



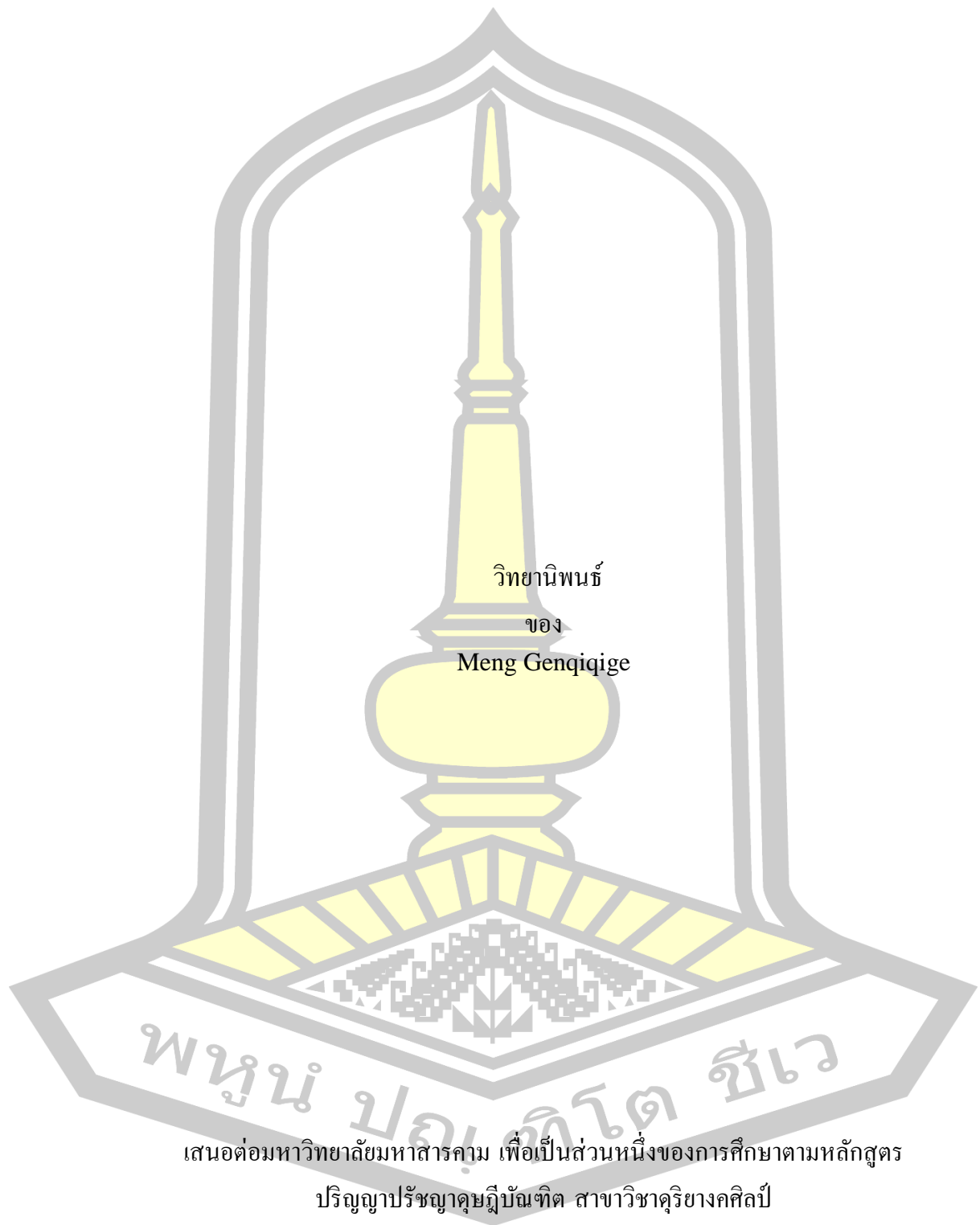
Preservation of Mongolian Folk Songs in Haixi Prefecture, Qinghai Province, China

Meng Genqiqige

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
January 2024

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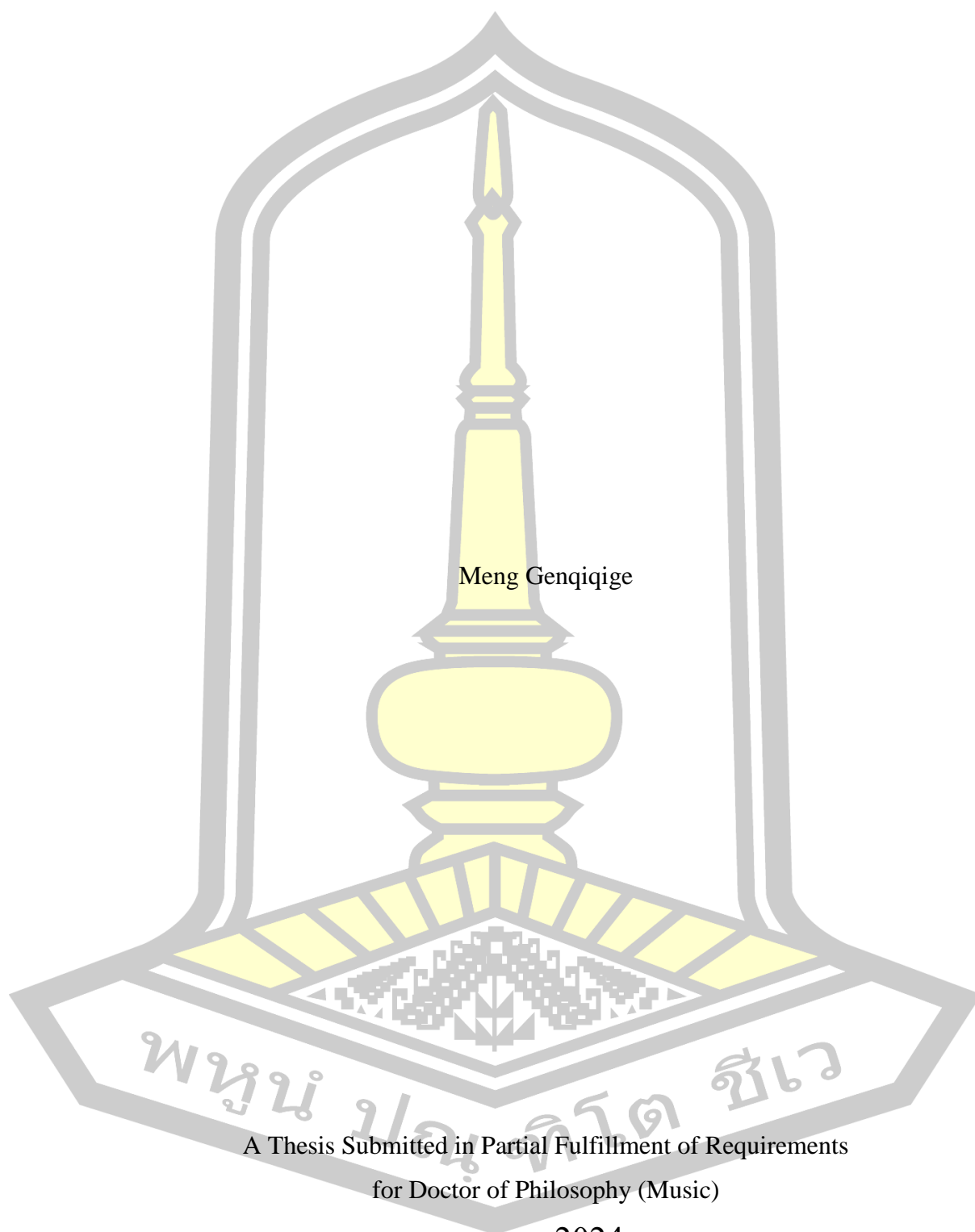
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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### ABSTRACT

Qinghai Mongolian folk songs are a significant component of the cultural heritage belonging to the Mongolian ethnic community residing in the Qinghai Province of China. The objectives of this study were to 1) investigate the current status of Qinghai Mongolian folk songs. 2) analyze the historical development and characteristics of Qinghai Mongolian folk songs. 3) propose guidelines for the preservation of Qinghai Mongolian folk songs. The research tools utilized observation forms, interview forms, and questionnaires with two key informants. The results of this research reveal the following:

1. Mongolian folk songs are a significant cultural heritage, capturing the essence of Mongolian life. However, challenges like multiculturalism, inheritance modes, and music industry issues in Qinghai Province are affecting their preservation. The emotional landscape of music creators and the delicate balance between traditional and contemporary realities are crucial for the preservation and promotion of Mongolian folk music culture.

2. The historical development of Mongolian folk songs, highlighting their impact on Mongolian culture and nomadic lifestyle. It examines musical elements, lyrical themes, and singing styles, revealing their diverse expressions and spiritual essence. Future research could explore contemporary influences, compare Mongolian folk songs with those of other nomadic cultures, and highlight the importance of cultural preservation.

3. The preservation of Qinghai Mongolian folk songs in China, involves legal frameworks, international collaboration, governmental initiatives, societal engagement, literary contributions, and educational efforts. The Chinese government's "protection first, rescue first, rational utilization, inheritance, and development" principles are implemented. Traditional music associations promote and document Mongolian traditional music, while colleges and universities nurture cultural talents. The joint declaration of the Mongolian chieftain folk song by China and Mongolia demonstrates successful international cooperation.

**Keyword :** Mongolian folk songs, Cultural intangible heritage, Historical development, Preservations

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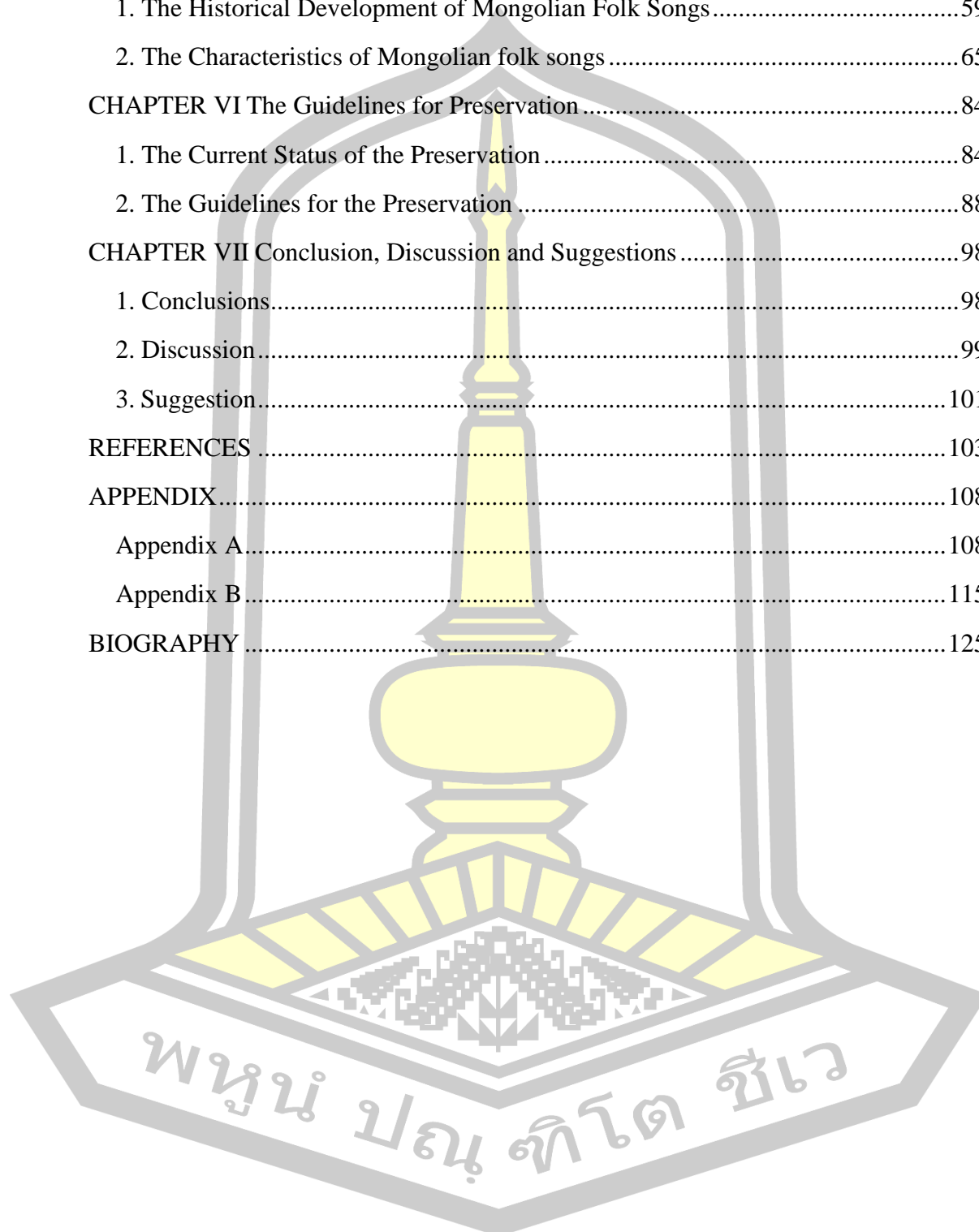
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Meng Genqiqige

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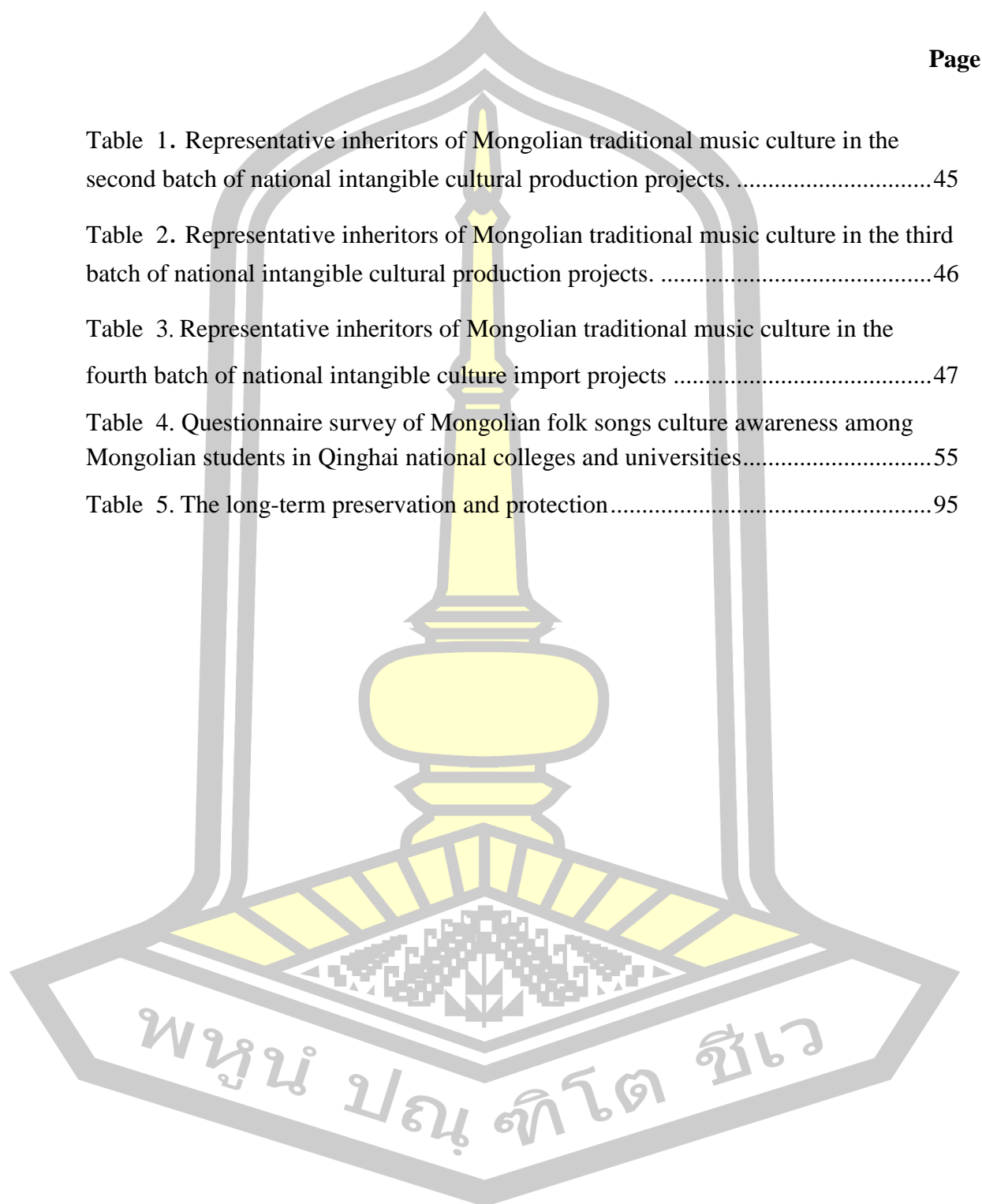
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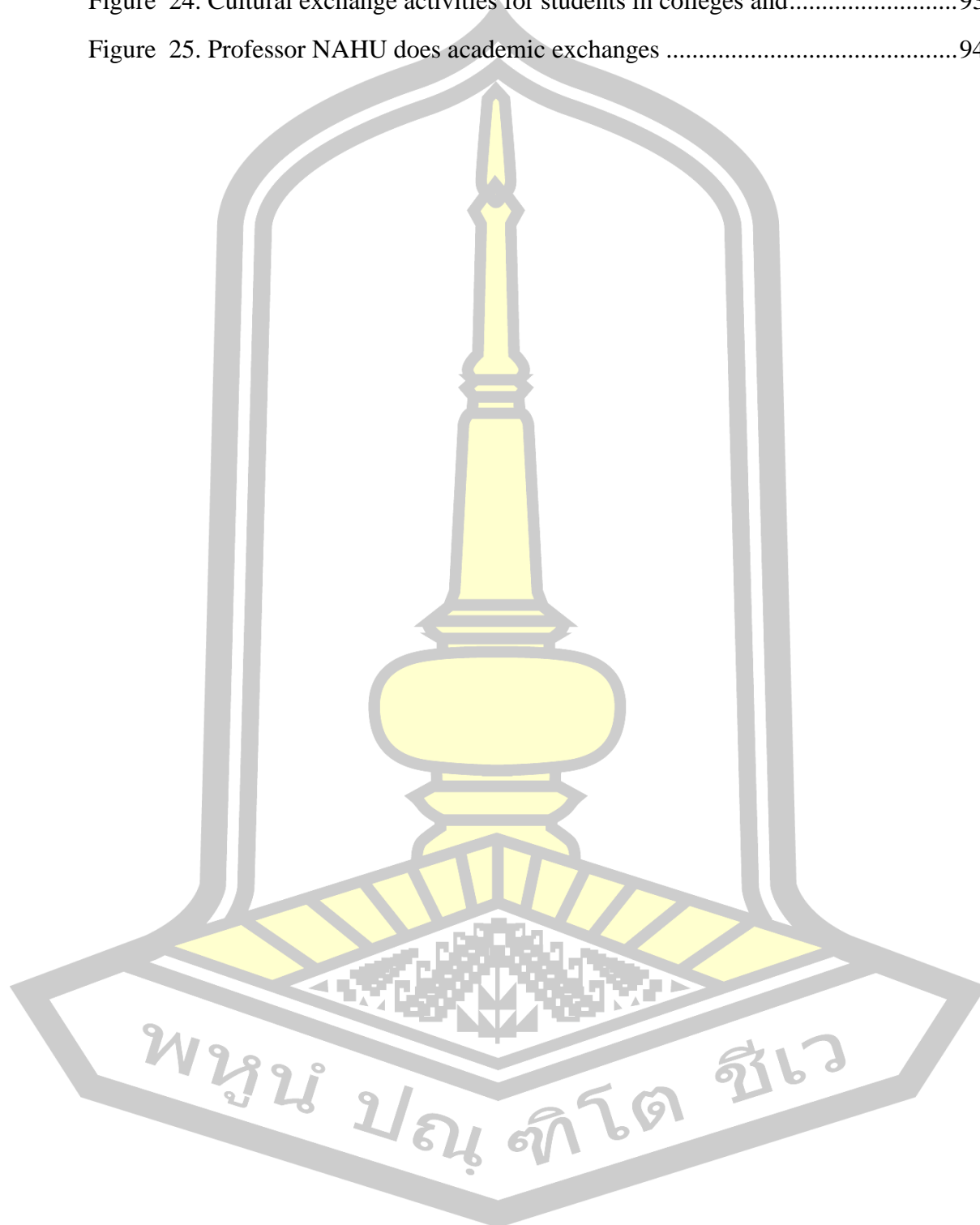
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# CHAPTER I

## Introduction

### 1. Research Background

Qinghai, a province renowned for its cultural diversity, boasts a landscape dotted with place names originating from various ethnic languages. These place names carry significant linguistic and cultural value, serving as descriptors of geographical locations while vividly portraying the region's unique characteristics, historical narratives, religious symbolism, and other facets of its cultural tapestry (Yong, 2018). Tracing the annals of history reveals that the Mongolian people settled in the Hexi Corridor in 1226, following Genghis Khan's return from Central Asia. Subsequently, they expanded their dominion by conquering the Western Xia Dynasty, occupying Hehuang, and venturing into Qinghai (Rogers, 2016). Throughout the course of history, Qinghai has borne witness to several waves of substantial Mongolian presence, notably the unification achieved under Gushi Khan's leadership in the ninth year of Ding Chongbei (1636 AD). The pervasive presence of Mongolian place names throughout Qinghai today serves as a testament to this enduring historical legacy (Perdue, 2017).

The Dedu Mongols, a nomadic community whose way of life is intrinsically tied to water sources, have experienced significant transformations in their lifestyle and means of production over the centuries. As a result, the cultural heritage they pass down to future generations remains relatively limited. Their musical traditions are predominantly passed down through oral transmission, with no formal mechanisms for recording and preservation in place (Shiloah, 1995). The creators of this distinctive music often double as performers, navigating within traditional boundaries and personal limitations, which can pose challenges to preserving the authentic essence of minority music. An exploration of the evolutionary path of the intangible cultural heritage of Mongolian folk songs provides a valuable opportunity to delve into the intricate social changes surrounding the inheritance of traditional Mongolian music in Qinghai (Fuquan & Karin, 2021). Furthermore, it offers insights into the changes, developments, and mode of transmission of folk music within the context of

evolving societal norms. Globally, Mongolian Morin Khuur, long tunes, and other art forms have been recognized as intangible cultural heritage projects, symbolizing the ancestral identity of the broader Mongolian nation and serving as a testament to the nation's cultural soul. Consequently, the preservation and development of the intangible cultural heritage of Mongolian folk songs in Qinghai Dedu are of paramount significance (Yan & Changshun, 2012). Achieving this preservation necessitates a comprehensive approach, encompassing analysis, study, and protection of the living heritage of folk songs sung in Qinghai Dedu, along with a deep dive into the adaptive and evolving nature of the current mode of inheritance (Jicuo & Karin, 2022).

Upon migrating to the Qinghai-Tibet Plateau, the Mongolian people inherited the ancient traditional culture of their forebears, significantly influencing the surrounding ethnic groups, including the Han, Tibetan, Hui, and Tu (Guo et al., 2015). Through mutual cultural interactions, blending, and cross-pollination, a rich and diverse culture emerged, giving rise to the unique folk culture of the Qinghai Mongols. While this folk culture retains the essence of ancient Mongolian heritage with its deep historical roots, it exhibits distinct characteristics that set it apart not only from Mongolian and Inner Mongolian cultures but also from Xinjiang Mongolian culture. This amalgamation of diverse cultural influences has led to inevitable shifts in the perspectives on life, worldviews, and values of the entire ethnic group in Qinghai Province, China. Furthermore, the current situation of globalization in the economy and the growing forces of modernization in society make it very hard to protect the cultural ecosystem of Qinghai Mongolian music, which has its roots in the traditions of grassland nomadic culture (Nie et al., 2022).

As a consequence, there arises an urgent imperative to study and safeguard Qinghai Mongolian music singing, ensuring the preservation and advancement of Mongolian music. This preservation effort places a particular emphasis on the living inheritance of Qinghai Mongolian music singing, coupled with a comprehensive examination of the reproduction and transformative dynamics within the current mode of inheritance. The researcher has actively participated in numerous minority music cultural activities and accumulated a wealth of materials related to grassland music culture because of her intense interest in Mongolian music and her distinctive ethnic

background, which includes Mongolian and Tibetan roots in Qinghai. This research aspires to explore more effective approaches to the development and preservation of Qinghai Mongolian music, with a pronounced focus on the living heritage approach, ultimately aiming to bridge the chasm between tradition and modernity within this cultural realm.

## **2. Research Objectives**

- 2.1 To investigate the current status of Qinghai Mongolian folk songs.
- 2.2 To analyze the historical development and characteristics of Qinghai Mongolian folk songs.
- 2.3 To propose guidelines for the preservation of Qinghai Mongolian folk songs.

## **3. Research Questions**

- 3.1 What is the current state of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China?
- 3.2 How have the historical development and characteristics of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China, evolved?
- 3.3 What are the guidelines for the preservation of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China?

## **4. Research Benefits**

- 4.1 Investigating the current status of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China, can be valuable for local communities, policymakers, and cultural institutions in their efforts to safeguard this intangible heritage.
- 4.2 Analyzing the historical development and characteristics of Qinghai Mongolian folk songs in City Dedu, Qinghai Province, China, can provide insights into how these traditions have evolved.
- 4.3 Proposing guidelines for preserving Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China, can provide actionable recommendations on how to protect and promote these traditions.

## 5. Research Definitions

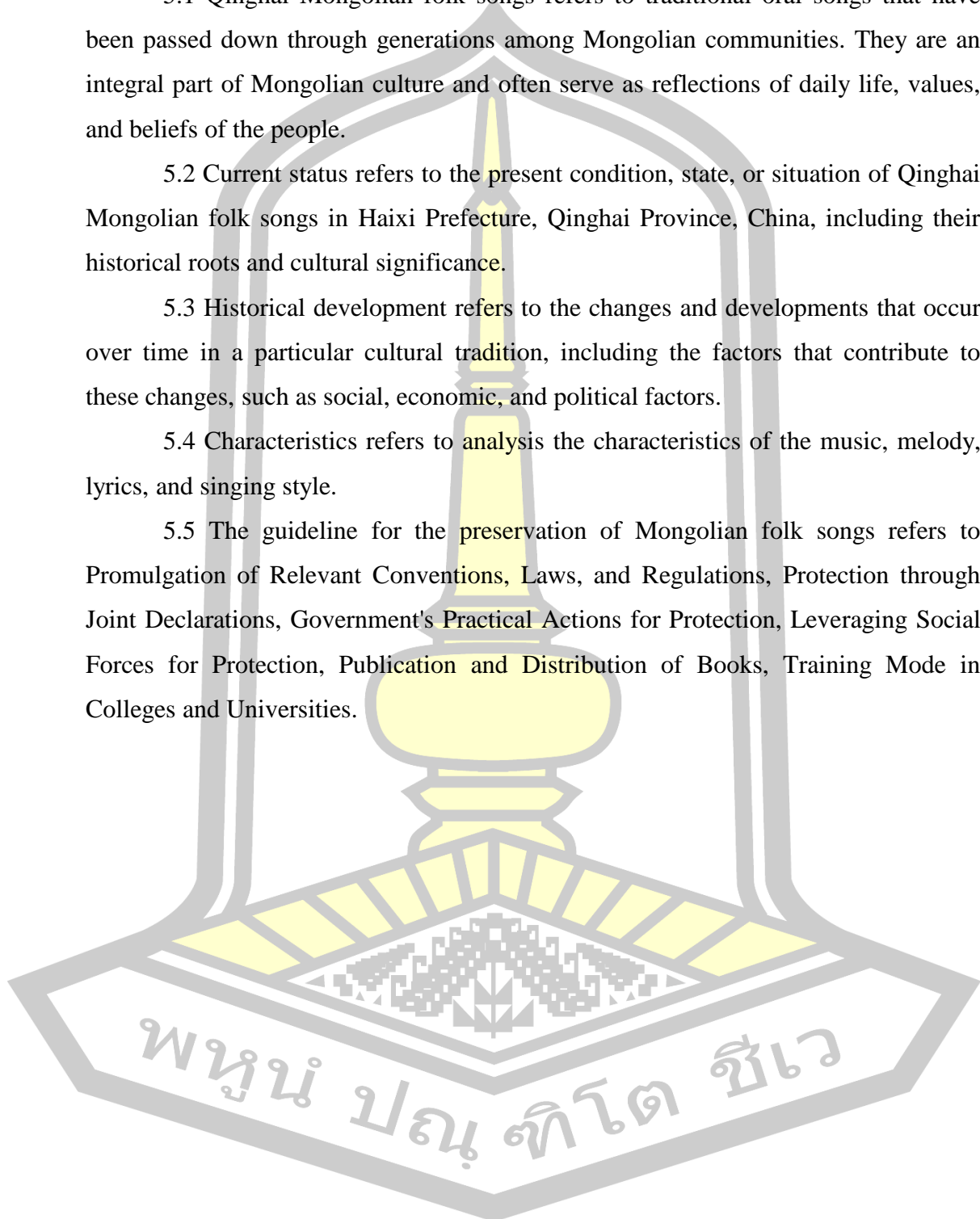
5.1 Qinghai Mongolian folk songs refers to traditional oral songs that have been passed down through generations among Mongolian communities. They are an integral part of Mongolian culture and often serve as reflections of daily life, values, and beliefs of the people.

