Day: December 21, 2018

Khoomei / Overtone Singing and Related Links

NEW – Online Throat-Singing Lessons by Steve Sklar

NEW – Khoomei.com’s Forum The online meeting place to discuss throat-singing, overtone singing, instruments, cultures, and more!

Big Sky MP3 Page: There are 3 mp3 songs here with examples of my khoomei: “Siberia,” “Fire in the Water,” and “Far Away.”

Huun-Huur-Tu: Ingrid Verhamme’s excellent site about the premier Tuvan ensemble. Bios, pics, tour info, links, and more!
Mark von Tongeren: Mark is a fine overtone and khoomei singer, and author of Overtone Singing.

http://tranquanghaisworldthroatsinging.com: Site of one of the pioneer researchers of overtone singing and phenomenal virtuoso Jaw Harpist, with many links.

Healing Voices/MantraVani Orchestra: Home of Jerry DesVoignes and One Voice Harmonic Choir in Vancouver, BC

Michael Ormiston: Michael's web site is the best I've seen about Mongolian Throat-Singing.

Tuva Online: News from Tuva. Mainly Russian, but with English section, too.

Jonathan Goldman: President of the Sound Healers Association

Nine Ways Mystery School: Sacred Sound Workshops and more with Mitch Nur and Two Horses Also http://www.sacredsound.org/

Harmonic Enchantment: web site of Arjuna, overtone singer, instructor and musician

Diane Mandle: San Diego-based sound healer and performer

Tarbagan: Fine Japanese khoomei duo featuring Masahiko Todoriki

Harmonic Sounds: Site of Nestor Kornblum and Michele Averard, co-founders of the International Ass. Of Sound Therapy (I.A.S.T.) In English and Spanish versions.

Okna Tsagan Zam: Site of Kalmuk throat-singer and philosopher, with MP3s and AVIs

Paul Pena: Late blues singer, throat-singer and star of “Genghis Blues”

Genghis Blues: Web site for the documentary film about Paul Pena’s 1995 trip to Tuva

Yat-Kha: Excellent Tuvan ensemble led by Albert Kuvezin, a founding member of HHT

Alash: Fine young Tuvan group


Jim Cole: Overtone singer Jim Cole and his group Spectral Voices have a several recordings here.

Friends of Tuva: The first and most comprehensive site for all things Tuvan

The Tuva Trader Online: Looking for the right gift for your favorite Tuvaphile?

Oberton Seiten: Wolfgang Saus’ Overtone Singing Site (in German)

Kiva: Site of talented overtone singer/musician Kiva, aka Kathy Brown. With mp3s

Baird Hersey and Prana: American Overtone Choir
Avant@rt – The place for Jazz, Theater, Russia, China and more…

Discography of Mongolian, Siberian, and Tuvan Music From FoT

Cedip Tur: Khoomei, Finnish style

Finnish Throat-Singing Society

Overtone Ru Throat-Singing discussion board. English and Russian.

Tyva Kyzy Meaning "Tuvan Girl," a name suggested by khoomei great Khunashtaar-ool Oorzhak, this is an all-female Tuvan group.

Hosoo: Mongolian Khoomei Singer (German and English) Also see other German site for Hosoo

Scientific American Article on Throat-Singing: Interesting piece by Ted Levin and Michael Edgerton (English Version)

Crash Course in Khoomei: The rough and ready way to jump into khoomei by Brian Grover and Sean P. "Kushkashool" Quirk

David Hykes and the Harmonic Choir: Web home of David Hykes, one of the earliest pioneers of western overtone singing. Bios, pics, CD sales, and more

Sainkho Namtchylak: Fantastic female avant-garde singer from Tuva; new site

Stimmhorn: Duo of Christian Zehnder and Balthasar Streiff. German, French, and English

Christian Bollmann's Overtone Choir: German and English pages

Leonardo Fuks: Brazilian harmonic singer and researcher

Totem People's Preservation Site: Preserving threatened Central Asian cultures

Michael Vetter: Veteran overtone singer (in German)

La Voix Diphonique: Overtone ensemble (in French)

Ken Hyder: Shamanic jazz, with throat-singing, yeah!

