts. In 2011, Mr. Balgan was awarded with the title of State Merited Cultural Worker.

BALDAN Luvsan

Born in *Khövsgöl soum* of *Dornogovi* Province in 1930, Mr. Baldan is a *khuuchir* (four stringed instrument) player. He worked as a musician at the Provincial Cultural Palace and the Music Drama Theatre through 1950-1981, and as a teacher of the traditional performing methodology on *khuuchir* at the Secondary School of Music and Dance through 1981-1991. He was awarded with multiple gold medals from the Festivals of Folk Performing Arts and the title of State Merited Cultural Worker.

BALDANDORJ Avirmed

Born in *Mönkhkhairkhan soum* of *Khovd* Province in 1978, Mr. Baldandorj is *Uriankhai tuuli* (epic) performer and *tsuur* (traditional wind instrument) player. Mr. Baldandorj has inherited the tradition of epic performance from his father, the State Honored AVIRMED Baatar. He was awarded with title of State Leading Folk Artist in 2002. Later in 2006, under the project called “the Revitalization of the tradition of *Uriankhai Tsuur*”, he had successfully trained 9 children with the traditional apprenticeship method. Mr. Baldandorj was awarded with title of State Merited Cultural Worker in 2011.

BATBAYAR Dovdon

Born in Ulaanbaatar city in 1959, Mr. Batbayar is a main representative of the Art of Mongolian Calligraphy. In 1993, Mr. Batbayar has taught lessons of *Hicheengui teg* (meticulous pattern or glyph) of Mongolian brush through the Mongolian National Broadcasting Television. Through 1990-2010, he had conducted more than 20 exhibitions of Mongolian Calligraphy in Mongolia and abroad. He had published the 9 serial stamps called “Mongolian Calligraphy” in 2006, the first volume of a book called “The History of Mongolian Calligraphy” in 2001 and its second volume in 2010.

BATBOLD Sambuu

Born in *Erdenebulgan soum* of *Arkhangai* Province in 1949, Mr. Batbold is a craftsman of *Shagai Kharvaa* (knucklebone shooting) instruments. Since 1980, following his father, he became interested in Knucklebone shooting. His teacher Agvaandugar and Jambaldorj have greatly influenced him to learn in the knucklebone shooting and the craftsmanship of its instruments in-depth and in details. Since 1986, Mr. Batbold is continuously working as a master craftsman of the knucklebone shooting instruments.

BATBUYAN Gombojav

Born in *Serelen soum* of *Töv* Province in 1951, Mr. Batbuyan is a craftsman of wrestler's *zodog* (jacket), *shuudag* (briefs). His father Gombojav was a locally renowned craftsman. Inheriting his father's technique of crafting, Mr. Batbuyan has crafted more than 500 *zodog* and *shuudag* for *soum* (small administrative unit subordinate to a province), *aimag* (province) and state titled wrestlers. He was awarded with title and medal of "Leading Worker of Sports" in 2010.

ENKHBALSAN Tümen-Ölzii (1941-2006)

Born in *Mankhan soum* of *Khovd* Province in 1941, T. Enkhbalsan is a *tuulchi* (epic performer) from *Zakhchin* ethnic group. From the age of eight and under the teachings of his mother, he started learning to play on *Ekil*. His father Sambuu was not only the singer for nobles, also used to be a wise minstrel, which helped him to become a *tuulchi*. Mr. T. Enkhbalsan is a State third ranked *tuulchi* who has won two gold medals and one bronze medal from the Festivals of Folk Performing Arts and medals of the State Merited Cultural Worker and a National Leading Artist.

BATJARGAL Ölzii

Born in *Dalanzadgad soum* of *Ömnögovi* Province in 1949, Mr. Batjargal is a *Limbe* (traditional wind instrument) player, *Morin khuur* (horse head fiddle) player, and a benediction and ode performer. He is one of the highly skilled *Limbe* performers mastered with circular breathing technique. Since 1967, he worked at the Provincial Cultural Palace as *Limbe* player for 43 years. He was awarded with medal of State Merited Cultural Worker in 1981, with Vietnamese Merited Cultural Worker in 1987, Medal of Labor Merit in 1981, Honorary Order of the Red Banner in 1983 and with title of the State Honored Artist of Mongolia in 1999.

BAYARTAI Genden

Born in *Ulaangom soum* of *Uvs* Province in 1956, Mrs. Bayartai is a *Dörvöd Bii Biilgee* dancer. She inherited her skills and knowledge from her parents. Mrs. Bayartai was awarded with gold medal of Children and Youth when she was eight years old. Since 1972, she continuously worked at the Music Drama Theatre of *Uvs* Province as a dancer for 30 years. Since 2000, she is working at the *Bii Biilgee* Inheritance Association as a teacher training hundreds of apprentices.

BUYANDELGER Narantsogt

Born in *Buyant soum* of *Bayan-Ölgii* Province in 1962, Mr. Buyandelger is a *Uriankhai tsuur* (traditional wind instrument) player. He inherited his skills from his father Narantsogt. He is training his children and grandchildren with home tutoring apprenticeship method to transmit the element. He was awarded with medal of second place from the First Grand Festival of Folk Performing Arts held in *Khovd* in 2005, with title of Artistic personage in 2006, with medal of first place from the Third Festival of *Altai Uriankhai* "Culture, Art and Sport" in 2007.

BÜÜVEIBAATAR Güzee

Born in *Tarialan soum* of *Uvs* Province in 1962, Mr.Büüveibaatar is an *Ekil* player. From the age of youth, he learnt to play on *Ekil* from his parents. He skillfully plays traditional *Khoton* melodies in original state, include “*Dörvön Oirad motto*”, “*Balchin chestnut*”, “*Amble horse*”, “*Ikh tatlaga*”, “*Juuraa geldene*”, “*Even river*” and “*Five Kazakhs*”, He is a multiple gold and silver medalist from the Festivals of Folk Performing Arts.

GALSANTOGTOKH Dashzeveg

Born in 1940, Mr.Galsantogtokh is one of the masters of the circular breathing technique of the *Limbe* (traditional wind instrument) performance. During 1963-1967, he worked at the Cultural Palace of the *Selenge* Province. Since 1980, he worked at the as an actor for the Chamber of Folk Tales at the “Union of Mongolian Writers” and as a reporter at the newspaper called “The Literacy Art”. Mr.Galsantogtokh is a State Honored Artist of Mongolia.