5.2 Current status refers to the present condition, state, or situation of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China, including their historical roots and cultural significance.

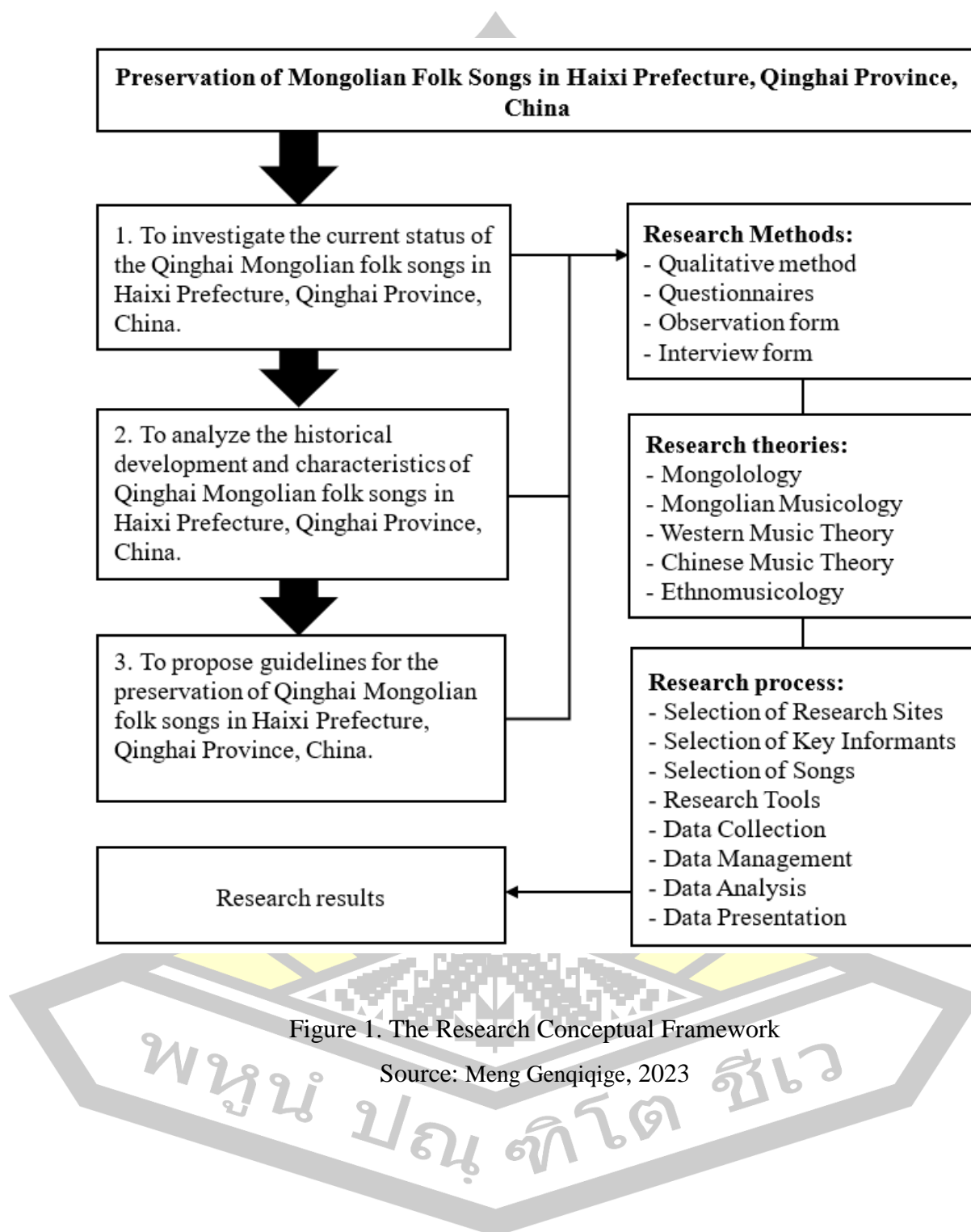
5.3 Historical development refers to the changes and developments that occur over time in a particular cultural tradition, including the factors that contribute to these changes, such as social, economic, and political factors.

5.4 Characteristics refers to analysis the characteristics of the music, melody, lyrics, and singing style.

5.5 The guideline for the preservation of Mongolian folk songs refers to Promulgation of Relevant Conventions, Laws, and Regulations, Protection through Joint Declarations, Government's Practical Actions for Protection, Leveraging Social Forces for Protection, Publication and Distribution of Books, Training Mode in Colleges and Universities.



## 6. Conceptual Framework





## **CHAPTER II**

### **Literature Reviews**

As a symbol of the nation and regional culture, the intangible heritage of Mongolian folk songs in Haixi Prefecture, Qinghai Province, China vividly portrays the content of the local people's material and spiritual life, reflecting their desire for a simple and authentic existence. This study extensively gathers and utilizes the most comprehensive document information available. The researchers have reviewed the following topics:

1. General knowledge of Mongolian folk songs
2. General knowledge about preservation
3. The theory used in this study
4. Literature and research related to the topic

#### **1. General Knowledge of Mongolian folk songs**

##### **1.1 Dedu Mongolia and Its Living Environment**

Dedu Mongols constitute a group residing on the Qinghai-Tibet Plateau, having migrated there after the 17th century. The majority are Qinghai Mongols, with some also living in Gansu and Tibet. The history of Dedu Mongols can be divided into three stages (Wyunniulige, 2009).

The first stage: During the Yuan Dynasty, the Qinghai region became part of the Mongol Empire after Genghis Khan defeated the Western Xia Dynasty in the 1320s. Mongolian-speaking groups settled in the Qinghai-Tibet Plateau, with some stationed as troops and nomadic tribes in the garrison area under the jurisdiction of central administrative organs, such as the Ministry of Comfort in the Yuan Dynasty.

The second stage: In the Ming Dynasty, after the decline of the Yuan Dynasty, the Ming Dynasty established four Wei areas outside the Han Dynasty in Xining to settle nomadic Mongols. During this period, most nearby townspeople integrated into local ethnic groups. In the early 16th century, Eastern Mongolian tribes migrated to Qinghai from the Ordos area, adopting the Wai Western Wei system of the western Han and becoming known as Western Sea Mongolia.

The third stage: After the 17th century, the Weilat Mongols in Qinghai, centered around Peshuote, migrated to the Tibetan Plateau, marking a history of more than 370 years (Hugejiletu, 2007).

Today, Dedu Mongols mainly inhabit Ulan County, Dulan County, Delingha City, Golmud City, Mongya Traveling Committee, Leng Hu Traveling Committee, and Da Qaidan Traveling Committee in Haixi Mongolian and Tibetan Autonomous Prefecture (referred to as "Haixi Autonomous Prefecture") of Qinghai Province. Additionally, there are Mongolian diasporas in Tibetan Autonomous Prefecture (Haibei Prefecture), Qilian County, Haiyan County, Menyuan County, Gangcha County, Datong County, Ledu County, Xining, Hainan Tibetan Baizhi Prefecture (referred to as "Hainan Prefecture"), Guoluo Tibetan Autonomous Prefecture (referred to as "Guoluo Prefecture"), Yushu Tibetan Autonomous Prefecture (referred to as "Yushu Prefecture"), and other places. According to the 2005 population statistics, the total population of Dedu Mongolia is 100,000, accounting for 1.8% of the province's population. Dedu Mongols are primarily engaged in animal husbandry and mostly live in the alpine mountains. For example, Pingchang Sea City in Northwest China is about 2700 meters, with most areas at about 3000 meters, and mountainous regions generally above 3500 meters. The highest altitude in Henan County is 4539 meters, the lowest is 3292 meters, and Pinggong is above 3,500 meters.

The climate in the western Haixi region is dry and cold, with long winters and short summers. The four seasons are not distinct enough, and the annual average temperature ranges from 5.19 to 59 degrees Celsius. The dry climate is mainly due to small annual evaporation (average annual evaporation is between 1500 and 3400 mm). The region experiences strong winds, with an annual average wind period of 30 to 40 days, and the longest wind period lasting 186 days. The average wind speed is 3 meters per second. The frost-free period lasts about 90 days, with some places having no absolute frost-free period. Early frost usually occurs in early September, and in some years, as early as mid to late August, while late frost persists until mid to late May. The frost period is followed by the freezing period, which begins in October and ends in May of the following year. Snowfall and glaciation occur simultaneously, especially in alpine areas, where temperatures are low, snowfall is heavy, and snow is thick, often leading to snow disasters.

The climate in Henan County and Haibei Prefecture both belong to the alpine sub-cold humid climate zone, with unclear four seasons. Affected by altitude and terrain, winter is long and cold, and the warm season is short and cool. The temperature difference between day and night is large, and windy weather is common, resulting in a short frost-free period (Lewusunronggui, 2013).

In summary, these areas have high terrain, cold climate, windy hypoxia, and other harsh geographical and climatic conditions, posing significant difficulties for animal husbandry production and people's lives. These conditions also have adverse effects on life and ecology, significantly impacting human health and leading to premature aging and death. The high-altitude environment contributes to a higher incidence of incurable diseases, posing continuous threats to people's lives (Xiru, 2008).

## 1.2 Cultural Characteristics of Dedu Mongolia

Currently, the population of Dedu Mongolian in Qinghai and the Qinghai-Tibet Plateau is not large. Tracing the history of their ancestral activities on this vast land, after the 13th century, in the historical development of the Qinghai region, the Mongolian people have held a very important position, contributing significantly to the reunification of the Qinghai-Tibet Plateau as part of the motherland. Their contributions have left a brilliant chapter in the subsequent development of the region (Tonglaga, 2010; Wuyuntana, 2010).

Dedu Mongolia is a part of the larger Mongolian people and uses the Mongolian language. However, compared with the Mongolian people in Inner Mongolia and other regions, due to the long distance from the native Mongolian culture, prolonged geographical isolation, and various natural and social factors, Dedu Mongols have developed unique dialects and local customs. These differences are especially evident in language, folk literature, and folk customs, creating a regional culture with distinct characteristics unlike other Mongolian regions.

### 1.2.1 Ancient Language

Out of the 100,000 Dedu Mongols, more than 50,000 have lost their mother tongue and now speak either Tibetan or Chinese. About 30,000 people speak Tibetan. Another 20,000 speak both their mother tongue and have mastered Tibetan or Chinese, but they primarily use Chinese for communication. The remaining 20,000

people use Chinese and Mandarin entirely. Among the approximately 30,000 Mongolians living in the Haixi area of Qinghai Province, who speak Mongolian and use the Mongolian language, it is evident that half of Dedu Mongolia's population uses other languages, and some have shifted from their mother tongue to Tibetan and Chinese. This linguistic situation is a prominent feature in Dedu Mongolia.

The Qinghai dialect of Mongolian belongs to the Velat dialect of Mongolian. It is generally consistent with the Mongolian language represented by Zhenglan flag, using Chahar language as the standard pronunciation, but it also has its own characteristics. Dedu Mongolian retains the "K" consonant from early Mongolian, and six of the seven vowels are preformed. What sets it apart from other regions is that the weakening of vowels after the second syllable is not as evident. Several consonants also differ from other parts of Mongolian. In terms of vocabulary and grammar, it preserves more elements of ancient Mongolian. For example, some difficult words from the Secret History of Mongolia can be found and explained in Dedu Mongolian.

### 1.2.2 Colorful Folk Literature

In the history of Dedu Mongols, few written literary works have been preserved in their mother tongue, but relatively more literary and other works have been written in the languages of other ethnic groups. The main literary heritage of Dedu Mongolia is folk literature, and significant achievements have been made in the collection and compilation of such works. Publications include "Folk Tales," "Heroic Epics," "Geser," "Mongolian folk songs," "Words of Praise," and others. Additionally, three volumes of Dedu Mongolian Folk Literature Materials have been published, covering Dedu Mongolian folk stories, proverbs, and ballads, along with Chinese translations (Jingfang, 2016).

Dedu Mongolian folk literature is rich in content and covers a wide range of themes, such as folk songs, legends, epics, proverbs, riddles, stories, and the Mongolian unique hymn and three-way motto "Three in the World." These works are characterized by beautiful language, lively content, and unique descriptive techniques. Notably, the long heroic epic "Gesir Khan Biography" is a literary treasure created by absorbing elements of Tibetan literature and combining them with the folk literature of their own nationality. "Gesil" is widely spread among Dedu Mongols, and over a

dozen books of this epic have been collected. Among the most influential and earliest editions of "Geser" in Mongolian, the Beijing edition was also collected from Dedu Mongols. Additionally, the legends about the hero Gesl in Dedu Mongols are more abundant and vivid, as if the hometown of the hero in the epic Gesl is truly in the Qaidam Basin.

### 1.2.3 Distinctive Living Customs

Due to prolonged coexistence with Tibetan people and the influence of natural conditions, Dedu Mongolians have absorbed many Tibetan elements in terms of diet, clothing, and other customs. For instance, the fried noodles they eat in daily life are called "Bao Li Gu Liemu" in Mongolian (cooked barley is ground into powder, mixed with milk, ghee, sugar, etc., and it is called "bad ba" in Tibetan), which is a unique food of the Qinghai-Tibet Plateau. Similarly, ghee processing is different; while Inner Mongolia and other areas boil it into butter, Dedu Mongolia churns it like Tibetans. There are also differences in several other methods of processing milk curd compared to other regions of Mongolian. Beef and mutton are the main daily food of Mongolian and Tibetan herdsmen, and each ethnic group has its own strict regulations and different methods of meat production, consumption, and storage. Dedu Mongols divide meat into fresh meat, air-dried meat, whole mutton, and various kinds of enema, with different names, eating methods, and flavors. Dedu Mongolian clothing, both men's and women's, has a strong grassland style and is mainly in robes, making it easy to ride a saddle horse. The clothing features long sleeves and comes in various colors such as blue, red, yellow, and green. Dedu Mongolian men's clothing has a disk collar, cardigan, and oblique right collar with colorful piping. The lower corner of the robe is inlaid with all kinds of colorful piping and various kinds of satin class. Embroidery is used on the edge of the pattern, collar, cuffs, and front edges. Dedu Mongolian men's and women's robes have no slits at the bottom, while Siegdeg and Oakquille have front and back slits. In terms of religious belief, in addition to some remains of primitive religious shamanism, Dedu Mongols, like Tibetans and other ethnic groups, follow the Gelug school of Tibetan Buddhism and engage in various religious activities according to Buddhist rituals, as shown in Figure 2.





Figure 2. The unique living customs of the Mongolian people in Dedu

Source: Meng Genqiqige, from fieldwork in July 2023

In conclusion, amidst the currents of globalization and modernization, the study of the historical evolution of folk music holds immense significance. This exploration necessitates an understanding encompassing language, culture, environment, clothing, and various other aspects. As the original way of life embedded in traditional culture gives way to diverse lifestyles and values, the traditional music culture of ethnic minorities experiences profound impacts within the framework of traditional social activities. To a considerable extent, this phenomenon serves as a reflection of the comprehensive inheritance and developmental trajectory of Mongolian culture in Qinghai.

## 2. General Knowledge about Preservation

The organic component of Dedu Mongols comprises the descendants of the 11 banners of the Qing Dynasty, predominantly represented by the Peshuote Mongols. In modern times, Mongolians in the Huangshui River Basin have undergone a process of marginalization due to their peripheral location (Nari, 2011; Xingbing, 2011).

2.1 Formation of Different Cultural Regions in Dedu Mongolia: Since the 19th century, Dedu Mongolia has experienced a series of transformations, including population reduction, regional contraction, economic challenges, and cultural decline. Following the establishment of the People's Republic of China, the system of regional

ethnic autonomy was implemented in the Mongolian region of Qinghai, facilitating the modernization of Mongolian culture through interactions with global civilizations.

Amidst the social and cultural changes in modern times, Dedu Mongolia can be categorized into four cultural geography regions. Each of these regions possesses distinctive cultural characteristics, reflecting specific trends in cultural exchanges (Narengerile, 2015).

2.1.1 Mongolians in Qaidam Basin: This group has preserved a relatively intact traditional Mongolian culture in Dedu, maintaining the Mongolian mother tongue and upholding bilingual teaching in Mongolian and Chinese in schools.

2.1.2 Mongolians in the south of the Yellow River: In this region, the primary language spoken is Tibetan, with a few individuals proficient in both Tibetan and Mongolian. Regarding lifestyle customs, this area exhibits traits reminiscent of Tibetan regions, resulting in a unique local culture that fuses influences from both Mongolian and Tibetan traditions.



Figure 3. The unique blend of Mongolian and Tibetan

Source: Meng Genqiqige, from fieldwork in July 2023

2.1.3 Mongolians in Qilian Mountain and east of Qinghai Lake: Since modern times, this region has experienced long-term interactions and exchanges among different ethnicities such as Mongolian, Tibetan, Hui, and Han, and different religions like Buddhism, Confucianism, Yi, and Taoism. The Mongolian culture here has integrated various cultural elements, forming a new cultural identity. This region

includes Tolle Township and Halejing Township in Haiyan County, Haibei Tibetan Autonomous Prefecture, Hargai Township in Gangza County, Molle Township, Dolong Township, and Uigou Township in Qilian County, Suji Township in Menyuan Hui Autonomous County, and Daotang River Township in Gonghe County of Hainan Tibetan Autonomous Prefecture. Most Mongolians in these areas can proficiently speak Mongolian, Tibetan, and Chinese.



Figure 4. The unique local culture of Mongolian, Tibetan, Hui, Han ethnic groups

Source: Meng Genqiqige, from fieldwork in July 2023

2.1.4 Mongolian descendants of Wet Water Basin: Since the Yuan Dynasty, a significant number of Mongolians migrated to the Huangshui Basin east of Qinghai Lake. Due to differences in geographical and socio-cultural environments,



these Mongolians formed distinct regional cultural groups. First, some Tu people living in the mountainous areas of Huangshui watershed referred to themselves as Menggur. Second, some Mongolians had sinicized since the Ming and Qing dynasties, settling in the Huangshui River basin. Thirdly, the Mongolians residing in the villages of Huangyuan County and Datong County were descendants of Heshuote Mongolian Ombu and his son Mergenheji.



Figure 5. The unique culture of Mongolian, Tibetan, Hui, Han and other ethnic groups  
Source: Meng Genqiqige, from fieldwork in July 2023

## 2.2 Different Mongolian Cultures and Marginalization Characteristics:

Marginal culture provides an explanation for the changes in Mongolian culture in Qinghai Province since the 17th century. Compared with the central culture, peripheral culture holds the most significant cultural influence due to its central position in culture and relatively stable cultural structure. The Huangshui River Basin serves as the primary area where Han culture is embedded in the Central Plains. Different nationalities and religions coexist, resulting in a mixed situation of multiple cultures and showing a trend of marginalization. Until the 21st century, the dominant direction of marginal culture variation in the Qinghai Lake area has been influenced by Han culture, gradually making Central Plains Han culture the core of various

marginal cultures. Modernization has become a process of cultural integration.(Lewusunronggui, 2013)

2.2.1 Features of Marginal Cultural Regions: Historically, the Qinghai Lake, Qaidam Basin, and Hehuang River Basin in the northeast of the Qinghai-Tibet Plateau have served as corridors for cultural exchange among different ethnic groups, and areas where diverse ethnic cultures intersect, exchange, and integrate, thus becoming marginal cultural zones of different ethnic groups and cultures. The upper reaches of Qinghai Lake and Huangshui River are situated in the southern part of the Silk Road, which has been the only route for cultural exchanges between Central Asia and Asia. It has also been the Musky Road, a transit station for exchanges between Han and Tibetan regions, Persian and Arab civilizations, and Indian civilizations. In modern times, it has been a meeting point for Mongolian, Turkish, Tibetan, Han, and Hui cultures. The entry of the Dedu Mongols into the Qinghai-Tibet Plateau has led to the formation of an ethnic diversity and integration pattern from the Qinghai-Tibet Plateau to northwest China.

From the perspective of the Tibetan Plateau culture area, the theme area of the Tibetan Plateau is the Tibetan residential area. For thousands of years, the Tibetan Plateau has been inhabited by indigenous Tibetans, with Qinghai's Tibetan population accounting for more than 45 percent, and the Tibetan Autonomous region accounting for 80 percent of Qinghai's area. The Tibetan people reside in the central and western alpine regions of the Qinghai-Tibet Plateau at an altitude of more than 3000 meters and have long inhabited the main part of the plateau. The Hehuangliu City, Qinghai Lake Basin, and Qaidam land in the northeastern part of the Plateau have been the regional battlegrounds of nomadic groups in the northern region during historical periods. (Qiburenbayaer & Wuyunbilige, 2016; Yu, 2018).

From the perspective of the "one unified world" in China, North China, South China Plain, and Loess Plateau have always been considered the core areas of China and the birthplace of Han culture. Since the Qin and Han Dynasties, the civilization of the Central Plains has been steadily and unremittingly advancing. Regarding Chinese culture, the Qinghai-Tibet Plateau has been a marginal area of gradual civilization and a corridor of cultural exchange. The Hexi Corridor on the northeastern margin of the Qinghai-Tibet Plateau became the communication artery

connecting the Han Dynasty in Central China and the Western Regions, known as the famous Silk Road in history. The Qinghai Lake area is an important branch line of the Silk Road, also known as the Silk South Road. Throughout history, this area has always been a place of exchange and integration of different ethnic cultures (Hailong, 2009).

From the perspective of the Mongolian nomadic culture flowing area, since 1227 AD, when Genghis Khan marched into the eastern Tibetan Plateau, the history of Mongolian nomadic Qinghai Lake basin began. After the 15th century, the Mongols drove out the local Tibetans who resisted but retained those who submitted, making them part of their own people. The Qinghai Lake Basin, Qilian Mountain, Qaidam Basin, and the eastern margin of the Qinghai-Tibet Plateau from the source of the Yellow River to the Great Bend became the Mongolian nomadic culture area. From the mid-17th century to the 19th century, several Mongolian cultural centers were formed in the Qaidam Basin, Qinghai Lake Basin, Qilian Mountain, and the bend of the Yellow River. However, in comparison with the Mongolian Plateau and the Northwest Erat culture, the Mongolian culture in Qinghai Province still belongs to the culture of the marginal area, and the Mongolian culture on the edge of the Qinghai-Tibet Plateau is becoming more Tibetan or Han as a result of several centuries of changes. The Qinghai Lake basin changed from being the center of Mongolian culture to a marginal culture zone, and as a result, it exhibits characteristics of a marginal culture area. (Alatengburigede, 2019)

From the perspective of geographical plane distribution, different regions of marginal culture show a state of interleaved distribution, with Han, Tibetan, and Mongolian cultural regions interspersed with each other. During the Republic of China period, Mongolian and Tibetan culture in the wet river basin displayed a backward trend. Its development trend led it to retreat to the mountaintops, with no way to retreat further; It did not retreat to the valley towns among the agricultural ethnic groups.

From the perspective of regional population structure, the main population characteristic in the marginal cultural area of Huangshui Basin is the mixed residence of different nationalities. In terms of village population structure, Han, Tibetan, and Mongolian nationalities coexist. In terms of family population structure, there are

mixed families of different nationalities intermarrying. As for individual bloodlines, they are offspring with a mix of different nationalities. Consequently, among the ethnic groups in the marginal areas, finding a pure ethnic group is quite challenging, as the intermingling of ethnic groups and populations is a normal process.

From the perspective of regional livelihood, the marginal cultural region is located on the border of traditional farming and animal husbandry areas. Historically, it formed a division of agriculture and animal husbandry bounded by the Riyueshan Mountain in the northeast of Qinghai Lake. However, due to the pressure of the gradual population increase in the agricultural areas of the Central Plains, agricultural civilization expanded to the grassland area, resulting in the general trend of agriculture advancing and animal husbandry retreating. Agricultural culture gradually took over the dominant position in the marginal area. The process of commerce and commerce economy and urbanization has led to the marginalization of national culture. The characteristics of belief and custom in the marginal culture area are mixed, pluralistic, and compound. Tibetan Buddhism, Confucianism, nature worship, shamanism, and Taoism are all intertwined. The agricultural culture of the Central Plains, the nomadic culture of the Tibetan and Mongolian steppe on the plateau, and the commercial and agricultural culture of Xicheng can all be reflected in the customs of different ethnic groups in the same region.(Xiaoguang, 2007)

**2.2.2 Marginal People: Marginal Roles and Inferiority Complex:** The Mongols had been nomadic herders for generations, but suddenly found themselves at a loss in modern society. Mongolian herders became farmers, and their way of adapting was to find marginal industries in the agricultural society. Transitioning from the grassland to the city, Mongolians faced a completely unfamiliar urban society and urban culture. The citizens' deeply rooted lifestyles and cultural customs, the ever-changing shopping malls, the political intrigues in the circles, and the pursuits of fame and wealth by the elites—all of this presented a strange world to the prairie nomads. Mongolian youth, educated in official schools from an early age, completed the process of urbanization. On the other hand, adult Mongolians arrived in the cities as complete outsiders, assuming peripheral roles and experiencing feelings of inferiority.

**2.2.3 Return to Native Culture:** Living on the fringe of culture in a mixed cultural background, some people may appear confused in belief and values during a



certain period, thus feeling the absurdity of survival. However, this does not mean that people on the margins of culture cannot understand their native culture. In fact, feeling the absurdity of existence compared with belief indicates the reconstruction of the meaning of existence. Analyzing the absurdity experienced by those on the margins of culture helps to gain a better understanding of the meaning of faith. As a result, the evolution trend of marginal culture involves a process of cross, penetration, and integration of different cultures, while the original ecological culture of the nation also continuously resurfaces and grows. The undercurrent of returning to lofty belief and core values flows among national intellectuals. (Liguli,2015).

