Journalist’s guide to MONGOLIA
WELCOME TO MONGOLIA!

We are glad that you are here with us in Mongolia, the country of eternal blue sky and democracy. We believe democracy cannot exist without an informed citizenry. We also believe that better media is the key to advancing any important cause that could improve people’s lives in this nation and around the world.

And we are thankful for your contribution to share quality news and information about Mongolia to the world. This guidebook is to help you to quickly learn about Mongolia and possibly write an article from a new and interesting angle during your visit.

HAVE A PLEASANT STAY IN MONGOLIA,

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WELCOME NOTE

ACCREDITATION

LIST OF DOCUMENTS FOR PRESS ACCREDITATION

1. Official letter from the media on the assignment of reporters addressed to Ms. Mandakhsetseg.Kh, Director of the Department of Public Diplomacy
2. CV-s of reporters
3. Official note from the Embassy /applies to permanent reporters/
4. Introduction of the media
5. Photocopies of passport records of the reporters
6. 2 copies of reporters’ photo
7. Application form filled out

P.S: Foreign journalists to work in Mongolia permanently, temporally or under other conditions are required the ATA Carnet, an international customs document that allows the holder to temporarily (up to one year) import technical devices without payment of normally applicable duties and taxes, including value-added taxes.

Accreditation contact:
Email: dep11@mfa.gov.mn
Phone: 976-51-261963
GENERAL INFORMATION ABOUT MONGOLIA

LOCATION
Mongolia is a land-locked country in the North-East Asia bordering China with 4,673 km in the south and Russia with 3,485 km in the north. It is located on average altitude is 1,580 meters above the sea level. Capital city is Ulaanbaatar, located in north central Mongolia, the city lies at an elevation of about 1,310 metres (4,300 ft) in a valley on the Tuul River.

CLIMATE
Mongolia is located in the Northern Hemisphere temperate zone. Situated at an average altitude of 1500 m above the sea level separated from the oceans, surrounded by high mountain chains that are blocking the wet winds, Mongolia has an extreme continental climate. The winter continues long with cold temperature but summer is hot and not so long. Winter lasts from November to late April, Spring May through June. In May, the average temperature is 0 +6°C, +43F , often with clear cloudless skies but windy and dry.

TIME
Time Zone: GMT +7 to +8 hours.

POPULATION
Population: 3 million (Source: Population Register)
Population density: 1.92 inhabitants per square km

LANGUAGE
The official language of Mongolia is Mongolian, and is spoken by 95% of the population. In the west of the country, Kazakh is also spoken

RELIGION
According to the 2010 National Census, among Mongolians aged 15 and above, 53% were Buddhists, while 39% were non-religious. Mongolian shamanism has been widely practiced throughout the history of what is now Mongolia, with similar beliefs being common among the nomads of central Asia. They gradually gave way to Tibetan Buddhism, but shamanism has left a mark on Mongolian religious culture, and it continues to be practiced. The Kazakhs residing in western Mongolia, some Mongols and other Turkic peoples in the country traditionally adhere to Islam.

IMPORTANT CONTACTS

MINISTRIES
1. MINISTRY OF ENVIRONMENT AND TOURISM
Ulaanbaatar 15160, Chingeltei district, United nations street 5/2, 2nd building of government
(976-51) 261966
(976-51) 266171
webmaster@mne.gov.mn
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2. MINISTRY OF FINANCE
Ulaanbaatar15160, S.Danzangiin Street 5/1, 2nd building of government
(976-51)267246
support@mof.gov.mn
www.mof.gov.mn

3. MINISTRY OF JUSTICE AND INTERNAL AFFAIRS
Ulaanbaatar City, Chingeltei District, Trade Street 6/1, 5th building of government
(976-51)267533
info@mjia.gov.mn
www.mjia.gov.mn