GANBNOLD Taravjav

Born in Chandmani sou’*m* of *Khovd* Province in 1957, a State Merited Cultural Worker Mr.Ganbold is a Head of the “Center of the Protection and Development of *Khöömei*”. State Merited Cultural Worker Mr.Ganbold has learnt the art of *Khöömei* from the local *Khöömei* performer, the State Honored Artist of Mongolia T.Sundui. He worked at the “National Army Song and Dance Ensemble”, “National Folk Song and Ensemble” and the “National *Morin Khuur* Ensemble” as a *khöömei* performer. He made a great deal of contribution for advertising the art of *Khöömei* in Mongolia and abroad.

DAVAAJAV Rentsen

Born in *Chandmani soum* of *Khovd* Province in 1952, Mr.Davaajav is a *Khöömei* performer. Starting from 1969, he has learnt to perform *Khöömei* and whistling from *Khöömei* performer D.Sundui and his brother Sh.Namjil. After 30 long years of practicing in the skills of *Khöömei* performing, now he considers himself as a true *Khöömei* performer. He is a State Leading Artist and a State Merited Cultural Worker.

DAVAAJII Khüüjii

Born in *Ulaan-Uul soum* of *Khövsgöl* Province in 1921, Mr.Davaajii is a main representative of the oral traditions of Darkhad songs. Since 1970, he was awarded with more than 40 medals from Provincial and State Festivals of Folk Performing Arts. Russian researcher K.Yatskovskaya has published the collection book called “Hundred songs of Davaajii of *Darkhads*” consisting of the Davaajii’s repertoire. Mr.Davaajii has composed half of the songs included in the collection book himself.

DAGVASAMBA Jargal

Born in *Nomgon soum* of *Ömnögovi* Province in 1951, Mr.Dagvasamba is a benediction minstrel. From the age 13, he performed at the anniversary celebrations of elders, new *ger* (traditional dwelling) warming feasts, mare milking ceremonies, feasts for cutting the child’s hair for the first time and so on he became a minstrel for locals. He was awarded with title of the Provincial minstrel in 1976 and with medal of Folk Leading Artist from the Grand Festival of Folk Performing Arts of the Mongols in 1989.

DAGIIRANZ Nyam

Born in *Ölziit soum* of *Dundgovi* Province in 1931, Mr.Dagiiranz is a benediction and ode minstrel. Since 1957, he worked at the Cultural Palace of *Dundgovi* Province and as an artist at the “Mongol Kino” industry. He was awarded with gold medals from First Grand Festival of Mongolian Youth and Students based on the “*Khykhuu Namjil*” legend in 1959 and from the Second Grand Festival of Youth and Students based on the “*Legend of Uilgan shar*” in 1962. He was also awarded with title of State Merited Cultural Worker in 1989 and with title of State Honored Artist of Mongolia in 1997.

DADISÜREN Garam

Born in *Deren soum* of *Dundgovi* Province in 1943, Mr.Dadisüren is a Long song singer and *Morin khuur* (horse head fiddle) player. He sings with *Borjigin* and *Bayanbaraat* style. Mr.Dadisüren has more than 170 apprentices. He is a multiple gold medalist from the Folk Arts Festival. He was awarded with title of the State Merited Cultural Worker in 2011.

DARISÜREN Mönkh

Born in *Bulgan soum* of *Khovd* Province in 1931, Mr.Darisüren is a *Torguud Bii Biilgee* dancer. He is an apprentice of the renowned *Torguud Bii Biilgee* dancer M.Pürevjal. From age of 16, he started learning the *Bii Biilgee* from his teacher and later mastered in the *Bii Biilgee* dances including “*Judar*”, “*Khelkhee agsal*”, “*Khovog*”, “*Ereen khavirga*” and “*Agsal*”. He is a bronze medalist from the international Festival of Folk Arts held in Poland in 1979, gold and silver medalist from the People’s Contest of Folk Arts. He was also awarded with title of State Leading Artist and State Merited Cultural Worker.

DANIYEL Dikain (1918-2010)

Born in 1918, Mr.Daiyel is one of the renowned representatives of the Kazakh modern oral literature. From his early ages, he became known among locals as young writer by reading Kazakh literature, poems and songs, *Dombor* (Kazakh traditional stringed music instrument) player, singer and a handyman. He has written 24 melodies (qui) and translated the works of literature of renowned poets and writers including Ts.Damdinsuren, D.Sengee and B.Yavuukhulan into Kazakh language.

DOVCHIN Mijid (1938-2011)

Born in *Tsetseg soum* of *Khovd* Province in 1938, the State Merited Worker of Mongolia Mr.Dovchin is a renowned *Morin khuur* (horse-head fiddle) player of western Mongolia. While was working at the Music Drama theatre for 44 years as a *Morin khuur* player, musician and a teacher, Mr.Dovchin has enriched the repertoire of the Theatre by improvising more than 100 pieces of musical works including dance music, solo song music, music of musical drama and coral song music. In 2008, he has written a book called “*Traditional melodies of Morin khuur and Ekil*” which considered as valuable asset for *Morin khuur* research and its training.

DORJDEREM Gombo

Born in *Bugat soum* of *Bulgan* Province in 1929, Mr.Dorjderem is a folk short song singer. He is well known for his songs including “*Tsenkkherlen kharagdana*”, “*Yanjuur tamkhi (cigarette)*”, “*Sankhyu gölöm*” and “*Ödtei bichig*”. Mr.Dorjderem is not only a renowned singer but a skilled teacher who trained tens of singers. He was awarded with title of State Honored Artist of Mongolia in 1976.

DORJPALAM Amaasuren

Born in *Deren soum* of *Dundgovi* Province in 1954, Mr.Dorjpalam is a *Morin khuur player* (horse head fiddle). He is one bronze and 4 gold medalist from People’s Contest of Folk Arts and multiple People’s Folk Art Festivals, and a gold medalist from the Second Grand Festival of Folk Performing Arts.

Mr.Dorjpalam was awarded with titles of State Leading Artist, Provincial Honored *Morin khuur* player and a State Merited Cultural Worker.

DÖCHINTsogt (1921-2011)

Born in *Altai soum* of *Bayan-Ölgii* Province in 1921, Mr.Döchin is an *ekil* player. He is one of the main representatives of few masters who inherited the *Uriankhai Bii Biilgee* dance in its original form. He is a gold medalist from the First Grand Festival of Folk Arts held in 1983. He was also given an Award of Excellence from the 7th “Tribune of Asia” Festival. Mr.Döchin is a State leading Artist, gold and silver medalist from the People’s Contest of Folk Arts.