Revitalizing traditional culture mainly occurs through the excavation of religious beliefs, mother tongue culture, heroic epics, inner values, and behavior modes. In recent years, Mongolian scholars from Qaidam Basin in Qinghai have made significant achievements in digging and sorting out Dedu Mongolian religions, myths, laws, heroic epics, place names, folk culture, tribal history, and temple history. Through research on the ecological culture of the grassland ethnic group over the years, it has been found that many studies on the traditional culture of the Mongolian ethnic group hold worldwide academic significance. These studies include the origin and spread of traditional beliefs in gods among the northern steppe ethnic group, the spread of space worship and religion of the steppe ethnic group, the adaptability of the ecological environment to the nomadic way of life, the unification of the Mongolian ethnic group, and the reunification of China. Additionally, research on the significance of the opening of the Eurasian passage to cultural exchanges between the East and the West, the intermediary role of the Mongolian people in maintaining the harmonious development of ethnic relations in the Northwest, and more, all hold great importance for the inheritance of national culture, understanding universal values, and promoting the exchange and progress of different civilizations.

### 2.3 Ways to Protect and Inherit National Culture:

The nearly 800-year history of Mongolian nomadism in Qinghai and the 300-year history of Mongolian survival in Hesote demonstrate that there are common values and institutional channels for the protection and inheritance of multi-ethnic cultures. We should firmly uphold the values of democracy, freedom, equality, justice, and the rule of law, and establish a sound and stable democratic system. This

is the premise for guaranteeing the equal development of all ethnic cultures. "By institutions, we mean stable, respected, and recurring patterns of behavior." Stability is the basic requirement of the system of governance and metallurgy. In the 21st century, the Constitution and the Law on City Autonomy in ethnic areas play a vital role in ensuring the survival of all ethnic groups. (Tana, & Sajina, 2012)



Figure 6. The shows of song and dance performances of 2023 Mongolian Nadam Fair

Source: Meng Genqiqige, from fieldwork in July 2023

#### The Basic Law of Rights and Democratic Rights:

The inheritance of national culture should be carried out with the insistence and perfection of the autonomous system of ethnic areas and cities. Through the formulation of feasible laws and regulations, the promotion of the ethnic area urban autonomy system becomes a genuine guarantee for the protection and inheritance of ethnic culture. In accordance with the Law on Regional Ethnic Autonomy, the ethnic autonomous areas manage and protect their natural resources according to the law, independently develop the language, education, science, and technology, and culture of the autonomous ethnic groups, safeguard the rights of ethnic minorities to protect the cultural ecology, and establish protection zones for the cultural ecology with ethnic characteristics. Regional ecological environment protection and the inheritance of ethnic traditional culture are considered important goals and tasks in the

construction of ethnic autonomous regions, ensuring that regional environmental protection, the inheritance of ethnic traditional culture, and urbanization are integrated into harmonious development. Thus, cultural protection and innovation can be coordinated with urban economic and social development.

We should uphold the equal coexistence of diverse cultures. A nation is the carrier of culture, and culture is the basic characteristic of a nation. National religious beliefs, national languages, and livelihood modes are the soul of a nation, the source of its survival and development. They hold humanistic value, emotional value, as well as realistic ecological value and survival value. Each nation shows its existence through its own culture. To deny the national culture is to deny the existence of the nation. Therefore, for regional development, it is essential to respect the diversity of national cultures and inherit excellent national cultures. (Na.Li, 2018)

In conclusion the protection, inheritance, and development of national culture are the independent behavior of the nation and should not be separated from the main body of national culture. National culture should primarily be inherited by the indigenous people in the traditional places, based on their religious beliefs, values, ways of living, customs, and habits, so that it can truly become the source of national spiritual and cultural beliefs and an inexhaustible driving force for sustainable development. We should pay attention to the overall protection of cultural ecology. Cultural areas must be protected together with their ecological environment, which is interdependent with national culture. Grassland areas are always the foundation for nomadic peoples to survive, multiply, and develop.

To achieve this, we can develop ethnic education, use mother tongue language teaching, and expand the scope of using ethnic languages. Building places and facilities for ethnic culture, such as urban ethnic culture museums and ethnic culture centers, can also contribute. The culture of ethnic minorities should be included in the Regulations on the Protection and Development of Multiculturalism, upholding the equal rights, interests, and harmonious coexistence of multiculturalism. Additionally, the convenience of urbanization, network information, and high-speed transportation can be utilized to promote the exchange and innovation of national culture. (Bo, 2020)

### 3. The Theory used in this Study

3.1 Mongolian Musicology: The intangible cultural heritage of Mongolian music is an integral part of Mongology, possessing not only theoretical value but also practical significance, making it worthy of systematic study in academic circles. In comparison to the Han nationality, whose traditional culture centers around the yichen, Mongolian people exhibit various peculiarities in history, culture, and art, with Mongolian music serving as a typical representative. Music is not only an important organic component of culture but also a crucial art form that reflects and disseminates culture. It is interconnected with politics, economy, history, language, nationality, culture, religion, ethics, and other aspects of human society. The Mongolian people have a deep appreciation, respect, and understanding of music. Throughout history, they have used their wisdom to create intangible music cultures like Yoli, Jiahuo, and rich and precious musical traditions, such as Matouqin Taiyu-Wuzhong Menhu music, Mongolian folk songs, Haolaibao, Khoomei, and more. The intangible cultural heritage of Mongolian music exhibits both common elements across the nation and unique styles in different regions. On one hand, the common style of Mongolian music is characterized by its elegant melody, clear rhythm, magnificent momentum, rich love, and grassland flavor. On the other hand, the unique styles of Mongolian music are closely linked to the local geographical environment and cultural and historical traditions of the Mongolian people (Yaohua, 2008).

3.2 Ethnomusicology: Ethnomusicology encompasses the investigation and study of musical characteristics of various nationalities, countries, and regions. It explores the relationships between this music and geography, history, and other cultures, compiling ethnomusicology or regional music, and drawing conclusions related to music from these studies. It is a branch of musicology closely related to ethnology and folklore, a science that investigates and studies folk music in countries and regions with different social systems and levels of development, uncovering various laws related to music. Field investigation is the primary method of obtaining research data. Ethnomusicology's predecessor was European comparative musicology, while comparative instrumentology and comparative music history are also subjects studied within this discipline (Tuliguri, 2015).



3.3 Western Music Theory: Music analysis theory in western world mainly focuses on the analysis and research of rhythm, melody, harmony and so on. It mainly uses western music theory to analyze the external structure of Mongolian folk songs (Runyang, 2015).

Melody: also known as melody. It reflects the whole idea or the main idea of music, and is performed by a single part with many independent tones, which is combined with mode, rhythm and beat. The undulating music is organized horizontally and orderly according to a certain rhythm to form a tune. Tune is the most important means of expression in music form, the essence of music and one of the decisive factors of music. The direction of the same sound is called horizontal; Tunes start from bass to treble are upward trend; Tunes start from treble to bass are downward trend.

Rhythm: the rhythm of music refers to the length and strength of the middle tone of music movement. The relationships between organized tones with different length is melody. The rhythm is often regarded as the structure of the music. The beat is the repetition of the heavy beat and weak beat in music periodically and regularly. Chinese traditional music calls the beat "board eye", and "board" is equivalent to strong beat; "Eye" is equivalent to a second strong beat (middle eye) or weak beat.

Harmony: harmony includes "chord" and "harmony progression". In polyphonic music, the combination of more than three tones that can be arranged according to the three degree relationship is called chord.

A chord is usually a sound combination formed by the vertical (simultaneous) overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is harmony. Harmony has obvious color effects of thick, light, thick and thin; It also plays the role of forming clauses, dividing segments and terminating music.

Western music analysis theory requires comprehensive analysis. Through the above analysis objects, this paper makes an in-depth analysis of the music ontology, so as to analyze the music image that can arouse the audience's resonance. The use of western music analysis theory helps us to have a deeper understanding of the melody structure and rhythm of Mongolian folk songs. Then it helps researchers to study the music noumenon structure of Mongolian folk songs.

3.4 Chinese Music Theory: The research method of Chinese traditional music theory is the musical structure, interpretation and analysis of the existing music scores of Mongolian folk songs. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Yaxiong, 2020).

We should continue to analyse the music ontology based on western music analysis theory, and analyze the deep structure, such as the banyan structure, with Chinese traditional music theory. The author intends to combine the theories of Chinese and western music to make an in-depth analysis of the representative Mongolian long tune and Mongolian short tune, so as to ensure a clear analysis of the music structure of Mongolian folk songs.

Based on the behavior, perception, emotion and mode of thinking of musicians in their performances, the core of Chinese traditional music, this paper discusses and interprets their cognitive mode, performance habits, the music structure contained in knowledge inheritance, and the principle of form deduction; Based on the narrations of musicians and the objective observation and analysis on them, the author hopes to summarize the related discourse between Chinese traditional music performance art and music form; Through sorting out the commonly used "musical vocabulary" of specific musical instruments and songs, the relationship between them and performance techniques, fingering combination routines and singing methods is inversely investigated in the performance practice, so as to explore the "musicological junction" of "speech mode" and "music mode" knowledge or expression (Lanjie, 2008).

In conclusion, In Chinese traditional music theory, the analysis of traditional music form is one of the most important analysis paradigms. The research method of Chinese traditional music structure is to conduct special research based on the morphology of traditional music. The structural principle of music is the music grammar of a nation. It is a thinking mode that human beings summarize in line with the natural law of their own cultural form in the long-term music practice. Its multi angle, multi-level and three-dimensional analysis of the music structure can be applied to the macro traditional music. At the same time, it can also make an in-depth analysis of the micro music elements, so as to comprehensively and finely study the

structure of Chinese traditional music and deeply understand and study the music ontology of Mongolian folk songs. It's worth noting that nothing can be analyzed by a single research method. It is obvious that this is a very one-sided approach. Therefore, the research method of traditional Chinese music structure is of great significance to the analysis of the music noumenon of Mongolian folk songs. However, the analysis method of western music theory is also a very important supplement to the collection of relevant documents, music scores and recordings of Mongolian folk songs. However, Western music theory only focuses on notation systems and modular music systems. (Zhina, & Yunyun, Tana., 2011).

#### **4. Literature and Research Related**

As an important cultural heritage, Mongolian folk songs have rich forms, diverse themes, and strong local characteristics. Their unique Khoomai art, long-tone folk songs, and short-tone folk songs make Mongolian folk songs stand out in their long-term development. The content of this chapter is divided into two sections. The first section mainly adopts a perspective of folklore and literature, while the second section discusses from the perspective of musicology and aesthetics. The third section mainly analyzes the special regional form. Based on the collected data, although there is still room for improvement in the number of research studies on Mongolian folk songs, further exploration is needed. Nevertheless, delving deeper into its connotation holds significant importance for the study of Mongolian folk songs.

The study explores the migration history, production, and lifestyle of Qinghai Taijiner, and analyzes the life rituals and ritual music, such as baptism customs, hair-cutting rituals, wedding rituals, and funerals. The research delves into the various forms of life ritual music, including long-tune ritual songs, short-tune ritual songs, Mongolian messages, and other folk songs. The study also examines the modality scale, melody line forms, and musical structures of Qinghai Taijiner ritual music (Lingling, 2016).

The study focuses on the natural environment and national beliefs' influence on the formation of Mongolian pastoral songs in chief chief tone. It delves into musical forms, such as scale, mode, and rhythm, and identifies three large regions:

seven-tone region, nine-tone region, and comprehensive region. The study also analyzes the spread, variation, inheritance, and development trends of Mongolian pastoral songs in chieftune. Additionally, it discusses the concept of masculine beauty, freedom, and grandeur as reflected in the lyrics of the Mongolian long-tune madrigal (Lu, 2014).

Research on Contemporary Mongolian Aobao Sacrificial Music. The study analyzes the Aobao sacrificial music's Naari sound and sacrificial music parts and explores its structural variation formed by the polymerization structure relationship between Buddhist forms, Aobao forms, and Buddhist ideas. It discusses the sacrificial music of Aobao of Mongolian people in Hulunbuir and studies the musical form characteristics and structural models of the Buddhist form and the sacrificial music of the Buddhist form (Mei, 2021).

Studied the singing of Horqin short-tune folk songs in modern times. Short-tune folk songs in the mountain hunting period showed the primitive music characteristics of dancing, mainly in the forms of Khoomai, hunting songs, and shaman songs. In the period of grassland nomadic culture, short-tune folk songs are permeated with Buddhist consciousness and the profound emotions of the people, which is the expression of their life and emotions. From the perspective of music ontology, this paper discusses the singing elements of modern short-tune folk songs. In terms of lyrics, most of them are songs about social reality, heroes, resistance to oppression, and satire of social ugliness. The singing method combines real voice and falsetto. The "guttural pressure" in the real voice is a special method, which plays an important role in breathing and enunciating clearly. The unique musical instruments of Mongolian people form the beauty of melody in aspects of color decoration, singing, and voice. Short-key folk songs and the intertext of shaman, Uliger, and instrumental music show the syncretic characteristics of short-key singing. Additionally, short-tune folk songs are mostly performed at banquets and sacrificial ceremonies. According to the current development of the times, the inheritance of Horqin short-tune folk songs highlights the inheritance of schools, the support of government policies, and the diversified channels of social inheritance (such as singing competitions, artistic performances, etc.). Narrative and originality are the essential characteristics of short-tune folk songs. On this basis, the author makes

appropriate adjustments in the singing skills, singing forms, and singing ideas of the short-tone folk songs, such as the long tone of the short-tone singing, the diversified singing methods, the artistic expression, the fashion of the arrangement, and so on, to promote the better inheritance of the short-tone folk songs of Horqin (Tiejun, 2019).

The studied the original ecological folk songs and new folk songs, mainly emphasizing the authenticity and original value of folk songs, which are related to natural, historical, and social resources, and have characteristics of times, classes, and inheritance. The paper discusses the cultural value of original ecological folk songs, which have been innovated and become something that can be mined in the changes of the times and music culture. New folk songs, as the product after the reform and opening up, are based on contemporary aesthetic pursuit, based on traditional music, and integrated with western music art forms to inherit Mongolian folk songs. The study of Mongolian folk songs is divided into "original ecological folk songs" and "new folk songs," which accurately summarizes the classification of Mongolian folk songs in a broad sense (Zhancheng, 2012).

A study on the survey of Mongolian chieftain-tune folk songs in Xinjiang and Bukser. This paper mainly introduces the music view and folk songs of the Mongolian people in Bukser, including songs for lamas, Nuoyan and their children, songs for elders, fathers, peers, and brothers and sisters, songs for friends and lovers, etc. The paper explains the characteristics of the lyrics of the long-tune folk style of He Buxell. The lyrics emphasize rhyme, use more than xing techniques, and have monophonic words contrasting with other words. The melody mainly uses dissociation and modulation; stable rhythm, pay attention to the alternation of the sound value length; the structure of the music is dominated by a single sentence (Miya, 2016).

A study on the inheritance of Mongolian chieftain-tune folk songs, which has changed in the process of modernization. Due to the departure of the older generation of inheritors, the family inheritance is facing a severe test: the "teacher" and "disciple" in the process of the inheritance of masters and apprentices are both evolving in the changing times. The Mongolian chieftain tune should carry out active protection measures, emphasize the role of national policy support, and use modern media means to vigorously publicize the Mongolian chieftain tune. Through school education, the institutionalized education of the young generation has been inherited from the



Mongolian patriarch. In the inheritance, to strengthen innovation, to cater to the development of the times. This paper discusses the origin, artistic features, social and cultural functions, inheritance, and development of Mongolian long tune, laying a foundation for us to understand Mongolian long tune comprehensively (Lin, 2009).

A study on the protection and inheritance of Mongolian chieftain folk songs in the Horqin area. Horqin long tune folk songs are facing challenges, such as the death of the entertainers and changes in the natural environment, leading to the decline of folk singing. The protection of inheritors is crucial for preserving long-tone folk songs. This paper emphasizes the need for government policy support, providing financial aid, and recruiting talents to protect and strengthen the inheritance of Mongolian chieftain folk songs. The paper also highlights the importance of modern media in promoting these folk songs and integrating them with mainstream culture for innovation. Applying for "intangible cultural heritage" status has brought opportunities for the development of Mongolian folk songs and protecting them helps to preserve national spirit and promote national music culture (Xingbin, 2011).

A study on the thoughts on the inheritance of Chinese folk songs of Mongolian chieftains, and found that there are limitations in the way of oral inheritance. Changes in lifestyle, mainstream music culture, and lack of innovation have also impacted Mongolian chieftain folk songs. The paper analyzes the inheritance path of Mongolian chieftain folk songs and emphasizes the need to combine with mainstream culture for innovation. Applying for "intangible cultural heritage" status provides opportunities for the development of Mongolian folk songs. Protecting Mongolian chieftain tune folk songs can consolidate national spirit, promote national music culture, and ensure the long-term preservation of these songs (Wenting, 2010).

A study on the tragic characteristics of Mongolian narrative short-tone folk songs, which depict the confusion and fear of nature evident in hunting songs, heroic epics, and religious songs during the tribal period of the Mongolian people. The influence of war factors in the Mongolian Khanate and the Yuan Dynasty is reflected in the themes and narratives of short-tune folk songs, revealing the merciless tragedy of war. The paper also explores how the ecological environment, mode of production, national history, and cultural tradition are closely related to the tragedy expressed in

Mongolian narrative short-tone folk songs. From a musical perspective, melodies often use more than six degrees of descending big hop intervals, and different speeds exhibit different aesthetic tendencies. Finally, the paper categorizes Mongolian narrative short-tone folk songs into different types, such as melancholic, tragic, and profoundly depressing. Overall, this study adopts a tragic perspective to examine short-tone folk songs, broadening the research field and offering new insights for scholars studying Mongolian short-tone folk songs (Guang, 2015).

An investigation and research on the inheritance of Mongolian short-tone folk songs in Bortala, Xinjiang. Through field investigation, the study found that Bortala short-tone music themes include toast songs, songs of remembrance, and numerous new folk songs. The rhythm is lively, the melody is bright, and the lyrics often rhyme. The characteristics of inheritance show oral transmission, identification with mother tongue, and a natural habit within the social and cultural context. The paper primarily focuses on the inheritance and change of Bortala short-tone folk songs and analyzes education-related aspects. Regarding inheritance and change, the short-tone folk songs have adapted to the changing demands by altering content, tunes, and popular types while serving social communication functions. From an educational analysis perspective, the study emphasizes the need for scholars to have knowledge of multicultural education, transforming the teaching paradigm to focus on "practical philosophy" in music education. Combining field investigation and literature research methods, this study proves to be a valuable approach for academic research on Mongolian folk songs in Bortala, Xinjiang. The investigation and study also explore the feasibility of protecting and developing Mongolian short-tone folk songs, which holds significant practical importance (Yu, 2018).

A study on the cultural blending of Manhandiao, showing that Manhandiao folk activities are permeated with Mongolian and Han culture. The formation of Manhan tone is closely related to the two-way communication between Han and Mongolian artists. The music body of Manhandiao indicates that most tunes are closely related to the short-tone folk songs of Ordos. The singing form of unfixed songs is related to the singing customs of Erming Mongolian people. Additionally, the tunes of Han folk songs in Shanxi and Shaanxi originate from Han-Han folk songs, and the forms of impromptu lyrics are also related to the "Shan Qu 'er" in northern

Shanxi and "Xintianyou" in northern Shaanxi. The study comprehensively explains the profound connotation of Manhandiao and provides a reference for in-depth research on Manhandiao (Jianjun, 2010).

A study on the historical geography and social context of the formation of Meng-Han Tone in *The Historical Form of Meng-Han Tone Music and Its Contemporary Changes*. The study shows that Erdos short-tone folk songs serve as the predecessor of Mongolian and Han tunes, making them closely related in terms of melody, mode, and music structure. Mongolian Han Tone is based on the pentatonic scale, with a greater use of Yu tone. They feature short rhythm types, mainly with small points, syncopated rhythms, and flexibility. The content of Mongolian and Han diao lyrics has expanded from the theme of love to encompass social life and military disputes, expressing their direct nature with characteristics of improvisation and creativity. Mongolian and Han Diao accompaniment forms are mainly played in a unitary style, using a single section structure of two-phrase and four-sentence patterns. Singing of Menghan tune is characterized by bold and broad features, combining multiple true and false notes, and using appoggiatura and swing to decorate the Guqian tone. The main forms of Mongolian and Han Diao include "sitting tune," stage performances, and free singing, fulfilling social functions of communication, self-entertainment, and publicity. The study also discusses the changes and developments in Mongolian and Han Diao art. In summary, this paper explores the development trajectory of the musical form of Menghan Diao from a diachronic perspective, which is significant for understanding the characteristics of Manhandiao and grasping its development patterns (Yongyan, 2011).

A study on the singing characteristics of the Mang technique in the Han Han Tone. The Han Han Tone is characterized by the ups and downs of melody, concise rhythm, and emphasizes the use of Fu, comparison, and Xing techniques. Mongolian folk songs with Han Han Tone contain a large number of songs describing female images such as mothers, daughters, and humans. The ecological female thoughts reflected in the songs mainly include praise for women's labor, songs about strong women in marriage, and songs about women's love for white life, expressing thoughts with maternal love. Mongolian songs under ecofeminism show more praise for women and nature, dissociating the status of women from the political and social



system. This study sheds light on the ideological value of ecofeminism in Mongolian songs and shows the awareness of ecological protection among Mongolian people. The ecofeminism in Mongolian folk songs contributes to the modernization of national culture. This paper provides insights into Mongolian folk songs from the perspective of ecofeminism, which is significant for studying the formation and development of the characteristics of Mongolian traditional culture and promoting the inheritance of Mongolian folk songs and ecological protection (Haiyan, 2017).

A study on the research of Chinese culture in Horqin narrative folk songs. It is pointed out that Horqin narrative folk songs, influenced by Han culture, express concepts of filial piety, tragic tones, and yearning for a better life. The influence of Mongolian folk songs on Hanhan can be observed in its melodious tunes and the incorporation of Mongolian folk song rhythm and rotation. The Horqin narrative folk songs are facing challenges amid the development and change of modern social life. The article discusses the characteristics of Horqin folk songs while highlighting the Chinese culture present within them, which has great value for exploring the exchanges between Mongolian and Chinese cultures in-depth (Hong, 2010).

A study on Mongolian folk songs that show female images. Mongolian women play a significant role in the life and production mode of the Mongolian people. Mongolian folk songs depicting female images can be categorized into individual images, quasi-images, and general images. The study explores the expression ways and types of Mongolian folk songs showing female images, with various types, including songs that depict mothers, daughters, daughters-in-law, heroes, and lovers. The expression methods include lyricism, narration, and a combination of emotion and narration. The Mongolian folk songs showing female images emphasize the combination of lyrics and tunes, mainly based on the pentatonic scale, with short and concise melody structures and smooth rhythms. The regional characteristics show that female images in Horqin folk songs emphasize a combination of lyricism and narration, while the female folk songs in Naervese are more expressive and cheerful, and the female folk songs of Rihar region are fine, with simple and straightforward lyrics. This article examines Mongolian folk songs from a feminist perspective, analyzing the portrayal of female characters in Mongolian folk

songs and providing insights for researchers studying Mongolian people's views on women from a literary and artistic perspective (Zhina, 2012).

A study on Mongolian songs from the perspective of ecofeminism, which originated from the West and emphasizes the equality of life. Mongolian folk songs contain numerous songs describing female images, such as mothers, daughters, and human beings. The ecological female thoughts reflected in these songs mainly praise women's labor, portray strong women in marriage, express women's love for the environment, and show the connection between women and nature. The songs under ecofeminism in Mongolian culture avoid associating women's status with the political and social system. This paper highlights the ideological value of ecofeminism in Mongolian songs, which reflect the ecological protection awareness among the Mongolian people. The ecofeminism portrayed in Mongolian folk songs aligns with similar concepts found in Western cultures, which contributes to the modernization of national culture. This study delves into Mongolian songs from the ecofeminist perspective, exploring the characteristics of female consciousness in Mongolian folk songs, and holds significance for understanding the formation and development of the traits of Mongolian traditional culture. The ecological protection consciousness and value expressed in these songs positively impact the inheritance of Mongolian folk songs and the protection of the ecological environment (Nazhisu, 2011).

In conclusion, the studies mentioned above shed light on various aspects of Mongolian folk songs from different perspectives. These include the tragic characteristics in narrative short-tone folk songs, the inheritance and change of Mongolian short-tone folk songs in Bortala, Xinjiang, the cultural blending of Manhandiao, the formation of Meng-Han Tone from historical and social contexts, the singing characteristics of the Mang technique in the Han Han Tone, the ecological culture in Mongolian folk songs, the Chinese culture reflected in Horqin narrative folk songs, the female images depicted in Mongolian folk songs, and the ecofeminist perspectives portrayed in Mongolian songs. Each study provides valuable insights into the multifaceted nature of Mongolian folk songs, contributing to a comprehensive understanding of the richness and significance of Mongolian culture and its traditional musical heritage.

## **CHAPTER III**

### **Research Methodology**

This research provides insights and ideas for the better protection and development of Qinghai Mongolian Folk Song Cultural Intangible Heritage in Haixi Prefecture, Qinghai Province, China. The structure of the study is as follows:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of time
2. Research process
  - 2.1 Selection of the research sites
  - 2.2 Selection of the key informants
  - 2.3 Selection of the song
  - 2.4 Research tools
  - 2.5 Data collection
  - 2.6 Data management
  - 2.7 Data analysis
  - 2.8 Data presentation

#### **1. Research Scope**

##### **1.1 Scope of content**

1.1.1 Investigating Current Status: This section will encompass an in-depth examination of the current status of Qinghai Mongolian folk songs within Haixi Prefecture, Qinghai Province, China. It will involve data collection, surveys, and field research to assess the preservation, contemporary practice, and transmission of these songs.

1.1.2 Analyzing Historical Development and Characteristics: This section will focus on a comprehensive analysis of the historical development and unique characteristics of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China. It will examine the musical, melodic, lyrical, and singing style characteristics that define these folk songs.

1.1.3 Proposing Preservation Guidelines: This section will involve the formulation of practical guidelines and recommendations for the preservation of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China. It will outline actionable strategies for safeguarding these cultural treasures and promoting their continuity.

#### 1.2 Scope of time

From July 2021 to December 2023, including field research, data analysis, and paper writing.

## 2. Research Process

### 2.1 Selection of the research sites

The research focuses in Haixi Prefecture, Qinghai Province, China. The Mongolian folk songs are of research value in various fields, including development history, national history, philosophy history, religious history, art history, ethnology, folklore, aesthetics, musicology, anthropology, and archaeology. They provide valuable research resources and insights into the multicultural society of the region and its historical periods.

Haixi Prefecture has utilized its diverse cultural resources to organize folk song activities, leading to positive outcomes in economic development, tourism, cultural life, and promoting national unity and harmony. The research acknowledges the scarcity of theoretical studies on Mongolian folk songs, with only a few academic publications available, indicating the need for further research in this area.

