



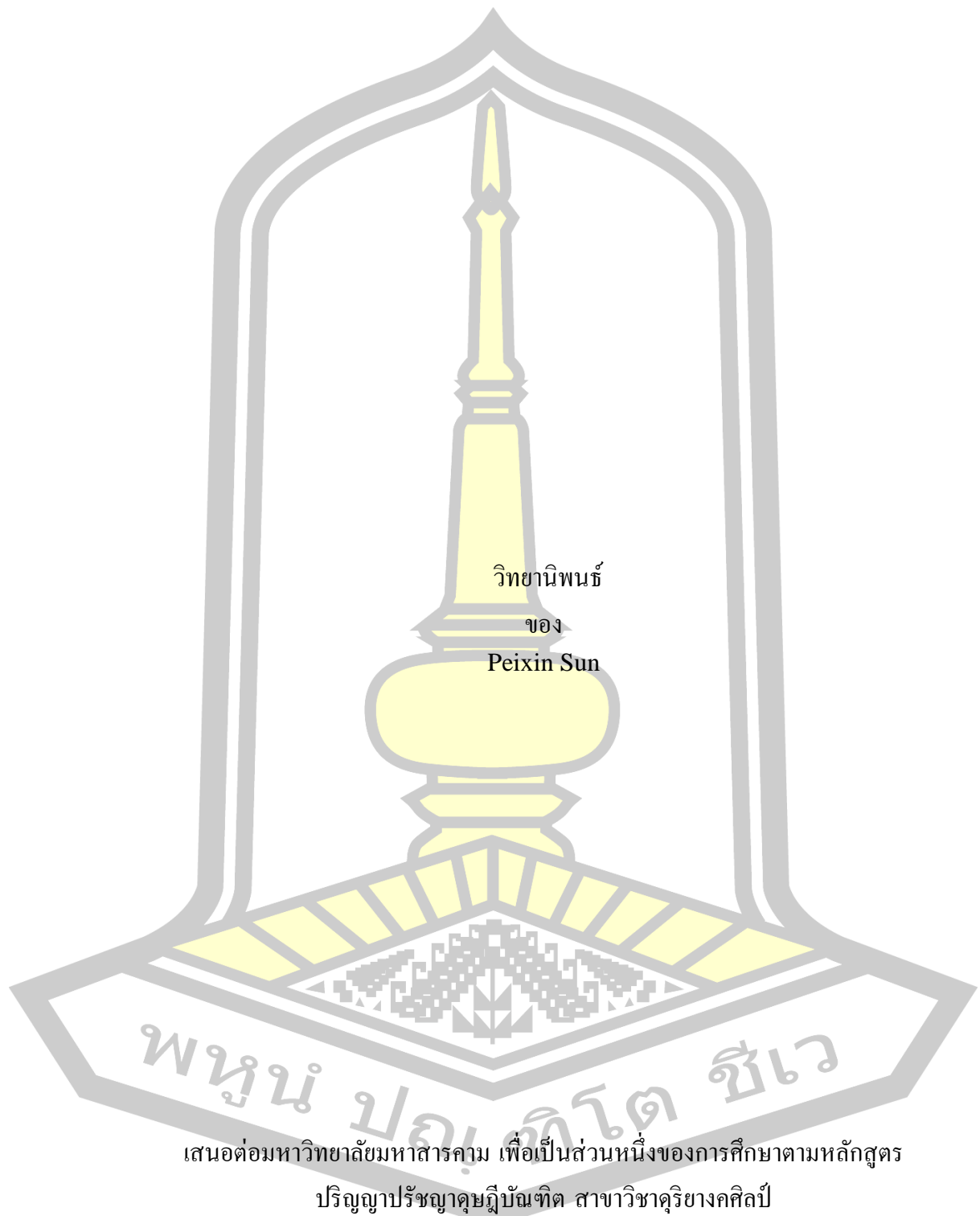
The Mongolian Folk song after cultural development since 1949

Peixin Sun

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

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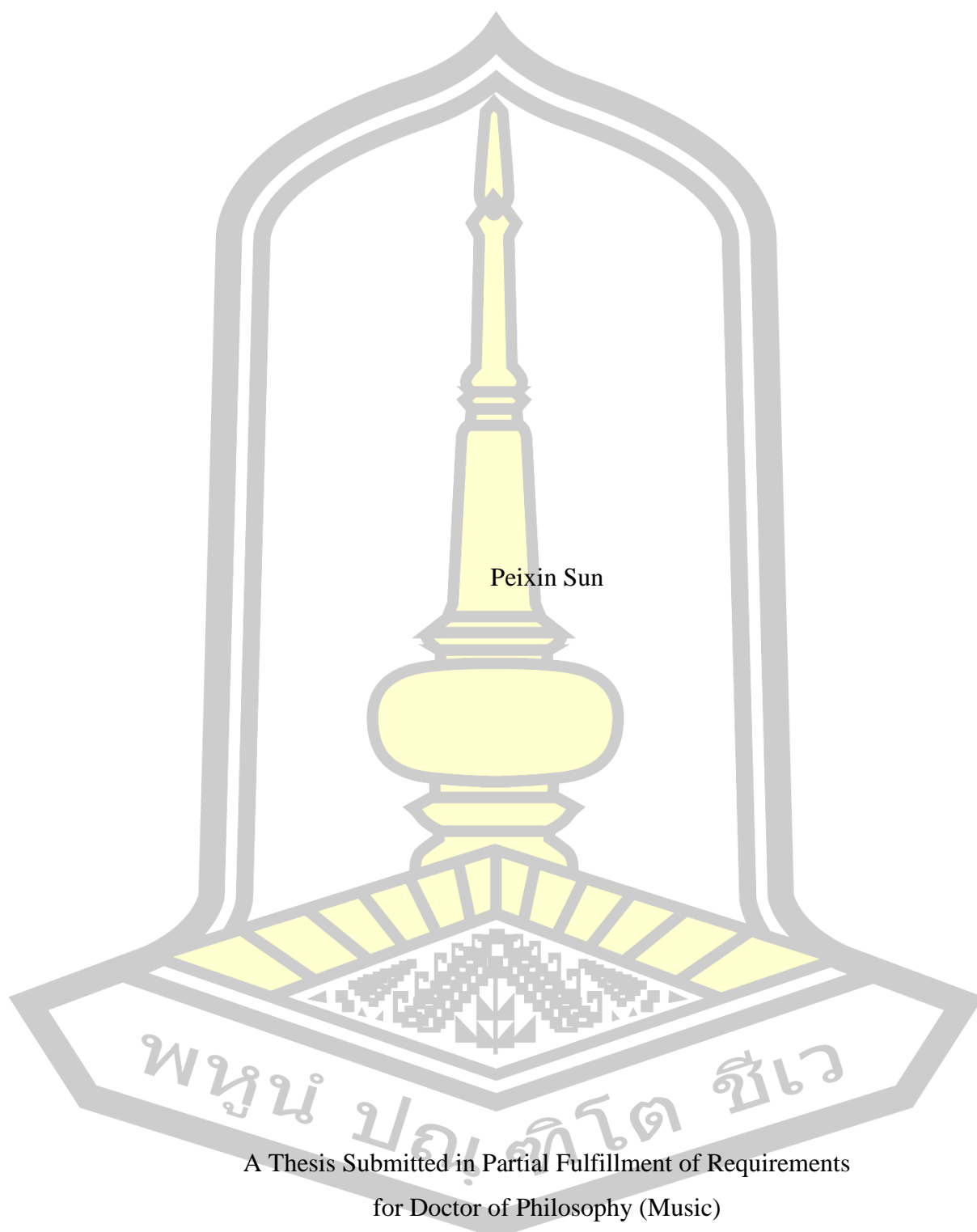


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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September 2024

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ABSTRACT

This paper takes Inner Mongolia folk songs as the research object. the purpose of the study is :1) To investigate the contemporary status of Mongolian folk songs after 1949.2) To analyze the song characteristics of Mongolian folk songs.3) To provide the guideline for preservation and transmission of Mongolian folk songs.The results are as follows:

Firstly, the contemporary status of Mongolian folk songs after 1949, Inner Mongolia folk songs from 1949 to the beginning of the 21st century, are affected by political changes, social changes and cultural Renaissance. Development is slow. After the 20th century, Inner Mongolia folk songs have made remarkable progress in policy support, cultural exchange, modern technology and other aspects, showing a trend of diversified development.

Secondly, the musical characteristics of Inner Mongolia folk songs. In accordance with Mongolian life and social development, the music structure and melody characteristics follow the principle of symmetrical structure, the rhythm is relatively free, there is no fixed rhythm type, mostly monophonic, and the content and theme usually reflect the Mongolian culture, lifestyle and values. In order to better describe the characteristics of the music, the researchers selected six types of Mongolian folk songs and put forward objective views through the analysis of the works.

Thirdly, it provides guidance for the preservation and dissemination of Mongolian folk songs. According to the investigation, the current protection effect of Mongolian folk songs is relatively good, but there are still shortcomings. The researchers put forward some measures: 1) virtual reality experience 2) interactive concert 3) creative marketization 4) Mongolian folk song experience camp.

Keyword : Inner Mongolian folk songs, Musical characteristics, Preservation and transmission

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Second, I would like to thank my classmates and my Thai friends for their mutual help and concern. It makes my study life less lonely and makes me very fulfilling and happy every day.

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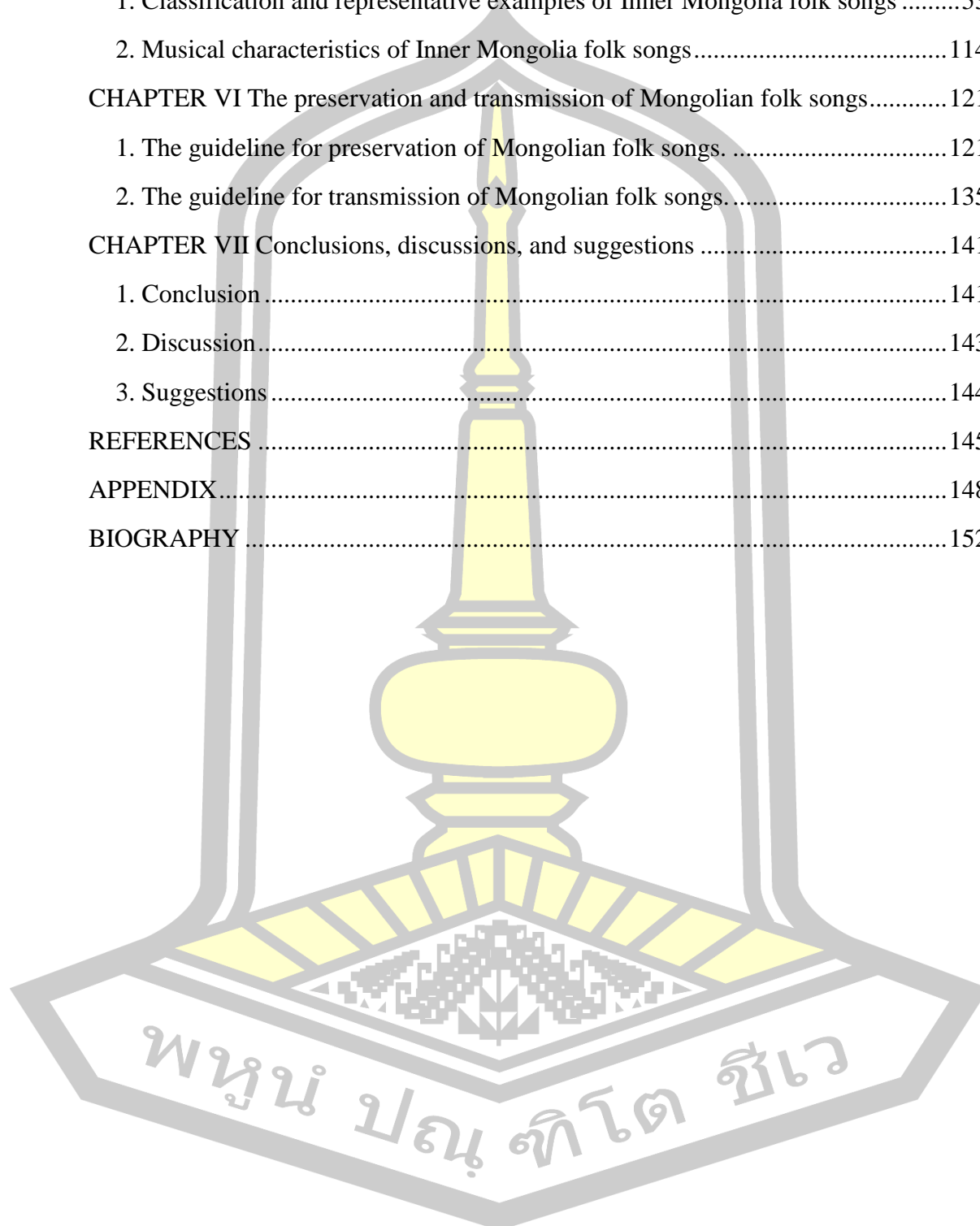
Finally, I would like to thank all the teachers, classmates and family members who have helped me. I wish you good health, a happy family, and a happy and fulfilling day.

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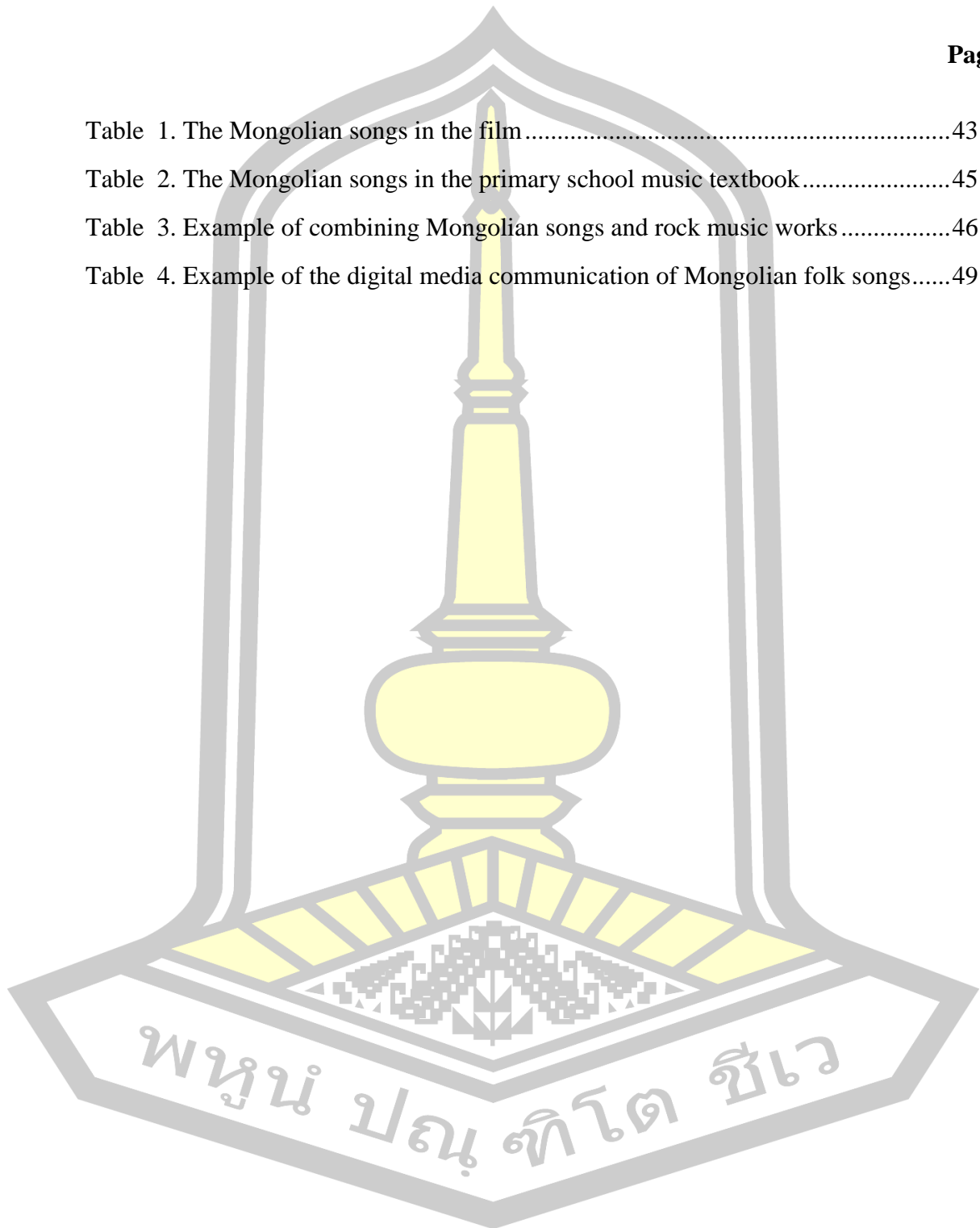
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CHAPTER I

INTRODUCTION

1. Background of research

Inner Mongolia, an autonomous region in northern China, is home to many ethnic minorities, of which the Mongolian are an important group. Mongolian people are one of the most populous among the 56 ethnic groups in China, and their folk songs are rich cultural heritage, reflecting life, history and culture. Mongolian folk songs include long tune and short harmonic Khoomei. The long tune was listed as a national intangible heritage in 2006, and the short harmonic Khoomei became a world intangible heritage in 2009.