DULAMSÜREN Gombojav

Born in *Delgertsogt soum* of *Dundgovi* Province in 1946, Mrs.Dulamsüren is an embroiderer. From the age of 25, she started learning the embroidery with her own interest and efforts and with help of her aunt Dolgor, great-grandmother Sosor and sister in law Khandsüren. Since then she has continuously practiced with the needle-round (double-embroidery) stitch, fish-back (herring-bone) stitch and running stitch. She was awarded with medal of second place winner from the National Competition of Embroidery.

DULMAA Rendagva

Born in *Galuut soum* of *Bayankhongor* Province in 1942, Mrs.Dulmaa is a long song singer. She worked as a Long song teacher at the Music Drama Theatre of *Bayankhongor* Province and at the Cultural Center of the *Baganuur* District in Ulaanbaatar city. He is a gold medalist of the 12th World Grand Festival of Folk Performing Arts held in Zakopane city of Poland in 1979.

DÜNJMAA Jamyan

Born in *Ölzii soum* of *Dundgovi* Province in 1952, Mrs.Dünjmaa is a folk long song singer. She worked as an actress, artist and a solo singer at the Provincial Cultural Palace, Music and Drama Theatre and at the Institute of Theatre and Cinema. Since 1990, she is contributing her efforts for the deed to inherit and pass down the tradition to the next generation. She was awarded with title of State Merited Cultural Worker in 1998, State Honored Artist of Mongolia in 2001 and with “Home-tutoring good teacher” in 2009.

DEMCHIGGARAV Londonsharav

Born in *Erdenebulgan soum* of *Arkhangai* Province in 1956, Mr.Demchigarav is a craftsman of traditional music instruments. Since 1983, he has started learning to craft traditional musical instruments including *Shanagan khuur* (ladle like fiddle), *Morin Khuur* (horse head fiddle), *Yatga* (*zither*), *Bipa*, *Biivleg* and *Ikh Khuur* (great fiddle). He is a gold and silver medalist from the Grand Festival of Folk Performing Arts, has won a *Khoshoi* (twice) award from National Contest of *Morin Khuur* craftsmen. Mr.Demchigarav was awarded with title of the Best Designer of Mongolia and later in 1993 with State Merited Cultural Worker.

ENBEK Abdolda

Born in *Ulaankhus soum* of *Bayan-Ölgii* in 1960, Mr.Enbek is a *Tsuur* player *Sibizgi* (Kazakh traditional wind music instrument). From the age of 18, he has learnt to play *Sibizgi* from his uncle Khamkhan. Since 1980, he has won multiple gold and silver medals from the *soum*, provincial, national level Folk Art Festivals and Contests. Currently, Mr.Enbek is training 15

youth apprentices in the framework of the project for transmitting the traditional music of the *Sibizgi* to the young generation.

JAVZAN Luvsandorj

Born in *Tsagaanchuluut soum* of *Zavkhan* Province in 1945, Mr.Javzan is a long song singer. Since 1960, he worked at the Provincial Cultural Palace. In 1977, he was awarded with State Honored Artist of Mongolia. He is a renowned artist greatly contributed his efforts to pass down the long song tradition to the younger generation.

JALKH Maasgai

Born in *Malchin soum* of *Uvs* Province in 1934, the State Leading Artist Mr.Jalkh is a *Bayad Bii Biilgee* Dancer. From his young age, his elder sister has taught him to dance *Bayad Biilgee*. From age of 40, he started to perform among public. His repertoire includes *Bii Biilgee* dances which express various customs and traditions of *Bayad* ethnicity, such as “*Yelkhendeg*”, “*Joroo mori* (amble horse)” and “*Jalam khar*”.

JAMYAN Gombodorj (1919-2008)

Born in *Bulgan soum* of *Dornod* Province in 1919, Mr.Jamyan is a renowned *Morin khuur* (horse head fiddle) player. Through 1938-1958, he worked at the State Music Drama Theatre as *Morin khuur* player and *Morin Khuil* (horse head violin) player. Since 1958, he worked as a teacher at the College of Music and Dance. He had greatly contributed to enrich and develop the traditional technique of *Morin khuur* playing and to create the modern school of training. For his contribution to the *Morin khuur* development, he was awarded with State Award in 1966 and with People’s Artist in 1979.

JANTSANCHOI Dorjbal

Born in *Bayantsagaan soum* of *Töv* Province in 1940, Mr.Jantsanchoi is a *Morin khuur* (horse head fiddle) player and a ode performer. Starting from 1960, he worked as a musician at the National Folk Song and Dance Ensemble, Chamber of Folk Tales at the “Union of Mongolian Writers”, Music Drama theatre of *Töv* Province. Mr.Jantsanchoi is a well known *Khuur* player and ode performer among people for his excellent performances of various forms of Mongolian traditional folk oral expressions and modern oral literature.

JARGAL Maamuu

Born in *Ziüinkhangai soum* of *Uvs* Province in 1931, Ms.Jargal is one of the rare, renowned and skilled singers who inherited the repertoire of “*Eljigin Khalkhiin Besreg*” Long songs and Folk Short songs. He has learnt the song called “*Khukhiin uuliin shil*” from his aunt Nansalmaa when he was ten. He was awarded with title of State Merited Cultural Worker, Order of the Polar Star, Medal of Labor Merit, and gold, silver and bronze medals from the 5th and 6th Festivals of World Youth and Students, 1st and 2nd Grand Festivals of Folk Performing Arts.

ZENEMETR Ülemj

Born in *Tarialan soum* of *Uvs* Province in 1953, Mr.Zenemetr is a *Khoton* (ethnic group of Mongolia) *Bii Biilgee* dancer. With his own interest and efforts and with help of his uncle Dovchin (gold medalist from 1971 Performing Arts Contest) and Serjmaa (gold medalist from 1986 Performing Arts Contest), he started learning the traditional *Bii Biilgee* dance. He is a multiple gold medalist from the Festivals of Folk Performing Arts. He was awarded with titles of State Leading Artist, State Merited Cultural Worker and with the Order of the Polar Star.