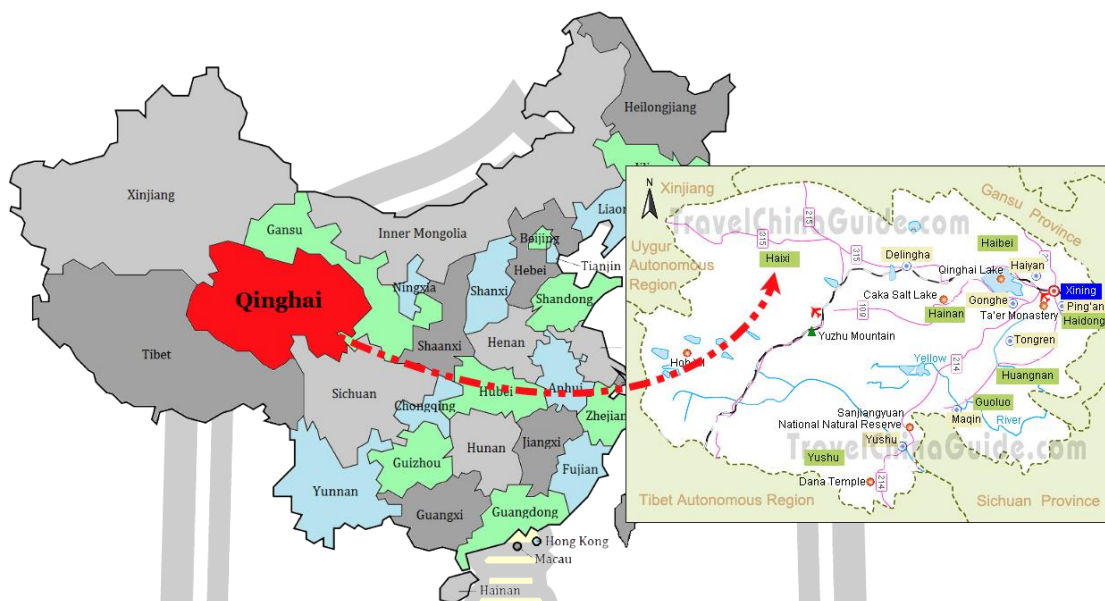


Figure 7. Map of research site in Haixi Prefecture  
Source: Chinafolio (n.d.), Travel China Guide (n.d.)

## 2.2 Selection of the key informants

The key informants were selected based on specific criteria outlined below:

- 1) The individual is directly related to the research field of this paper.
- 2) They must belong to the Mongolian ethnicity and have been born, raised, and currently residing in the region.
- 3) They should have a profound familiarity with local Mongolian folk songs.
- 4) The selected informants are recognized as representative inheritors of Mongolian folk songs at the provincial level or above, and they enjoy high prestige within the local community.
- 5) The informants possess extensive experience in performing Mongolian folk songs.

As a result of the rigorous selection process, two key informants were chosen: Mr. GULI and Ms. XIURENQIMEIGE.

- 1) Mr. GULI is a distinguished Mongolian folk singer who holds a remarkable position in the preservation and promotion of traditional Mongolian folk songs. Notably, he was selected into the recommended list of inheritors for the fifth batch of



national intangible cultural heritage representative projects. Subsequently, on May 8, 2018, he was also chosen as a representative inheritor for the fifth batch of national intangible cultural heritage representative projects. Hailing from Dedu Mongolian, Gu Li's musical journey began in his childhood, surrounded by the influence of his great-grandmother, grandmother, and other esteemed family elders, all of whom were renowned local Mongolian folk singers.



Figure 8. The inheritor Mr. GULI

Source: Meng Genqiqige, from fieldwork in July 2023

Drawing from the rich heritage of his ancestors, GULI mastered an extensive repertoire of Mongolian folk songs, including chiefdom and short tunes. Throughout his career, he actively participated in numerous folk song competitions, mesmerizing audiences with his authentic renditions and strong local style. His fame as a prominent singer extends across the Qinghai Mongolian region, where his powerful performances have captivated listeners. Even in his retirement, GULI's passion for Mongolian folk songs remains unwavering, and he continues to play a pivotal role in promoting traditional Mongolian folk songs through active participation in various Mongolian folk activities. Furthermore, his dedication has attracted many disciples, making remarkable contributions to the invaluable inheritance of Mongolian folk songs.

2) Ms. XIURENQIMEIGE, a prominent soloist of the National Song and Dance Troupe, represents the cultural heritage of Dedu Mongolian with her



enchancing performances of traditional Mongolian folk songs. Born in Mongolian Kluk, Dedu, Qinghai Province, which is now part of the Haixi Mongolian and Tibetan Autonomous Prefecture, XIURENQIMEIGE artistic journey has been profoundly shaped by the ancient and splendid Mongolian folk songs passed down through generations. Growing up amidst the vast prairie sea, she developed a deep appreciation for the profound Qaidam culture and plateau traditions, which continue to inspire her captivating artistry.



Figure 9. The inheritor Ms. XIURENQIMEIGE  
Source: Meng Genqiqige, from fieldwork in July 2023

In addition to her role as an inheritor of the Topshol, a traditional musical instrument, XIURENQIMEIGE is a respected member of the Qinghai Musicians Association and the Inner Mongolia Art Institute. Her exceptional talent has earned her the esteemed position of an invited artist at the Mongolian Folk Song Inheritance Station of the Conservatory of Music. As a Mongolian singer hailing from Dedu, she stands as a testament to the enduring legacy of traditional Mongolian folk songs, carrying forward the outstanding national traditional music culture through her soul-stirring performances.

### 2.3 Selection of the song

These selected classical works bear a significant influence on our research. The criteria for selecting songs are as follows:

2.3.1 Recommendations from esteemed inheritors of "intangible cultural heritage".

2.3.2 Classic representative works of Mongolian folk songs.

2.3.3 Songs showcasing distinct regional characteristics.

2.3.4 Songs recommended by professional vocalists.

Table 1. Selection of the songs

Type of songs	Description	Total songs	Selected song
1. Qing ge	The content vividly and realistically reproduces the love life of Mongolian young men and women	20	1
2. Mu ge	A song sung by herdsman while grazing on grasslands	27	2
3. Li Zan Ge	A song that praises people or things, it is mainly praise. God, religious leaders, heroic figures, natural landscapes, and tall buildings	14	3

## 2.4 Research tools

The research tools utilized in this study encompass questionnaires, observation forms, and interview forms. The process for creating these tools involved the following steps:

2.4.1 Designing questions according to the research objectives.

2.4.2 Creating observation forms, interview forms, and questionnaires based on the designed questions.

2.4.3 Questionnaires aimed to investigate the inheritance and development of Mongolian folk songs, as well as the awareness of music culture among the participants. The data collected through the questionnaires were subsequently analyzed and compared, providing relevant and valuable insights for the researchers.

## 2.5 Data collection

2.5.1 Initial Understanding and Familiarization: The data collection process commenced with gaining a preliminary understanding and familiarity with the

relevant information through questionnaires and interviews. This allowed the researchers to obtain essential insights into the subject matter.

1) Observation: During the data collection process, the researchers conducted field investigations and direct observations of Mongolian folk songs in Haixi Prefecture, Qinghai Province, China. Various tools such as mobile phones, SLR cameras, video cameras, and voice recorders were employed to record the music activities related to Mongolian folk songs. Specifically, the singing process of 20 Mongolian folk songs was directly observed, and complete videos and relevant photos were captured. This approach allowed the researchers to collect first-hand information, which was then stored on SD cards, computers, and USB drives. To date, the researchers have observed performances of Mongolian "intangible cultural heritage," Mongolian wedding ceremonies, singing clips from Haixi Autonomous Prefecture's Eighth Naadam music event, and conducted interviews.

2) Interview: In the process of data collection in the two locations, the researchers selected three groups of respondents as interview subjects. The interview format was flexible, and the content aligned with the research purpose. The interviewees comprised representative inheritors of Dade Mongolian folk songs, vocal performers of the Durmun folk songs, as well as local leaders, music teachers, and students from primary and secondary schools and local colleges and universities.

3) Questionnaire: The questionnaire served as a valuable tool for fieldwork. Given the diverse ethnicities inhabiting Qinghai and the various types of Mongolian folk songs present, the researchers prepared 137 questionnaires in advance and distributed them in the survey area. The qws: Real data was obtained through interviews with intangible cultural heritage inheritors, folk artists, and representatives from performance teams. These interviews were carefully conducted, and the data collected was sorted and summarized to provide a solid foundation for the paper writing.

2.5.2 Literature Review: Further comprehension of the research content was achieved through extensive reading and reviewing of relevant literature and online resources. This enabled the researchers to gather comprehensive data to support their study.

2.5.3 Data Collection and Interview Submitting the designs to the advisor for review upon completion.

2.5.4 Making necessary modifications based on the advisor's feedback.

2.5.5 Further refining the tools based on expert opinions for investigation.

## 2.6 Data management

After the end of the fieldwork, observation and interviews, the researcher organizes the notes and recordings obtained from the fieldwork and analyzes the content in an objective and structural way. The researcher chose textual analysis to analyze the content of the interviews in order to present the large amount of documents and information in an orderly and quantitative manner, and to minimize the subjectivity and tendency in the analysis as much as possible.

## 2.7 Data analysis

2.7.1 Investigating Current Status: Data analysis for this purpose involves qualitative methods such as surveys and questionnaires. Thematic analysis was performed using qualitative data obtained through interviews, observations, and literature analysis to gain insight into the cultural significance of these songs, their current practices, and any challenges they face. This analysis helps to understand the current situation of these folk songs in the community.

2.7.2 Analyzing Historical Development and Characteristics: The data analysis for this objective is primarily qualitative. It includes historical analysis of archival records, documents and oral histories to trace the evolution and development of Qinghai Mongolian folk songs in Haixi Region, Qinghai Province, China. This analysis identifies key historical events, social influences, and changes in musical elements (music, melody, lyrics, singing styles) over time.

2.7.3 Proposing Preservation Guidelines: Data analysis for this purpose combines qualitative and practical analysis. Qualitative data collected from interviews, expert opinions, and literature reviews were analyzed topically to identify best practices, challenges, and opportunities for the conservation of Mongolian folk songs in Qinghai. Practical analysis includes the synthesis of these qualitative data into actionable recommendations for preservation and promotion.

## 2.8 Data presentation

### 2.8.1 Chapter 1: Introduction

2.8.2 Chapter II: Literature Review

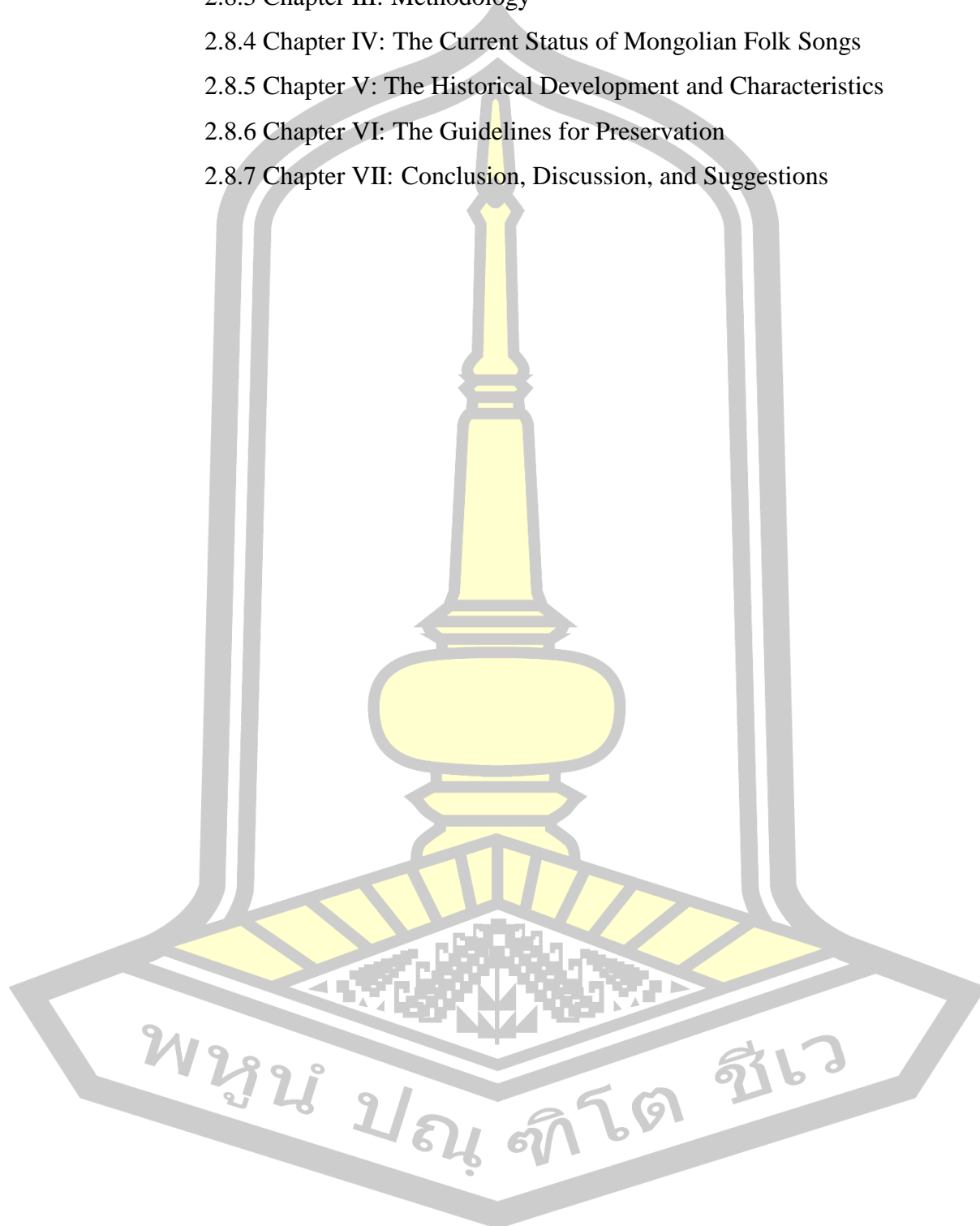
2.8.3 Chapter III: Methodology

2.8.4 Chapter IV: The Current Status of Mongolian Folk Songs

2.8.5 Chapter V: The Historical Development and Characteristics

2.8.6 Chapter VI: The Guidelines for Preservation

2.8.7 Chapter VII: Conclusion, Discussion, and Suggestions



## CHAPTER IV

### The Current Status of Mongolian Folk Songs

This chapter focuses on the current state of the intangible cultural heritage of Mongolian folk songs in Qinghai Province, China, and presents the following topics:

1. The Origins of Mongolian Folk Songs
2. The Cultural Significance Status of Mongolian Folk Songs
3. The Challenges Encountered in Preserving of Mongolian Folk Songs
4. The Strategic Approaches for the Advancement of Mongolian Folk Songs

#### 1. The Origins of Mongolian Folk Songs

Mongolian folk songs embody the collective artistic heritage passed down through generations within Mongolian communities. These songs serve as a canvas to depict their lives, articulate their desires, aspirations, and emotions, and reflect the collective wisdom of the toiling masses. In the early stages, Mongolian forebears resided in mountainous forests along river basins, leading a society centered around hunting. As a result, the earliest Mongolian folk songs manifested as hunting songs and short, rhythmic tunes. During this period, these musical compositions were brief and straightforward, characterized by a pronounced dance element. The lyrical content primarily focused on showcasing daily hunting and production activities, vividly portraying small animals, and narrating allegorical stories inspired by the animal kingdom. In essence, the Mongolian music of this era was relatively simple yet retained a primitive charm (Wenhu, 2018).





Figure 10. The Mongolian inheritor singing a short-key folk song in 2023

Source: Meng Genqiqige, from fieldwork in July 2023

Around the 7th century AD, numerous Mongol tribes residing in the Erguna River basin initiated a westward migration towards regions proximate to the Onen and Kelulun rivers. This migration, driven by changes in the natural environment and various socio-economic factors, ushered in a significant transformation in the economic structure of the Mongolian people. The new economic paradigm, characterized by animal husbandry as the primary livelihood, with hunting as a supplementary activity, gradually supplanted their initial reliance on hunting. The unification of Mongolia under Genghis Khan, followed by the establishment of the Yuan Dynasty under Kublai Khan, heralded the dawn of a national identity among several Mongolian tribes inhabiting the vast Mongolian plateau. It was during this era that the distinctive Mongolian musical style took shape, giving birth to enduring long-tone folk songs that continue to resonate in contemporary times (Narisu, 2011).

Towards the close of the 19th century, certain Mongolian herders commenced a transition away from their traditional nomadic ways, gradually embracing agricultural labor and permanent settlements. This transformation gave rise to the emergence of both large and small villages with relatively concentrated populations across the grasslands. The amalgamation of agriculture with semi-pastoral and semi-

agricultural economic structures led to the proliferation of short-key folk songs, often referred to as "new short-key folk songs" within academic circles.

## **2. The Cultural Significance Status of Mongolian Folk Songs**

### **2.1 Assessment of the Current State of Mongolian Folk Songs in Qinghai Province, China:**

Mongolian folk songs in Qinghai Province are enriched with a wealth of resources, including ancient folk melodies documented in historical records, folk literature, customs, and the musical traditions passed down by folk artists. However, the landscape of these songs has been significantly altered by the currents of contemporary multiculturalism, disrupting the cultural ecosystem that once sustained the vitality of Mongolian ecological music. Traditional folk songs and musical traditions have found themselves displaced from their original settings for performance and rendition, leading to a gradual decline and, in some cases, their disappearance.

As the lifestyle and livelihoods of Mongolian nomads undergo transformation, including the adoption of Mandarin Chinese and the conversion of grasslands into agricultural areas and urban centers, the haunting melodies of the Mongolian chieftain tunes have lost their natural habitat. The mellifluous long-tone songs, once emblematic of the expansive prairies and the nomadic horsemen, are gradually fading as the horseback nation traverses the path towards a more agrarian and industrialized civilization. This juncture presents a pivotal choice: to safeguard and cultivate the legacy of the long-tone songs while embracing modern civilization, or to allow them to fade into obscurity. Preserving the original musical heritage is imperative, but progress must not be forsaken. Instead, the coexistence of modern civilization with the preservation of Mongolian traditions is imperative (Sarina, 2015).

#### **2.1.1 Purpose of Mongolian Folk Song Expression:**

Throughout history and daily life, Mongolian music has consistently served as a vessel for the aesthetic expressions of Mongolian communities. It encapsulates a myriad of social relationships and encapsulates the national sentiments and unique perspectives on life that are intricately woven within these relationships.

#### **2.1.2 Medium of Mongolian Musical Expression:**

The Mongolian people employ a distinctive medium of musical expression that harmonizes music with lyrics in their native tongue. This medium vividly chronicles the birth and evolution of the Mongolian nation. It is crucial to judiciously select musical expression techniques, including the integration of contemporary musical elements that align with the spirit of the times. However, it is equally imperative to resist the allure of consumer culture and the production of shallow, debased folk music that could undermine the national pride and self-assuredness of the Mongolian people.

#### 2.1.3 Emotions and Imagination of Mongolian Music Creators:

The realm of Mongolian music creation is in transition, shifting from a collective endeavor to an individual pursuit. The emotions and attitudes of music creators towards the Mongolian people, along with their comprehension of ethnic life, exert a direct influence on the essence and worth of national art. Creators must strike a delicate balance between upholding national traditions and incorporating contemporary realities. This demands a nuanced aesthetic relationship, capable of effectively portraying the contemporary challenges and cultural yearnings of Mongolian music.

### 2.2 Evaluation of the Current State of Mongolian Traditional Music Culture Inheritance:

Inheritance is the lifeblood of a nation's culture, ensuring its continuity and development across generations. Mongolian traditional music culture, deeply rooted in the Mongolian language and molded by nomadic traditions, necessitates effective methods of inheritance to sustain its cultural vibrancy.

#### 2.2.1 Diverse Inheritance Platforms:

With a growing emphasis on cultural reform and production, the platforms for inheriting Mongolian traditional music culture have diversified. They extend beyond traditional settings such as the open grasslands and yurts to encompass various platforms such as art museums, opera houses, universities, and popular art museums.

#### 2.2.2 Varied Inheritance Methods:

The inheritance of traditional music culture entails preserving its core while integrating elements from diverse cultures. Inheritance methods have evolved to

encompass family traditions, mentorship, social contexts, cultural etiquettes, mass communication, imitation, structured learning, and network-based audio dissemination. Additionally, a grassroots phenomenon known as the "culture of kinds" has emerged among renowned cultural artists in Inner Mongolia.

### 2.2.3 Significance of Inheritors:

The presence of a dedicated cadre of inheritors is pivotal for the continued development of Mongolian traditional music culture. Inheritors serve as custodians of intangible cultural heritage, ensuring the safeguarding and perpetuation of national culture. Strengthening and nurturing these inheritors have become paramount for the preservation and advancement of Mongolian traditional music culture. Representative inheritors engaged in national intangible cultural heritage projects are highlighted in Table 2-4

Table 1. Representative inheritors of Mongolian traditional music culture in the second batch of national intangible cultural production projects.

NAME	GENDER	NATIONALITY	AGE	PROJECT NAME	PLACE OF DECLARATION
BADEMA	female	Mongolian people	67	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
ERIGEJIDEMA	female	Mongolian people	75	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
MODEGE	female	Mongolian people	75	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
BAOYINDELIGEER	female	Mongolian people	74	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
QIBAOLIGAO	male	Mongolian people	63	Mongolian music of Matouqin	Inner Mongolia Autonomous Region

Yunlong wu	male	Mongolian people	72	Mongolian Sihu music	Tongliao City, Inner Mongolia Autonomous Region
TEGEXIDULENG	male	Mongolian people	72	Mongolian Sihu music	Tongliao City, Inner Mongolia Autonomous Region

Table 2. Representative inheritors of Mongolian traditional music culture in the third batch of national intangible cultural production projects.

NAME	GENDER	NATIONALITY	AGE	PROJECT NAME	PLACE OF DECLARATION
ZAGEDASURONG	male	Mongolian people	61	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
ALATANQIQIGE	female	Mongolian people	60	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
ZHUOERJIMA	female	Mongolian people	84	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
SAIYINBILIGE	male	Mongolian people	62	Mongolian chieftain folk songs	Inner Mongolia Autonomous Region
MANGLAI	male	Mongolian people	66	Multi-part folk song Mongolian ensemble singing	Xilinhot City
BULIN	male	Mongolian people	75	Mongolian music of Matouqin	Inner Mongolia Autonomous Region

Table 3. Representative inheritors of Mongolian traditional music culture in the fourth batch of national intangible culture import projects

NAME	GENDER	NATIONALITY	AGE	PROJECT NAME	PLACE OF DECLARATION
HUGEJILETU	male	Mongolian people	54	The Mongolian Khumai	Inner Mongolia Autonomous Region
BAYANBAOLIGE	male	Mongolian people	59	Mongolian Sihu music	Tongliao City, Inner Mongolia Autonomous Region
MENGYIDAMA	male	Mongolian people	67	Mongolian Sihu music	Tongliao City, Inner Mongolia Autonomous Region
QIFULIN	male	Mongolian people	62	Broad tone	Junge Banner, Inner Mongolia Autonomous Region
HALEZHEN	female	Mongolian people	65	Mongolian Folk songs (Ordos Short Tune Folk songs)	Ordos City, Inner Mongolia Autonomous Region

Through the profiles of representative inheritors of Mongolian traditional music culture in the second, third, and fourth batches of national intangible cultural heritage projects mentioned above, it becomes evident that as of June 2015, there exist a total of 18 national inheritors of Mongolian traditional music culture, including 11 men and 11 women, whose ages range from 54 to 84 years old. Within the national intangible cultural heritage of Mongolian traditional music culture, there are 8 inheritors specializing in Mongolian chieftain folk songs, 4 in Mongolian Sihu music, and 2 in Mongolian Matouqin music. The remaining categories, such as Mongolian



multi-voice folk songs, Mongolian Humai, Manhan, and Erdos short tune folk songs, each possess one inheritor. An examination of reporting regions reveals a total of 15 successful declarations. Overall, the team of national inheritors of Mongolian traditional music culture exhibits a gradual growth trend. However, there persists a deficiency in national inheritors with expertise in Mongolian Matouqin music, Mongolian Khoomai, and Mongolian multi-voice folk songs. The continued expansion and development of the inheritor team have become an urgent priority in safeguarding traditional Mongolian music culture.

### 2.3 Analysis of the Status of Mongolian Music Culture Education in Dedu, Qinghai

#### 2.3.1 Significance of Folk Music in School Education:

Since the early 20th century when John Dewey introduced the concept of "multiculturalism," it has evolved into a global movement. Folk music, which appears uniform from an individual standpoint, boasts diversity when viewed from the global perspective of world music. National music serves as the mother tongue of musical culture and delving into a nation's music culture entails an understanding of the nation and its cultural identity. In China, the recognition of the importance of developing music education and elevating national music culture has led to the establishment of the theme "taking Chinese culture as the mother tongue and fully leveraging the positive role of music education in national quality education" in national music education reform conferences. It is imperative to preserve and promote national music culture while embracing modernization (Guanghua, 2012).

#### 2.3.2 Evaluation of the Current State of Mongolian Music Education Inheritance in Dedu, Qinghai:

Mongolian music stands as an integral facet of Chinese traditional national music, particularly serving as a representative of the rich grassland culture. Throughout history, music has served as a vessel for documenting the joys, sorrows, and historical transformations of the Mongolian nation. Strengthening Mongolian music education in Mongolian regions holds significant implications for implementing ethnic policies, enhancing students' comprehensive capabilities, and preserving and advancing ethnic music culture.

Folk music may seem uniform on an individual level, but it embodies diversity when considered in the broader context of world music. In recent years, with the process of globalization, there has been a growing recognition of the importance of national culture in a country's or nation's development, making the sustainable development of national culture a matter of paramount concern. Education plays an indispensable role in the preservation of folk music. Through specific musical practices, individuals can gain insights into their nation's history, values, and aesthetics, nurturing cultural awareness and national pride.

Moreover, folk music education can foster creativity and a sense of cooperation through activities like composition, singing, and instrumental performance. Presently, the preservation of Mongolian folk song culture predominantly takes place in professional colleges and rural pastoral areas, with inadequate focus on school music education. The absence of integration of folk music into the curriculum and limited teacher proficiency are key contributors to this situation. Modern popular music, aligning with contemporary trends and aesthetics, readily captures the attention of students, while folk music grapples with competition owing to its limited exposure and convenient dissemination methods.

At present, the inheritance of Mongolian folk music culture predominantly occurs in professional colleges, rural pastoral areas, and educational institutions. Although this serves as a vital dimension of national music culture heritage, the foundation of our nation's cultural inheritance lies within school education. School music education stands as a pivotal domain for preserving national music culture. Presently, Chinese music education predominantly centers on Western music and contemporary Chinese music, which are undoubtedly significant. However, school music education has long overlooked the cultural wealth of national music. This deficiency in the content of school music education has resulted in a gap in the inheritance of Mongolian music culture. Many Mongolian children find themselves unable to sing even a single Mongolian folk song. This situation can be attributed to several factors:

- 1) The absence of a foundational framework for folk music within school music education, resulting in a lack of curriculum integration and limited teacher expertise in this domain.

2) The dynamic and contemporary nature of modern popular music, which aligns with prevailing trends and aesthetics, readily engages students.

3) The accessibility and widespread dissemination methods of modern popular music in an era of advanced information technology and network connectivity, providing students with diverse opportunities to explore both domestic and international popular and contemporary music.

Addressing these challenges is paramount to the effective preservation and promotion of Mongolian folk music culture within the realm of school music education.

### **3. The Challenges Encountered in Preserving of Mongolian Folk Songs**

3.1 Impact of Multiculturalism on Mongolian Music: In the modern era characterized by increasing economic and cultural diversity, interactions between Mongolian communities and other nationalities have gained significance, leading to the influence of external factors on Mongolian music. While the overall trajectory of Mongolian music's inheritance and development remains positive, these cross-cultural interactions can sometimes lead to misunderstandings. Some young Mongolians, influenced by the prevailing multicultural environment, tend to overlook their own traditional music culture and avidly pursue foreign music. Whether residing in rural or urban areas, many young Mongolians are surrounded by popular songs and contemporary music, paying minimal attention to their native traditional music, and occasionally even perceiving it as outdated. This trend may impede the formation of a strong national identity and cohesion, as traditional music serves as the mother tongue of Mongolian youth, and embracing contemporary music should not necessitate the abandonment of their cultural roots(Xiaoyan, 2011)

3.2 Evolving Inheritance Modes: While Inner Mongolia possesses a wealth of folk music assets with diverse styles, the development and transmission of Mongolian traditional music culture face unprecedented challenges due to economic globalization, social transformations, and cultural shifts. These changes provide a broader platform for the interaction and exchange between traditional Mongolian music culture and other cultures, offering opportunities for adaptation and

preservation. However, the impact of multiculturalism also presents a severe test to the survival and development of Mongolian traditional music culture.