Mongolian music is distributed in many provinces and regions, with unique music, simple and bold character derived from cultural transmission and unique geographical environment. Music is rich in connotation, known as the "music nation", "poetry nation", regardless of gender are keen on singing. After centuries of development, Mongolian music has formed a unified style, including folk music, court music, and religious music. Mongolian folk songs are divided into Hulun Buir, Xing 'an, Horqin, Urat, Ujumuqin, Chahar, Alxa, etc., although different styles, but all beautiful. (Zhao&P,2021)

Before the founding of New China, Mongolian music spread naturally and orally. Later, with the Western Industrial Revolution and the emergence of new media, Western pop music elements gradually entered China, and new forms such as "grassland songs" were widely sung. In the 21st century, "original ecology + rock, reggae..." The rise of music forms, attracting post-90s and post-00s fans. (Zhang&S H,2013)

The study of Mongolian folk songs can help preserve the culture, but modern challenges need to be faced. The paper deeply studies the characteristics of music, cultural connotation and protection and transmission issues, provides theoretical and practical guidance, explores Oriental music culture, and promotes the diversity of world music.

At present, there are still two problems in the development of Inner Mongolia music, one is the lack of a new generation of transmission, and fewer and fewer people are interested in Inner Mongolia music. Second, the in-depth study of its system is still relatively insufficient. The existing research mainly focuses on traditional history, form and style, and the contemporary research is weak.

It is necessary to systematically study contemporary Mongolian music and deeply understand its development, evolution and influence, so as to provide theoretical and practical guidance for the protection and transmission. Because of these problems, we should investigate and analyze contemporary Mongolian music more, and explore its position and role in the social, cultural and artistic fields.

2. Objective of research

- 2.1 To investigate the contemporary status of Mongolian folk songs after 1949.
- 2.2 To analyze the song characteristics of Mongolian folk songs.
- 2.3 To provide the guideline for preservation and transmission of Mongolian folk songs.

3. Research Questions:

- 3.1 What is the contemporary status of Mongolian folk songs after 1949 ?
- 3.2 What are the song characteristics of Mongolian folk songs ?
- 3.3 What is the provide the guideline for preservation and transmission of Mongolian folk songs.

4. Benefits of the Research:

- 4.1 We can learn about the the contemporary status of Mongolian folk songs after 1949.
- 4.2 We have knowledge about the song characteristics of Mongolian folk songs.
- 4.3 We can understand the guidelines of preservation and transmission of Mongolian folk songs.

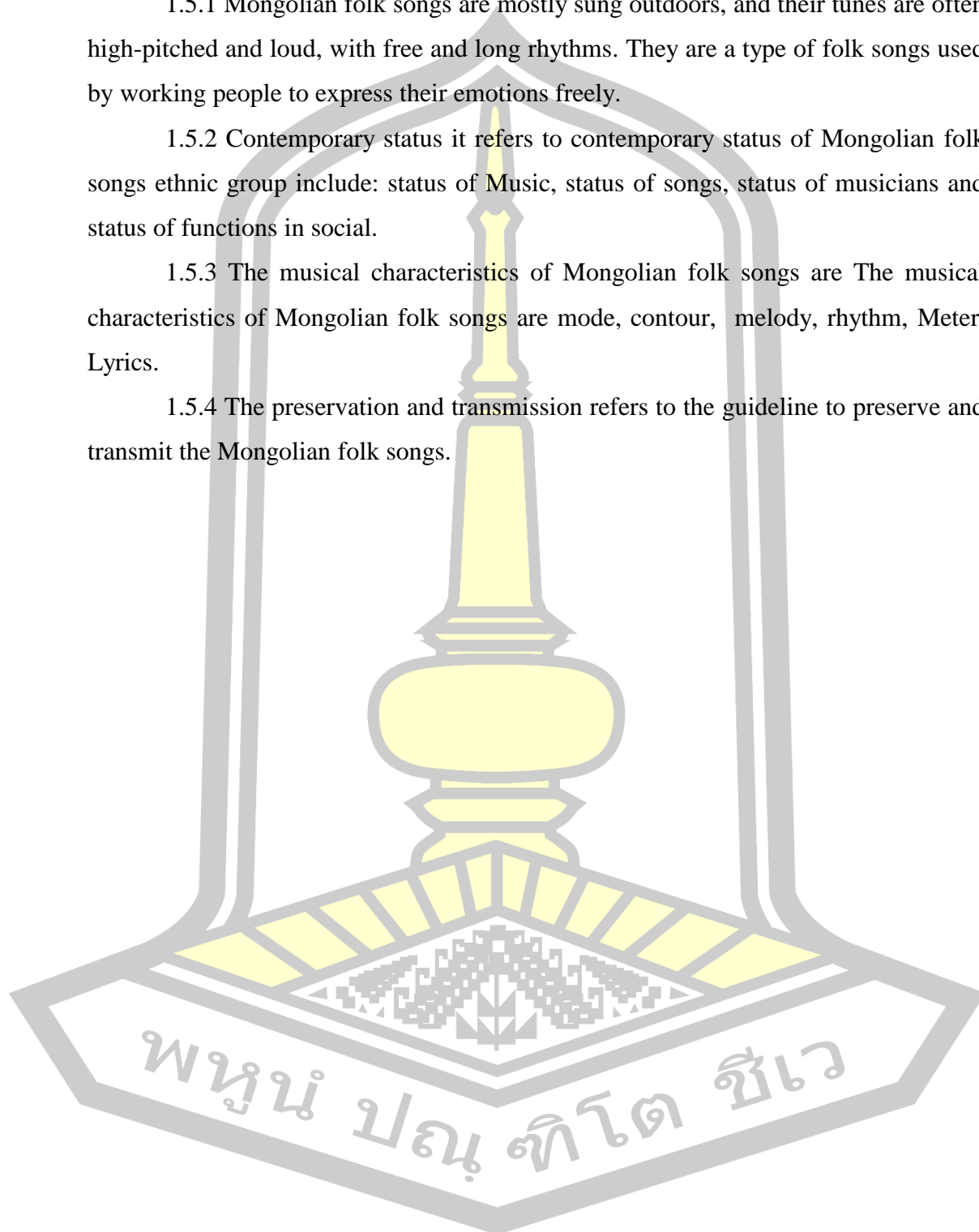
5. Definition of Terms:

1.5.1 Mongolian folk songs are mostly sung outdoors, and their tunes are often high-pitched and loud, with free and long rhythms. They are a type of folk songs used by working people to express their emotions freely.

1.5.2 Contemporary status it refers to contemporary status of Mongolian folk songs ethnic group include: status of Music, status of songs, status of musicians and status of functions in social.

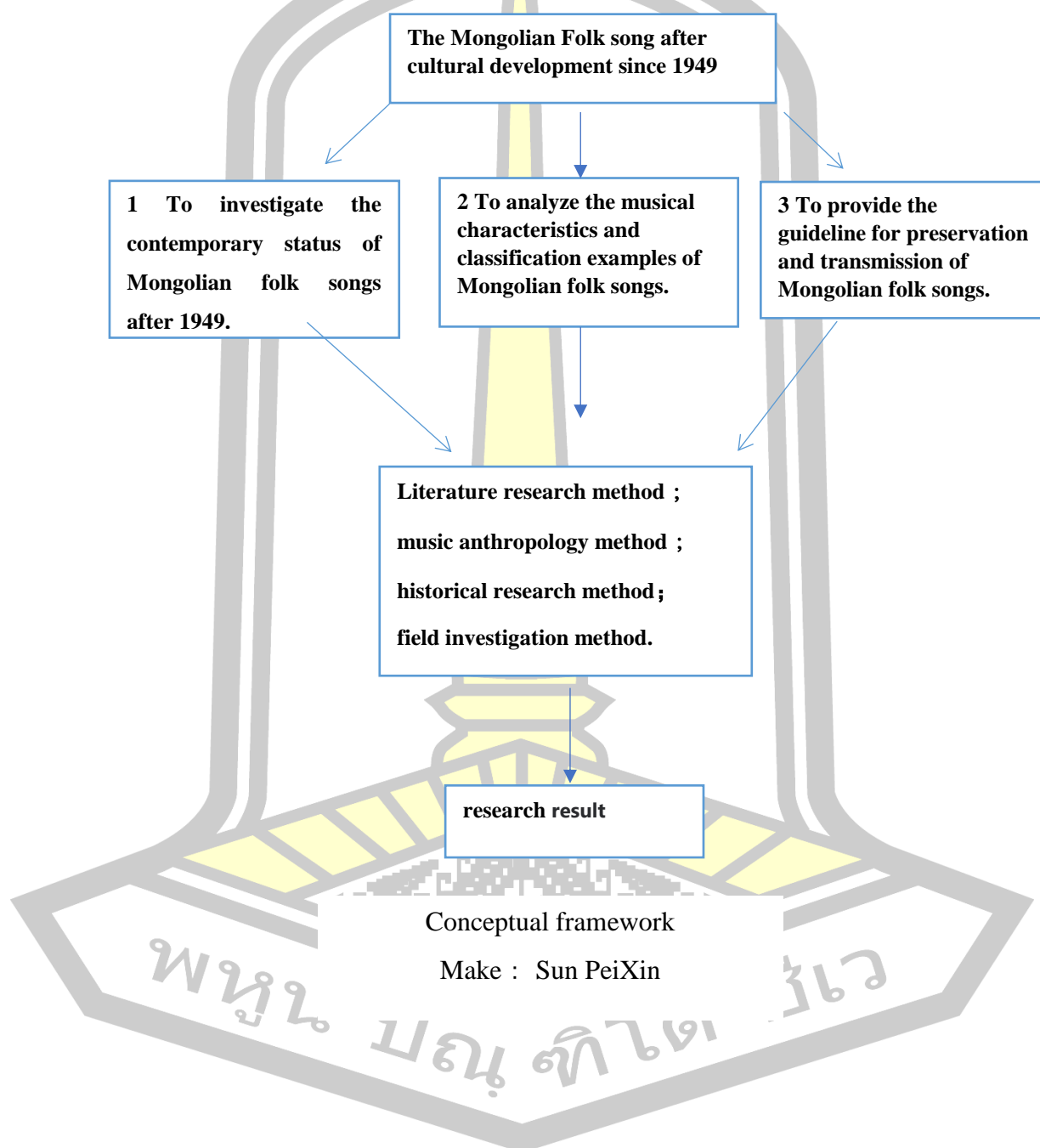
1.5.3 The musical characteristics of Mongolian folk songs are The musical characteristics of Mongolian folk songs are mode, contour, melody, rhythm, Meter, Lyrics.

1.5.4 The preservation and transmission refers to the guideline to preserve and transmit the Mongolian folk songs.



6. Conceptual framework

The three research objectives of this paper were accomplished through literature review and field work. Subsequently, the research findings were obtained, and the theoretical framework is illustrated in the following diagram:



CHAPTER II

LITERATURE REVIEW

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topic.

1. Basic knowledge of Chinese folk songs
2. The general knowledge of Inner Mongolia Region
 - 2.1 Geography
 - 2.2 History
 - 2.3 Humanities
3. The method and theory used in this research.
 - 3.1 Historical Method and Examination
 - 3.2 Field Study Method
 - 3.3 Ethnomusicology Method
 - 3.4 Music Theory
 - 3.5 Protection Theory
4. Document and research related
 - 4.1 Development History of Mongolian Folk Songs
 - 4.2 Characteristics of Mongolian Folk Songs
 - 4.3 Contemporary Collections of Mongolian Folk Songs

1. Basic knowledge of Chinese folk songs

It is divided into Han folk songs and minority folk songs.

Chinese folk songs of Han nationality have a long history, with the basic characteristics of "oral", "collective", "wind and soil". Oral refers to folk songs passed from mouth to mouth, is a kind of oral art, improvisation of lyrics, improvisation of tunes is its own development of the main means; Collectivity means that every folk song is the result of public participation, and generally there is no fixed songwriter; Wind and soil can also be expressed as local, regional, genre, etc. It means that folk songs are spread in a specific region and sung in dialects with distinct local

characteristics. The traditional genre classification method refers to labor songs, folk songs, and the tripartite method of minor keys. The genre characteristics of labor songs, folk songs and minor tunes are as follows: labor songs are produced in labor and play a role in coordinating labor movements and relieving fatigue. Use more of a lead and the singing style, the general rhythm is regular, the pitch is high; Folk songs are produced in the mountain labor, travel, communication process, suitable for free expression of inner feelings. See more solo, duet form, its melody is long, free rhythm; Some of them are directly derived from labor, while most of them are derived from daily life and have a wide range of contents. In addition to recreation, singing can also be used as a means of making a living. After repeated processing, the music has the characteristics of delicate spinning and regular structure. The book "Introduction to Han Folk Songs" is classified according to genre, and the author divides the minor keys into three categories: chanting ballads and time keys. Chant tone refers to the minor tone that is more common than musicality: ballad is a relatively simple artistic form that is closely combined with life: Time tone is a minor tone that is often sung by artists in public places, with a mature musical form and a fixed tone skeleton in the variation of transmission. Now more commonly used is the name "time tune", it and the traditional Xiaoling, Xiaoqu and other names mean the same or similar. The more popular time has fresh (Liu&Z, 2001)

2. Natural Knowledge of Inner Mongolia Region

2.1 Geography

Inner Mongolia is located in the north of China, bordering Russia and Mongolia. It spans between 97° 21 'and 126° 02' east and 37° 24 'and 53° 23' north, with a total area of about 1.183 million square kilometers. It is an autonomous region of China, located in northern China. Its natural features include terrain, climate, vegetation and so on. The following is a literature review of some of the natural features of Inner Mongolia.

