



The Characteristics of Contemporary Mongolian folk songs in Qinghai Province,  
China

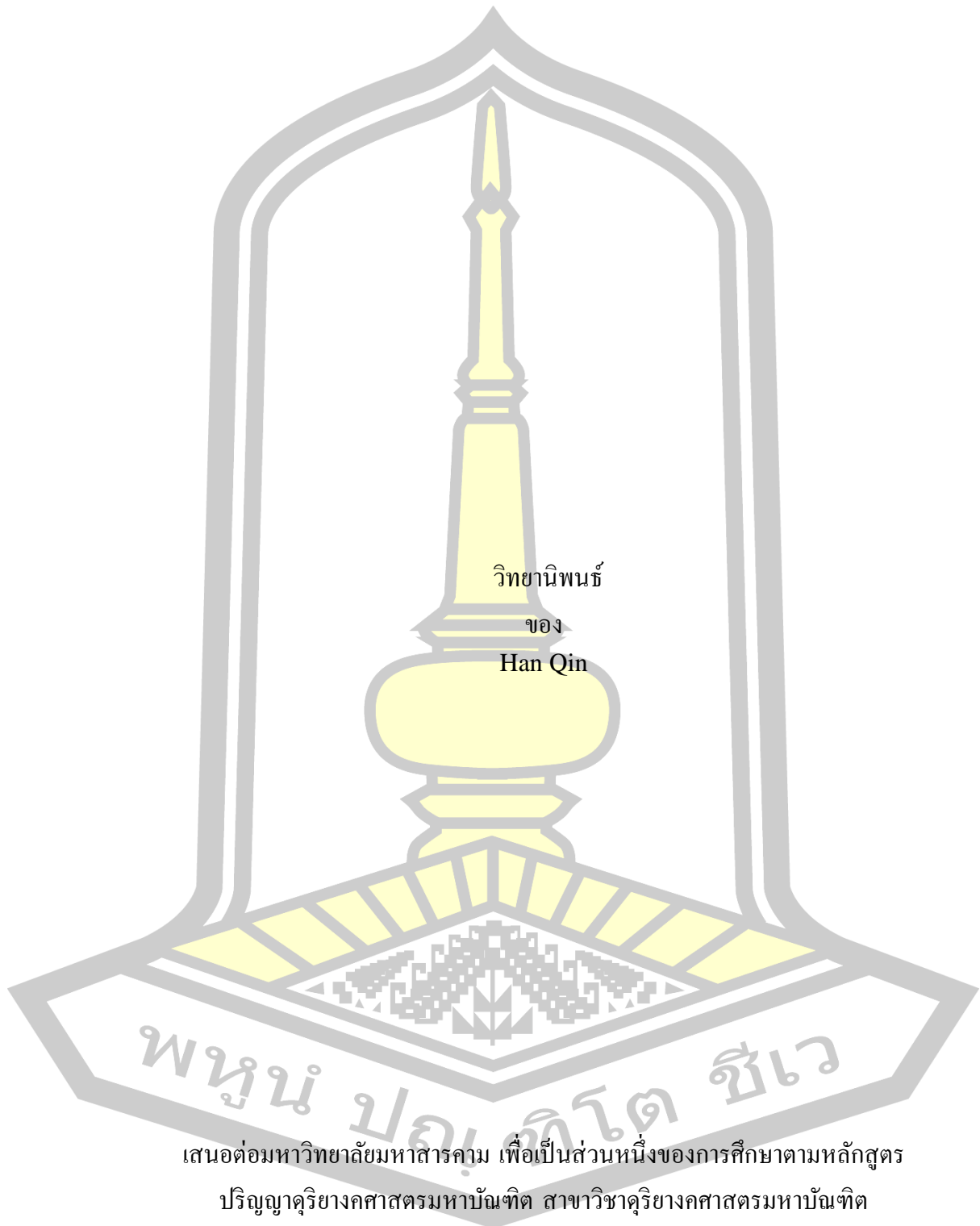
Han Qin

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Music in Music

October 2023

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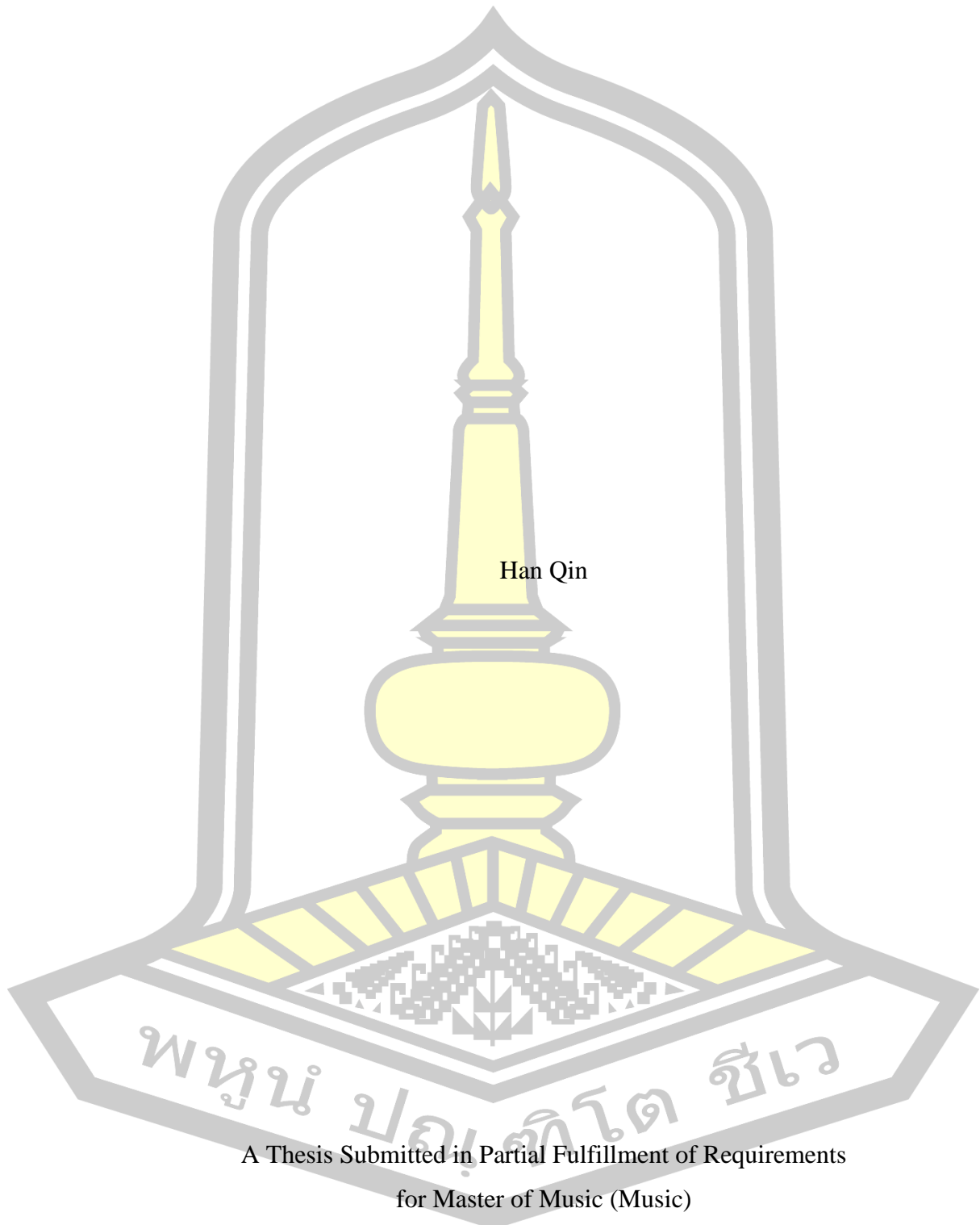


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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October 2023

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### ABSTRACT

The research “Characteristics of Contemporary Mongolian folk songs in Qinghai Province, China” aims to investigate the development of Qinghai Mongolian Folk Songs, and the Characteristics of Contemporary Qinghai Mongolian Folk Songs. Interviews were conducted and the use of other methods for data gathering during field work is utilized. To study the singing styles of folk songs, two famous folk artists were chosen as key informants.

The results of the study revealed that Mongolia is a country with a long history of prominence, the largest Empire in history of civilization. The country’s geography is full of steppes and daily tribal life on horse’s back. There are many different ethnic groups in Mongolia. Folk songs and traditional music are important parts of culture and the people’s lives. Their folk music has a deep root in the history. In this research, the musical characteristics of Mongolian folk songs in Haixi Prefecture were studied. The Mongolian folk songs of Haixi Prefecture are mainly divided into two categories: the "Hong Yan", and "Noengia". First, "Hong Yan" is a song composed with a beautiful melody. Finally, "Noengia" is said to be the most-used wedding song in Haixi. Due to the modernization and current situation, the promotion of Mongolian folk songs in Haixi Prefecture is faced with near disuse. This paper analyzes the of Mongolian folk songs in Haixi Prefecture, and puts forward some suggestions to revitalize the tradition, The suggestions are to continue the tradition in schools to promote song competitions, to establish a cultural center, and to organize festivals.

It is found that Contemporary Mongolian folk songs in Qinghai Province, China are fused with each other; that is, they diffused and mutually absorbed the rich musical elements of Qinghai Haixi Mongolian people, laying the foundation for the novel creation, at the same time, creating extremely favorable conditions for the prosperity of Qinghai Mongolian literature and art.

**Keyword :** Contemporary Mongolian folk songs, Characteristics of Qinghai Mongolian folk songs

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Finally, I would like to thank my family and friends. Let me grow up with the Love of my family and friends. Thank you for always being there for me, supporting me and helping me. You have nurtured my independence and supported me in my choices. You are the biggest support and harbor in my humdrum days, I love you all.

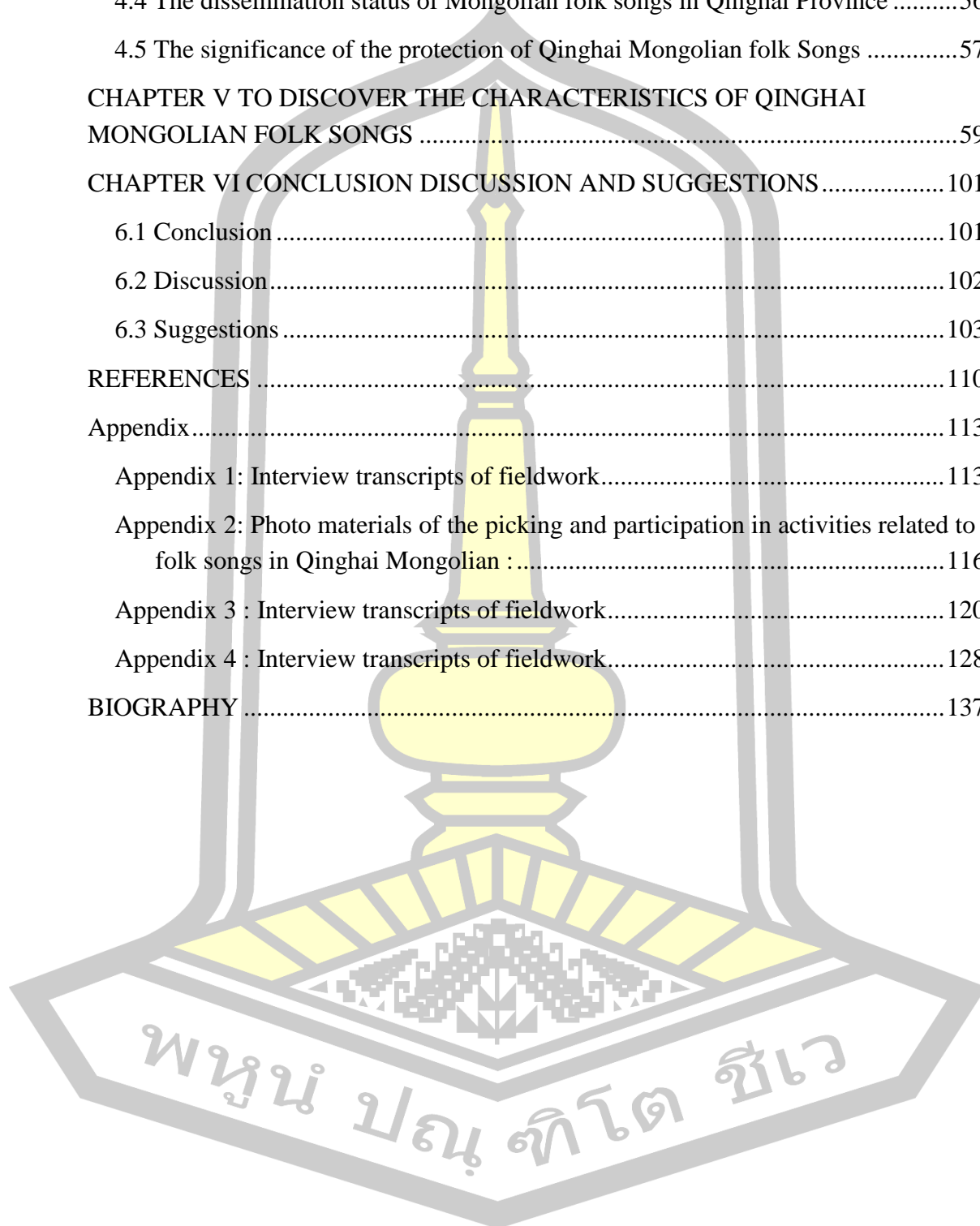
I hope that in the future, I will have the opportunity to learn like this, spread my wings like an eagle in the same endless sky, and use knowledge and music to sprinkle the notes of love and soar in the clear blue sky. Finally a big thank you to everyone: Thank you.

Han Qin

## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I INTRODUCTION.....	1
1.1 Statement of the Problem.....	1
1.2 Research Of Objectives.....	2
1.3 Research Of Questions.....	2
1.4 Benefit of the research.....	2
1.5 Definition of terms.....	3
1.6 Conceptual Framework.....	3
CHAPTER II LITERATURE REVIEW.....	5
2.1 Overview of Haixi Prefecture, Qinghai Province.....	5
2.2 Social and cultural background of Haixi Prefecture, Qinghai Province.....	8
2.3 The Background of Qinghai Mongolian folk songs.....	10
2.4 Theories Used in this Research.....	12
2.5 The Documents and Research Related.....	16
2.6 Contemporary Culture, Contemporary Art, and Contemporary Music.....	22
CHAPTER III RESEARCH METHODOLOGY.....	33
3.1 Research scope.....	33
3.2 Research Process.....	36
CHAPTER IV TO INVESTIGATE THE DEVELOPMENT PROCESS OF QINGHAI MONGOLIAN FOLK SONGS.....	43
4.1 The historical development process of Mongolian culture.....	43
4.2 The current situation of Mongolian folk songs and songs in Qinghai.....	52

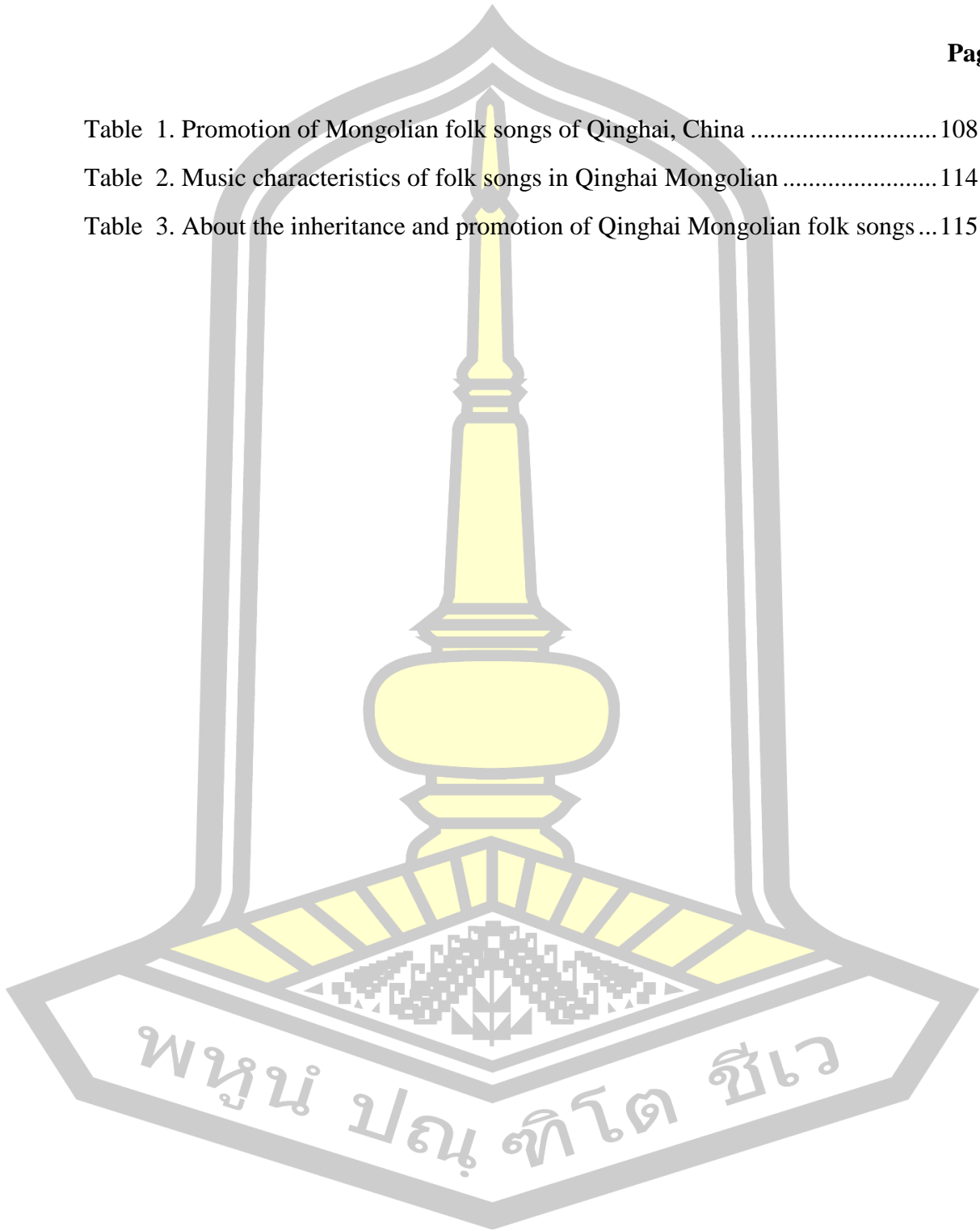
4.3 The survival status of Mongolian folk songs in Qinghai.....	55
4.4 The dissemination status of Mongolian folk songs in Qinghai Province .....	56
4.5 The significance of the protection of Qinghai Mongolian folk Songs .....	57
CHAPTER V TO DISCOVER THE CHARACTERISTICS OF QINGHAI MONGOLIAN FOLK SONGS .....	59
CHAPTER VI CONCLUSION DISCUSSION AND SUGGESTIONS.....	101
6.1 Conclusion.....	101
6.2 Discussion.....	102
6.3 Suggestions.....	103
REFERENCES .....	110
Appendix.....	113
Appendix 1: Interview transcripts of fieldwork.....	113
Appendix 2: Photo materials of the picking and participation in activities related to folk songs in Qinghai Mongolian :.....	116
Appendix 3 : Interview transcripts of fieldwork.....	120
Appendix 4 : Interview transcripts of fieldwork.....	128
BIOGRAPHY.....	137





## LIST OF TABLES

	<b>Page</b>
Table 1. Promotion of Mongolian folk songs of Qinghai, China .....	108
Table 2. Music characteristics of folk songs in Qinghai Mongolian .....	114
Table 3. About the inheritance and promotion of Qinghai Mongolian folk songs ...	115



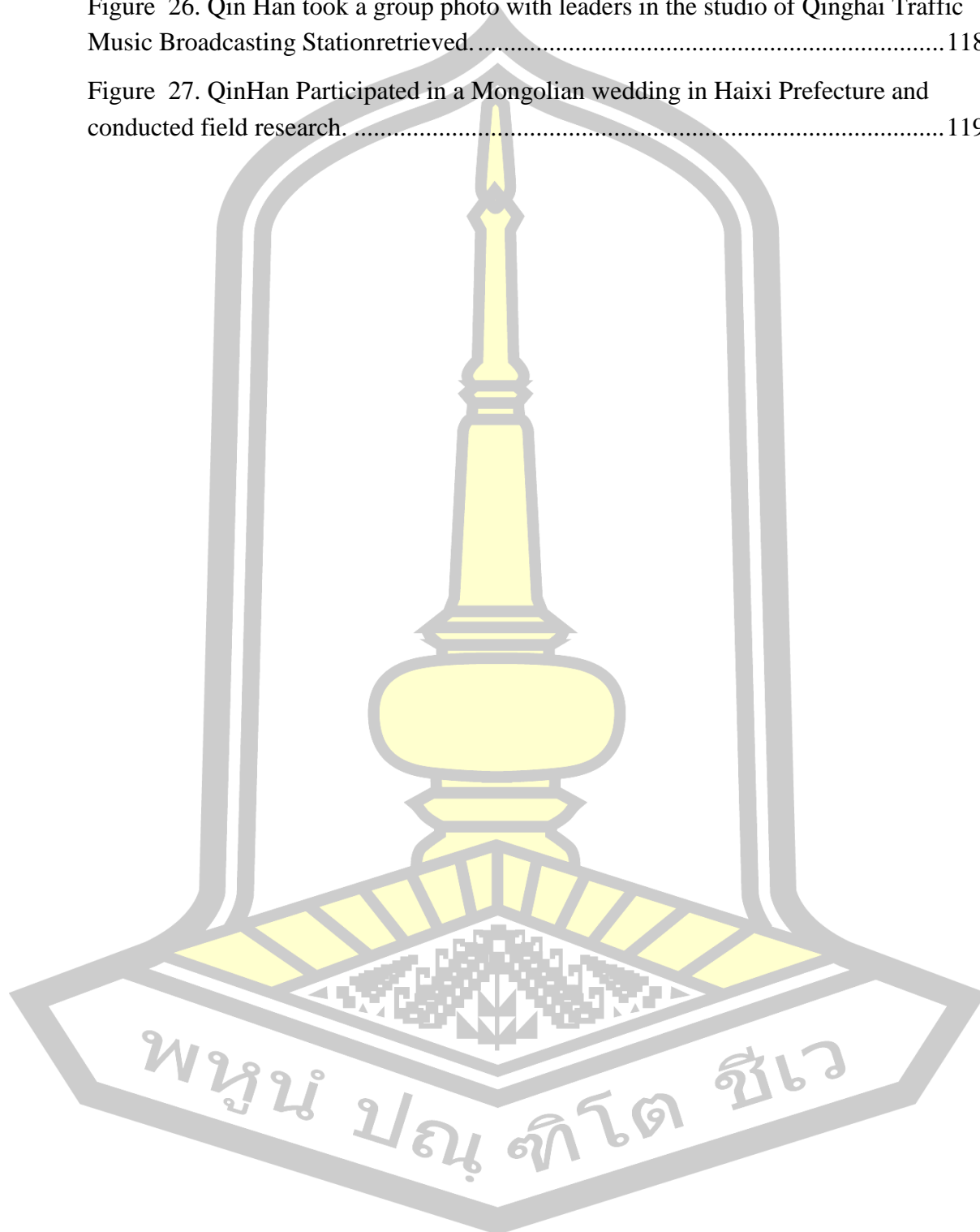
## LIST OF FIGURES

	<b>Page</b>
Figure 1. Conceptual Framework .....	4
Figure 2. Map of Qinghai Province, China.....	34
Figure 3. Map of HaiXi, QinghaiProvince.....	35
Figure 4. Ms. La Mao .....	37
Figure 5. Ms. Xiao Ya.....	38
Figure 6. lyrics excerpt .....	55
Figure 7. Hong Yan.....	61
Figure 8. The musical form of HongYan.....	62
Figure 9. Noengia.....	68
Figure 10. The musical form of Noengia.....	69
Figure 11. Blue Mongolian Plateau .....	74
Figure 12. The musical form of Blue Mongolian Plateau .....	75
Figure 13. Mongols.....	80
Figure 14. The musical form of Mongols .....	80
Figure 15. Father's prairie mother's river .....	84
Figure 16. The musical form of Father's prairie mother's river .....	85
Figure 17. Meet Aobao .....	91
Figure 18. The musical form of Meet Aobao .....	92
Figure 19. Prairie .....	95
Figure 20. The musical form of Prairie Love .....	96
Figure 21. Qinghai Mongolian folk songs Publicity Guidelines .....	104
Figure 22. Ms. Lamao the folk songs of Qinghai Mongolian on the Qinghai Plateau Haixi Prefecture .....	116
Figure 23. After Qin Han participated in the Qinghai Mongolian Music Concert, he discussed artistic creation. ....	117
Figure 24. Accompanied by local government leaders and staff, music and art collection was carried out. ....	117

Figure 25. Qin Han conducted an interview on Qinghai Traffic Music Radio..... 118

Figure 26. Qin Han took a group photo with leaders in the studio of Qinghai Traffic Music Broadcasting Stationretrieved..... 118

Figure 27. QinHan Participated in a Mongolian wedding in Haixi Prefecture and conducted field research. .... 119



# CHAPTER I

## INTRODUCTION

### 1.1 Statement of the Problem

Mongolian folk songs are one of the most prestigious and widely-received musical genres of Haixi folk literatures. Their unique characteristics show human expressiveness, and are rich in content that reflect the working people's production experience, living customs, longing for feelings of happiness, looking forward to the true future, and artistic beauty. Qinghai Mongolian folk songs are mainly spread in the Haixi region, that are mainly used as songs of labor life, religious life and epic songs. The contents mainly reflect the nomadic history and production experience of the Haixi Mongolian people, as well as praising the area of provenance and grassland, the lost parents and relatives, praising great figures, various rituals, equality among people (Ao Deng& Han Yulan, 1998)

Haixi Mongolian folk songs are famous for their soothing characters and melodious tunes, vividly reflecting the history, culture, and customs of the Qinghai Mongolian people. There are many branches of Haixi Mongolian folk songs. For example, it is the Haixi Mongolian patriarch tune that is also known as the Qinghai Mongolian folk song. It has the unique characteristics of combining Mongolian plateau characteristics and Qinghai-Tibet plateau, culminating the musical genre into a long tune, a variety of meaningful lyrics. Most songs generally have special wishes at the end of "may the country be peaceful" and "may the Buddha bless", Ba Te (2018) and ZhiYuan (2019) which reflects the Mongolian people's wish to bless a victorious country and pursue a better life. Mongolian folk songs are not only said to be typical representatives of Mongolian folk songs in Qinghai, but also living teaching materials for excellent traditional culture and living fossils of the historical culture: on November 24, 2006, (WulanJie, 2002) "Mongolian Folk Songs" was included in the first batch of provincial representative items of intangible cultural heritage in Qinghai Province, and on November 11, 2014, it was inscribed on the fourth batch of national representative lists of intangible cultural heritage (Aoqi. 1958).

It is suggested that inheriting and developing Mongolian folk songs in Haixi Prefecture is perhaps inclined into a national agenda to prevail cultural sustainability. As a part of culture, folk songs have been accompanied by the progress of human culture. It is widely known that the Mongolian people excel to sing and dance since ancient times, and the hardworking and brave Mongolian people have created their own glorious culture. In the Mongolian's long and colorful culture, folk songs sit at a very important position due to its artistic flower of the steppe, so that the Mongolian people have always been known as "music nation" and "poetry nation" Mongolian folk songs have emerged and imbedded in the northern steppe culture folk song area, with having melodious and loud tones, stretched rhythms, deep and open-minded emotional expressions, and the reflection of the grandeur of the vast grasslands and the broad minds of herders that show the enthusiasm, bold emotions and character of grassland herders. Nowadays, a myriad of Mongolian folk songs from ancient times to modern times have their usage, that is to reflect the life of the Mongolian people for generations

## **1.2 Research Of Objectives**

- 1.2.1 To investigate the development process of Qinghai Mongolian folk songs
- 1.2.2 To discover the Characteristics of Qinghai Mongolian folk songs

## **1.3 Research Of Questions**

- 1.3.1 What is the development process of Qinghai Mongolian folk songs?
- 1.3.2 What are the Characteristics of Qinghai Mongolian folk songs?

## **1.4 Benefit of the research**

- 1.4.1 We will better know the music characteristics of Qinghai Mongolian
- 1.4.2 We will have the comprehensive understanding of the characteristics of Qinghai Haixi folk songs through analysis in order for them to perpetuate.

## 1.5 Definition of terms

1.5.1 Contemporary Folk Songs in Mongolia, Qinghai, China refers to the folk singing styles and techniques that integrate traditional Mongolian vocal characters into presenting a new genre in modern times, combining traditional vocal skills and current vocals for use in other types of bands.

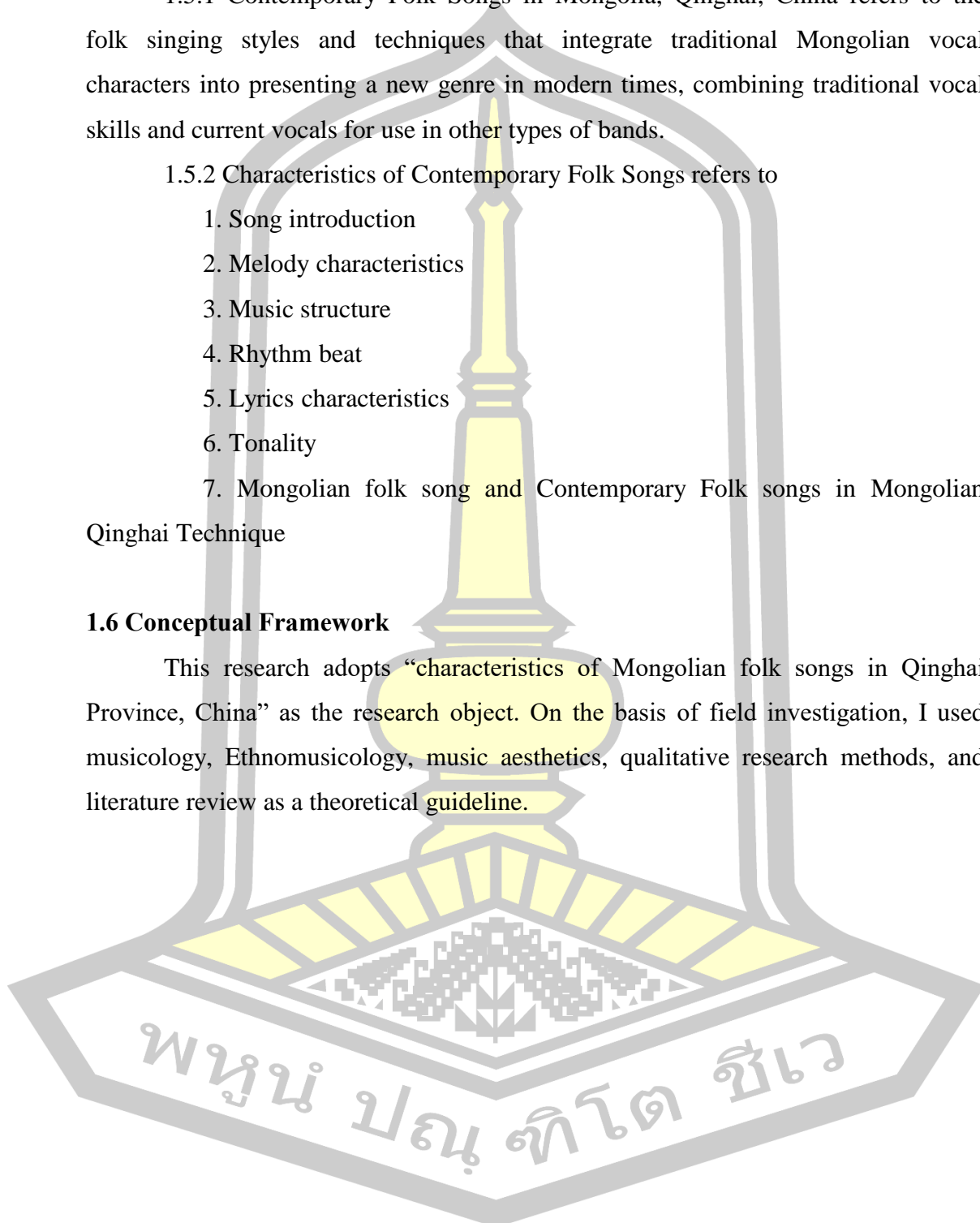
1.5.2 Characteristics of Contemporary Folk Songs refers to

1. Song introduction
2. Melody characteristics
3. Music structure
4. Rhythm beat
5. Lyrics characteristics
6. Tonality

7. Mongolian folk song and Contemporary Folk songs in Mongolian Qinghai Technique

## 1.6 Conceptual Framework

This research adopts “characteristics of Mongolian folk songs in Qinghai Province, China” as the research object. On the basis of field investigation, I used musicology, Ethnomusicology, music aesthetics, qualitative research methods, and literature review as a theoretical guideline.