4. MINISTRY OF FOOD, AGRICULTURE AND LIGHT INDUSTRY
Ulaanbaatar 13381, Bayanzurkh District, Peace Avenue 16a, 11a building of Government
(976-51)262271
mofa@mofa.gov.mn
http://www.mofa.gov.mn

5. MINISTRY OF DEFENSE
(976-51)261636
http://www.mod.gov.mn

6. MINISTRY OF CONSTRUCTION AND URBAN DEVELOPMENT
Ulaanbaatar 15170, Government building 12
(976-11)327716
info@mcud.gov.mn
www.mcud.gov.mn

7. MINISTRY OF ROAD AND TRANSPORT
Ulaanbaatar City, Chingis Avenue 11, Government building 13
(976-11)62263170
info@mrt.gov.mn
www.mrt.gov.mn

8. MINISTRY OF MINING AND HEAVY INDUSTRY
Ulaanbaatar, United Nations Street 5/2, Government building 2
(976-51)263506
info@mmhi.gov.mn
www.mmhi.gov.mn

9. MINISTRY OF EDUCATION, CULTURE, SCIENCE AND SPORT
Ulaanbaatar, Sukhbaatar District, Baga Toiruu-44, Government building 3
(976-51)262227
http://www.mecss.gov.mn/

10. MINISTRY OF POPULATION DEVELOPMENT AND SOCIAL PROTECTION
Ulaanbaatar 15160, Chingeltei District, United Nations Street 5
(976-51)264791
mpdsp@mongolnet.mn
www.mpdsp.gov.mn

11. MINISTRY OF ENERGY
Ulaanbaatar 17060, Khan–Uul District, Chinggis Avenue, Government Building 14
(976)70043479
info@energy.gov.mn
www.energy.gov.mn

12. MINISTRY OF HEALTH
Ulaanbaatar 14210, Sukhbaatar District, Olympic Street 2, Government building 8
(976-51)263613
info@mohs.gov.mn
www.mohs.mn

POPULATION:

3.2 MILLION

AREA:

1,565,000 KM²

LIVESTOCK:

61.5 million

3.6 MILLION

25.6 MILLION

4.1 MILLION

0.4 MILLION

27.9 MILLION

1.565.000 KM²
NOMADIC CIVILIZATION AND WAY OF LIFE IN MONGOLIA

Mongolians are the people who retain its nomadic culture in its original form and tradition. A nomad is a creator of a unique lifestyle and civilization that harmonize with the laws of nature. The main factor of nomadic civilization is the nomadic way of life that harmonizes with the nature or pastureland. All the food and clothes are animal origin products which are absorbed by the land, leaving no rubbish and waste. The probability of suffering loss during the war is relatively less to compare with the people having sedentary lifestyle.

The nomads live in steppe, semi-desert and mountainous zones which are suitable places for animal husbandry.

The Euro-Asian nomads lived in a steppe and gobi deserts, creating new life in the areas where agricultural farming is not maintained, domesticating animals and training horses, ox and camels for transportation. In addition, besides creating various cart saddlers, outfits carriages, pedals and foot levers, these Euro-Asian nomads brought some goods such as the silk, paper, cloth and fan from the East in exchange for their works. While the goods, which had been used in trades and commerce between the nomads and settled people in ancient times, had laid the foundation for current bank note (currency) and coins, the nomads had improved the weapon technology and war methods in order to protect themselves from the settled people.

Every time some groups of nomads move from one place to another, new civilization and new language are created. Due to their ability to meet the needs of accommodation to stay, food to eat and clothes to wear thanks to their non-disposable technology, the Mongolian nomads are considered to be the classic and unique nomads that can never be unforgettable.

Since the pastoral cattle breeding require much labor and time, the nomads use strict timetable and labor organization. Everyone has his/her own job duties. Besides performing the job duties, they always teach the younger generation how to perform the relevant tasks and duties.