Geographical location and landform of Inner Mongolia. The Inner Mongolia Autonomous Region is located in the north of China, bordered by Mongolia and Russia to the north, Liaoning, Jilin and Heilongjiang provinces to the east, Xinjiang Autonomous Region, Gansu and Ningxia provinces to the west, and Shanxi and Hebei

provinces to the south. The topography of Inner Mongolia is very undulating and the landform types are rich and diverse. Yinshan Mountain and Greater Hinggan Mountains in the south, Hulunbuir Plateau and Xilin Gol grassland in the middle, desert and Gobi area in the north. The Hulunbuir Plateau is the largest inland plateau in China, covering one-third of the total area of the Inner Mongolia Autonomous Region. These topographic features have an important impact on the climate, vegetation and animal community distribution in Inner Mongolia. (Yang&Qiang,2016)

Hydrological and geographical characteristics of Inner Mongolia. There are many important rivers in Inner Mongolia, including the Heilongjiang, Liao, Yellow and Erguna rivers. These rivers provide important water resources for the agricultural and industrial development of Inner Mongolia. Inner Mongolia is also home to a large number of lakes, the largest of which is Ordos Lake in the Ordos Basin. (Yang&Qiang,2016)

Climate characteristics of Inner Mongolia. The climate of Inner Mongolia is dry and cold, belonging to the temperate continental climate. Winters are cold and long, and summers are short and cool. There is little precipitation throughout the year, most of which is concentrated in summer. Average annual temperatures range from -4°C to 10°C . (Yang&Qiang,2016)



Figure 1. Map of China (part)

picture : www.baidu.com

Vegetation characteristics in Inner Mongolia. It consists mainly of grassland, scrub and desert. Inner Mongolia grassland is one of the largest grasslands in China and is known as the "window of northern grassland". Grassland vegetation is mainly composed of grasses, semi-grasses and shrubs. Among them, the common grass species are *leymus chinensis*, *stipa*, feather grass and so on. The grassland area has a high vegetation coverage rate, which is suitable for grazing and animal husbandry. (Guan&Y,2017)

2.2 History

The Inner Mongolia region has a rich and colorful history covering thousands of years. The following are the major periods and events in the history of Inner Mongolia.

Ancient history(300-1300): The Inner Mongolia region was home to a number of nomadic peoples in ancient times, the most famous of which were the Mongolian. In the third century BC, Genghis Khan united the tribes of Mongolia and established the Mongol Empire, one of the largest empires in world history. The expansion of the Mongol Empire links the history of Inner Mongolia with global history.

Yuan Dynasty (1271-1644) : In the 13th century, Kublai Khan, the grandson of Genghis Khan, established the Yuan Dynasty, which united China and established its capital in present-day Beijing. During the Yuan Dynasty, Inner Mongolia became part of the empire and became an important political and cultural center.

Ming and Qing Dynasties (1644-1912) : During the Ming Dynasty, the Inner Mongolia region fought several wars with the Ming Dynasty, which tried to maintain the stability of its borders. After the establishment of the Qing Dynasty, Inner Mongolia became a part of the Qing Dynasty, and the Qing government set up a number of vassals in the region to rule and administer local areas.

Republic of China (1912-1949) : After the Revolution of 1911, China entered the Republic of China period, and Inner Mongolia experienced a series of political changes. The Mongolian Independence Movement attempted to establish an independent Mongolia, but was ultimately unsuccessful. Inner Mongolia became a province of China.

Modern history (1949) : After the founding of the People's Republic of China in 1947, Inner Mongolia became an autonomous region of China, protecting and respecting the rights and culture of ethnic minorities such as the Mongolian. Inner Mongolia has made remarkable progress in agriculture, animal husbandry, mineral resources and other fields. (Lu&S&M, 2015)

The history of the Inner Mongolia region reflects nomadic cultures, changes in political power, and interactions between different cultures. Inner Mongolia has always shaped the course of Chinese history and played an important role in China's development. Today, the Inner Mongolia region is an important part of China's multi-ethnic culture, with a rich historical and cultural heritage.

2.3 Humanities

Inner Mongolia is a multi-ethnic region, of which the Mongolian is the main ethnic group. The Mongolian people have their own unique traditions, customs, costumes and festivals. For example, the Nadam Fair is a traditional Mongolian festival with wrestling, horse racing, archery and other activities. Mongolian is one of the main languages in Inner Mongolia. Mongolian has its own unique alphabet and way of writing, which is an ancient and charming script. Mongolian music, dance and art have distinct national characteristics. Changdiao is a traditional Mongolian singing art form with melodious melody and high skill. Mongolian dance movements are magnificent and bold. The Mongolian people have many unique living customs, for example, the yurt (a traditional yurt) is the traditional form of residence of the Mongolian people. In addition, the Mongolian people have a lot of customs about hospitality, food, marriage. Its main religions are Tibetan Buddhism and Shamanism. Most Mongolians practice Tibetan Buddhism, and there are many ancient temples and monks. Shamanism is much older and focuses on the worship of natural gods and ancestors. Inner Mongolia is rich in historical sites, including ancient city ruins, tombs, stone carvings and so on. These relics not only reflect the ancient Mongolian culture and history, but also an important part of Chinese civilization. Inner Mongolia has a rich tradition of oral and written literature, including epics, legends, stories, songs, etc. Among them, Jangar is a Mongolian epic, reflecting the life and history of the ancient Mongolian people. (Liu&Yan, 2023)

3. The theoretical methods used in this research are as follows:

3.1 Historical Method and Examination - Historical Research

3.1.1 Textual Research Method: This method involves collecting relevant materials, organizing and summarizing them, analyzing and comparing different viewpoints, and drawing conclusions based on the research findings. It is the most fundamental research method and holds significant importance.

3.1.2 Statistical Method: The statistical method involves collecting and analyzing data related to Inner Mongolian folk songs using principles and methods from statistics. It is a scientific approach to collecting, organizing, processing, and interpreting data to extract useful information, providing decision support and scientific evidence for academic research, and other purposes.

3.1.3 Oral History: Oral history transforms historical events, figures, and cultural traditions into oral narratives through oral transmission, preserving and transmitting human historical memories and cultural heritage. This theory can be used to explore the origins of Inner Mongolian folk songs and understand their historical background through historical theories.

3.2 Field Study Method

The earliest form of fieldwork in China can be traced back to the Zhou Dynasty's "gathering of folk music" system, which was mainly used to understand the customs and create "feng" (a type of musical composition). This tradition has continued throughout Chinese history. As for fieldwork with an ethnomusicological nature, it can be traced back to comparative musicology. Early comparative musicology was introduced to China by the renowned Chinese musicologist Wang Guangqi, who conducted comparative research on the scale, modes, and musical scores of various Eastern ethnic groups in his work "Eastern Ethnic Music."

Two significant figures in the 20th century should be mentioned: Liu Tianhua and Yang Yinliu, who conducted numerous fieldwork investigations throughout their lives. Liu Tianhua, as the founder of the "Guoyue Improvement Society," collected, organized, and researched a large amount of folk music. Yang Yinliu, considered the founding figure of Chinese ethnomusicology, also conducted extensive fieldwork. His early research on the Shengguan music in Jizhong region, specifically the Ziware Village's Shengguan music, is noteworthy.

Bruno Nettl's book "The Study of Ethnomusicology: Thirty-One Issues and Concepts" discusses various research activities of ethnomusicologists in the chapter on fieldwork. It lists various forms of fieldwork and provides advice to fieldworkers. One crucial aspect addressed is the issue of communication, referred to as "elicitation," between fieldworkers and interviewees. It discusses how to smoothly elicit the desired songs without putting pressure on the interviewees and ensuring a pleasant experience for both parties. This is a common challenge encountered during fieldwork. Additionally, the author discusses the relationship between brief field recordings and extensive fieldwork. Ethnomusicologists generally adopt two different approaches to fieldwork. One emphasizes the "collecting" concept of fieldwork, while the other focuses on the mutual relationship between fieldworkers and a certain musical culture. The author makes comparative explorations on these approaches. (Bruno Nettl, 1930)

"The Handbook of Folk Music interviewed" is a book published in the 1980s in China, designed for folk music investigations. It was based on over 30 years of fieldwork experience since the establishment of the Music Research Institute of the Chinese Academy of Arts. The book covers topics such as interview preparation, on-site work considerations, and surveys. It also addresses the fieldworker's attitude towards interviewees and the local community, reflecting the characteristics of that era. The handbook provides specific annotations in the appendix for the five major categories of Chinese music (folk songs, song and dance, traditional opera, storytelling, and instrumental music) to note the particularities that need attention during music investigations in China.

3.3 Ethnomusicology Method

Ethnomusicology is a discipline that uses anthropological methods and theories to study music. Traditional musicology primarily focuses on the study of music itself, while ethnomusicology focuses on the human and cultural aspects of society in the context of music. It is an interdisciplinary field, and researchers in this domain should assume both the roles of musician and anthropologist. They use ethnographic research methods to explore the relationship between culture and music, treating music as a bridge within cultures. Ethnomusicology primarily employs methods like participant observation, comprehensive survey, and comparative

analysis, using a holistic research perspective to explore all aspects of human music behavior in society.

In 1964, American musician and anthropologist Merriam first proposed the concept of "Sound-Concept-Behavior" in his book "The Anthropology of Music." Music is a cultural activity presented in an artistic form, and its medium of transmission is organized and regulated sound, composed of elements like volume, mode, form, and harmony. The concept extends and expands the understanding of music within cultural contexts, making it a cultural consciousness. According to Merriam's three-dimensional model, behavior consists of three parts: sound behavior, social behavior, and linguistic behavior. Sound cannot exist independently from music and behavior, and understanding music should be done from a cultural perspective. (Merriam, 1964)

"The Anthropology of Music" delves into the influence of music on individuals and societies, and its interactions with culture, identity, and social relations. It introduces the basic concepts and methodology of ethnomusicology, emphasizing the importance of music as a social practice. The book proposes the concept of "sociomusicology," suggesting that music is not merely an art form but also a representation of social relationships and identity. By studying the use and significance of music in various social contexts, it explains how music becomes a part of social culture. Merriam also explores the impact of music on the body and emotions, stating that music serves emotional expression and bodily regulation. It can help individuals establish emotional connections and identity, and the research analyzes how music shapes body movements and emotional states, revealing how rhythm, melody, and harmony stimulate and guide people's emotional experiences. Furthermore, Merriam analyzes how music influences social relations and identity construction. The research investigates music's role in social settings, discussing how music helps people establish social connections and shared identities. He believes that music has social cohesion and can promote social unity and identity construction. In summary, "The Anthropology of Music" provides an in-depth exploration of music's role and significance in society through sociological and anthropological research. The book offers comprehensive insights into ethnomusicology and provides a

research method for the study of Mongolian folk songs in this context. (Chen Y.S, 2007)

"Reflections and Development Ideas for the Practice and Experience of Ethnomusicology in China" is divided into two parts. In the article, Luo Qin pointed out that the development and exploration of ethnomusicology must be based on the practice and experience of China. The methods, theories, and paradigms are only meaning, and the ultimate goal is to gain a true understanding and comprehension of musical phenomena. (Luo & Q, 2009)

3.4 Music Theory

Music theory involves studying music and its related cultural contexts to derive theories. Researchers can explore the stylistic characteristics of Mongolian folk songs in different historical stages, revealing their inherent musical and aesthetic features. They can also study the formal characteristics of Mongolian folk songs compared to those of other ethnic groups and regions, as well as the songwriting and singing techniques of Mongolian folk songs.

Additionally, researchers can investigate the connections between Mongolian folk songs and Mongolian cultural backgrounds, as well as their relationships with different social lives and psychological aspects. Through these studies, people can gain a deeper understanding and appreciation of the unique aspects of Mongolian folk songs, enriching their knowledge and experience of music.

3.5 Protection Theory

Book: China's Intangible Cultural Heritage: Folk Songs Volume covers representative folk songs from different regions of China and explores their origin, spread and change, as well as the current state of conservation and strategies. The Challenge of Musical Heritage: Modern Transformation and Preservation of Traditional Chinese Music explores the modern transformation of traditional Chinese music, including folk songs, and how to preserve it in a rapidly changing social environment. A Study of Chinese Folk Songs is a comprehensive study of Chinese folk songs from historical, cultural, and sociological perspectives, including their origins, genres, forms of expression, and the challenges of preservation and transmission.

Thesis: "An Analysis of the transmission and Protection of Chinese Folk Songs" This article analyzes the problems of the transmission of Chinese folk songs, discusses the cultural fault caused by urbanization, modernization and other factors, and puts forward a series of protection suggestions. The article "Discussion on Digital Protection of Chinese Folk Songs" focuses on the application of technology in folk song protection, and discusses how digital technology can help record, store and spread Chinese folk song culture.

In summary, the literature review of this chapter, I selected 28 papers, of which 25 were Chinese and 3 were English. He has published 9 monographs on Mongolian folk songs, 11 research papers on Mongolian folk songs, and 7 works on international musicology and ethnomusicology. Through these literature studies, the present situation, musical elements and future development of Mongolian folk songs are discussed, which provides ideas and references for later scholars to study Mongolian folk songs.

4. Document and research related

4.1 Development History of Mongolian Folk Songs

Mongolian music has a long and rich history, showcasing a diverse range of content. During the flourishing period of the Great Mongol Empire, its music not only preserved many traditional elements of the ethnic group but also incorporated some musical instruments from the Jin Dynasty, Western Xia, and Southern Song. According to the "Yuan Shi Li Yue Zhi" (Records of Music in the Yuan Dynasty), it is recorded that "if we talk about music, it originated from the old music used by Emperor Taizu from Western Xia, and Emperor Taizong used the leftover music from the Jin Dynasty in Yanjing. Emperor Xianzong was the first to use Deng Ge music." It can be seen that since the time of Emperor Taizu of the Yuan Dynasty, music from Western Xia was already adopted, and later, Emperor Taizong collected music and musicians from Yanjing and Nanjing of the Jin Dynasty. Emperor Xianzong then ordered the production of musical instruments like bells and chimes and used the Deng Ge music to worship the heavens at Mount Riti. "Emperor Shizu appointed Song Zhouchen to lead the musicians and used Deng Ge music to worship the ancestors at the Ministry of Rites." Emperor Shizu of the Yuan Dynasty also

appointed Song Zhouchen to manage the musicians and used Deng Ge music to worship their ancestors. Later, Wang Yong composed the "Da Cheng Yue" (Great Accomplishment Music), based on which a complete set of court musical instruments of the Yuan Dynasty was produced. In the Ming and Qing Dynasties, some musical instruments and music pieces still used were remnants from the Yuan Dynasty. The Qing government also established the "Shibangchu" (Office for Mongolian Music), which included musical instruments like Jie, Guan, Zheng, Pa, Xian, Ruan, Huo Busi, etc.

The development of Mongolian music can be roughly divided into four stages throughout history: Ancient to around the 12th century AD, Around the 12th to 18th centuries AD, Early 20th century, Mid to late 20th century.(Yang & S, 2012).

4.1.1 Ancient to around the 12th century AD

It is the period of mountain hunting music culture, represented by short-key folk songs. The music has the characteristics of short structure, concise tone, clear rhythm, many words and few accents.

The content is to reflect the hunting life, such as "Hunting Battle Song" and so on, the overall music style has narrative and song and dance, lyricism is weak. The Mongolians in this period lived in the mountain forests and hunted for a living. As a part of the hunting life, music had the common characteristics of the music art of the primitive period.

4.1.2 Around the 12th to 18th centuries AD

This stage is the period of grassland nomadic music culture, as the mode of production changed from hunting to nomadic, the musical style gradually changed from short to long. Long tune folk songs have the characteristics of free rhythm, expansive melody, broad breath and deep emotion, and often use the vibration and decoration on the continuous tone. The content mainly reflects the nomadic life, such as "Pastoral song", "Little Yellow Horse", etc. These songs reflect the Mongolian people's love and praise for grassland, horses, blue sky, white clouds and other natural scenery. Long-tune folk songs gradually became dominant and became the typical style of Mongolian music, and had a profound influence on other forms of Mongolian music.

4.1.3 Early 20th century

With the changes in society and the development of Mongolian culture, Mongolian folk songs gradually spread from pastoral societies to urban areas, becoming popular among city residents and young people. During this period, Mongolian folk songs started to interact and blend with other music forms, absorbing more elements and diversifying in their expressions. In the early 20th century, Mongolian folk songs began to be influenced by modern music, especially Western music. During this period, the melodies and singing styles of Mongolian folk songs underwent some changes, and new artistic forms and styles emerged. At the same time, Mongolian folk songs started to be showcased on both domestic and international music stages, gaining wider recognition and dissemination.

4.1.4 Mid to late 20th century

Mongolian folk songs further merged with modern musical forms, leading to more innovation and transformation. The themes of Mongolian folk songs also expanded beyond traditional pastoral life and grassland scenery to encompass broader social phenomena and individual emotions. At the same time, Mongolian folk songs gradually transitioned from oral transmission to written form, resulting in more written creations and records. In recent years, with the revitalization of Mongolian culture and the protection of traditional culture, Mongolian folk songs have received more attention and research. Many scholars and musicians are dedicated to in-depth research on the history, form, and style of Mongolian folk songs, providing significant support for their transmission and development (Li & G, 2014).