Stuart Hinds: American harmonic singer specializing in contrapuntal music

Roberto Laneri Veteran overtone singer, didgeridoo player, and composer. In Italian and English

Vershki da Koreshki: Interesting ensemble; Tuvan singer Kaigal-ool Khovalyg of HHT is part-time member

Mystical Arts of Tibet: Site for performing Tibetan monks that tour the world

Soundworks: Site of Lyz Cooper, of the British Academy of Sound Therapy
Chanting: Not necessarily harmonic, but interesting

Face Music: Swiss music site feature many types of music, including Central Asian. Info, CD sales, and more...

Altai: This republic directly west of Tuva is home to Kai singing. Here’s an [MP3](#) by the group, AltKai.

Umngqokolo Umqang This Xhosa throat-singing variant is performed by women, and sounds very deep and unique. There is very little documentation available, but I have seen a video by South African Ethnomusicologist David Dargie which if I recall correctly, mentioned shamanic connections. There is very little info currently available, mainly by Prof. Dargie. Here’s a [MP3](#)

Inuit “throat-singing” is a very different vocal art than the others included here, and is not multiphonic. However, it does sometimes use similar vocal timbres which often include the use of both the vocal and ventricular folds (I believe). And, as in the case of the Tibetan monks, it is not true “singing.” It sometimes involve the unusual technique of vocalizing on alternating inhalation/exhalations. Here is an [article](#) with an interview with Inuit throat-singer Evie Mark, and a video sample of Edie and Sarah Beaulne. I’m not sure if this tradition extends to other areas of the Arctic.

From Wikipedia: The Ainu of Japan had throat singing, called rekkukara, until 1976 when the last practitioner died. It resembled more the Inuit variety than the Mongolian. If this technique of singing emerged only once and then in the Old World, the move from Siberia to northern Canada must have been over Bering Strait land bridge some 12,000 years ago.

New World Terms: The name for throat singing in Canada varies with the geography:

- **Northern Quebec** – katajjaq
- **Baffin Island** – pirkusirtuk
- **Nunavut** – nipaquiit

The Indians in Alaska have lost the art and those in Greenland evidently never developed it.

Inuit Throat Singing: When the men are away on a hunting trip, the women left at home entertain themselves with games, which may involve throat singing. Two women face each other usually in a standing position. One singer leads by setting a short rhythmic pattern, which she repeats leaving brief silent intervals between each repetition. The other singer fills in the gap with another rhythmic pattern. Usually the competition lasts up to three minutes until one of the singers starts to laugh or is left breathless. At one time the lips of the two women almost touched, so that one singer used the mouth cavity of the other as a resonator, but this isn’t so common today. Often the singing is accompanied by a shuffling in rhythm from one foot to the other. The sounds may be actual words or nonsense syllables or created during exhalation.

Rajasthan, India This is a very interesting example of a unique, peculiar and non-traditional development, as there is no such custom here. The anonymous singer learned to overtone sing by imitating the local double-flutes. [MP3](#)

USA – 1920s – The legendary and obscure Arthur Miles was an American cowboy singer who, apparently, also independently developed his own overtone singing style. He also sang in normal voice, yodeled, and played guitar. Almost nothing is know of him or his influences, but the dates of his recordings, believed to be about 1928-29, make him one of the earliest overtone singers ever recorded! [Lonely Cowboy Part 1](#) [Lonely Cowboy Part 2](#) Thanks to John (quarn from the Yahoo group)

Central Asia Landscapes Lots of great images, including many of Tuva. A few links are wrong, but the scenes are
beautiful!

Google Search: “khoomei” Let’s make it easy on you…

Google Search: “singing” and “larynx” Just can’t get enough, can you?

Google Search: “harmonic singing” Uh-huh…

Google Search: “throat-singing”

Some Good Harmonics References:

The Harmonic Series A path to understanding musical intervals, scales, tuning and timbre by Reginald Bain – University of South Carolina. This is a great reference with lots of harmonic-related info, sounds, graphics, and links. Very cool!

Harmonic Series Rice College Summary: The harmonic series is the key to understanding not only harmonics, but also timbre and the basic functioning of many musical instruments. A good online lesson in harmonics and overtones.

Why two notes of the harmonic series sound well together Cool sound samples

Overtone Series: Time to brush up on harmonic theory?

Overtone Report: Interesting article on overtone singing

Links – Voice, vocal anatomy, etc.

Structures of the larynx Good site from Mythos Anatomy/Webmed, with interactive anatomy figures.