The needs of nomadic way of life are always limited. On the contrary, such limited needs and consumption force them to instinctively protect the nature and ensure the parity, maintaining the aspiration to have most common lifestyle. According to the conclusion of the researchers and scientists, the Mongolians didn’t choose cattle breeding since they were vulgar and lazy. Instead, it is emphasized that the environmental and geographical features, dry climate and dried earth have forced them to choose cattle breeding instead of agricultural farming.

ETHNIC GROUPS

There are over 20 ethnic groups in our country. Majority of the population is the Khalkha Mongols. Some of the ethnic groups retained their national origin and traditional cultures. Some of them were assimilated by scientific terms. The ethnic groups have certain places and locations inherited from the ancient time. The Oi-rats or western Mongolians mainly live in western provinces. Especially, Khovd province is called as ancestral home of various ethnic groups. Khovd is distinguished by its multi-cultural population. It is home to many nationalities and ethnicities such as Ooid, Myangad, Torguud and Zahchin. The ethnicities like Urianhai, Bayaad, Dorvod and Hotons are located in Uvs and Bayan-Ulgii provinces.

The Khalka Mongols that occupy over 70 percent of total population live in almost every province of the country. The ethnicities such as Dariganga, Barga, Uzemchin, Hamnigan and Buriad live in Eastern provinces.
Traditional songs, music and arts

The national art is the expression of unique way of life, tradition, customs and development of a nation, having certain impact on national security of the country in a broad way. Accordingly every country considerably focuses on supporting and inheriting the traditional national arts and culture. In addition, UNESCO and affiliated institutions have developed appeal, guidance, recommendation and declaration, focusing on the important of protecting, conserving, preserving, inheriting, advertising and disseminating the national traditional arts and folklore, tradition-based creations. Especially, the national art creations such as the legends, stories, long song, throat singing, horse-headed fiddle and traditional fine arts inherited from the ancient Mongolians are popularly advertised and have already become recognized by the humankind.

LONG DRAWN SONG
-- The long drawn song or Urtiin duu is one of the traditional arts of Mongolia and is the combination of music and song texts. The genre called “Long song” because each syllable of text is extended for a long duration. A four-minute song may only consist of ten words. The long drawn song is the unique art of Mongolians which distinguish the nation from other nomads.

FOLK MUSIC
-- Music is the art that outlines and depicts human way of life, environment and creatures viatime. Traditional musical instruments of ancient and current Mongolia includes the musical instruments such as Yatug—a zithers, horse headed fiddle, khuuchir, Limbe (flute), harmonica, tsoor, Buree. Tsaagaan buree, Yamaan buree, Yamaan buree, Tsaagaan buree, Dolkhiurt hengereg, tsan, bumbur, khonkh and damar.

CONTORTION
-- There is a historical document stating that the contortion was staged first time at “Saran huu” theater in 17th century. It is the art of stretching and bending the body into unusual and various shapes, lines and positions. At first Mongolian contortionists used to dance and do contortion at the festivals or in the king's palace, bending the body into various shapes such as God's image, animal's movement, patterns and folk dance elements. Finally, the contortion performances have become professional performances that combine sport motions and circus performances.

BIYELGEE
-- Biyelgee is a unique form of dance, originated from the nomadic way of life. Dorvod biyelgee dances are performed in a small space while half sitting or cross-legged. The nomadic people dance biyelgee together in the spring, summer and autumns when the herders gather together.

THROAT SINGING
-- Throat singing is popular among the people residing in western Mongolia and Khuvsgul regions. The art of throat singing, one form of ancient traditional Mongolian arts, is inherited from the ancient Mongolians.

In the first morning of Tsagaan Sar young and old alike get up early, take some food, tea, table or mat etc and go to “ovoo”, cairn erected as a shrine or to an eminence, and have ceremony such as praying to the heavens and making a ritual start in a prescribed direction at New Year. From there, they go to give New Year greetings to their parents, brothers, sisters, relatives and neighbors in order of age. People greet each other in a unique way. The younger people vow to the elderly and cross their hands under the hands of the older people supporting their elbow, with an offer of “Hadag”, a blue scarf as token of respect.