4.2 Characteristics of Mongolian Folk Songs

Diversification is the characteristic of Chinese Mongolian music: there are vocal music, instrumental music performance; New Year performances, these reflect the procedural process including ritual music into all aspects - the country, the nation, the family, the individual. The different treatment of gender in music performance not only divides the characteristics of male and female voices from a physiological perspective, but also reflects, in my opinion, the concept and actual form of male dominance consciousness and status in Mongolia. (Edward Adam Davis, 2006)

Khoomei is a Chinese Mongolian folk music art form that produces unique sounds through the special use of the throat. Mongolian humai is divided into two

types: chanting and low calling. Chanting refers to imitating the sound of high-pitched instruments, such as the horse-head qin. Low call is to imitate the sound of a bass instrument, such as a large base. Humai is characterized by rich pitch changes and unique timbre, which can simultaneously produce a variety of different tones and timbre sounds. Khoomei is often used to express Mongolian folk stories, express emotions and convey information. It is an important part of traditional Mongolian culture and one of the unique art forms in the world. (Theodore, 2008)

Inner Mongolian grassland music is a vast sub-system within the realm of ethnic folk music. Traditional Mongolian music can be broadly categorized into three main types: folk music, religious music, and court music. Folk music is the most closely related to people's lives and is a complex category, including folk songs, folk instrumental music, dance music, narrative music, theatrical music, and other folk music forms. Among them, folk songs are the most numerous, content-rich, and widely transmitted music form in Inner Mongolian music. They also hold the deepest artistic charm and value (Ronald W. Reagan, 2012).

Mongolian folk songs can be classified based on their "themes" into hunting songs, pastoral songs, praise songs, homesickness songs, ritual songs, short songs, narrative songs, lullabies, and children's songs. If categorized by "musical characteristics," they can be further divided into Barhu-Buriat, Kolmi-Angir, Chaha'er-Xilingol, Ordos, and Wula-Arshihin regions. The most common classification based on "musical features" includes Long Tones (Wujitinguo), Short Tones (Bao Ge Nidao), Mixed Tones (Beisayagedao), and Narrative Tones (Yariyadao).

Mongolian Long Tones:

They lack a fixed beat, have a cyclic rhythm pattern, a wide and extended breath, and are relatively freely and improvisationally sung songs. They also carry the meaning of "court songs." The basic characteristics of long tones can be summarized as having a gentle and melodious melody, long breath, broad artistic conception, few words but rich in melody decoration. The colorful singing style formed by this singing method is the most distinctive feature and a significant factor in creating the unique style of long tones. It is closely related to the geographical features, natural environment, and nomadic way of life on the vast grasslands. Long tones are the most

typical and representative and have the highest level of professionalism among the traditional music of the Mongolian ethnic group, exerting a tremendous influence on various aspects of Mongolian folk songs and even other music forms. These songs usually focus on boasting about spirited horses, praising the grassland, loving life, and yearning for a happy life (Li & G, 2014).

Mongolian Short Tones:

These songs are relatively fast with clear beats and regular rhythm cycles. They are simple in melody, have fewer embellishments, and exhibit a strong narrative characteristic. The structures and layouts of phrases and lyrics are relatively coordinated and symmetrical. They usually use a single beat, and their musical forms are often symmetrical and structured. The lyrics are generally divided into four lines per section, forming a segmented song form, and are repeated with slight variations in different melodies. Short tones can be regarded as one of the earliest folk song genres to develop among the Mongolian people, and they are also one of the most numerous and content-rich folk song forms. Due to their simplicity and ease of learning, rich content, and diverse types, short tones have different styles and forms in various regions. Similar to the folk songs of the Han ethnic group, short tones are often sung spontaneously, mainly in solo performances, with a strong sense of flexibility and widespread popularity. Short tones are mainly popular in semi-agricultural and semi-nomadic regions where Mongol and Han people live together, and they are more concentrated and typical in the Kolmi and Ordos regions (Li & G, 2014).

Narrative Songs:

These songs have a recitative and declamatory style. The origins of these songs can be traced back to early Mongolian folk epics, incantations, and praises. Some well-known narrative songs include the heroic epic "Gadameilin" and the "Song of Hero Tao Ketu," etc. The melodies of these songs are short and square, closely integrated with the language. They are usually sung and played on the four-stringed instrument or horse-head fiddle (morin khuur) by the performers themselves, with occasional interjections of storytelling and character commentaries. The melody generally has a small range of variation and is based on intervals of a fourth or fifth (Zhou & Q, 2009).

Mixed Tones:

This is a folk song form that falls between long tones and short tones. Mixed tones are one of the most popular singing styles in Mongolian folk music and are the result of mutual influence and penetration between long and short tones. These songs have relatively regular beats and rhythms, and their structures are relatively square and neat. They are slightly extended on certain resting notes. (Zhou & Q, 2009).

Choor:

The term "choor" comes from the Mongolian word for "resonance." It refers to multi-part songs commonly sung in specific occasions among the Mongolian people, such as during Nadam festivals, important ceremonies, public gatherings, etc. It can be divided into solo singing, chorus, and repetition. This unique singing style in Mongolia allows a singer to produce both a low, deep drone sound while simultaneously singing a bright and beautiful overtone melody, forming a marvelous "two-part harmony." Some folk artists accompany themselves with horse-head fiddles while singing, creating a brief "three-part harmony" (Zhou & Q, 2009).

Khoomii:

Khoomii is an ancient singing technique, reportedly dating back thousands of years. It is a unique "throat-singing" art of the Mongolian people, representing an extraordinary solo singing style with multiple voice parts, known as the "voice of heaven" in the music world. Khoomii songs are adept at expressing towering mountains and beautiful natural scenery. Due to its challenging singing techniques, which are difficult for most people to master, Khoomii songs are not as abundant as other vocal genres. Musically, Khoomii is primarily based on short folk songs, but some short long-tone songs can also be sung in this style, albeit only a few (Yang & S, 2012).

4.3 Collection of Modern Mongolian Folk Songs

Collection of Mongolian Folk Songs from 1949 to 1966:

During the period from 1949 to 1966, there were several collections of Mongolian folk songs in Chinese, representing the early stage of such publications and not yet fully matured. Here are some of them:

"Collection of Mongolian Folk Songs" (1949) was edited by the Northeast Cultural Association's Cultural Work Group. It included a total of 156 folk songs,

classified into six categories: 9 revolutionary songs, 41 songs about daily life, 80 love songs, 8 religious' songs, 11 miscellaneous folk songs, and 7 storytelling songs. Most of the songs in this collection came from Bahrin Right Banner, and each folk song had a Mongolian-Chinese version to facilitate understanding. Some songs lacked lyrics, and the lyrics were mostly directly translated.

"Mongolian Song Collection" (1949) was compiled and translated by Da Taojin. The book contained 50 songs divided into eight parts, with text, pictures, and musical notation. The lyrics were in Mongolian-Chinese format, making it easier for readers to understand and alleviating difficulties in transmitting folk songs.

"Selected Eastern Mongolian Folk Songs" (1952) was edited by An Bo and Xu Zhi, published by the Chinese Folk Literature and Art Research Association. The book had two parts: lyrics and songs, with a total of 85 songs. The lyrics section included 85 songs in Chinese, without musical notation, while the songs section added musical notation to the lyrics. The main themes covered in this collection were praising the homeland, heroes, banquets, women's lives, expressing compassion for orphans, beautiful love songs between men and women, and songs about love and separation.

"Selected Inner Mongolian Folk Songs" (1959) was compiled by the Inner Mongolia Million Folk Song Exhibition Singing Movement Committee, and it included 119 folk songs. The collection featured various themes, such as the revolution, the "East Is Red" campaign, mountain songs promoting the general line, and more. It reflected the revolutionary optimism of the people during the Great Leap Forward, depicting their production and living methods. The songs praised the Party and the country while also expressing the hardships and experiences of the people's lives. However, being a product of the mass folk song creation movement during the Great Leap Forward, this collection had a strong political flavor, which could affect its artistic quality. Nevertheless, it represented the achievements of folk song creation in the early years of New China, breaking through old concepts and involving a wider range of people in the creation process. One area for improvement was that works by workers, soldiers, and their cadres were only minimally included.

In summary, the early collection work on Mongolian folk songs was in its initial stage, and the collected songs mostly reflected the thoughts of the time and

praised the Party and the country. These collections were significant as products of the socialist system, reflecting the revolutionary optimism of the people during the Great Leap Forward and portraying their production and living methods. However, the political context of the time influenced the artistic nature of some folk songs created to meet certain "targets" for folk song creation. Despite this, these collections represented a breakthrough in the folk song creation activities after the establishment of New China, with a broad participation of the people, but they still had room for improvement, especially in terms of including works by workers, soldiers, and their cadres. (Cen & X, 2021)

In summary, due to the limitations of the era, technology, and other factors, the early collection of Mongolian folk songs is still in its preliminary stage. The collected Mongolian folk songs are not very abundant in content, mainly reflecting the thoughts of the times, praising the party, and singing the praises of the motherland, among other themes.

From 1976 to the end of the 20th century, the collection of Mongolian folk songs can be summarized as follows:

After the end of the Cultural Revolution, with the development of the 1978 reform and opening-up policy, Mongolian folk songs entered a new era and became more mature compared to the early results. The collections during this period can be outlined as follows:

In 1979, Guo Yongming and others compiled the book "Erdos Folk Songs," which consists of eight volumes and includes 197 Mongolian folk songs in Chinese versions without musical notation. The collection portrays a wide range of life scenes of the Mongolian people, expressing their feelings of missing their loved ones, praising their parents, and pursuing love.

In 1983, "Mongolian Wedding Songs" compiled by Suhebaru and translated by Temugebagen mainly collects wedding songs circulating in the Guoerluosi area, with 30 songs included. Additionally, there are 14 instrumental folk songs without lyrics in the appendix. Through this collection, one can understand Mongolian customs and culture related to weddings, such as clothing and legends.

In 1984, the "Hulunbuir Folk Songs" was compiled by Hulunbuir Cultural Bureau and Hulunbuir Federation of Literary and Art Circles, containing 383

Hulunbuir folk songs. The main types include banquet songs, pastoral songs, wedding songs, ritual songs, political songs, and love songs. The songs have lyrics but no musical notation, and they highlight the art of Hulunbuir's folk songs, using various poetic techniques and dialects.

In 1985, the "Horqin Folk Songs" compiled by Zhe Limu League Cultural Office and the Chinese Department of Inner Mongolia Ethnic University collected 209 Horqin folk songs. The songs are categorized into various themes, including historical and political songs, songs expressing homesickness and feelings for family, songs reflecting daily life, ritual songs, women's life songs, and love songs. However, the lack of musical notation somewhat limits the wider dissemination of these songs.

In 1990, Bai Shikuan's book "Western Erdos Folk Songs" collected many Western Erdos folk songs, predominantly love songs (11 songs), traditional folk songs (5 songs), and songs from different eras (6 songs). Each part contains several folk songs with musical notation, contributing to their transmission. This collection has significant importance as a gift celebrating the 40th anniversary of the founding of the People's Republic of China, adding color to Mongolian folk songs and making a breakthrough contribution to the development of folk songs in the Erdos region.

In 1992, the book "Selected Folk Songs of China's Ethnic Groups" compiled by the National Editorial Committee includes a total of 505 folk songs from various ethnic groups, with 30 Mongolian ethnic songs included. These songs mainly praise young horses and girls, such as "Yellow Horse" and "Beautiful Girl," and each song has musical notation for easier dissemination. Although the number of Mongolian folk songs in this comprehensive collection is not substantial, it still holds certain value as original material.

In 1992, the book "Compendium of Chinese Folk Songs - Inner Mongolia Volume" compiled by the National Editorial Committee collected a total of 604 Mongolian folk songs, including 11 Chao'er songs, 142 long tunes, 419 short tunes, 18 Andai songs, 14 Haodegeqin songs, and 21 Boqu songs. Overall, this collection contains a considerable proportion of short tunes and is rich in content. As a sub-collection of the "Compendium of Chinese Folk Songs," this volume has a significant advantage in the number of Mongolian folk songs, making it an important historical source for the study of Mongolian folk songs.

In 1993, the book "99 Selected Mongolian Folk Songs" by Ma Yurui and Ulanjie contains 99 folk songs, mainly pastoral songs, wedding songs, praise songs, banquet songs, drinking songs, children's songs, and songs of homesickness, which represent the essence of Mongolian folk music. The lyrics are presented in both Mongolian and Chinese, and the musical notation is provided in both staff notation and simplified notation, which holds high artistic value.

In the same year, Zhao Hongrou compiled "Rainbow - 60 Hulunbuir Folk Songs and Original Songs," which includes 60 songs, mainly pastoral songs, banquet songs, love songs, lullabies, and songs of homesickness. Each song comes with staff notation, and the use of piano accompaniment in beautiful singing style has played a positive role in nurturing talented ethnic singers and promoting folk songs on the world stage.

In 1997, the Inner Mongolia Autonomous Region Cultural Bureau compiled "Selected Songs from the Glorious Grassland of the Red Sun," which mainly contains 74 folk songs, with many of them praising Chairman Mao and the workers, peasants, and soldiers, serving as a strong witness to the development of revolutionary songs. Although the collection has a strong political color, it fills the gap in Mongolian folk song collections during the Cultural Revolution and has a significant impact on understanding the overall context of Mongolian folk songs.

In 1999, Yong Rubu's "Research on Mongolian Folk Songs and Symphonic Music" mainly presents remodeled horsehead fiddle tunes, including songs of nostalgia and those inspired by camel bells and homeland, among others. This collection uses symphonic music combined with folk songs, offering valuable data for scholars studying Mongolian folk vocal music from the perspective of symphonic music.

In general, the collection and compilation of Mongolian folk songs have undergone efforts by folk artists, cultural groups, and more, achieving some results. However, the overall maturity has not been reached yet. Regional folk song collections lack comprehensiveness, and themes tend to be relatively narrow, mostly focusing on love for the party, the motherland, and praise for hometown. As we move into the 21st century, the collection and compilation work of Mongolian folk songs gradually matured and achieved higher results.

Collection of Mongolian Folk Songs in the 21st Century:

With the progress of the times, the collection and compilation of Mongolian folk songs have also reached a high point. During this period, the content of Mongolian folk song collections became more abundant and widespread, and the collection and compilation of regional folk songs also made some progress. Compared to the previous stage, the achievements of Mongolian folk song collections related to the 21st century have seen a certain increase in quantity, summarized as follows:

In 2004, Nomin compiled the book "Selected Mongolian Folk Songs of Horqin," which carefully selected 228 Mongolian ethnic folk songs from the Horqin region. The collection mainly includes political songs, ritual songs, love songs, songs about daily life, and other types of folk songs. Each folk song in this collection is presented in both musical notation and lyrics, making it not only abundant in quantity but also rich in content, especially in terms of the number of love songs. The selected folk songs in this collection were meticulously chosen from the excellent ones in the Horqin folk songs, demonstrating the professionalism in the collection and compilation work.

In the same year, Nomin compiled the book "Horqin Narrative Songs," which includes 36 Horqin narrative folk songs, such as the famous "Gadameilin," "Danabala," and "Jin Zhu." Each song in this collection presents the basic plot of the story through a combination of melody and lyrics, truly reflecting the narrative characteristics of Horqin narrative folk songs. The translators strived to maintain the accuracy of the translations while preserving the original form, making this collection a valuable resource in the field of folk literature compilation and research.