Singing and Anatomy Two articles on voice production

The Singing Voice: Anatomy More good info on the vocal anatomy. Lots of useful graphics, videos, and links. Don’t miss the section on Castrati, and remember that it may improve sygyt but at the expense of a good, deep kargyraa. Act accordingly.

Lots of cool links about the voice

A Basic Overview of Voice Production by Ronald C. Scherer, Ph.D. Lots off good definitions of vocal terms.

How the Larynx (Voice Box) Works Charles R. Larson, Ph.D. Good article with good graphics.

Well, that’s a start…. many of these sites have additional links… and so on… and so on…

Got a site that I should include? Drop me an email.
Gyuto Monks Tantric Choir: Tibetan Chants for World Peace

Gyuto Monks Tantric Choir: Tibetan Chants for World Peace

Andrea Johnson
Ajoutée le 19 févr. 2015


CATÉGORIE
Musique

MUSIQUE UTILISÉE DANS CETTE VIDÉO

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ÉCOUTEZ DE LA MUSIQUE SANS PUBLICITÉ AVEC YOUTUBE PREMIUM

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ARTISTE
The Gyuto Monks Tantric Choir
Overtone singing

Overtone singing – also known as overtone chanting, harmonic singing, or throat singing – is a type of singing in which the singer manipulates the resonances (or formants) created as air travels from the lungs, past the vocal folds, and out of the lips to produce a melody.

The harmonics (fundamental and overtones) of a sound wave made by the human voice can be selectively amplified by changing the shape of the resonant cavities of the mouth, larynx, and pharynx.[1] This resonant tuning allows singers to create apparently more than one pitch at the same time (the fundamental and a selected overtone), while actually generating only a single fundamental frequency with their vocal folds.
Each note is like a rainbow of sound. When you shoot a light beam through a prism, you get a rainbow. You think of a rainbow of sounds when you sing one note. If you can use your throat as a prism, you can expose the rainbow – through positioning the throat in a certain physical way, which will reveal the harmonic series note by note. \[2\]
Asia

Mongolia and Buryatia

Main article: Music of Mongolia § Throat singing

It is thought that the art of overtone singing originated in southwestern Mongolia in today’s Khovd Province and Govi Altai region. Nowadays, overtone singing is found throughout the country and Mongolia is often considered the most active center of overtone singing in the world.[3] The most commonly practiced style, Khöömii (written in Cyrillic as Хөöмий), can be divided up into the following categories:

- uruulyn / labial khöömii
- tagnain / palatal khöömii
- khamryn / nasal khöömii
- bagalzuuryn, khooloin / glottal, throat khöömii
- tseejiin khondiin, khevliin / chest cavity, stomach khöömii
- turlegt or khosmoljin khöömii / khöömii combined with long song

Mongolians also use many other singing styles such as “karkhiraa” (literally “growling”) and “isgeree”.

Many of these styles are also practiced in neighboring regions such as Tuva and Altai.
Tuva

Main article: Tuvan throat singing

Tuvan overtone singing is practiced by the Tuva people of southern Siberia, Russia. The history of Tuvan overtone singing reaches far back in local history. There is a wide range of vocalizations, including Sygyt, Kargyraa (which also uses a second sound source), Khoomi, Chylandyk, Dumchuktaar, and Ezengileer. Most of these styles are closely related to the styles and variations in neighboring Mongolia.

Altai and Khakassia

Tuva’s neighbouring Russian regions, the Altai Republic to the west and Khakassia to the northwest, have developed forms of throat singing called “kai”, or “khai”. In Altai, this is used mostly for epic poetry performance, to the accompaniment of a topshur. Altai narrators (“kai-chi“) perform in kargyraa, khöömei, and sygyt styles, which are similar to Tuvan. They also have their own style, a very high harmonics, emerging from kargyraa. Variations of kai are called karkyra, sybysky, homei, and sygyt. The first well-known kai-chi was Kalkin.

Chukchi Peninsula

The Chukchi people of the Chukchi Peninsula in the extreme northeast of Russia also practice a form of throat singing.[4]

Tibet

Tibetan Buddhist chanting is a subgenre of throat singing, mainly practiced by monks of Tibet, including Qinghai (Khokhonor) province in the Tibetan plateau area, Tibetan monks of Nepal, Bhutan, India, and various locations in the Himalayan region. Most often the chants hold to the lower pitches possible in throat singing. Various ceremonies and prayers call for throat singing in Tibetan Buddhism, often with more than one monk chanting at a time. There are different Tibetan throat singing styles, such as GyuKe (Tibetan: ང་སྐད་, Wylie: rgyud skad) – this style uses the lowest pitch of voice; Dzoke (Tibetan: བསྐེ་སྐད་, Wylie: mdzo skad), and Gyer (Tibetan: བྱེར་, Wylie: gyer).