IDERBAT Luvsangombo

Born in *Liin soum* of *Töv* Province in 1946, L.Iderbat is a *Morin Khuur* Player. In 1962, he entered in the National Folk Song and Dance Ensemble as a musician. Under the teachings of the great masters as Batbayar, Buural Tseden, Buyan and Jamyan, he mastered in the skills and technique of playing the *Morin khuur* and later became to play solo. For his years of efforts, Mr.L.Iderbat was awarded with the medal of State Honored Artist of Mongolia. His works of music piece, solo and dance music are well known among the general public.

LKHAGVA Gatav

Born in *Züüingovi soum* of *Uvs* Province in 1939, Mrs.Lkhagva is a *Bayad Bii Biilgee* dancer. From her young age, she has learnt and inherited the traditional technique and knowledge of *Bii Biilgee* from her grandmother Orlom. She is a student apprentice of the renowned Biilgee performer Jamyan. With her teacher, she was awarded with medal of Special Place from the International Symposium held in *Tuva* in 1988. She was awarded with title of State Honored Folk Artist and State Merited Cultural Worker.

LKHAMSÜREN Damdin

Born in *Gurvanbayan soum* of *Khentii* Province in 1930, Mrs.Lkhamsüren is a folk long song singer who mastered in genre of “*Khurkh Binder*” in original form. Under the teachings of the renowned singer B.Luuzan, she started to learn to sing from a song called “The sight of river *Kherlen*” in its original form of “*Khuychiin jonon vangiin khoshuu*”. She is contributing her efforts to transmit the tradition of the Folk long and short songs to the young generation. Mrs.Lkhamsüren was awarded with title of State Leading Folk Artist in 2001.

LUVSANZUNDUI Sovd

Leading Worker at the Union of Mongolian Artists, senior artist S.Luvsanzundui was born at the place called “*Saalichnii dov*” on *Khentii* Province in 1928. His first employment at the in the Sector of Fine Arts in *Khentii* Province in 1951 played an important role to become an artist. Since then, he worked at the Industry of Crafts and Decoration of *Nalaiikh* and *Ulaanbaatar* city. Since 1988 he is working as a freelance artist.

LÜNDEG Ish

Born in *Sergelen soum* of *Töv* Province in 1926, Mr.Lündeg is Craftsman of the *Shagaa Kharvaa* (knucklebone shooting) instruments. Mr.Lündeg has started practicing with National *Shagai Kharvaa* sport since 1950. One of his apprentices of State titled shooters is his son Ninjinbaatar (State excellent marksman\shooter). Mr.Lündeg was awarded with title of “State Honored Marksman” of Knucklebone shooting sport in 1993, and with medal of State Leading Artist in 2000.

MAGAZDAI Khorloo

Born in *Tarialan soum* of *Uvs* Province in 1949, Mrs.Magazdai is a *Khoton* (ethnic group) *Bii Biilgee* dancer. Her grandfather Törbat, father Khorloo and mother Jumdaan were renowned *Bii Biilgee* dancers. She has inherited the *Khoton Bii Biilgees* including “*Yelkhendeg*”, “*Ekil*”, “*Tsatsal*”, “*Durvyn uuld*”, “*Joroo mori*”, “*Balchin kheer*”, “*Juuraa geldene*” and contributing to transmit these to younger generations. She is a silver medalist First Grand Festival of Folk Performing Arts and gold medalist from 2001 and 2011 Grand Festival of Folk Performing Arts.

MAJIGSÜREN Dashpuntsag

Born in *Tsenkhermandal soum* of *Khentii* Province in 1936, Mrs.Majigsüren is a senior contortionist. At the age of 12, she became an artist at the National circus. For the first time in

the history of Mongolian circus, she performed the contortion on her teeth. She created and improvised more than 30 performances of acrobat, poise, contortion and gymnastic, which the performances were awarded multiple medals from the biggest international contests and performances.

MÖNKHJARGAL Sugir

Born in *Nomgon soum* of *Ömnögovi* Province in 1959, Mrs.Mönkhjargal is a benediction minstrel. Since 1984, she has won multiple first place awards from the Festivals of Folk Performing Arts, International Festival of Folk Performers and State Contest among benediction and ode minstrels. Mrs.Mönkhjargal was awarded with title of State Leading Benediction Minstrel of Mongolia in 1969, with State Leading Artist in 1997, and with State Merited Cultural Worker in 2009.

MÖNKH-OCHIR Gelegshinen

Born in *Ereen soum* of *Dundgovi* Province in 1933, Mr.Mönkh-Ochir is a *Borjigin* (majority group of Mongol ethnicity) long song singer. His mother's being a great singer of the feasts has influenced him. At the age of 9, he learned to sing the songs "*Ar khövch*" and "*Kherlengiin bariya* (the sight of the *Kherlen* river)". State Leading Artist Mr.Mönkh-Ochir is a silver medalist from the First Grand Festival of Mongolian Youth and Students, multiple gold and silver medalist from Grand Festival of Folk Performing Arts and Festivals of Borjigin Folk Long Song.

NADMID Dechinsandui

Born in *Büren soum* of *Khövsgöl* Province in 1936, Mrs.Nadmis is a *Khotgoid* and *Darkhad* (ethnic groups of Mongolia) song singer. Her father was a locally renowned singer and started teaching her daughter to sing from her age of six. She has learnt and inherited "*Batkhyleg*", "*Nariin khukh mori*", "*Tosongiin oroi*", "*Deltei tsenkher*" and "*Altai bogiin shil*" songs from her father. State Honored Artist of Mongolia Mrs.Nadmid worked at the State Folk Song and Dance Ensemble as a solo singer for many years.

NAMJIL Choijil

Born in *Gurvan Bulag soum* of *Bayankhongor* Province in 1945, Mrs.Namjil is a folk long song singer. Her grandmother and mother were great singers which influenced her to become a singer. Songs from her repertoire which being kept at the State Radio Archive are "*Khöglög Khangain baraa*", "*Övgön shuvuu*", "*Tümen ekh*", "*Uyakhan Zambutiv*", "*Kherlengiin barya*" and "*Joroo baakhan ulaan*". She was awarded with State Merited Cultural Worker, silver medal from Festival of Folk Performing Arts and gold medal from Art Contest of All People.