In 2005, Sun Guangjun and Liu Yonghai compiled the book "Folk Songs of Various Ethnic Groups in China," which includes translated versions of folk songs from different ethnic groups, including Han, Manchu, Korean, Hui, Mongolian, Hezhe, Dongxiang, and more. Among them, six Mongolian folk songs were included, praising horses, eagles, grasslands, girls, and the moon, totaling six songs, namely "The Well-Built White Horse," "Vast Grassland," "Pure Girl," "Beautiful Girl," "Agile Eagle," and "Fifteenth Moon." As a comprehensive folk song collection, it extensively gathers folk songs from various ethnic groups, though the number of Mongolian folk songs in the collection is relatively small.

In 2008, the "Urat Folk Song Collection" was published by the Cultural and Sports Broadcasting and Television Bureau of Ulat Middle Banner, containing a total of 393 bilingual Mongolian and Chinese songs. These songs praise horses (e.g., "White Steed" and "Blue and Green Horse"), grasslands, hometown ("Hanggai is My Hometown" and "Lovely Hometown"), drinking songs ("Toast Song"), and lyric songs ("Chebugu Girl"), among others. This collection includes a significant number of Urat folk songs, making it a valuable and significant work in terms of both academic and practical value.

In the same year, the "Mongolian-Chinese Bilingual Ulat Folk Song Collection: Upper/Lower Volume" was compiled by the Ulat Folk Song Editing Committee. It consists of two volumes, with a total of 202 Ulat folk songs. The upper volume focuses on songs with rhythm, including 100 folk songs, and the lower volume contains 102 miscellaneous folk songs. Each song is accompanied by music scores and CD material, highlighting its valuable source material, which is essential for the transmission and dissemination of Ulat folk songs.

In 2010, the book "Thirteen Colors of Steeds: Jinghe Mongolian Long Tune Folk Song Collection in Xinjiang" was published, including 29 folk songs from the Jinghe Mongolian ethnic group. It is divided into two parts: the first part is the "Steed" section, including 13 songs praising horses, such as "Pure Black Horse Praise" and "Grey Horse." The second part is the "Ceremonial" section, containing 16 songs about Mongolian people's life ceremonies, such as "Song for Parents" and "Song for Sisters." Although this collection contains a relatively small number of Mongolian folk songs from Jinghe, it is essential for researching the folk songs of the Jinghe Mongolian ethnic group in Xinjiang.

In 2011, the book "Guoluo Mongolian Wedding Songs" was compiled by Xiang Fusheng, containing a total of 75 Guoluo Mongolian wedding songs. Among them, there are 20 songs for persuading marriage, 8 songs for the bride's welcoming ceremony, 8 songs for the "name-seeking feast" - the first feast of the bride, 5 songs for "offering tea" to the ancestors, 16 songs for the "Shantu feast" - the final feast of the wedding, and 8 songs for seeing the bride off. Additionally, the book explains ten elements of Mongolian wedding songs, such as sacrificial culture, clothing culture, archery culture, food culture, horse culture, alcohol culture, and ethics and morality.

In 2012, the book "Horqin Narrative Folk Songs, Volume Four" was compiled by the Tongliao Literary and Art Research Institute, containing a total of 146 folk songs. The collection mainly includes wedding songs, humorous and satirical songs, songs yearning for home and family, and songs singing about the new society. Each folk song in this collection consists of independent lyrics and music scores, making it an essential material for understanding and studying Horqin folk songs, as it is one of the relatively few Chinese translations of Horqin folk songs.

In the same year, the book "Short Tune Folk Songs of the Zhen Dong Mongolians (Mongolian-Chinese Bilingual)" was compiled by Xiang Fusheng and Bai Fengxiang, consisting of two volumes with a total of 30 Mongolian folk songs translated into Chinese. The translated songs are not accompanied by music scores, but the Mongolian versions have them. The collection also includes an introduction to the outstanding folk singer Han Mei. Overall, the folk songs in this collection have a strong artistic appeal and vividly depict various aspects of life, providing essential materials for understanding and studying the folk songs of the eastern Mongolian region.

In 2016, Taiwan Gafo collected and compiled the book "Chinese Tuvan Folk Songs," translated by Ulanjie, Balijia, Jin Hua, and Mengjiang, containing a total of 115 folk songs. The collection is divided into four parts: general songs (49 songs), songs praising and yearning for home and hometown (17 songs), songs about love, friendship, and young people (47 songs), and wedding songs (11 songs). This collection has played a positive role in studying and disseminating Tuvan folk songs.

In 2017, Wang Wangsheng edited the book "Zhasake Tu Folk Songs and Folk Artists: Mongolian-Chinese Bilingual (Upper and Lower Volumes)," containing a total of 166 folk songs, divided into five chapters. The first chapter includes 28 lyrical folk songs from Zhasake, the second chapter includes 33 narrative folk songs, the third chapter includes 65 folk songs that have been circulated and sung in Zhasake, the fourth chapter includes 40 folk songs that have been circulated and sung in Zhasake, and the fifth chapter discusses folk artists such as Baoli Dao, Batu, and Bai Hailong. This work was selected and compiled from over 600 folk songs within the territory of Kezuomenqi. Additionally, this work is the first classification and research on folk artists and cultural figures of Kezuomenqi, thus playing a significant role in

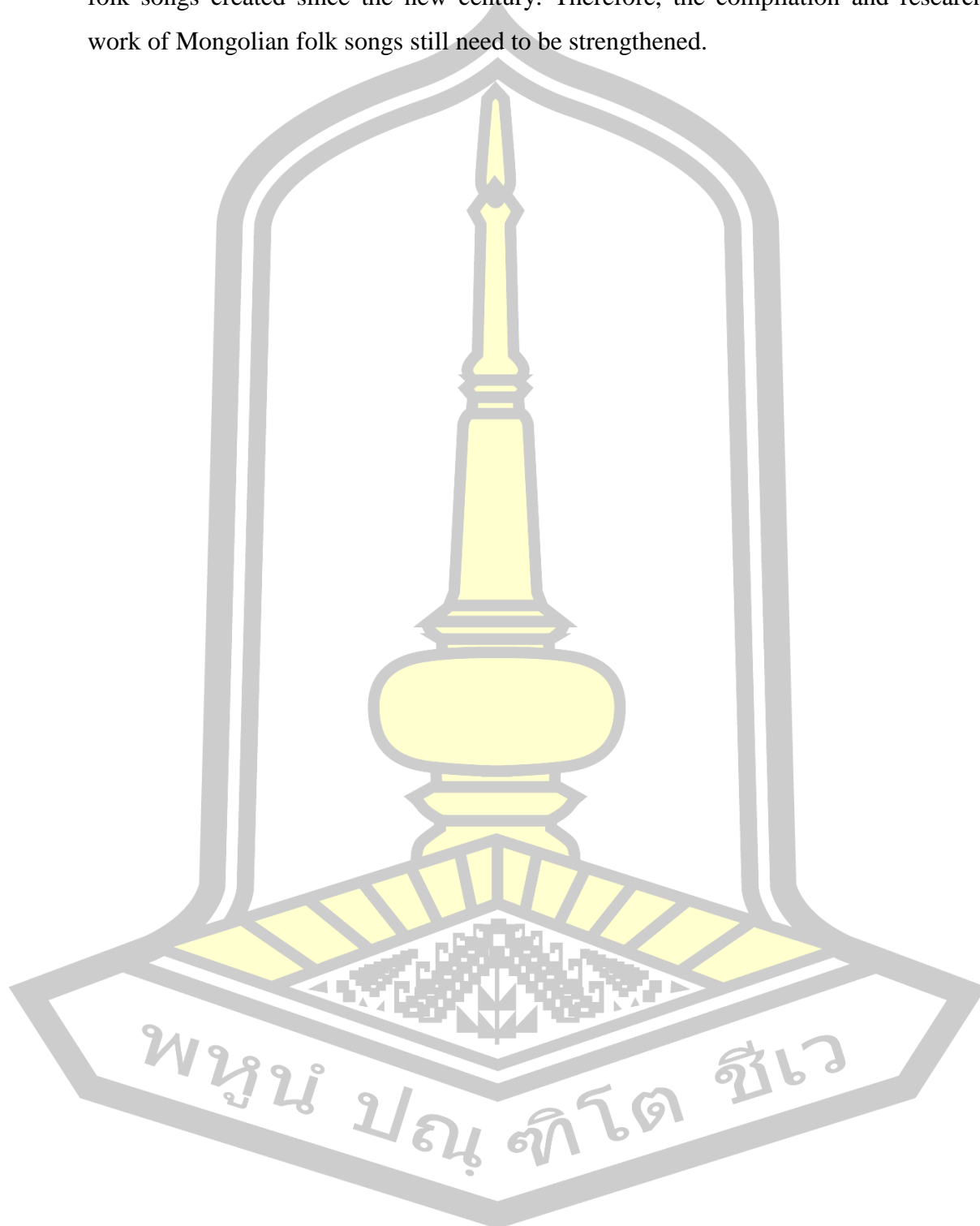
protecting and transmitting Horqin folk songs and promoting the vast and profound culture of the grassland.

In 2017, Sa Renqige compiled and Zeng Hu translated the book "Selected Translations of Mongolian Folk Songs," which contains 207 bilingual Mongolian and Chinese versions of folk songs. The collection is mainly classified according to the regional folk songs, including eight songs from Alxa, 18 songs from Ordos, 16 songs from Weilete, eight songs from Ulat, 16 songs from Uzumchin, five songs from Balin, 13 songs from Barhu, five songs from Buryat, 26 songs from Karakalpak, 29 songs from Horqin, two songs from Qinghai Mongolian, eight songs from Hulun Buir, eight songs from Subei Mongolian, seven songs from Tuerhute, two songs from Tuerhute, five songs from Dari Ganga, six songs from Daur, 15 songs from Chaha'er, and ten songs from Zhaqin. Overall, this collection includes a large number of folk songs and points out that Mongolian and Chinese folk songs have significant similarities in expressing family and human feelings and in the use of "fu" and "xing" performance techniques. Mongolian folk songs also share common categories in totem worship and economic forms. Therefore, there is ample space for mutual comparison. Classifying folk songs based on regions is of great significance for conducting thematic research on regional Mongolian folk songs.

In summary, we can see that besides many comprehensive folk song collections, during this period, the collection and compilation work of Mongolian folk songs from different regions have made further progress, demonstrating the diverse ethnic charm of Mongolian folk songs.

Overall, from the 1950s to the present, the collection and compilation of Mongolian folk song texts in Chinese have achieved gratifying results. Many excellent Mongolian folk song collections not only enrich the spiritual life of the Mongolian people but also play a significant role in transmitting the national culture. As an essential carrier for the preservation and transmission of Mongolian folk songs, the textual material of Mongolian folk songs has laid a solid foundation for in-depth research into Mongolian music culture. However, due to issues such as the dispersed residence and remote environment of the Mongolian people, the collection of materials related to Mongolian folk songs is not comprehensive and thorough enough. Moreover, many folk songs recorded by folk literary workers have not been edited

into books and circulated, leaving ample space for the collection and research of new folk songs created since the new century. Therefore, the compilation and research work of Mongolian folk songs still need to be strengthened.



CHAPTER III

RESEARCH METHODS

My approach is to conduct fieldwork in Hohhot, Inner Mongolia Autonomous Region, China, to collect data and identify relevant artists. The following is an outline of my methods:

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selected select research site and key informant.
 - 2.2 Research tools
 - 2.3 Data Collecting
 - 2.4 Data Management
 - 2.5 Data analysis
 - 2.6 Data Presenting

1. Research Scope

- 1.1 Scope of content

In this paper, Hohhot city in Inner Mongolia region of China will be selected as the study site to analyze the musical characteristics of Mongolian folk songs and put forward suggestions on the transmission and protection of Mongolian folk songs.



Figure 2. Map of China (part)
picture : www.baidu.com

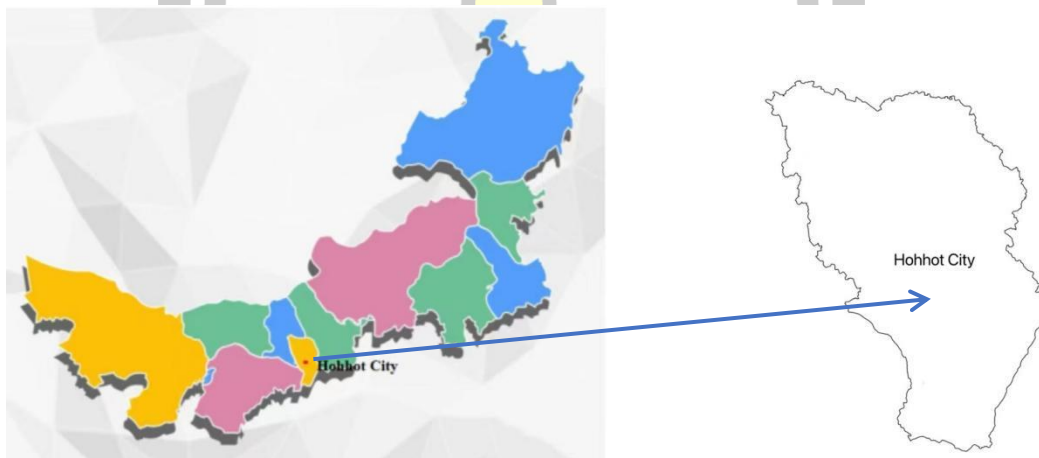


Figure 3. Hohhot City
picture : www.baidu.com

1.2 Scope of time

The researcher will conduct field research and create audio and image materials from December 2023 to July 2024. During this period, the author will also complete the writing and revision of the paper.

2. Research Process

2.1 Selected select research site and key informant.

Reason: Hohhot is chosen for investigation because it is an important area with a concentration of Mongolian ethnic groups, and Mongolian music is a

significant part of Mongolian culture. Conducting field research in Hohhot allows for a deeper understanding of Mongolian music traditions, performance techniques, and its societal significance and influence. Moreover, Hohhot possesses abundant Mongolian music resources and transmission, making it a valuable reference for the study of Mongolian music.

Mongolian music in the Hohhot region exhibits distinct regional characteristics. Field research in Hohhot enables direct contact with local Mongolian music performances and performers, providing an insight into their unique musical styles and emotional expressions. Additionally, Hohhot hosts a variety of Mongolian music events and festivals, such as the Nadam Fair, which offers rich materials and subjects for field research.

In summary, the purpose of investigating Hohhot is to gain in-depth knowledge of the traditions and current state of Mongolian music in the region, explore its societal significance and influence, collaborate with local scholars, enrich the research content, and contribute to the field of Mongolian music studies. Furthermore, Hohhot's abundant Mongolian music resources and unique musical culture provide ample materials and subjects for field research.

The criteria for selecting informants: They are transmission of Inner Mongolian folk songs, have published monographs on the theory of Inner Mongolian folk songs, participated in national Mongolian folk song competitions and won awards, and have a lot of practical experience in performance. In summary, I choose the following informants.

2.2 Selection of the key informants

The researcher's criteria for selecting key informants are:

Key informant

1) The provincial intangible cultural heritage transmission unit declared by Inner Mongolia Department of Culture or the municipal intangible cultural heritage transmitting unit declared by Hohhot Municipal people's Government

2) Outstanding performer of Mongolian folk songs

3) Hold on important position the mission of transmission Mongolian folk songs

4) It has made outstanding contributions to Mongolian folk songs

Casual informant

- 1) He won an award in a Mongolian folk song contest
- 2) Very familiar with the characteristics of Mongolian folk songs
- 3) Can teach others to sing Mongolian folk songs

General informant

- 1) I have been spreading Mongolian folk songs
- 2) Help the rise of Inner Mongolia culture
- 3) Can sing many Mongolian folk songs

2.5 Key informant -- Wu lan jie

Wu lan jie was a key informant for this article, Because he has made outstanding contributions to the research of Mongolian music theory and the protection of intangible cultural heritage, he is the founder and founder of Mongolian music theory, and also an outstanding contemporary music theorist and music educator in Mongolia. His research covers many fields such as music history, music morphology, ethnomusicology, music aesthetics, and religious music. In 1959, he was admitted to the Music Department of the Central Conservatory of Music and taught folk music after graduation. In 1977, Wu Langjie served as the secretary general of the Musicians Association of the Inner Mongolia Federation, responsible for the compilation of Mongolian folk songs in the "Chinese Folk Songs Collection"; In 1998, he wrote and published the first Mongolian Music History in China, and in the same year, he organized and compiled the Encyclopedia of Mongolian Studies and Art Volume. Over the past 50 years, he has also written books such as Preliminary Exploration of Ancient Mongolian Music and Dance and Draft of Grassland Culture, and published more than 40 papers.