GREETING WITH HADAG
-- Hadag differs by its length and symbols on it. If it has image of a human it is mostly given to parents, elders and honored guests. If the hadag has sun, moon and words, it is mostly used during funerals.

Hadag should be given to elder with the open end of a fold directly to hands of other person and should be received with both hands and respectfully folded and put away. When greeting an elder or respected guest with hadag special greeting words that ask if the greeted person is in good health and if the New Year is being good.

But the hadag greeting also differs by how the greeting person holds the hadag. If the person has wrapped ring finger twice with hadag, it means he shows respect and greets everyone with hadag and this hadag stays with the person. Usually elders do so.

If the person you are to greet starts wrapping the ring finger with hadag it also should be understood as great respect towards you.
NAADAM FESTIVAL

Naadam Festival is Mongolian major holiday and a wonderful time to experience the culture and people of this amazing land. This is a national festival celebrated every year from 11 to 13 July across Mongolia that focuses on three traditional games: horseracing wrestling and archery. Mongolian Naadam is inseparably connected to the nomadic civilization of the Mongols, who have long practiced pastoralism on Central Asia’s vast steppe. Oral traditions, performing arts, national cuisine, craftsmanship, and cultural forms such as long song, Khoomei overtone singing, Bie biyelgee dance and Morin khuur fiddle also feature prominently during Naadam. Mongolians follow special rituals and practices during the festival, such as wearing unique costumes and using distinctive tools and sporting items.

The horse races held outside Ulaanbaatar in the open fields. The two-year old horses race a distance of 15 km whereas the fully-grown horses race 30 km. The races are performed by small (child) jockeys. They prefer to race without saddles to be as light and therefore as fast as possible. There are a lot to attract your attention at the horse racing field such as folk and horse shows, holiday meals etc except for the horse race 3ypar–Wrestling. Wrestlers wear special clothes to show the beauty and strength of their bodies. There is no categorization according to weight. The basic rule of the wrestling is the number of wrestlers must be equal: 512 or as many as 1024 during special anniversaries. The higher-ranking wrestlers choose from lower ranking wrestlers as their competitors. The winners remain for the next round whilst the loser leaves the competition. The competition will continue in this manner until the very last round. Depending on which round the wrestlers win and also depending on their previous title, they receive a new title. The competition becomes more and more interesting round by round as the winner wrestlers receive titles after the fifth round and further. The wrestlers’ titles named after prey of birds and strong animals; falcon, elephant, hawk, garuda, lion and champion. The wrestlers’ imitations of the animals’ gesture are of an interest as well. Over the years, there are some changes for the Naadam festival rule. Nowadays, women can attend most competitions and games except for wrestling. This competition is open to women, who draw 20 arrows at a 60 meters target, while men shoot 40 arrows at a 75 meters target. Annually, thousands of tourists head to Mongolia to attend this breathtaking event except for hundreds of journalists broadcasting the celebration worldwide. This is not only festival and holiday for Mongolians, this is a day proud of their tradition and unique way of nomadic culture.

This is the best time to see the Mongolian people and soak up the party atmosphere!
The Mongols have a rich history of traditional games. Among these, the Manly Games of the Mongols are notable, particularly the Tsaatan festival.

**WINTER HORSE FESTIVAL**

Winter Horse Festival is organized in Hentii province with the aim to attract both domestic and foreign tourists. It promotes the integral correlation between horse and human as well as to spread the culture of horse.

Administration of Batnorov soum in cooperation with Eternal Relations’ Mongolian-Chinese Council and Tusgal photography group organized the festival at Batnorov soum of Hentii province on annually February. Many interesting events and competitions expected at the festival including professional photographers will take photos of 1000 horses and horse herders will compete showing their skills.