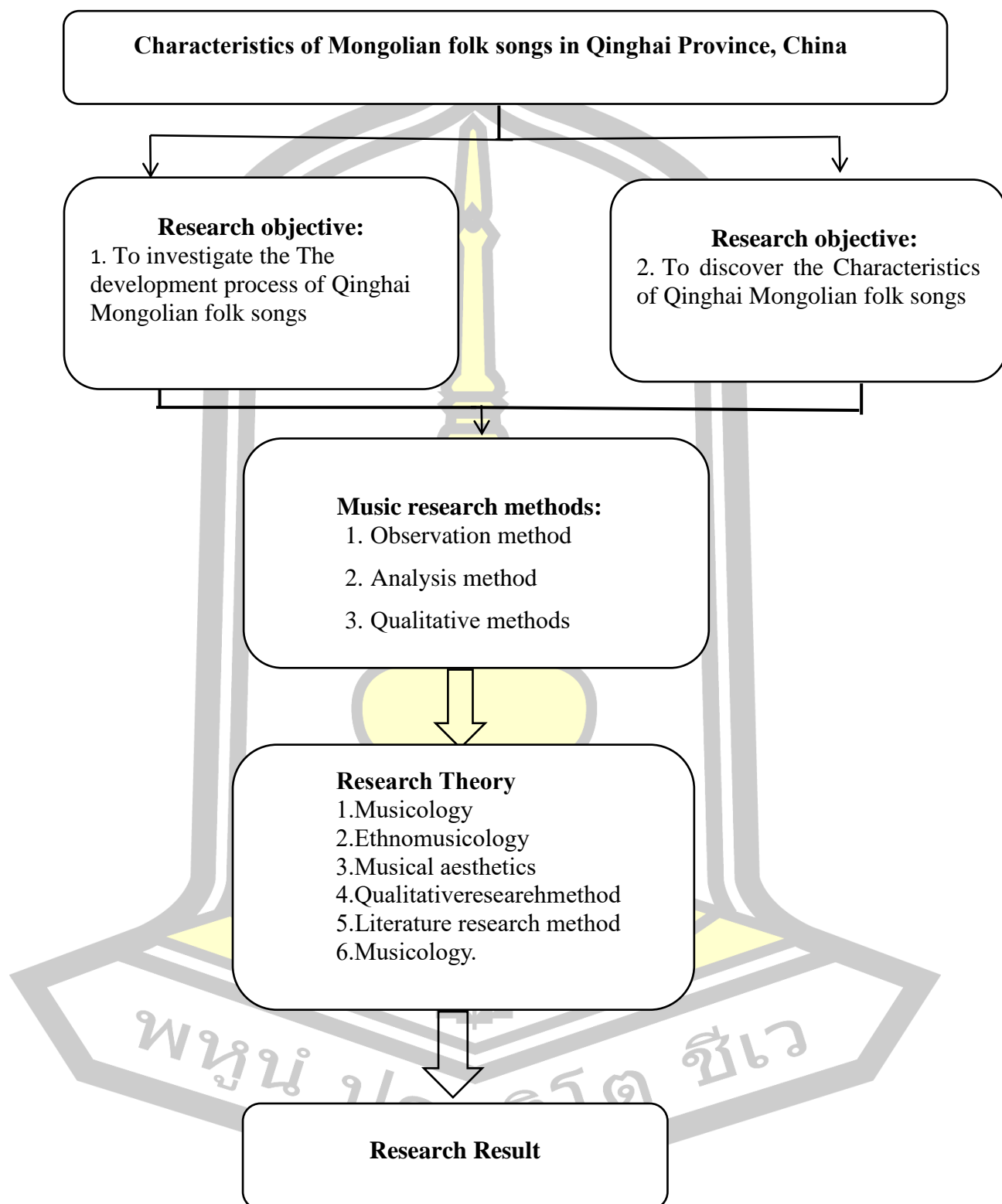


Figure 1. Conceptual Framework

Source : Researcher

## **CHAPTER II**

### **LITERATURE REVIEW**

In the subject about research study of “Characteristics of Mongolian folk songs in Qinghai Province, China” The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

- 2.1 Overview of Haixi Prefecture, Qinghai Province
- 2.2 Social and cultural background of Haixi Prefecture, Qinghai Province
- 2.3 The Characteristics of Qinghai Mongolian folk songs
- 2.4 Theories used in this Research
- 2.5 Documents and Research Related
- 2.6 Contemporary Culture, Contemporary Art, and Contemporary Music

#### **2.1 Overview of Haixi Prefecture, Qinghai Province**

2.1.1 Haixi Prefecture, Qinghai Province is located in the northern part of the Qinghai-Tibet Plateau, the western part of Qinghai Province, connecting Tibet in the south, Gansu in the north, Xinjiang in the west, and Haibei and Hainan Tibetan Autonomous Prefectures in the east. As of August 2, 2019, it has jurisdiction over three counties and one administrative committee, 43 townships (subdistricts), 392 villages (communities), a total area of 325,800 square kilometers, [2] a GDP of 84.255 billion yuan in 2022, and a permanent population of 468,000 as of the end of 2022. ((Yuan Y.& Chen& J, 2021)

2.1.2 The topography of Haixi Prefecture is mainly the Qaidam Basin surrounded by the Kunlun Mountains, the Altun Mountains, the Qilian Mountains and the plateau at the northern foot of the Tanggula Mountains. The Qaidam Basin has an average altitude of about 3,000 meters. Higher in the north and east, lower in the middle and northwest, the lowest point of the basin is located in the Dabson and Hobson Lake areas near the city of Golmud, at an altitude of 2675 meters. From the edge to the center, the basin is generally divided into mountains, hills, Gobi, plains and lakes. There are more than 100 large and small rivers and more than 90 lakes in



the basin, of which the Charkhan Salt Lake is the largest. The main peak of the Tanggula Mountain on the southern edge of the prefecture, Geladan Dong, is the source of the Yangtze River, and the Tanggula Pass is an important pass into and out of Tibet. (BaiWei, 2004)

2.1.3 Haixi is located in the west of Qinghai Province, most of the area is in the Qaidam Basin, belongs to the typical plateau continental climate, unique climate, four seasons are not distinct, long sunshine time, strong solar radiation, large temperature difference between day and night, perennial drought, wind, little rain. The average annual temperature is about 4 ° C, the average annual precipitation is 177 mm, and about 90% of the precipitation is concentrated from May to September, of which the cool and humid July and August are the best time to travel to Haixi. (Cui, LinLin, 2015)

2.1.4 Haixi is rich in mineral resources, and the Qaidam Basin, the main body of the prefecture, is known as the "cornucopia". As of 2013, 103 kinds of minerals have been discovered, with 1626 production areas, and the potential economic value of mineral resources is about 80.5 trillion yuan. The main minerals are oil, natural gas, coal, lake salt, potash, boron, lithium, magnesium salt, strontium, bromine, iodine, glauconite, natural sulfur, iron, lead and zinc, gold, silver, cobalt, copper, asbestos, limestone, wollastonite, etc., of which lake salt, potash salt, magnesium salt, lithium, strontium, asbestos, glauconite, limestone reserves rank first in China, bromine and boron reserves rank second. (GuoJinjin, 20227)

2.1.5 There are 173 species of wild plants in Haixi. The main medicinal plants include ephedra, suoyang, reed, goji berry, rhubarb, wolf venom, gentian and other 27 species. The main timber plants include 8 kinds of spruce, cypress, poplar, strange willow, white thorn, etc. The main forage plants include 45 species of early maturing grass, artefactus, stalked grass, sand jujube, wild onion, licorice, splendid grass, pearl bud and so on. The main sand-fixing plants include 18 species such as white thorn, strange willow, wolfberry, rob hemp, ephedra, sea buckthorn and poplar. The main edible plants include 11 kinds of soyang, wild onion, bracken, broadleaf solitary vegetables, gray stripes and so on. The main fibrous plants are 10 species such as rob hemp, maran, wolf poison, and splendida. The main brewing plants are white thorn, goji berry and sea buckthorn. (Erdum, Chaolu. 1989)

2.1.6 There are more than 160 large and small rivers in the state, with a basin area of about 500 square kilometers,[12] and more than 40 rivers with water all year round. There are 16 rivers with an average annual runoff of more than 100 million cubic meters, including the Nalengrad River, the Buha River, the Qaidam River, the Shule River, the Golmud River, the Yuka River, the Hulun River, the Utu Meiren River, the Dang River, the Tuotuo River, the Halleteng River, the Bayin River, the Muli River, the Nomuhong River, the Tataling River, the Chahan Usu River, and 21 freshwater lakes; The glacier is 1854.88 square kilometers, and the annual melting and dissipation water is 918 million cubic meters.(Huang Jian Dong, 2019)

2.1.7 The total water resources of the state are 7,311.8 million cubic meters, and the main source of fresh water is precipitation, and 80% of the annual precipitation is concentrated from June to September, and the distribution characteristics are gradually decreasing from southeast to northwest, from the surrounding mountainous areas to the center of the Qaidam Basin. Surface water is 6,923.7 million cubic meters, which is mainly composed of rivers, lakes and glaciers. The recoverable amount of groundwater is 1.529 billion cubic meters, and the general depth is between 70-4 meters. Abundant water resources provide a guarantee for the production of industry, agriculture and animal husbandry and the livelihood of the people throughout the state.(Hu,He. 2017)

2.1.8 Haixi Prefecture has 23 rivers with a theoretical hydroenergy resource of more than 10,000 kilowatts, with a reserve of 1.25 million kilowatts, and 39 hydropower stations with an installed capacity of more than 500 kilowatts, with a total installed capacity of 353,000 kilowatts and an annual power generation of 1.89 billion kilowatts. There are 32 small hydropower stations with an installed capacity of 7.61 kW.(Hou, sung & ChenQi.1965)

2.1.9 There are 196 species of wild animals in Haixi, of which they are listed as national first, second and provincial levels There are 62 species in Heixi. Among them, there are 16 species of first-class protected animals, namely: snow leopard, Mongolian wild ass, Tibetan wild ass, wild camel, white-lipped deer, wild yak, Przewalski's gazelle, Tibetan antelope, Chinese merganser duck, golden eagle, white-shouldered eagle, jade-banded sea eagle, bearded vulture, pheasant, black-necked crane, red-crowned crane. The national second-class protected animals are: jackal,

black bear, stone marten, desert cat, lynx, rabbit, musk deer (all species), red deer, Tibetan antelope, goose-throated antelope, brown bear, rock sheep, coiled sheep, pelicans, black-necked cormorant, rock herons, swans, other eagles, falcons (all species), snow chickens (all species), blood pheasants, Tibetan horse chickens, blue horse chickens, gray cranes, feathered cranes, and pheasants. There are 20 species of provincial key protected animals, namely: cormorant, heron, gray goose, spotted geese, ruddy duck, upturned duck, bandcock duck, ring-necked crane, fish gull, brown-headed gull, hoopoe, lark, hairy-legged sandgrouse, Tibetan hairy-legged sandgrouse, red fox, sand fox, ferret, mugwort, leopard cat, musk rat. (Hu Ke, 2014)

## **2.2 Social and cultural background of Haixi Prefecture, Qinghai Province**

### **Qinghai Mongolian social culture**

#### **2.2.1 Historical heritage**

The Qinghai Mongols were a group of Mongol soldiers and their descendants stationed in the area of present-day eastern Qinghai, western Gansu and Songpan in Sichuan around the end of the 13th century, presided over by Genghis Khan's grandson Kuduan, after the Mongol army captured Qinghai in the Yuan Dynasty. They have lived and survived in Qinghai for hundreds of years, and due to their long-term neighbors with Han, Tibetan and other ethnic groups in history, frequent contacts and exchanges have gradually formed a unique Qinghai Mongolian culture and customs.

#### **2.2.2 lifestyle**

The Mongolian people of Qinghai live mainly in grasslands, mountainous areas and river valleys. They feed on beef and mutton, dairy products and grain, supplemented by wild plants. The houses of the Mongolian people are both yurts and fixed houses, and the main building materials are cow and sheepskin and wooden planks. Their costumes also have nomadic characteristics, with men wearing robes and riding boots, and women wearing brightly colored robes and shoulders.

#### **2.2.3 Nomadic culture**

Nomadism is the main way of life and economic form of the Mongolian people in Qinghai. They live in the grasslands and migrate with the seasons. The Mongolian people live in harmony with nature and have a deep understanding and

respect for the grassland and ecological environment. Their nomadic way not only meets their own survival needs, but also protects the grassland ecological environment.

#### 2.2.4 Folk art

The Mongolian people of Qinghai have a rich and colorful folk art, including folk songs, dances, raps, etc. Their folk songs are high-pitched and exciting, the dances are mainly Mongolian and Tibetan dances, and the rap is mainly based on folk tales and historical legends. In addition, the Mongolian people have unique sports activities such as wrestling, horse racing, archery, etc.

#### 2.2.5 Traditional customs

The Qinghai Mongols have many unique traditional customs, such as New Year's Festival, wedding and funeral, sacrifices, etc. In terms of New Year's festivals, the Mongolian people mainly celebrate the Spring Festival and the "Naadam" festival (the beginning of the nomadic summer season). In terms of weddings and funerals, the customs of the Mongolian people also have unique characteristics, such as weddings to go through a number of ceremonies, including proposals, engagements, greetings and so on. In addition, the sacrifice customs of the Mongolian people are also different from those of the Mongols in other regions, such as the sacrifice of Ao Bao. Religious beliefs(Jia, Xiru. 2007)

2.2.6 The Mongolian people of Qinghai believed in shamanism in the early days, and later gradually turned to Tibetan Buddhism. In Tibetan Buddhism, they mainly believe in the Gelug and Sakya schools. The Gelug school is the main faith of the Qinghai Mongols, and its influence is far-reaching, and there are still many Mongolian believers today. The Sakya sect also had some influence among the Qinghai Mongols. In addition, in some areas, Qinghai Mongolians also believe in Islam. (Na Qi., 2016)

### Summary

Through geographical location, climatic characteristics, natural resources (including: water resources, soil resources, plant resources, animal resources, mineral resources. Haixi Prefecture is based on the study of traditional cultural practices, folk

music culture, folk beliefs, and folk languages in this field. We have a more comprehensive understanding of Haixi. Due to its geographical environment and historical conditions, its development has the dual characteristics of rich, open, single and closed, forming a local culture with "Mongolian culture" as the main feature. Isolated traditional cultures survived. This culture has long been integrated, influenced and absorbed into each other, forming the "diversity and unity" ethnic and local traditional culture of Haixi Prefecture.

### **2.3 The Background of Qinghai Mongolian folk songs**

2.3.1 Mongolian music in Qinghai can be summarized in three sentences: 1. The art of ecology 2. The art of life 3. The art of living. The three are inseparable, the grassland of thousands of miles is the cradle of long-tune folk songs, and long-tune folk songs are the grassland of your musical painting. The aesthetic tension of Mongolian folk songs is fiery and enduring. When the motherland is strong, national art will be strong. (Wang, Mei. 2011)

The Background of Qinghai Mongolian folk songs: generally manifested in the structure of the song, most of them are the structure of the upper and lower sentences of the question and answer style. It is more concise and compact than pastoral songs, regular, lively and lively, easy to learn and sing, and has a wide range of mass characteristics. Therefore, people call it short-key folk song. (Wei, la.. 1997)

They occupy a large proportion in short songs, and there are many love songs that deeply reflect the pure love of Mongolian young men and women; It expresses their resistance to the imprisonment of feudal forces and their ardent pursuit of a good life of freedom and happiness. (Xie, Chenghua. 2011)

#### **2.3.2 Early development of Qinghai Mongolian music**

Mongolian music has a distinct national style: beautiful melody, broad breath, deep feelings, and strong steppe atmosphere. During the Sui and Tang dynasties, the ancestors of the Mongols lived in the Erguna River Valley, a primeval forest in the Qinghai Mountains, and lived by hunting and gathering. As the music of a hunting people, its basic style is "Old Short Key". At that time, the main musical genres were: shamanic song and dance, humai, hunting songs, heroic epics, self-entertaining group songs and dances, etc. The Mongols changed from a hunting people to a nomadic

people, and their way of life changed radically. Moreover, it gradually broke away from the mountain and forest hunting culture and entered the period of grassland nomadic culture. Related to this, the music of the Mongols also changed dramatically. As nomadic music, its basic style changed to "long tunes". At that time, the main musical genres were: long-key pastoral songs, "Chaoer" chorus, horse head piano and so on. After the Opium War, the rule of the Qing Dynasty entered a crisis phase. The imperial court adopted a so-called "immigration to the real border" policy towards Mongolia, and large areas of grassland pastures were reclaimed for farmland. As a result, the Mongols living along the Great Wall gradually abandoned traditional animal husbandry and turned to agricultural production because they lost the grassland pastures on which they depended. Culturally, the Mongols have moved away from the nomadic culture of the steppe and into the culture of agricultural villages. The local Mongols built houses and formed a scattered village. As life changes, so does music. Long-tune folk songs gradually faded and basically withdrew from the daily life of the Mongols. On the contrary, new short-key folk songs flourished and gradually became dominant. At that time, the main musical genres were: short love songs, long narrative songs, "Huren Uyunliger" (Mongolian storytelling) and so on. For example, long narrative songs: "Gadamelin", "Sengidema", "Bisman Girl", etc. It is sung during royal ceremonies or banquets of princes and nobles. There are two situations: one is the Chaoer Dao that circulates in the royal palace of the Abaga Banner and the Abahanar Banner and the Asr that circulates among the noble classes of the Chahar banners; The other is general ceremonial songs and banquet songs, mainly in long tunes. Singing on folk ceremonies such as New Year's Eve, birthday, children's birthday celebrations, housewarming banquets, weddings, and banquets. The singing custom has the nature of "half-ceremony, half-entertainment", that is, the singing of specific Turendo and other ritual songs at a specific ceremonial stage, interspersed with a large number of entertainment songs.(Yang, Yucheng. 2013)

This chapter introduces what Qinghai Mongolian folk songs are, and analyzes the musical characteristics of Qinghai Haixi folk songs. Through the analysis of the musical characteristics and song structure of folk songs in Qinghai Province, it is concluded that in terms of genre, In terms of musical characteristics, Qinghai

Mongolian folk songs have a strong sense of singing, pleasant ears, active melody flow, and delicate and moving musical characteristics; In terms of song structure, Qinghai Mongolian folk songs have uniform duration, regular rhythm, and relatively regular structure, from two-section structure to multi-section structure. This gives us a clear understanding of the musical characteristics of Mongolian folk songs in Qinghai Province.

## **2.4 Theories Used in this Research**

### **2.4.1 Ethnomusicological**

The historical development of Ethnomusicology as a discipline is roughly divided into two periods. 1. Comparative musicological periods. This period is characterized by a focus on the use of a "comparative" approach to the music of countries and peoples outside Europe. Specifically, it can be divided into two phases: the first is what we can consider to be the gestation period of comparative musicology, roughly from the 15th century to the end of the 19th century. In the 15th century, Columbus discovered the European continent, European colonialism expanded, and some people interested in colonial music began to collect and record local music. Until the end of the 19th century, this record continued. The second stage, marked by the British scholar Ellis's 1885 publication of "On the Scales of Nations", his contribution was directly manifested in the invention of the "symmetry method", and more importantly, ethnomusicology began to impact from "Eurocentrism". The German musicologist Gudo Adler also proposed the idea of distinguishing between Western music history and "Systematic musicology" in Germany in 1885, and included the study of non-Western musical culture as a part of "systematic musicology". In this academic program, he explicitly proposed the concept of "comparative musicology". He believes that musicology is a discipline that "compares the study of ethnic music from the perspective of ethnography". This is what came to be called "comparative musicology". Parallel to academic research, the American Edison invented the phonograph in 1887, and musicologists soon used it for fieldwork. Gramophones were used until 1950, after which tape recorders began to replace them. The development of recording technology has given musicologists an

additional way to record music, and music has a new way of existence. (Tao, Randedeng. 1995)

2.4.2 Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European Comparative Musicology. In addition, things like comparative instrumentology and comparative music history are all research topics in this discipline. (Songba, Ye & Xihua. 1992)

2.4.3 Music Aesthetics: Music aesthetics is a fundamental theoretical discipline that studies the essence and inner regularity of music from the height of music art in general. Music aesthetics is closely related to general aesthetics, music technology theory, music history, music criticism, etc. Moreover, the development and deepening of the discipline of music aesthetics is often inseparable from the results drawn from these fields. The study of musical aesthetics can be conducted from different perspectives: philosophical perspective, psychological perspective, broad sociological perspective, and the perspective of the aesthetic characteristics of musical works themselves. (Chao Gen Bate. 2004)

In my research, I will use theories of Ethnomusicology and This paper studies the characteristics and cultural relations of Qinghai Mongolian folk songs, discusses and analyzes the characteristics of Qinghai Mongolian folk songs, and the significance of protecting Qinghai Mongolian folk songs, summarizes and draws relevant conclusions.

#### 2.4.4 Qualitative research

A Qualitative research uses in-depth interviews and observations to collect data. Qualitative research is concerned with qualitative phenomena of quality. Qualitative research/methods are characterized by



- (1) It is non-numeric, descriptive, applies reasoning and uses words.
- (2) It aims to gain meaning, feel and describe the situation.
- (3) Qualitative data cannot be plotted.
- (4) It is exploratory in nature.
- (5) It investigates the why and how of decision making

The process of qualitative research:

- (1) Selection of study sites and definition of questions, concepts, and indicators.
- (2) The investigator chooses a strategy to enter the study.
- (3) Select the people and events to be observed.
- (4) Development of the relationship with the participants.
- (5) Perform analysis and observation.
- (6) Final analysis and interpretation.

In my research, researchers will use the theory of qualitative research to collect data through in-depth interviews and observations. Researchers will use an interview form and an observation form. Ask questions based on the research objectives.

#### 2.4.5 Field research

Fieldwork is recognized as the basic methodology of anthropology and the earliest anthropological methodology. It comes from the basic research methodology of cultural anthropology and archaeology, that is, the practice and application of the "direct observation method". It is also a prerequisite step to obtain first-hand original data before the research work is carried out. Field research techniques are in which the researcher goes deep into the life background of the research phenomenon, through participating observation and inquiry, to perceive the behavior of the research object and the cultural content behind these behaviors, so as to gradually reach the object and its social life. understanding. Collect information by participating in observations and unstructured interviews, and use qualitative analysis of these data to understand and explain phenomena in social research. It is the only research method with qualitative characteristics. It can be said to be a collective term for participating in observation and case studies.

In my research, I used the theory of fieldwork to observe and interview key routes in Haixi, Qinghai, China. Through participating in observation and exploration, in-depth study of the life background of phenomena, perception of behavior research objects and the cultural connotations behind them, so as to gradually achieve the research objects and their social life.

#### 2.4.6 The literature research method

The literature research method is based on a certain research purpose or topic, through the literature into The research is conducted to obtain information to fully and correctly understand and grasp the research problem The methodologies are used in a variety of disciplines. The literature research method is widely used in various disciplines. Its functions are such as. (Yu, Mei. 2003)

In my research, I use the theory of music aesthetics research to obtain information, through the two research objectives of the aesthetic characteristics of Qinghai Mongolian folk songs, and through the survey method to obtain information in order to fully and correctly understand and grasp the research question.

#### 2.4.7 Music analysis

(Yang, Yucheng.. 2013) Music analysis, as a method and means of understanding music, is of great significance in human music activities. The definition of analysis is to divide a thing, a phenomenon, and a concept into relatively simple components, and find out the essential attributes of these parts and the relationship between them. Music analysis is the study of decomposing a kind of music structure into a relatively reduced component and the function of certain factors in the structure." Music analysis takes music as its research object. As an independent subject, music analysis must have its own distinctive characteristics. First of all, the research object is a clear musical work. All analysis and research are based on music scores and music scores. Secondly, the purpose of music analysis is to promote music creation and understanding of music works, and to study the formation rules of musical works themselves. It is a kind of rationality. Musical behavior with strong characteristics Finally, the basic function of music analysis is based on empirical practice. It is a highly practical technical analysis. Its starting point is the technical phenomenon in music, rather than those peripheral and extended events. Music analysis always tends to move closer to the essence of science.

In my research, I will analyze the music analysis collected through musical methods, analyzing the background, source, melody, musical structure, and musical characteristics to better study the stylistic characteristics of music, Qinghai Mongolian folk songs.

(1) To be able to understand the history and current status of relevant issues and to help identify research topics.

(2) It can form a general impression of the research subject and help in observation and interview.

(3) Comparative data can be obtained from actual data.

(4) Helps to understand the whole picture of things.

In this research, researchers will use the theory of documentary research to obtain information by surveying the literature according to two research objectives on the aesthetic characteristics of folk songs in Northern Shaanxi in order to fully and properly understand and grasp the research questions.

2.4.8 Musicology: musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to elucidate the nature of various phenomena related to music and their laws through them. For example, music aesthetics, music history, music ethnography, music psychology, music pedagogy, etc.; music acoustics, rhythm, instrumentology, etc., for the study of the characteristics of the material materials of music; melodic, harmonic, counterpoint, tune theory, etc., for the study of musical forms and their composition; and performance aspects, such as performance theory, conducting method, etc. Zhang, Shanshan & Liu Xiang. (2022)

This study uses cultural promotion theory to compare the differences between traditional and modern music, compare their similarities and differences in musical content, performance techniques and repertoire characteristics, and describe the changes in the aesthetic art of Qinghai Mongolian music. Its past, present, inheritance and development history are analyzed.

## 2.5 The Documents and Research Related

Wu & J.N (2011) To date, researchers have collected articles and books on Qinghai Mongolian music, in addition to insights and discussions in the study and

related literature: This is of great significance to the development of Qinghai Mongolian folk Songs and the exploration of Qinghai Mongolian music.

Hou, sung & ChenQi. (1965) In the investigation of Qinghai Mongolian folk songs, the biggest advantage is that it protects the inheritance of the Mongolian original ecological music in Qinghai, Qinghai Mongolian folk songs advantage is In the promotion of it not only improves the children's music cognition and cultivation, but also plays a very important role in the music culture education of children in remote pastoral areas! Due to the special regional nature of Qinghai, the children of ethnic minorities are generally not high, so it is more necessary to publicize and popularize comprehensive knowledge. Music is the most beautiful language, but also a bridge for each other's hearts.

Liu, Pin.(2011) It is believed that the current situation of the development of Mongolian music culture in Qinghai can be summarized as follows: Mongolian music concepts need to be updated, lack of successors, and innovative development. In order to effectively realize the inheritance, protection and development of Qinghai Mongolian music culture, we can start from the following aspects: expand promotion, innovation, strengthen foreign exchange, promote local popularization, give play to the leading role of the government, involve real life, and pay attention to talent training. (Zhang and E.Y.201)

Lu, Hongjiu.(1981) Due to the limitation of regional environment and the epidemic, the rural grasslands were closed, so the data of Qinghai Mongolian people collected under limited conditions were insufficient, so it was difficult to collect data and records through multiple channels. In addition, the folk songs of local Mongolian artists are limited, and the conditions for classification and archiving are not mature in the war years and the complex environment, so some folk songs are incomplete.

QiQi, Ge.(2004) In the existing research, the most important gap is still in Qinghai, the northwest plateau, which is backward in the dissemination of folk music culture and economic development. Although it has been improved in recent years, the dissemination of Mongolian folk songs in Qinghai is still not enough, and we still need to work hard! This is not only the important task of Qinghai cultural music workers, but also needs the strong support of local government in culture and folk music.

Sang, Jianliang.(2007) Under the background of big data, this study discusses the digital heritage and development of Qinghai Mongolian music, and summarizes the problems faced by Qinghai Mongolian music in the process of heritage and development: first, the contradiction between aging music style, small audience and diversified cultural needs of the people; The second is the fault line of Qinghai's Mongolian musical heritage, where young people appreciate and transmit less Qinghai music; Third, the digital level of Qinghai Mongolian music is low. Third, the digital level of Qinghai Mongolian music is too low to effectively promote the inheritance and development of Qinghai Mongolian music in the Internet era, and fourth, the promotion means are relatively single. Scholars put forward the digital inheritance and development strategy of Qinghai Mongolian music in the era of big data. The first is to build the development path of Qinghai Mongolian music big data from digital storage, information sharing to digital promotion; The second is to realize the innovation of creative content and melody of Qinghai Mongolian music through big data analysis; The third is the use of big data technology.

Schenfu, QingLi.(2014)This paper focuses on the main problems existing in the current development of Mongolian music in Qinghai, including the problem of loss, cognition, innovative development and institutional protection. In view of the many problems in the development of Mongolian music in Qinghai, the following suggestions and countermeasures are proposed: pay attention to inheritance, cultivation and protection policies; Strengthen the innovative development of Qinghai Mongolian folk song genres and forms; Break away from the unchanged inheritance and protection mode of Qinghai Mongolian music; Introducing Qinghai Mongolian music to local universities; Let Qinghai Mongolian music culture combine with local tourism resources, activate local folk activities, and make it move towards industrialization and diversified development. Whether it was during the revolutionary war or the period of economic construction, Qinghai Mongolian music showed its unique cultural role. However, with the accelerated development of globalization and modernization, China's cultural ecology continues to develop.

Yu, Runyang.(2001) Mongolian folk music basically gives people a broad and unbundled feeling, showing the bold character of the Mongols. The singing method uses falsetto, which is louder, louder and varied due to the higher tones. The Mongols

in Qinghai were good at singing and dancing, and they are known as the "land of music" and the "land of poetry". With its unique style of Qinghai folk songs, whether loud, clear, low and echoing, it fully reflects the Mongolian people's simplicity, enthusiasm, enthusiasm and bold character of the Mongolian people.

Wu,lanjie (2002)Qinghai Mongolian music is famous for its soothing, free sound, beautiful tunes, vividly reflecting the history, culture, customs and habits of the Qinghai Mongolian people. such as the tunes of Haixi Mongolian patriarchs, are the essence of Qinghai Mongolian folk songs. It has the unique characteristics of combining the characteristics of the Mongolian Plateau and the Qinghai-Tibet Plateau, with long tunes and many lyricisms. Most songs usually end with the special wishes of "Peace to the country" and "May the Buddha bless", which reflect the Mongolian people's desire and pursuit for a strong country and a better life.

Tao, Ran deng.(1995) Haixi Mongolian folk songs are not only the typical representative of the whole Qinghai Mongolian folk songs, but also the living teaching material of excellent traditional culture and the living fossil of history and culture.

Zhang, Jinxin.(2018)Among them, Qinghai Mongolian music is an art form in which the people of Qinghai Haixi Mongolia express their feelings in dialects, and Qinghai Mongolian music is not only loved by the people, but also has a unique artistic attraction. Haixi Mongols like to sing, first in a working environment, and then in many fields. The Haixi Mongols are accustomed to expressing their feelings with songs. The use of Qinghai music elements in music indicates that a large number of Qinghai music materials are used in Qinghai Mongolian music. These music and songs have profound regional characteristics, which makes Qinghai Mongolian music have a more solid sense of aesthetics, and also makes people have more profound regional characteristics, so that Qinghai Mongolian music has a more solid sense of aesthetics, and also makes people more aware of the emotions that singers want to express. These Qinghai Mongolian music is full of life, simple and humorous. It is the characteristics and charm of Qinghai Mongolian music.How can we apply ethnography's technique, through detailed fieldwork to conduct traditional music research on living resources, thus propose an integrated theoretical construct and practical solutions to the protection of traditional music? Qin is an example of

studying living resources, subsequently integrating numerous local music genres under one historical cultural context, unearthing These as a whole, providing an authentic, objective, and bright overall appearance for the refinement, development and protect protection. values lay to the deeper understanding of living conditions of ancient music culture in the present age, subsequently providing evidences for the Its theoretical values lay to the deeper understanding of living conditions of ancient music culture in the present age, subsequently providing evidences for the development and protection of music culture in the northwest plateau, and helping to propose plan and strategy in protecting this intangible cultural heritage. Started from small scale social investigation, Malinowski already noted that culture was an organic whole. The culture's major characteristic is to satisfy human desire, in particular, conformity needs, including society, politics, economy, culture, etc. The " Through the Silk Road, Xikou Road and so on, the cultural seed is sowed and disseminated. In 2003, Tim Rice proposed the three dimensional theoretical frame of time, place, and metaphor in studying music experience and music ethnography, which provided the theoretical framework for the study of music culture. In 2003, Tim Rice proposed the three dimensional theoretical frame of time, place, and metaphor in studying music experience and music ethnography, which provided the theoretical support for the author's integrated study model as indicated below in studying music living resources. This model was initially utilized in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and furthermore, in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003. This model was initially utilized in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and further improved after through explorations.

Lei Hai (2019) Qinghai province is located in the west of China, in the northeast of the Qinghai-Tibet Plateau, the roof of the world. It is named after the largest inland salt water lake Qinghai Lake, referred to as "Qing". Qinghai is the birthplace of the Yangtze, Yellow and Lancang rivers, so it is called "the source of rivers", also known as "the source of three rivers", and is known as the "Water Tower of China".

Zhang, Jiuyi.(1989)Chinese folk music is basically composed of pentatonic scales without semitones, in which each tone can be used as a key lead. Keys with signs and feathers as the main tone are more common. The tune fluctuates greatly, and large jumps of 6, 7, 8, 9, and 10 degrees are often used; The vocal range is also wide, and a song often contains fourteen or five degrees, giving people a feeling of vastness and unrestrained, showing the bold character characteristics of the Mongolian people. The singing method is used separately for real and false voices, and because of the higher key, it appears more high-pitched, loud and varied. Singers often add some ornamental notes or decorative trills when singing slow long notes to create lively moods or euphemistic styles, and often end the sentence with a short upper slide after the long tone to make the tune soft and rounded. In addition, there is a singing method called "Chaoer" in Mongolia, which is "Humai". This method uses the air in the mouth to vibrate the vocal cords to resonate, and skillfully adjust the gap at the tip of the tongue to select the different overtones it contains from the base tone, so as to form a tune in the high zone on the basis of continuous bass. Singing using this method, a person can clearly be heard making two sounds at the same time, the tune in the high range and the sustained tone in the low range. However, most of this method is sung by two parts, that is, several people sing continuous bass and one person sings high-pitched tunes.

Zi, Ling.(1996)Long tune is one of the main art forms of Mongolian folk songs, mainly popular in pastoral areas. The internal structure is relatively free, the themes are concentrated in homesickness, longing, horse praise, wine songs, etc., and the content reflected in a folk song is mostly concentrated on one side, and there are few long-form masterpieces. It is named after the contrast between short and long tones. The internal structure is relatively regular, some are two-sentence, some are four-sentence or other structural forms, and the structural form between the phrases and the singing words is coordinated and symmetrical with the layout of long-tune folk songs. It is very popular, and the short-key folk songs from all over the autonomous region also have different rhymes depending on the region and tribe.

In the literature review of this chapter, Articles on the topic. These articles can be divided into three parts: Qinghai Mongolian folk songs and musical aesthetics, a discussion of the meaning of protecting the meaning of Qinghai Mongolian folk



songs, and a discussion on the characteristics of Qinghai Mongolian folk songs. My research is developed from a historical perspective. In the folk music of Qinghai Mongolian music, I went deep into Haixi, the hinterland of Qinghai Mongolian, and conducted in-depth investigation and research. Qinghai Mongolian music is bold and unrestrained, passionate, the style is affectionate and atmospheric, and the soft melody praises the beautiful Mongolian grassland and hard-working herdsmen. At the same time, Qinghai Mongolian folk songs were systematically analyzed. I hope to provide researchers with more detailed research materials so that readers can better appreciate the characteristics of Qinghai Mongolian folk songs, based on the above materials, I conducted research and formed a report.

## **2.6 Contemporary Culture, Contemporary Art, and Contemporary Music**

Beginning in the late 20th century or early 21st century, contemporary artists often worked on a work that was widely influenced by globalization. Cultural diversity and technological advancement Contemporary art is a craving combination of materials and materials. Methods, concepts, and topics challenge the boundaries of traditional art that were popular during the 20th century. We can distinguish contemporary art by looking at the flexibility of the form. Principle structure Conceptualization and division into different cults. Contemporary art is part of a cultural dialogue that involves a broader scope of context: identity and cultural identity. family, society, and the nation. In common colloquialism, the terms modern and contemporary art are synonyms and can be seen interchangeably used by individuals who are nBeginning in the late 20th century or early 21st century, contemporary artists often worked on a work that was widely influenced by globalization. Cultural diversity and technological advancement Contemporary art is a craving combination of materials and materials. Methods, concepts, and topics challenge the boundaries of traditional art that were popular during the 20th century. We can distinguish contemporary art by looking at the flexibility of the form. Principle structure Conceptualization and division into different cults. Contemporary art is part of a cultural dialogue that involves a broader scope of context: identity and

cultural identity, family, society, and the nation. In common colloquialism, the terms modern and contemporary art are synonyms and can be seen interchangeably used by individuals who are n

(Institute of Contemporary Art) The classification of the term "contemporary art" as a type of art, rather than just a general adjective, began early in modernism among English-speaking countries. In London, England, in 1910, critic Roger Freud founded the Contemporary Art Society with the aim of purchasing art for placement in public museums. In the 1930s, many other institutions of the same name were founded, such as the Contemporary Art Society of Adelaide in Australia in 1938, and the number continued to grow after 1945. In the United States, the name of various art institutions has been changed. From the former use of the term modern art, it became the Institute of Contemporary Art. This is because modernism has been defined as one of the historical artistic movements. Modern art has been transformed into contemporary art. The definition of the term contemporary art is constantly changing, tied to the present. And the beginnings of contemporary are moving forward with changing times. Even works of art purchased by the contemporary art community in 1910 can no longer be called contemporary.

Major turning points in the art form include the end of World War II and the 1960s. And the definition of what was contemporary art in the 2010s is constantly changing. Examples of contemporary art definitions during this period include "art of the late 20th and early 21st centuries", "art of the late 20th and early 21st centuries which were both the result and rejection of modern art", "to put it correctly, the term contemporary art is used to refer to the art of living artists", "art that emerged from the 1960s or 1970s until this moment". In addition, in museums with contemporary art collections, it must be recognized that the aging of the pieces is inevitable. Smaller galleries or art magazines may use a narrower definition of contemporary art, sometimes limited to art since 1999. Since 2000, another issue has been avoided by art galleries and critics: whether or not artists classify works of art as contemporary art that, despite the end of their careers, continue to influence or be part of an artistic movement that continues to this day.