พหุบัน ปณฺ ทิโต ชีเว



Figure 4. Mr. Wulanjie

Photo: <https://mp.weixin.qq.com/s/Ztt6WZYDEsB9rgFiYUOSVQ>

2.6 Casual informant -- Shi Yongqing

Shi Yongqing was a Casual informant for this article. He is a teacher of the Music School of Inner Mongolia University of the Arts. He has written Mongolian folk song vocal music textbooks and has rich experience in teaching Mongolian folk songs. He has also participated in many Mongolian folk song competitions and won prizes, and created some Mongolian folk songs. Zuo Qi, Inner Mongolia, tenor, master of Bel Canto singing from Shanghai Conservatory of Music, Doctor of Fine Arts from Inner Mongolia University. He is currently the director of the opera Department of Inner Mongolia University of the Arts, professor, master tutor (master of vocal performance, Master of Music Aesthetics), "Grassland talents" of Inner Mongolia Autonomous Region, and member of Chinese Musicians Association. Won the Bel canto singing gold medal of the first "Grassland Star" Young Singers TV Competition in Inner Mongolia Autonomous Region (2009); Singapore "China International Vocal Competition Adult Group Bel Canto Singing Gold Medal" (2013). Published the vocal music textbook "Selected Songs Composed in Mongolian Style" (tenor volume) (Inner Mongolia University Press, 2016). Published monograph "Research on the Aesthetic Characteristics and Cultural Connotation of Ordos Folk Songs" (Inner Mongolia University Press, 2018), published personal album "Home" (Inner Mongolia Culture Audio and Video Press, 2018), and successfully held several solo concerts in Shanghai, Inner Mongolia and other places.



Figure 5. Mr. Shi Yongqing

Photo: Sun PeiXin

2.7 General informant -- Gu Li

Guli was a General informant for this article. Because he lived in Mongolia since childhood, he learned to sing Mongolian songs from his elders. He has won many Mongolian singing competition awards and created some excellent works. He is a nationally recognized vocal artist and a national-level transmission of Mongolian folk songs from the Mongolian ethnic group. His great-grandmother, Chagan, was a famous folk singer in Ulanqab League. Guli started learning the folk songs of Western Mongolian ethnic groups from his grandmother when he was nine years old and mastered numerous classic folk songs. In 1977, Guli won the first prize in a cultural performance in Ulan County and gained fame as a talented folk singer among the Mongolian youth in Dede. In 1978, he entered the Ethnic Normal School in Haixi Prefecture. Due to his extraordinary singing skills, he was exceptionally recruited by the Haixi Prefecture Art Troupe in 1980. He was also invited to participate in the "Asia Multicultural Music Festival" held in South Korea and the "Jangar" International Symposium in Mongolia. He has performed on several television stations, including CCTV, Inner Mongolia TV, Tibet TV, Qinghai TV, and more. In 1992, his first solo album "Road" was published and distributed by the China Recording and Video Corporation. It was repeatedly played on the Central People's Broadcasting Station, Inner Mongolia Broadcasting Station, and Qinghai Broadcasting Station. (A.Johnson, 1980)



Figure 6. Mr. Gu Li

Photo: Sun PeiXin

2.2 Research Tools

The research tools used in this dissertation are mainly interview form and observation form. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects. following this process:

Fieldwork is an important research method in this study. The main research tools used in this study are interview and observation methods. Researchers designed appropriate interview formats and observation techniques based on different interviewees and subjects of observation. The process of creating investigation questionnaires was also undertaken. This paper explores the musical characteristics of Mongolian folk songs through interviewed, investigates the current situation of Mongolian folk songs through observation, and puts forward protection suggestions.

Process of making the questionnaire (based on research objective).

- 1) Design questions based on research objectives.
- 2) Design appropriate questionnaire and interview content.
- 3) Bring it to the advisor to examine.
- 4) Be modified according to advisor editing before use in Field work.

Finally, this file is used for research tools.

Interview Content:

(1) What are the different singing styles and themes of Mongolian folk songs?

(2) How does Mongolian folk music differ from the folk music of other ethnic groups?

(3) What is the status and influence of Mongolian folk songs in contemporary society?

(4) What connections exist between Mongolian folk songs and local culture and customs?

(5) What are the future development directions and values of Mongolian folk song research?

Survey Results:

(1) Summarize the popularity of Mongolian folk songs during field research, revealing their current state of transmission and development.

(2) Through interactions and observations with local residents, identify the content and themes of Mongolian folk songs.

(3) Observe performances by artists and summarize the forms and singing techniques of Mongolian folk songs.

Equipment Preparation: Pen, notebook, computer, recording pen, camera, storage cards, hard drive, umbrella, raincoat, medications, and cold weather gear, among others.

2.3 Data Collection

To gather information, the researchers collected data using three objectives.

Literature : In the first objective, the researcher collected data through literature analysis and field surveys. CNKI and other network platforms were used to complete literature analysis, and field investigation was carried out in Hohhot.

Video : In the second objective, the researcher mainly used data from fieldwork through interviewed, inquiries, and performance videos. The collected data were analyzed according to the set objectives, and the musical characteristics and classification of Mongolian folk songs were sorted out

Interview : In the third objective, the researchers went to the research site to conduct field research and understand the transmission and preservation of Mongolian folk songs through interviewed.

2.4 Data Management

I managed the collected data with the methods of literature verification and validity testing. The author arranges the data according to the location and classifies it according to the subject matter of the music. The authenticity of the collected data was verified through investigation and literature verification.

2.5 Data Analysis

The collected data are classified and organized according to three research objectives.

In the first research objective, field investigation and music anthropology methods are used to understand the local people's cognition of Mongolian folk songs, their preferences and their views on the contemporary situation, and to analyze the scope of their activities, the size of their personnel and the way to promote Mongolian folk songs, so as to understand the importance of Mongolian folk songs in contemporary society.

In the second goal, the method of literature research and historical research is used to collect the recording or video materials of Mongolian folk songs and analyze them, including the characteristics of mode, rhythm, melody, harmony and lyrics. By studying the content of the lyrics of Mongolian folk songs, this paper analyzes their themes and emotional expressions, such as praising the natural landscape, expressing the life of herdsmen, and conveying love and affection.

For the third objective, combining the analysis results of the first two research objectives, a comprehensive new mode of protecting Mongolian folk songs will be proposed, including the strategy of promoting Mongolian folk songs, the mechanism of protecting Mongolian folk songs, and the way of training the talents of transmitting Mongolian folk songs.

2.6 Data Presenting

This study consists of 7 chapters:

Chapter 1: Introduction

Chapter 2: Literature Review

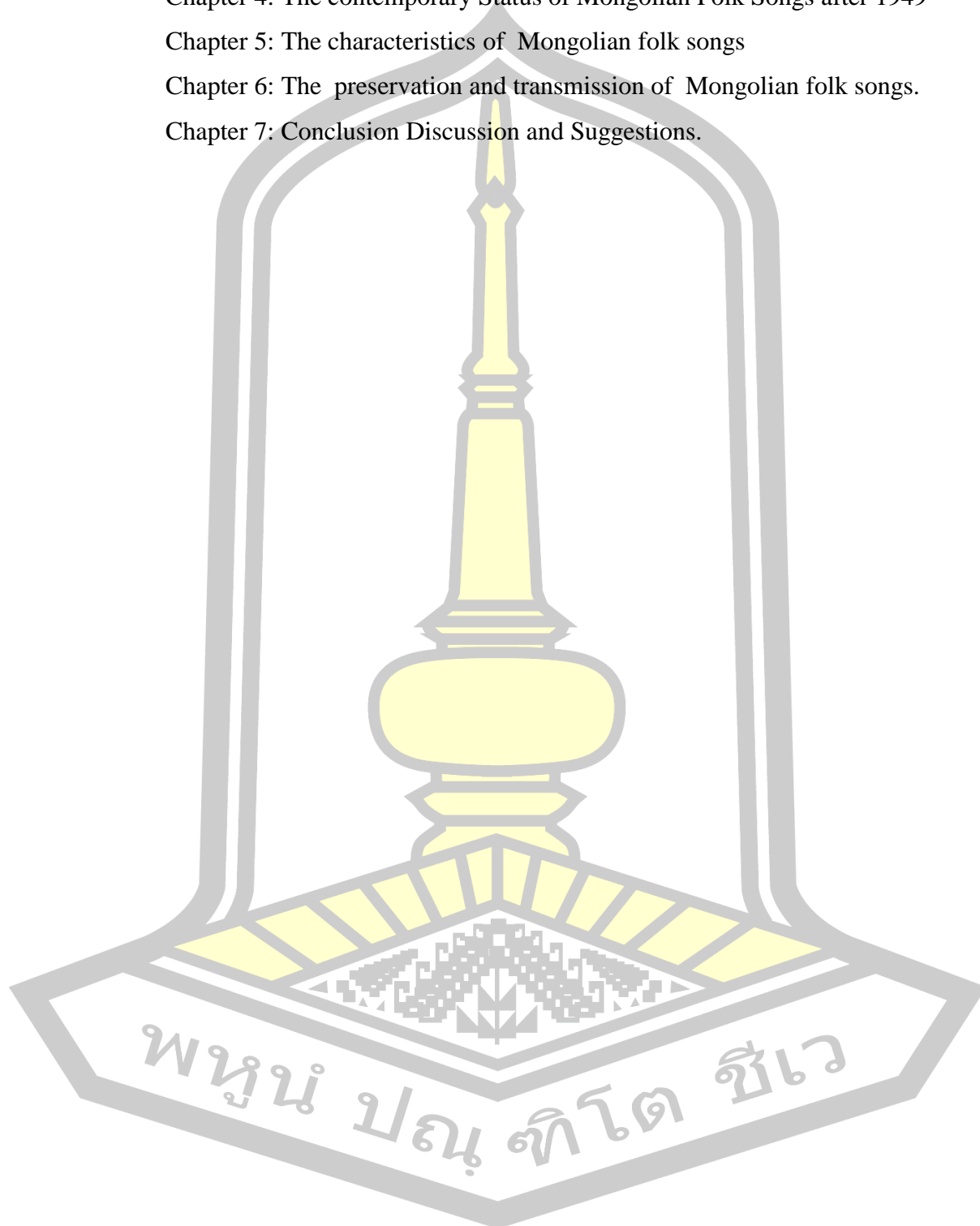
Chapter 3: Research Methods

Chapter 4: The contemporary Status of Mongolian Folk Songs after 1949

Chapter 5: The characteristics of Mongolian folk songs

Chapter 6: The preservation and transmission of Mongolian folk songs.

Chapter 7: Conclusion Discussion and Suggestions.



CHAPTER IV

The contemporary Status of Mongolian Folk Songs after 1949

This chapter makes the Status of the contemporary situation of Inner Mongolia folk songs after 1949.

Contemporary status it refers to contemporary status of Mongolian folk songs ethnic group include: status of Music, status of songs, status of musicians and status of functions in social.

1. 1949 - The Status of Music Mongolian Folk Songs in the early 21st century
2. The Status of Mongolia folk songs since the beginning of the 21st century
3. The Status of musicians contemporary Mongolia folk songs
4. The Status of functions Mongolia folk songs in social

1. 1949 - The Status of Music Mongolian Folk Songs in the early 21st century

After the founding of the People's Republic of China in 1949, Mongolian folk songs maintained an important position in the field of music, and China had a more systematic policy support for the protection and transmission of Mongolian culture. The traditional Mongolian culture, including folk songs, has been paid more attention to and promoted. The government encourages the study of traditional Mongolian art and presents it in its literary and artistic creation.(Luo Qin,2019)

Since 1949, the contemporary social cognition of Inner Mongolia folk songs has undergone a profound evolution, and this process is accompanied by political, social and cultural changes, providing a rich historical background for the positioning and cognition of Inner Mongolia folk songs in modern Chinese culture.(Luo Qin,2019)

- 1) In the early days of the founding of new China, it was more active

In the early days of the founding of new China, the development of Mongolian folk songs experienced a positive stage. In the early 1950s, with the Chinese government's increasing attention to ethnic minority culture, traditional Mongolian art, especially folk songs, ushered in new opportunities for development.(Wang.s.h,2014)

The government actively supports the transmission of ethnic minority culture, and has established a Mongolian art group at the autonomous region level in Inner Mongolia. This provides more platforms for the display of traditional Mongolian culture, including

the performance and transmission of folk songs. This move has laid a foundation for the cognition of Mongolian traditional art at the national level.(Wang.s.h, 2014)

In the social atmosphere at that time, it was a consensus to carry forward the multi-ethnic culture, which effectively promoted the development of Mongolian folk songs in the early days of new China. Art groups and singers are able to show the unique charm of Mongolian music on the national stage, so that more people can understand and appreciate this traditional cultural form.(Wu Junfang,2015)

During this period, the support of the government and the positive factors of the social atmosphere jointly promoted the prosperity of Mongolian folk songs, leaving a positive page for them in the historical picture scroll of the development of new Chinese culture.

2) Hit during the Cultural Revolution

Including Inner Mongolia folk songs. During the Cultural Revolution, many works of art were criticized and destroyed, and the traditional culture was questioned, and the traditional Mongolian art faced great challenges. During this period, the cognition of Inner Mongolia folk songs was impacted, and the traditional culture fell into a low ebb.

During the Cultural Revolution, Chinese society experienced great changes in political movements, and the wave of the Cultural Revolution swept across the country. The cultural activities in this period were greatly restricted and intervened, and the Mongolian traditional folk culture, including the folk songs, was destroyed and criticized.

One of the core goals of the Cultural Revolution was the "removal" of traditional culture and art, which represented the ideas of feudalism and capitalism. Therefore, the traditional Mongolian art forms, such as folk songs, became one of the victims of the Cultural Revolution movement. During this period, Mongolian songs were subject to political censorship, and many songs were criticized as "feudal superstition" or "bourgeois thought" and listed as "unhealthy music".(Wu.L.J,2012)

It has caused great troubles to the survival and creative environment of artists and cultural practitioners. Mongolian singers and musicians are facing criticism and crackdown, and their writing and performance are limited. Many traditional Mongolian songs were distorted and adapted to adapt to the political taste of the time and lost their original cultural connotation.(Yang Q,2016)

The suppression of Mongolian folk songs during this period led to the stagnation and decline of its development. Many traditional songs have not been passed down, and the Mongolian music culture has experienced a period of silence. After the end of the Cultural Revolution, the traditional culture of the Mongolian people gradually recovered and developed, but during this period, the damage and destruction of the Mongolian folk songs had a long-term impact on their transmission and development.

3) Reform and opening-up ushered in the dawn

In the 1980s, during the period of reform and opening up, the government put forward the cultural policy of "a hundred flowers bloom and a hundred schools of thought contend". Chinese society gradually returned to rationality, and the attention to ethnic minority culture was strengthened again. The Mongolian culture has ushered in the dawn of recovery.(Yang Q,2016)

It has created favorable conditions for the revival of Inner Mongolia folk songs. Artists and scholars began to conduct in-depth studies on Mongolian folk songs, which promoted the re-understanding of their musical characteristics and cultural connotation. It is an important period for the development of Inner Mongolia folk songs. The government's policy of relaxing the censorship of culture and art and encouraging artistic innovation enables Mongolian artists and musicians to create and perform more freely.