Cultural diversity is essential for the protection of cultural heritage, aiming to safeguard the living inheritance of culture and protect cultural ecosystems. Nonetheless, traditional Mongolian music, which once thrived within its community-based context, now confronts the effects of modernization, with traditional folk activities gradually losing their space amidst changing social and ecological environments. Modern media has introduced foreign cultures into Mongolian society, influencing the reach of traditional music beyond its original community. Additionally, the application of advanced technology has diversified inheritance modes, such as folk music education and stage performances. While these modes provide a platform for the preservation and transmission of Mongolian traditional music, they have also distanced traditional music from its original folk context.

3.3 Challenges in the Development of the Mongolian Music Industry: The ethnic music resources in minority areas offer favorable conditions for the development of music culture industries. However, the resource advantage of Mongolian folk songs in Qinghai's Dedu Mongolian region only presents the potential for industrial development, not an inevitability. The Mongolian music industry faces several challenges:

1) Firstly, there is a lack of intensive management. While some folk music enjoys popularity in the market, the development of the folk music industry in Qinghai's Dedu Mongolian region remains limited in terms of combining market benefits and demand. The full-scale benefits of industrialization have not been fully realized, as few industrial projects have achieved significant scale benefits, and the rich folk music resources have not been fully integrated into industrial processes.

2) Secondly, there is a fragmentation of powerful music culture entities. Businesses related to Mongolian music culture typically operate on a small scale and follow a dispersed model with limited intensive management. This results in a small overall market volume, a shortage of funds and enthusiasm, and the fragmented and rudimentary development of music culture resources.

3) Thirdly, there is a shortage of talent in the music industry. The modern music culture industry demands multifaceted talents with knowledge encompassing

music culture development, management, planning, and awareness of international market trends. Currently, the Mongolian music industry lacks these talents, hindering market expansion, the multifaceted development of music resources, and the establishment of derivative industries and industrial chains related to Mongolian music.

In conclusion, the development and transmission of Mongolian folk songs in Qinghai Province face significant challenges stemming from the influence of multiculturalism, changes in inheritance modes, and issues within the Mongolian music industry. Addressing these challenges will be crucial for preserving and promoting the rich cultural heritage of Mongolian traditional music.

#### **4. The Strategic Approaches for the Advancement of Mongolian Folk Songs**

In today's era marked by globalization and modernization, the preservation and development of Mongolian music face a fresh set of cultural challenges. The diverse and interconnected cultural landscape presents both opportunities and hurdles for Mongolian music. Therefore, in this evolving context, it is imperative to make deliberate strategic choices (Xianlong, 2017)

4.1 Promoting Exchange and Cultivating Cultural Soft Power: Joseph Nye, a Harvard University professor, introduced the concept of soft power, emphasizing the capacity to attract and influence based on culture, political values, and foreign policy. Culture serves as a prominent expression of a nation's comprehensive capabilities, and robust cultural soft power is essential for nurturing a vibrant national cultural domain. Consequently, cultural soft power assumes a fundamental role in contemporary societal development.

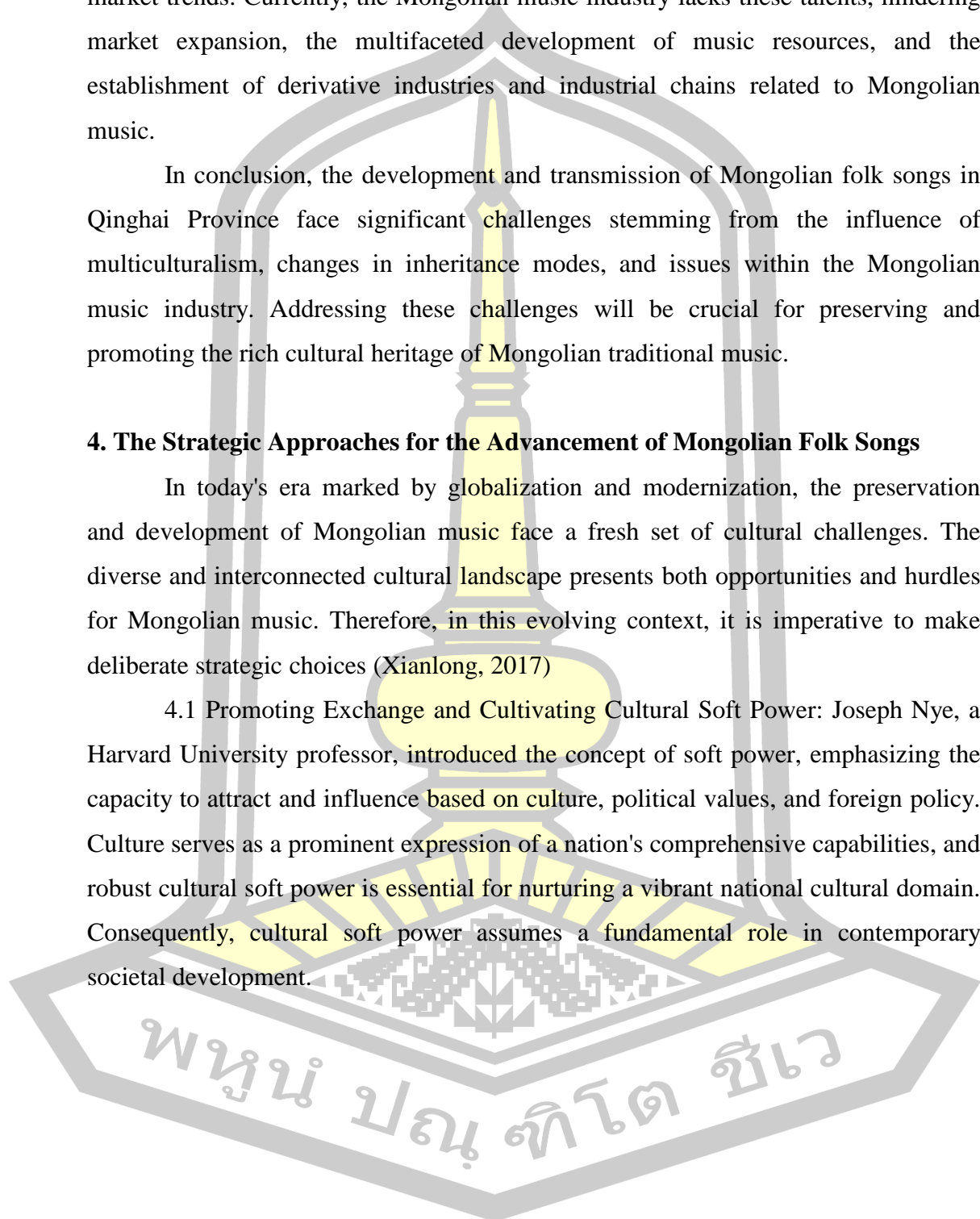






Figure 11. The government to improve cultural soft power

Source: Meng Genqiqige, from fieldwork in July 2023

As shown in Figure 11, enhancing the cultural soft power of Mongolian music necessitates amplifying its cultural appeal and allure. The Mongolian people's worldview, shaped by their nomadic lifestyle in harmony with nature and interpersonal relationships, finds vibrant expression in their music, showcasing a profound emotional landscape. This forms the spiritual core and bedrock of Mongolian music culture's soft power. Exploring and articulating modern cultural values through Mongolian music can further enrich its cultural appeal.

Moreover, in the context of modernization and globalization, cultural exchange and interaction are pivotal for augmenting a nation's cultural soft power. Mongolian music must adopt an open-minded approach to assimilate and integrate valuable cultural elements from other cultures, ensuring the perpetuation of its cultural vitality.

Additionally, experts and scholars in the realm of Mongolian music research play a crucial role in the scientific and wholesome preservation and development of Mongolian music. Their contributions facilitate cultural exchange and recognition of Mongolian music both domestically and internationally, augmenting its cultural influence.



4.2 Pioneering New Avenues for Transmission - Prioritizing School Education: In the contemporary era, traditional Mongolian music confronts challenges as it shifts from the "center" to the "periphery" due to the forces of globalization and modernization. To address this transformation, it is increasingly evident that school education assumes a pivotal role in safeguarding traditional Mongolian music culture (Laga, 2011).

Education is a cornerstone of a nation's historical evolution, cultural inheritance, and development. School-based education, as an effective conduit for cultural transmission, plays a paramount role in ensuring the sustainable development of traditional Mongolian music culture.

In recent times, local governments have taken proactive steps to incorporate traditional Mongolian music into school curricula, establishing ethnic classes and courses with distinctive characteristics. Universities and colleges also serve as vital conduits for the preservation of Mongolian traditional music and play a crucial role in cultural transmission.

An example in this regard is the Art School of Inner Mongolia University, which adeptly leverages its cultural strengths to create a dynamic and diverse cultural inheritance mechanism. Field investigations reveal that the school engages national inheritors of Mongolian traditional music as visiting professors, bolstering its professional resources and academic landscape.

Furthermore, the institution seamlessly integrates Mongolian traditional music into its educational framework, significantly expanding the cultural education domain for traditional Mongolian music and reinvigorating ethnic education in Inner Mongolia.

In conclusion, the incorporation of Mongolian music into school campuses represents a pivotal stride in preserving and safeguarding traditional folk culture. This model offers a standardized and systematic approach to the cultural inheritance and development of Mongolian traditional music, fostering a harmonious coexistence of cultures and contributing to the advancement and construction of Mongolian music culture.

Table 4. Questionnaire survey of Mongolian folk songs culture awareness among Mongolian students in Qinghai national colleges and universities

Events mentality	Yes	No	It doesn't matter.	Total
Do you participate in or watch the Mongolian music and culture competition held in your hometown?	119	12	6	137
Are you willing to learn the Mongolian national accent?	94	5	38	137
You have a good command of Mongolian folk songs singing/playing	92	30	15	137

In our investigation, it becomes evident from the table that many Mongolian youth actively participate in Mongolian music and cultural competitions held in their hometown. Most of them express a genuine willingness to learn Mongolian folk songs and acquire proficiency in singing or performing this cherished national music. This has played a significant role in fostering awareness of Mongolian music culture. Furthermore, in our questionnaire survey, when queried about their support for the integration of traditional Mongolian folk songs into the school curriculum, schoolteachers overwhelmingly cited its benefits in "preserving Mongolian music culture, stimulating students' interest in learning, and nurturing an authentic Mongolian identity." This stands to enrich students' educational experiences, lives, and contribute to the preservation of Mongolian music culture.

Through the questionnaire survey, we can encourage young students to participate in various forms of Mongolian music activities, such as performances, competitions, benefit performances, etc., so that they can personally experience the charm of Mongolian music, and at the same time, they can become a part of the inheritance of Mongolian music.

If more young people want to join in the inheritance of Mongolian music, it is necessary to comprehensively promote the inheritance and development of Mongolian

music from the aspects of education promotion, innovation and development, media publicity, social participation and establishment of inheritance mechanism.

4.3 Energetic Development of the Mongolian Music and Culture Industry, Expanding Platforms and Opportunities: Culture embodies a nation's collective memory, passed down through tangible and intangible forms. It constitutes the core of public welfare endeavors and the shared spiritual wealth of ethnic communities. In recent years, the rapid social and economic progress within Qinghai's Dedu Mongolian Autonomous Region has given rise to fresh spiritual and cultural demands in people's daily lives, manifesting in various market requirements. The advancement of cultural enterprises is imperative to produce an array of culturally rich products, invigorating the ever-evolving cultural marketplace and serving as a vital facet of economic development. Moreover, the burgeoning national and cultural identities among the populace have underscored the significance of cultural undertakings. In this context, the nurturing of the Mongolian music culture industry emerges as a pivotal element in the cultural industry's strategic plan(Yaohua, 2008)

The vigorous development of the Mongolian music culture industry holds numerous affirmative outcomes. Firstly, it synergizes the resource advantages inherent to Mongolian music with the cultural industry, profoundly influencing social and economic progress. Mongolian music, distinct within the tapestry of Chinese national cultures, transcends cultural consumption by evolving into a conduit for cultural accumulation and public service projects. Consequently, the advancement of the Mongolian music culture industry underpins the flourishing of cultural pursuits in Dedu Mongolian Autonomous Prefecture. It also sparks cultural innovation, propelling the rapid maturation of the Mongolian music culture industry, as shown in Figure 12.

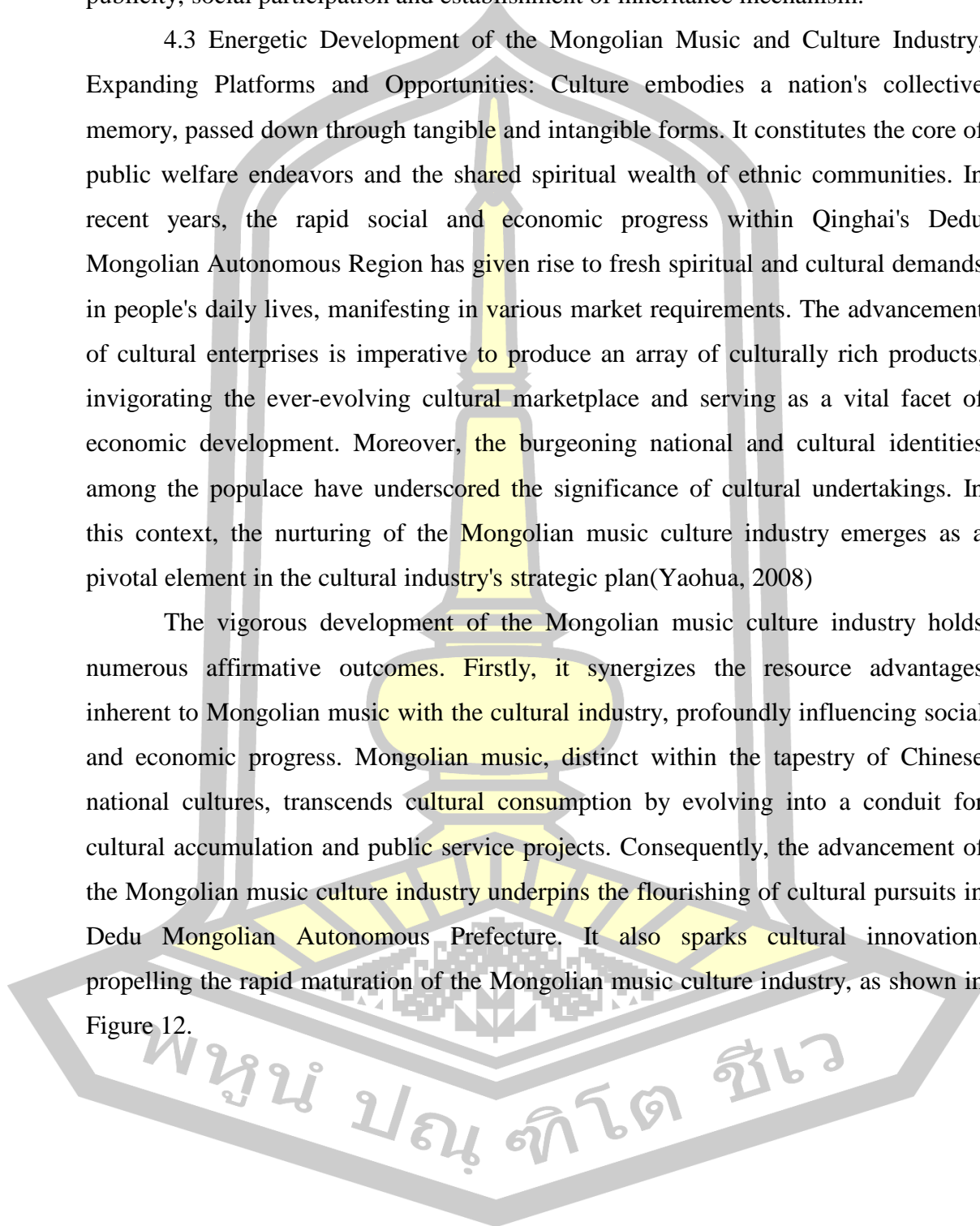




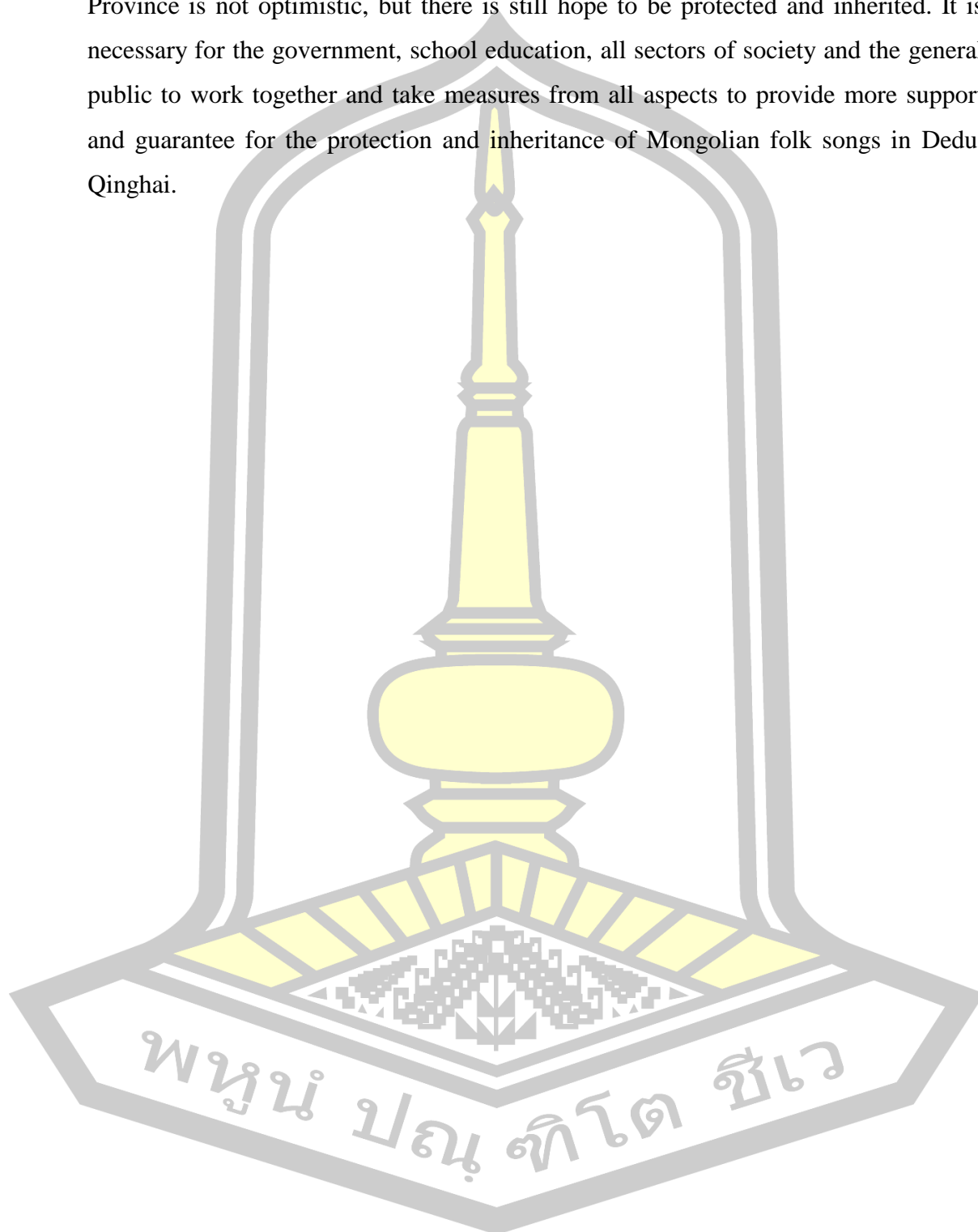
Figure 12. The development of Mongolian folk song culture industry promoted

Source: Meng Genqiqige, from fieldwork in July 2023

Secondly, the development of the Mongolian music culture industry enriches the quality of people's cultural life and their overall cultural competence. This industry enhances the cultural quality of the populace, forming the bedrock for improved cultural lives. Presently, the Dedu region possesses a solid foundation for the Mongolian music culture industry's development, yet cultural consumption's share in overall consumption remains modest. Therefore, promoting the industrialization of Mongolian music culture is a strategic imperative for establishing a robust cultural hub.

Thirdly, the development of the Mongolian music and culture industry contributes to the construction of a harmonious society within the Haixi Mongolian Autonomous Prefecture of Qinghai Province. It accumulates and transforms social and cultural capital, propelling the process of constructing socialist spiritual civilization. This, in turn, fosters harmony between social, economic, and cultural development. With an escalating demand for multi-tiered spiritual and cultural experiences, the development of the Mongolian music culture industry produces culturally imbued products to meet these demands, emerging as a significant spiritual pillar in building a harmonious society.

In summary, the current situation of Mongolian folk songs in Dedu of Qinghai Province is not optimistic, but there is still hope to be protected and inherited. It is necessary for the government, school education, all sectors of society and the general public to work together and take measures from all aspects to provide more support and guarantee for the protection and inheritance of Mongolian folk songs in Dedu, Qinghai.



## CHAPTER V

### The Historical Development and Characteristics

This chapter focuses on the historical development and evolutionary pathways of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China, and presents the following topics:

1. The Historical Development of Mongolian Folk Songs
2. The Characteristics of Mongolian folk songs

#### 1. The Historical Development of Mongolian Folk Songs

After the reform and opening up, along with the rapid development of the social economy and the impact of globalization, national cultural undertakings have made great progress and presented a trend of pluralistic coexistence. Among them, the development course of Mongolian music since the founding of New China is analyzed and summarized, and a clear cultural context is sorted out for the research object "Mongolian music inheritance and development", forming a diachronic observation. On the other hand, through the summary of its historical experience, it provides the necessary prerequisite for the analysis of the inheritance and development of Mongolian music in contemporary society. (Lewusunronggui, 2013; Yong, 2018)

The development of Mongolian music. Looking back at history, the author believes that since the founding of New China, the development of Mongolian music has roughly experienced the following four periods:

1.1 Rise and development period: 1946-1966: As early as 1946, a revolutionary performance team led by the Communist Party of China and dominated by Mongolian youth, the Inner Mongolia Art Troupe (later renamed the Inner Mongolia Song and Dance Troupe), was born. This was the first artistic performance group established in the Inner Mongolia Autonomous Region. They created a large number of excellent music and dance works, such as "Blood Case," "Hope," "Orunchun Dance," "Battle Song of Mongolian and Chinese People's Unity," "Comfort Bag Embroidered with Doves," "Shearing Sheep," "Horse Knife Dance," "The Sun That Never Sets on the Grassland," and trained famous Mongolian



musicians and dancers like Morjihu, Meilig, Szentarshiha, and Debershev. During this period, Mongolian folk songs stepped onto the professional performance stage, especially in the 5th World Youth Festival in 1955, where Baoyin Deliger won the gold medal, propelling Mongolian chieftain folk songs onto the world music stage.

1.2 Period of recovery and development: 1978-1991: During the ten years of the "Cultural Revolution," many musicians were persecuted without reason, and numerous folk artists with extraordinary skills were suppressed. The development of Mongolian music suffered unprecedented damage, and a cultural crisis of stagnation and rupture emerged. This crisis was not alleviated until the Third Plenary Session of the 11th CPC Central Committee in 1978. After that, the implementation of the reform and opening policy brought the development of Mongolian music into a new period. The cause of culture and art awakened from the predicament of the Cultural Revolution, holding high the banner of literature and art serving the people and socialism. Mongolian music then entered a period of healthy development once again. During this period, a new generation of talents emerged in the field of Mongolian music, and under the encouragement of the central government's "Double Hundred Policy" and the influence of the older generation of musicians, they achieved great success in music creation, performance, theory, and education.

Outstanding composers like Yongrub, Alateng, Le Tuligul, Hujiv, Se Nkebayar, and Sambo emerged during this period, creating numerous excellent works such as "Beautiful Grassland My Home," "Herdsmen Singing Communist Sense," "Eight Junzan," "Little Living Buddha," "Erguna Song," "Genghis Khan," "Battlefield Yellow Flower," and "Uliger Theme Rhapsody," encompassing various genres from songs to film and television music, and symphonies, expanding the scope of Mongolian music creation. Yong Rubu's solo symphony concert in Beijing in 1989 was a significant milestone, being the first solo symphony concert in the history of the Mongolian people and the first solo symphony concert held by a minority composer in the history of China. In 1979, the Inner Mongolia Art Research Institute was officially established. In 1981, Lv Hongjiu's monograph "A Preliminary Study on the Mode of Mongolian Folk Songs" fully summarized the musical form characteristics of Mongolian folk songs, making it the first academic monograph in the study of Mongolian music and pioneering in the study of Mongolian music theory. Wu

Langjie's "A Preliminary Study of Ancient Mongolian Music and Dance" in 1985 constructed the theoretical framework of Mongolian music from a macro perspective, profoundly influencing the later research work on Mongolian music theory. Additionally, during this period, more than 20 data sets of various genres of Mongolian music in Mongolian and Chinese, such as "500 Mongolian Folk Songs," "1,000 Mongolian Folk Songs," and "Mongolian Sihu Solo," were successively published, marking the beginning of theoretical research on Mongolian music. (Qiru, 2014)

1.3 Rapid development period: 1992-2002: In 1992, the 14th People's Congress held by the Central Government set the reform goal of establishing a socialist market economy. In the new development situation of the socialist market economy, the Party and the state formulated a series of policies to safeguard the rights of ethnic culture and protect the development of ethnic culture, trying to combine the development of ethnic cultural industry with the inheritance and development of ethnic minority culture to strengthen the construction of ethnic minority culture. The competent departments of culture and art at all levels in ethnic areas judged the situation, prioritizing the prosperity of ethnic art in the whole cultural work and adopting a series of practical measures. Consequently, Mongolian music entered a period of rapid development.

During this period, many excellent works appeared in the field of Mongolian music creation, including six symphonic works by Yong Rubu, "Songs of Debershef," "Children and Pine Trees," "Songs of Mongolian Style Piano Group," and "Selected Songs of Josigova." The research field of Mongolian music expanded, the theory became more mature, and the research methods became more sophisticated. Notable research achievements include Bao Darhan's "Diversity of Mongolian Buddhist Music," Gergiletu's "Monji Chieftain Folk songs and Their Singing," Li Shixiang's "Introduction to Mongolian Chieftain Folk songs," and Boteletu's "Hurqi: Horqin Place - Rap Artists and Their Music in the Tradition, Performance, Text, Context, Inheritance - Oral Study of Mongolian Music." Furthermore, the government's focus on the protection of "intangible cultural heritage" further deepened the attention given to the inheritance of Mongolian music. Mongolian primary schools were established

in many regions, ethnic classes and courses with ethnic characteristics were introduced, and the level of Mongolian music education improved.

1.4 Comprehensive development period: from 2002 to now: Since the new century, China's society has entered a new development period of building a well-off society in an all-round way, with the entry into WTO and the implementation of the western development strategy and sustainable development strategy. The rapid development of society and economy has led to a qualitative leap in various fields, propelling Mongolian music into the fast lane of development and ushering in a period of prosperity and all-around growth.(Lina, 2012)

During this period, the theoretical horizon of Mongolian music has been further broadened, and a series of important research achievements have been made. Notable works include Bao Darhan's "Diversity of Mongolian Buddhist Music," "Gergiletu's Monji Chieftain Folk songs and Their Singing," Li Shixiang's "Introduction to Mongolian Chieftain Folk songs," and Boteletu's "Hurqi: Horqin Place - Rap Artists and Their Music in the Tradition, Performance, Text, Context, Inheritance - Oral Study of Mongolian Music." Moreover, numerous academic papers on Mongolian music have been published, which have had a significant impact on the theoretical research of Mongolian music.