Sociologist Natalie Nathalie Heinrich distinguishes between modern and contemporary art by describing them as two different forms with histories overlapping

at some point. Hainich found that while "modern art" seeks to challenge traditional styles, "contemporary art" seeks to challenge the ideas behind art. Heine called it Marcel's Fountain event. Duchamps (built in the mid and heyday of modern art) It was the beginning of contemporary art, gaining momentum after World War II, together with the performing arts of the Gutai group. Eve's only shade of blue works. Yves Klein and the Erased de Kooning Drawing, a blank piece of paper created by Robert Klein. Robert Rauschenberg

One of the barriers to access to contemporary art is the diversity of the pieces. In terms of materials. Patterns, concepts, and even timelines. Contemporary art is not classified by a particular theme, concept, or cult as it is as important as we see it in other forms of art or other periods or artistic movements. Broadly speaking, looking at modernism is comparable to looking at its principles. principles, which focus on oneself, the art itself, such as considering the materials used. Consider the use of lines, shapes, colors, or shapes, just as impressionism often considers the perception of a particular moment through the use of light and color to challenge art that has a fixed form of realism (which is also another artistic process). on the contrary Contemporary art has no one principle that can be taken into account. The perspective of contemporary art is often ambiguous, and sometimes a reflection of today's world. It can be said that the principles of contemporary art must be contradictory. However, we can still see some rough boundaries. The main themes are political identity, physical, globalization and migration, technology, contemporary society and culture, time and memory, and criticism of institutionalization and politics. Theories from various cults, including post-modernism, post-structuraism, feminist, and Marxism, have been used as key roles in the development of contemporary theory in the art world. (<https://th.wikipedia.org/> 13 April 2022)

The term contemporary art has been assumed to be applied to what happens internationally without examination, demonstrating hegemony. Such a status has the potential to dominate contemporary art exhibitions internationally. In which artists of three world countries participate. In fact, the term contemporary art has never been truly described. However, curators, scholars, and art historians seem to agree that contemporary art is linked to the development of international art from the 1970s

onwards. Klaus Honeff called it "contemporary art," and he pointed out that contemporary art has opened up to social and cultural trends outside the world of art. Hence his assessment that "contemporary art is not only focused on the world of art; Wherever it looks, it seems necessary for contemporary art to focus attention to common events and to sociocultural trends as a whole." Art scholars and art historians in general. To judge and evaluate the value of contemporary art.

Contemporary art in third world countries is leaning towards erroneous interpretations. Based on Honeff's comments, we may question what kind of general events or trends in society and culture are expressed by contemporary art, as political commentary has become a characteristic of contemporary art in third world countries. Even societies and political activities in third world countries are exposed through international media networks. However, scholars and curators of the international art world understand how deeply social life and political struggles in third world countries and how deeply they perceive the social and political transition to artistic expression. At a seminar in Amsterdam earlier this year (1996 -translator), Chinese curator Ho Hanru expressed the view that:

Instead, authors of articles on contemporary Chinese art debate artists' creative efforts and cultural values and wisdom in art. Instead, they devote their energies and attention to showing how "non-state independent artists" suffer from domestic political pressure, as if the essence of both the artist and the work could only be seen in ideological struggles. This evokes a reminiscent of the 'Western' ideological propaganda methodology. In contemporary art, domination continues. Artists from the third world have to create works. Expressing feelings, speaking and expressing perspectives in works according to the "tradition" of contemporary art. Some don't, and some may have to distort their artistic views. However, most artists of third world countries are not in the "game of pushing out of the group or being included in the group" of contemporary art

In third world countries The dominance has begun when local artists Art historians and art critics use the term "contemporary art" (which is used again without feeling pressured). Without a doubt, it is a discourse in which contemporary art criticizes the absolutism of modernism, which gives rise to the realization of pluralism that later evolved into the idea of contemporary art nuances. However, this dominance

is associated with the development with which things are mixed in. This development may seem like a stretch of composition, and these elements should be intertwined to discover the discourse of contemporary art in the world. However, so far, such elements have been blocked and cannot be developed to an acceptable level of target. In my opinion, It is because the characterization of differences focuses so much on different cultural backgrounds that it is easily limited to bipolar thinking.

Within the mainstream Cultural fundamentals in third world countries are often seen as linked to traditions and ethnicities, or, in other words, often seen as exclusive. In presenting the truth of the third world, Most analyses are ingeniously tricked into falling into the trap of otherness. The presentation of these analysis results is wrong because the truth presented is not truly deliberated in the process of presentation.

Differences in contemporary art are difficult to convey. Because Third World countries are still reacting to the idea of otherness from Western countries. This condition also produces false consequences. In third world countries, cultural background has become a tool to express racial identity or to defend racial identity. In the case of Southeast Asian art, Masashiro Japanese curator Masahiro Ushiroshoji wrote, "The basic way for artists in Southeast Asia is to find their identity in a narrow way between their own traditions and the West. The currents of nationalist thought and integrative studies are dangerous and have ingenious pitfalls along this path.

Looking at differences both in the mainstream and in the third world. It made me realize that trying to find a base for the world's contemporary art debate is not a good idea. Instead, it caused a confrontation. This status indicates that the discourse of contemporary art has fallen into the trap of post-avant-garde and post-avant-garde/postmodernity because there has been (too much) effort to incorporate what Honeff points to as "general events and sociocultural trends holistically." Under such a trend, artistic aspects are overlooked. The only way to properly understand third-world art is to look back at it from an artistic perspective. (Jim Supangat.. <https://arts.su.ac.th/thaicritic/?p=154> , 2011)

## **Contemporary Culture**

Within the context of a metropolitan world of modernity full of cultures, living is like a current or force that we cannot see but feel, consume and live most of our lives while we wake up. Work, recreation, and everyday activities combine the dimensions of time in the midst of today's globalization as a cross-border creative culture. Cross-country, across communities, in different places, can also relate to foreign cultures, cross-generational cultures, such as stories from the past millennia, can still come to significance in modern times. From the foregoing, we can see that contemporary culture is a combination of ideas and external cultures of one's own culture and the selection of cultures, forming a new culture that is in line with that social context. From old culture to new culture to contemporary culture, it is evident from the change in how people dress in different societies that change with external trends and become more international.

## **Cultural diversity**

The concept of pluralism is prominent in diverse societies of ethnic and cultural groups, which are aware of the state of diversity and seek to normalize the coexistence of that diversity in society (Theerayut Boonmee, 2003). Before human origin, there was a fundamental diversity in nature. Humans also occur in different environments. In each place, human beings learn to live together and coexist in harmony with nature and therefore have a different way of life. It's called biodiversity, and cultural diversity is a link. Cultural development and diffusion This has resulted in various forms of cultural relations based on the ideas of ancient (Pluralism) Such as Gordon Syled and the cultural spread of the Columbia Bureau in the 1920s. It was led by Franz Boas, who believed that culture was centered and spread to the margins and other societies. Cultural clashes bring about mutual cultural acceptance. Cultural diversity is the result of different cultures developing and incorporating parts of other cultures with different forms of cultural adaptation depending on past adaptation processes. Culture in capitalist societies There is a way to study culture in the midst of globalization. By mentioning world mass culture. Presented by British sociologist Hall. It suggests that culture in a globalized world will be controlled by modern tools that serve to produce "culture", defined by the image that quickly and easily passes

across language borders, such as, for example, arts, entertainment, sports, television networks, films, advertising aimed at a wide market, mass communication, all of which are under the control of satellite television networks with global networks (Suriya Samut Gupti and Pattana Kitasa, 1999).

### **Contemporary Music**

Music is the science of sound, a branch of aesthetics that has been with humanity for all ages. Demonstrating solidarity Even though music has evolved through the ages, respectively, the basic function of music is still no different than it was thousands of years ago. As Sakchai Hiranrak (2004: 19) commented, when we look at why music was created, we find that music is created to serve human beings in many roles, and one of the functions that music is created to present in the form of emotions. feeling Art allows humans to express themselves, convey feelings. And music is the highest art in the form of an infinite abstraction created by man. Different eras divide events on Earth. It started from ancient times, ancient civilizations. Early and mid-century Baroque period Classical period As Detail Raupat (1979:1) says, primitive music has more to do with human daily life than in It expresses psychology, society, religion, worship and language. Every song in the traditional times must have a meaning. To understand the song correctly, you must study from the natives who own it. Primitive music had two main functions: (1 ) to generate excitement; Inspirational (2) It causes relaxation and happiness. Later, in the Ancient Civilization, world prosperity existed in the eastern region. Countries with cultural advancement such as China, Thailand, India, etc., and Eastern Europe such as Egypt, Sumer, Babylonian, Judia and Greek. It began to evolve with the invention of a sound scale to divide and organize the sound system of each people. For example, pentatonic scales are still used in Asian music, but there are differences in accents and sound arrangements. Ancient Greek music is the musical heritage of the great Western music, i.e. around 1000 BC. The scientific division of the sound system was invented by the Greek philosopher, Pythagorus, and the idea of musical instruments was conceived. The technique of music composition using the mode which is derived from the tetrachord system (Tetrachord) gave rise to various ancient sound steps as a fundamental factor of music in later eras. This period is around 200-800 AD and this

period of music is influenced by 3 major sources: Byzantine in Asia Minor, Syria which was part of the Roman Empire at that time, and the third source is Hebrew hymns in Palestine. The use of the instrument for music composition is prominently used, and in addition to the use of the rhythm mode, rhythm mode is also used. As a form of lyric placement and melody formation. The turning point of music resurfaced in the Middle Ages, 800-1400 AD, from the development of single-genre hymns to two-genre hymns, with dual stages introduced into the chorus. It's called the Organum. And because there is a kind of independent musician who does not play music to serve God. From this point it is pointed out that music has transformed from a religious servant to a service to a society and has created a taste in European music where the land lord or noble lord must have a band for the palace. The Renaissance 1400-1600 believed that civilization represented rebirth. As Sasi Pongsarayut (2544: 47) commented, people's view of the world in the Renaissance was the result of (1) the first study and printing in 1440 gave rise to the spread of various disciplines, (2) gunpowder was invented and the destruction of the knighthood system, (3) a compass was born. This allows humans to travel the world widely. to live in the present rationally. Music in this era is therefore more likely to serve human society than religion. Pichai Vasanasong (2003: 42-43) has interestingly conceptualized that classical music began to emerge in the Baroque period, which took place between the 17th and 18th centuries. Exquisite architecture Music such as Claudio Monteverdi, Domenico Scarlatti Vivaldi laid the foundation for many musical thesis, both in terms of music theory with a clear Tonal Music style. Patterned music composition styles The limits of instruments have expanded, such as the violin string instrument family, to the pinnacle to accommodate complex compositions. On the other hand, the patronage system allows the advancement of the arts to be possible. widely Talented people are fully supported. If we consider what Pichai Vasana sent above. Classical music, in your sense, is music with a certain form of composition. There are clear regulations, requirements, theories. Before the Baroque period, it was not as unique. Thus, classical music occupied the boundaries of the Baroque period and continued into the classical era, where Haydn pioneered the approach and disciples of Haydn. Mozart and Beethoven adhered to their own compositions, but their methods of composition differed from the Baroque period. As Prasit Liaosiripong (1990: 67) said,



early classical music emphasized harmonies that provided a homophony texture instead of counterpoint, and a new bass technique called Alberti Bass replaced Basso Continuo. The band mix has thus changed. The last era to be mentioned in this introduction is the Romantic Period, 1820-1900. In this era of romance, there are many composers. The whole song has a more evolved style of composition. Changes in harmonies and techniques also create emotional intensity. Music has been instrumental in expressing the inner feelings of human beings clearly. While religious music still exists, it plays a diminishing role compared to music for the masses. Many people mistakenly believe that romantic music has to do with affectionate, sweet, or violent emotions only. Music in the Romantic period was extremely conceptually diverse. For example, Sibelius' Nationalism is called Finlandia, as Paiboon Kitsawat (1992 : 240-241) commented that Finlandia is a symphonic poem work that is important as a symbol of Finnish nationalism. During 1899! Strange that this song does not have any lyrics. At the same time, some types of compositions are the opposite, such as Johann Strauss II, who created Waltz dance music, which is said to be a type of Vienna Waltz, which represents pleasure. There is no grief in the song. This is an absolutely amazing variety of romantic music. What is contemporary music? At the same time, what activities are each place on the planet doing? How you're living is contemporary. Some activities may have been something that has been going on for a long time and still exist, such as religion and tradition, while others change at any moment, such as fashion, dress, etc. Therefore, human beings live with multiplicity. The world today can be said to be the age of news and lifelong education. Therefore, we should always seek new knowledge in order to understand and keep abreast of changes. Story concept Contemporary music can be defined by inferencing the contemporaryism of other things such as culture, tradition, livelihood, as Mark Slobin and Jeff Todd Titon refer to in Orawan Banchong Silp (2004: 70) states that music culture is like a world of music. Every human society has music, but music is not universal because music in the meaning of each group of people is different. Musical culture consists of four interrelated elements: 1. Concept of music 1.1 Music and belief system Religious beliefs Belief that music is beneficial or harmful Understanding or incomprehension of culture in each group 1.2 Music aesthetics Different people have different understandings of aesthetics, even if they

are the same people, such as classical singers. Do not understand how melodic jazz singers are.

1.3 Musical environment Social and technological prosperity creates a new environment. Even music can create the same environment, such as business music, which is always on, whether television, radio, shopping malls, etc.

2. Musical social system Music is not a class divider, but society and human beings divide it. Musical classes, such as working people, sing only the songs they like. Highly educated people also favor another type of music.

3. Music for performance

3.1 Style of music is holistic including pitch, melody, rhythm and harmonies.

3.2 Types of songs (Qunres) are names that group songs such as songs of praise (for example, Chantsong, Praise song), dance songs (e.g. Waltz, Tango).

3.3 Texts arise from the relationship of language with music. Vocal music can convey directly to the mind of those who understand the language.

3.4 Composition All songs are composed with a purpose. Composition can be divided into 2 main characteristics: Variation and Improvisation One of the important aspects of music composition is social organization because music reflects the concept of people in that society.

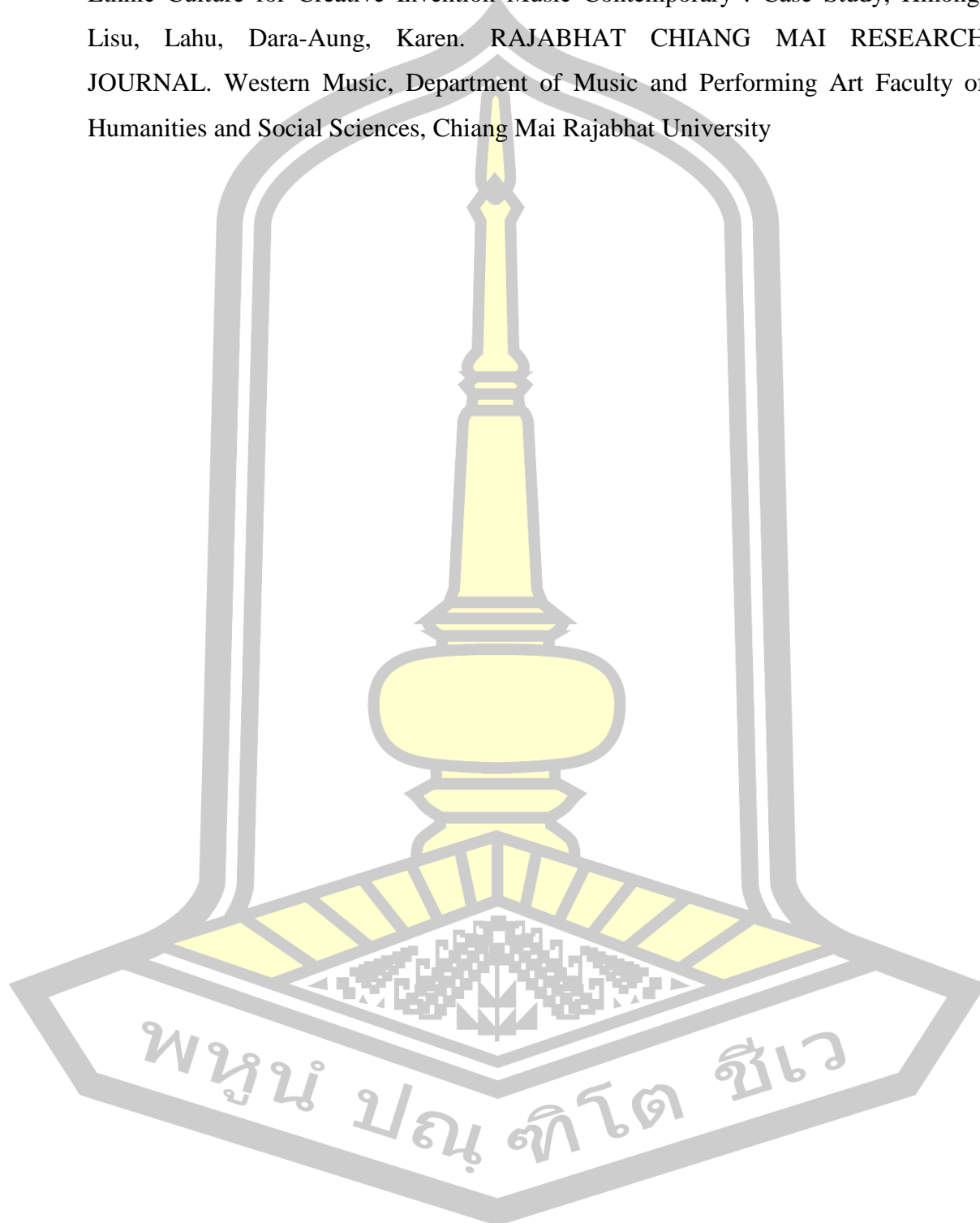
3.5 Transmission The family of

3.6 Movement Music is a movement that produces movement, whether it is the roughest or most detailed type of music. It is not possible to distinguish human body movements from music.

4. Material culture of music Music material is something tangible to everything, whether it be an instrument or a document, including the information revolution in the 20th century. Even today's music is changing every day. There are combinations to create something new. Preservation of traditional music Presenting music styles in a new way These efforts do not make music a new function or role.

The concept of contemporary music (Sirindhon Music Library, 2019) is the fusion of music that originated in different periods, such as music of the past, into the music of the present era. For example, mixing Thai string ensembles with piano and accordion sounds, it is contemporary music born during the reign of King Rama VI, which is still popular to this day. The contemporary music is thus loosened. The use of a large trumpet band is a marching band playing Thai music in the genre of three-layer music. Vine liver music can also be called contemporary music. At present, contemporary music is not only used by foreign musical instruments or electric instruments. The newly composed songs also have rhythmic beats. The use of

language that combines different styles of different eras as well. (Niroot Kawla. Ethnic Culture for Creative Invention Music Contemporary : Case Study, Hmong, Lisu, Lahu, Dara-Aung, Karen. RAJABHAT CHIANG MAI RESEARCH JOURNAL. Western Music, Department of Music and Performing Art Faculty of Humanities and Social Sciences, Chiang Mai Rajabhat University



## CHAPTER III

### RESEARCH METHODOLOGY

In this chapter, qualitative research methods were used, and the researchers chose the Haixi region of Qinghai Province. Since the area is the birthplace of Qinghai Mongolian folk songs, the researchers Informants in the area serve as research leads. conducted in-depth interviews with them, and collected a variety of data The basic contents of this chapter include the following points :

- 3.1 Research scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of research site
  - 3.1.3 Scope of time
- 3.2. Research Process
  - 3.2.1 Selected site and informant.
  - 3.2.2 Research tools
  - 3.2.3 Data Collecting
  - 3.2.4 Data Management
  - 3.2.5 Data analysis
  - 3.2.6 Summary of this chapter

#### **3.1 Research scope**

##### **3.1.1 Scope of content**

The origin and characteristics of Qinghai Mongolian music are studied and analyzed. This paper puts forward methods and suggestions for the preservation and promotion of Mongolian music in Qinghai.

##### **3.1.2 Scope of research site**

Haixi, Qinghai Province, China

For this theme, I chose the Qinghai province of China to conduct fieldwork.

Qinghai province is located in the west of China, in the northeast of the Qinghai-Tibet Plateau, the roof of the world. It is named after the largest inland salt water lake Qinghai Lake, referred to as "Qing". Qinghai is the birthplace of the Yangtze, Yellow

and Lancang rivers, so it is called "the source of rivers", also known as "the source of three rivers", and is known as the "Water Tower of China". The geographical location of Qinghai province is between east longitude 89 35 '— 103 04' and north latitude 31 36 '— 39 19'. It is more than 1200 kilometers long from east to west and more than 800 kilometers wide from north to south, with a total area of 722,300 square kilometers, accounting for one third of the total area of China. The area ranks after Xinjiang, Tibet and Inner Mongolia, ranking the fourth among all provinces, cities and autonomous regions. Qinghai is connected to Gansu Province in the north and east, Xinjiang Uygur Autonomous Region in the northwest, Tibet Autonomous Region in the south and southwest, and Sichuan Province in the southeast. It is the link between Tibet and Xinjiang and the mainland. The average elevation of Qinghai province is above 3,000 meters.



Figure 2. Map of Qinghai Province, China

Source: [www.google.com](http://www.google.com)(Accessed January 20,2022)



Figure 3. Map of HaiXi, QinghaiProvince

Source: [www.google.com](http://www.google.com)(Accessed January 20,2022)

### 3.1.3 Scope of time

Researchers conducted a field survey from May 2022 to August 2022 to examine key human

Researchers interviewed, recorded, and videotaped the objects, and wrote and revised the research during this period.

In June 2022, the researchers interviewed Ms. Lamao by phone and briefly discussed the development status of Mongolian folk songs in Qinghai.

In June 2022, researchers traveled to Dulan County and Zongjia Town, Haixi, Qinghai Province, and conducted interviews based on two suggested works by Ms. Lamao and Ms. Xiaoya, to discuss the musical characteristics of Qinghai Haixi Mongolian folk songs and the promotion methods of Qinghai Haixi Mongolian folk songs.

In July 2022, Ms. Lamao was interviewed to learn about the singing skills of Qinghai Mongolian folk songs, and provide information.

(4) Beginning in August 2022, researchers will organize and summarize the collected data and information.

### 3.2 Research Process

#### 3.2.1 Selected site and informant.

3.2.1.1 Key informant: Criteria for selecting key informants The following four items are the criteria for selecting the key informants

(1) Has been engaged in the creation, singing or performance of intangible cultural heritage music, music for more than 20 years.

(2) Understand the history, culture, and development of Qinghai Mongolian folk music.

(3) Must be the Mongolia music inheritors above the provincial level granted by the government.

(4) They have made outstanding contributions to the spread and development of Mongolia music.

The site of my study is in the Haixi Mongolian Autonomous Region of Qinghai Province. In the visit, investigation and research of local herdsmen, I used the case study design, and conducted a careful study on the local older generation of non-genetic inheritors and young folk singers. I will use statistical analysis to introduce the history of Mongolian music in Haixi, Qinghai Province.

I will use Seven of Mongolian songs to analyze choosing from the video and fieldwork.

#### 3.2.1.2 Song selection

3.2.1.3 According to the above selection criteria, the key lines choose are Ms. Lamao and Ms. XiaoYa Because they are the most prominent representatives of the key informants.

For this research, the researchers interviewed Ms. Lamao and Ms. Xiaoya and Miss Gao Wa

(1) Ms. Lamao: : Researcher chose her as the informant Because she is a senior Qinghai Mongolian music inheritor.

(2) Ms. XiaoYa: Researcher chose him as an informant because he has conducted an in-depth study, Of Qinghai Mongolian folk songs. She is the protector and disseminator of Mongolian folk songs in Haixi, Qinghai.



Figure 4. Ms. La Mao

Source: Qin Han, retrieved from Fieldwork (2022)

La Mao, she is the heir of Qinghai Mongolian folk music, singer. Graduated from Qinghai National Normal University, he was born in Dulan County, Haixi Prefecture, Qinghai Province. He conducted research in the field of Mongolian folk music education in Qinghai and accumulated valuable experience. He has contributed to the dissemination of original music and the promotion of Mongolian culture.

Researchers chose her as an informant because she is an experienced Qinghai Haixi folk song performer and an older generation of artists





Figure 5. Ms. Xiao Ya

Source: Qin Han, retrieved from Fieldwork (2022)

Xiaoya is a Mongolian singer from Zongjia Township, Haixi, Qinghai Province. She is not only the cultural disseminator of Mongolian folk songs, but also the successor of Qinghai Mongolian folk songs. In the activities of singing Qinghai Mongolian folk songs for many years, Qinghai Mongolian folk songs have been promoted, and Haixi Zongjia Mongolian culture has been protected.

The researchers chose her as an informant because he conducted in-depth research on Qinghai Mongolian folk songs, she has performance experience, is committed to the promotion and publicity of Qinghai Mongolian folk songs, helps me better understand the characteristics of Qinghai Mongolian music, and analyzes the promotion and development of Qinghai Mongolian folk songs.

Explore the characteristics of folk music by collecting the video data of Qinghai Mongolian music.

In addition, a number of other tools are needed. Equipment: video camera, camera, audio recorder. Solid Set: notebook, pen. Accessories: tripod, lens, memory card, phone, flash, light wi-fi ready, battery.

Through the interview with Ms. Lamao, we can understand the characteristics of Qinghai Mongolian folk songs.

Through the interview with Ms. Xiao Ya, we can understand how Qinghai Mongolian folk songs are promoted.

#### 3.2.1.4 General informant: Criteria for selecting general informants

**Interview Data Collection** The researchers conducted live interviews with the Two groups of respondents on the research topic. They are: 2 key figures of Qinghai Mongolian folk songs; 6 vocal performers specializing in singing Qinghai Mongolian folk songs; 4 leaders, 4 music teachers and 8 students from Delingha City Primary School, Haixi Prefecture and secondary schools and local universities; and collected various data used in this study.

#### 3.2.2 Research tools

The research tools include observation form, interview form and questionnaire.

The process of creating a questionnaire survey (based on research objectives)

- (1) Ask questions based on the research objectives.
- (2) Bring it to the advisor to check.
- (3) Modify according to the advisor editing method.
- (4) Modifications based on expert recommendations prior to field work.

##### 3.2.2.1 Observation

In the process of data collection, the researchers visited and investigated the Mongolian folk songs in Haixi Prefecture, Qinghai Province, Qinghai Province through direct observation. Using mobile phones, SLR cameras, video cameras, recording pens, etc., recorded the music activities related to Mongolian folk songs in Haixi Prefecture, directly observed the singing process of 7 Mongolian folk songs, recorded complete videos and took related photos, and collected the first Hand data, using SD card, computer and U disk for data storage.

- (1) How to choose songs

According to the advice of the main informant, Qinghai Haixi singers and Qinghai Haixi listeners, the selection criteria for the songs were that they must be famous and representative Qinghai Mongolian folk songs. Based on the two types of

folk songs in Haixi, Qinghai, the researchers chose a song for each folk song. In total, 2 jobs are used for specific analyses.

(2) How many pieces of music were selected

Based on Qinghai Mongolian music, a total of seven works were selected. The work "Noenjia", "HongYan", "Father's Prairie Mother's River", "Blue Mongolian plateau", "Prairie Love", "Meet Ao Bao", "Mongols" Mongolsis a classic folk song of Haixi Prefecture, Qinghai, representing the characteristics of Mongolian music in Haixi Prefecture, Qinghai. It is an important part of Qinghai Mongolian folk songs.

(3) Why these tunes

Because these Seven works are representative works of Qinghai folk songs, they have the unique musical characteristics and regional characteristics of Qinghai folk songs. This song expresses the Qinghai people's desire for life and love for their hometown.

3.2.2.2 Interview

In the process of collecting data in Delingha City, Haixi Prefecture, the researchers selected three groups of respondents as the respondents. The interview form is flexible, and the content is consistent with the learning purpose. They are: representative inheritors of Mongolian folk songs; the primary and secondary schools and local university leaders, music teachers and students.

3.2.2.3 Questionnaire

It is one of the tools to carry out the field work. There are various types of Mongolian folk songs of Haixi Prefecture, and the types of Mongolian folk songs produced at each historical stage are not exactly the same. According to their social functions, they can be roughly divided into religious music, wedding songs, sacrificial songs, love songs, labor songs and so on. There were multiple songs in each category, and the researchers distributed pre-prepared questionnaires in the core areas of the two places, and selected representative Mongolian folk songs according to their musical characteristics. The singing of these works is well known and widely spread, and it is deeply loved by the Qinghai people. Then, it was recorded and analyzed, and summarized the musical characteristics of Mongolian folk songs of Haixi Prefecture.

Therefore, the use of questionnaires may provide relevant information for the researchers.

### 3.2.3 Data Collection

Including: the collection of literature, the collection of video and audio materials in the field investigation work, and the collection of interview materials of informants.

### 3.2.4 Data Management

All the collected data has been classified and organized.

#### (1) Interview transcripts and recordings

The interview transcripts and audio recordings are converted into transcripts, and the original information and audio recordings are kept separately.

#### (2) Music score and video

According to the purpose of the study, the music score is classified and recorded as a staff. The obtained promotion materials are classified and managed.

(1) Literature, music, audio, essays, etc. And according to the type of data to organize and store. Help learn the musical characteristics and promotion methods of Qinghai Mongolian folk songs.

### 3.2.5 Data analysis

In the collation of Qinghai Mongolian music culture materials and the analysis of folk music works, combined with the Qinghai Mongolian culture, exploring the role of Mongolian traditional musical instruments in the band and the application of folk music orchestra.

At the same time, The collected data were classified according to these two research objectives. In the section on the musical characteristics of Qinghai Mongolian folk songs, several works are analyzed using the relevant theories of musicology and ethnomusicology. In the extended section, the researchers analyzed the data using generalization theory.

(1) Ms. Lamao provided relevant information and views on the musical characteristics of Qinghai Mongolian folk songs, which provided strong support for researchers to study the musical characteristics of Qinghai Haixi Mongolian folk songs.

(2) Xiaoya introduced the promotion method of Mongolian folk songs in Qinghai, which provided strong supporting materials for researchers.

Based on the suggestions of Ms. Lamao and Ms. Xiaoya, two representative Qinghai Mongolian folk songs were selected to study and analyze the musical characteristics of folk songs.

Based on fieldwork in promotion, the researchers used a combination of musicology, ethnomusicology, extension theory and methods. This research analyzes the characteristics of Qinghai Mongolian folk songs and ways to promotion of Qinghai Mongolian folk songs.

### 3.2.6 Summary of this chapter

Firstly, the researchers collected and sorted out relevant data through literature research to understand the development and musical characteristics of Mongolian folk songs in Qinghai. Through the study of the aesthetic characteristics of Qinghai Mongolian folk songs, the literature is comprehensively investigated and information obtained, and the research questions are fully and correctly understood and mastered.

In the second research objective, the researchers used Ethnomusicology and used in-depth interviews to collect data.

### 3.2.7 Data Presenting

This paper is divided into six chapters.

Chapter I Introduction

Chapter II Review literature

Chapter III Methods of Research

Chapter IV To investigate the development process of Qinghai Mongolian folk songs

Chapter V To discover the Characteristics of Qinghai Mongolian folk songs

Chapter VI Conclusion Discussion and Suggestions

พจนานุกรม ปณฺ ทิโต ชีเว

## CHAPTER IV

### TO INVESTIGATE THE DEVELOPMENT PROCESS OF QINGHAI MONGOLIAN FOLK SONGS

In this chapter, the researchers use the methods of musicology and ethnomusicology, combined with fieldwork and literature review collection, The content is divided into 5 subheadings. these Including: (1)The historical process of the Mongols ; (2) The current situation of Mongolian folk songs and songs in Qinghai; (3) The survival status of Mongolian folk songs in Qinghai; (4)The dissemination status of Mongolian folk songs in Qinghai Province (5) The significance of the protection of Qinghai Mongolian folk Songs.

- 4.1 The historical development process of Mongolian culture
- 4.2 The current situation of Mongolian folk songs and songs in Qinghai
- 4.3 The survival status of Mongolian folk songs in Qinghai
- 4.4 The dissemination status of Mongolian folk songs in Qinghai Province
- 4.5 The significance of the protection of Qinghai Mongolian folk Songs

With the diversified development of culture and the process of China's modernization, we pursue sustainable development in building a harmonious society. Nowadays, Qinghai Mongolian folk songs are facing various difficulties.

#### **4.1 The historical development process of Mongolian culture**

##### 4.1.1 Historical origin

The Mongols are a traditional nomadic people mainly distributed in East Asia, one of the ethnic minorities in China, and the main ethnic group of Mongolia. In addition, the Mongols are also distributed in Eurasian countries such as Russia, and the Evenki and Turks are sometimes considered branches of the Mongols. The Mongols originated from the area east of the ancient Wangjian River (present-day Erguna River). At the beginning of the 13th century, the Mongol Ministry headed by Genghis Khan unified the Mongolian regions and gradually formed a new national community. The Mongolian people are relatively developed in science and culture, and music and dance also occupy a relatively prominent position in art.

The Mongols call themselves "Mongolia", which means "eternal fire", and are also known as "horseback people". In ancient Mongolian, the word "Mongolia" means "simple". It is also believed that the original meaning of "Mongolia" is "Celestial Clan". The name "Mongolia" is a pronunciation of "busy and open", which was recorded earlier in the Tang Dynasty's Old Book of Tang and the Song Dynasty's Khitan Guozhi, that is, the "Mengmu Murwei" in the old and new Tang Books. "Menghu" is the earliest Chinese translation of the word "Mongolia", which began in the Tang Dynasty. Later, there were many homophone names such as "Meng Bone", "Misty Bone", "Meng Bone", "Blind Bone", "Meng Bone", "Meng Gu" and so on. The Chinese translation of "Mongolia" first appeared in Yuan Dynasty documents.

#### 4.1.2 The period of the primitive society of the Mongols

The Collected History, written in Persian in the fourteenth century, records an ancient Mongol legend that the Mongols were defeated by other tribes and brutally slaughtered, surviving only two men and two women. They fled to a place surrounded by mountains and forests, with good grasslands in between. The place is called "Ergunekun" - "Steep Hillside". They live and thrive here and are passed down from generation to generation. This legendary "Erguna" is the Erguna River flowing through the Hulunbuir grassland, which is the birthplace of the Mongolian nation.

According to records, the Mongol tribes initially consisted of only two clans, Negus and Qiyan, who were defeated by other Turkic tribes and left only two men and two women, fled to live in the area around Ergunekun (mountains on the banks of the Erguna River), and in the 8th century, due to the growing population, they had to migrate out, and by this time there were 70 branches, which were called "Tierqin Mongols". The "Secret History of Mongolia" and the "Old Book of Tang" record that the wolf and the white deer were the ancestors of Genghis Khan, and they were born into the world by the mandate of heaven. Then they crossed Tengjisi together, and began to multiply at the source of the Choyan River, in front of Mount Buerhan, giving birth to Batachhan. The Batachihan mentioned here is the ancestor of Genghis Khan. In fact, the blue wolf and the white deer are pronounced in Mongolian respectively: Burthechina and Ermaranle, but the Chinese translation is as the wolf and the white deer.

On the question of the true ethnic origin of the Mongolian nation, most modern and contemporary scholars believe that the Mongolian ethnic group originated from Donghu. Donghu is a general term for large and small tribes of the same ethnic origin, speaking different dialects, and each with its own name. According to the record: "In the east of the Xiongnu, so it is known as the Eastern Hu." From the 5th to the 3rd century BC, the Donghu tribes were still in the stage of primitive clan social development, and the tribes lived a life of "following the water and grass and living in impermanent places". In the middle of the 4th century, a group of Xianbei people living in the area of the Yanshui and Laoha River valleys called themselves "Khitan". A branch of the Xianbei people living west of the Xing'an Ridge (present-day Hulunbuir region) was called "Murwei". Mur Wei, first found in the Book of Wei, as Lost Wei. Murwei and the Khitan origin, bounded by the Xing'an Ridge, "the southern one is the Khitan, and the northern one is Murwei" (Northern History, vol. 94, "The Legend of Murwei"). After the 6th century, the Murwei people were divided into five departments, including Southern Murwei, Northern Murwei, Bowl Murwei, Shenmu Hengmuwei, and Ōmurwei, and each ministry was divided into several branches. Later, Dataru became the general name of the Mongol tribes. For "they were for most of antiquity the conquerors and rulers of most tribes and regions, great, powerful and fully respected" and "because of their extremely great and honorable status, other Turkic tribes, despite their different types and names, came to be known by their names, and all were called Tatars" (Rasht, Collected History). Due to the strength of the Mongol department, the name "Dayi" was gradually replaced by "Mongolia" and became the general name of the Murwei tribes. The written title of Mongolia is first found in the Old Book of Tang, called "Mengmu Murwei", a member of the Great Murwei who lived in the area south of the Erguna River.