Uzbekistan and Kazakhstan

The oral poetry of Kazakhstan and the Uzbek region of Karakalpakstan sometimes enters the realm of throat singing. [citation needed]

Pakistan, Iran and Afghanistan

Balochi Nur Sur is one of the ancient forms of overtone singing and is still popular in parts of Pakistan, Iran, and Afghanistan – especially in the Sulaiman Mountains.[citation needed]

Japan

The Ainu of Hokkaidō, Japan once practiced a type of throat singing called rekuhkara, which is now
extinct. The last singer of rekuhkara died in 1976, but there are some recordings left. [4][5] At sumo tournaments, the announcer, called Yobidashi, announces each wrestler’s name using overtone throat singing. [citation needed]

Europe

Sardinia

Main article: Cantu a tenore

On the island of Sardinia (Italy), especially in the subregion of Barbagia, one of the two different styles of polyphonic singing is marked by the use of a throaty voice. This kind of song is called a tenore. The other style, known as cuncordu, does not use throat singing. A tenore is practiced by groups of four male singers, each of whom has a distinct role; the ‘oche or boche (pronounced /oke/ or /boke/, “voice”) is the solo voice, while the mesu ‘oche or mesu boche (“half voice”), contra (“against”), and bassu (“bass”) – listed in descending pitch order – form a chorus (another meaning of tenore). Boche and mesu boche sing in a regular voice, whereas contra and bassu sing with a technique affecting the larynx. In 2005, Unesco classed the cantu a tenore as an intangible world heritage. [6] Among the most well known groups who perform a tenore are Tenores di Bitti, Tenores de Orosei, Tenores di Oniferi, and Tenores di Neoneli.

Northern Europe

The Sami people of the northern parts of Sweden, Norway, Finland, and the Kola Peninsula in Russia have a singing genre called yoik. While overtone techniques are not a defining feature of yoik, individuals sometimes utilize overtones in the production of yoik.

Bashkortostan

The Bashkirs of Bashkortostan, Russia have a style of overtone singing called özläü (sometimes spelled uzlyau; Bashkort Өзләү), which has nearly died out. In addition, Bashkorts also sing uzlyau while playing the kurai, a national instrument. This technique of vocalizing into a flute can also be found in folk music as far west as the Balkans and Hungary.

North America

Inuit

The resurgence of a once-dying Inuit tradition called katajaq is currently under way in Canada. Inuit throat singing was a form of entertainment among Inuit women while the men were away on hunting trips. It was an activity that was primarily done by Inuit women, though men also did it. In the Inuit language Inuktitut, throat singing is called katajaq, pirkusirtuk, or nipaquhiit, depending on the Canadian Arctic region. It was regarded more as a type of vocal or breathing game in the Inuit culture rather than a form of music. Inuit throat singing is generally done by two individuals but can involve four or more people together as well. In Inuit throat singing, two women would face each other either standing or crouching down while holding each other’s arms. One would lead with short deep rhythmic sounds while the other would respond. The leader would repeat sounds with short gaps in between. The follower
would fill in these gaps with her own rhythmic sounds. Sometimes both women would be doing a dance-like movement such as rocking from left to right while throat singing. The practice is compared more to a game or competition than to a musical style. In the game, Inuit women sit or stand face-to-face and create rhythmic patterns.[7]

**Africa**

**South Africa**

Some Thembu Xhosa women of South Africa have a low, rhythmic style of throat-singing, similar to the Tuvan Kargyraa style, that is called umngqokolo. It is often accompanied by call-and-response vocals and complicated poly-rhythms.[8][9][10]

**Non-traditional styles**

**Canada, United States, and Europe**

The 1920s Texan singer of cowboy songs, Arthur Miles, independently created a style of overtone singing, similar to sygyt, as a supplement to the normal yodelling of country western music. Blind Willie Johnson, also of Texas, is not a true overtone singer according to National Geographic, but his ability to shift from guttural grunting noises to a soft lullaby is suggestive of the tonal timbres of overtone singing.[11]