In 2002, China launched the "Project to Rescue and Protect China's Oral and Intangible Heritage of Humanity," and in 2004, it was added to the UNESCO "Intangible Heritage Protection List." Mongolian Jianchu folk song was successfully included in the UNESCO "Oral and Intangible Cultural Heritage of Humanity Representative List" in 2005, followed by Khoomei and Matouqin. The government of Inner Mongolia Autonomous Region and relevant departments carried out several surveys of intangible cultural heritage throughout the region, resulting in nearly 20 items of Mongolian music being approved and announced as "intangible cultural heritage" projects at the autonomous region level. Among these, Chao 'er Dao, Uliger, Andai, Sihui, and other projects have been included in the national intangible Cultural Heritage list. Additionally, 17 Mongolian music performance artists have been selected as representatives of the national list of inheritors of intangible cultural production, including Badma, Erigidma, Modege, Baoyin Deliger, Qi Baoligao, Wu Yunlong, and Bulin. With the deepening of the protection of "intangible cultural

heritage," the inheritance of Mongolian music has gained increased attention from the government of the autonomous region. Mongolian primary schools have been established in many regions, ethnic classes and courses with ethnic characteristics have been introduced, and the level of Mongolian music education has greatly improved. Moreover, under the guidance of the Party and the state's policy of "promoting the great development of socialist culture" and "thriving and developing ethnic minority culture," and with the strategic goal of building strong cultural areas in ethnic areas, the government and relevant departments have strengthened the planning and guidance for the development of ethnic cultural industries. As one of the most representative symbols of ethnic culture in Dedu Mongolian Autonomous Prefecture of Qinghai Province, Mongolian music has become an integral part of the operation system of emerging industries, such as artistic performances, cultural entertainment, cultural exhibitions, cultural tourism, and art training, presenting a brand-new scene of industrialization development. (Qun, (2012).

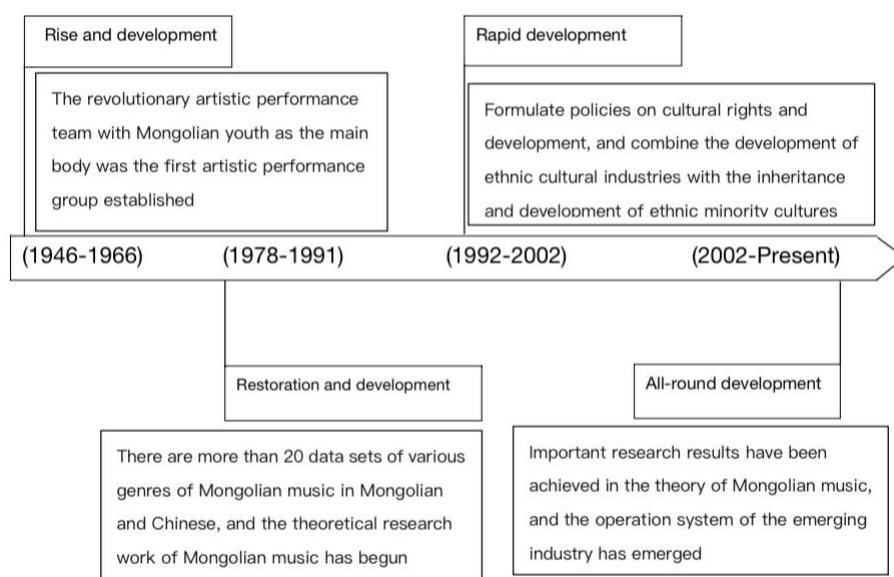


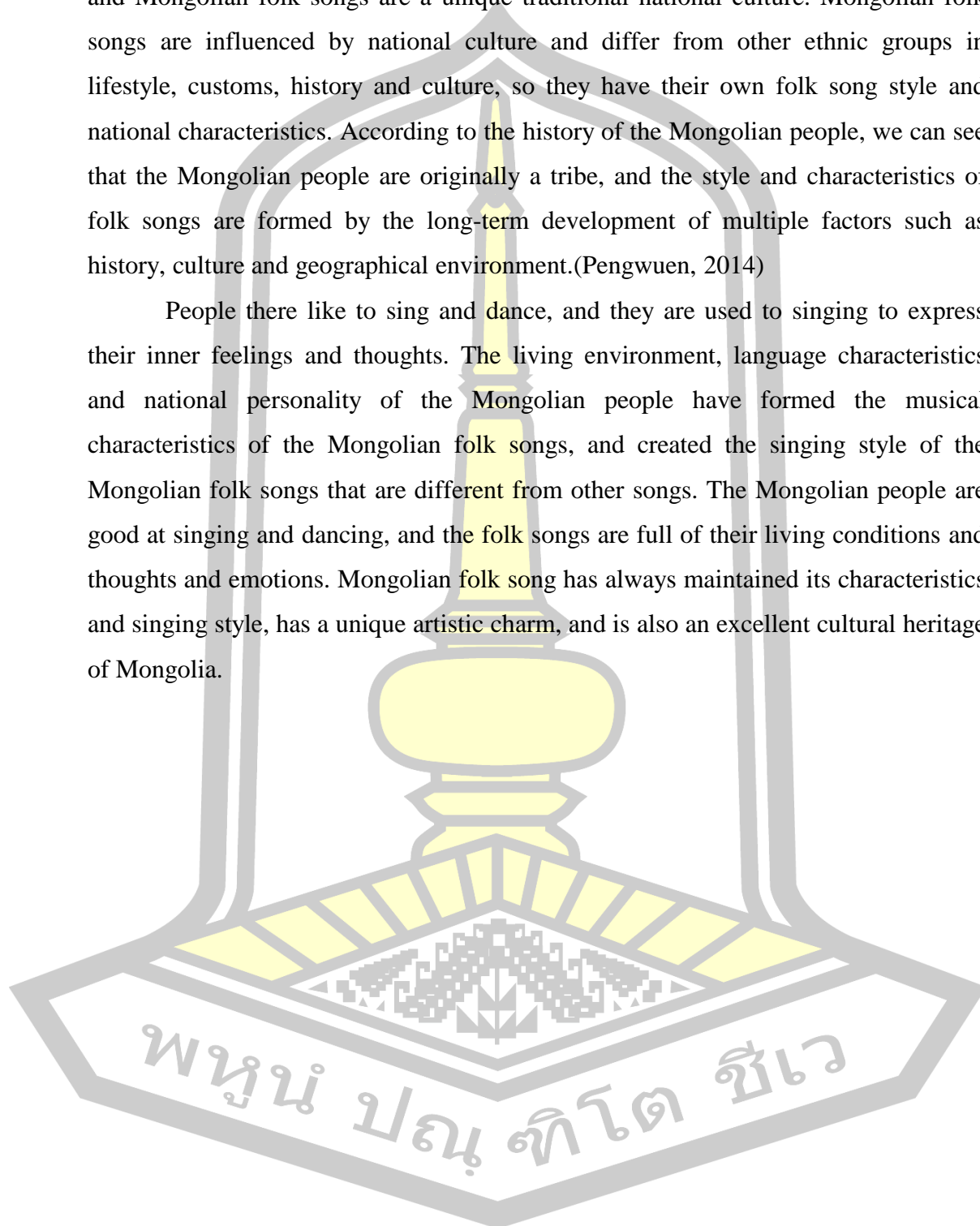
Figure 13. Timeline of the development

Source: Meng Genqiqige, from fieldwork in July 2023

In a word, the characteristics and singing style of Mongolian folk songs are unique. With the progress and changes of social history, they have also produced some changes, and gradually achieved the integration of sound and emotion, which

makes the folk songs obtain better results. Mongolian nationality has a long history, and Mongolian folk songs are a unique traditional national culture. Mongolian folk songs are influenced by national culture and differ from other ethnic groups in lifestyle, customs, history and culture, so they have their own folk song style and national characteristics. According to the history of the Mongolian people, we can see that the Mongolian people are originally a tribe, and the style and characteristics of folk songs are formed by the long-term development of multiple factors such as history, culture and geographical environment.(Pengwuen, 2014)

People there like to sing and dance, and they are used to singing to express their inner feelings and thoughts. The living environment, language characteristics and national personality of the Mongolian people have formed the musical characteristics of the Mongolian folk songs, and created the singing style of the Mongolian folk songs that are different from other songs. The Mongolian people are good at singing and dancing, and the folk songs are full of their living conditions and thoughts and emotions. Mongolian folk song has always maintained its characteristics and singing style, has a unique artistic charm, and is also an excellent cultural heritage of Mongolia.



## 2. The Characteristics of Mongolian folk songs

### 2.1 Liao Kuo De Cao Yuan

This song is a famous Mongolian "long tune" song, showing the breadth and beauty of the grassland. The song, usually sung by female singers, is famous for its melodious, broad melody and deep, meaningful rhythm, as shown in Figure 14.

liao kuo de cao yuan

Dedu Mongolian folk song

hu lun bei er min ge  
Notation: MengGe QiQiGe

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 48. The lyrics are in Chinese characters. The score consists of five lines of music, each with a measure number (1, 3, 6, 9, 12) at the beginning. The lyrics are: suiran, you na liao kuo de da cao yuan, que bu zhi you ni ning de zhao ze di. suiran, you na mei li de hao gu niang, que bu zhi ta dui wo shi shen me xin yi? The score includes various musical notations such as eighth notes, sixteenth notes, and triplets (indicated by a '3' over a group of notes). There are also fermatas over some notes. A large QR code is overlaid on the bottom right of the score.

Figure 14. Liao kuo de cao yuan song

Source: Meng Genqiqige, transcription from fieldwork in July 2023



2.1.1 Characteristics of the Music: This song is a typical Mongolian chieftune folk song. It is a typical monophonic long-tune folk song in the five-tone mode of G, and adopts the structural form of a single paragraph in the upper and lower sentences. The whole song takes "la" sound as the center, and the whole sentence has four lyrics, composed of two phrases, with a long breath and a large melody fluctuation. The lyrics are relied on to express a rich musical melody, and the end of the sentence is also equipped with decorative notes imitating the sound of horses and Matou qin.

2.1.2 Characteristics of the Melody: From the perspective of melody, it is open and long, rolling, rich in decoration, giving people the impression of a broad breath and quite prairie characteristics. In particular, the melody of the song adopts the feather mode as the basis for development, so as to make the music more vivid Mongolian color.

2.1.3 Characteristics of the Lyrics: The use of Bixing method of lyrics is a classic Mongolian folk song, contains rich cultural connotation. This song describes the magnificence and vastness of the grassland, showing the Mongolian people's love and admiration for the grassland. At the same time, the song also conveys the Mongolian people's courage, perseverance, openness, optimism and other spiritual characteristics, and has become one of the representatives of Mongolian national culture.

2.1.4 Characteristics of the Singing style: Singers are required to have excellent singing skills. Using the singing technique of "Nogula", (Nogula: a unique singing technique of the Mongolian long tune. Translated into Chinese as trill or decorative cadence, it usually refers to the decorative trill singing technique in long melodic drawn-out singing.) Singers need to master the free rhythm and melodious copy of the melody, but also have the soulful singing skills, in order to express the emotion of the song. In addition, singers also need to show the characteristics of Mongolian folk songs through unique grace notes and other skills.

## 2.2 Xu ri ban sheng teng

It is a typical "Chaoer" music, which is one of the important parts of Mongolian traditional music and an important form of Mongolian multi-voice music. Chaoer in Mongolian means two or more sounds ringing at the same time (all the

various forms of Chaoer music with a continuous bass are collectively called Chaoer), as shown in Figure 15.

## xu ri ban sheng teng

Dedu Mongolian folk song

Notation: MengGe QiQiGe

♩=48-54

zhe e xu riban sheng teng de shi

cishan he yin de

an xiang yong rong de shi sheng xia de wanwu

gao ge huanyan shi cang tiande en ci



Figure 15. Xu ri ban sheng teng song

Source: Meng Genqiqige, transcription from fieldwork in July 2023

2.2.1 Characteristics of the Music: An overlap of seven notes separated by five degrees in harmony; In the tonality of the mode, the bold use of far-relation modulation, dissociation, tonality dissociation, pan-tonality, double tonality. According to the customs of the Mongolian nation, "Chaoer Road" can not be casually sung, only in serious, solemn and grand occasions can be sung, and can not be mixed with wine songs, love songs and so on. It is sung only in special, solemn group occasions, usually with one person leading the long key part, another person (or persons) singing the "tide" part, and the other singers and the crowd singing the chorus "Tuzeleg".

The word "turelg" is the Chinese transliteration of Mongolian turelg, and its root tur means "producing, producing" or "inlay" or "embedment", which is developed into a musical noun and then becomes the meaning of "accompanying singing and singing". In the past, "Tide Road" was sung by men, and women were not allowed to participate. Nowadays, as a folk art form, women have participated in the ordinary singing, especially in the "Tuzeleg" part of the women can participate in singing. Multi-segment long tune is a relatively large structural form composed of at least two relatively independent, or at least two can express relatively complete musical thoughts. In the Mongolian chieftom, the single segment structure of the long tone is the main form, while the multi-segment structure of the long tone is relatively few. In the multi-part long tune, if the "Turige" (the chorus part) at the end of the whole song is regarded as a relatively independent part of the music structure, then in

terms of the overall music fragment, the structure of the multi-part long tune "Chaoer Yindo" is a two-part structure.

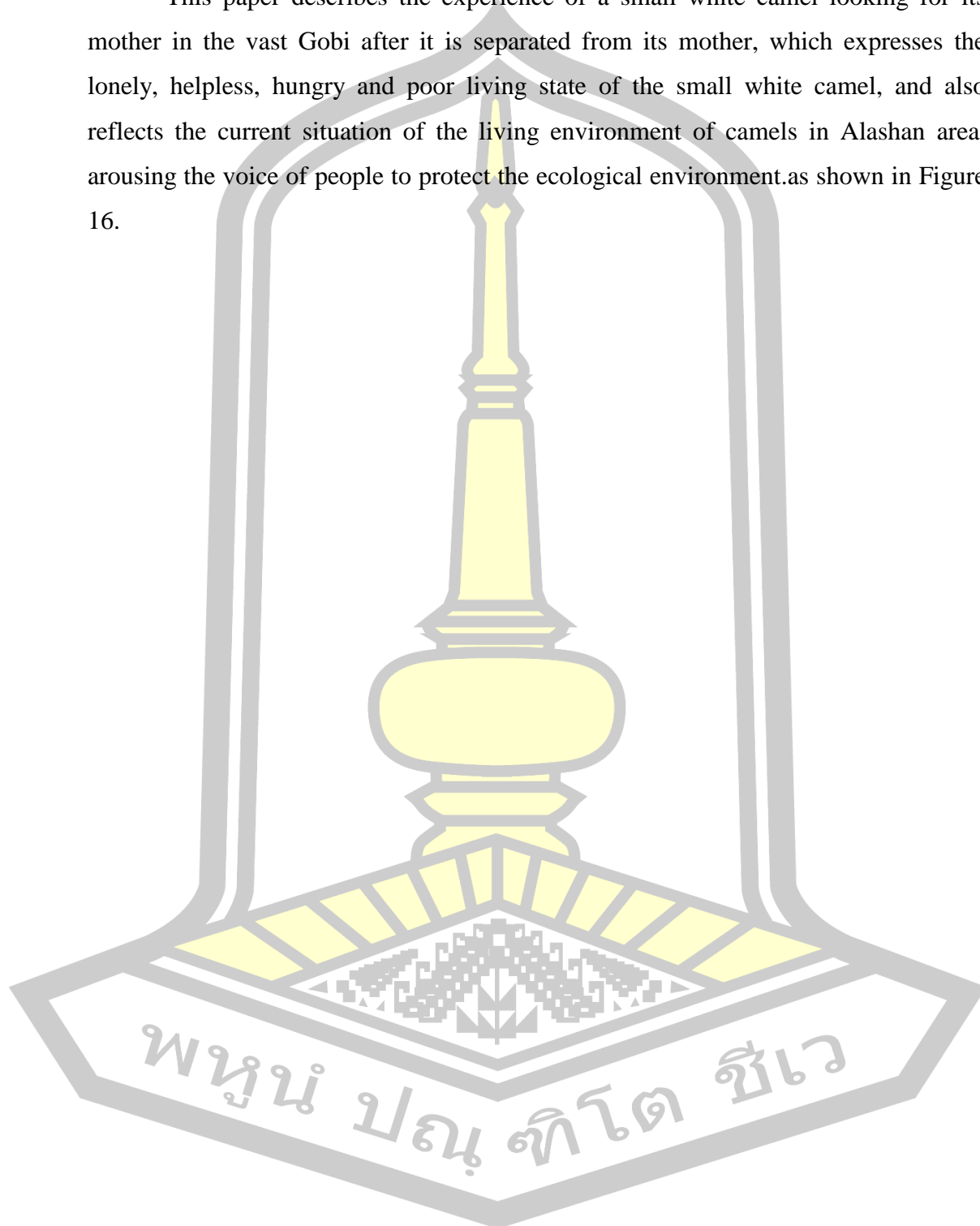
2.2.2 Characteristics of the Melody: In the form of music, there are introductory cavity, song, Turigele, continuous bass and so on. In the upper part of the main part of the song, the long-tone singer sings a beautiful melody with deep feeling, broad breath and ups and downs, while the Chaoer singer sings the main sustained note in the lower part to set off the melody. Song is the main body of Chaoerdao music, which expresses the willingness of songs, embodies the connotation of lyrics, expresses emotions and shows singing skills. Tujlage is a fixed melody sung by the singer and the listener, which has the function of connecting the past and the future in the whole song. The basso continua runs through from the last long note of the introductory cavity to the end of the song. The song is the main body of the structure of the song. From the position of the entry and end of the continua, it mainly establishes and stabilizes tonality.

2.2.3 Characteristics of the Lyrics: It reflects the Mongolian nation's long and vicissitudes of history, heroic modern life, colorful folk customs, beautiful and changeable nature, and the Mongolian nation's broad mind, strong and courageous character and rich and delicate emotions are closely combined.

2.2.4 Characteristics of the Singing style: It does not exert pressure on the throat, but relaxes the laryngeal muscle and sings a broad, solid, clear and vigorous chao 'er, which is characterized by the use of air flow to sing on the "a" vowel and "o" and "u" vowel, especially in the process of sound change from "A" to "o", the excessive "Hua" (expressing the light yellow between yellow and white) rhyme between the two. Pay attention to the importance of dialects, whether "insiders" or "outsiders", only on the basis of mastering the dialect can sing the unique charm of long-tune folk songs, and "charm" is the soul of Mongolian chieftune folk songs, so in the singing of long-tune folk songs, only pay attention to grasp the "charm" of folk songs can arouse the audience's resonance. The singer sings a short, introductory, long melody on the high notes, followed by a long chorus on the lower octave of its drop by the bass accompaniment. The "Turigele" part is a special connecting part in a long multi-voice key, sung by the lead singer and the backing singers or even by all the people present.

### 2.3 Gu du de bai tuo gao

This paper describes the experience of a small white camel looking for its mother in the vast Gobi after it is separated from its mother, which expresses the lonely, helpless, hungry and poor living state of the small white camel, and also reflects the current situation of the living environment of camels in Alashan area, arousing the voice of people to protect the ecological environment.as shown in Figure 16.



# Gu du de bai tuo gao

(Art Song adapted from Mongolian Dedu Flok Song)

Adagio

Arranger: XiLin GeLe  
Notation: MengGen QiQiGe





2  
9

gao, ji e de shi hou bei  
yo, gen zhe ma ma huan

11

hao le,  
pao li,

13

bei hao le.  
huan pao hei.

3

15

xiang nian hong he se de  
shi qu mu qin de na

17

mu tuo yo, mu tuo yo.  
bai tuo gao, bai tuo gao.

19

jin bu zhu de ai jiao  
wei zhe zhuang zi ai hao

4

21

le. ai  
hei. ai

23

1. 3 D.C.  
jiao le,

25

2. 3  
hao li.



Figure 16. Gu du de bai tuo gao Song

Source: Meng Genqiqige, transcription from fieldwork in July 2023

2.3.1 Characteristics of the Music: This is a typical work of one of the more typical melodic decoration techniques of Mongolian chieft-tune folk songs. It has the characteristics of weak independence and short duration, and also reflects a strong national style. Therefore, in the long key, the anterior-appoggiatura is used more frequently, often above or below the basic tone, mainly in the second degree and the second degree. Moreover, it plays the role of embellishing the main sound in the melody, adding color and vitality to the single melody, and enriching the expression of the music.

2.3.2 Characteristics of the Melody: A G mode long-key folk song has a narrow vocal range only within six degrees, and the melody is a rare one-sentence structure. The appoggiatura is the main melody decoration technique of the whole folk song, which is reflected before the melody backbone of the head, middle and tail of the sentence. In the long-key folk song with only one sentence, the melody decoration technique of the appoggiatura is used four times. Adds color to the plain melody.

2.3.3 Characteristics of the Lyrics: The lonely little white camel, dragging his hungry and tired body, trudged along the vast Gobi, eating the few dead grass, and from time to time looking into the distance and crying.

2.3.4 Characteristics of the Singing style: This tune is long, soothing, long rhythm, free beat, mostly scattered. The singer is required to master the short front and long back rhythm pattern when mastering the use of scatter, and the layout of the

whole sentence often begins with a relatively short note and gradually enters a long note, and finally uses a short note to close, showing the principle of tight and loose.

#### 2.4 Huan Le Qu

The song is mainly popular in the Haidu Mongolian area of Qinghai Province. The melody is short and concise, and the melody is cheerful and powerful and smooth, reflecting the character of the Mongolian people who are enthusiastic, good at singing and dancing, and love the grassland. As shown in Figure 17.

**Huan Le Qu**  
(Dedu Mongolian Folk Song)

Allegretto Notation: MengGe QiQiGe



zai na gao gao de xue shan shang,  
you yuan xiang ju de a ge men,  
xiong shi wei wu xiong zhuang, a ya li he.  
qing jie guo a yan jiu yi yin er jin, a ya li he.



Figure 17. Huan Le Qu

Source: Meng Genqiqige, transcription from fieldwork in July 2023

2.4.1 Characteristics of the Music, Absorbing elements of Tibetan music, light and lively, rhythmical short-tune folk songs. The modality is a four-tone series of pentatonic signs with four degrees as the support, and its range extends downward to six degrees and octaves, forming a modality series with four tones of Hui, Yu, Gong and Shang as the backbone. In the music, the Shang tone and feather tone have a certain supporting effect on the main tone, especially the feather tone appears frequently, which embellishes the color of the music, making the music reveal the delicate and soft color of the minor key in the rough and bold major color. The music is structured as a 2/4 beat single piece. The first sentence is an expanding phrase ending with the shang tone; the second sentence is a closing phrase ending with the tonic tone sign. The rhythm pattern of the music is the same, the rhythm form is repeated in a circular manner, and the sixteenth note frequently appears after the music rhythm. The musical structure is composed of the upper and lower sentences of a single section. The end note of the first sentence is in the Shang tone and the ascending fifth tone. The second phrase ends with the tonic.

2.4.2 Characteristics of the Melody, Due to the infiltration of regional culture, this song is integrated into the style of Tibetan music. The main tone repeats from beginning to end, the main melody fluctuates wildly, the melody lines are linear, and the intervals are six degrees and eight degrees, which reflects the music style of the open, steady and fierce character of Mongolian folk songs.

2.4.3 Characteristics of the Lyrics, it reflects the history of pig hunting, nomadic life and migration of Mongolian people in Qinghai. The lyrics use lining words, lining cavities, such as: (Ah ah Li ho), to reflect the needs of the music's thought and emotion.

2.4.4 Characteristics of the Singing style, the melody is often embellished with various grace notes. Singing forms include duet, solo, chorus and so on.

## 2.5 Ga da mei lin

Ga da mei lin was the object of worship and hero of the Mongolian people, forcibly stopped for the interests of the masses, as a result, he lost his official position, was expelled from the palace, and was condemned to death. After being released from prison, he led a peasant uprising, led a team of more than 700 people, fought fiercely



with warlords, and eventually died in the Liaohe River Basin due to a disparity in strength. As shown in Figure 18.

## Ga da mei lin

Meng gu zu min ge  
Notation: MengGen QiQiGe

**Andante**

*pp* *f* *p* *poco rit.*

5

nan fang fei lai de xiao hong yan a, bu luo chang jing bu ya bu qi

9

fei. yao shuo qi yi de ga da mei lin

12

wei le meng gu ren min de tu di.



Figure 18. Ga da mei lin Songs

Source: Meng Genqiqige, transcription from fieldwork in July 2023

2.5.1 Characteristics of the Music, The overall style of this Mongolian folk song is adagio, and the mode is A five-tone mode. Its musical form structure is two-sentence type one-paragraph form. The first phrase is 5 bars, the second phrase is 5 bars. The relationship between the two phrases is symmetrical, and the intonation method is adopted in the chorus to maintain the national characteristics while losing the modern sense.

2.5.2 Characteristics of the Melody, Based on the commonly used five tone feather tune of the Mongolian ethnic group, it is written in a single section structure with upper and lower sentences. The rhythm of the song stretches calmly, steadily and powerfully, with a broad and heroic melody that is solemn and solemn.

2.5.3 Characteristics of the Lyrics, Abstract Bixing technique, compact structure, concise language, affectionate expression and rich national characteristics of integration. These characteristics make the lyrics have high artistic value and aesthetic value, which can arouse people's resonance and thinking, and also make the song of Gadamelin become an immortal art classic.

2.5.4 Characteristics of the Singing style, It is necessary to fully show the heroic, solemn, solemn and passionate emotions contained in the song, and pay attention to the fluency of the melody and the accuracy of the rhythm. Attention is paid to the processing of melody and rhythm, as well as the control of sound and the transmission of emotion.

## 2.6 Lun hui

Hanggai Band is a band formed by the Mongolian people in Haixi Prefecture, Qinghai Province, China. Reincarnation integrates the traditional culture and history

of Dedu Mongolian people into the performance and creation of modern music, attracting audiences of all ages and media from all over the world with its highly influential music scene, surging and deep male power, as shown in Figure 19.

**Lun Hui**  
(Mongolian pop song)

Composition: Hanggai Band  
Notation: MengGen QiQiGe

$\text{♩} = 108$

Voice

Xiao

Guitar

$\text{♩} = 108$

Ma tou qin

6

Voice

Xiao.

Guitar

Ma tou qin

2

11

Voice

Xiao.

Guitar

Ma tou qin

14

Voice

Xiao.

Guitar

Ma tou qin



Figure 19. Lun hui song

Source: Meng Genqiqige, transcription from fieldwork in July 2023

2.6.1 Characteristics of the Music, At the beginning of the song, the melodious opening of the Matouqin is followed by Khoomei with a long melody. The unique two melody lines produced by Khoomei make the overall vocal range wider, and the overall song enters an exciting environment.

2.6.2 Characteristics of the Melody, The decorative notes in the melody also highlight the long-tone charm and the characteristics of Mongolian traditional music, which is leisurely and open and long. and with the crisp guitar, it gets higher and higher and better. Just like the beginning of an impassioned speech, we start from the little points, slowly enjoy the beauty of everything in the world and gradually push the song into the climax. At this time, the male bass began to join, the spring, summer, autumn and winter sun and moon alternately, people's eyes are ordinary but the content, like air, people are accustomed to, this is reincarnation, During the interlude in the second half of the song, the electric guitar begins to play a rhythmic solo, the melody and performance means strong and powerful, and the rhythm is short and rapid, which promotes the passionate atmosphere of the whole work and is full of strong rock atmosphere elements. Then comes a melody performance of the Matouqin, which is more gentle and graceful than the electric guitar, and is also full of the characteristics of Mongolian music.