Some traditional Mongolian songs have been protected and sorted to ensure their original cultural values. At the same time, some classic Mongolian folk songs have entered the field of pop music through the rearranged of modern music means, making more young people interested in them.(Zhang.Y.Y,2012)

Reform and opening up have also brought about wider cultural exchanges. Mongolian folk songs can be displayed on the international stage, and their voices can be spread to the whole world through various cultural exchanges and cooperation. During this period, Mongolian folk songs began to integrate among different cultures, absorbing elements from other musical forms, and showing a richer and more diversified development trend.(Zhang.Y.Y,2012)

On the whole, the period of reform and opening up has provided new opportunities and space for the development of Mongolian folk songs, and made them glow with new vitality in the modern cultural environment.

4) After the 1990s, it stepped into the market

With the continuous development of social economy and the advancement of cultural diversification, the cognition of Inner Mongolia folk songs has entered a new stage. The popularity of sound recording technology enables more people to contact and understand this form of traditional culture. The development of the music industry has further promoted the marketization of Mongolian folk songs, as well as the communication and integration with other forms of music, making them more modern. Mongolian folk songs have experienced a series of changes in the development of market economy, and some of the remarkable aspects include:

Commercial recording and distribution: With the rise of the market economy, commercial recording and record distribution have become a new way to spread Mongolian folk songs. Singers and music producers can use marketing mechanisms to promote their works through record sales and achieve them.(Zhao P, 2021)

Development of the music industry chain: The development of the market economy has promoted the improvement of the Mongolian folk song music industry chain. From music production, recording, distribution to performance, a relatively complete industrial chain has been formed, which has increased the income and influence of Mongolian folk song artists.(Zhao P, 2021)

Diversification of music market: the development of market economy promotes the diversification of Mongolian folk songs and integrates a wider range of musical styles and elements. Cooperation with different styles such as pop music and rock, as well as innovative music production, make Mongolian folk songs more adapt to the diversified needs of the contemporary music market.

Cultural and creative industry: The market economic development of Mongolian folk songs has promoted the rise of cultural and creative industries. Songs are used in various cultural products, such as advertisements, movies, TV dramas and other cultural products, creating a wider expression space for Mongolian music.(Lu Simian,2015)

In general, since 1949, the contemporary society's cognition of Inner Mongolia folk songs has experienced ups and downs, influenced by the political situation, social change and cultural revival. However, the active support of diversified social environment and cultural policies makes Inner Mongolia folk songs get a more comprehensive and multi-level cognition in today's Chinese culture.

2. The Status of Mongolia folk songs since the beginning of the 21st century

Since the beginning of the 21st century, Inner Mongolia folk songs have played an important role in the development of Chinese culture, and have experienced multi-level development and changes. During this period, Inner Mongolia folk songs have made remarkable progress in policy support, cultural exchange, modern technology and other aspects, showing a trend of diversified development. This section will discuss the cognition of contemporary society on Inner Mongolia folk songs from the aspects of modern media, market and commercialization, education, innovation and government.(Liu Y,2023)

1) The evolution of modern media

Through the communication of modern media, such as TV, Internet, social media and other modern media means, Inner Mongolia folk songs can be spread in a wider range. Some classic or rearranged folk songs become the episodes or background music of popular music, film and television works, and thus are well known by more young people.

Table 1. The Mongolian songs in the film

Film	Interlude songs in a film or play	Succession species
Deep in the Prairie	Deep in the Prairie	Na ren his wooden lattice
"The People on the Prairie."	"Aobao Meet"	Lasu rong
A Mongolian Tale	Mongolia	Tengri
"Grassland Morning Song"	"Grassland Morning Song"	Hu Songhua
The Carving Saddles	The Carving Saddles	Tengri

Modern media plays an important role in the dissemination of Inner Mongolia folk songs, but it also has some limitations. Traditional media, such as TV and radio, are still the main channels of promoting Inner Mongolia folk songs. However, the coverage of these traditional media is relatively limited, and many people do not understand the diversity and era of Inner Mongolia folk songs.(Liu Y,2023)

At the same time, the rapid development of new media has brought new opportunities to the dissemination of Inner Mongolia folk songs. Through the Internet platform and social media, Inner Mongolia folk songs can quickly spread around the world, but they also face the problems of information overload and fragmentation. Therefore, in the process of spreading Inner Mongolia folk songs, modern media needs to fully explore their diversity and times, and pay attention to improving the coverage and communication effect.

2) Marketization-oriented development

Some Inner Mongolia folk songs have been commercialized, developed and utilized in the cultural market, and the expression and presentation modes of Inner Mongolia folk songs have undergone certain changes.

Some Inner Mongolia folk songs add more avant-garde and fashionable elements through electronic synthesis and pop music elements to cater to the tastes of young people. The influence of commercialization and entertainment, on the one hand, expands the audience of Inner Mongolia folk songs, make more people understand and love Inner Mongolia folk songs; on the other hand, also make some Inner Mongolia folk songs lose their pure traditional style, produce certain disputes, such as concerts, album sales, tourism products and so on.(Liu Y,2023)

While this contributes to its widespread spread, there is a risk of being overly commercialized and losing its original taste. Mongolian folk songs do face some difficulties and challenges in the development of modern media, including:

Commercialization pressure: With the commercialization of the entertainment industry, some Mongolian folk songs may be driven by commerce, leading to excessive catering to market demand. The original cultural flavors may be overpackaged or adapted to accommodate commercialization trends, thus losing some of their purely traditional features.

Cultural dilution: partial commercialization and mass communication may lead to the dilution of the cultural elements of Mongolian folk songs. To cater to a wider audience, some artists may choose to reduce or modify traditional elements of the song to be more mainstream tastes, but this may also deprive Mongolian music of its unique cultural identity.

Information overload and fragmentation: In the Internet age, information overload and fragmentation is one of the challenges. Mongolian folk songs may be difficult to highlight because of the large amount of information and fragmented transmission methods, which makes it harder for people to deeply understand their rich cultural connotations.

Copyright and profit issues: In the era of digital media, the digitalization and online dissemination of music has brought about the problems of copyright and profit distribution. Artists may face problems such as piracy and unfair income distribution, which could affect the sustainable development of the Mongolian music industry.(Lu Simian, 2015)

In general, although modern media provides a wider communication platform for Mongolian folk songs, it also brings some cultural and commercial challenges. In the process of development, it is necessary to balance commercialization and cultural transmission to ensure that Mongolian folk songs can adapt to modern needs and maintain their unique cultural charm.

3) School education

In the school's music education, Inner Mongolia folk songs are used as the teaching content, so that students can understand them from childhood. In the music textbooks of compulsory education stage, some representative Inner Mongolia folk songs are often selected as the learning content.(Gu Li,2023:interviewed)

For example, there are classic Inner Mongolia folk songs such as "Swan Goose", "Gada Merlin" and "Happy Nadam". Teachers will also teach students about the singing style, rhythm and musical characteristics of Inner Mongolia folk songs, so that students can deeply understand and experience this music form.(Gu Li,2023:interviewed)

Table 2. The Mongolian songs in the primary school music textbook

	First grade	Second grade	Junior class	Senior class	Fifth grade	Sixth Form
Voice version		The prairie is my home	On the grassland	pastoral song		
PEP edition		Happy shepherd		The song of Nada Mu Happy Nadamu		paradise golden cup pastoral song On the grassland

Many school choirs will choose some Inner Mongolia folk songs as their songs, such as "Happy Nadam", "Swan Goose" and "Eight Jun Zan", which is also a

kind of transmission and promotion of Inner Mongolia folk songs. Through open classes, lectures, workshops and other forms, the public can have a deeper understanding of folk songs. Education is an important aspect of shaping the contemporary society's cognition of Inner Mongolia folk songs.

4) Cultural innovation

The contemporary social cognition of Inner Mongolia folk songs is not only limited to the traditional voice skills and ancient melodies, but also closely linked with cultural innovation and cultural exchange. In terms of cultural innovation, many Inner Mongolia artists and music producers try to combine traditional Inner Mongolia folk songs with modern music styles to create works with a modern sense. For example, the "Hanggai Band" combines Mongolian folk songs with modern music elements such as rock and electronic music to create music works with modern sense and traditional charm, which are deeply loved by the audience. (Zhao P,2021)

In addition to the musical innovation, the contemporary Inner Mongolia folk songs have also made many new attempts in the lyrics, MV, dance and visual design, which make them more in line with the modern aesthetics, and give new life and creativity to the traditional Inner Mongolia folk songs. In cultural exchange, Inner Mongolia folk song artists cooperate with musicians from other regions and countries, which has been promoted and spread worldwide. This cross-cultural cooperation has brought new vitality to Inner Mongolia folk songs, and also made more people understand and appreciate this unique form of music. Inner Mongolia folk songs have been displayed in music festivals, cultural exchange activities and art festivals all over the world, making them an important representative of Chinese culture.

Table 3. Example of combining Mongolian songs and rock music works

Hanggai band	Oenopoetic
TheHU orchestra	" The Wolf Totem "
A cloud ga	"The Return of the Horse"
	The Flaming Sarilang Remix
Nine treasure band	The Praise of the Teshe River
Shang Wenjie & The Erguna Band	Briyat Dance
	"The Song of the Wrangler."

5) Policy protection

The government has also protected and publicized Inner Mongolia folk songs, and formulated relevant policies and regulations. The Intangible Cultural Heritage Law of the People's Republic of China was promulgated in 2011, providing legal protection and support for Mongolian folk songs. The Regulations of the Inner Mongolia Autonomous Region on the Protection of Intangible Cultural Heritage issued by the People's Government of the Inner Mongolia Autonomous Region specify the policies and measures of the government of the Inner Mongolia Autonomous Region for the protection of Mongolian folk songs and other intangible cultural heritage. (Wu Junfang, 2015)

In addition, music festivals, music competitions and other activities are also held to provide more stages and opportunities for Inner Mongolia folk songs, so that more people can contact and understand Inner Mongolia folk songs. For example, the government held the Inner Mongolia Nadam Fair and the Xilin Gol Grassland Culture and Tourism Festival in the Mongolian region. These events include performances and competitions of Mongolian folk songs, offering Mongolian musicians opportunities to demonstrate their talents. (Zhang Suhua, 2013)

In general, the contemporary society's cognition of Inner Mongolia folk songs has gone beyond the scope of tradition and paid more attention to cultural innovation and communication. This makes Inner Mongolia folk songs not only maintain their unique charm, but also keep pace with The Times and meet the aesthetic needs of modern people. The cognition of Inner Mongolia folk songs is diversified, not only the respect and protection of its traditional value, but also the exploration of its innovation and development. This provides favorable conditions for the transmission and prosperity of Inner Mongolia folk songs in the new era.

3. The Status of musicians contemporary Mongolia folk songs

The Status of musicians of contemporary Inner Mongolia folk songs is shown in many aspects, including the participation of the younger generation in the diversity of musical styles and the popularization of digital media.

1) The emergence of young musicians

Some young Mongolian musicians and singers began to dabble in the field of Inner Mongolia folk songs, and integrated them with modern musical elements to create new musical styles. Their musical works are often more stylish and able to attract a wider range of younger audiences.(Che mingxu, 2004)

The Status of musicians of contemporary Inner Mongolia folk songs shows the characteristics of keeping pace with The Times. Especially with the advent of globalization and the digital age, the traditional Mongolian music is undergoing a profound change. Many young Mongolian musicians and singers have stepped into this field with respect for traditional culture and the exploration of modern music, creating new musical styles.(Che mingxu, 2004)

Many young musicians began to combine musical elements such as western pop, rock, electronic, and even hip-hop with Inner Mongolia folk songs to create unique works. This fusion is not a simple superposition, but a deliberate innovation that ensures that both the tradition is transmission and satisfies the musical aesthetic of contemporary young people.

Representative musicians and singers, such as Ulantoya, have quickly become popular in the mainland with her soulful voice and her style of combining traditional music elements with modern pop music. His works, such as "The Red Red Sarilang", perfectly combined the traditional Mongolian melody with the modern rhythm, and once became a hot song on the TikTok platform. The Hanggai Band integrates rock elements with traditional Mongolian music, and the strong rock elements in their musical works complement the Mongolian voice and the sound of matouqin.

In addition to music creation, young Mongolian musicians and singers have also made bold innovations in MV production and stage performances. They combine modern visual art techniques, such as cinematic-level photography technology, 3D animation, etc., and combine the magnificent natural scenery and traditional culture of Inner Mongolia with modern urban life, bringing both visual and auditory impact to the audience.

2) Significant progress has been made in the communication of digital media

Digital media provides a wider platform and more opportunities for its dissemination. Young musicians and singers make full use of social media and digital

music platforms for publicity and promotion, such as TikTok, Weibo, Kuaishou, etc., so that their music can spread quickly and attract a large number of young listeners.

With the progress of technology and the increasingly frequent global cultural exchanges, Inner Mongolia folk songs are experiencing a golden period of "classical and modern interweaving". Young Mongolian musicians and singers are not only transmitting and transmitting the traditional culture, but also actively exploring and experimenting, making a unique and valuable contribution to the world music culture.

Mongolian folk songs can be found on online music platforms such as YouTube, Apple Music, and Sound Cloud. These platforms enable Mongolian folk songs to reach global audiences, not only limited to specific geographical areas. Mongolian folk singers and lovers share their performances and music on social media. They can interact with fans through platforms such as Facebook, Instagram, and TikTok, increasing exposure and popularity. Music videos of Mongolian folk songs were widely circulated on video-sharing websites such as YouTube.

Table 4. Example of the digital media communication of Mongolian folk songs

Terrace	Content	Amount of play
trill	"The Swan Goose."	one hundred and twenty-six thousand
quick worker	The Red Sarirang by Ayunga & Xiao Zhan	two hundred and five thousand
microblog	Topic # A Yunga plays Mongolian folk songs with a sense of science and technology #	twelve million, six hundred and forty-three thousand
bilibili	Ayunga's song "Yunliang"	thirty thousand

The music videos of some Mongolian folk artists were also warmly received by international audiences, thus promoting the international dissemination of the music genre. Some digital cultural projects are dedicated to recording and transmitting Mongolian folk songs. These projects provide free access to audio and video

resources on the Internet so that interested people understand and learn Mongolian folk songs.(Lu Simian,2015)

Digital media provides a new way for Mongolian folk songs to spread globally, enabling this traditional musical form to cross the international stage, attract more audiences, and provide opportunities for a new generation of musicians to create and perform. These digital media platforms have provided strong support for the transmission and development of traditional music.

4. The Status of functions Mongolia folk songs in social

Inner Mongolia folk songs are an important part of Chinese folk music, which reflects the life, history and culture of the Mongolian people. In the contemporary culture, it occupies a special and important position, which not only has a deep traditional foundation, but also continuously evolves and develops under the background of modern culture. The status of Inner Mongolia folk songs in contemporary culture is reflected in cultural transmission, social function, language preservation, promoting economic prosperity and other aspects.

1) Cultural transmission

The Inner Mongolia folk songs represent a part of the traditional Mongolian culture, including songs, tunes and lyrics, reflecting the history, life and cultural concepts of the Mongolian people. Therefore, they still have an important cultural status in the Mongolian community, as the carrier and symbol of cultural traditions.

For example, the song "Meet in Aobao" describes the life and love on the Mongolian grassland, and it provides a window for the younger generation to understand the emotional world of their ancestors. At the same time, Inner Mongolia folk songs often record the historical events, battles, migration and traditional ceremonies of the Mongolian people.(Lu Simian,2015)

These songs are of great value for the study of the history and cultural development of the Inner Mongolia region. In addition, many Mongolian traditional wisdom and life philosophies have been woven into the folk songs. The songs often describe the natural phenomena of the grassland, such as wind, rain, snow, stars, etc., and extract the philosophy and inspiration of life from them.

2) Social functions

Inner Mongolia folk songs play an important social function in the Mongolian society. They are not only used to celebrate festivals, weddings and other important occasions, but also play a role in education, entertainment and social activities. These songs can convey morality, values, and conventional wisdom. Folk songs play a central role in various celebrations and commemorative activities in the Mongolian society, which enhance the atmosphere of the ceremony and convey the emotion and meaning related to the activity through the lyrics.(Lu Simian,2015)

In festivals such as the Nadam Fair (a traditional Mongolian sports festival), folk songs become the background music for competitions, celebrations and reunions, increasing the festive atmosphere and promoting the unity and happiness of the people. It provides people with the opportunity to temporarily pull away from the busy life and enjoy the beauty of music. At the same time, folk songs are also a bridge of communication and communication. Enhance the cohesion and identity of the Mongolian people. On the grassland, when strange nomadic families meet, they can quickly establish contact and friendship through singing communication.