In the 12th century, these descendants multiplied, and the clan expenditure gradually spread in the upper reaches of the present-day Onon, Krurun, and Tula rivers and east of the Kent Mountains, forming tribal groups. Among them, the more famous are the Qiyan, Zataran, Taichiwu, Hongjira, Wulianghe and other ethnic groups and tribes. At that time they were on the Mongolian plateau were nomadic herders in the Tatar section around present-day Lake Baikal, living in the Selenge



River basin on the eastern shore of Lake Baikal, and activities in the western region of Lake Baikal and in the Zayira part of the source of the Yenisei River. All three are spoken in the Mongolian language family. In addition, there were three Mongolized Turkic tribes ruled by Nestorian Turkic nobles, namely the Kerebu that occupied the ancestral land of the Uighur Khanate, the Naiman tribe to the west, and the Wangu tribe near the Yin Mountain region. According to their lifestyle and level of development, these tribes are roughly divided into two categories: "steppe nomads" and "forest hunters". The first category includes the Turkic tribes who lived a nomadic life for a long time and the Mongol tribes that later migrated to accept Turkic influences and complete the transition to nomadic life; The second category is those who live in forested areas and are mainly engaged in hunting, such as the Evenki people.

#### 4.1.3 Mongol unification and foreign conquest

In 1206, Temujin was elected as the Great Khan of Mongolia at the Khuriltai (Great Gathering) held on the banks of the Zhengan River, and Genghis Khan established the Great Mongol State. The establishment of the Mongol Khanate was of great significance to the formation of the Mongol nation. Since then, for the first time, a strong, stable and developing ethnic group formed by unifying various tribes in northern China, the Mongols, has emerged. All the southern and northern regions under the jurisdiction of this country are collectively called the Mongolian region, and the inhabitants of the various tribes in this area are collectively called the Mongols. At this time, the Mongols became the ruling nation from the Liao and Jin periods (916~1234). Under the leadership of Genghis Khan, from 1219 to 1260, the Mongols made three western expeditions and successively established four major khanates across Eurasia: the Wokotai Khanate, the Chagatai Khanate, the Kipchak Khanate, and the Ilkhanate. At the same time as the western expedition, he also moved south. From Genghis Khan to Kublai Khan, after more than 70 years of conquest, he unified China and established the Yuan Dynasty. Its territory extends to Siberia in Russia in the north, the South China Sea in the south, the lower reaches of the Heilongjiang River in the northeast, across the Outer Xing'an Ridge, east of the Ussuri River, the Sea of Okhotsk and the Sea of Japan, and the southwest includes Yunnan, present-day

northern Burma , central and eastern Burma; Northern Thailand, Laos, and northwestern Vietnam were all incorporated into the provinces of the Yuan Dynasty.

#### 4.1.4 Mongolian politics

In 1206, the Mongol leader Temujin (later honored as Genghis Khan) unified the Mongol ministries and established the Mongol regime. Genghis Khan and his descendants waged a large-scale war. With the establishment and expansion of the Great Mongol State, Mongol power gradually developed and expanded into Eurasia. But at the same time, the struggle for the Khan's throne and power also made the internal crisis of Genghis Khan's "golden family" more and more serious and more open. During Genghis Khan's lifetime, this contradiction was also becoming public. In order to balance the interests of his descendants, Genghis Khan demarcated the fiefdoms of his four sons during his lifetime. Its territory is basically in present-day Xinjiang and the Central Asian region north and west, roughly as follows: the fiefdom of the eldest son Shuchi was in the Russian region west of the present-day Irtysh River and north of Khorezm, and after the death of Shuchi, his son Badu established the Kipchak Khanate centered on the Volga River valley in 1243; The fiefdom of the second son, Chahatai, was in the steppe between the present-day Amu and Syr Darya rivers. Genghis Khan also sealed the fifth son of his wife, Koliejian, in the land of Mobei; Only the youngest son, Towlei, had no fiefdom and inherited his father's pasture, population and army. After Chagatai's death, he was succeeded by his grandson Hela Xu Lie.

The Yuan Dynasty, established by Kublai Khan, unified China. The unification of the Yuan promoted the development of a multinational state. The provincial system implemented by the Yuan Dynasty effectively governed China. The supreme ruler of the Yuan Dynasty remained the titular Great Khan of All Mongolia, retaining the status of suzerain. As far as the Yuan Dynasty is concerned, he is the emperor, and in terms of the Mongol Khanates and Mongols outside the Yuan Dynasty, he is the sacred "Xuechan Khan (Great Khan)" of Mongolia, and accepts the canonization of the Yuan Dynasty until the end of the Yuan Dynasty, after the Xu Da Northern Expedition, the Yuan Dynasty retreated to Mobei.

On July 11, 1921, Outer Mongolia established a pro-Soviet constitutional monarchy. On November 25, 1921, Outer Mongolia established the "People's

Revolutionary Regime" and concluded the Soviet-Mongolian Treaty of Reconciliation with the Soviet Union in 1922. On April 17, 1924, the Mongol monarch Jebtsundamba passed away. On November 26, 1924, with the support and action of the Soviet Union and the Third International, the Mongolian People's Party announced the abolition of the constitutional monarchy, the establishment of the Mongolian People's Republic, the capital of Kulun, the city changed its name to Ulaanbaatar, and the era of independence in 1911 allowed the Soviet Union to garrison. However, China and the major governments of the United Kingdom and the United States at the time did not recognize it. On October 25, 1961, the United Nations Security Council approved the admission of the Mongolian People's Republic to the United Nations by a vote of 9 in favor, 0 against and 1 abstention (United States). Around the 90s of the 20th century, the Mongolian People's Republic was renamed Mongolia and Marxism-Leninism was abolished.

#### 4.1.5 Mongolian Economy

The early social economy of the Mongols was mainly hunting and nomadism, and until the 13th century, the Mongols still had the custom of "hunting". For a long time, the livestock economy was the main socio-economic category of the Mongolian people. It was not until the 16th century, on the Pingchuan River, where conditions were available for farming on both sides of the river, that the Mongol people developed an agrarian economy that mixed animal husbandry and agriculture. By the beginning of the 20th century, the regional economy of the Mongols in various places could be divided into livestock areas, agricultural areas, and semi-livestock and semi-agricultural areas.

#### 4.1.6 Mongolian Religion

Shamanism is the ancient primitive religion of the Mongols. Shamanism worships a variety of natural deities and ancestral deities. Genghis Khan believed in shamanism and worshipped Tengger Khan as the "Immortal Emperor". Until the Yuan period, shamanism dominated Mongolian society and still had an important influence among the Mongol royal family, princes and nobility, and the people. When the royal family worships ancestors, worships the temple, and the emperor rides to the capital, the shaman presides over the sacrifice. Genghis Khan and his successors adopted an eclectic policy towards various religions. Popular religions include

Buddhism, Taoism, Islam, Christianity, shamanism, etc. During the Meng Ge Khan period, in addition to practicing shamanism, Meng Ge Khan and the royal family also supported Muslims, Christians, Taoist disciples and Buddhist monks, and personally participated in various religious ceremonies. The same policy was adopted during the Yuan Dynasty. During the Yuan Dynasty, the construction of monasteries by Islamists spread throughout the country, and Christianity was also valued and protected. The national teacher Basiba once gave empowerment to Kublai Khan, his queens, princes and many others. Buddhism replaced shamanism in the court. But the influence of Buddhism was limited to the Mongolian upper ruling class, and most Mongols still practiced shamanism.

#### 4.1.7 Mongolian Music

The Mongolian people are a people who love music and can sing and dance, and are known as "music nation" and "poetry nation". Since ancient times, the Mongols have lived a nomadic life living by water and grass, and in the long course of history, the Mongols have created rich and valuable musical wealth with their wisdom and artistic genius. Mongolian folk songs have a unique style of national vocal music, and Mongolian music has both the common style of the whole nation and the unique style of each region.

Mongolian herders created long-tune folk song forms during their long nomadic labor to express emotions and express nomadic life. In the process of long-term circulation, long-tune folk songs have formed a complete system, including different types of songs such as grassland pastoral songs, hymns, homesick songs, wedding songs, and love songs. The long-key folk songs have a wide vocal range, beautiful and smooth tunes, and the melody lines are mostly wave-like, with ups and downs, showing the natural environment of the grassland with high sky and wide land. The rhythm is long, and the cavity is more than words. The declarative rhythm of language, the long rhythm of lyricism, and the rhythm of decorative "Nogula" are skillfully combined to form the rhythmic rhythm of long-key folk songs.

#### 4.1.8 Mongolian literature

Mongolian literature has a long history, myths and legends, heroic epics and songs, etc., which truly and vividly reflect the fishing and hunting animal husbandry production of tribal people in the clan society and the early period of slavery, the

fierce and frequent conquests between primitive tribes, and the ideals and aspirations of ancient laborers eager to conquer the forces of nature and social evil. Ancient heroic epics such as "Warrior Gunagan" and "Jangal" reflect the face of a historical era with great artistic generalization, and have had a profound impact on the development of Mongolian literature in future generations. From Genghis Khan's unification of the Mongolian tribes to the establishment of the Yuan Dynasty, the political and economic development of the Mongols was unprecedented, and economic and cultural ties with the Han nationality in the Central Plains, various ethnic minorities in China and even Eurasian countries were strengthened, so the cultural traditions with national characteristics were greatly carried forward, forming a heyday in the history of national literature and art. The emergence of the famous historical literature "The Secret History of Mongolia" (the old translation "The Secret History of the Yuan Dynasty"), the excellent folk narrative poems "Genghis Khan's Two Horses" and "The Legend of the Orphan", the lyrical ballad "Mother and Child Song" (that is, the "Golden Palace Birch Book"), "The Song of Alai Chinbai", etc., marked the rise of writers' literature and the continuous prosperity of various folk literature.

From the end of the Yuan Dynasty to the entire Ming Dynasty, Mongol feudal lords retreated from the vast areas of Eurasia and the Central Plains to the north and south of the desert. The economic and cultural ties between the various ethnic groups were greatly weakened, and Mongolian literature entered a so-called "snowy period". Although the entire process of literary development was not interrupted, the development of literature was uneven in all Mongolian ministries and inhabited areas, and the protracted feudal division provoked general discontent and resistance in all aspects of society. The biographical long heroic epic "The Legend of Gesir" is a written work formed after long-term oral transmission, this excellent work was born out of the Tibetan epic "The Legend of King Gesar", but it has been passed down from generation to generation in Mongolia, and has been fully Mongolianized, becoming an independent work with Mongolian national characteristics. The Qing Dynasty unified China, the chaotic division of the Mongols gradually ended, and the society tended to be stable. With the restoration of economic and cultural ties among various ethnic groups, Han classical literature (mainly poetry and Ming and Qing

dynasty novels) and Tibetan folk literature (such as folk tales, aphorisms and proverbs) have a deeper influence on Mongolian literature. Many Chinese and Tibetan literary works, such as "Water Margin", "Romance of the Three Kingdoms", "Say Tang" and "The Legend of King Gesar", have been adapted or recreated, and have been widely disseminated in the form of Mongolian stories and stories, almost reaching the level of household names.

Modern Mongolian literature was born and grew in the flames of national struggle and class struggle. It is directly linked to the survival of the nation and the destiny of the people, and is rich in a strong spirit of the times. The folk narrative poem "Gadamelin" praising the heroes of the uprising, and the popular anti-Japanese and anti-Manchu folk song "National Soldier Song" in the occupied areas of eastern Inner Mongolia. After the founding of the People's Republic of China, the poets Na Saiyin Chaoktu and B. Bulimbergh, the novelists Malachiev, A. Odesir, Ankochin (Monan), Zaragahu, and the playwrights Chaoktunaren and Yunzhaoguang all wrote many influential works. Following them, a group of literary newcomers emerged in the new era to innovate in subject matter, style and literary concepts, and have shown remarkable and gratifying achievements in various fields of literature. In addition, great achievements have been made in the collection, collation and research of Mongolian folk literature and classical literature. Many new versions or new chapters have been discovered in the epic poems "Gesir" and "Jangal", and the long poem "Hero Gesir Khan" sung by the famous folk artist Pajie has been recorded and organized. The classical masterpieces "The Secret History of Mongolia", "The Romance of the Youth History", "One Floor", "Weeping Red Pavilion" and so on have been proofread and revised and published successively. After these works were translated into Chinese, they had a good influence among all ethnic groups in China.

The horse has been deeply integrated into the spiritual world of the Mongols. Mongolian horse-themed hymns, fables, aphorisms, folklore, folk songs, music, fine arts, sculptures, and more are endless. The Mongols also have many festivals related to horses, such as: Horse Racing Festival, Foal Festival, Mare's Milk Festival, Shenma Festival, etc. The Mausoleum of Genghis Khan on the Ordos Plateau enshrines a god horse of Genghis Khan, Windu Genchagan, and two white horses of Genghis Khan.

## 4.2 The current situation of Mongolian folk songs and songs in Qinghai

### 4.2.1 Music types and usage occasions

The types of Qinghai Mongolian folk songs include labor songs, Pastoral songs, marriage songs and praise songs.

#### 4.2.1.1 Labor songs

Labor songs is a kind of folk song directly accompanying labor, usually sung during collective labor. According to the historical origin of Qinghai Mongolian music culture and the current situation of musical forms, Mongolian folk songs can be defined as a kind of folk song created by the nomads of the northern steppe in animal husbandry production and labor, sung in the wild grazing and traditional festivals, generally two lyrics above and below, the singers play according to the accumulation of life and the perception of nature, and the rhythms of singing are different. Qinghai folk song is a form of folk music in northwest China, which is the traditional music of ethnic minorities such as Qinghai Mongolians, with strong local characteristics and cultural connotations. With its unique melody, deep emotions and rich expressions, Qinghai folk songs have become an important part of Qinghai culture.

#### 4.2.1.2 Pastoral songs

Pastoral songs As early as 700 years ago, due to the unification of the Yuan Dynasty, the disasters caused by wars were reduced in all parts of the country. With the economic prosperity of the whole country and the implementation of the Yuan government's measures to support the development of animal husbandry economy, the Mongols scattered in the west bank of the Erguna River went out of the mountain forest area, migrating and nomadic in the vast grassland. In the long years, as the hunting industry transformed into animal husbandry production labor, they expressed their feelings about the various changes in society and the magnificent natural landscape and the living environment around them, with their long and slow rhythm, free and rough singing voice. Prairie madrigal, a new genre, came into being and developed under this background. In a long historical period, madrigals occupy the dominant position of Mongolian folk songs, and also form a typical style of Mongolian music.

Pastoral songs As a folk song genre, it is a mirror of Mongolian nomadic life. It reflects many aspects of social life. Singing grassland and praising horses are common themes in pastoral songs. The characteristics of pastoral songs are generally high tone, free rhythm, melody fluctuation, and strong brilliance and lyricism. It is a representative grassland pastoral song.

#### 4.2.1.3 Bridal song

The wedding song. In order to maintain the purity of blood, the Mongolian nation strictly implemented the extramural marriage system and formed the custom of distant marriage. For many years, this marriage custom has been continued. In modern times, the reason for far marriage has been far from "pure blood", but with a strong economic and political color. Far married to the girls bring endless suffering, they marry alone to a strange place, difficult wife, in the abnormal depression infinite miss home relatives. So they in the heart of the flow of blood and tears, sing a song telling the sorrow of distant marriage.

Praise Song is a folk song genre in which the Mongolian people sing their hometown on special occasions such as large evening parties and celebrations. The hymns are as follows:

(1) Four Seasons Praise Song: This is a folk song style created by people to praise the four seasons of nature. The song mostly describes the alternation of the four seasons and the scene of people's production and life, full of love for nature and life. This type of folk song can be found everywhere.

(2) Heroic Praise Song : This kind of folk song has been accompanied by the development of the Mongolian nation since ancient times, fully reflecting the Mongolian tradition of advocating heroes, such as "Genghis Khan Ode". This hymn praises Genghis Khan with its solemn feelings, high and passionate tones. The great achievements of Genghis Khan, the "one generation of heavenly pride", in unifying all the Mongol departments were highly appraised. This famous song, popular in Qinghai, is a typical representative of hymns in terms of content and form.

#### 4.2.1.5 Mongolian folk songs of Qinghai

Qinghai Mongolian folk songs are an important part of the folk songs of all ethnic groups in China, which are not only numerous, but also rich in connotation, reflecting the origin, customs and culture of the Mongolian people. "Mongolian folk

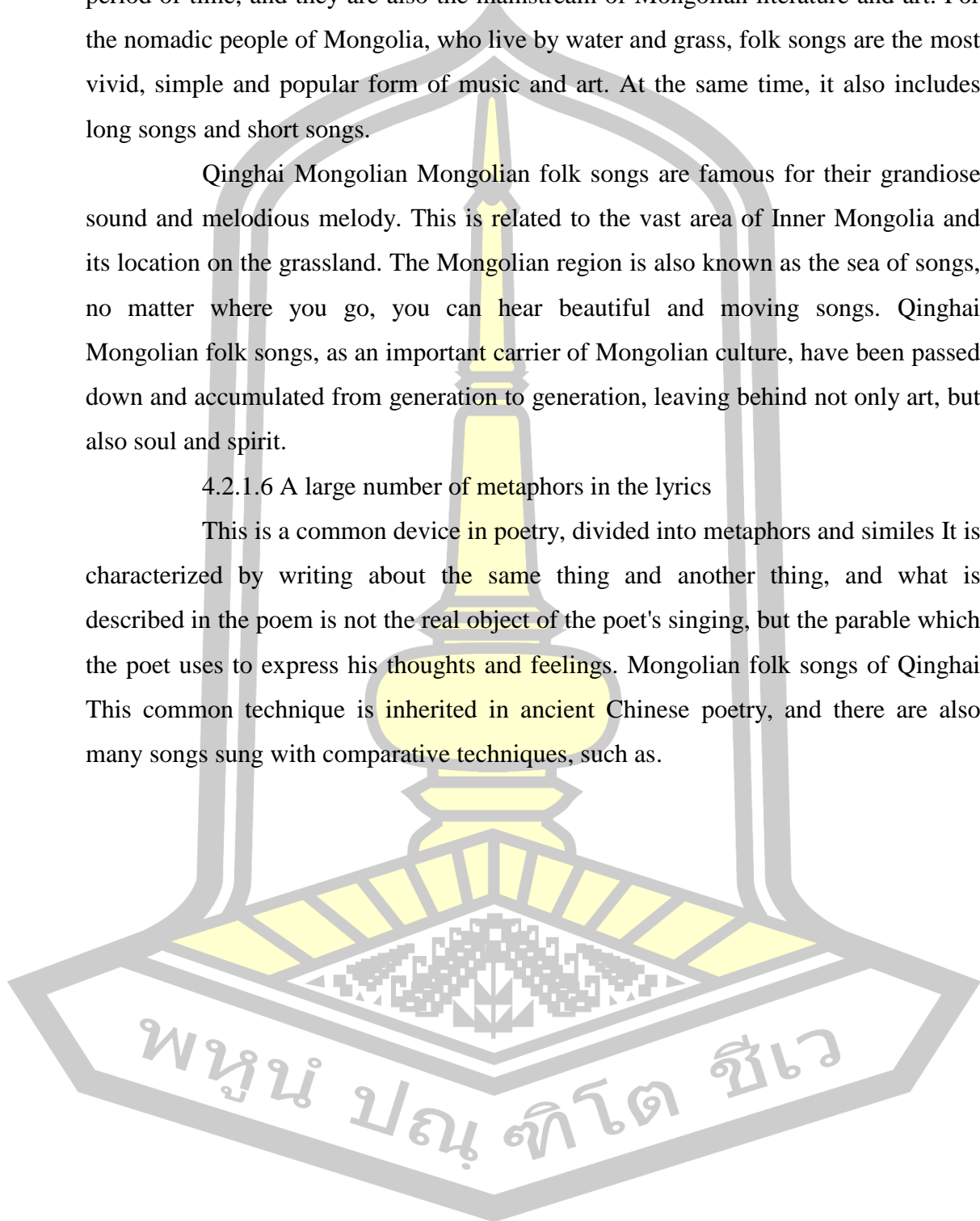


songs have been the foundation of Qinghai Mongolian folk songs culture for a long period of time, and they are also the mainstream of Mongolian literature and art. For the nomadic people of Mongolia, who live by water and grass, folk songs are the most vivid, simple and popular form of music and art. At the same time, it also includes long songs and short songs.

Qinghai Mongolian folk songs are famous for their grandiose sound and melodious melody. This is related to the vast area of Inner Mongolia and its location on the grassland. The Mongolian region is also known as the sea of songs, no matter where you go, you can hear beautiful and moving songs. Qinghai Mongolian folk songs, as an important carrier of Mongolian culture, have been passed down and accumulated from generation to generation, leaving behind not only art, but also soul and spirit.

#### 4.2.1.6 A large number of metaphors in the lyrics

This is a common device in poetry, divided into metaphors and similes. It is characterized by writing about the same thing and another thing, and what is described in the poem is not the real object of the poet's singing, but the parable which the poet uses to express his thoughts and feelings. Mongolian folk songs of Qinghai. This common technique is inherited in ancient Chinese poetry, and there are also many songs sung with comparative techniques, such as.



鸿雁天空上，	Hong yan in the sky,
对对排成行。	Pair up in rows.
江水长秋草黄，	The river is long and the grass is yellow,
草原上琴声忧伤。	The harp on the grassland is sad.
天苍茫雁何往，	Where the wild Hong yan are going,
心中是北方故乡。	My heart is my northern hometown.

Figure 6. lyrics excerpt

Source: Qin Han (2022)

### 4.3 The survival status of Mongolian folk songs in Qinghai

#### Lack of attention and importance

In the past history, for the protection and inheritance of traditional music culture we focused more on the aspect of music form, and greatly neglected the factor of music behavior, so we are more through the museum to the excavation and protection of traditional music, due to the neglect of music behavior, despite a large number of music workers committed to rescue traditional music culture, but traditional music culture still cannot avoid the continuous shrinkage of fate.

In the contemporary society with rapid economic development, cultural phenomena have changed rapidly, Qinghai Mongolian folk songs have gradually declined, and the transformation of the market economy structure, although it has brought convenience to the life of Qinghai Mongolian people, improved the living environment and quality of life, but made the original ecological Qinghai Mongolian

folk songs lack protection measures. The people's pursuit of economic interests has reached an unprecedented level, but for the ancestors of the precious national cultural heritage, but lost the initial enthusiasm, coupled with the influence of contemporary cultural trends, the aesthetic concept of young people has undergone fundamental changes and is not interested, so the development of heritage, plus the old artists sing Qinghai Mongolian folk songs have not been much, have passed away one after another, and now Qinghai Mongolian songs are facing the dilemma of having no heirs. Although local governments have taken protective measures, they will not be able to reverse the situation in the short term.

#### **4.4 The dissemination status of Mongolian folk songs in Qinghai Province**

##### **4.4.1 Single form of song transmission**

In addition to oral transmission, Qinghai Mongolian folk songs can also be transmitted through video recording or CD recording. The traditional form of performance is to sing clearly without accompanying instruments, which makes the audience feel monotonous and uninterested. As Mongolian folk songs spread in a single form, since the old culture of Qinghai Mongols was not accepted by the society and could not be propagated by the local government, most of Qinghai Mongols could not score and write lyrics through formal and systematic music learning. Most of their audiences were old people, and the singers gradually died away. Young people affected by the development of modern culture were not interested in Qinghai Mongolian folk songs. The development of Qinghai Mongolian folk song heritage is in danger, which is one of the reasons for the endangered development of Qinghai Mongolian folk song tradition.

##### **4.4.2 School education function is not fully utilized**

Education is a direct means and an important way of cultural transmission. In the process of the transmission of Qinghai Mongolian folk songs, the function of education has not been fully developed. At present, there is a shortage of folk music teaching materials in primary and secondary school music education in China, especially in Qinghai, where teachers do not actively teach folk songs without the support of teaching materials. Therefore, Qinghai Mongolian folk song art lacks the soil for the development and dissemination of school education.

#### 4.4.3 Lack of song innovation

Mongolian folk songs in Qinghai are facing great challenges in terms of performance form and ideological content. Folk art groups will hold some song performance activities in traditional festivals, but the program form is single, the songs are repeatedly unchanged, and there is no innovation to add pop culture content in line with the new era, so people have serious aesthetic fatigue in the same way. In this case, modern pop music has taken over in large numbers, making the audience for traditional folk art music greatly reduced.

### 4.5 The significance of the protection of Qinghai Mongolian folk Songs

4.5.1 Qinghai Mongolian folk songs embody the national spirit of Qinghai Mongolians and have important historical and cultural value. In recent decades, with the changes in society, the living space of Qinghai Mongolian folk songs has been shrinking, the inheritors have become increasingly rare, and many songs are facing loss. Therefore, we must consciously establish various protection mechanisms, pay close attention to cultivating specialized research talents and heirs, and constantly explore the ways of inheriting Mongolian patriarch and short-key folk songs.

4.5.2 The musical commonality and combination of Qinghai Mongolian folk songs

Qinghai Mongolian folk songs belong to a complete system and have a system Professional theory, is an elegant art form, it does not have its own standard theory, is a popular folk art in Haixi, but are excellent artistic essence, need to be continuously inherited It has been carried forward in the treasure house of Chinese national culture and art.

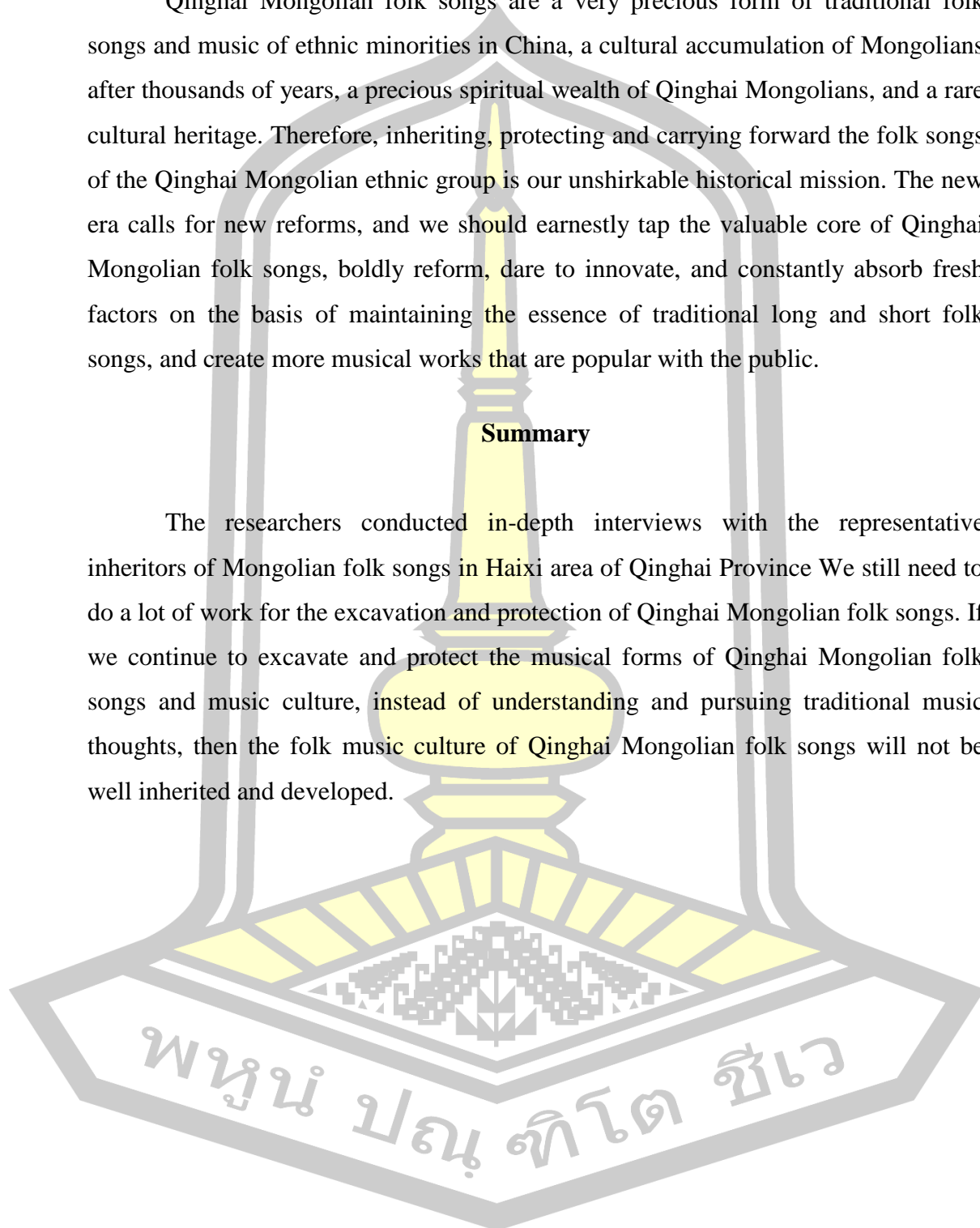
4.5.3 As the years go by, some famous old artists have aged and some have passed away one after another, and Qinghai Mongolian folk songs, a unique Mongolian musical element, are also in danger of being lost. In the Haixi Mongolian region of Qinghai, the artists who once sang Mongolian tunes are fewer and fewer old artists who can sing long-tune folk songs, and they are all old, and if the necessary measures are not taken, it will inevitably seriously affect the inheritance and protection of Mongolian folk songs with great characteristics in Qinghai's Haixi region..

#### 4.5.4 The significance of the protection of Qinghai Mongolian folk Songs

Qinghai Mongolian folk songs are a very precious form of traditional folk songs and music of ethnic minorities in China, a cultural accumulation of Mongolians after thousands of years, a precious spiritual wealth of Qinghai Mongolians, and a rare cultural heritage. Therefore, inheriting, protecting and carrying forward the folk songs of the Qinghai Mongolian ethnic group is our unshirkable historical mission. The new era calls for new reforms, and we should earnestly tap the valuable core of Qinghai Mongolian folk songs, boldly reform, dare to innovate, and constantly absorb fresh factors on the basis of maintaining the essence of traditional long and short folk songs, and create more musical works that are popular with the public.

#### Summary

The researchers conducted in-depth interviews with the representative inheritors of Mongolian folk songs in Haixi area of Qinghai Province. We still need to do a lot of work for the excavation and protection of Qinghai Mongolian folk songs. If we continue to excavate and protect the musical forms of Qinghai Mongolian folk songs and music culture, instead of understanding and pursuing traditional music thoughts, then the folk music culture of Qinghai Mongolian folk songs will not be well inherited and developed.



## CHAPTER V

### TO DISCOVER THE CHARACTERISTICS OF QINGHAI MONGOLIAN FOLK SONGS

This chapter mainly answers the second research objective, The data is gathered through several field visits to Haixi Region of Qinghai Province and having in-depth interviews with two professional vocal actors. Then, I collected and sorted out a large number of video and audio materials, and selected 7 very unique songs from recored video materials. By analyzing and comparing the selection of representative works, I found that the music characteristics of Qinghai Mongolian folk songs have certain commonalities, but also have their own local characteristics, which are easily seen in the songs. These songs, after I conducted some field investigations, are said to be the well-represented Mongolian folk songs in Qinghai.

The research structure of this chapter is as follows:

1. Song introduction
2. Melody characteristics
3. Music structure
4. Rhythm beat
5. Lyrics characteristics
6. Tonality
7. Mongolian folk song and Contemporary Folk songs in Mongolian  
Qinghai Technique  
Qinghai Haixi Prefecture

The development of Mongolian folk song melodies in Haixi Prefecture of Qinghai have a variety of local characteristics in Haixi Prefecture. After executing field investigations, I found that the most notable features are the following two aspects:


- I) Adding embellishment to the melody - appoggiatura
- II) Adding grace notes and vibrato to the melody

## HONGYAN


China sang  
Transcription by QinHan



鸿 雁 天 空 上 对 对 排 成 行  
hoong yan tian kong shang dui dui pai cheng hang  
鸿 雁 向 南 方 飞 过 芦 苇 荡  
hong yan xiang nan fang fei guo lu wei dang



江 水 长 秋 草 黄 草 原 上 琴 声 忧 伤  
jiang shui chang qiu cao huang cao yuan shang qin sheng you shang  
天 苍 茫 雁 何 往 心 中 是 北 方 家 乡  
tian cang mang yan he wang xin zhong shi bei fang jia xiang



天 苍 茫 雁 何 往 心 中 是 北 方 家 乡  
tian cang mang yan he wang xin zhong shi bei fang jia xiang



鸿 雁 北 归 还 带 上 我 的 思 念  
hong yan bei gui hai dai shang de de si niang  
鸿 雁 向 苍 天 天 空 有 多 遥 远  
hong yan xiang cang tian tian kong you duo yao yuan



歌 声 远 琴 声 长 草 原 上 春 意 暖  
ge sheng yuan qin sheng chang cao yuan shang chun yi nuan  
酒 喝 干 再 斟 满 今 夜 不 醉 不 还  
jiu he gan zai zhen man jin ye bu zui bu huan



酒 喝 干 再 斟 满 今 夜 不 醉 不 还  
jiu he gan zai zhen man jin ye bu zui bu huan



Figure 7. Hong Yan

Source:[https://m.bilibili.com/video/BV165411G7HD?share\\_source=weixin\\_web&share\\_times=1](https://m.bilibili.com/video/BV165411G7HD?share_source=weixin_web&share_times=1)

## 1. Song introduction

1.1 The song “Hong Yan” – taking a local life as the background and the swan goose as the image – depicts a moving picture of the prairie, and praises the profound friendship between the country people and the wild goose. The work adopts the pentatonic mode to form a melody of the song that leads to the characterization of classic songs, most-loved by the public because of its unique artistic charm. As of popular music in character, the song integrates the Mongolian folk song singing method into a modern atmosphere.

## 2. Melody characteristics

2.1 Melody characteristics: the addition of consonants in the melody, the use of consonants, and the whole song deep feeling are found that is to add to content and to enrich the expression of the work. In this song, the front decorative notes appear in bars 8, 12, and 20, respectively. Because the length is relatively short, the "Single" as the main attachment is likely to provide the increase and coherence of expression of the author's deep yearning for his hometown in the north.

2.2 Melody is the skeleton of music, and the development and change of melody is an important means to express music. The melody in "Hongyan" is based on the repetition of minor thirds, forming a musical melody with a national style. Here, the repetition of the minor third not only adds some flavors to the song, but also



enhances the emotional nature of the minor third repetition, making the work rich in national characteristics. The melody of "Swan Goose" also shows the difficulty that wild geese have to overcome when flying high in the sky.

2.3 “Decorative notes” is the tactics used to embellish between main notes. The use of decoration can increase the stylistic characteristics and emotional expression of songs, for singing becomes coherent and smooth. It fully reflects the characteristics of charm and cultural connotation of the work itself. Another melodic characteristic of Mongolian folk songs in Qinghai is the use of grace notes and trills which are usually added to decorate the melody. This musical characteristics are reflected in the Mongolian people’s personality – optimistic, brave, strong, open mindedness.