**DANSHIG NAADAM AND TSAM DANCE FESTIVAL**

Danshig Naadam originates from the 18th century, when Mongolia was divided into seven khoshuus (regions). The 16th generation after Genghis Khan’s widow divided Khalkha Mongol to her 7 princes. The 7 khoshuus of Khalkha gathered annually at Danshig Naadam and competed with Three Manly Games of the Mongols – namely, archery, wrestling and horse racing. Danshig was an important event, which unified the rup-khoshuus (region) after Gersenz Jalair Khan’s century, when Mongolia was divided into 7 khoshuus.

After the people’s revolution in 1921, the Mongols stopped celebrating Danshig Naadam but renamed it simply “Naadam Festival” and have been holding the event annually on 11–12 July to commemorate the victory of the people’s revolution. We can assume that today’s Naadam Festival is a Danshig, which just lost its religious characteristics. This Danshig Naadam and Khuree Tsam event is being organized in the framework of “Hospitalable Ulaanbaatar” project implemented by the Administration of Ulaanbaatar city, Ulaanbaatar Tourism Department, and co-organized by the Gandantegchinlen Monastery of Mongolia.

There will be public transport available for the Danshig goers between Ulaanbaatar and Khui Doloon Khudag from several spots (we will post an update once the info is available), and the Danshig Naadam is free of charge for everyone. And of course, there will be “khuushuur” (Mongolia fried meat pie) and drinks sold at Khui Doloon Khudag.

**TSAATAN FESTIVAL**

Tsaatans, who are the smallest indigenous ethnic group of Mongolia with shamanic beliefs, are desperately trying to preserve their 3,000-year-old culture, traditions and ancient beliefs. Tsaatans have their own language known as Tuvan.

Tsaatan people live amidst remote stretches and inhabit some 100,000 sq kilometers of mountain taigas on the Darkhad plateau west of Hovsgol Lake. Tsaatans follow an extremely nomadic lifestyle where they care for herds of reindeer upon which they rely for their daily staples. To feed their animals, the Tsaatans use camp every so many weeks.

The festival program consisted of roughly the same events you might expect from any typical Naadam. The three Mongo-

**MONGOLIAN NATIONAL COSTUME FESTIVAL**

The traditional dress of the Mongols with the Mongolian way of life, has a rich history spanning many centuries. It is closely connected with the Mongolian deel (robe-like garment) that has no pockets. The deel is worn with a thin silk sash several yards long tightly wound around the waist. Mongolian National Costume is a bright example of culture that introduces foreign guests and tourists to the rich culture of the country. The festival will take place at Chinggis Square, Ulaanbaatar city.

During the festival you will experience costumes of various Mongolian minorities as well as view dances including Tsam and hear national music plus huumii, the throat singing. Deel’s are the National dress costume of Mongolia.

They are traditionally made from a mixture of silks, textiles and sheep skins that are decorated with embellishments. There are 29 ethnic groups currently living in Mongolia and each has its own style of deel, distinguishable by cut, color and decoration. The different tribal costumes may be obvious to Mongolian nationals but tend to go unnoticed by western visitors. Deels are tailored to be comfortable and practical, taking into account occupation, gender, location and of course the time of year. You may also notice that the deels of married women are far more extravagantly decorated than those of their single counterparts.
Morin khuur is a two-stringed musical instrument of Mongols. As a rule, Morin khuur is played by a male musician for both solo performance and accompaniment. Of a particular importance is accompaniment of long song singing and epic telling.

Morin khuur represents tradition, lifestyle and culture of the Mongolian people and is a big attribute of various fests, wedding and other different ceremonies and rituals of nomads. Long ago, a family which has a morin khuur is considered as a complete and vice versa. Morin khuur was placed in the UNESCO List of Cultural Heritage in 2003.

MORIN KHUUR
(HORSE HEAD FIDDLE)

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 cheeks to play the flute without interruption. Single stanzas of folk long song last approximately four to five minutes.

A single song consists of three to five or more stanzas, which requires performance of the flute to continue uninterrupted for twelve to twenty-five minutes. Traditional training methods used to acquire this technique include continuously blowing at a candle flame without extinguishing it and blowing through a straw into a glass of water.