Starting in the 1960s, some musicians in the West either have collaborated with traditional throat singers or ventured into the realm of throat singing and overtone singing, or both. Some made original musical contributions and helped this art rediscover its transcultural universality. As harmonics are universal to all physical sounds, the notion of authenticity is best understood in terms of musical quality. Musicians of note in this genre include Collegium Vocale Köln (who first began using this technique in 1968), Tran Quang Hai, Michael Vetter, David Hykes,[12] Jill Purce, Jim Cole, Ry Cooder, Paul Pena (mixing the traditional Tuvan style with that of American Blues), Steve Sklar, and Kiva (specializing in jazz/world beat genres and composing for overtone choirs). Others include composer Baird Hersey and his group Prana with Krishna Das (overtone singing and Hindu mantra), as well as Canadian songwriter Nathan Rogers, who has become an adept throat singer and teaches Tuvan throat singing in Winnipeg, Manitoba. [citation needed]

Paul Pena was featured in the documentary Genghis Blues, which tells the story of his pilgrimage to Tuva to compete in their annual throat singing competition. The film won the documentary award at the 1999 Sundance Film Festival, and was nominated for an Oscar in 2000.

Tuvan singer Sainkho Namtchylak has collaborated with free jazz musicians such as Evan Parker and Ned Rothenberg. Lester Bowie and Ornette Coleman have worked with the Tenores di Bitti, and Eleanor Hovda has written a piece using the Xhosa style of singing. DJs and performers of electronic music like The KLF have also merged their music with throat singing, overtone singing, or with the theory of harmonics behind it.

A capella singer Avi Kaplan also exhibited overtone singing during his group’s (Pentatonix) performances. He merged throat singing together with a capella dubstep.
The Overtone Choir Spektrum from Prague, Czech Republic, is unique among overtone choirs, particularly because it connects traditional choir singing with overtone techniques. It is the only one of its kind in the Czech Republic, and one of only a few in the world.[2] [3]

Several contemporary classical composers have incorporated overtone singing into their works. Karlheinz Stockhausen was one of the first, with *Stimmung* in 1968. Tran Quang Hai (b.1944), a French national of Vietnamese origin, created the composition “Ve Nguon” with the collaboration of Vietnamese composer Nguyen Van Tuong in 1975, in Paris.[citation needed] “Past Life Melodies” for SATB chorus by Australian composer Sarah Hopkins (b. 1958) also calls for this technique. In *Water Passion after St. Matthew* by Tan Dun, the soprano and bass soloists sing in a variety of techniques including overtone singing of the Mongolian style.

See also

- Human voice
- List of overtone musicians

Notes

1.

- Titze 2008; Titze 1994; Pariser & Zimmerman 2004
- Sklar, 2005
- Shimomura Isao (下村五三夫), Itō Daisuke (伊藤大介) 様太アイヌの喉交換遊びレクッカラについてKitami Institute of Technology, 2008
- Bandinu 2006.
- “*Inuit Throat Singing*”.

Problems playing this file? See media help.
References


External links
- Overtone singing used in choir music – Overtone Choir Spektrum & Jan Stanek
- Overtone singing in a water tower – Jim Cole & Spectral Voices
- Audio samples of overtone and throat singing
- Online overtone singing generator
- Ken-Ichi Sakakibara Overtone singing research.
- Harmonic singing vs. normal singing – acoustical measurements and explanation
- Scientific American: The Throat Singers of Tuva
- Types of Throat Singing with Tips /Tuvan Throat-Singing by Steve Sklar
- Observation of the Laryngeal Movements for Throat Singing: Vibration of two pairs of folds in human larynx
- Audio samples of throat singing
- www.overtonesinging.com Overtone Singing with Rollin Rachele
- Tuva throat singers on Flickr
- Kiva’s audio samples and information on overtone singing
- Read in Serbian on muzickacentrala.com
- Chukchi throat singing (Zoïa Tagrin’a, Olga Letykaï)
- Overtone singing music
- [5] – articles, video clips on overtone singing in Tuva, Mongolia, South Africa, Tibet

Categories:
- Inuit music
- Throat singing
- Tuvan music
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- Singing techniques

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Throat singing may refer to:

- **Overtone singing**, also known as overtone chanting, or harmonic singing
  - **Tuvan throat singing**, a form of overtone singing
  - **Sardinian throat singing**
  - **Tibetan throat singing**
- duet styles:
  - **Inuit throat singing**, a kind of duet as an entertaining contest
  - **Rekuhkara**, formerly practiced by the Ainu of Hokkaidō
- The term may also indicate the application of a ***harsh voice*** or some other constriction.
Tibetan monks throat-singing – Specialized form of chanting

Tibetan temple music is particularly renowned in the west for its two forms of multiphonic singing known as jok-kay (low tone) and bar-da (high tone). In both forms, each of the main chantmasters simultaneously intones three notes, thus each individually creating a complete chord. The Tibetans are one of the only cultures on earth that cultivate this most extraordinary vocal ability. This tradition is also known as “overtone singing” because it is accomplished by learning to control the muscles of the vocal cavity and then re-shaping it while singing, thus intensifying the natural overtones of the voice. In effect, the body is transformed into an effective overtone amplifier. One night in 1433, the Tibetan lama Je Tzong Sherab Senge awoke from a startling dream. In it he had heard a voice unlike any voice that had ever sounded on the planet. It was a low voice, unbelievably deep, sounding more like the growl of a wild bull than anything human. Combined with this first voice, there was a second. This voice was high and pure, like the sound of a child singing. These two voices, so totally different, had come from the same source and that source was Je Tzong Sherab Senge himself. In this dream, Je Tzong Sherab Senge had been instructed to take this special voice and use it for a new chanting style that would embody both the masculine and feminine aspects of divine energy. It was a tantric voice, a sound that could unite those chanting it in a web of universal consciousness. The next morning, Je Tzong Sherab Senge began to chant his daily prayers. The sounds that came out of him were the sounds he had heard in his dream — unearthly sounds, tantric sounds — and he gathered his fellow monks together to tell them of his dream. That year, more than 500 years ago, the Gyume Tantric Monastery began in Lhasa, Tibet. The monks of this monastery learned to chant in the same voice which Je Tzong Sherab Senge had heard in his dream. It was a voice that enabled each monk to chant three notes at the same time, creating ‘One Voice Chords’. Within that same century, another monastery in Lhasa, the Gyuto Tantric College, was founded. The monks at this fellow Tantric College also incorporated this chanting technique in their sacred rituals. For
centuries the magical sounds and rituals of Tibet lay enshrouded in the mysteries of a country refusing communication with the outside world. Stories of this unearthly chanting would filter back to the ‘civilized’ world along with tales of seemingly superhuman abilities which the Tibetan monks were said to possess, but these seemed to be nothing more than myth. In 1950 China invaded Tibet. Certain monks escaped to India, where they continued their tantric rituals. Their spiritual activities remained esoteric, but certain teachers of religion and ethnomusicology were finding their tantric rituals somewhat more accessible. These scientists and scholars would come back to the West with reports of a remarkable chanting technique utilized by the Gyume and Gyuto monks. In Tibetan tantric chanting the goal of the chanting is to invoke and then unite with a particular deity or being. The monks literally become the gods and goddesses to whom they are praying. It may be that the overtones which are pronounced by the different Tantric Colleges are specific invocations to particular entities.

Source: http://www.chantmaster.org This footage is part of the professionally-shot broadcast stock footage archive of Wilderness Films India Ltd., the largest collection of HD imagery from South Asia. The Wilderness Films India collection comprises of tens of thousands of hours of high quality broadcast imagery, mostly shot on HDCAM 1080i High Definition, HDV and XDCAM. Write to us for licensing this footage on a broadcast format, for use in your production! We are happy to be commissioned to film for you or else provide you with broadcast crewing and production solutions across South Asia. We pride ourselves in bringing the best of India and South Asia to the world... Reach us at wfi @ vsnl.com and admin@wildfilmsindia.com.