### 3. Music structure

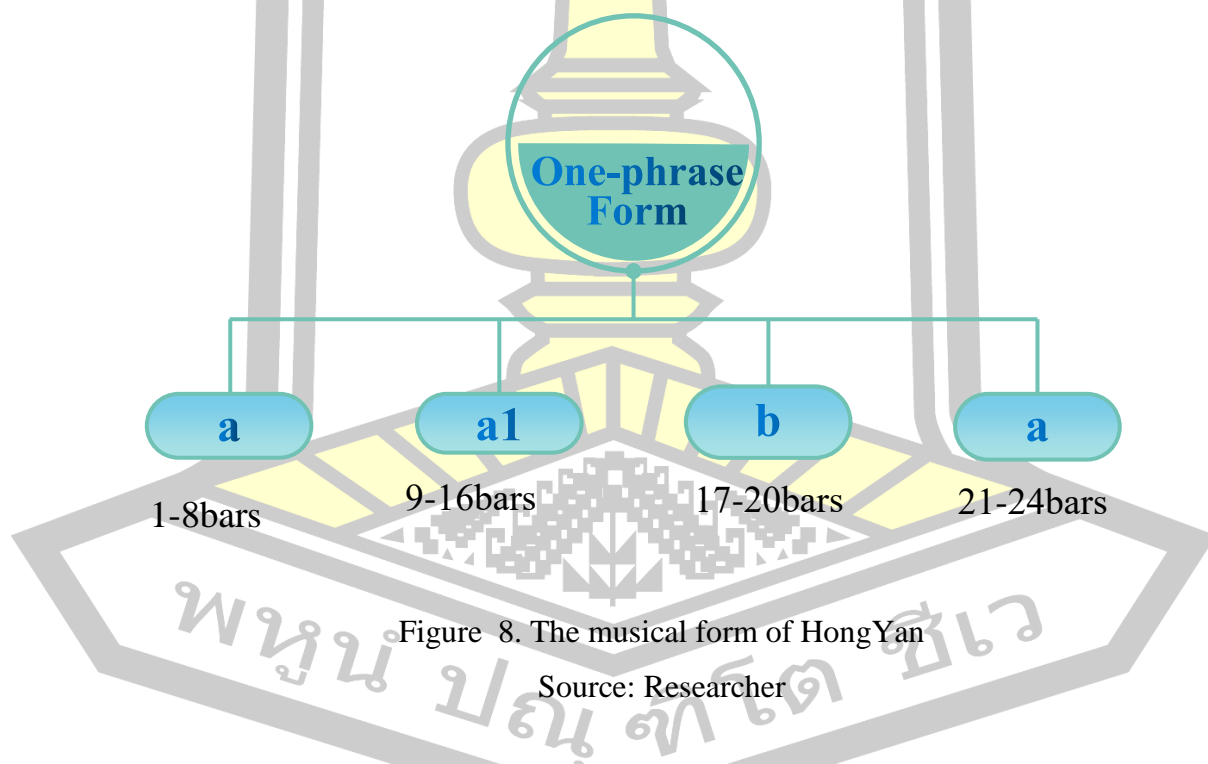


Figure 8. The musical form of HongYan

Source: Researcher

3.1 “Hongyan” is analyzed as a single two-part form, which is composed of display part and representation part – including prelude, verse and epilogue, and the verse that is divided into three parts. The introduction part is in the key of E minor. It gradually introduces the environment scene that the work wants to express

by using column chord organization. In the process of changing into the key of Fm minor, it adopts the decomposed pa note and melodic accompaniment, which creates an opportunity for the display of the melody in the following singing. Since the singing melody is slow and melodious, it is possible in trying to add more multi-part chords to highlight the beauty of the melody and the complementary relationship between melody and harmony.

3.2 The first part of the two phrases after the introduction, uses a five-tone scale. In the pentatonic scale, the high and low notes appear alternately in the top and bottom positions, while the contrasting interval appeared above and below the treble melody forms an echo between the top and bottom parts. To further the theme mood, the melody is also treated in a minor third. The second part can be seen as the development and recapitulation of the theme motive. The musical image in this part is crystal clear, with a strong tonic and long notes as the main melody being repeated in the music, and the melody having many turns in the treble part that construct a tense rhythm paragraph. All renditions make the whole music full of vitality and passion and to promotes the development of the musical plot. The main melody of the third part of the verse forms a contrasting effect with the main melody of the introduction part, which makes the music image more prominent and also paves ways for the climax to arrive in the second part of the music. In the third part, the theme melody appears in the treble part, with the descending line of the melody creating a melodic fluctuation – from low to high, from weak to strong, and from high to low.

3.3 The epilogue is the climax of the whole piece. After the end of the piece, the main melody is repeated in the treble part, which makes the musical mood to reach its peak. In the coda, the melody is also repeated but in its unique way, which not only makes the musical mood reach a climax, but also increases the tension and emotional rendering full power of the music.

#### **4. Rhythm beat**

4.1 The rhythm of the song “Hongyan” uses fifth notes, which is in line with the characteristics of the rhythm of Mongolian folk songs. “Hongyan” song is lyrical, using a long sound structure to make its emotional expression richer. When the beat changes, different rhythm patterns appear in the song. There are four rhythm

patterns in the second paragraph of “Hongyan”. One of which, for example, two bars use two different rhythm types, and the song becomes more lively through the different use. There is also a place in the song where eighth and sixteenth notes are used in a row, which makes the song more beautiful. These techniques are actually the use of quarter notes, a form of beat commonly used in Mongolian folk songs, which can make the melody smoother and more beautiful. As an analysis of melody and lyrics, the song “Hongyan” uses the melody of five-tone mode. Two equal notes are one tone palace mode, and equal notes are two tone palace mode. The work uses a number of sixteenth notes to make the melody more fluid.

### **5. Lyrics characteristics**

5.1 “Hongyan” has three lyrical parts. The first part of the lyrics mainly tells about the people on the grassland for life, among which, “the vast sky where the wild geese are going” shows the hardships and difficulties of the grassland people’s life. The second part of the lyrics mainly tells about the people living freely on the grassland, and at the same time expresses the feeling of missing their distant relatives. The last part tells about the grassland people sitting around with their friends in their spare time, together enjoying the beautiful scenery on the grassland. This work uses a single two-part form as the song form, which fully embodies the artistic characteristics of the work. The work uses the pentatonic mode as the melody of the song. Through the description of the grassland people’s life and the praise of the grassland beauty, it expresses the grassland people who are longing for a better life and freedom. In addition, the work also integrates national characteristics into the melodic tonality, so that the whole work has a unique national style and strong national characteristics.

### **6. Tonality**

6.1 Hongyan is a Mongolian folk song in Qinghai, and its mode belongs to a kind of mode spread among the folk, called “long tune”. This mode is characterized by “main house key” as the main key, often with “rising key” or “falling key” in the middle, and most of the melodies go up and down, with a strong emotional expression. In Hongyan song, the melody gradually rises, moving from the low pitch to the high pitch, until reaching a climax then gradually decreases, and meets a final return to the low pitch. Combined with the lyrics and a fluctuating melody, the theme

of the song “Hongyan” is to express the emotion of longing to return home, with a strong grassland atmosphere. In short, the long tone style adopted by Hongyan has a typical Inner Mongolian grassland style, and also shows people’s deep yearning for their hometown. This song is deeply loved by the people of Inner Mongolia and has become one of the representative folk songs of Inner Mongolia.

### 7. Singing skills of the song "Hongyan"

#### Tip 1: Accurate pronunciation

- (1) Accurate pronunciation: maintaining clear and accurate pronunciation as the basic requirement for singing Hongyan songs.
- (2) Pay attention to the accuracy and clarity of pronunciation, especially the pronunciation and tones in songs.
- (3) Practice correct pronunciation and intonation skills to ensure accuracy when singing.

#### Tip 2: Rhythm and Rhythm

- (1) Rhythm: Hongyan songs usually have a clear sense of rhythm. Thus, it is very important for the singer to achieve.
- (2) Learn to listen and identify the rhythm of songs, as well as mastering the appropriate breathing and pause positions through practice to make your singing more powerful and being in the rhythm.
- (3) Pay attention to emphasizing the interesting rhythmic patterns in the song to deepen the audience’s listening enjoyment.

#### Tip 3: Emotional Expression

- (1) Hongyan songs are unique in expressing emotions, so singers should work hard on expressing emotions.
- (2) Deeply understand the emotional themes of each song and convey the emotions to the audience through delicate singing skills.
- (3) Pay attention to the use of elements such as timbre, volume, pitch and tone to express the emotion that the song wants to convey.

#### Tip 4: Stage Performance

- (1) Hongyan songs are sometimes accompanied by dance or movements, and the singers also need to have a certain foundation in stage performance.
- (2) Learn to use body language and facial expressions to comply with the

content of the song, and better display the connotation of the song through stage performances.

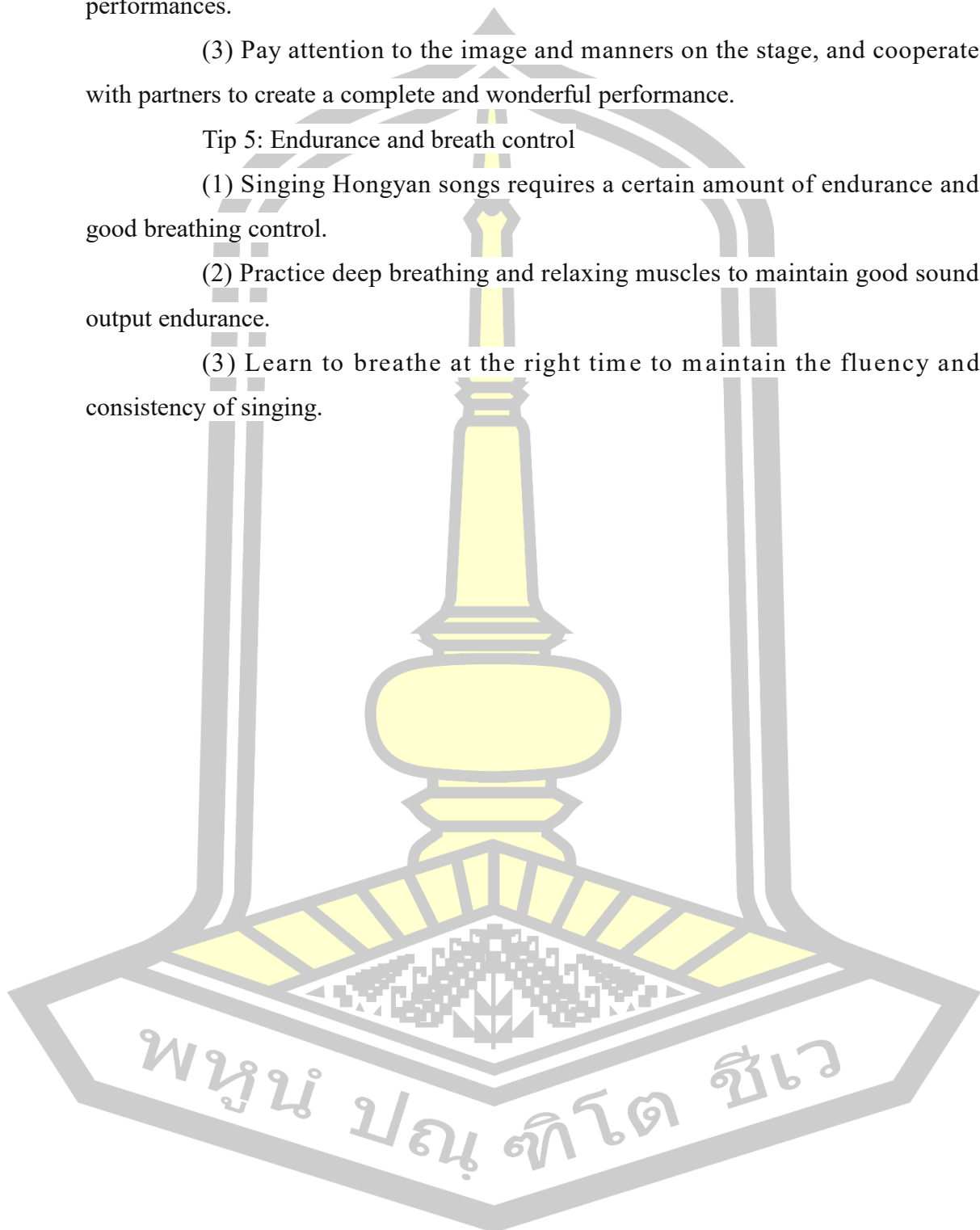
(3) Pay attention to the image and manners on the stage, and cooperate with partners to create a complete and wonderful performance.

Tip 5: Endurance and breath control

(1) Singing Hongyan songs requires a certain amount of endurance and good breathing control.

(2) Practice deep breathing and relaxing muscles to maintain good sound output endurance.

(3) Learn to breathe at the right time to maintain the fluency and consistency of singing.



## NOENGIA

China sang  
Transcription by QinHan

老 哈 河 的 岸 上,  
lao ha he de an shang,  
海 情 河 的 岸 上,  
hai qing he de an shang,

5  
脱 了 缰 绳 的 老 马 奔 前 方。  
tuo le jiang shengde lao ma ben qian fang.  
脱 了 笼 头 的 老 马 奔 前 方。  
tuo le long toude lao ma ben qian fang.

9  
性 情 贤 淑 的 诺 恩 吉 娅,  
xing qing xian shude nuo en ji ya,  
性 情 温 柔 的 诺 恩 吉 娅,  
xing qing wen roude nuo en ji ya,

13  
出 嫁 到 离 家 的 他 乡。  
chu jia dao li jia de ta xiang.  
出 嫁 到 远 方 的 边 疆。  
chu jia dao yuan fangde bian jiang.



Figure 9. Noengia

Source:[https://m.bilibili.com/video/BV1Xa41127JA?share\\_source=weixin\\_web&share\\_times=1](https://m.bilibili.com/video/BV1Xa41127JA?share_source=weixin_web&share_times=1)

## 1. Song introduction

1.1 Noengia is one of the most characteristic Mongolian folk songs in Qinghai. It has become a representative of Qinghai Mongolian folk songs and marriage songs. The whole song mainly expresses feelings of affection and happiness, except showing slight sadness of a woman's indifferent feeling towards her hometown.

## 2. Melody characteristics

2.1 "Noenjia" is a Mongolian folk song. The softness and poignancy of the melody express the attachment of the girl Noengiya who marries far away and misses her relatives. The melody is lyrical and coherent. The mood is slightly melancholy. The whole song adopts the pentatonic scale that is commonly used in Mongolian folk songs to highlight nostalgia.

พหุณฺ์ ปณฺุ ทิโต ชีเว

### 3. Music structure

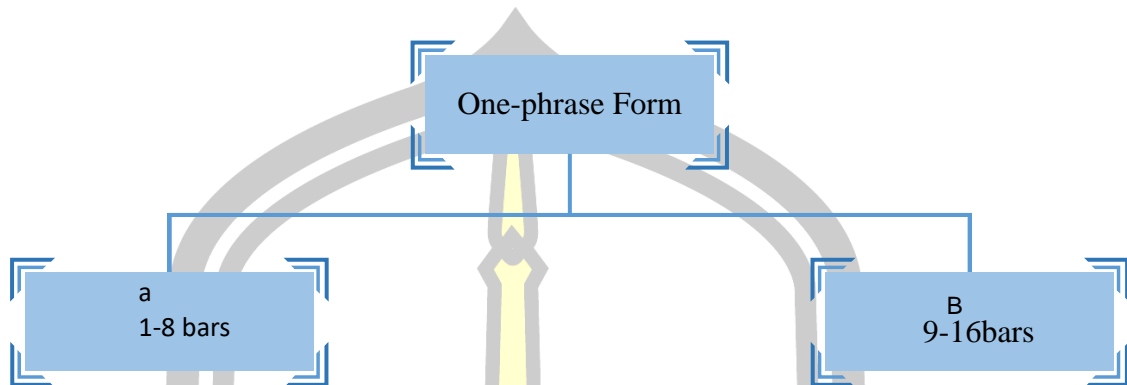


Figure 10. The musical form of Noengia

Source: Researcher

3.1 The old Mongolian folk song “Nuengia” has an open voice when it is sung. The old melodies sounded as if they had a million turns, singing such songs as: "The waters of the old Ha River, long and long, the steed on the bank, pulling his rein, the beautiful girl, Noengia, married away to a distant land." This girl, Noengia, was married to a faraway land. The Sea Qing River was in waves, and the horse was dragging its rein sadly on the bank. Noengia is the embodiment of purity and nobility, and her story is told with beautiful tunes and thoughtful lyrics. The whole song is composed of the five-tone scale commonly used in Mongolian folk songs that is able to express mourning. In the overture of the song, the melodious melody of the Matouqin can be heard.

3.2 The first sentence begins with the (la) sound and progresses to the high note (mi). Where the connection and trill are added to the (la) sound; The second bar has a skip, the music line rises by leap. The lyrics are roughly in the form of words and sound. The breathing is long and the ending is freely extended.

3.3 The melody of the second sentence follows the logical structure of the subject phrase level into the upper and lower lines, which is the smooth and orderly characteristics of the previous sentence. However, the sound area is moved to the small word two groups. The emotion of homesickness is punctuated at the climax of



the song in reference to the beginning and end of each sentence. When singing, the control of the high notes is smooth and comfortable, and the resonance of the head cavity is not necessarily open. The connection between the middle register and the high register is transformed directly and beautifully.

3.4 Finally, the epilogue returns to the theme sound (1a) to increase the audience's music appreciation and to meet the musical requirements of unstable sounds for stable sounds. This technique makes the vocal processing while graceful but melancholy when the singing is roughly attached to the bass. This kind of homesickness seems to be depressed but flowing. Paying attention is needed to the unity and contrast of the song. The contrast should be bright and unified.

#### **4. Rhythm beat**

4.1 The rhythm of the song is smooth, and in the soulful telling of the four lyrics, the beat is carried out in 2/4. The song does not have many melodic ups and downs, mainly due to the regularity of the rhythm. There are no complex mixed beats that show intense emotion, so the use of eighth notes suffices.

#### **5. Lyrics characteristics**

5.1 Throughout the song, the lyrics are structure in totally four sentences, each as a paragraph, a progressive musical approach. The song consists of two phrases 2+2 to form the main verse, which are then "superimposed" to form a "polyverse" structure. In the first voice of the song, the melody is centered on the (1a) note, and other notes move back and forth around it, enriching a sense of the homesickness. In order to deepen the impression of the audience and make the atmosphere climax, the rendition of a repetition is the main artistic expression in the process.

#### **6. Tonality**

6.1 "Noengia" is a Mongolian folk song in Qinghai. The whole song adopts the Mongolian folk songs in the common pentatonic scale, to delve into a sad feeling of being de-attached from parents' hometown.

#### **7. Singing skills of the song "Noengia"**

Tip 1: Accurate pronunciation

(1) This song has accurate pronunciation, beautiful melody and thoughtful lyrics. The whole song is composed of the pentatonic scale commonly used in

Mongolian folk songs, highlighting the emotion of grief.

(2) Throughout the song, in the melody, the breath is long and the ending is freely extended.

(3) When singing, the control of the treble is smooth and comfortable, and there is no need to turn on the resonance of the head cavity. The singers can maintain the connection between the mid range and treble areas directly and beautifully.

#### Tip 2: Rhythm and Rhythm

(1) The rhythm of this song is gentle. The notes do not in large jumps. The song has a melodious sound, with vibrato used in the front.

(2) The entire song uses decorative singing techniques and is accompanied by a beautiful long-key melody.

(3) Throughout the song, the word "get married" is sung with a tearful tone, and then the song is ended by singing "a foreign land" in a weak voice. This song conveys hopelessness and sadness to the audience. In addition to emotional coordination, singing skills are also needed to achieve the unity of the song.

#### Tip 3: Emotional Expression

(1) Generally speaking, this folk song is a song of longing. The melody is gentle and sad, expressing the longing of a daughter who is married far away for her home and relatives. The combination of emotion and technique in singing also makes the story more emotional and touching.

(2) The songs express the Mongolian people's love and attachment to their hometown, and express women's longing for their hometown. Most of them are sung by female singers.

(3) The whole song technique makes the song melancholy otherwise tactful, singing about unwilling attachment. This homesickness scene seems depressing but fluid, contrasting but unified.

#### Tip 4: Stage Performance

(1) The performance form of the song Noengiya is accompanied by the performance of dance limbs, uniquely presented on the stage with Mongolian dance.

(2) Show the emotional connotation of the song through the body language of dance. The performance form of Mongolian dance is passionate and atmospheric.

(3) The singing of the song Noengiya not only expresses the spiritual

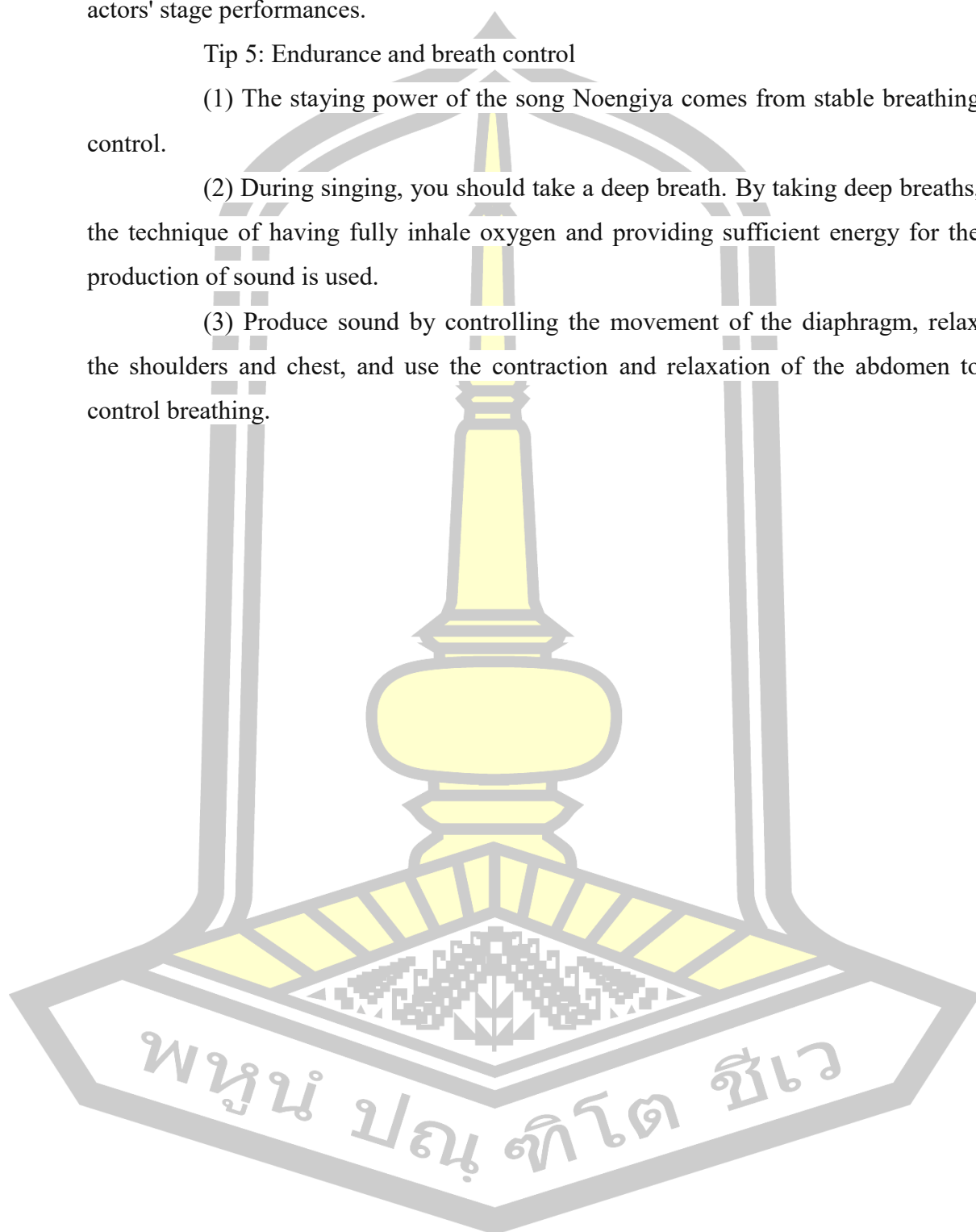
connotation, but also shows the beautiful ethnic Mongolian costumes dressed by the actors' stage performances.

Tip 5: Endurance and breath control

(1) The staying power of the song Noengiya comes from stable breathing control.

(2) During singing, you should take a deep breath. By taking deep breaths, the technique of having fully inhale oxygen and providing sufficient energy for the production of sound is used.

(3) Produce sound by controlling the movement of the diaphragm, relax the shoulders and chest, and use the contraction and relaxation of the abdomen to control breathing.



## BLUE MONGOLIAN PLATEAU

China sang  
Transcription by QinHan



望 不 尽 连 绵 的 山 川 蒙 古 包 就 像 飞 落 的 大  
 wang bu jin lian mian de shan chuan meng gu bao jiu xiang fei luo de da  
 轻 牵 走 记 忆 的 长 线 漂 泊 的 白 云 唤 起 我 眷  
 qing qing qian zou ji yi de chang xian piao bo de bai yun huan qi wo juan  
 雁 勒 勒 车 赶 着 太 阳 游 荡 在 天 边  
 yan le le che gan zhe tai yang you dang zai tian bian  
 恋 梦 里 常 出 现 故 乡 的 容 颜  
 lian meng li chang chu xian gu xiang de rong yan  
 放 包 美 丽 的 神 话 守 护 着 草 原 哎 我 蓝 色 的 蒙 古 高 原  
 ao bao mei li de shen hua shou hu zhe cao yuan ai wo lan se de meng gu gao yuan  
 阿 妈 亲 切 的 背 影 仿 佛 在 眼 前  
 a ma qin qie de bei ying fang fu zai yan qian  
 你 给 了 我 希 望 从 远 古 走 到 今 天  
 ni gei le w xi wang cong yuan gu zou dao jin tian  
 你 就 像 不 灭 的 信 念 把 我 的 爱 献 给 你 把 我 的 祝 福 留 给 你  
 ni jiu xiang bu mie de xin nian ba wo de ai xian gei ni ba w de zhu fu liu gei ni



2

祝 福 留 给 你  
zhu fu liu gei ni

你 就 像 不 灭 的 信 念  
ni jiu xiang bu mie de xin nian

把 我 的 爱 献 给 你 把 我 的 祝 福 留 给 你 祝 福 留 给 你  
ba wo de ai xian gei ni ba wo de zhu fu loiu gei ni zhu fu liu gei ni



Figure 11. Blue Mongolian Plateau

Source :<https://tv.cctv.com/v/v1/VIDEYWZ8aA0yU1bbHyh4ezjB210112.html>

## 1. Song introduction

1.1 The song "Blue Mongolian Plateau" has affectionate and simple characters, expressing the deep affection and love for the Mongolian plateau of the motherland, functioned to make people feel a strong national emotion. The Mongolian people love blue, which symbolizes eternity, constancy, loyalty and holiness. "At first glance, the Mongolian plateau is green in summer, yellow in spring and autumn, and white in winter. However, it, when carefully observed, is not difficult to find that in the distance, the Mongolian Plateau presents a majestic blue." It is the color of the sky, the eternal color of the Mongolian plateau.

## 2. Melody characteristics

2.1 The melody of this song is broad and affectionate, has melodious melody, atmospheric momentum that is coupled with poetic sentences that make this song full of poetic beauty. The perfect combination of lyrics in the song creates a realization that the words are like songs, songs are like words, and the author of the song forms a beautiful artistic conception of the lyrics with superb artistic expression.

## 3. Music structure

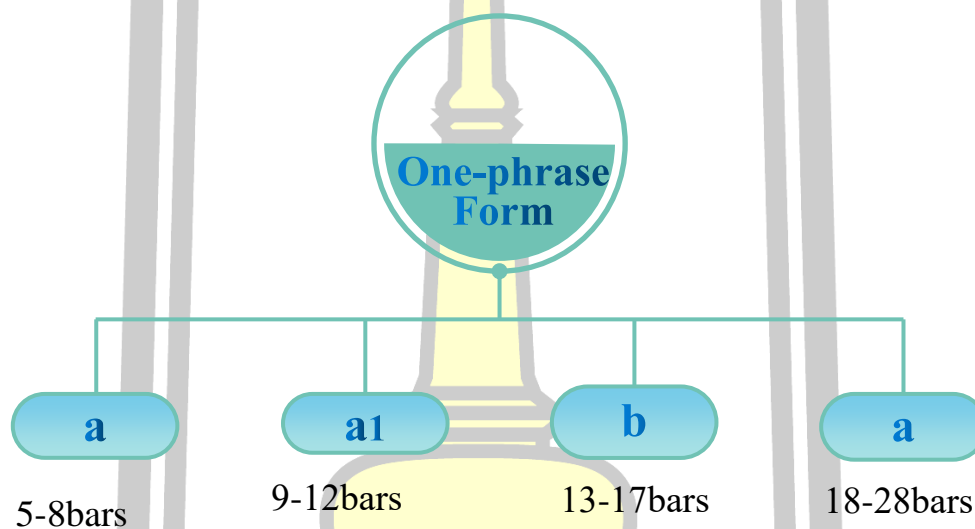


Figure 12. The musical form of Blue Mongolian Plateau

Source: Researcher

3.1 The structure of the song (a-a1-b-a) runs through the whole song, with the word "hope" as the clue of the scene, with the word "pull" as the lyrical clue, light ink and light dye, seemingly effortless, a few strokes, but the emotion and idea into the scene, emotion and scenery to achieve a perfect blend.

3.2 The feeling of "gently" at the beginning of the second verse is like a gossamer that quietly passes over my heart, the pronunciation of "sentimentality" is soft and thick, and this sound of "sentimentality" brings in all the love of people. "Amma kind back as if in front of you", he will "Amma", "kind", "back", "as if" these four groups of words polished is so round, thorough, digging deep feeling straight into the

human mind, prairie mother's white hair and her bent figure as if being alive in front of your eyes.

3.3 The chorus is an emotional climax, which he expresses with gusto. In particular, the sentence "from ancient times to today", his sound falls on the word "today", and a sense of vicissitudes and a sense of history arises spontaneously. The pronunciation of the word "today" in the lyrics of the song is as if it took you four seconds to walk through the tunnel of history. The closing sentence "My love to you, leave my blessing to sing from the heart of the deep and heavy love."

#### **4. Rhythm beat**

4.1 The song "Blue Mongolian Plateau" is in 4/4. An easy rhythm expresses the author's longing for the Mongolian Plateau in Qinghai and his good wishes for the beautiful scenery of nature. There are a lot of sixteenth notes and the use of syncopation. The beautiful melody paints a beautiful picture of the plateau in a slightly brisk rhythm.

#### **5. Lyrics characteristics**

5.1 The first verse part, the beginning of a "look" word, straight out of thousands of miles: continuous mountains, such as geese flying down the yurt, wandering in the horizon of the car, with myths and legends of Aobao. To depict these grassland well-known images, the author only used four sentences to show the grassland beauty to the eyes of audiences. With the phrases "Yurts like wild geese flying down", "Loitering the sun wandering in the horizon", "Aobao beautiful myth guarding the grassland", these have metaphor, analogy and other rhetoric use exquisite novelty, the meaning of the charm of circulation, artistic conception high. The word "wandering" gives us a hazy image of beauty, full of fantasy color art realm. In this paragraph, the author outlines the magnificent beauty of the grassland panoramic painting with rough brushstrokes.

5.2 The second verse part, with the word "lead" as a clue, gently exhibits the nostalgia for the hometown, the miss of Amah. "Drifting white clouds" is a pun, pouring out the wanderer's homesickness. The complex scene of homesickness is getting stronger and stronger, due to the overthinking of that piece of prairie, and of the mother's sweet face. He cannot help but burst into tears. This kind of emotion is

not only the author's empathy, but also the voice of all the prairie wanderers. In this part, the lyrical meaning is clear, stirring, and artistically superior.

5.3 The Mongolian's love of blue would stem from the worship of eternal heaven. In the hearts of Mongolians, blue symbolizes eternity, constancy and loyalty, which is the color of the Mongolian nation. The chorus beginning with "blue Mongolian Plateau" points out to the theme, and ends with "Leave my blessing to you", extending the artistic conception of the lyrics from the lyric to the burst of inner emotions, thus pushing all emotions to the climax, so that more aesthetic enjoyment can be earned. "Blue Mongolian Plateau" as the title of the lyrics, the total lead the whole article, novel and unique.

## 6. Tonality

6.1 The song "Blue Mongolian Plateau" is a very good Mongolian folk song, very national characteristics. The music mainly the key of D minor. It is accompanied by a grace note of 16 quartiles. Bring the melodious feeling of the Mongolian Matouqin into the music.

## 7. Singing skills of the Song "Blue Mongolian Plateau"

### Tip 1: Accurate pronunciation

(1) The pronunciation of this song is accurate, the breath is smooth, and the body should be kept as straight as possible when singing.

(2) When singing this song, you should use your head cavity more and breathe more, and when singing the mid-bass part, you should use your belly cavity more.

(3) When singing, keep your body and throat relaxed, and take a deep breath to let the breath naturally sink into the Dantian.

### Tip 2: Rhythm and Rhythm

(1) The rhythm of this song is slightly fast, and the whole song is gentle and slightly tense under the rhythm of 4/4.

(2) The song can be expressed in either ethnic singing or bel canto.

(3) In the climax, the mood of the song becomes passionate as the rhythm advances.

### Tip 3: Emotional Expression

(1) The song expresses the author's yearning and longing for the



Mongolian Plateau.

(2) Describe the hometown in your heart as the blue Mongolian plateau and outline the picture in your heart.

(3) The blue Mongolian plateau is characterized by the pure, beautiful and kind-hearted Mongolian people's eternal love for the grassland and their respect for this land.

Tip 4: Stage Performance

(1) The stage performance of this song can be performed solo or in chorus.

(2) In singing, it can also be accompanied by dancing. Both the pas de deux and the group dance can reflect the beauty of the blue Mongolian plateau with perfect physical expression.

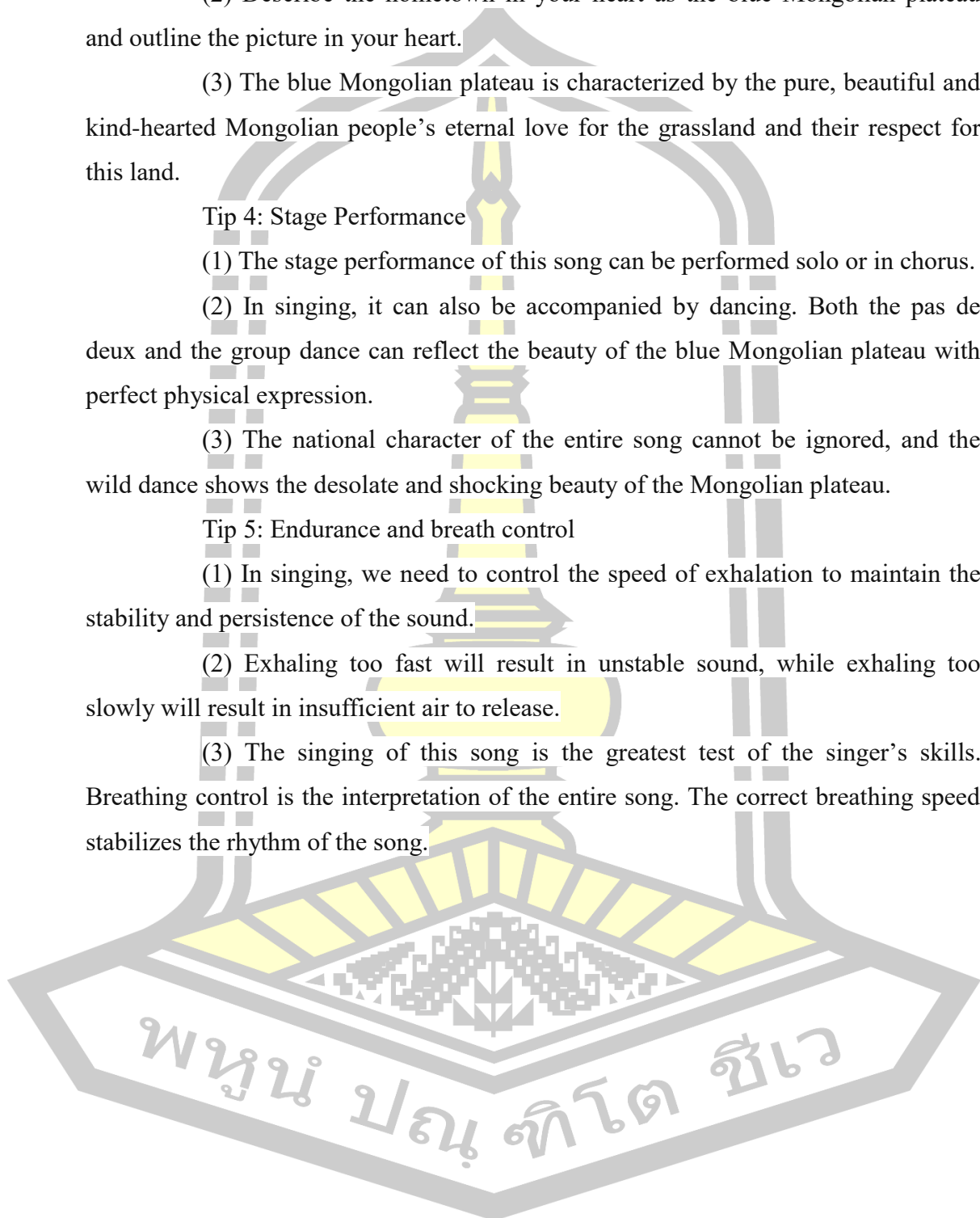
(3) The national character of the entire song cannot be ignored, and the wild dance shows the desolate and shocking beauty of the Mongolian plateau.