Limbe playing is characterized by euphonious melodies, melisma, hidden tunes and skilful and delicate movements of the fingers and tongue.

The technique of limbe performance was inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2011.

LONG SONG - PEAK OF THE MONGOLIAN VOCAL ART

The urtiin duu or folk long song is a miraculous unmatched phenomenon in the world folklore. Its performance is as complicated as it is magnificent. It requires from a singer perfect vocal technique, powerful voice and improvised talent. Urtiin duu is a lyrical chant made of 32 verses with a highly ornamented melody praising the beauty of the steppe, mountains and rivers, the love for parents or close friends, expressing reflections on human destiny. It is characterized by an abundance of ornamentation, falsetto, a long and continuously flowing melody with rich rhythmical variation, an extremely wide vocal range and a free compositional form. The rising melody is slow and steady while the falling melody is often intercepted with a lively triplecontinuant, imitating the pace of life in the grasslands.

In 2005, the Urtiin duu was proclaimed as a masterpiece of the Oral and Intangible Heritage of Humanity.
MONGOLIAN TUULI – EPIC

The Mongolian Tuuli is an oral tradition comprising heroic epics that run from hundreds to thousands of lines and combine benedictions, eulogies, spells, idiomatic phrases, fairy tales, myths and folk songs. They are regarded as a living encyclopedia of Mongolian oral traditions and immortalize the heroic history of the Mongolian people. Epic singers are distinguished by their prodigious memory and performance skills, combining singing, vocal improvisation and musical composition coupled with the aural elements. Epic lyrics are performed to musical accompaniment on instruments such as the morin khuur (horse head fiddle) and tovshuur (lute). Epics are performed during many social and public events, including state affairs, weddings, a child’s first haircut, the Naadam and the worship of sacred sites. Epics evolved over many centuries, and reflect nomadic lifestyles, social behaviors, religion, mentalities and imagination. The Mongolian epic was inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009.

TRADITIONAL MUSIC OF TSUUR

Tsuur music is based on a combination of instrumental and vocal performance – a blending of sounds created simultaneously by both the musical instrument and the human throat. Tsuur music has an inseparable connection to the Uriankhai Mongolians of the Altai Region, and remains an integral part of their daily life. Its origins lie in an ancient practice of worshipping nature and its guardian spirits by emulating natural sounds. The Tsuur is a vertical pipe-shaped wooden wind instrument with three finger holes. Simultaneously touching the mouth piece of the pipe with one’s front teeth and applying one’s throat produces a unique timbre comprising a clear and gentle tone.

The Tsuur is traditionally played to ensure success for hunts, for benign weather, as a benediction for safe journeys or for weddings and other festivities. The music reflects one’s inner feelings when travelling alone, connects a human to nature, and serves as a performing art.

The music of tsuur was placed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009.

TRADITIONAL CRAFTSMANSHIP OF MONGOLGER AND ITS ASSOCIATED CUSTOMS

Traditional dwelling of nomads – ger undoubtedly is comfortable and practical. Made of exclusively of natural materials, the ger is designed for lifestyle of nomads who move from one place to another all year round. Every part of the ger requires good craftsmanship and has close bond with the culture of the Mongolian people. There are many customs related to the construction of the ger, how to come in and out of the ger, and every furniture has its own position in ger. Traditional craftsmanship of ger and its associated customs are placed in the List of Intangible Cultural Heritage of UNESCO.

COAXING RITUAL FOR CAMELS

Camel has always played its own role in the lives of nomads. The coaxing ritual for female camel is performed to encourage it to accept a new-born calf or to adopt an orphan. The mother is tied close to the calf and a singer begins a monotone song accompanied by gestures and chanting. The coaxer changes the melody depending on the mother’s behavior, which may be initially aggressive, and slowly coaxes her into accepting the calf. The performance of the ritual requires great skill in handling camels, as well as talent for singing and musical skill on morin khuur or the horse head fiddle or flute. The ritual acts as a symbolic medium for creating and maintaining social ties among individual nomadic families and their community. Changes in the social and cultural environment, however, have negatively affected its viability. The number of cultural bearers is decreasing rapidly as new generations lose touch with their traditional ties to pastoral husbandry. The ritual was inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2015.