2.6.3 Characteristics of the Lyrics, The lyrics mainly reflect the Mongolian concept of "harmony between nature and man". Songs that create a space for the rebirth of all things in the universe in the music can make the audience feel the energy

of life as if it were gushing out of the moment. Through this song, Hanggai Band let the public appreciate the most primitive expression and the most simple respect for nature and life in Hanggai music.

2.6.4 Characteristics of the Singing style, Hanggai Band found the most suitable form of expression for them, which is the Mongolian spirit backed by the rock shell. They blended the traditional rock band set-up of guitars, drums and bass with the Khoomai, long-pitched vocals and the forlorn neigh of the Matouqin, along with distinctive Mongolian instruments such as shaman drums and Taubshur. They did not insist on copying original folk songs, but perfectly combined traditional folk music with rock music.

In summary, Mongolian folk songs encompass a wide variety with high artistic value. Traditionally, they can be classified into hunting songs, narrative songs, homesickness songs, madrigals, hymns, ritual songs, children's songs, and more. Alternatively, they can be categorized according to genre, as long-tune folk songs and short-tune folk songs. Structurally, Mongolian folk songs generally follow the traditional Chinese national mode system, mostly utilizing pentatonic scales without chromatic tones. In this pentatonic scale, each note can serve as an individual key tone, with the "feather tone" and "characteristic tone" being the most common, followed by the "palace note" and "appreciation note." The melodic lines are typically arched or parabolic.

Mongolian folk songs exhibit a wide vocal range with frequent use of extreme and jumping intervals. Big jumps in intervals hold special significance in expressing the character traits of Mongolian people, such as bravery, toughness, and openness. Overall, Mongolian folk songs are known for their "strong tonality and weak rhythm." The rhythm can be broadly categorized into two types. One lacks a clear rhythm pattern, with long-tune madrigals being free-flowing and unrestrained, and the rhythm resembling scattered beats, not easily divisible by bar lines. The other category features a more rhythmic beat, with clear and lively structures often seen in short-tune songs.



## **CHAPTER VI**

### **The Guidelines for Preservation**

This chapter serves as a guideline for preserving Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China. The objective of this chapter is to propose guidelines for preserving Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China. It encompasses the following key areas:

1. The current status of the preservation
2. The guidelines for the preservation

#### **1. The Current Status of the Preservation**

##### **1.1 Promulgation of Relevant Conventions, Laws, and Regulations**

The promulgation of relevant conventions, laws, and regulations on the protection of intangible cultural heritage has played a crucial role in providing a robust legal framework for preserving and safeguarding Mongolian intangible cultural heritage, particularly the Mongolian traditional music culture recognized in the national intangible cultural production list. These key legal instruments have established a solid foundation for the protection and continuation of this cherished aspect of Mongolian culture.

Among the significant conventions, the Convention for the Protection of the World Cultural and Natural Heritage, adopted during the 17th session of the General Conference of UNESCO on November 16, 1972, and the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted during the 32nd Session of UNESCO held in Paris on October 17, 2003, have garnered international recognition and commitment to preserving both tangible and intangible cultural heritage worldwide.(Jun & Li, 2015)

On the national level, the Law of the People's Republic of China on the Intangible Cultural Heritage, approved during the 19th session of the Standing Committee of the 11th National People's Congress of China, serves as a comprehensive legal framework for safeguarding intangible cultural heritage within China's borders. It outlines the responsibilities and obligations of relevant authorities

in preserving and promoting traditional cultural practices, including Mongolian traditional music.(Wenzhang, 2016).

Moreover, the inclusion of Regulations on Intangible Cultural Heritage in the legislative plans of local people's congresses (draft) demonstrates a concerted effort to integrate regional concerns and tailor protection measures to suit the unique characteristics of Mongolian traditional music and its cultural significance within specific local contexts.

With these conventions, laws, and regulations in place, the protection of intangible cultural heritage, including the invaluable Mongolian traditional music culture, has been firmly established on the legal track. This legal environment not only ensures the preservation and continuity of this rich cultural heritage but also fosters a sense of pride and responsibility among the Mongolian people to pass down their traditional music to future generations. The recognition and value accorded by these legal measures are a testament to the global significance and importance of Mongolian traditional music as an integral part of humanity's shared cultural heritage.

### 1.2 Protection through Joint Declarations

The joint declaration of the Mongolian chieftain folk song by both China and Mongolia stands as a remarkable and effective effort in safeguarding the intangible cultural heritage of Mongolian traditional music. The significance of Mongolian chieftain folk songs lies in their vastness and length, akin to undulating rocks, exuding a sense of comfort and freedom. Their narrative quality and long lyrical verses make them a precious treasure of Mongolian traditional music culture.(Wenzhang, 2016)

A pivotal moment in the recognition of long tunes came in 1955, during the Fifth World Youth Gala in Warsaw, Poland, where Baoyin Dreiger received the highest honor—a gold medal—for his Balhu long tune titled "Vast Grassland." This moment marked a significant achievement, as it made Baoyin Dreiger the first ethnic minority singer to win an international accolade after the establishment of New China. This success propelled long tunes, a unique form of Mongolian music, into the global spotlight, garnering widespread attention and appreciation.(Jingjing, 2021)

However, when examining the overall landscape of long tune preservation, one cannot overlook the fact that some renowned Mongolian long tune singers and genre representatives are aging, and some have already passed away. This reality

raises concerns about the continuity of this unique singing art. If the transfer of knowledge from teachers to disciples is not sustained, and if the transmission of this distinctive art form is not timely, the protection and development of Mongolian chieftain folk songs could be endangered.

In light of this situation, in November 2005, the governments of both China and Mongolia jointly declared the Mongolian chieftain folk song as a representative of the world's intangible cultural heritage. This declaration was approved by UNESCO, a remarkable achievement, and an essential step in safeguarding this cultural heritage. It stands as the only instance of a successful joint declaration of a world intangible cultural heritage by two countries.(Jun & Li, 2015)

This joint declaration not only elevates the cultural importance of Mongolian traditional music on the international stage but also signifies the shared commitment of both China and Mongolia to protect and preserve this cherished intangible heritage. By joining forces, these two countries have showcased the strength of international cooperation in safeguarding cultural treasures and ensuring that the artistry and significance of Mongolian chieftain folk songs endure for generations to come.

### 1.3 Government's Practical Actions for Protection

China has adopted a comprehensive approach to protect and preserve intangible cultural heritage, guided by the principles of "protection first, rescue first, rational utilization, inheritance, and development." The government plays a central role in this endeavor, with active participation from society, clear delineation of responsibilities, and collaborative efforts to achieve long-term planning, effective distribution, and successful implementation. These principles serve as the bedrock for safeguarding intangible cultural heritage, ensuring its sustainability for future generations.

In support of this mission, the State Council of China has designated the second week of June as "Cultural Heritage Day." This celebration serves to raise awareness about the significance of cultural heritage and underscores the government's commitment to its protection. These guidelines and measures have proven to be instrumental in preserving the country's diverse cultural legacy.

Since 2004, major progress has been made in the protection of intangible cultural heritage in all regions in accordance with the national strategy for cultural

development. In particular, the protection of traditional Mongolian music culture has achieved tangible results. It is worth noting that the Inner Mongolia Autonomous Region has established six bases dedicated to the protection of Mongolian Jiandao folk songs and Khoomei art. In addition, 13 autonomous region-level cultural and ecological protection areas covering 430,000 square kilometers have been established to protect these precious cultural heritages.

To further promote the preservation of folk culture and art, 67 villages in the Mongolian region have been designated as centers for the cultivation and display of local heritage, 10 of which have received national recognition. These initiatives demonstrate the government's commitment to preserving the richness of traditional Mongolian musical culture everywhere.

Excavate, collect and sort out Mongolian folk songs in an organized and vigorous manner, and promote and disseminate them. This requires strong government support. At the same time, in-depth academic research on Qinghai Mongolian folk songs is carried out to excavate its cultural connotation and artistic value, and provide theoretical support for its inheritance and development.



Figure 20. Local governments jointly organize promotion meetings

Source: Meng Genqiqige, from fieldwork in July 2023

These practical actions taken by the government and the dedication of various stakeholders have contributed significantly to the protection and promotion of Mongolian traditional music culture. As these efforts continue, the essence of this

cultural heritage will thrive, fostering pride and appreciation among present and future generations.

## **2. The Guidelines for the Preservation**

### **2.1 Leveraging Social Forces for Protection**

It is a very effective way to protect intangible cultural heritage by mobilizing social forces and raising public awareness. In the protection of Mongolian traditional music culture, not only the government has taken significant measures, but all social forces are also actively participating in the protection. Several traditional music associations established in Inner Mongolia, Qinghai and other Mongolian regions exemplify this collective effort.

Over the years, several important organizations have been formed to support the cause of traditional Mongolian music. In December 1956, the Qinghai Musicians Association was established, and in June 1989, the China Matouqin Association was established, further strengthening the protection of this unique musical heritage. With that, Qinghai Haixi Dedu Mongolian Menghegala Culture and Art Association (January 06, 2009) Haibeiyan County Mongolian Tribute Inheritance Association (October 20, 2015), Qinghai Mongolian Research Society Haibei Branch was established (December 18, 2015), Qinghai Delan County Mongolian Changtiaoyuan Ecological Culture and Art Association (June 03, 2016) The Qinghai Haixizhou Dedu Mongolian Folk Song Art Association (June 6, 2018) and Qinghai Matouqin Cultural Inheritance Association (July 9, 2021) have been established successively, playing an important role in promoting, excavating, rescuing, recording and protecting the Mongolian traditional music cultural heritage.

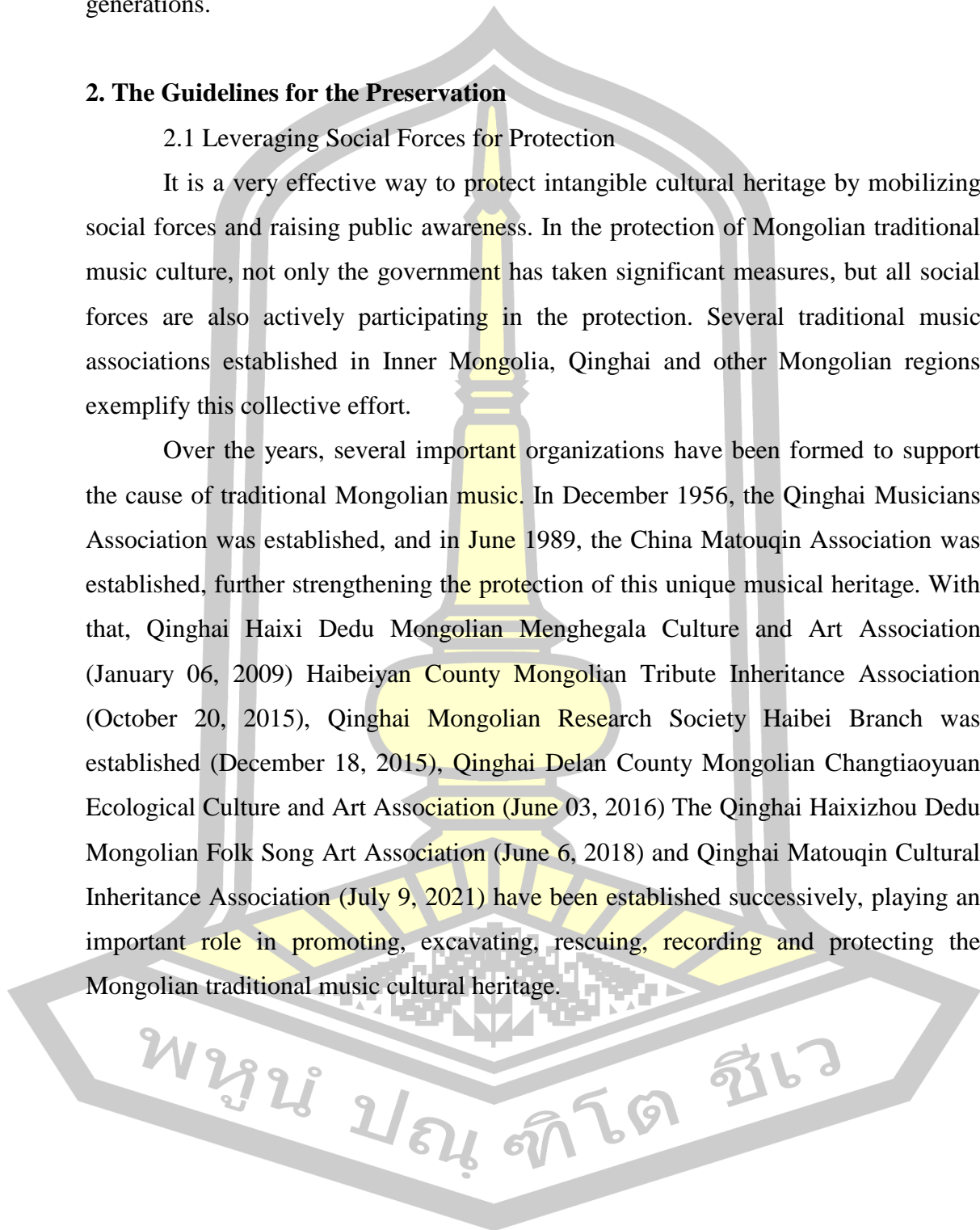






Figure 21. Qinghai Province Matouqin Cultural Inheritance Association

Source: Meng Genqiqige, from fieldwork in July 2023



Figure 22. Qinghai Haixi Dedu Mongolian Folk Song Art Association

Source: MENG GENQIQIGE, from field work (2022)

These traditional music associations serve as essential platforms for musicians, artists, and scholars to collaborate and share their expertise. Through these vibrant networks, knowledge about Mongolian traditional music is preserved, nurtured, and disseminated across generations. Furthermore, these associations actively engage with



local communities, fostering a deep sense of pride and ownership of their cultural heritage.

Social forces are crucial in complementing government efforts, as they bring a diverse range of perspectives and experiences to the table. By enlisting the support and involvement of musicians, artists, scholars, and enthusiasts, the protection of Mongolian traditional music culture becomes a shared responsibility. This collective endeavor ensures that the rich tapestry of Mongolian traditional music continues to thrive, and its profound significance endures for generations to come.

As these associations continue to play a pivotal role in safeguarding Mongolian traditional music culture, their collective efforts will undoubtedly contribute to the sustainable preservation and promotion of this cherished intangible cultural heritage. Through the synergy of governmental support and social engagement, the cultural legacy of Mongolian traditional music will remain a source of inspiration and pride for the Mongolian people and the broader global community.

## 2.2 Publication and Distribution of Books

In the realm of rescuing and protecting Mongolian traditional music culture, numerous publishing houses, such as the Ethnic Publishing House, Inner Mongolia People's Publishing House, Inner Mongolia Education Publishing House, Inner Mongolia Culture Publishing House, Qinghai People's Publishing House, Qinghai Education Publishing House, and Qinghai Culture Publishing House, have played a pivotal role. These establishments have diligently produced and distributed a wealth of books, audiovisual materials, and CDs centered around traditional Mongolian music culture. Their concerted efforts have been instrumental in safeguarding and preserving this invaluable intangible cultural heritage.

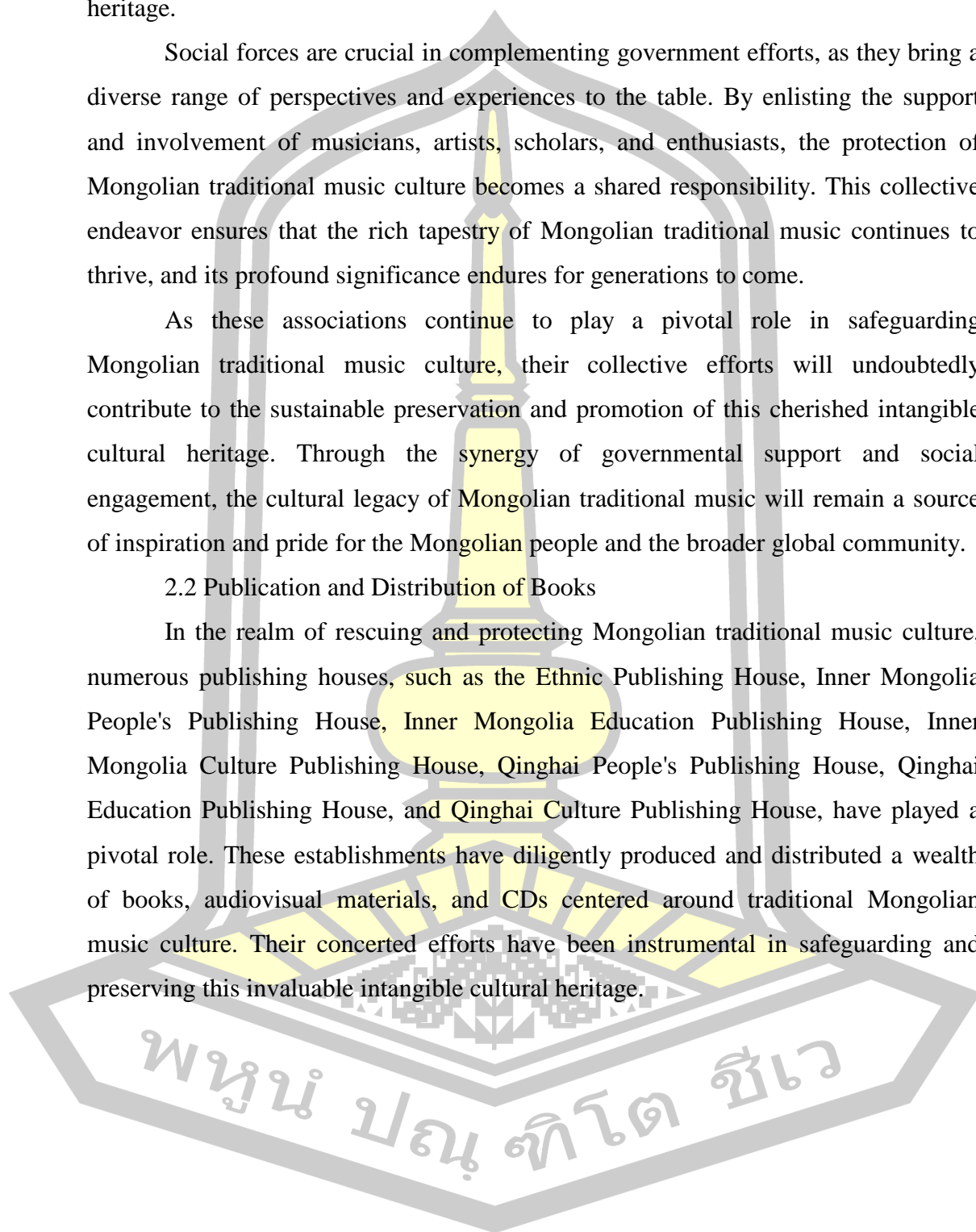




Figure 23. The 6th Mongolian Cultural Book Exhibition in Qinghai

Source: Meng Genqiqige, from fieldwork in July 2023

The publication list boasts an impressive array of titles that delve into various aspects of Mongolian traditional music culture. For instance, "Horqin Long-tune Folk Songs" edited by Wu Langjie and published by Inner Mongolia People's Publishing House in 2005, "Five Hundred Mongolian Folk Songs" edited by Bird Narenbatu and Da Renqin, published by Inner Mongolia Culture Publishing House in 2011, and "Mongolian Long-tune Folk Songs Baihui" compiled by Baishui, published by Inner Mongolia Culture Publishing House in 2008. Additionally, works such as "Grassland Politics Piaoxiang - Essence of Inner Mongolia Short-Tune Folk Songs" by Guo Weiping and Gegen Shana, published by Inner Mongolia Education Publishing House in 2010, "Balhu Folk Songs 365" by A Ribuden, published by Minlu Publishing House in 2010, and "Mongolian Folk Songs Sung in Chahar Area" edited by Sepule and published by Inner Mongolia Culture Publishing House in 2010 have also been instrumental in preserving and promoting Mongolian traditional music.

Notably, the Inner Mongolia Culture Audio and Video Publishing House has contributed significantly with their publications, including the Inner Mongolia song selection "Grass Century Golden Melody," "Grassland Singing," and the national art

series "Sihu," "Morin Qin," and "Mongolian short key Folk song," among others. Similarly, China Audio and Video Publishing House has released Mongolian songs selected "grassland rising never fall Dayang" and Shenzhen Audio and Video Publishing House brought forth "Grassland three wonders Horse head Qin Ten Hu Mai ten long tone," further expanding the available resources for understanding and appreciating Mongolian traditional music.

These publications serve as invaluable resources for the inheritance, protection, innovation, and development of Mongolian traditional music. In their pursuit to excavate, document, explore, and study this rich cultural heritage, a new generation of scholars, including Gekeletu, Li Shixiang, Hugjiltu, Qiao Yuguang, Songbo, Yang Yucheng, Bayinjilge, Bao Jingang, Chao Ketu, Bao Darhan, and Bird Yuntaoli, have emerged, adding fresh momentum to the cause. Building on the legacy left by revered experts like Morjiv, Manduv, Li Xingwu, Hexi Ge Manlai, Yong Rubu, Pin Hongjiu, Wulanjie, and others, this expanding team of researchers contributes to the ongoing legacy, protection, and development of Mongolian traditional music culture. Their collective efforts ensure that this cherished intangible cultural heritage continues to flourish and inspire future generations.

In addition, the use of modern technical means, such as sound recording, video, digital and other ways, to preserve Qinghai Mongolian folk songs for a long time. The establishment of digital libraries, databases, etc., can better facilitate academic research and dissemination.

### 2.3 Training Mode in Colleges and Universities

Colleges and universities serve as the fertile ground for nurturing talents and the cornerstone for supplying skilled individuals to the nation. Within their walls, not only are numerous natural science and social science talents cultivated, but also a multitude of cultural and artistic talents are honed. Colleges and universities in Qinghai Province have made the following efforts in exploring various training modes of Mongolian music cultivation and inheritance:

**2.3.1 Offering courses:** Many colleges and universities in Qinghai Province have offered courses on Mongolian music to teach students basic knowledge and skills in singing, performance and theory of Mongolian music.

2.3.2 Establishment of inheritance studios: Some universities have invested more resources in the inheritance of Mongolian music and established special inheritance studios to provide more professional guidance and training for students.

2.3.3 Organize performances and activities: Colleges and universities in Qinghai Province often organize Mongolian music performances and activities to give students the opportunity to show their talents and let more people know and appreciate Mongolian music.



Figure 24. Cultural exchange activities for students in colleges and universities in Qinghai

Source: Meng Genqiqige, from fieldwork in July 2023

2.3.4 Academic research: College teachers and students are committed to academic research on Mongolian music, digging deep into the connotation and value of Mongolian music, and promoting the inheritance and innovation of Mongolian music.





Figure 25. Professor NAHU does academic exchanges

Source: Meng Genqiqige, from fieldwork in July 2023

2.3.5 Social services: College students and teachers also actively participate in social services to publicize and promote Mongolian music to the society through various means, so as to improve the public's awareness and identity of Mongolian music.

For a nation's cultural heritage, inheritance and protection stand as the most crucial means to sustain its cultural vibrancy. Without the active engagement of inheritance and protection, a nation's cultural legacy may gradually fade away, eventually facing extinction. The pursuit of inheritance and protection is both a solemn responsibility and an enduring aspiration for the preservation of a nation's cultural heritage. It is through the dedication to these endeavors that the rich tapestry of traditional Mongolian music culture can be passed on to future generations, perpetuating its magnificence and significance. As we embrace this task with earnestness and dedication, we preserve the essence of our cultural identity and ensure that it endures the test of time.

Summary: This research explores the long-term preservation and protection of Qinghai Mongolian folk songs cultural intangible heritage in Haixi

Prefecture, Qinghai Province, China. It focuses on six key aspects of safeguarding this valuable heritage:

Table 5. The long-term preservation and protection

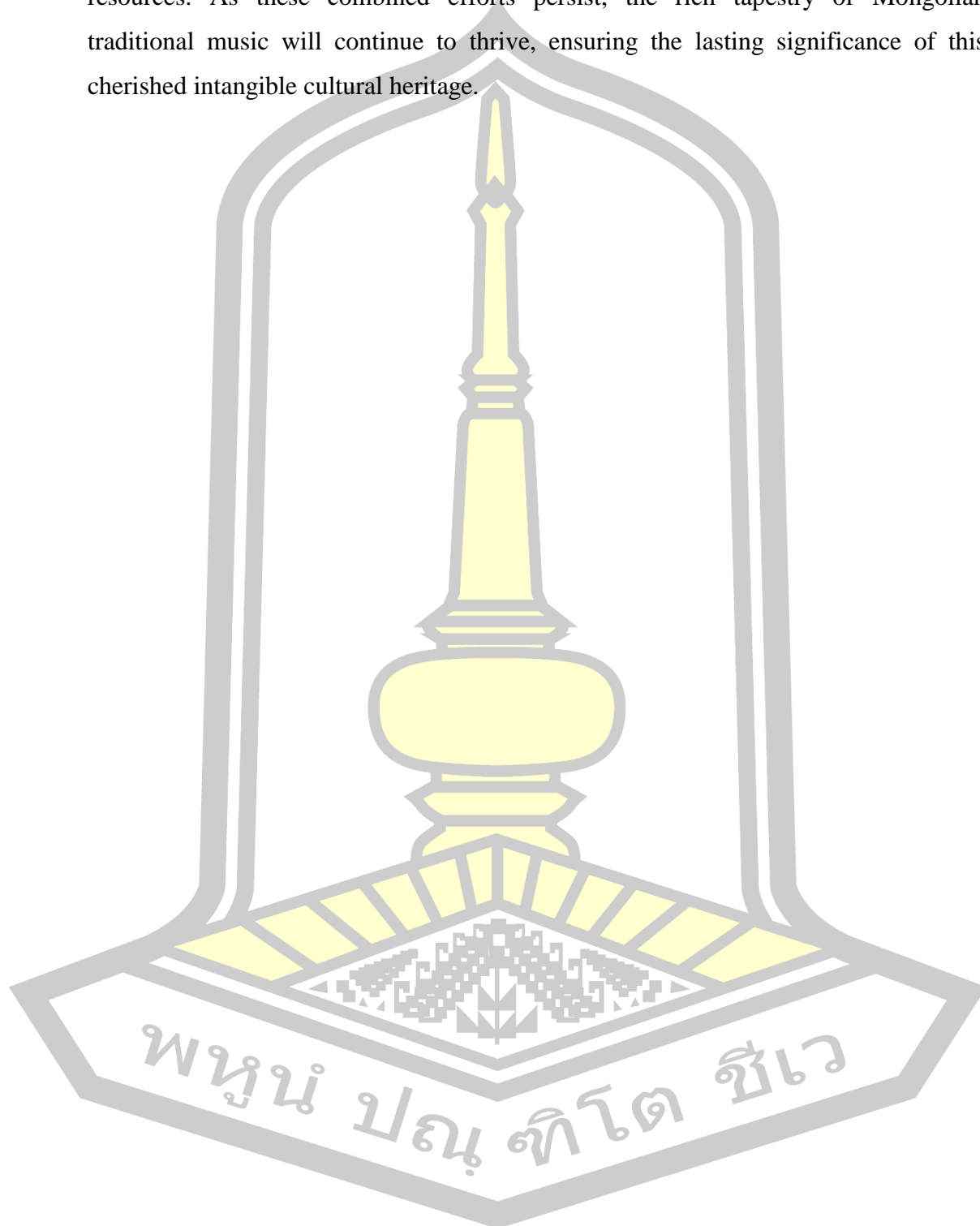
Aspect	Summary
1. Promulgation of relevant conventions, laws, and regulations on the protection of intangible cultural heritage	<ul style="list-style-type: none"> <li>- International conventions, such as the Convention for the Protection of the World Cultural and Natural Heritage, and the Convention for the Safeguarding of the Intangible Cultural Heritage, provide global recognition and commitment to preserving cultural heritage.</li> <li>- National laws, like the Law of the People's Republic of China on the Intangible Cultural Heritage, establish a comprehensive legal framework for safeguarding intangible cultural heritage in China.</li> <li>- Regional regulations support tailored protection measures for Mongolian traditional music culture in specific local contexts.</li> </ul>
2. Protection in the form of a joint declaration by two countries	<ul style="list-style-type: none"> <li>- The joint declaration of the Mongolian chieftain folk song by China and Mongolia, approved by UNESCO, represents an exceptional achievement in protecting and promoting the cultural significance of Mongolian traditional music.</li> <li>- This joint declaration showcases the strength of international cooperation in safeguarding cultural treasures and reinforces the shared commitment of both countries to preserving this cherished intangible heritage.</li> </ul>
3. The government's practical actions to protect	<ul style="list-style-type: none"> <li>- The Chinese government's strategy of "protection first, rescue first, rational utilization, inheritance, and development" guides the preservation of intangible cultural heritage.</li> <li>- Designating "Cultural Heritage Day" and "Grassland Cultural Heritage Protection Day" underscores the</li> </ul>



Aspect	Summary
	<p>government's commitment to cultural preservation.</p> <ul style="list-style-type: none"> <li>- Establishment of protection bases, cultural reserves, and folk culture and art villages showcases practical efforts in safeguarding Mongolian traditional music culture.</li> </ul>
4. Protection by means of relying on social forces	<ul style="list-style-type: none"> <li>- Traditional music associations, such as the Inner Mongolia Musicians Association, actively engage in the promotion, rescue, and documentation of Mongolian traditional music.</li> <li>- Social forces play a complementary role to government efforts, bringing diverse perspectives and experiences to safeguarding intangible cultural heritage.</li> </ul>
5. Protection in the form of the publication and distribution of books	<ul style="list-style-type: none"> <li>- Publishing houses produce books, audiovisual materials, and CDs that delve into various aspects of Mongolian traditional music culture.</li> <li>- These resources contribute significantly to the inheritance, protection, innovation, and development of Mongolian traditional music.</li> <li>- New generation scholars add momentum to the preservation efforts through their research and publications.</li> </ul>
6. Protection through the training mode of colleges and universities	<ul style="list-style-type: none"> <li>- Colleges and universities, such as Inner Mongolia University, Inner Mongolia Normal University, and Inner Mongolia University for Nationalities, explore various training modes for nurturing cultural talents.</li> <li>- These institutions contribute significantly to the nationwide preservation and innovative development of Mongolian traditional music culture.</li> </ul>

In summary, preserving Mongolian traditional music culture requires a collaborative effort, involving legal frameworks, international cooperation,

government support, social engagement, educational institutions, and publishing resources. As these combined efforts persist, the rich tapestry of Mongolian traditional music will continue to thrive, ensuring the lasting significance of this cherished intangible cultural heritage.