NARANBAT Buyandelger

Born in *Duut soum* of *Khovd* province in 1984, Mr.Naranbat is an *Uriankhai tsuur* (traditional wind instrument) player. From his young early ages, he learnt and inherited the tradition of *tsuur* performance from his grandfather Narantsogt. Since 2005, he is training and transmitting the traditional technique of *tsuur* performance to students of general education schools of *Bayan-Ölgii* and *Khovd* Provinces. He has founded the "*Association of Khünnü Tsuur*" NGO in 2007. Mr.Naranbat was awarded with title of State Merited Cultural Worker in 2010.

NOROVSAMBUU Begzsüren

Born in *Santmargats soum* of *Zavkhan* Province in 1948, Mrs.Norovsambuu is a renowned contortionist. Since she entered into National circus at the age of ten, representing Mongolia she had performed at the stages of more than 40 countries. She was awarded with State Honored Artist of Mongolia in 1966, Mongolian State Prize in 1971, with the Order of the Polar Star in 1976 and with Folk Artist in 1980. She is a Leading Circus Artist of the Millennium.

NOROLKHOO Ayurzana (1931-2009)

Born in *Altai soum* of *Khovd* Province in 1931, Mrs.Norolkhoo is a *Zakhkchin* (ethnic group) *Bii Biilgee* dancer. She started learning the *Bii Biilgee* from his brother Devden. At his young age, he learned “*Jalam*” and “*Yelkhendeg*” *Biilgees* and has won gold medal from Grand Festival of Mongolian Youth and Students. She is a renowned *Bii Biilgee* dancer who was awarded with gold medals from 1983 and 2001 Grand Festivals of Folk Performing Arts.

NERGUI Adilbish

Born in *Ölziit soum* of *Dundgovi* Province in 1956, a Folk Artist Mr.Nergui is a long song singer. He started his way of becoming a singer from when he had won a gold medal in the “*aizam*” long song class at the 1976 Folk Long Song State Contest. He travelled around Mongolia and 20 countries abroad and had greatly contributed to advertise and disseminate the Mongolian traditional folk long song. He was awarded with title of State Honored Artist of Mongolia in 2010.

NERGUI Yondon

Born in *Deren soum* of *Dundgovi* Province in 1950, Mr.Nergui is a *Morin khuur* (horse head fiddle) player. From his age of 5, he started to become interested in music and learnt to play the 2 songs called “*Taliin tavan tolgoi*” and “*Negdliin zam*” on his own. Since 1969, he worked as a *Morin khuur* player at the Cultural Palace of *Ömnögovi* Province. Mr.Nergui was awarded with the Order of the Polar Star in 1983 and with title of State Merited Cultural Worker in 1992.

NYAMAA Dandar (1936-2010)

Born in *Tarialan soum* of *Uvs* province in 1936, Mr.Nyamaa is an *Ekil* (traditional stringed music instrument) player. He has learnt and inherited tens of *Khoton* (ethnic group) melodies on *ekil* from his father Dandar and from his uncle Avirdai. For instance, the melodies include “*Joroo mori*”, “*Balchin kheer*”, “*Seden zaluu*”, “*5 khasag*”, “*Juurai geldene*”, “*Shuvuunii butsalt*”, “*Khetee tsakhya, galaa ögiit*”, “*Göölöö*”, “*Öröltei sharga*” and “*Temeenii alkhaa*”. He is a multiple gold and silver medalist, State Leading Artist and a State Merited Cultural Worker.

NYAMSÜREN Jamts

Renowned western Mongolian folk long singer J.Nyamsüren was born in *Erdenebüren soum* of *Khovd* Province in 1948. His grandfather Bukhnairal’s being a good singer had an influence on him to become a singer. J.Nyamsüren has inherited the tradition of *Ööld* (ethnic group) long song from his father Jamts and the tradition of central *Khalkh* (majority group of Mongolian ethnicity) long songs from his teacher Dorjdagva and the renowned singer N.Norovbanzad. He was awarded with title of State Merited Cultural Worker and the Order of the Polar Star.

ODSÜREN Baatar

Born in *Aldarkhaan soum* of *Zavkhan* Province in 1949, Mr.Odsüren is a *khöömei* singer. He was interested in *khöömei* from his age of 7, and has performed on the stage for the first time in 1968.

The greatest influence for him to get closer to *tuuli*(epic) and *khöömei* was a renowned Morin khuur(horse head fiddle) player and an ode minstrel J.Choyon from Saikhan soum of Bulgan Province. From 1985 he worked as a teacher at the Culture and Holiday Institute for children. Since 2002, he is teaching at the National University of Culture and Arts. He is a State Merited Cultural Worker, Leading Worker of Education and the best artist of the year 2008.

ORGOI Gombo

Born in *Mandal-Ovoo soum* of *Ömnögovi* Province in 1935, Mr.Orgoi is a benediction minstrel. He is a silver medalist from 1966 World Festival of Youth and Students. Since then he was awarded with multiple first place medals from National Folk Performing Arts Festivals and National contests of benediction and ode minstrels. He was awarded with title of State Merited Cultural Worker in 1988.

OTGONBAYAR Sharav

Born in *Altai soum* of *Khovd* Province in 1939, Sh.Otgonbayar is a *Zakhchin* (ethnic group) *Bii Biilgee* dancer. With his own talents and efforts and with help of his mother he inherited the tradition of *Zakhchin Bii Biilgee* and long song. She was awarded with Honorary Medal of *Chinggis Khaan* in 2006 and a medal of Leading Folk Artist in 2009.

ÖLZII Dandar

Born in *Galuut soum* of *Bayankhongor* Province in 1935, Mrs.Ölzii is a *Khalkh* epic performer. From her age of 8, she started practicing and learning with the tradition of epic from her grandmother and mother. She is the first place winner of 1992 Grand Festival of Folk Performing Arts, and an Honorary Certificate of 1997 Great Festival “Central Asian Epic”. Mrs.Ölzii was awarded with State Merited Cultural Worker in 2011.

PAPIZAN Badar

Born in *Tsengel soum* of *Bayan-Ölgii* Province in 1957, Mr.Papizan is a *Tuva Uriankhai* (ethnic group) *khöömei* singer. He is a multiple first place winner of several International Folk Arts Festivals and Contests. Mr.Papizan was awarded with medal of State Leading Artist in 1995, State Leading Folk Artist in 2006 and with title of State Merited Cultural Worker in 2011.