Tip 5: Endurance and breath control

(1) In singing, we need to control the speed of exhalation to maintain the stability and persistence of the sound.

(2) Exhaling too fast will result in unstable sound, while exhaling too slowly will result in insufficient air to release.

(3) The singing of this song is the greatest test of the singer's skills. Breathing control is the interpretation of the entire song. The correct breathing speed stabilizes the rhythm of the song.



## MONGOLS

China sang

Transcription by QinHan

Repeatedly



洁白的毡房炊烟升起 我出生在牧人家  
 jie bai de zhan fang chui yan sheng qi wo chu sheng zai mu ren jia li  
 养育我的这片土地 当我身躯一样爱  
 yang yu wo de zhe pian tu di dang wo shen qu yi yang ai xi

Repeatedly



辽阔无边的草原是哺育我成长的摇篮  
 liao kuo wu bian de cao yuan shi bu yu wo cheng zhang de yao lan  
 沐浴我的那河水像母亲的乳汁一样甘甜  
 mu yu wo de na jiang he shui xiang mu qin de ru zhi yi yang gan tian



这就是蒙古人  
 zhe jiu shi meng gu ren

The fugue reaches its climax



热爱故乡的人  
 re ai gu xiang de ren





Figure 13. Mongols

Source: <https://Tencent Video /YhA97tikTgxqtzl>

### 1. Song introduction

1.1 The song "Mongolian" is a classic Mongolian folk song. The melody of this song is beautiful, and the lyrics are deep in feeling, expressing the author's attachment to the grassland and the relatives.

### 2. Melody characteristics

2.1 The melody of the song "Mongolian" is based on the long tone, with the addition of glissando, trill and other expressive techniques.

### 3. Music structure

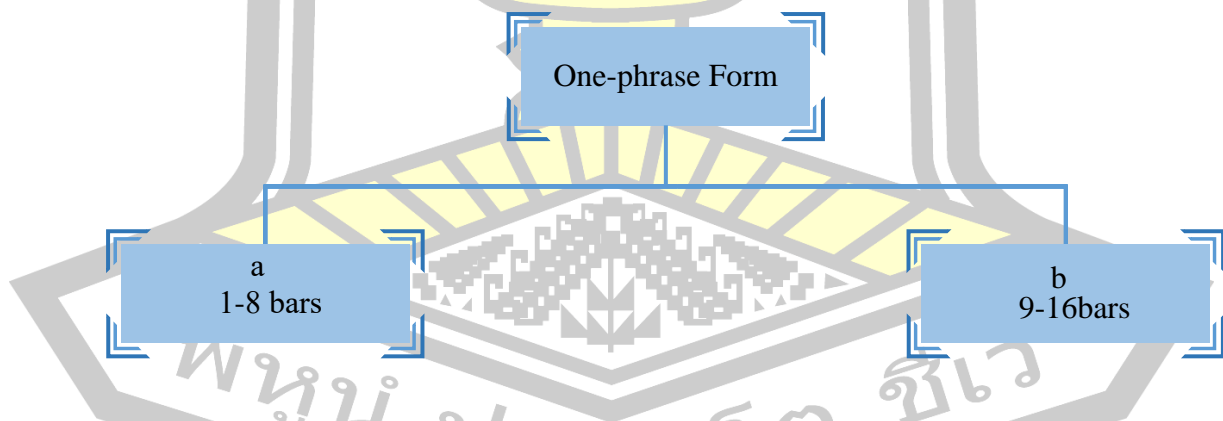


Figure 14. The musical form of Mongols

Source: Researcher

3.1 The song "Mongolian" is a true representative Mongolian work. The whole song is a monophonic a-b structure. As a unique musical instrument of the Mongolian people, Matouqin is not only suitable for playing Mongolian songs such as

long tune, but also is able to accurately express the daily life of the Mongolian people, such as the vast grassland, howling wind, sad mood, the sound of galloping horses' hooves, happy madrigals.

#### **4. Rhythm beat**

4.1 The song "Mongol" is in 4/4. The rhythm is smooth and lyrical. The rhythm does not have many fluctuations. The fugue part enters the climax, with a long line of eighth notes. It ends on a full note.

#### **5. Lyrics characteristics**

5.1 "Mongol" is a song that expresses the pride of the Mongolian people and their love for the motherland. The lyrics, "This is the Mongolian", express the Mongolian people's identity and pride in their own nation. At the same time, the song also expresses the love for the motherland and the hope for a better future. The lyrics of "fish farming my land, when I cherish my body", expresses the praise of my hometown and the application of my family. In addition, the song also expresses the value and inheritance of traditional culture, the lyrics of "bathing my river water, like the mother's milk sweet", comparing the mother's milk to the upbringing of the motherland. In short, "Mongolian" is a song full of pride and love, and filled the Mongolian people's love for their own nation, homeland and traditional culture.

#### **6. Tonality**

6.1 The song "Mongolian", a Mongolian folk song of Qinghai, is very pictorial. The music is mainly in G minor. The sixteenth and eighth notes are found mixing together throughout the song.

#### **7. Singing skills of the Song "Mongols"**

##### **Tip 1: Accurate pronunciation**

(1) When singing this song, the accuracy of pronunciation depends on the singer's precise control of the lyrics of this work.

(2) Since the song is composed of Chinese and Mongolian lyrics in parallel and in pronunciation, the Mongolian pronunciation must also be clearly expressed according to the accuracy of the lyrics.

(3) The pronunciation of the song also requires the singer to clearly express the main idea of the lyrics.

##### **Tip 2: Rhythm**

(1) The whole song is played a slow tempo 4/4, without many emotional ups and downs.

(2) The melody line of the song praises the softness of hometown without being ostentatious.

(3) Long-pitched humming is also used in the song.

#### Tip 3: Emotional Expression

(1) The song Mongolian expresses the author's passionate love for his hometown.

(2) In the song: "This is the Mongolian" expresses the author's respect and admiration for this nation.

(3) The song Mongolian not only sings the national soul of the Mongolian people, but also expresses the Mongolian's belief in the power of nature.

#### Tip 4: Stage Performance

(1) When singing this song, the singer can execute dance simultaneously to make the stage more vibrant during the performance.

(2) Song Mongolian stage performances come in various forms, and real props can also be added, such as yurts or models of cows and horses.

(3) When the singer sings, the use of his eyes is also very important, and the unique Mongolian dance body performance makes the whole song more vivid.

#### Tip 5: Endurance and breath control

(1) The singing skills of this song most test the control of breath. It is very important to control good breathing in long note durations.

(2) To achieve correct vocalization when singing this song, the throat must be stable. The throat is open, and all the sounds are placed on the breath line, and no syllable deviates from the track of the breath.

(3) Breathing control comes from the singer's unique understanding and presentation of the piece.

## FATHER'S PRAIRIE MOTHER'S RIVER

China sang

Transcription by QinHan



父 亲 曾 经 形 容 草 原 的 清 香 让 他 在 天 涯  
 fu qin ceng jing xing rong cao yuan de qing xiang rang ta zai tian ya  
 如 今 终 于 见 到 辽 阔 的 大 地 站 在 芬 芳 的  
 ru jin zhong yu jian dao liao kuo de da di zhan zai fen fang de

5

海 角 也 总 不 能 相 忘 母 亲 总 爱 描 摹 那 大 河 浩  
 hai jiao ye zong bu neng xiang wang mu qin zong ai miao quan na da he hao  
 草 原 上 我 泪 落 如 雨 河 水 在 传 唱 着 祖 先 的  
 cao yuan shang wo lei luo ru yu he shui zai chuan chang zhe zu xian de

9

荡 奔 流 在 蒙 古 高 原 我 遥 远 的 家  
 dang ben liu zai meng gu gao yuan wo yao yuan de jia  
 祝 福 保 佑 漂 泊 的 孩 子 找 到 回 家 的  
 zhu fu bao you piao bo de hai zi zhao dao hui jia de

13

乡 哎 哈 嗨 父 亲 的 草  
 xiang ai ha heyi fu qin de cao  
 路  
 lu

17

原 哎 哈 嗨 母 亲 的  
 yuan ai ha heyi mu qin de

21

河 虽 然 已 经 不 能 用  
 he sui ran yi jing bu neng yong

25

不 能 用 母 语 来 诉 说 请 接 纳 我 的 悲 伤  
 bu neng yong mu yu lai su shuo qing jie na wo de bei shang

2

29 *f*

我 的 欢 乐 我 也 是 高 原 的  
wo de huan le wo ye shi gao yuan de

32

孩 子 啊 心 中 有 一 首 歌 歌 中 有 我  
hai zi a xin zhong you yi shou ge ge zhong you wo

36

父 亲 的 草 原 母 亲 的 河  
fu qin de cao yuan mu qin de he

39

我 也 是 高 原 的 孩 子 啊 心 中 有 一 首 歌  
wo ye shi gao yuan de hai zi a xin zhong you yi shou ge

43

歌 中 有 我 父 亲 的 草 原 母 亲 的 河  
ge zhong you wo fu qin de cao yuan mu qin de he

47

母 亲 的 河  
mu qin de he



Figure 15. Father's prairie mother's river

Source: <https://haokan.baidu.com/v?vid=8356352423322458510&pd=pcmobile&source=1028096a-0-1028097a&pkg=1028097a>

พหุพันธ์ ปณฺ ทิโต ชีเว

### 1. Song introduction

1.1 "Father's prairie Mother's River" is a classic Mongolian folk song in Qinghai. The writer writes poems with musical notes and paints with melodies. Vivid depiction of the shock and vast grassland.

### 2. Melody characteristics

2.1 This song perfectly embodies the characteristics of Mongolian long tune melody, with rich content, unique style by people love and welcome. The song expresses the feelings of migrants who miss their hometown, with concise words and surging emotions, forming a strong contrast.

### 3. Music structure

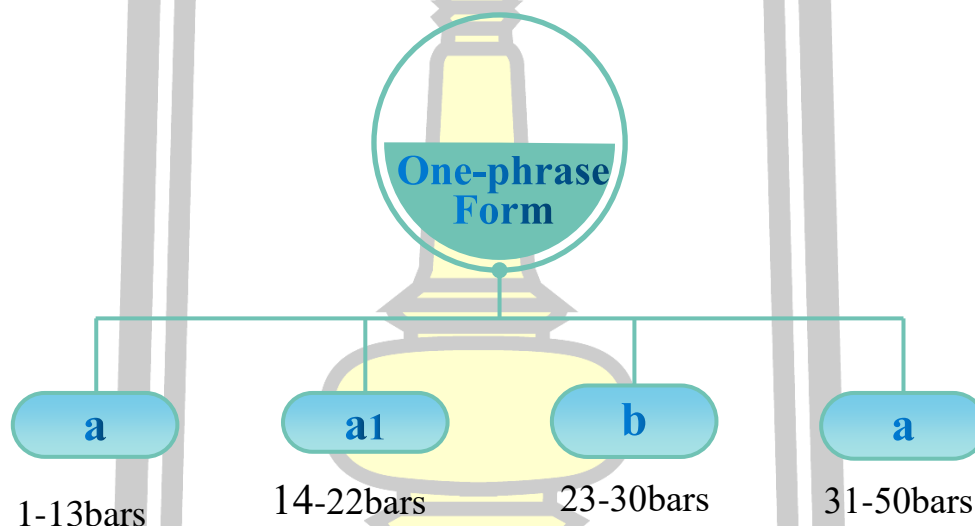


Figure 16. The musical form of Father's prairie mother's river

Source: Researcher

3.1 The folk song is Mongolian folk songs praising hometown and loving parents. The right hand uses column chord to enter, while the left hand uses arpeggio. The melodic texture adopts the backbone tone of the song. The intensity is strong at the beginning and becomes weaker and weaker at the fifth bar, making full preparation for the entry of the song.

3.2 At the first paragraph in the first section of the song (1-6), the melody adopts the rearrangement of the internal notes of the main chord, highlighting the soft color function of the minor key. The theme is bright which later falls into the



dominant chord. The second verse (7-9) continues to deepen the theme, using the change of octaves to emphasize the main function, the musical mood sublimation, leaving space for emotional development. In subsection 9 to the subordinate function and in subsection 4 (10-13) continues the subordinate function of the third sentence, then proceeds from the subordinate to the genus, and finally returns to the tonic.

3.3 The second paragraph (14-22) bars, the mood of the music with the melodic line is prolonged but beautiful, until the top of the treble continued to extend 12 beats, so that the emotion of the song is fully spread out, while making hints to prepare for the coming chorus and the emotional climax of the song.

3.4 The third paragraph (23-38), is the return and re-development of tonality after modulation. The octave jump of dominant tone and the improvement of vocal range are seen as the climax of the whole song. This part is more emotionally specific. "Although I cannot use my mother tongue to tell, please accept my sadness and my joy, I am also a child of the plateau ah, there is a song in my heart, the song has my father's prairie mother's river." The experience of life with sadness or joy, I do not root to talk to you, I just want to lie in your arms, so quietly watch the passage of time.

The music ends with the long tone of the key, the words finishes, the meaning is perfect. It is usually acknowledged that the song written in natural minor sounds very melancholy and beautiful, that the song "Father's prairie, Mother's River" is a good example.

#### **4. Rhythm beat**

4.1 This song adopts eighty-six beat rhythm, which is a rare national vocal music work in Mongolian music. The rhythm is regular, and the soft beauty of the music hides the deep love of the Mongolian herdsmen for the grassland.

#### **5. Lyrics characteristics**

5.1 The first paragraph of the lyrics tells the memories of the author's childhood, painting the scene of the grassland that can only be imagined through the description of his parents, which he only has a vague impression. As can be seen from the first two lyrics, my father always described the grassland scene to the author in front of her, and you can feel that no matter you go to the ends of the earth, you cannot stop my father's love and yearning for the prairie hometown. From the last two

lyrics, it can be seen that the mother described the vast and magnificent scene of the grassland in front of the author, so that the author cannot forget that his roots are always in the grassland, which also deeply reflects the author's yearning for the hometown.

5.2 The second verse focuses on the scene when the author returns to his hometown on the prairie, and pulls back people's memory into the reality. From the first two lyrics, the excitement and joy of the author when he returned to his hometown for the first time can be seen. The word "finally" reflects the urgency of the author's return to his hometown. The author could not restrain his inner excitement while standing on the grassland land and shed tears on his native land. From the last two lyrics, it shows the author's deep desire. He hopes that people with the same or similar experience with him can return to the prairie hometown as soon as possible.

5.3 The third verse is the catharsis of the feelings that the author has buried in his heart for many years. To truly express all the experiences of the author over the years, often when words cannot be expressed, people will use "ah" is also the end of emotional expression. The lyrics also express the author's missing feelings for his deceased parents, and now when he returns to the prairie hometown. He regards the prairie as his father and the river as his mother. It can be seen from the whole lyric of "although I can't speak in my mother tongue" that the author is unsettled with the prairie mother, and also expresses his hope that the prairie mother can sincerely accept his wish. As can be seen from the climax phrase of the song, it is the author's sincere talk to the mother of the grassland. The author expresses that he has always belonged to the grassland, and at the same time points out the theme once again, expressing the author's love for the grassland and his missing feelings for his parents.

## **6. Tonality**

6.1 The song is in the key of A minor, with no modulation.

## **7. Singing skills of the Song "Father's Grassland and Mother's River"**

Tip 1: Accurate pronunciation

(1) The pronunciation of the song is accurate, using the resonance cavity of the body to derive different timbres from changes in the strength, speed, and emotion of the sound.

(2) The pronunciation of this song also includes depicting different curves

in terms of severity, and speed, making the sound more vivid and interesting rather than boring and dull.

(3) Pay attention to the combination of accompaniment music to make the singing appear layered and rich, reflecting the priority, distance, and size, so that people can feel the beauty in the arrangement of words and rhythm in time.

#### Tip 2: Rhythm and Rhythm

(1) In the song "Father's Grassland and Mother's River", the melody lines have dark and light tones.

(2) The whole song uses the rhythm form of 6/8, which can not only show the liveliness of three beats, but also highlight the atmosphere of two big beats. The music feels gentle, sweet, pleasant, and relaxing.

(3) The emotional lyricism of the song is delicate and bold in the climax.

#### Tip 3: Emotional Expression

(1) The emotion of this song expresses the wanderer's longing for his hometown.

(2) The melody of this song is steady, expressing an emotion of first urgency, then relief, and then serenity.

(3) The song "Blue Mongolian Plateau" deeply integrates the melody into this grassland landscape, allowing the listener to experience the feeling of his return to hometown, with him standing on the Mongolian Plateau and seeing the prairie that has raised his ancestors for generations, and the feeling of being about to burst into tears. Excitement under the rain.

#### Tip 4: Stage Performance

(1) In the stage performance of this song, the singer will naturally use body language in the process of technical application and emotional expression. If used properly, it will give the audience a vivid feeling.

(2) The mood of the song is affectionate and unrestrained. However, if the singer performs stiffly, it will feel stiff and rigid.

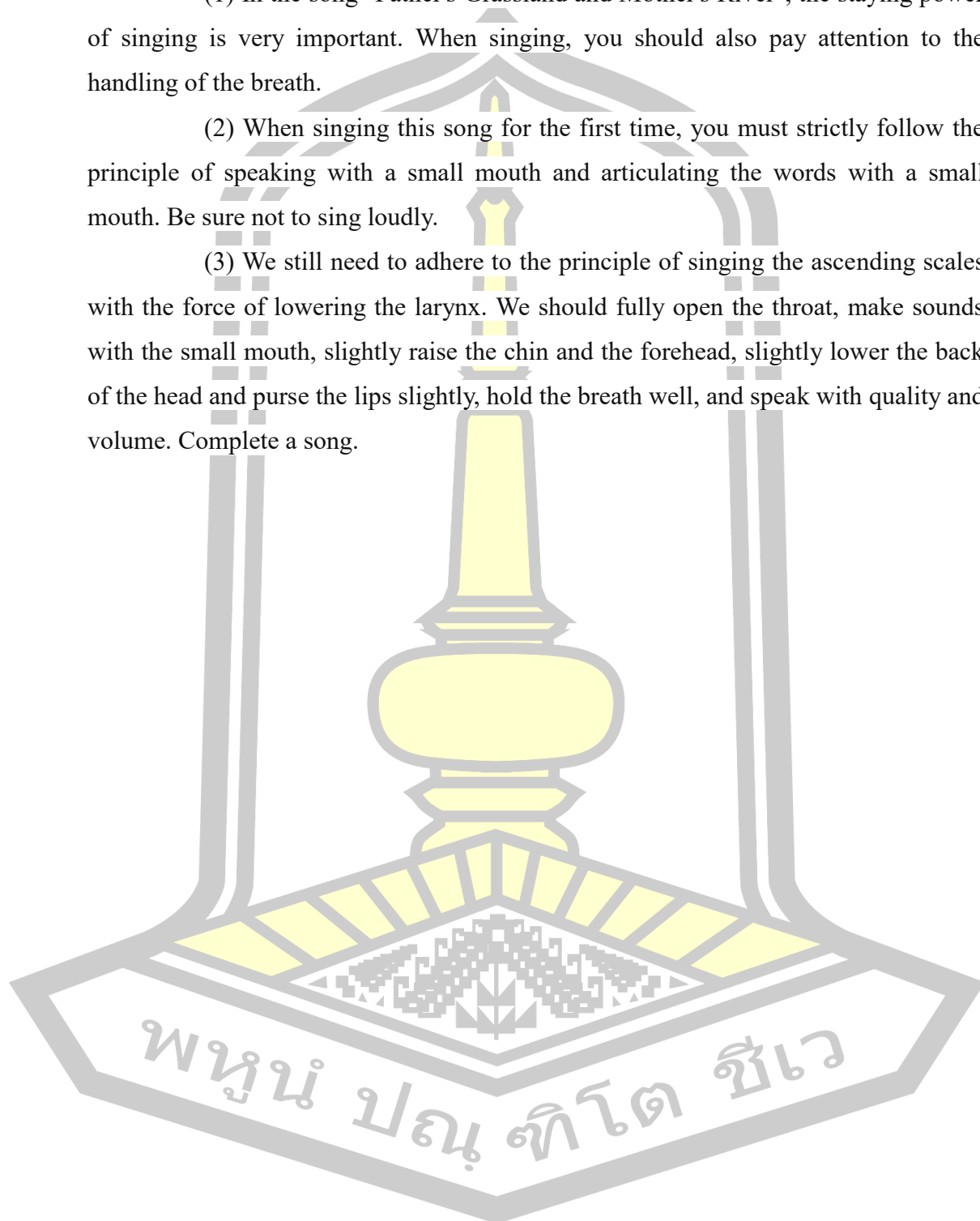
(3) When singing this song, the hand body language also plays an important role in the overall external image of the singer and the emotional expression of the song. Inability to tolerate body language is also a very important form of performance, which may seriously affect the effect of singing.

Tip 5: Endurance and breath control

(1) In the song "Father's Grassland and Mother's River", the staying power of singing is very important. When singing, you should also pay attention to the handling of the breath.

(2) When singing this song for the first time, you must strictly follow the principle of speaking with a small mouth and articulating the words with a small mouth. Be sure not to sing loudly.

(3) We still need to adhere to the principle of singing the ascending scales with the force of lowering the larynx. We should fully open the throat, make sounds with the small mouth, slightly raise the chin and the forehead, slightly lower the back of the head and purse the lips slightly, hold the breath well, and speak with quality and volume. Complete a song.



## MEET AO BAO

China sang  
Transcription by QinHan

十 五 的 月 亮 升 上 了 天 空 哪  
 shi wu de yue liang sheng shang le tian kong na  
 如 果 没 有 天 上 的 雨 水 哟  
 ru guo mei you tian shang de yu shui yo

4  
 为 什 么 旁 边 没 有 云 彩  
 wei shen me pang bian mei you yun cai  
 海 棠 花 儿 不 会 自 己 开  
 hai tang hua er bu hui zi ji kai

7  
 我 等 待 着 美 丽 的 姑 娘 呀  
 wo deng dai zhe mei li de gu niang ya  
 只 要 哥 哥 你 耐 心 的 等 待 哟  
 zhi yao ge ge ni nai xin de deng dai yo

10  
 你 为 什 么 还 不 到 来 哟 哟  
 ni wei shen me hai bu dao lai yo he  
 你 心 上 的 人 儿 就 会 跑 过 来 哟 哟  
 ni xin shang de ren er jiu hui pao guo lai yo he

13  
 只 要 哥 哥 你 耐 心 的 等 待 哟  
 zhi yao ge ge ni nai xin de deng dai yo

16  
 我 心 上 的 人 儿 就 会 跑 过 来 哟 哟  
 w xin shang de ren er jiu hui pao guo lai yo he



Figure 17. Meet Aobao

Source:<https://m.v.qq.com/z/msite/play-short/index.html?cid=&ptag=849&vid=g0557e2nlsg>

### 1. Song introduction

1.1 The song "Meet Aobao" is a love song, describing the Mongolian young men and women's pure love and loyalty, and deep feeling and warmth. It is also a representative folk song of Haishi in Qinghai Province.

### 2. Melody characteristics

2.1 The melody of the song "Meet Aobao" in addition to the rhythm of the grassland. The whole work is prominent in sincere and simple green emotion presentation. It not only reflects the law: the simpler the music works are, the easier it is to move. It is also the typical representative work that moves with emotion, with beautiful melody and lines, and the noble love and true feelings of young Mongolian men and women in the lyricism.



### 3. Music structure

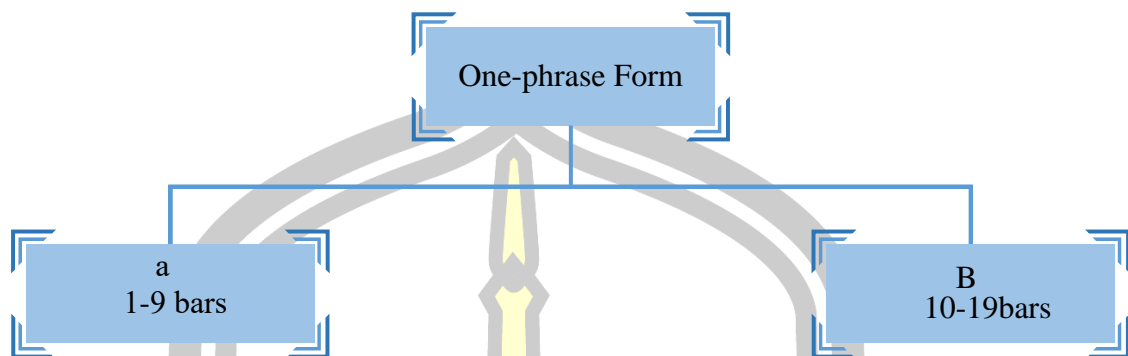


Figure 18. The musical form of Meet Aobao

Source: Researcher

3.1 "Meet in Aobao" is a love song full of steppe flavor. In addition to retaining a certain prairie rhythm, the most prominent aspect of the whole work is the sincere and simple expression of arduous emotions. It not only reflects the law that the simpler the music works are, the easier it is to move, but also the typical representative works that move with emotion.

3.2 The first paragraph shows the boy waiting for the girl's expectations under the moon of fifteen.

3.3 The second paragraph shows the Mongolian young man's yearning for the beautiful love.

Finally, the melody at the end once again points out that with the beautiful love, patience and sincerity are needed to achieve the goal. Then, there will be good results.

#### 4.Rhythm beat

4.1 The rhythm of the song "Aobao Meet" is 4/4, and the mood of the whole song is stable, mainly showing the shy and beautiful love between the boy and the girl.

#### 5. Lyrics characteristics

5.1 The lyrics of this song are four paragraphs in total, and the words are concise, expressing the pure love of young Mongolian men and women.

#### 6. Tonality

6.1 The song "Meet in Aobao" is in the key of D minor. There is no modulation throughout. The high note at the end extends to the end of 5 beats.

## 7. Singing skills of the Song "Meet Aobao"

### Tip 1: Accurate pronunciation

(1) The pronunciation of this song is accurate. When singing, the throat should always be in a low and free stable position and the throat wall should be open during the transition between words and sentences in the lyrics.

(2) The song "Aobao Meets" requires the singer to clearly express the connotation of the lyrics and at the same time express the delicate emotions in the song.

(3) When singing this work, the singer should sing with emotion and devote his energy to the song.

### Tip 2: Rhythm

(1) The rhythm of the song is 4/4, and the whole song has a steady beat with a youthful feeling.

(2) The rhythm of the song rises and falls emotionally as the melody changes.

(3) This song does not change the rhythm, so that it is smooth and affectionate.

### Tip 3: Emotional Expression

(1) The song "Meet Aobao" expresses the passionate and implicit emotions of Mongolian men and women.

(2) Pure emotions look particularly holy under the light of the fifteenth moon.

(3) This song is also the sensational music of Qinghai Mongolian love songs.

### Tip 4: Stage Performance

(1) Singers can perform new performances and create new performance modes based on the original songs.

(2) The performance form of the song can also be in a form of solo or duet.

(3) Perfectly express the spiritual emotion of the work itself.

### Tip 5: Endurance and breath control

(1) This song does not require a lot of breathing control when you stabilize your emotions and express the soft melody.

(2) In singing, this medium-tempo song perfectly interprets the main idea of the song with its unique melody characteristics.

(3) The breadth of the singer's timbre also determines the performance endurance of the song.



## PRAIRIE LOVE

China sang

Transcription by QinHan



我 虽 然 不 会 讲 蒙 古 语 但 我 深 深 爱 着 草 原  
 wo suio ran bu hui jiang meng gu yu dan wo shen shen ai zhe cao yuan  
 我 虽 骏 马 住 那 蒙 古 包 但 我 眷 恋 辽 阔 的 牧 场  
 wo sui ran bu zhi na meng gu bao dan wo juan lian liao kuode mu chang

5



我 虽 然 不 穿 着 蒙 古 袍 可 我 爱 喝 飘 香 的 奶 酒  
 wo sui ran bu chuan zhe meng gu pao ke wo ai he piao xiang de nai jiu  
 我 虽 然 不 敢 骑 草 原 的 骏 马 可 我 爱 听 古 老 的 马 头 琴  
 wo sui ran bu gan qi cao yuan de jun ma ke wo ai ting gu lao de ma tou qin

9



朋 友 们 朋 友 们 欢 迎 你 来 家 做 客  
 peng you men peng you men huan ying ni lai jia zuo ke  
 朋 友 们 朋 友 们 欢 迎 你 来 家 做 客  
 peng you men peng you men huan ying ni lai jia zuo ke

13



朋 友 们 朋 友 们 看 看 我 那 家 乡 的 草 原  
 peng you men peng you men kan kan wo na jia xiang de cao yuan  
 朋 友 们 朋 友 们 看 看 我 那 家 乡 的 草 原  
 peng you men peng you men kan kan wo na jia xiang de cao yuan



Figure 19. Prairie

Source:<https://haokan.baidu.com/v?vid=5608539957351993992&pd=pcmobile&source=1028096a-0-1028097a&pkg=1028097a>

### 1. Song introduction

1.1 The song "Prairie Love" is a folk song of Haixi Mongolian nationality in Qinghai Province. The work expresses the author's love for Mongolian grassland, and describes the simple and bold feelings of herdsmen.

### 2. Melody characteristics

2.1 The song is a Mongolian folk song of Qinghai with a beautiful melody and a style that praises grasslands and welcomes guests from all over the world. Melodic tension is not large, mainly lyrical music.

พหุมนุ ปณ ทิโต ชีเว

### 3. Music structure

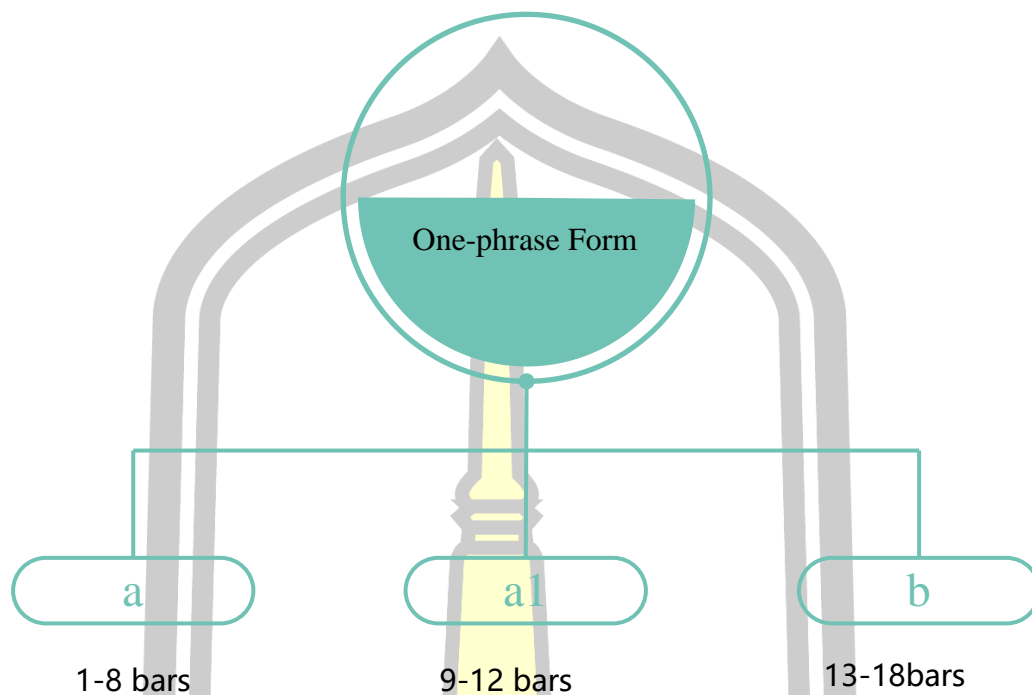


Figure 20. The musical form of Prairie Love

Source: Researcher

3.1 The structure of the song is a single two-part form. It has 16 bars.

The first paragraph shows the author's love for Mongolian grassland in Qinghai Province, also loves to drink mellow kumi wine.

3.2 The second paragraph shows the author's love for Mongolian grassland culture in Qinghai. Although he does not dare to ride a horse, he loves to listen to the beautiful horsehead qin.

3.3 Finally, the author uses "Friends, welcome you to my home" to directly express his respect and hospitality to the distant guests.

### 4. Rhythm beat

4.1 The song "Prairie Love" is in 4/4. The whole rhythm is smooth, without too many fluctuations. There are 16 notes, and syncopated notes, a steady beat that is slightly light.

## 5. Lyrics characteristics

5.1 The song "PrairieLove" is a lyrical narrative. The expression of words is enthusiastic, the language typesetting is neat, the emotion of the two lyrics is warm and warm. All together, they show the author's warm and hospitable Prairie mind.

## 6. Tonality

6.1 The song "Grassland Love" is the B minor key. There is no modulation in the whole song. The tonal colors are all warm colors but the enthusiasm has never been diminished.

## 7. Singing skills of the Song "Prairie Love"

### Tip 1: Accurate pronunciation

(1) The singer's pronunciation of this song is accurate, and combined with the lyrics, it expresses the profound meaning of grassland love.

(2) When singing, do not be too anxious about your emotions, and clearly express your love for the grassland: "Although I don't dare to ride a prairie horse, I love listening to the ancient matouqin."

(3) When singing, whether in Chinese or Mongolian, the original meaning must be clearly expressed.

### Tip 2: Rhythm

(1) The rhythm of this song is 4/4, and the whole song has a melodious rhythm.

(2) The rhythm is tight, the lyrics are neat, and the music of the song is warm.

(3) There is no variation in the rhythm of the whole song. Based on the original song,

the softness of Mongolian music is found.

### Tip 3: Emotional Expression:

(1) The song expresses the author's deep love for the beautiful grassland.

(2) In the process of visiting the grassland, I met the simple herdsmen and formed a deep friendship.

(3) The beautiful grassland is the home in the author's heart.

### Tip 4: Stage Performance

(1) The stage performance of this song can be sung at large outdoor festivals or indoor concert halls.

(2) The melody of the song "Grassland Love" is beautiful, and it can also be performed innovatively using the morin für or piano.

(3) This song cannot only be sung solo, but also performed in a group dance. It is magnificent and the musical sense is provocative and unforgettable under the passionate performance of the singer.

**Tip 5: Endurance and breath control**

(1) The singer of this song can perform it naturally without much endurance because the melody of the song itself has its own tensions.

(2) The breath control of the song is adjusted by the singer himself, according to the emotional ups and downs of the song.

(3) The music of the whole song is stable but beautiful. The lyrical and beautiful melody vividly expresses the author's deep attachment to the grassland.

## **8. Mongolia folk song and Contemporary Folk songs in Mongolian Qinghai Technique**

From studying the skills of both vocal techniques, namely Mongolian traditional folk songs and the application of folk songs for contemporary singing. Seven songs and seven artists were selected to be interviewed to gain the concepts and principles. Although some of these seven songs and dances are modern, they are all traditional Mongolian folk songs, like Noengiya and Mongolian. These seven folk songs express the love and praise for hometown. They are also the Mongolian folk songs of Qinghai Haixi Prefecture. The epitome of culture.