## CHAPTER VII

### Conclusion, Discussion and Suggestions

#### 1. Conclusions

1.1 The current status of Mongolian folk songs is a dynamic force that encapsulates the essence of Mongolian life, from early hunting songs to long-tone folk songs of the unified Mongolian plateau. However, the current state of Mongolian folk songs in Qinghai Province reveals challenges arising from multiculturalism, evolving inheritance modes, and issues within the Mongolian music industry. Preserving the original musical heritage while navigating modernization is crucial. Mongolian folk songs serve as a vessel for aesthetic expressions, encapsulating social relationships, national sentiments, and unique perspectives on life. The emotional landscape of Mongolian music creators, the shift from collective to individual creation, and the delicate balance between tradition and contemporary realities are critical considerations. Representative inheritors play a pivotal role in safeguarding intangible cultural heritage, and their dedicated efforts are crucial for the continuity and development of Mongolian traditional music culture. Addressing these challenges is paramount for the effective preservation and promotion of Mongolian folk music culture within schools.

1.2 The historical development of Mongolian folk songs highlights the impact of historical events, government policies, and cultural preservation efforts. Mongolian folk songs reflect the nomadic lifestyle, deep connection to nature, and cultural identity of the Mongolian people. The characteristics of Mongolian folk songs, including musical elements, lyrical themes, and singing styles, are examined. The open and long melodies, harmony of notes, melodic decorations, and cheerful tones contribute to the diverse expressions within Mongolian music. Each song encapsulates a unique cultural heritage and reflects the spiritual essence of the Mongolian people, showcasing their courage, resilience, and connection to the grasslands. Future research could explore the contemporary influences on Mongolian folk songs, considering the impact of globalization and technological advancements. Comparing Mongolian folk songs with those of other nomadic cultures or neighboring

regions could reveal shared influences and unique characteristics. The culmination of the exploration of Mongolian folk songs in lays the groundwork for further research and appreciation of this unique cultural heritage.

1.3 The preservation of Qinghai Mongolian folk songs in Haixi Prefecture, Qinghai Province, China, is a multifaceted strategy involving legal frameworks, international collaboration, governmental initiatives, societal engagement, literary contributions, and educational endeavors. The legal foundation, established through international conventions, national laws, and regional regulations, serves as a robust framework for protecting Mongolian traditional music. The joint declaration of the Mongolian chieftain folk song by China and Mongolia, endorsed by UNESCO, exemplifies successful international cooperation. The Chinese government's practical actions, guided by principles of "protection first, rescue first, rational utilization, inheritance, and development," demonstrate their commitment to tangible efforts. Traditional music associations and organizations play a crucial role in promoting, rescuing, and documenting Mongolian traditional music, fostering a sense of pride and ownership within local communities. The extensive publication and distribution of books, audiovisual materials, and CDs contribute to the inheritance, protection, and innovation of Mongolian traditional music. Colleges and universities, particularly the College of Art at Inner Mongolia University, the College of Music at Inner Mongolia Normal University, and the College of Music at Inner Mongolia University for Nationalities play a pivotal role in nurturing cultural talents.

## **2. Discussion**

The study delves into the preservation and development of Qinghai Mongolian Folk Song Cultural Intangible Heritage in Haixi Prefecture, Qinghai Province, China. It presents a structured approach to comprehensively understand the current status and historical evolution of these valuable cultural artifacts and propose preservation strategies.

The literature review reveals an extensive exploration of Mongolian folk songs from various perspectives. Studies by Lingling (2016) and Lu (2014) discuss the regional forms and thematic elements of Mongolian folk songs, providing a foundation for understanding their diversity and cultural significance. Mei's work

(2021) explores the structural relationships and influences on Aobao sacrificial music, linking Mongolian traditions with Buddhist forms. Tiejun (2019) and Zhancheng (2012) touch upon modernization's impact on short-tone folk songs, emphasizing the need for innovative preservation approaches.

The research method entails a meticulous approach, incorporating fieldwork, interviews, and questionnaires. The selection of key informants, such as Mr. Gu Li and Ms. Xiu Ren Qi Mei Ge, represents a critical aspect aligning with the criteria of cultural heritage inheritors. The research tools, including observation forms, questionnaires, and interviews, were designed methodically to gather qualitative data crucial for understanding the current state and historical context of Mongolian folk songs.

The study's findings are significant, drawing from extensive data collection and analysis. The investigation into the current status highlights both the preservation efforts and challenges facing Qinghai Mongolian folk songs. Through historical analysis, it traces the evolution of these songs, identifying key elements and influences that have shaped their unique characteristics. Importantly, the proposal for preservation guidelines synthesizes these findings into actionable strategies, emphasizing the need for a multi-faceted approach to safeguarding this cultural heritage.

The research concludes that while there have been notable preservation efforts, the Qinghai Mongolian folk songs in face challenges due to modernization and changing cultural landscapes. However, it offers optimism through proposed preservation guidelines, stressing the importance of continued community engagement, innovative strategies, and collaboration between stakeholders to ensure the continuity of this rich cultural heritage.

The research methodology aligns with established theoretical principles of cultural preservation and ethnographic research. It uses interviews with key informants, field observations, and a thorough literature review to gather both qualitative and historical data, following the basic rules for protecting intangible cultural heritage (Smithsonian Folklife, 2018).

While the research demonstrates a strong methodological framework, there could be a broader integration of quantitative data to complement the qualitative

findings. A quantitative analysis, such as demographic surveys or statistical assessments of audience perceptions, could provide a more comprehensive understanding of the impact and reception of preservation efforts.

### **3. Suggestion**

#### **3.1 Suggestions for Using the Research**

3.1.1 Cultural Preservation Programs: Government bodies, cultural organizations, and Non-governmental organization involved in cultural preservation can leverage the proposed preservation guidelines. These guidelines offer actionable strategies for safeguarding and promoting Qinghai Mongolian folk songs. Implementing these strategies could aid in the continuity of this cultural heritage.

3.1.2 Education and Awareness Initiatives: Educational institutions and cultural awareness campaigns can utilize the research findings to design curriculum modules or awareness programs. These programs could help students and the wider public understand the historical evolution, cultural significance, and challenges faced by Qinghai Mongolian folk songs.

3.1.3 Tourism Development: Local tourism boards or agencies can use this research to create cultural tourism experiences. Highlighting the significance of these folk songs in the region's history and offering curated experiences could attract tourists interested in experiencing authentic cultural practices.

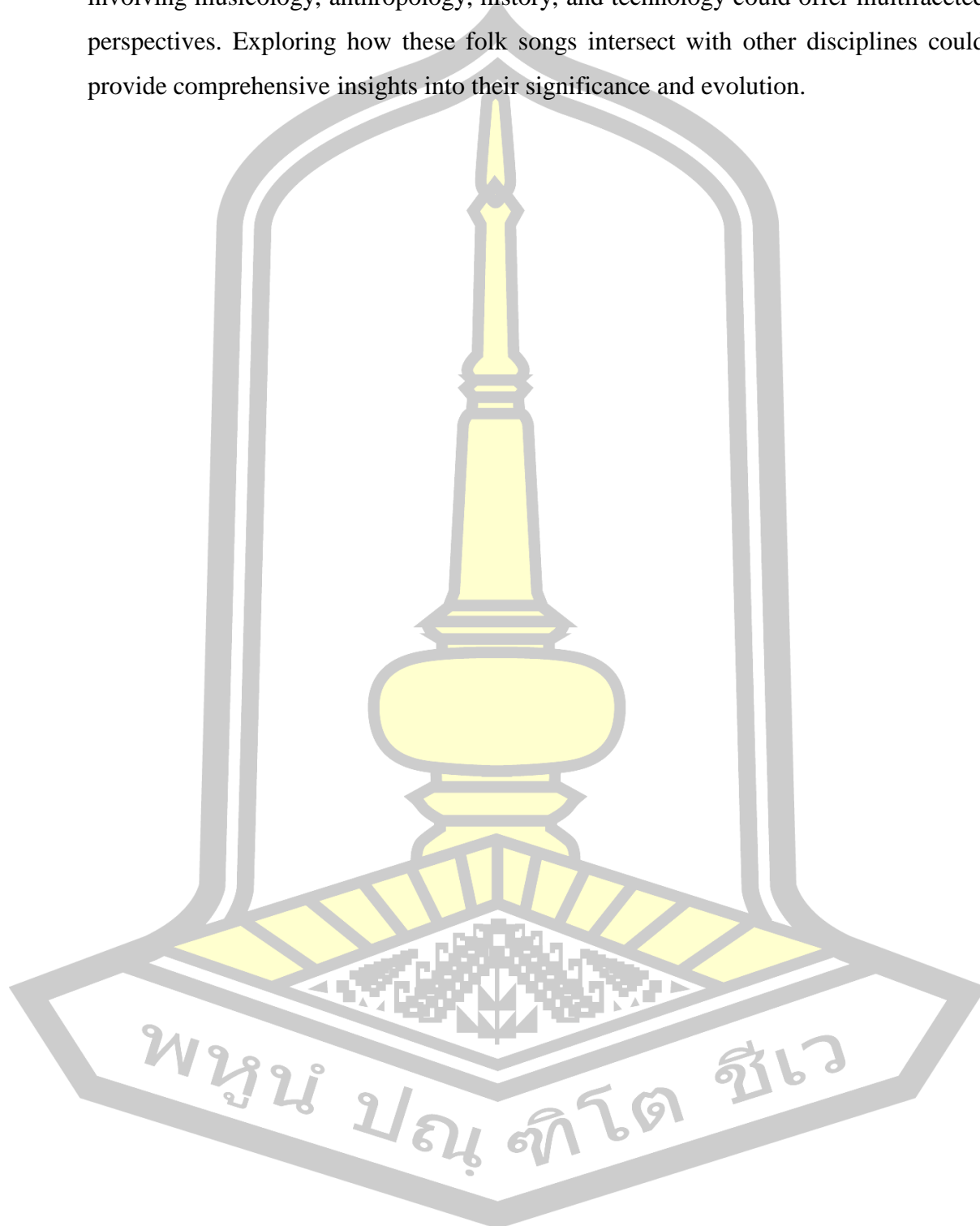
#### **3.2 Suggestions for Further Research**

3.2.1 Comparative Studies: Exploring comparative studies between different regions or ethnic groups could offer a broader perspective. Comparative analysis of Mongolian folk songs across regions or comparative studies between different cultural heritages could shed light on commonalities, differences, and the interconnectedness of cultural practices.

3.2.1 Digital Preservation and Archiving: Given the importance of technology in contemporary society, researching ways to digitally preserve and disseminate these folk songs could be beneficial. Exploring methods for digital archiving, creating online repositories, or utilizing multimedia platforms for wider accessibility could ensure their preservation in a rapidly evolving world.



3.2.2 Interdisciplinary Studies: Encouraging interdisciplinary studies involving musicology, anthropology, history, and technology could offer multifaceted perspectives. Exploring how these folk songs intersect with other disciplines could provide comprehensive insights into their significance and evolution.



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*for Nationalities.*

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## APPENDIX

### Appendix A

#### Interviews with transmission 1

Ji Mei Gyaltzen, Tibetan, Executive director of Qinghai Guangcai Cause Promotion Association, member of Qinghai Tibetan Research Association, member of Qinghai People's Charity Relief Association, member of China Future Research Association, Academic Committee member of China Academy of Management Science, "Advanced individual who donated to run a school", "Love country, love education and love hometown," Maintaining stability and Promoting Development ", "One Hundred Model Journalists for Reform" and "China Charity Award".



#### Interviews with transmission 2

Renqingben, Tibetan musician, member of Chinese Opera Music Society, international third-level MIDI certification, Digital Music Education Association of Chinese Musicians Association MIDI, mixing certification, member of Qinghai Provincial Youth Federation, member of Qinghai Provincial Musicians Association, Standing Committee of Qinghai Huangnan Youth Federation.



### Interviews with transmission 3

He Xiuqin, (Left 1) Tu nationality, Qinghai ethnic folk key communicator, national second-grade actor, China Musicians Association, China Vocal Music Society member. On behalf of Qinghai Province, he has been to Korea, Kazakhstan, Turkey, Philippines, Taiwan, Hong Kong and other countries and regions for exchange performances, and has been loved and praised by domestic and foreign audiences.

Ma Jun, (Left2) Hui nationality, Qinghai ethnic minor tune researcher and Qinghai flower disseminator



#### Interviews with transmission 4

Qi Fangfang, (Left 1) Tu nationality, Qinghai ethnic key researcher and Qinghai flower disseminator, member of Chinese Musicians Association, national third-level actor, has been to more than ten provinces and cities in the country as a promoter, participated in a number of ethnic folk musicals, and personally collected and published more than ten folk keys

Wanma Sanzhi (left 2), a famous folk artist in Qinghai Province, disseminator of Tibetan folk songs and Mongolian long tunes

พหุมนุ ปณุ ทิโต ชีเว

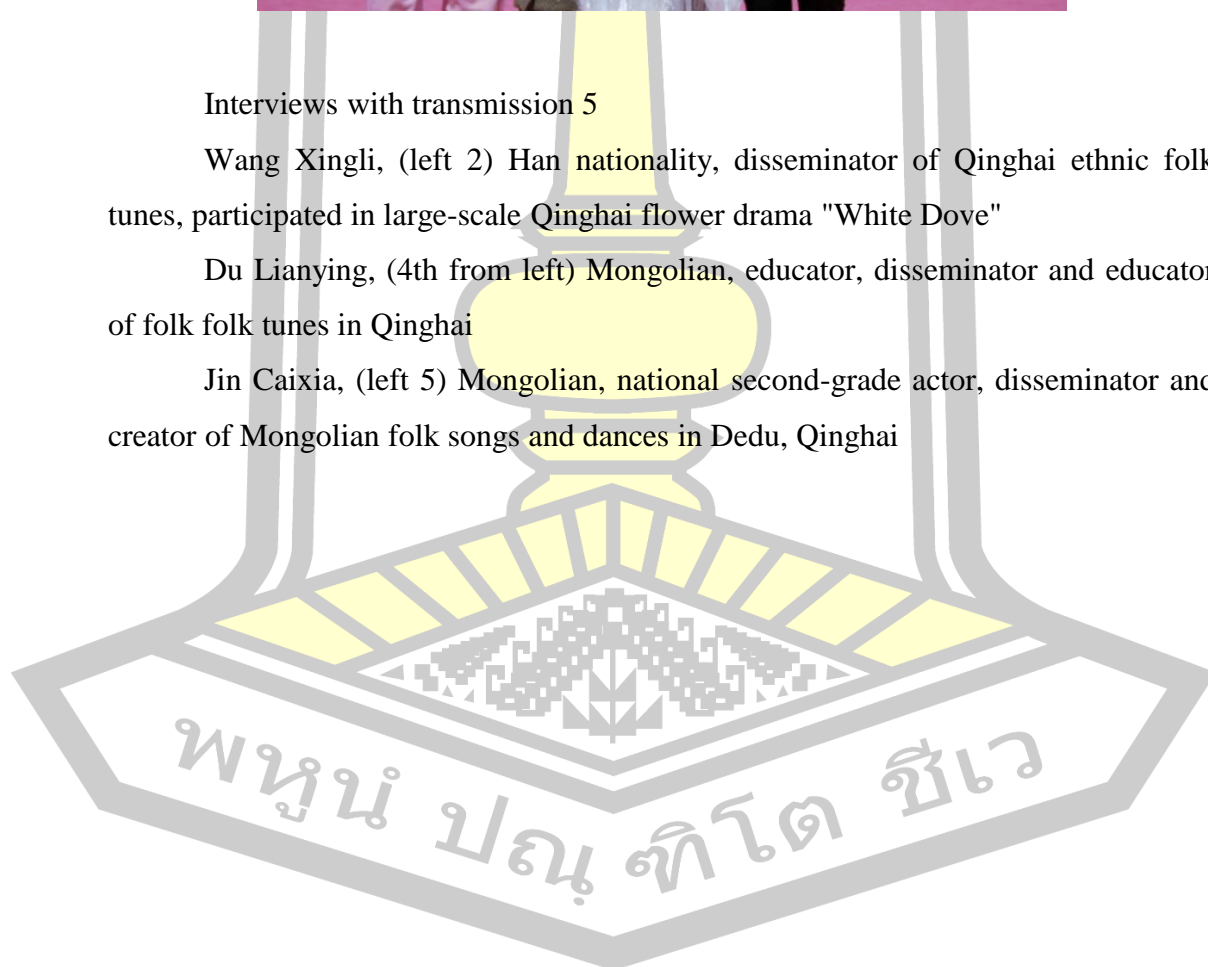


Interviews with transmission 5

Wang Xingli, (left 2) Han nationality, disseminator of Qinghai ethnic folk tunes, participated in large-scale Qinghai flower drama "White Dove"

Du Lianying, (4th from left) Mongolian, educator, disseminator and educator of folk folk tunes in Qinghai

Jin Caixia, (left 5) Mongolian, national second-grade actor, disseminator and creator of Mongolian folk songs and dances in Dedu, Qinghai







#### Interviews with transmission 6

Dou maozhuoma(Left1) The propagator of Mongolian and Tibetan folk songs in Haixi Autonomous Prefecture of Qinghai Province, as the representative of the Dedu ethnic minority in Qinghai Province, participated in the Mongolian folk songs and Tibetan folk songs cultural tourism exchange and promotion meeting in various provinces and cities, won the honorary title of outstanding singer in 2017 national tour concert, and participated in the theme concert of national unity and progress many times

Composer Cang Haiping (left 2), currently the chairman of Qinghai Musicians Association, is enthusiastic about social welfare undertakings. He often holds art lectures for colleges and universities, municipal and county education bureaus and cultural centers, disseminating and popularizing excellent traditional music culture at home and abroad. He has also made considerable achievements in the research of literary theory and folk music. Among them, more than 20 academic papers and artistic achievements have won numerous awards inside and outside the province.



#### Interviews with transmission 7

Qingtsok (left 2) The disseminator of Mongolian and Tibetan folk songs in Haibei Prefecture of Qinghai Province, as a representative of Qinghai ethnic minorities, participated in Mongolian folk songs and Tibetan folk songs cultural tourism exchange and promotion meetings in various provinces and cities, and went to many overseas countries to participate in Qinghai intangible cultural folk songs performances

Qian Xiufen (3rd from left) Section Chief of Huangnan Prefecture People's Government Office of Qinghai Province (provided great help to the inheritance of Mongolian folk songs and the policy interpretation of intangible cultural heritage in Haixi Prefecture of Qinghai Province and Dedu Prefecture of Huangnan Prefecture)





## Appendix B

### Music example 1 liao luo de cao yuan

#### liao kuo de cao yuan

Dedu Mongolian folk song

1=G  $\frac{4}{4}$   
♩=48

hu lun bei er min ge  
Notation: MengGe QiQiGe

3 6 5 6 7 6 6 6 5 6 5 3 6 5 5 -  
suiran you na liao kuo de da cao yuan,

3 6 5 5 6 1 2 3 5 5 5 7 6 1 3 2 2 1 1 1 1 6 5 5 -  
que bu zhi you ni ning de

3 5 6 2 2 5 1 6 1 2 1 1 6 6 -  
zhao ze di.

3 6 5 6 7 6 6 5 3 6 5 3 2 1 2 3 6 5 -  
suiran you na mei li de hao gu niang,

3 6 5 5 6 1 2 3 5 5 5 7 6  
que bu zhi ta

1 3 2 2 1 1 1 1 6 5 3 5 6 2 3 2 3 5 1 6 1 2 1 1 6 6 6 0 ||  
dui wo shi shen me xin yi?

## Music example 2 Xu ri ban sheng teng

## xu ri ban sheng teng

Dedu Mongolian folk song

Notation: MengGe QiQiGe

1 =  $\flat E$   $\frac{4}{4}$   
 ♩ = 48-54

zhe e xu riban sheng teng de shi

4

cishan he yin de

6

an xiang yong rong de shi sheng xia de wanwu

8

gao ge huanyan shi cang tiande en ci

## Music example 3 Gu du de bai tuo gao

## Gu du de bai tuo gao

(Art Song adapted from Mongolian Dedu Flok Song)

Adagio

Arranger: XiLin GeLe  
Notation: MengGen QiQiGe

3 3 3 3 3 3 3 3 6 6 6 6 6 6 2 2 | 6 6 5 5 3 3 3 3 3 3 3 3 7 3 |

6 - 6 2 | 1 7 - 6 6 1 1 |

1 - 2 - 3 - 1 4 |

6 - 4 - 0 0 5 - |

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | 6 6 6 6 6 6 6 6 2 2 2 2 2 2 5 5 |

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | 3 - 5 5 3 |

2 3 5 6 - 1 - 7 - |

2 - - - 2 - 2 - |

5 1 1 1 1 6 6 6 6 6 6 6 6 6 6 6 | 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 |

5 4 - 3 | 2 1 - - |

3 2 - 1 | 7 6 - - |

6 - 6 - 6 - 6 - |

6 6 6 6 |

7 1=A 3 3 3 3 6 2 | 6 5 3 - 6 1 |

gu du de bai tuo gao yo, bai tuo

you mu qin de na tuo gao yo, tuo gao

3 3 3 3 3 3 3 3 6 6 6 6 6 6 2 2 | 6 6 5 5 3 3 3 3 3 3 3 3 7 3 |

6 - 6 2 | 1 7 - 6 6 1 1 |

1 - 2 - 3 - 1 4 |

6 - 0 0 5 - |



3

16

3 3 3 3 6 .      2̇ | 6 5 3 -      6<sup>65</sup>/<sub>4</sub> 1

xiang nian hong he se de mu tuo yo, mu tuo

shi qu mu qin de na bai tuo gao, bai tuo

3 3 3 3 3 3 3 3 6 6 6 6 6 6 2̇ 2̇ | 6 6 5 5 3 3 3 3 3 3 3 3 7 1  
3 3 3 3 3 3 3 3 6 6 6 6 6 6 2̇ 2̇ | 6 6 5 5 3 3 3 3 3 3 3 3 7 1

6 - - 2̇ | #1 7 - 6 6 1 1

3 3 3 3 3 3 3 6 6 1 1

1 - 2 - } 5 - 5 -  
6 - 4 - } 0 0 #1 4

18

2 - 2 0

yo.

gao.

3 3 5 6 2 5

jin bu zhu de ai

wei zhe zhuang zi ai

2 6 4 0 3 5 6 -

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 - - -

3 2 5 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3

3 3 3 3 3 5 5 5 5 5 6 6 6 6 2 2 5 5

5 5 5 5 5 5 5 5 5 5 6 6 6 6 2 2 5 5

5 - 7 1 7



4

[illegible]

22

6 - 2̣ . 5̣

ai

ai

1. 1̣ 1̣ 2̣ 1̣ 6 - -

jiao le,

6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ 3̣ 3̣

5̣ - 5̣

1̣ 1̣ 1̣ 1̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣

5̣ 4̣ - 5̣

6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣

2̣ - 2̣

6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ 5̣ 5̣

6̣ - 6̣

2̣ - 2̣

6̣ - 6̣

24

D.C.

2.

hao li.

5 3 - -

2 1 - -

7 6 - -

5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3

5 4 - h3

3 2 - 1

5 5 5 5 3 3 3 3 3 3 3

6 - 6 -

6 - 6 -

6 - 6 -

## Music example 4 Huan Le Qu

**Huan Le Qu**  
(Mongolian Dedu Flok Song)

**Allegretto** Notation: MengGe QiQiGe

$1 = {}^bE \quad \frac{2}{4}$

5	5	5	5	6	1	3.	5	6	1	5	6	5	3	2	
zai	na	gao	gao	de	xue	shan				shan				shang,	
you	yuan	xiang	ju	de	a	ge				ge				men,	

4	5	5	3	5	5	6	5.	6	1	2	3	1	2	1	6	5	
xiong	shi	wei	wu	xiong	zhuang,	a	ya	li	he.			a	ya	li	he.		
qing	jie	guo	a	yan	jiu	yi	yin	er	jin,	a	ya	li	he.				





2

13

2̣ .      3̣ 3̣      5̣ 1̣

ren      min de      tu

2̣ -      6̣ -      4̣ -

0 0

2̣ -      6̣ -      4̣ -

0 0

6̣ -      -      -

di.

6̣ -      -      -

3̣ -      -      -

1̣ -      -      -

0 0 1̣ 2̣ 3̣ 5̣ 1̣

0 0 6̣ 1̣ 0

## BIOGRAPHY

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