PÜREV Jaal

Born in *Adaatsag soum* of *Dundgovi* Province in 1937, Mr.Pürev is a renowned craftsman. He is a special place award winner from the exhibition of artworks dedicated to the 800th Anniversary of the Great Mongol State, first place winner from the “*Mongol Darkhan*”-96 Exhibition and awarded with honorary certificates and prize money from three exhibitions of “MISHEEL EXPO”. He also participated in the “Greatest of the artworks of Mongolia” exhibition held in France. He has contributed to advertising the traditional craftsmanship of Mongolia to the world by publishing his works of craftsmanship in the “Catalogue of the Artworks”. He was awarded with medals of 70th and 80th Anniversaries of People’s Revolution in 1991 and 2011, with Order of the Red Banner in 2000 and with Leading Folk Artist in 2001.

RADNAA Dulam

Born in *Baatsagaan soum* of *Bayankhongor* Province in 1936, Mr.Radnaa is a *Morin khuur* (horse head fiddle) player. Form his age of 12, he started to become interested in practicing with *Morin khuur* music. In 1967, He participated in 10 days of Culture and Arts in Bayankhongor Province as a *Morin khuur* player. Radnaa is a silver medalist from the First Grand Festival of

Folk Performing Arts, gold medalist from Folk Arts Contest of All People. He also successfully participated in the “Asian Platform” VII International Symposium. Radnaa was awarded with State Merited Cultural Worker in 2011.

SAMBALKHÜNDEV Luvsan

Born in *Ikh Tamir soum* of *Arkhangai* Province in 1944, Mr.Sambalkhündev is a Ever *büree* (“horn trumpet” wind instrument) player. Since 1960, while she had continuously worked for 45 years as a musician at the National Folk Song and Dance Ensemble, and as a teacher at the College of Music and Dance and national University of Culture and Arts, she had greatly contributed to maintain the transmission of traditional music of Ever *büree*, its performance technique and repertoire.

SAMJID Riimed

Born in *Buyant soum* of *Bayan-Ölgii* Province in 1938, Mr.Samjid is a skilled dancer and a teacher of various forms of *Uriankhai* and *Kazakh Bii Biilgee*. From age of 13, Samjid learnt “*Tsatsal*”, “*Aldlakh*”, “*Shudrakh*”, “*Murgul*” and “*Joroo mori*” *Bii Biilgee* from Khökh Dagva (renowned *Bii Biilgee* dancer dances as with no joints) and his brother D.Erkhembayar. He was awarded with title of State Merited Worker of Mongolia in 2010 and with Folk Artist in 2009.

SUMYA Sambuu

Born in *Sant soum* of *Övörkhangai* Province in 1941, Mrs.Sumya is a Folk long song singer. Music composer Choisüren, State Honored Artist of Mongolia Süglegmaa, birthfather Darjaa and stepfather Sambuu have greatly influenced her to learn in tradition of singing long song. She worked at the Provincial Cultural Palace as a singer from 1959. While she continuously worked at the Cultural Palace and Music Drama Theatre for 38 years until the year 1996, she was awarded with gold, silver and bronze medals from I, II and III Festivals of Mongolian Youth and Students and with tile of State Honored Artist of Mongolia in 1997.

SÜKHBAATAR Jambaa

Born in *Khalkh Gol soum* of *Dornod* Province in 1940, Mr.Sükhbaatar is a craftsman of bow and arrow. Form age of eight, he started shooting with bow and arrow and gradually learned to craft bow and arrow from his father. While he worked for 40 years as a head of the Marksmen Committee at the Mongolian National Archery Federation and a head of the Archery Federation of *Selenge* Province, he had greatly contributed to the development, dissemination, advertisement and transmission of the tradition archery and the craftsmanship of bow and arrow. Since 1995, he is working at his founded full liability partnership company called “Ever num (or horn bow)”. Mr. Sükhbaatar was awarded with Medal of Labor Merit, Order of the Polar Star, with Honorary Order of the Red Banner, title of Leading Worker of Sports and a title of “State Marksman”.

SENGEDORJ Nanjid

Born in *Chandmani soum* of *Khovd* Province in 1948, Mr.Sengedorj is a renowned *khöömei* singer. From age of six, he started learning *khöömei* from his uncle *Dalkhaa* and local *khöömei* singers. After his employment at the Music Drama Theatre of *Khovd* Province in 1975, he had traveled to more than 20 countries and contributed to advertising the tradition of *khöömei*. He is conducting a *khöömei* apprenticeship training course and inheriting the tradition to the next generation. Sengedorj was awarded with State Honored Artist of Mongolia in 1996.

TOIVGOO Eejee

Born in *Züüingovi soum* of *Uvs* Province in 1956, Mr.Toivgoo is a *khöömei* singer. From 1973, he learnt *khöömei* with his own efforts and interest. While he worked for 30 years at the Music Drama Theatre of *Uvs* Province, he was awarded with multiple first place awards from International *Khöömei* Festival held in *Tuva* of Russian Federation. He has been to 16 countries of Asia and Europe advertising the tradition of Mongolian folk performing art. He was awarded with State Honored Artist of Mongolia in 2001.

TÖRBAT Makhbal

Born in Ulaanbaatar city in 1962, Mr.Törbat is a silversmith. With his own interest, he entered to the Palace of Young Technicians to learn and become a silversmith. He had crafted silver belt, a top of the hat with silver decorations for former President Bagabandi Natsag and Enkhbayar Nambar.

TÜVSHINJARGAL Damdinjav

Born in *Nariinteel soum* of *Övörkhangai* Province in 1957, Mr.Tүvshinjargal is a long song singer. Since 1982, he is working as a singer at the National Song and Dance Academic Ensemble. During these periods, he won a first place medal from National Contest of Long Song Singers and a gold medal from XIII Grand Festival of World Youth and Students. Tүvshinjargal has traveled to more than 20 countries and greatly contributed to advertise and promote the traditional folk long song. Mr.Tүvshinjargal was awarded with title of State Merited Cultural worker in 1994 and with State Honored Artist of Mongolia in 1996.

TÜMEN-ÖLZII Zandraa

Born in *Nömrög soum* of *Zavkhan* Province in 1944, Mr.Tүmen-Ölzii is a working at his founded in 1990 International Intellectual Museum with aims to disseminate, promote, produce and craft traditional games, toys and puzzle games. He was selected as the best designer of 1994 and was awarded with title of State Merited Cultural Activist in 1998, with “*Erdeniin Ochir*” silver medal from International Center of the Nomadic Civilization, with Honorary Certificate from World Chess Association and the President of Kalmyk, and multiple first place medals from several international exhibitions.