### **Mongolian folk song style**

The singing style of Mongolian folk songs is famous for its grand and majestic voice and high-pitched and melodious tunes. They are very rich in content. Some describe love and marriage. Some praise horses, grasslands, mountains, rivers. Some praise grassland heroes. These folk songs vividly reflect the customs of Mongolian society. Mongolian folk songs have both stylistic unity and regional diversity. After a long period of time, five regional style and color areas were timely formed in the Mongolian area of Haixi Prefecture, Qinghai: Zongjia style area, Delingha style area, Balong style area, Utumeiren style area and Dulan style area. Generally speaking, Delingha folk songs are colorful and ornately decorated while Zongjia folk songs

have peaceful, smooth and profound melody. Balong folk songs are desolate and simple. Utumeiren folk songs have lively and ups and downs in melody while Dulan folk songs are calm and elegant. There are similarities in musical styles between each style area, and there are also occasional overlaps.

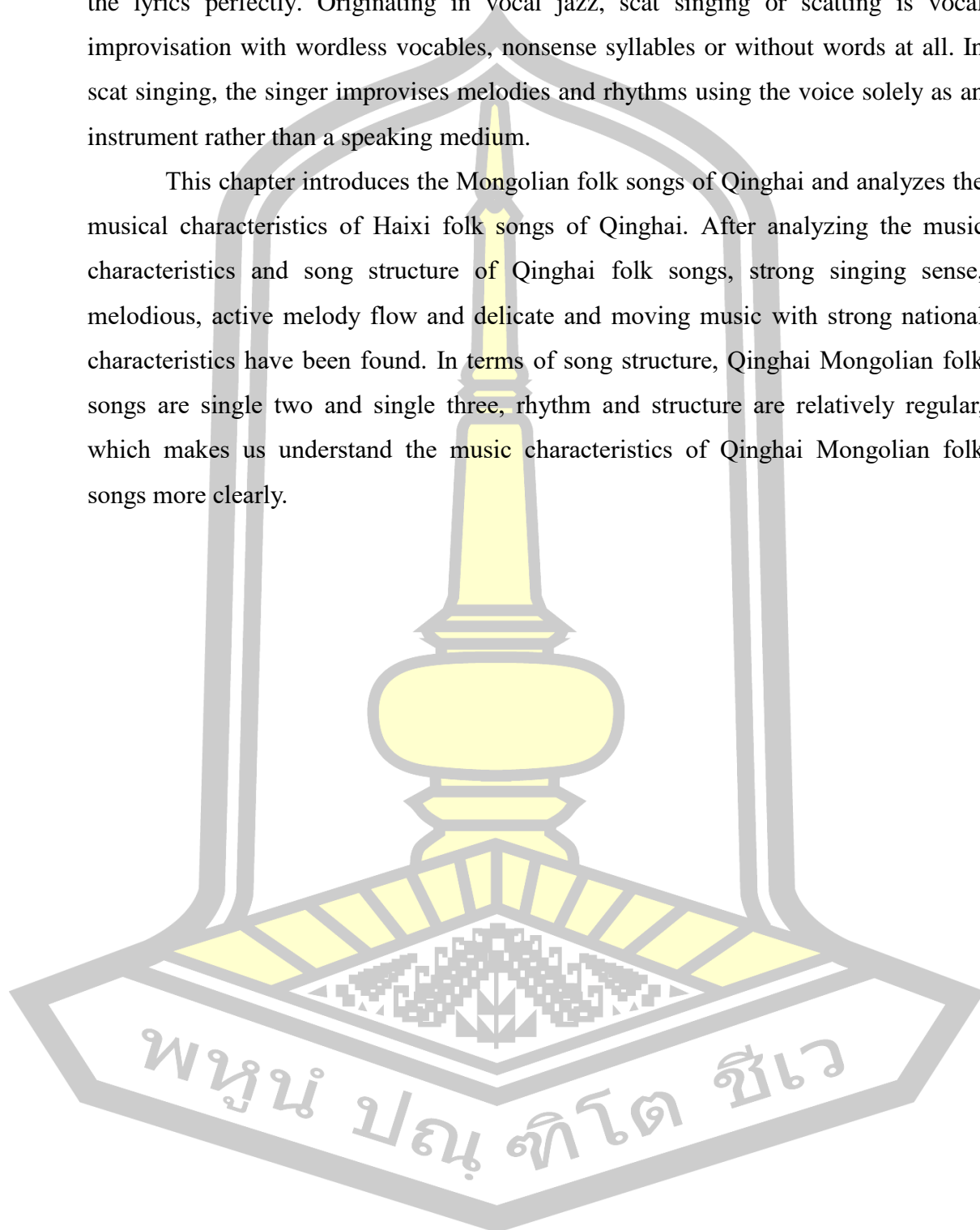
### **Contemporary Folk songs in Mongolian Qinghai Technique**

From the study of contemporary folk singing skills in the video clips, all 7 songs found that:

1. A contemporary singing technique is an approach to training the voice that allows the singers to sing stylishly, with folk songs in Mongolian Singing Technique.
2. Vocal exercises used in training contemporary singers include scales, modes and arpeggios. There is no tradition of vocal training for a contemporary singer. However, many teachers use transcriptions of famous solos and old gospel repertoire, called Spirituals to render the training.
3. The term contemporary refers to repertoire study. It does not been “better” or more current than classical singing. Contemporary singers perform in Mongolian language and Mandarin language as seek a delivery that sounds conversational or laid-back.
4. Amplification is an important part of the technique. Good contemporary singers need to be comfortable using a microphone appropriately. Some styles, such as jazz, cannot be performed without a microphone.
5. The elements of style in contemporary music are rarely documented for this reason that contemporary singers use a lot of listening and imitation, instead.
6. Though the need of reading music notation, it is not essential when one performs contemporary music.
7. Personal creativity is important for singers of contemporary music. This is achieved through song-writing, and improvisation.
8. Also, when a contemporary singer performs a cover (another person’s song), they should find ways to make their performance personal or outstanding.
9. The improvisation, and vocal improvisation may involve the wide range of note registers, the changes of rhythm, and notes to different pitches, or even

totally changing the melody. But it is only preferred when the new melody fits with the lyrics perfectly. Originating in vocal jazz, scat singing or scating is vocal improvisation with wordless vocables, nonsense syllables or without words at all. In scat singing, the singer improvises melodies and rhythms using the voice solely as an instrument rather than a speaking medium.

This chapter introduces the Mongolian folk songs of Qinghai and analyzes the musical characteristics of Haixi folk songs of Qinghai. After analyzing the music characteristics and song structure of Qinghai folk songs, strong singing sense, melodious, active melody flow and delicate and moving music with strong national characteristics have been found. In terms of song structure, Qinghai Mongolian folk songs are single two and single three, rhythm and structure are relatively regular, which makes us understand the music characteristics of Qinghai Mongolian folk songs more clearly.



## CHAPTER VI

### CONCLUSION DISCUSSION AND SUGGESTIONS

In this present study, there are two objectives:

The Investigation the development of Qinghai Mongolian Folk Songs

The Characteristics of Qinghai Mongolian Folk Songs

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

#### **6.1 Conclusion**

##### **6.1.1 Musical characteristics of Qinghai Mongolian folk songs**

Qinghai Mongolian folk songs are rich and colorful, and their musical characteristics have a strong local flavor and simple style, which are deeply loved by the people. Qinghai Mongolian folk songs have won praise for their unique style. It is one of the most distinctive folk songs in Haixi, Qinghai, and it is also a musical genre with the most local characteristics. Qinghai Mongolian folk songs are mainly divided into labor songs, Noenjiya and two types. Its content and tunes are extremely rich, and the rhythms are usually free and soothing, with a wide range of sounds. Some melodies are undulating, some are smooth and cheerful, some are bold and direct, and some are soft and lyrical, expressing a variety of different thoughts, feelings, and emotions. In terms of song structure, there are many Mongolian folk songs in Qinghai, from Haixi Mongolian style to western Qinghai bold style. Praising hometown and thanksgiving Mother's Day style are the most common forms of composition in Qinghai Mongolian folk songs. The upper and lower stanzas form a stanza, with two stanzas and a rhyme, which can be freely varied according to the lyrics. In terms of singing characteristics, one is direct, high.

##### **6.1.2 Guidelines for the Promotion of the Qinghai Mongolian folk songs**

China:

Qinghai Mongolian folk song is a unique folk song art form in Qinghai Plateau. With the development of modern media, communication and transportation, the government should pay more attention to the promotion of Qinghai Mongolian



folk song. In Qinghai, the promotion of Mongolian folk songs is a more effective way and method. It can be seen from this study Promote the spirit of Chinese music and enhance the value of Chinese music. School music education is not only an important part of national music culture inheritance, but also an important part of contemporary school aesthetic education. Qinghai Mongolian folk songs have an indispensable inheritance value in school music education, which is mainly reflected in the inheritance of national music culture, national music spirit and music culture aesthetic.

- (1) Open more courses in schools to learn Qinghai Mongolian folk songs
- (2) Hold concerts to publicize Qinghai Mongolian folk songs
- (3) Build a cultural center to promote Qinghai Mongolian folk songs
- (4) Organize to sponsor students and publicize Qinghai Mongolian folk songs
- (5) Holding festival activities to promote Qinghai Mongolian folk songs

## 6.2 Discussion

6.2.1 Comparison of musical characteristics of Qinghai Mongolian folk songs with other folk songs

In The researchers consulted on "Qinghai Mongolian Folk Songs". Based on the field survey data, the researchers used the research theories of ethnomusicology and music aesthetics to draw conclusions. The researchers agree: "Qinghai Mongolian folk songs mainly include labor songs and noenjia. All have unique regional characteristics" (Wulan, J. 2020) Compared with other folk songs, all Chinese folk songs have obvious regional characteristics. But Qinghai's Mongolian folk songs have their own unique charm. Qinghai Mongolian folk songs are very extensive, with strong regions, customs, languages, ethnic characteristics and ethnic styles. At the same time, folk songs have the artistic characteristics of simplicity, approachability, sincerity, excitement and vividness. Qinghai Mongolian folk songs are an important branch of Chinese folk songs. Its melody is simple and clear, with a distinct sense of space, roughness, height, spontaneity, and extremely rich singing.

Chinese folk songs have very strong Chinese musical characteristics and oriental colors. Researchers believe that various local folk songs should penetrate and

blend with each other, so that Chinese folk songs can go to the world and be noticed and enjoyed by more people.

6.2.2 Common problems encountered in the promotion of Mongolian folk songs in Qinghai:

In the study of "Qinghai Mongolian folk songs". Based on data from field surveys, the researchers drew conclusions using cultural promotion theory and musicological theory. The researchers agree: "The main problems in the development of ancient folk songs in Haiximeng Prefecture, Qinghai Province, include genetics, cognition, innovation, development and institutional guarantees. (Qiongke, J. 2022) In addition, the researchers believe that the promotion and dissemination of folk songs is of great significance, especially in today's development of global integration. Only by recognizing the importance of folk songs and folk songs can we better build cultural confidence. With the continuous development and progress of the times, the art of folk songs is also facing new challenges and opportunities. In the new era, in order to better disseminate and develop the art of folk songs, it is necessary to strengthen the understanding of traditional music culture, improve national spiritual knowledge, keep pace with the times, and realize the promotion and development of folk songs. Folk song art. In view of the characteristics of folk song art, we will first make some suggestions.

### 6.3 Suggestions

#### 6.3.1 Suggestions for further research

This study mainly studies the music characteristics and dissemination mode of Mongolian folk songs in Qinghai Province, in order to better understand Mongolian folk songs in Qinghai Province. It is hoped that subsequent researchers will further explore the musical characteristics of Mongolian folk songs in Qinghai Province, show the unique regional characteristics of the Mongolian people in Qinghai province, and better inherit and promote them.

1. Methods conducive to the realization of the heritage of Qinghai Mongolian folk songs should be studied.

2. The innovative development of folk songs in Qinghai Mongolian should be studied under the premise of protecting the characteristics of folk music.

### 6.3.2 Suggestions for applying research results

1. The results of this research will enable more people to have a clearer and more intuitive understanding of the genres, musical characteristics, and musical structures of folk songs in Qinghai Mongolian . In order for more people to learn to appreciate and feel the unique beauty of folk music in Qinghai Mongolian .

2. This research result can be used to help the transmission and promote of folk songs in Qinghai Mongolian so that people can better understand and appreciate folk songs in Qinghai Mongolian. In today's rapidly developing world, the inheritance and development of traditional folk music faces many difficulties. The researcher studied folk songs in the context of the social environment in the new era, hoping to play a positive role in promoting the development and innovation of folk songs in Qinghai Mongolian.

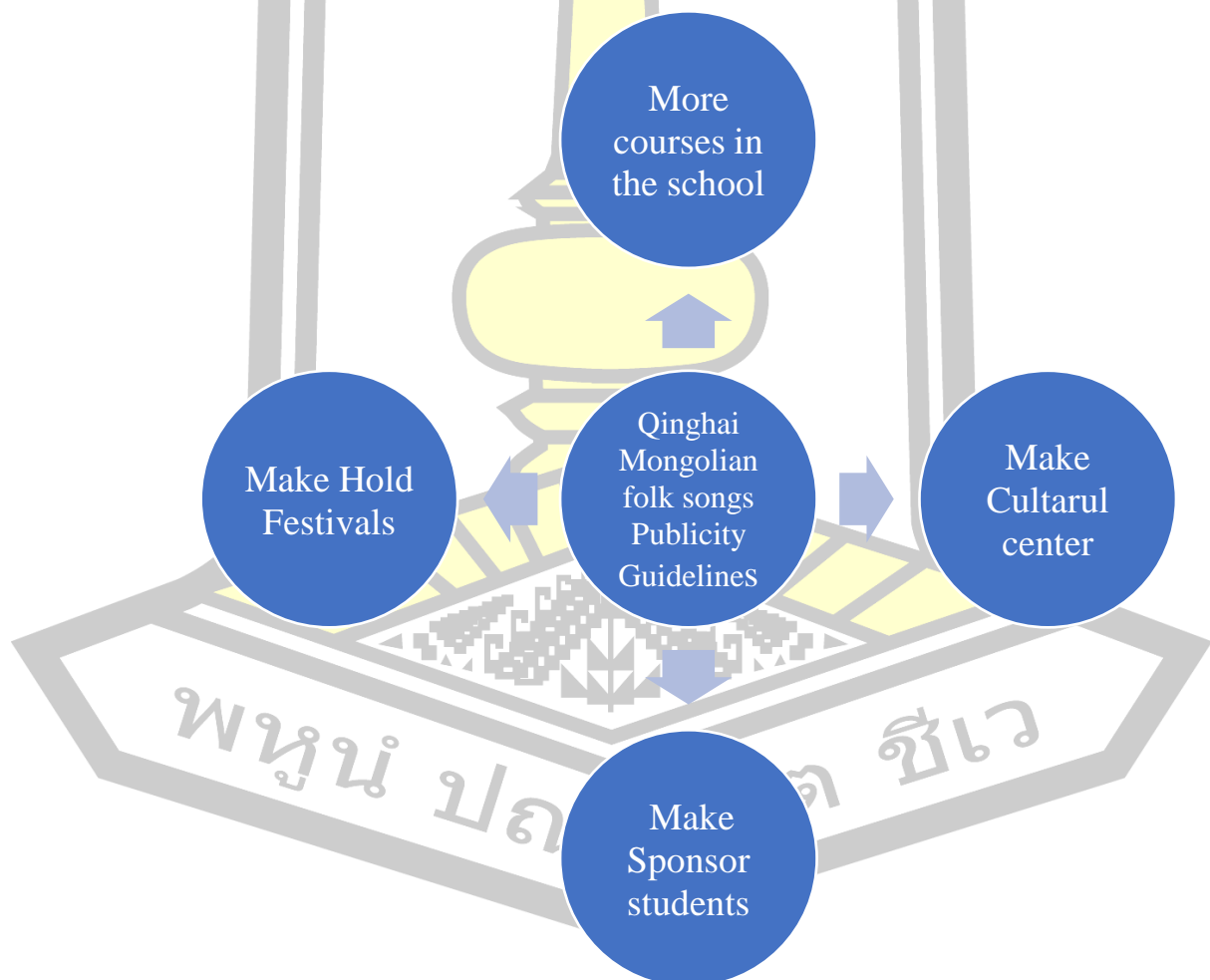


Figure 21. Qinghai Mongolian folk songs Publicity Guidelines

Source: Researcher

(1) Promote the spirit of Chinese music and enhance the value of Chinese music. School music education is not only an important part of national music culture inheritance, but also an important part of contemporary school aesthetic education. Qinghai Mongolian folk songs have an indispensable inheritance value in school music education, which is mainly reflected in the inheritance of national music culture, national music spirit and music culture aesthetic.

(2) Hold concerts to publicize Qinghai Mongolian folk songs

In recent years, with the popularity of popular music, the status and influence of traditional music have gradually weakened. In order to promote the inheritance and development of Qinghai Mongolian folk songs, we can use the music competition as a platform for more people to appreciate, learn and sing this unique folk song culture.

Qinghai is the birthplace of Qinghai Mongolian folk songs. However, due to the influence of popular music, the status of Qinghai Mongolian folk song is gradually marginalized, especially the young generation's understanding and attention to this traditional Qinghai Mongolian folk song is almost zero. In order to change this situation, we can hold concerts to let more people hear Qinghai Mongolian folk songs.

(3) The concert can stimulate the enthusiasm of young people to participate in the singing of Qinghai Mongolian folk songs. Compared with traditional music teaching methods, concerts are more performative and can attract more young people to participate. Through the form of performances, teenagers can show their talents and learn about Qinghai Mongolian folk songs, stimulating their interest in this unique music.

(4) In addition, the concert also provides a platform for Qinghai music lovers to communicate and display. The concert attracted performers from different places, who could communicate with each other and share their understanding and feelings of Qinghai Mongolian folk songs. This kind of exchange is conducive to inheriting and inheriting the spirit of Qinghai Mongolian folk songs, and also promotes the innovation and development of Qinghai Mongolian folk songs. The music competition can also expand the influence of Mongolian folk songs in Qinghai. The stage of the competition can attract a large number of media and audiences, and promote Qinghai Mongolian folk songs to the whole country through media publicity.

This not only allows more people to understand and appreciate Qinghai Mongolian folk songs, but also helps to improve the popularity and influence of Qinghai Mongolian folk songs. At the same time, judges and experts can also judge and guide the entries to improve the artistic level and expression of Qinghai Mongolian folk songs.

(5) The music competition can also promote the integration of Qinghai Mongolian folk songs with modern songs. Innovative and diversified performances are encouraged, combining Qinghai Mongolian folk songs with popular elements to attract more young people's attention and love. This fusion not only retains the traditional characteristics of Qinghai Mongolian folk songs, but also more in line with the aesthetic needs of modern youth, injecting new vitality and vitality into Qinghai Mongolian folk songs. In short, promoting Qinghai Mongolian folk songs through music competitions can stimulate young people's enthusiasm for participation, provide a platform for folk song lovers to communicate and display, expand the influence of Qinghai Mongolian folk songs, and promote the integration of folk songs and popular music. It is believed that through this method, the inheritance and development of Mongolian folk songs in Qinghai will enter a new stage.

(6) For the promotion of Qinghai Mongolian folk songs, the cultural center has always been an important link, its role and power are the largest, and the good guidance of the cultural center will play a practical role in the promotion of Qinghai Mongolian folk songs. It is necessary to establish a comprehensive framework and system for promoting, inheriting and developing Mongolian folk songs in Qinghai and Qinghai. In addition, the relevant responsible comrades of the local culture and art department implement targeted protection and inheritance programs according to the characteristics and customs of the department, as well as the cultural characteristics of the local Mongolian folk songs. In the whole process, we should always take the promotion of Qinghai Mongolian folk song culture as the first element, and actively create the ecological field and audience system of folk song performance. Cultural centers should infect and inspire people with lively, lively, interesting and positive folk songs. Through singing folk songs to develop people's confidence in the local culture and cultural identity and belonging; On the other hand, we also need to promote the concept of protectors.

(7) Therefore, at present, the promotion of Mongolian folk songs in Qinghai still needs the vigorous promotion of cultural centers, and the emergence and development of national folk art should rely more on the mass music culture market. The Cultural Center will speed up the reform of music culture institutions, make folk music culture promotion units become the main force of the folk music culture market, introduce relevant policies, encourage more folk capital to participate, create a good market environment for the industrialization of folk music art, improve the enthusiasm and participation of the promotion discipline, and form a multi-level and large-scale promotion state. The cultural center can regularly hold the Qinghai Mongolian folk Song Festival to provide a platform for performers and people who like Qinghai Mongolian folk songs. We will package and publicize the singers who win the competition, promote them to the whole country and even the whole country, encourage their enthusiasm in learning and singing Qinghai Mongolian folk songs, and expand the influence of Qinghai Mongolian folk songs.

(8) Through social enterprise sponsorship or funding, students can be provided with more opportunities to learn and appreciate Qinghai Mongolian folk songs. Mongolian folk songs in Qinghai have profound cultural connotation, but their development is faced with many difficulties. As inheritors of traditional culture, students need to learn and play Qinghai Mongolian folk songs through professional performance training and traditional culture education. However, due to insufficient funding, many schools are unable to provide adequate equipment and resources to carry out relevant educational activities. By providing funds, the educational conditions of schools can be improved, students can be provided with a better learning environment and teachers, and students can also be stimulated to have an interest in and love for Qinghai Mongolian folk songs. The fund also supports students to participate in Mongolian folk music concerts in Qinghai. Performances and concerts are important platforms for students to show and improve their artistic level. However, due to high costs and lack of funding, students often do not have the opportunity to participate in performances. By providing funding.

(9) Finally, the students will be funded to participate in the research and protection of Mongolian folk songs in Qinghai. The protection and research of Mongolian folk songs in Qinghai is an important way for students to know and

understand the traditional culture. However, due to limited funds, students are often unable to conduct in-depth research and investigations. By providing grants, students can be funded to participate in relevant research and conservation projects, providing more valuable materials and information to academia and society.

Table 1. Promotion of Mongolian folk songs of Qinghai, China

Mongolian folk songs of Qinghai status	Problem Condition	Plan/Strategy/Policy	Mongolian folk songs of Qinghai mode
<b>Promotion of Mongolian folk songs of Qinghai, China</b>	people: People Of Qinghai Province	1. Orientation -direction: Strengthen promotion -Policy decisions: Support should be given in many ways	(1) More courses in the school to promote the Mongolian folk songs of Qinghai (2) Make concerts were held to promote the Mongolian folk songs of Qinghai
	Festival: At various festivals	2. Determination of ethical promotion activities: t should be promoted from the aspects of education, activities and so on to make its development better	(3) Make cultural center and promote the Mongolian folk songs of Qinghai
	Politics: Increase political support		(4) Make Sponsor students to promote the Mongolian folk songs of Qinghai
	Domination: Increase the rule of professional groups		(5) Make Hold festivals to promote the Mongolian folk songs of Qinghai
	economy: Need financial support	3.Strategic planning (1 year): Increase its adoption ate within a year	
	artist: The decline of artists		
	Study: Decline in enrollment		

To sum up, funding students to learn Qinghai Mongolian folk songs is of great significance for students to understand and inherit traditional culture. By providing more learning opportunities, performance platforms and research support, students' interest and enthusiasm can be stimulated to make positive contributions to the development and inheritance of the Qinghai Mongolian folk songs. It is hoped that relevant institutions and all sectors of society will work together to provide more financial support for students and jointly explore the cultural cause of Mongolian folk songs in Qinghai.





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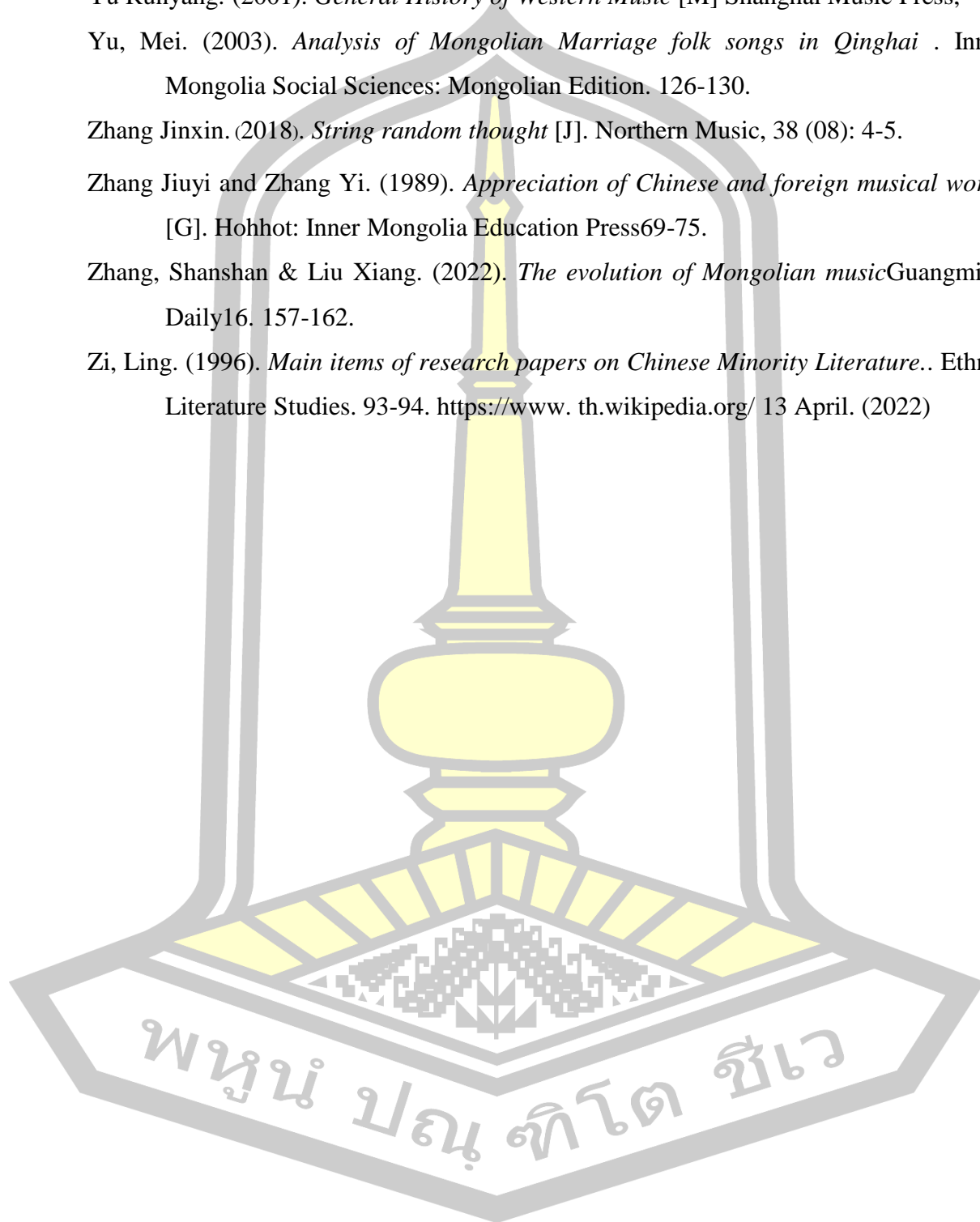
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## Appendix

### Appendix 1: Interview transcripts of fieldwork

1. Time:

May 2022 to August 2022

2. Location:

Qinghai Province, China Haixi Prefecture Region

1. Respondents:

(1) Ms. Lamao, singer, A native of Haixi Prefecture, Qinghai, is the heir of Qinghai Mongolian folk music.

(2) Ms. XiaoYa, singer, A native of Zongjia Town, Haixi Prefecture, Qinghai, is the protector and disseminator of Mongolian folk songs in Haixi, Qinghai.

3. Interview transcript:

(1) On the musical characteristics of folk songs in Qinghai Mongolian.

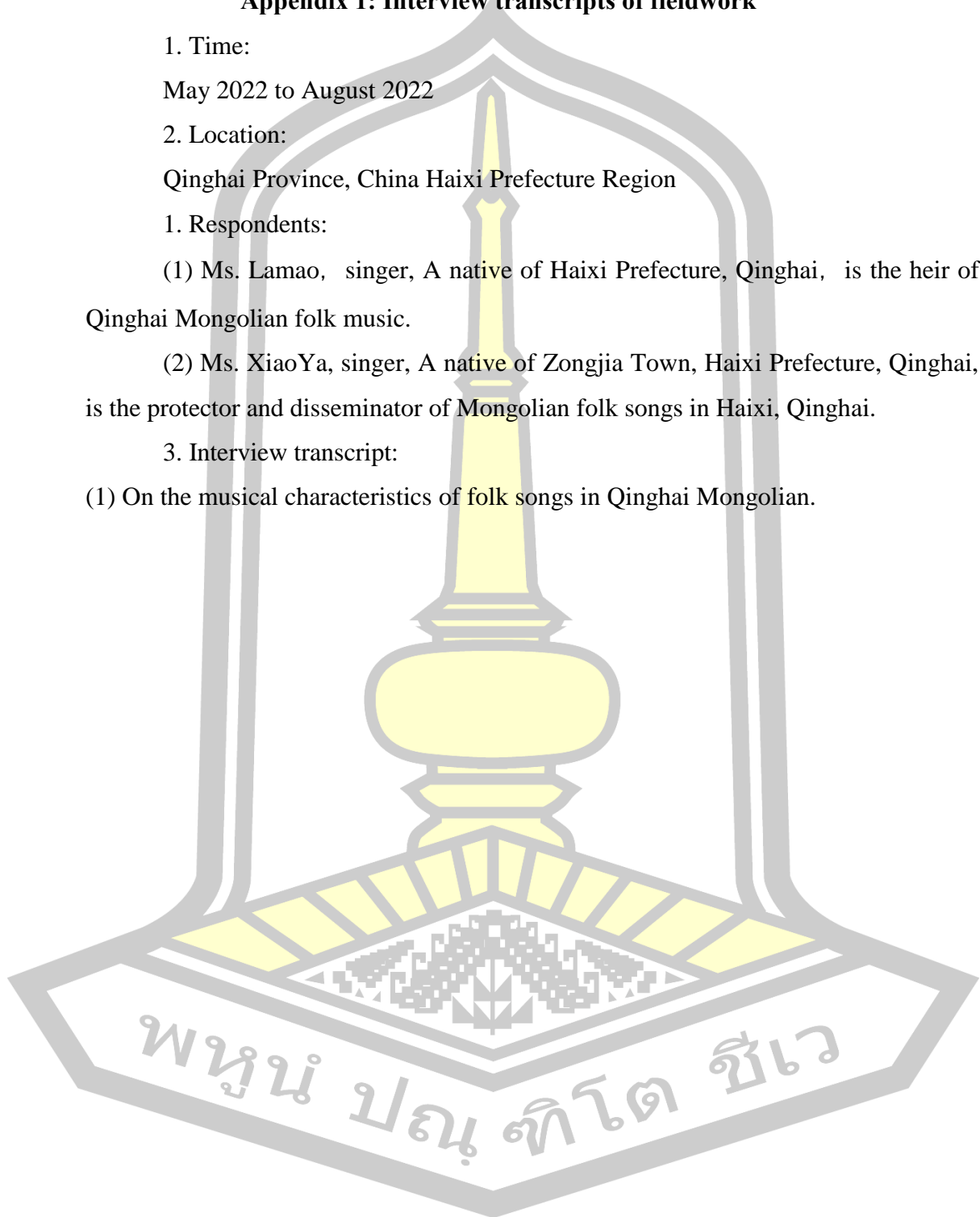


Table 2. Music characteristics of folk songs in Qinghai Mongolian

Music characteristics of folk songs in Qinghai Mongolian	
Ask a question	Answer
1.What are folk songs of Qinghai Mongolian?	1. A local folk song from Haixi Prefecture, Qinghai Province
2. What are the similarities between folk songs of Qinghai Mongolian and those of other places?	2.They all have the unique Oriental color of Chinese folk songs
3. What are the characteristics of folk songs in Qinghai Mongolian?	3.Sometimes loud and clear, sometimes gentle and graceful
4. How many kinds of folk songs are there in Qinghai Mongolian ?	4. It is mainly divided into Two types: Labor Song, Noengia
5. The most popular type?	5.Faith Travel
6.Why is this category more popular?	6. Because it is the most widely circulated.
7. How many famous singers are there in Qinghai Mongolian folk songs ?	7. There are many outstanding singers such as Lamao and XiaoYa
8. Are Musical Instruments used in Qinghai Mongolian folk songs ?	8. Mostly sing as a singalong
9. Where are the folk songs of Haixi Prefecture, Qinghai Province most popular?	9. Haixi Prefecture and Central Qinghai
10.What are the most popular folk songs in Qinghai Mongolian ?	10. Noengia HongYan

Table 3. About the inheritance and promotion of Qinghai Mongolian folk songs

About the inheritance and promotion of Qinghai Mongolian folk songs	
Ask a question	Answer
1.Are the folk songs of Qinghai Mongolian folk songs an intangible cultural heritage?	1.It was listed as an intangible cultural heritage in 2009
2. What do you think of local Qinghai Mongolian folk songs such as Qinghai Mongolian folk songs?	2. It is a kind of bold and loud Qinghai Mongolian folk songs
3. What is the current development situation of Qinghai Mongolian folk songs?	3. There will be some difficulties in promote
4. What do you think of the development of Qinghai Mongolian folk songs?	4. We should develop Qinghai Mongolian folk songs? to let more people know about them 5 Young people know too little about it
5. What is the biggest problem hindering the spread of Qinghai Mongolian folk songs?	5.Young people know too little about it
6. How can young people accept Qinghai Mongolian folk songs ? more easily?	6.Let Qinghai Mongolian folk songs into the campus, in the festival publicity
7. What will be the benefits of establishing the Qinghai Mongolian folk songs Museum?	7. Will let more people know Qinghai Mongolian folk songs
8.Can Qinghai Mongolian folk songs be combined with popular music?	8.It can inject new elements into the Can Qinghai Mongolian folk songs be combined with popular music?
9. How to make the Qinghai Mongolian folk songs better promote	9.It can be promote through schools,music competitions, festivals and other aspects
10. Is it necessary to innovate the Mongolian Symphony of Qinghai in order to facilitate its development?	10. If the subsequent development needs, it can be combined with modern music to benefit the development

**Appendix 2: Photo materials of the picking and participation in activities related to folk songs in Qinghai Mongolian :**



Figure 22. Ms. Lamao the folk songs of Qinghai Mongolian on the Qinghai Plateau  
Haixi Prefecture

Source: QinHan, retrieved from Fieldwork (2022)

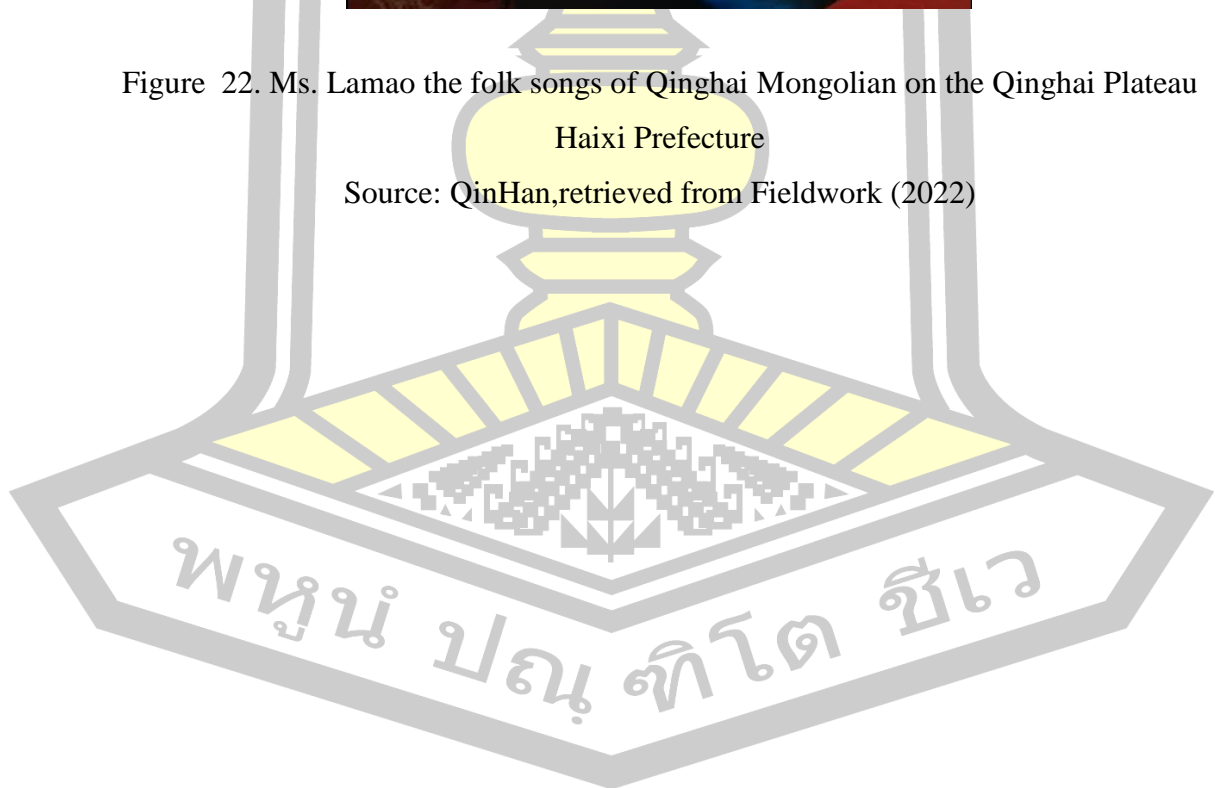




Figure 23. After Qin Han participated in the Qinghai Mongolian Music Concert, he discussed artistic creation.