FOLK DANCE BIYELGEE

Regarded as the original forebear of Mongolian national dances, Biyelgee dances embody and or originate from the nomadic way of life. Biyelgee dances are typically confined to the small space inside the ger (nomadic dwelling) and are performed while half sitting or cross-legged. Hand, shoulder and leg movements express aspects of Mongolian lifestyle including household labour, customs and traditions, as well as spiritual characteristics tied to different ethnic groups. Biyelgee dancers wear clothing and accessories featuring colour combinations, artistic patterns, embroidery, knitting, quilting and leather techniques, and gold and silver jewellery specific to their ethnic group and community. The dances play a significant role in family and community events such as feasts, celebrations, weddings and labour-related practices, simultaneously expressing distinct ethnic identities and promoting family unity and mutual understanding among different Mongolian ethnic groups. The Biyelgee dance was acknowledged by UNESCO as an intangible cultural heritage in 2009.
SUTRA GREAT DEITY TARA

The Sutra Great Deity Tara from Mongolia has been inscribed in the Asia-Pacific Register of the Memory of the World in 2014. The Sutra Great Deity Tara is a miniature book contains 79 handwritten lines of religious text often used by Mongolians for prayers. It was created by the Buddhist lama Shagj Sangajav in 1914, measuring just 4.9 cm by 5.4 cm, the sutra of the Green and White Tara is considered as one of the smallest manuscripts in Mongolian history, and showcases the country’s socio-cultural changes over the years.

The unique work consists of 62 strophe poems, 250 lines, 578 alpha characters, 2510 lines in a verse, and a total of 8228 characters in Tibetan language. In the Sutra, the

White and Green Tara was written each in red and black in with its different abstraction.

ART OF SINGING - KHOOMEI

Khoomei is a form of singing originating in western Mongolia, in the Altai mountains. The performer imitates sounds of nature, simultaneously emitting two distinct vocal sounds: along with a continuous drone, the singer produces a melody of harmonics. Khoomei literally means pharynx, and it is believed to have been learned from birds, whose spirits are central to shamanic practices. The multitude of Khoomei techniques in Mongolia are grouped within two main styles: the “kharkhiraa” (deep Khoomei) and “isgeree” Khoomei (whistled Khoomei). In “kharkhiraa” the singer sings a drone in a normal voice, while emphasizing the undertone or subharmonic one octave below. In “isgeree” Khoomei, it is the overtones above the fundamental note of the drone that are emphasized, creating a higher-pitched whistle. In both cases, the drone is produced with very taut vocal cords, and the melody is created by modulating the size and shape of the mouth cavity, opening and closing the lips and moving the tongue. Khoomei is performed by Mongolians in a variety of social occasions, from grand state ceremonies to festive household events. Khoomei is also sung during herding, and inside the yurt to lull babies to sleep.

The khoomei art of singing has been on the List of Intangible Cultural Heritage since 2010.

EAGLE HUNTING

Eagle hunting is the traditional activity of keeping and training eagles to take quarry in its natural state. Originally a way of obtaining food, eagle hunting is today identified with camaraderie and sharing rather than subsistence. Eagle hunting is found in Bayan-Ulgii aimag and is practiced by Kazakh people of all ages and mainly men. Eagle hunters develop a strong relationship and spiritual bond with their birds, and commitment is required to breed, train, handle and fly the eagles. Eagle hunting forms the basis of a wider cultural heritage, including traditional dress, food, songs, music, poetry and dance, sustained by the communities and clubs that practice it.

Eagle hunting or falconry was placed on the List of Intangible Cultural Heritage of Humanity in 2010.