TERBISH Zagdjav

Born in *Khaliun soum* of *Govi-Altai* Province in 1946, Mr.Terbish is a folk long song singer. He has inherited the tradition of *Khalkh* long songs from his father Zagdjav. Through 1970-2006, he worked at the “Altai” Folk Song and Dance Ensemble of *Govi-Altai* Province as a singer. Mr.Terbish was awarded with State Merited Cultural Worker in 1983, with Honorary Order of the Red Banner in 1990, and with State Honored Artist of Mongolia in 1999.

ULAMBAYAR Doljinsüren

Born in *Sainshand soum* of *Dornogovi* Province in 1963, Mr.Ulambayar is a craftsman of traditional music instruments. From 1981 to 1986 he studied at the College of Polytechnics at the National University of Mongolia. After his graduation, he worked at the Industry of Music instruments as a repairer and master. Later he founded the “*Argusan*”, the *Morin Khuur* (horse head fiddle) craftsmanship company, and since its foundation he had crafted more than 5000 *Morin khuur* instruments. Mr.Ulambayar has crafted the “*Töriin* (State) *Khan Khuur*” using the traditional method and technique of crafting the *Khuur*.

ULAMBAYAR Namsrai

Born in *Mankhan soum* of *Khovd* Province in 1961, Mrs.Ulambayar is a folk long song singer. Her parents were excellent singers of *Zakhchin* (ethnic group) long songs. They have taught their knowledge and skills to their daughter since when she was 14 years old. Her repertoire of *Zakhchin* long song includes more than 80 pieces. Mrs.Ulambayar is a two times champion of the *Zakhchin* Folk Long Song Festivals held in *Khovd* Province.

URTNASAN Baatar (1927-2007)

Born in *Mönkhkhairkhan soum* of *Khovd* Province in 1927, Mr.Urtnasan is an *Uriankhai tuulchi* (epic performer). His grandfather, father, paternal and maternal uncles have greatly influenced him to become an epic performer. He recalls that he has learnt the epic called “*Taliin Khar Bodon* (Wild and black boar)” from his father’s 2 or 3 performances. He was awarded with first place medal with his performance of “*Altain magtaal*” from the First Folk Arts Festival of All People.

KHAIZYM Bürgedkhan

Born in *Sagsai soum* of *Bayan-Ölgii* Province in 1956, Mr.Khaizym is a representative of the custom of Eagle hunt. From his age of 15, he started practicing with the custom catching eagles and hunting with eagle. His uncle *Khajinabi*, *Taifa* and *Yntan* have first taught him how catch eagle and hunt with it. Currently, he is practicing with the tradition of eagle hunt for 29 and 30 years, and now he is a master of “*Kyran*” eagles. Since 1998, he has won 1st, 2nd and 3rd places from the Eagle Festivals held in *Ulaanbaatar* and was awarded with best hunter with eagle (falconer) of Mongolia.

KHISHGEE Sodnomjamts

Born in *Üzemchin Khoshuu* of Inner Mongolian Autonomous Region of PRC in 1933, Mrs.Khishgee is a representative of the *Üzemchin* (ethnic group) folk song. Together with her parents, she has moved and resided in *Erdenetsagaan soum* of *Sukhbaatar* Province in 1945. The culture, art and customs of *Üzemchin* people residing in *Erdenetsagaan soum* were similar to the tradition of *Üzemchin Khoshuu* which has greatly influenced her to preserve the tradition. Since 1950 until today, she has connected her life with tradition of *Üzemchin* folk songs.

KHORLOO Tümt

Born in *Üyench soum* of *Khovd* Province in 1932, the State Leading Artist of Mongolia Mrs.Khorloo is a *Zakhchin Bii Biilgee* dancer. From her age of 12, following her father she started learning in the tradition of *Bii Biilgee*. From her age of 15, she learned “*Khьren torgot*” from superintendent of “*Ulaan Bulan*” B.Eröölt and gradually learned other *Bii Biilgees* including “*Ikh Agsal*”, “*Jalam Khar*” and “*Yelkhendeg*” from renowned *Bii Biilgee* dancer *Pürevjal* from *Bulgan soum* and others.

KHUMBAA Jutaa

Born in *Malchin soum* of *Uvs* Province in 1943, Mrs.Khumbaa is an *ekil* player. From age of thirteen she has learned more than 50 *ekil* melodies of with *Dörvöd*, *Khoton* and *Tuva* (ethnic groups). She was awarded with multiple gold, silver, bronze medals from Festivals of Folk Performing Arts and with medals of State Merited Cultural Worker, State Leading Artist and Folk Artist.

TSAGAAN-ÖVGÖN Tsedenis

Born in *Mörön soum* of *Khentii* Province in 1933, Mr.Tsagaan-Övgön is a traditional carving master. His grandfather Danzan was a good carving master, painter and his birth father Vanchig was a smith. From the age of 6, he started practicing with traditional carving. While he worked for 60 years, he had carved more than 300 items with bone, stone and wood including different Mongolian Traditional Chesses without repeating.

TSOGZOL Dashdondog

Born in *Büird soum* of *Övörkhangai* Province in 1947, Mr.Tsogzol is a wrestler's epithet chanter. Since 1973, he started his way to become a wrestler's couch. For the first time in 1984, he had chanted at the *Naadam* Festival and since he is doing it for 27 years. He had chanted for the 81st time for Champions and Lions.

TSEDEE Setev (1924-2004)

Born in Chandmanni soom of *Khovd* Province in 1924, Mr.Tsedee is a *khöömei* singer. In 1952, Mr.Tsedee has performed at the Culture and Arts 10 days of *Khovd* Province held in Ulaanbaatar by composing melody of *khöömei* for the first time in the chorus of "*Altain Magtaal*" by D.Luvsansharav, the Labor Hero and Folk Artist of Mongolia. For that fact, he has contributed to bring the performance of *khöömei* to stage for the first time. Tsedee has awarded with title of "Outstanding Folk Artist" in 2003.

TSEND-AYUSH Togoonchuluun

Born in *Mandal soum* of *Töv* Province in 1927, Mrs.Tsend-Ayush is a contortionist. She has contributed to the development in the art of Mongolian circus by performing many performances such as pair acrobat, contortion, hunter and eagle, underpin balance and etc. She is the first artist who created the performance with electric engine. She was awarded State Award in 1976 and with title of State Honored Artist of Mongolia in 1978.