Source:QinHan,retrieved from Fieldwork (2022)



Figure 24. Accompanied by local government leaders and staff, music and art collection was carried out.

Source:QinHan, retrieved from Fieldwork (2022)





Figure 25. Qin Han conducted an interview on Qinghai Traffic Music Radio.

Source: QinHan, retrieved from Fieldwork (2022)



Figure 26. Qin Han took a group photo with leaders in the studio of Qinghai Traffic Music Broadcasting Station retrieved.

Source: QinHan, retrieved from Fieldwork (2022)



Figure 27. QinHan Participated in a Mongolian wedding in Haixi Prefecture and conducted field research.

Source:QinHan, retrieved from Fieldwork (2022)



## Appendix 3 : Interview transcripts of fieldwork

### 1. Song: Hongyan

# HONGYAN

China sang

Transcription by QinHan



鸿 雁 天 空 上 对 对 排 成 行  
hoong yan tian kong shang dui dui pai cheng hang  
鸿 雁 向 南 方 飞 过 芦 苇 荡  
hong yan xiang nan fang fei guo lu wei dang



江 水 长 秋 草 黄 草 原 上 琴 声 忧 伤  
jiang shui chang qiu cao huang cao yuan shang qin sheng you shang  
天 苍 茫 雁 何 往 心 中 是 北 方 家 乡  
tian cang mang yan he wang xin zhong shi bei fang jia xiang



天 苍 茫 雁 何 往 心 中 是 北 方 家 乡  
tian cang mang yan he wang xin zhong shi bei fang jia xiang



鸿 雁 北 归 还 带 上 我 的 思 念  
hong yan bei gui hai dai shang de de si niang  
鸿 雁 向 苍 天 天 空 有 多 遥 远  
hong yan xiang cang tian tian kong you duo yao yuan



歌 声 远 琴 声 长 草 原 上 春 意 暖  
ge sheng yuan qin sheng chang cao yuan shang chun yi nuan  
酒 喝 干 再 斟 满 今 夜 不 醉 不 还  
jiu he gan zai zhen man jin ye bu zui bu huan



酒 喝 干 再 斟 满 今 夜 不 醉 不 还  
jiu he gan zai zhen man jin ye bu zui bu huan

## 2. Song: Noenjia

## NOENJIA

China sang  
Transcription by QinHan



老 哈 河 的 岸 上,  
lao ha he de an shang,  
海 情 河 的 岸 上,  
hai qing he de an shang,

5  
脱 了 缰 绳 的 老 马 奔 前 方。  
tuo le jiang shengde lao ma ben qian fang.  
脱 了 笼 头 的 老 马 奔 前 方。  
tuo le long toude lao ma ben qian fang.

9  
性 情 贤 淑 的 诺 恩 吉 娅,  
xing qing xian shude nuo en ji ya,  
性 情 温 柔 的 诺 恩 吉 娅,  
xing qing wen roude nuo en ji ya,

13  
出 嫁 到 离 家 的 他 乡。  
chu jia dao li jia de ta xiang.  
出 嫁 到 远 方 的 边 疆。  
chu jia dao yuan fangde bian jiang.

## 3. Song: Bule Mongolian Plateau

## BLUE MONGOLIAN PLATEAU

China sang

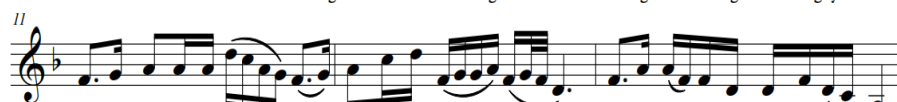
Transcription by QinHan



望 不 尽 连 绵 的 山 川 蒙 古 包 就 像 飞 落 的 大  
 wang bu jin lian mian de shan chuan meng gu bao jiu xiang fei luo de da  
 轻 轻 牵 走 记 忆 的 长 线 漂 泊 的 白 云 唤 起 我 眷  
 qing qing qian zou ji yi de chang xian piao bo de bai yun huan qi wo juan



雁 勒 勒 车 赶 着 太 阳 游 荡 在 天 边  
 yan le le che gan zhe tai yang you dang zai tian bian  
 恋 梦 里 常 出 现 故 乡 的 容 颜  
 lian meng li chang chu xian gu xiang de rong yan



敖 包 美 丽 的 神 话 守 护 着 草 原 哎 我 蓝 色 的 蒙 古 高 原  
 ao bao mei li de shen hua shou hu zhe cao yuan ai wo lan se de meng gu gao yuan  
 阿 妈 亲 切 的 背 影 仿 佛 在 眼 前  
 a ma qin qie de bei ying fang fu zai yan qian



你 给 了 我 希 望 从 远 古 走 到 今 天  
 ni gei le w xi wang cong yuan gu zou dao jin tian



你 就 像 不 灭 的 信 念 把 我 的 爱 献 给 你 把 我 的 祝 福 留 给 你  
 ni jiu xiang bu mie de xin nian ba wo de ai xian gei ni ba w de zhu fu liu gei ni

2

20



祝 福 留 给 你  
zhu fu liu gei ni

23



你 就 像 不 灭 的 信 念  
ni jiu xiang bu mie de xin nian

26



把 我 的 爱 献 给 你 把 我 的 祝 福 留 给 你 祝 福 留 给 你  
ba wo de ai xian gei ni ba wo de zhu fu loiu gei ni zhu fu liu gei ni



## 4. Song: Mongols

## MONGOLS

China sang  
Transcription by QinHan



洁白的毡房炊烟升起 我出生在牧人家里  
jie bai de zhan fang chui yan sheng qi wo chu sheng zai mu ren jia li  
养育我的这片土地 当我身躯一样爱惜  
yang yu wo de zhe pian tu di dang wo shen qu yi yang ai xi



辽阔无边的草原 是哺育我成长的摇篮  
liao kuo wu bian de cao yuan shi bu yu wo cheng zhang de yao lan  
沐浴我的那河水 像母亲的乳汁一样甘甜  
mu yu wo de na jiang he shui xiang mu qin de ru zhi yi yang gan tian



这就是蒙古人  
zhe jiu shi meng gu ren



热爱故乡的人  
re ai gu xiang de ren

## 5. Song: Father's Prairie Mother's River

## FATHER'S PRAIRIE MOTHER'S RIVER

China sang

Transcription by QinHan

父 亲 曾 经 形 容 草 原 的 清 香 让 他 在 天 涯  
 fu qin ceng jing xing rong cao yuan de qing xiang rang ta zai tian ya  
 如 今 终 于 见 到 辽 阔 的 大 地 站 在 芬 芳 的  
 ru jin zhong yu jian dao liao kuo de da di zhan zai fen fang de

5  
 海 角 也 总 不 能 相 忘 母 亲 总 爱 描 摹 那 大 河 浩  
 hai jiao ye zong bu neng xiang wang mu qin zong ai miao mo na da he hao  
 草 原 上 我 泪 落 如 雨 河 水 在 传 唱 着 祖 先 的  
 cao yuan shang wo lei luo ru yu he shui zai chuan chang zhe zu xian de

9  
 荡 奔 流 在 蒙 古 高 原 我 遥 远 的 家  
 dang ben liu zai meng gu gao yuan wo yao yuan de jia  
 祝 福 保 佑 漂 泊 的 孩 子 找 到 回 家 的  
 zhu fu bao you piao bo de hai zi zhao dao hui jia de

13  
 乡 哎 哈 嗨 父 亲 的 草  
 xiang ai ha heyi fu qin de cao  
 路  
 lu

17  
 原 哎 哈 嗨 母 亲 的  
 yuan ai ha heyi mu qin de

21  
 河 虽 然 已 经 不 能 用  
 he sui ran yi jing bu neng yong

25  
 不 能 用 母 语 来 诉 说 请 接 纳 我 的 悲 伤  
 bu neng yong mu yu lai su shuo qing jie na wo de bei shang



## 6. Song: Meet Ao Bao

## MEET AO BAO

China sang  
Transcription by QinHan

十 五 的 月 亮 升 上 了 天 空 哪  
 shi wu de yue liang sheng shang le tian kong na  
 如 果 没 有 天 上 的 雨 水 哟  
 ru guo mei you tian shang de yu shui yo

4  
 为 什 么 旁 边 没 有 云 彩  
 wei shen me pang bian mei you yun cai  
 海 棠 花 儿 不 会 自 己 开  
 hai tang hua er bu hui zi ji kai

7  
 我 等 待 着 美 丽 的 姑 娘 呀  
 wo deng dai zhe mei li de gu niang ya  
 只 要 哥 哥 你 耐 心 的 等 待 哟  
 zhi yao ge ge ni nai xin de deng dai yo

10  
 你 为 什 么 还 不 到 来 哟 嘴  
 ni wei shen me hai bu dao lai yo he  
 你 心 上 的 人 儿 就 会 跑 过 来 哟 嘴  
 ni xin shang de ren er jiu hui pao guo lai yo he

13  
 只 要 哥 哥 你 耐 心 的 等 待 哟  
 zhi yao ge ge ni nai xin de deng dai yo

16  
 我 心 上 的 人 儿 就 会 跑 过 来 哟 嘴  
 w xin shang de ren er jiu hui pao guo lai yo he

## 7. Song: Prairie Love

## PRAIRIE LOVE

China sang

Transcription by QinHan

我 虽 然 不 会 讲 蒙 古 语 但 我 深 深 爱 着 草 原  
 wo sui ran bu hui jiang meng gu yu dan wo shen shen ai zhe cao yuan  
 我 虽 然 不 穿 着 蒙 古 袍 可 我 爱 喝 飘 香 的 奶 酒  
 wo sui ran bu chuan zhe meng gu pao ke wo ai he piao xiang de nai jiu  
 我 虽 然 不 敢 骑 草 原 的 骏 马 可 我 爱 听 古 老 的 马 头 琴  
 wo sui ran bu gan qi cao yuan de jun ma ke wo ai ting gu lao de ma tou qin

朋 友 们 朋 友 们 欢 迎 你 来 家 做 客  
 peng you men peng you men huan ying ni lai jia zuo ke  
 朋 友 们 朋 友 们 欢 迎 你 来 家 做 客  
 peng you men peng you men huan ying ni lai jia zuo ke

朋 友 们 朋 友 们 看 看 我 那 家 乡 的 草 原  
 peng you men peng you men kan kan wo na jia xiang de cao yuan  
 朋 友 们 朋 友 们 看 看 我 那 家 乡 的 草 原  
 peng you men peng you men kan kan wo na jia xiang de cao yuan

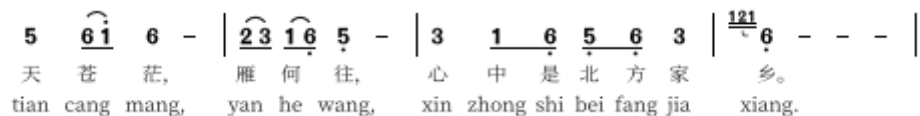
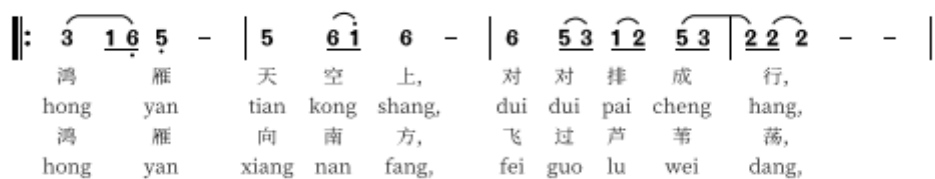
## Appendix 4 : Interview transcripts of fieldwork

### 1. Song: Hongyan

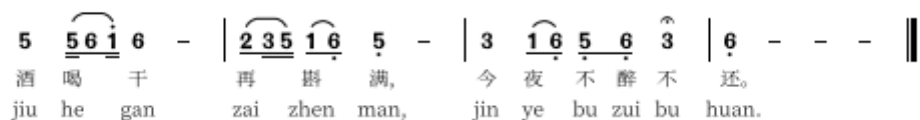
# Hong Yan

1=G $\frac{4}{4}$

China sang  
Transcription by QinHan

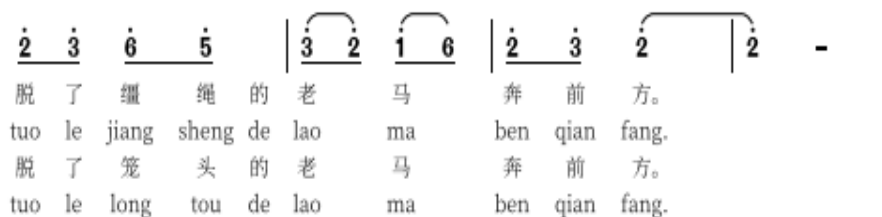


转1=bA



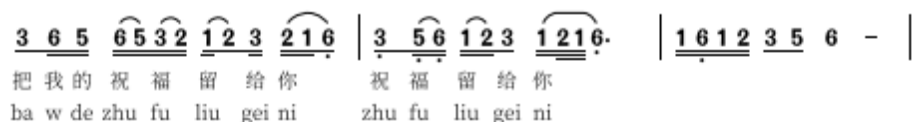
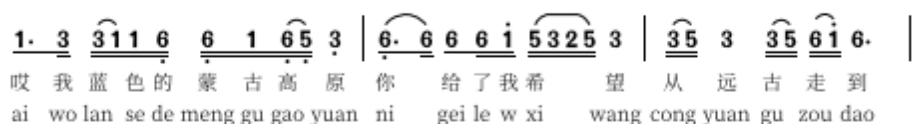
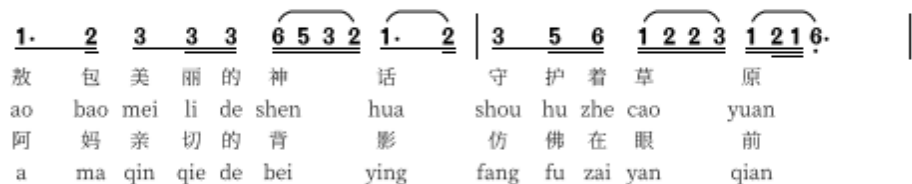
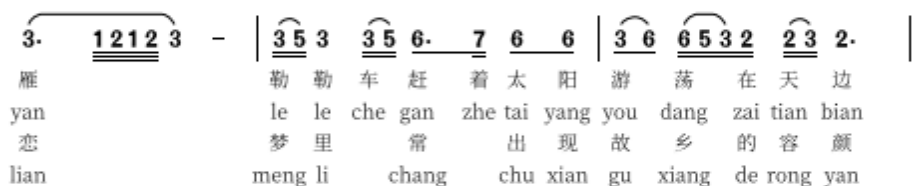
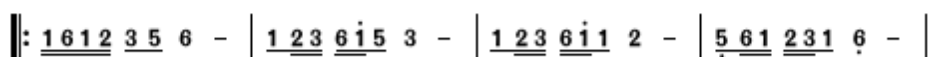
## 2. Song: Noenjia

## NOENJIA

1=C  $\frac{2}{4}$ China song  
Transcription by QinHan

## 3. Song: Bule Mongolian Plateau

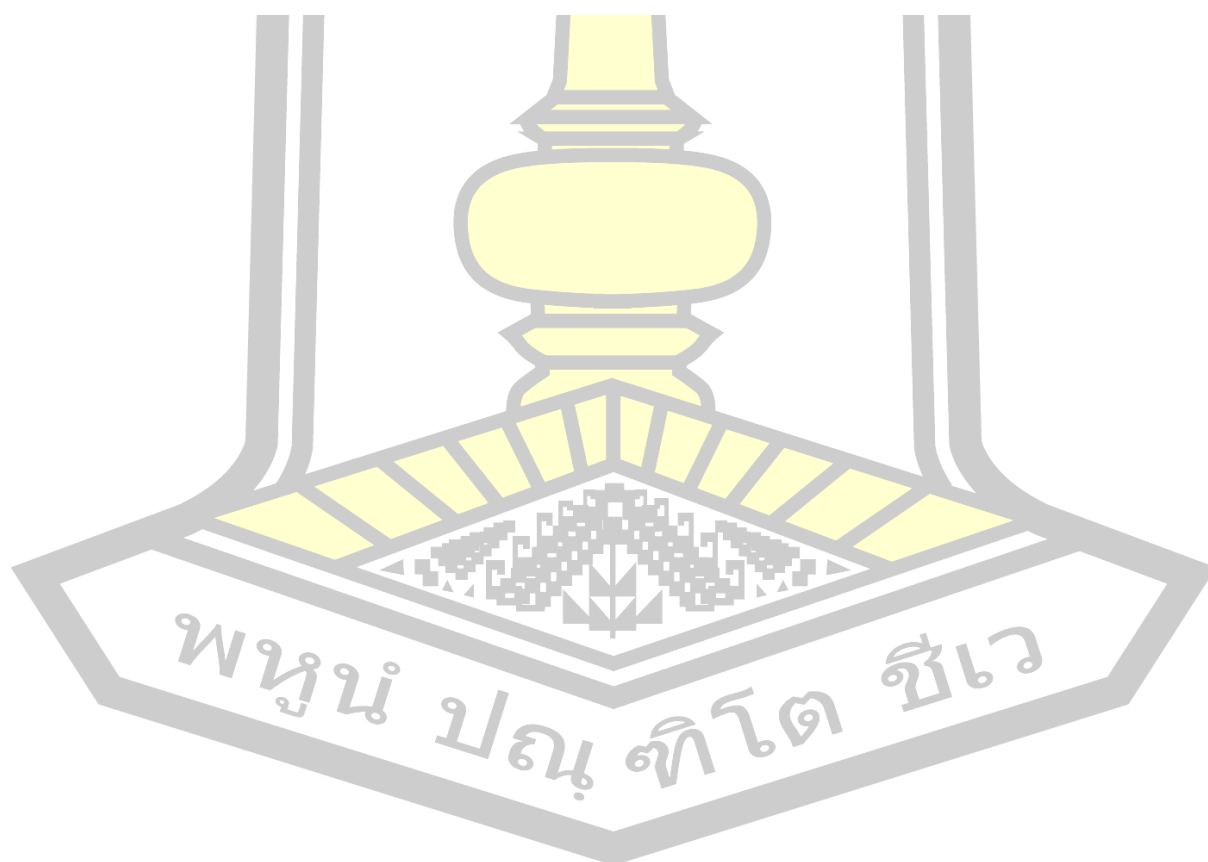
## BLUE MONGOLIAN PLATEAU

1=F  $\frac{4}{4}$ China sang  
Transcription by QinHan

1 2 3 6 1 5 3 - | 1 2 3 6 1 1 2 - | 5 6 1 2 3 1 6̣ - :||

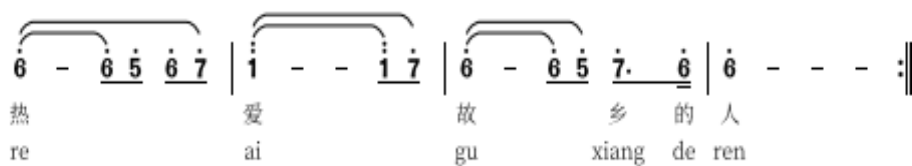
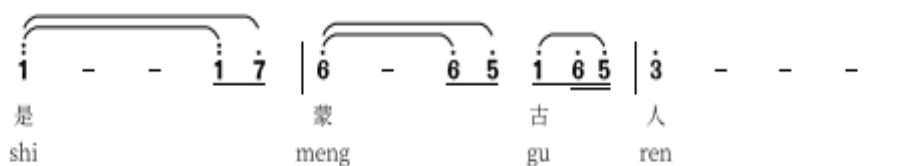
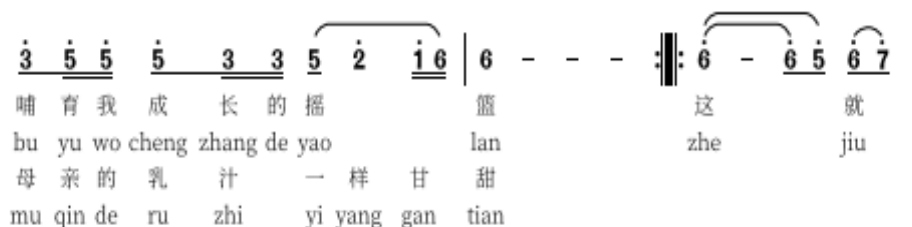
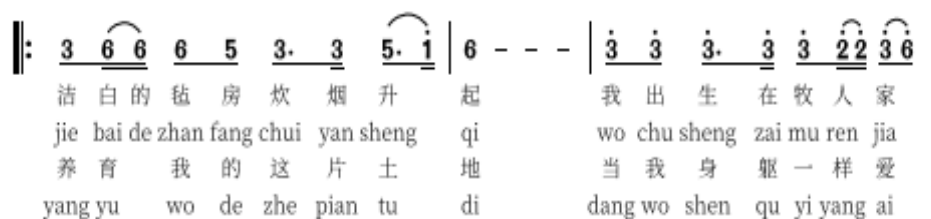
<sup>2</sup>  
3 6 6 6̣ 6 5 3 6̣ 2 3 2. | 6 5 5 5 5 3 2 2 3 2 1. |  
 你 就 像 不 灭 的 信 念 把 我 的 爱 献 给 你  
 ni jiu xiang bu mie de xin nian ba wo de ai xian gei ni

3 6 5 6 5 3 2 1 2 3 2 1 6̣ | 3 5 6 1 2 3 1 2 1 6̣. |  
 把 我 的 祝 福 留 给 你 祝 福 留 给 你  
 ba wo de zhu fu loiu gei ni zhu fu liu gei ni



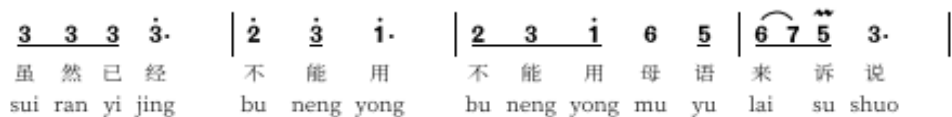
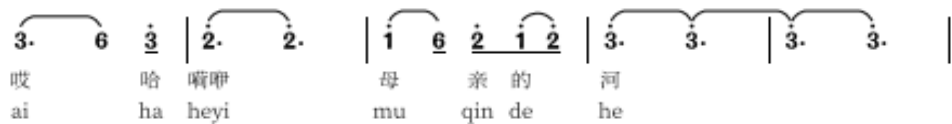
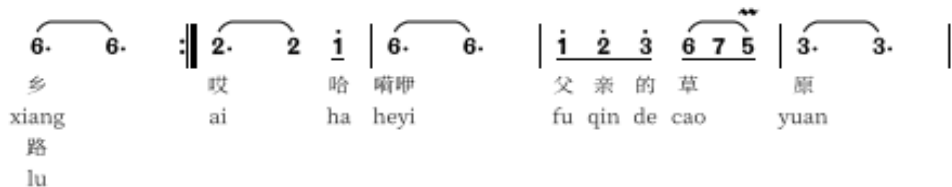
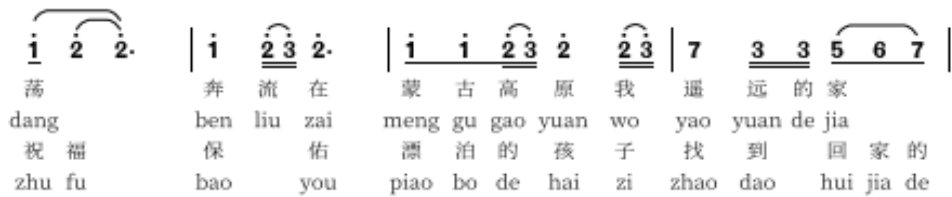
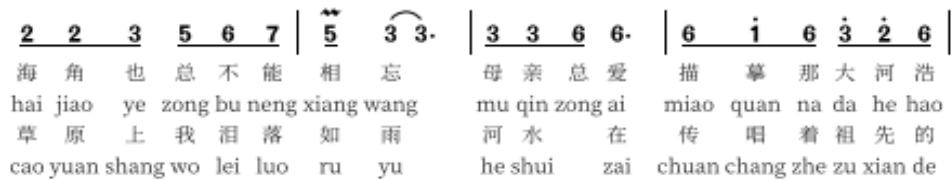
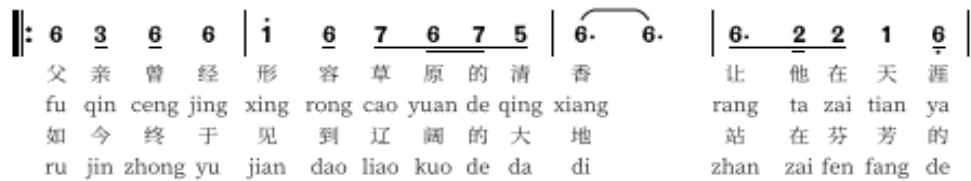
## 4. Song: Mongols

## MONGOLS

1= $\flat$ B  $\frac{4}{4}$ China song  
Transcription by QinHan

## 5. Song: Father's Prairie Mother's River

## FATHER'S PRAIRIE MOTHER'S RIVER

1-C  $\frac{6}{8}$ China sang  
Transcription by QinHan



$\underline{1} \quad \underline{2} \quad \underline{3} \quad \underline{6} \quad \underline{6} \quad | \quad \underline{5} \quad \underline{6} \quad \underline{2} \cdot \quad | \quad \underline{3} \quad \underline{7} \quad \underline{5} \quad \underline{6} \quad \underline{7} \quad | \quad \underline{6} \cdot \quad \underline{6} \cdot \quad |$   
 请 接 纳 我 的 悲 伤 我 的 欢 乐  
 qing jie na wo de bei shang wo de huan le

$\overset{f}{\underline{6}} \quad \underline{6} \quad \underline{6} \quad \underline{3} \quad \underline{3} \quad \underline{3} \quad | \quad \underline{2} \quad \underline{3} \quad \underline{2} \cdot \quad | \quad \underline{2} \quad \underline{2} \quad \underline{2} \quad \underline{2} \quad \underline{1} \quad \underline{2} \quad | \quad \underline{3} \cdot \quad \underline{3} \cdot \quad |$   
 我 也 是 高 原 的 孩 子 啊 心 中 有 一 首 歌  
 wo ye shi gao yuan de hai zi a xin zhong yuo yi shou ge

$\underline{3} \quad \underline{3} \quad \underline{3} \quad \underline{3} \cdot \quad | \quad \underline{2} \quad \underline{2} \quad \underline{2} \quad \underline{1} \quad \underline{2} \cdot \quad | \quad \underline{3} \quad \underline{7} \quad \underline{5} \quad \underline{6} \quad \underline{7} \quad | \quad \underline{6} \cdot \quad \underline{6} \cdot \quad |$   
 歌 中 有 我 父 亲 的 草 原 母 亲 的 河  
 ge zhong you wo fu qin de cao yuan mu qin de he

$\underline{6} \quad \underline{6} \quad \underline{6} \quad \underline{3} \quad \underline{3} \quad \underline{3} \quad | \quad \underline{2} \quad \underline{3} \quad \underline{2} \cdot \quad | \quad \underline{2} \quad \underline{2} \quad \underline{2} \quad \underline{5} \quad \underline{6} \quad | \quad \underline{3} \cdot \quad \underline{3} \cdot \quad |$   
 我 也 是 高 原 的 孩 子 啊 心 中 有 一 首 歌  
 wo ye shi gao yuan de hai zi a xin zhong you yi shou ge

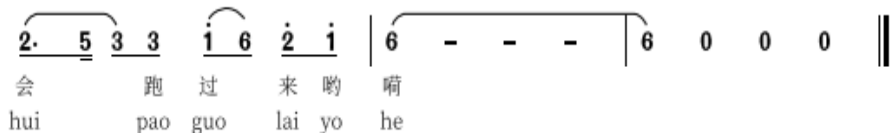
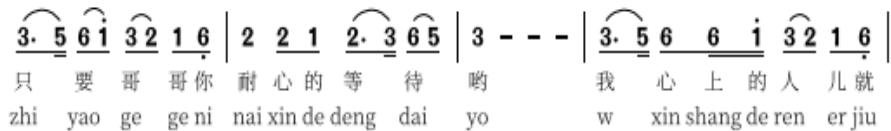
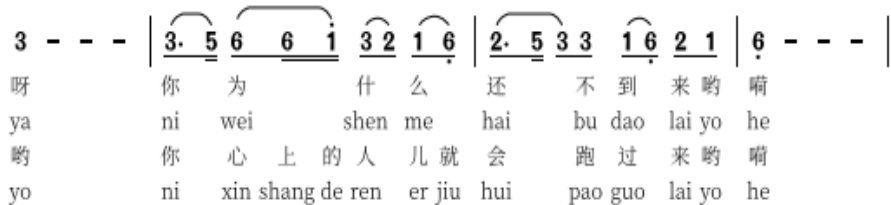
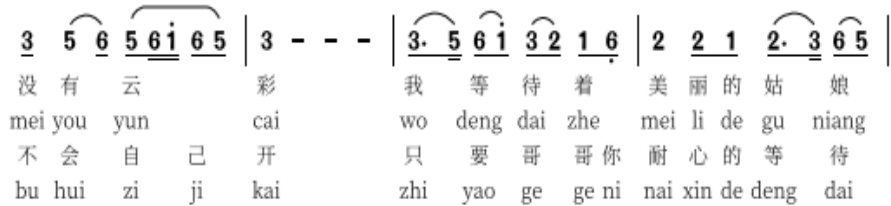
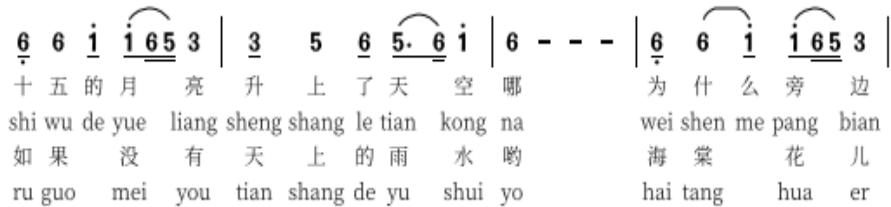
$\underline{3} \quad \underline{3} \quad \underline{3} \quad \underline{3} \cdot \quad | \quad \underline{2} \quad \underline{2} \quad \underline{2} \quad \underline{1} \quad \underline{2} \cdot \quad | \quad \underline{3} \quad \underline{7} \quad \underline{5} \quad \underline{6} \quad \underline{7} \quad | \quad \underline{6} \cdot \quad \underline{6} \cdot \quad :||$   
 歌 中 有 我 父 亲 的 草 原 母 亲 的 河  
 ge zhong you wo fu qin de cao yuan mu qin de he

$\underline{3} \quad \underline{7} \quad \underline{5} \quad \underline{6} \quad \underline{7} \quad | \quad \underline{6} \cdot \quad \underline{6} \cdot \quad | \quad \underline{6} \cdot \quad \underline{6} \cdot \quad | \quad \underline{6} \cdot \quad \underline{0} \cdot \quad ||$   
 母 亲 的 河  
 mu qin de he



## 6. Song: Meet Ao Bao

## MEET AO BAO

1=F $\frac{4}{4}$ China sang  
Transcription by QinHan

## 7. Song: Prairie Love

## PRAIRIE LOVE

1=D  $\frac{4}{4}$ China sang  
Transcription by QinHan

$\underline{3} \ \underline{6} \ \underline{5} \ \underline{6} \ \underline{6} \ \underline{6} \ | \ \underline{2} \ \underline{231} \ \underline{6} \ - \ | \ \underline{2} \ \underline{23} \ \underline{1} \ \underline{6} \ \underline{3} \ \underline{3} \ \underline{5676} \ |$   
 我 虽 然 不 会 讲 蒙 古 语 但 我 深 深 爱 着 草  
 wo suio ran bu hui jiang meng gu yu dan wo shen shen ai zhe cao  
 我 虽 骏 马 住 那 蒙 古 包 但 我 眷 恋 辽 阔 的 牧  
 wo sui ran bu zhi na meng gu bao dan wo juan lian liao kuode mu

$\underline{6} \ - \ - \ - \ | \ \underline{3} \ \underline{6} \ \underline{5} \ \underline{6} \ \underline{6} \ \underline{6} \ | \ \underline{2} \ \underline{2} \ \underline{2} \ \underline{2312} \ \underline{2} \ - \ |$   
 原 我 虽 然 不 穿 着 蒙 古 袍  
 yuan wo sui ran bu chuan zhe meng gu pao  
 场 我 虽 然 不 敢 骑 草 原 的 骏 马  
 chang wo sui ran bu gan qi cao yuan de jun ma

$\underline{1} \ \underline{12} \ \underline{1} \ \underline{6} \ \underline{5} \ \underline{5} \ \underline{6} \ \underline{1} \ \underline{23} \ | \ \underline{6} \ - \ - \ - \ | \ \underline{6} \ \underline{3} \ \underline{12} \ \underline{3} \ - \ | \ \underline{6} \ \underline{2} \ \underline{61} \ \underline{2} \ - \ |$   
 可 我 爱 喝 飘 香 的 奶 酒 朋 友 们 朋 友 们  
 ke wo ai he piao xiang de nai jiu peng you men peng you men  
 可 我 爱 听 古 老 的 马 头 琴 朋 友 们 朋 友 们  
 ke wo ai ting gu lao de ma tou qin peng you men peng you men

$\underline{1} \ \underline{12} \ \underline{1} \ \underline{3} \ \underline{3} \ \underline{56} \ | \ \underline{6} \ \underline{565} \ \underline{3} \ - \ | \ \underline{6} \ \underline{3} \ \underline{12} \ \underline{3} \ - \ |$   
 欢 迎 你 来 家 做 客 朋 友 们  
 huan ying ni lai jia zuo ke peng you men  
 欢 迎 你 来 家 做 客 朋 友 们  
 huan ying ni lai jia zuo ke peng you men

$\underline{6} \ \underline{2} \ \underline{61} \ \underline{2} \ - \ | \ \underline{1} \ \underline{12} \ \underline{1} \ \underline{3} \ \underline{3} \ \underline{3} \ \underline{3} \ \underline{56} \ | \ \underline{6} \ - \ - \ - \ ||$   
 朋 友 们 看 看 我 那 家 乡 的 草 原  
 peng you men kan kan wo na jia xiang de cao yuan  
 朋 友 们 看 看 我 那 家 乡 的 草 原  
 peng you men kan kan wo na jia xiang de cao yuan

## BIOGRAPHY

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