On Ensemble: Taiko & Throat Singing

On Ensemble
Ajoutée le 23 avr. 2007

New album Bizarre Heroes available now: http://onensemble.bandcamp.com/ On Ensemble – Yamasong Find out more about On Ensemble at our website: http://OnEnsemble.org “using traditional taiko (Japanese drum) music as a springboard for their contemporary world fusion mix, On Ensemble beautifully combines folk, jazz and rock into a tightly-woven fabric... their innovative vocabulary bends and refreshes the imagination.” – CDbaby.com review August 1, 2005

Seminario sulla voce – Omaggio a Demetrio Stratos ’08

Seminario sulla voce – Omaggio a Demetrio Stratos ’08
Video di presentazione del seminario sulla voce, tenuto da Tran Quang Hai e Albert Hera, i giorni del “Omaggio a Demetrio Stratos ’08 – Rassegna musica diversa”, il 13 e 14 Giugno 2008. Video presentation of the seminar on voice, held by Tran Quang Hai and Albert Hera, the days of “Rassegna musica diversa – Omaggio a Demetrio Stratos”, 13 and 14 June 2008. Potete trovare il video integrale su: You can find the full video on: http://www.modomusica.com/omaggiods/videoODS2008/ Il video è stato realizzato da: This video is created by: http://www.youtube.it/fastpn/
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• JIM COLE (1)
• JO PINNA (1)
• JOAN LA BARBARA (1)
• JOHAN SUNDBERG (8)
• JOHANNI CURTET (11)
• JONNY COPE (2)
• KAI (6)
• KAIGAL-OOL KHOVALYG / HHT (3)
• KARLHEINZ STOCKHAUSEN (4)
• KHAKASSIA (4)
• KHOOMEI BEAT (1)
• KHOOMEI FESTIVAL IN TUVA (2)
• KHUSUGTUN (3)
• KIVA SIMONA (2)
• KIVA SIMOVA (4)
• KOICHI MAKIGAMI (1)
• KONGAR-OL ONDAR (11)
• LA QUINTINA (6)
• LASSE THORESEN (2)
• LAURA ZATTRA (1)
• LEONARO FUKS (3)
• MAITRE DE CHANT DIPHONIQUE (4)
• MALTE KOB (1)
• MARC CHEMILLIER (1)
• MARK VAN TONGEREN (21)
• MASASHI YAMADA (1)
• MAURO TABERI (5)
• MEREDITH MONK (1)
• MICHAEL E. EDGERTON (2)
• MICHAEL ORMISTON (2)
• MICHAEL VETTER (1)
• MICHELE CASTELLENGO (3)
• MIREILLE HELFFER (1)
• MIROSLAV GROSSER (12)
• MONGOLIA (72)
• MuOM Harmonic Choir (2)
• NAIR BAND (1)
• NARISU (1)
• NATASCHA NIKEPRELEVIC Nikeprelevic (6)
• NESTOR KOMBLUM (4)
• NGUYỄN ĐỨC MINH (1)
• NOAH PIKES (1)
• Norway (2)
• ODSUREN BAATAR (6)
• OLEG CHEBODAEV (2)
• ORTHOPHONIE / MUSICOTHERAPIE (1)
• OVERTONE ANALYZER (5)
• OVERTONE SINGING TUTORIAL (52)
• PAPIZAN (2)
• PAUL PENA BLUES (6)
• PETER BULL (1)
• PHONIATRIE (1)
• PHOTOS : THROAT SINGERS IN THE WORLD (1)
• PHOTOS of RESEARCHERS IN THROAT SINGING (3)
• PHYLLIS FREE (1)
• PIERO COSI (1)
• QUANG HAI TRAN (1)
• REDMEN CHORALE (1)
• RENATO MIRITELLO (5)
• ROBERTO LANERI (7)
• ROLLIN RACHELE (2)
• RONALD WALCOTT (1)
• RUSSIA (1)
• SAINKHO NAMTCHYLAK (2)
• SAMI JANSSON (1)
• SARAH HOPKINS (5)
• SARDAIGNE (1)
• SAULI HEIKKILA (1)
• SEIJI ADACHI (1)
• SENGEDORJ (11)
• SHERDEN (1)
• Shonchalai Oorjak–Choodu (1)
• SORIAH (2)
• SOUTH AFRICA (17)
• SPAIN (14)
• STEVE SKLAR (4)
• STUART HINDS (5)
• STUART HINES (1)
• SU REN JIABU (1)
• SUNDUI (3)
• SUSANA CALVO (5)
• SWEDEN (8)
• SWITZERLAND (4)

Dateline 16:00 UTC 21.12.2018 – Les Sables d'Olonne, France. Today is the longest day of the year in the Southern Hemisphere so the sun has the largest declination to the south for all using a sextant to navigate. It also often marks a peri...