TSERMAA Bat

Born in *Tsogtchandmani soum* of *Dundgovi* province in 1927, Mrs.Tsermaa is an embroiderer. She has created the *Ochrvaani* (Vajrapani) deity in collaboration with other embroiderers from 21 Provinces of Mongolia and "*Tsagaan Dari Ekh*", "*Düinkhor*" and "*Büjinlkham*" deities by herself. During 1998-2005, she worked as a teacher for the practices of creating deity with embroidery and hemmed appliqué at the school-studio of a monk Pürevbat at the *Gandantegchenlin* monastery.

TSERENDAVAA Dashdorj

Born in *Chandmani soum* of *Khovd* province in 1954, Mr.Tserendavaa is a *khöömei* singer. He won the first place from the 1994 Folk Arts Grand Festival of All People at the level of *soum*. He is a gold medalist from the performance of "*Altain magtaal*" at the 1981 Folk Arts Grand Festival of All People and since then he was awarded with 12 gold medals from the following festivals. Tserendavaa is still contributing to advertise the tradition of *khöömei* abroad. Recently he was awarded with title of State Merited Cultural Activist.

TSERENDORJ Tseyen

Born in *Bayan-Ovoo soum* of *Ömnögovi* Province in 1940, Mr.Tserendorj is a benediction and ode minstrel and *Morin khuur* (horse head fiddle) player. Since 1960, he worked at the Cultural

Palace of *Ömnögovi* Province as an artist. Later he founded the “*Altan Govi*” performing arts ensemble, “*Ardiin Uyanga*” and “*Khan khuur*” ensembles and the ensemble of benediction and ode minstrels. He has written many odes including “*Altan goviiin magtaal*”, “*Tsogt Khuntaij*” and “*Chingisiin agt*”. Tserendorj was awarded with title of State Merited Cultural Activist in 1997.

TSERENKHÜÜ Avirmed

Born in *Tsogt-Ovoo soum* of *Ömnögovi* Province in 1931, Mrs.Tserenkhüü is an embroiderer. From her young age, she has started practicing with needlework and embroidery. She practices with hemmed appliqué and portrait of people. He was awarded with Honorary Order of the Red Banner, Order of the Polar Star, Government Certificate of Merit and medals from 60th, 70th and 80th anniversaries of “*Ardiin Khural*”. He is a member of *Chinggis Khaan* Academy and a head of the “*Saran Eej*” Society.

TSERENCHIMED Khaltar

Born in *Luus soum* of *Dundgovi* Province in 1942, Mrs.Tserenchimed is a benediction and ode minstrel. An outstanding artist mastered with all forms of folk oral expressions, she had learned and inherited the art of whistling from her grandmother. She was awarded with title of State Merited Cultural Worker in 1989 and with the Order of Polar Star in 1991. According to the acknowledgements of her outstanding skills in the art of whistling, she was registered in the National List of the Outstanding ICH Bearers of Mongolia in 2003.

CHIMEDTSEYE Shar

Born in *Uulbayan soum* of *Sükhbaatar* Province in 1956, Mrs.Chimedtseye is a Mongolian folk long song singer. Through 1957-1993, she worked as a singer at the Music Drama Theatre in *Sükhbaatar* province. From 1994 to present, she is working at the National *Morin Khuur* (horse head fiddle) Ensemble as a singer as well. She was awarded with title of State Merited Cultural Worker in 1988, State Honored Artist of Mongolia in 1991 and State Folk Artist in 2005. She had done a great deal of contribution to popularize the traditional folk long song to the world.

CHUVAAMED Legshid

Born in *Khashaat soum* of *Arkhangai* Province in 1934, Mr.Chuvaamed is a carving master. His more than 60 best works of creations including the carvings with concealed patterns at the Wedding Palace and wooden carvings on the worshipping table of the Deity *Megjid Janraiseg* are being kept in national museums and exhibition halls as rare and valuable exhibits. Chuvaamed was awarded with title of State Merited Cultural Worker in 1981, with Folk Artist-painter in 2006.

CHULUUN Amitan

Born in *Bökhmörön soum* of *Uvs* province in 1946, Mrs.A.Chuluun is a fourth generation *Dörvöd Bii Biilgee* dancer. From the age of five, she started learning to dance *Bii Biilgee* from her uncle Yondon. Mrs.Chuluun was awarded with title of Folk Artist in 2006 and with State Merited Cultural Worker in 2008. With the purpose of transmitting the tradition to the next generation, she is training more than 30 youngsters including her grandchildren with *Dörvöd Bii Biilgee*.

CHULUUN Khükh

Born in *Tes soum* of *Uvs* Province in 1937, she started learning to perform on *ekil* and dancing *bii biilgee* from the age of 13 with help of her mother and older sisters. She became a State

Leading Artist in 1986, State Merited Cultural Worker in 2008 and a Folk Artist during Festival of Folk Performing Arts in 2004. She was also awarded with Gold Star award from 2011 Grand Festival of Folk Performing Arts.

CHULUUNBAATAR Zundui

Born in *Mandakh soum* of *Dornogovi* Province in 1959, Mr.Chuluunbaatar is a *Morin khuur* player, benediction and ode minstrel. From age of six, Mr.Chuluunbaatar started learning to play on *morin khuur* from the local elders. He performs the epics called “*Agiin Ulaan Khaan*” and “*Doloon Nastai Donchii Mergen Khaan*”. Until the year of 2000, he has written 12 odes and 43 folk songs. Mr. Chuluunbaatar is a multiple gold, silver and bronze medalist from the National Festivals of Folk Performing Arts and Folk Arts.

SHARKHÜÜKHEN Chuluunbaatar

Born in *Khalzan sum* of *Sükhbaatar* Province in 1939, Ch.Sharkhüükhen is a folk long song singer. She worked at the Music Drama Theatre of *Dornod* Province, “*Khan Khentii*” Ensemble at the Cultural Palace of the Khentii Province. In 1968, Ms. Sharkhüükhen has participated in the ninth Festival of World Youth and Students held in Sofia singing the song called “*Altan Bogdiin Shil*” and was awarded with gold medal. Mrs.Ch.Sharkhüükhen was awarded with title in State Honored Artist of Mongolia in 1973 and with National Folk Artist of Mongolia in 1978.