3) Language preservation

Inner Mongolia folk songs are sung in Mongolian, which is crucial to the preservation and transmission of the Mongolian language. In the context of globalization, many minority languages are facing the threat of extinction, and folk songs provide a living carrier for the language.(Guo Lili,2020)

Inner Mongolia folk songs are a reflection of Mongolian language culture and history, providing a vivid form of preservation. In the education system of Inner Mongolia, folk songs, as the teaching content, can not only stimulate students' interest in the Mongolian language, but also help them to understand and master the language content more intuitively. The daily language, sentence structure and vocabulary in the song all provide an environment for practical application.

4) Tourism economy

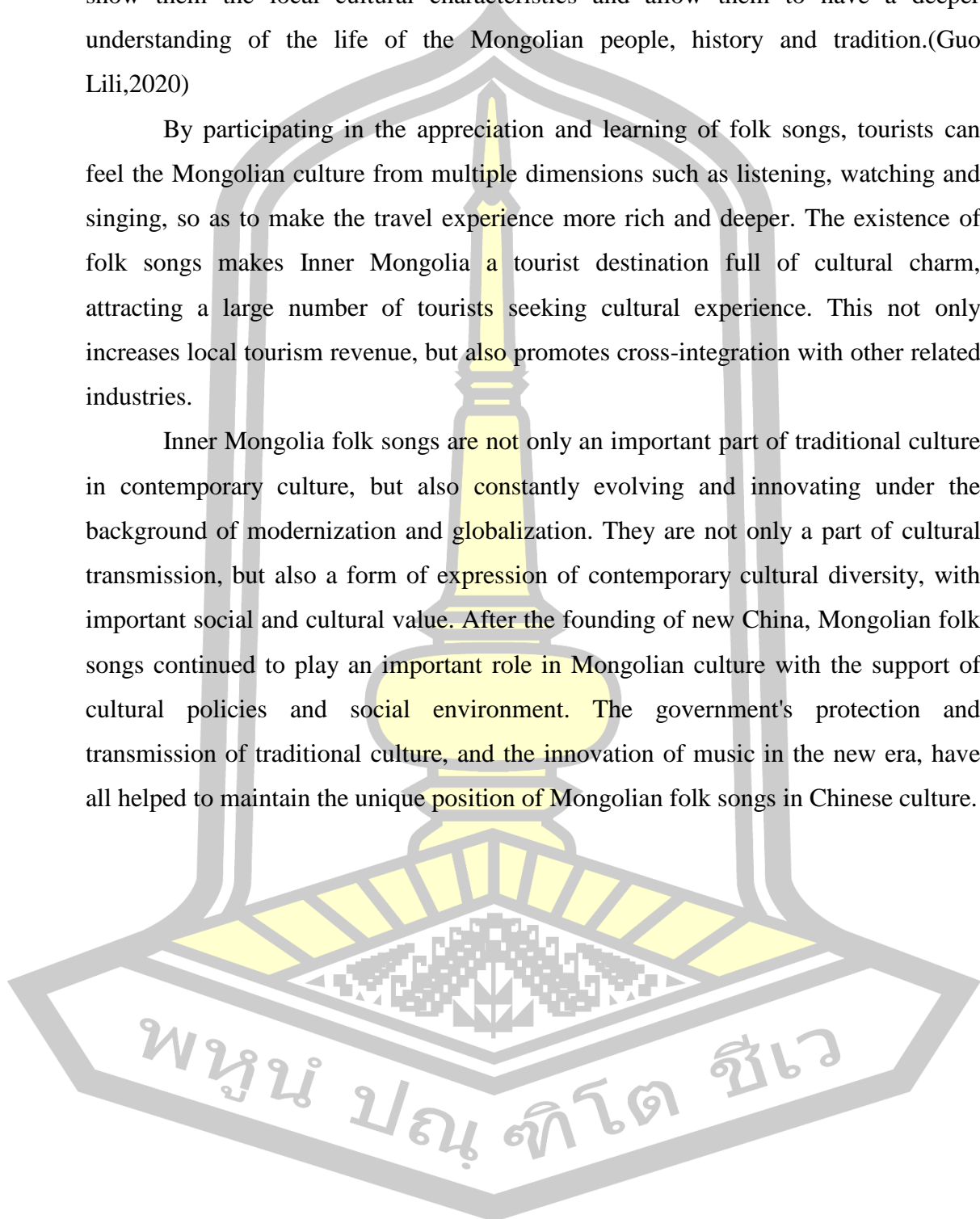
Inner Mongolia folk songs have become a highlight of the region's tourism industry, providing opportunities for visitors to deeply understand the local culture.

In many tourist attractions in Inner Mongolia, such as the Hulunbuir Grassland, local people perform traditional folk songs and dances for tourists,

enhancing their travel experience. When tourists visit Inner Mongolia, folk songs can show them the local cultural characteristics and allow them to have a deeper understanding of the life of the Mongolian people, history and tradition.(Guo Lili,2020)

By participating in the appreciation and learning of folk songs, tourists can feel the Mongolian culture from multiple dimensions such as listening, watching and singing, so as to make the travel experience more rich and deeper. The existence of folk songs makes Inner Mongolia a tourist destination full of cultural charm, attracting a large number of tourists seeking cultural experience. This not only increases local tourism revenue, but also promotes cross-integration with other related industries.

Inner Mongolia folk songs are not only an important part of traditional culture in contemporary culture, but also constantly evolving and innovating under the background of modernization and globalization. They are not only a part of cultural transmission, but also a form of expression of contemporary cultural diversity, with important social and cultural value. After the founding of new China, Mongolian folk songs continued to play an important role in Mongolian culture with the support of cultural policies and social environment. The government's protection and transmission of traditional culture, and the innovation of music in the new era, have all helped to maintain the unique position of Mongolian folk songs in Chinese culture.



CHAPTER V

The characteristics of Mongolian folk songs

In this chapter, the researchers will use the historical research method, theoretical analysis method, field investigation method and other methods to make a detailed analysis of the musical characteristics according to the different themes of Mongolian folk songs.

The musical characteristics of Mongolian folk songs are The musical characteristics of Mongolian folk songs are mode, contour, melody, rhythm, Meter, Lyrics.

1. Classification and representative examples of Inner Mongolia folk songs

Among the Mongolian people, folk songs are deeply loved, and almost every Mongolian member can sing folk songs and feel very proud of them. These songs are rich in content, from the way of life to daily life, from leisure activities to philosophical thinking, they reflect the Mongolian customs, aesthetic, political stand and way of life. Life on horseback makes these folk songs a reflection of Mongolian history, culture and society. These songs depict the Mongolian people's reverence for nature, love for their homes, missing for their family and various emotions for life. The richness, universality and diversity of Mongolian folk songs have made it a treasure in traditional Mongolian music.(Zhang JiMin,2007)

In general, Mongolian folk songs have become priceless treasures in Mongolian culture due to their profound historical background, extensive spread and in-depth perception reflected in the relationship with nature and human beings. Inner Mongolia folk songs are rich and colorful, and can be classified according to different themes and characteristics. (Du YaXiong,2016)

Inner Mongolia folk songs are rich and colorful. I have collected 32 Mongolian folk songs, but I only chose 11 for analysis, including "Turquant Cavalry", "Aobao Meet", "Hope", "Missing my mother", "Herdsmen singing about the Communist Party", "Mo Heru", "Matsu Song", "Nuenjiya", "Jujube Horse", "Black horse" and "Golden Cup". Some songs are well known. Some are masterpieces of

singers. The musical characteristics of Mongolian folk songs are mainly expressed in the aspects of repeated form, mode, melody, rhythm, beat, lyrics and singing forms. The following are the classification and representative examples of Inner Mongolian folk songs:

- 1.1 Narrative
 - 1.1.1 Gada Merlin
 - 1.1.2 Turhute Cavalry
- 1.2 Lyrics
 - 1.2.1 Love songs
 - 1.2.2 Family love songs
 - 1.2.3 Homesick songs
 - 1.2.4 Patriotic songs
- 1.3. Praise
 - 1.3.1 Praise the character
 - 1.3.2 Praise nature
 - 1.3.3 Praise the new era
- 1.4 Ritual music
- 1.5 Horse culture
- 1.6 Wine culture

1.1 Narrative

Narrative folk songs show the characteristics of narrative, diversity and image, which make the songs rich in content and deep in emotion. Tune and tone changes are rich, often using repeated techniques, making the theme more prominent, enhance the rhythm of the music. The lyrics pay attention to rhythm, especially with alliteration, and the use of this rhythm makes the song more harmonious and lively rhythm. (Tian Qing,2013)

When describing the story, the background information such as time, place, and characters will be described in detail, making the plot more complete and vivid. Narrative folk songs are mainly performed in the form of rap. Because many people sing the same song, the singing style is not the same. The representative Mongolian narrative songs are Gadamlin and Turhute cavalry.

1.1.1 Gada Merlin



Figure 7. Gada Merlin
 Source: Peixin Sun (2023)

From Figure 7, The researchers need to make a few points before analysis

1: The rhythm is very free and unrestrained, and the introduction pays attention to the expression of rhythm.

2: The length is short, the rhythm is regular, and the rhythm is fixed, which is in sharp contrast with the long tone.

Researchers can analyze the following:

In Figure 7, It is not difficult to find that the phrase begins in A and the phrase ends in A. The highest note is A, the lowest note is G, and the range has 9 intervals.

Chinese national mode analysis:

It is a Mongolian short tune folk song spread in Mongolia.

Mode analysis:

The overall structure is based on the five-tone mode of A Gong, and the form is two-sentence and one-paragraph style, which is more typical of two-phrase and one-paragraph style, and the structure is square. The last note of both phrases falls on the tonic note and the tonic note at the end of the phrase is in the lower octave to obtain a strong sense of stability.

Contour analysis:

This sound is based on contour D-C-G. (See Figure 8)

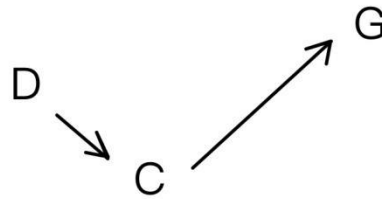


Figure 9. contour D -C-G

Source: Peixin Sun (2023)

Melody analysis:

The song uses two sentences and one paragraph, the structure is square. The last note of both the upper and lower sentences falls on the tonic, and the tonic at the end of the paragraph is in a lower octave position, enhancing the sense of stability of the music. The two phrases show a symmetrical relationship, and the melodic lines are majestic and powerful. The melody of the song is divided into two sentences, the upper sentence is mainly in the middle and low notes, with a solemn mood, and the next sentence is from the high to the low, full of heroic verve.

Rhythm analysis:

Four rhythmic patterns are used in the song: quarter notes, eighth notes, whole notes, and large dots. The combination of these rhythmic patterns gives the melody both momentum and stability.

Meter analysis:

The big dot rhythm as a two-time rhythm type plays an important role in driving the whole song. It has a long and short time ratio relationship, which adds a sense of contradiction and tension to the melody, and promotes the development of the melody.

Lyrics analysis:

The wide spread and far-reaching influence of the song highlights its importance in Mongolian culture. Gadarin was a hero who lived in troubled times and struggled for the land and happiness of the Mongolian people. In the face of the invasion of European powers and the oppression of the Darhan lords and warlords, he fought for the interests of the masses, but ultimately died heroically. His story has

been spread in the Horqin grassland until now, and has been adopted by many artistic works, among which the folk song "Gadamelin" is the most widely sung. The lyrics of this folk song depict the heroic deeds of Gadarin and his efforts for the land and happiness of the Mongolian people.

1.1.2 Turhute Cavalry

A Zhi mode

Highest note

Lowest note

清 清 泉 水 流 过 山 岭, 铁 青 马 奔 走
qing qing quan shui liu guo shan ling tie qing ma ben zou
博 格 达 汗 一 声 令 下, 武 装 骑 兵
bo ge da han yi sheng ling xia wu zhuang qi bing
哈 密 山 高 入 云 端 呀, 骑 马 阿 勒 江
ha mi shan gao ru yun duan ya qi ma a le jiang

4

真 威 风 哟 嗨。 强 盗 兵 哟 嗨。
zhen wei feng yo he qiang dao bing yo he
走 来 了 哟 嗨。
zou lai le yo he
好 威 风 哟 嗨。
hao wei feng yo he

Figure 10. The Turhute Cavalry

Source: Peixin Sun (2023)

From Figure 9, The researchers need to make a few points before analysis

1: The beat is steady and the tune is steady.

Researchers can analyze as follows:

In Figure 9, there are three phrases in this example. It is not difficult to find that the phrase begins in B and the phrase ends in A. The highest note is F, the lowest note is D, and the range has 10 intervals.

Chinese national mode analysis:

It is a long-tune folk song spread in the Mongolian nation.

Mode analysis:

Beat 2/4. The melody proceeds with an eighth note bisected rhythm and inverse bisected rhythm of the first sixteen and the last eight, homophonic repetition, and jumps in thirds, fourths, and sixths. The whole piece has five notes. The basic phonetic order is B-D-F-A-E

Contour analysis:

This sound is based on contour B-D-F-A, E-F-B-A. As shown in the picture below: (See Figure10-11)

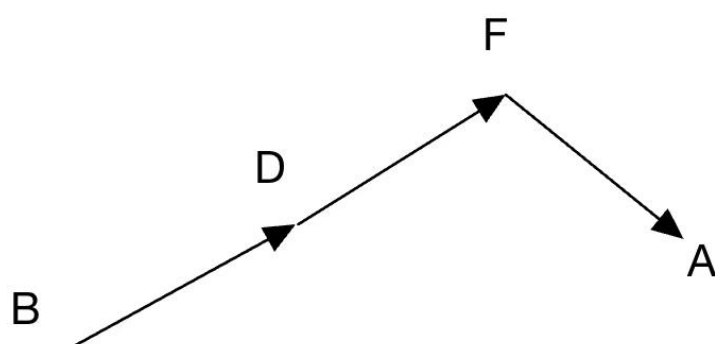


Figure 11. contour B -D -F-A
Source: Peixin Sun (2023)

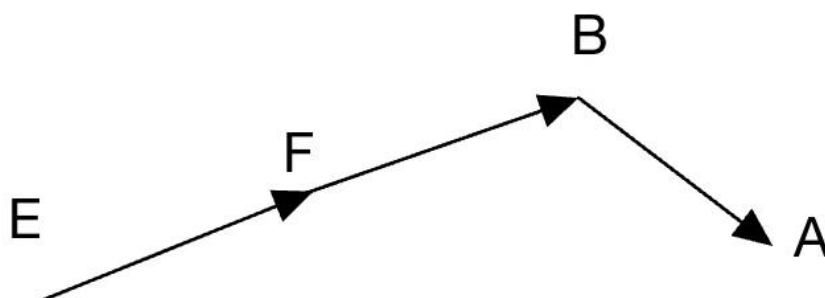


Figure 12. contour E -F -B -A
Source: Peixin Sun (2023)

Melody analysis:

The melody is relatively short, the work is a single sentence structure, there is only one phrase, continuous repeated 10 times, the last time the melody continues to continue with the continuous tonic, the use of extended note mark to terminate the whole song, the harmony terminates at the I level, the correct case terminates, and the complete terminates.

Rhythm analysis:

The rhythm is very smooth, only eighth notes and the rhythm of the first eight and then sixteen.

Meter analysis:

The continuous use of eighth notes provides a smooth rhythmic foundation for the song, allowing the melody to flow smoothly.

Lyrics analysis:

narrated a story of the heroes defeated Feng Liu xiang. The lyrics of the first mention the water flowing across the mountains and the iron horse running, describing the environment of the battlefield and the spectacular sight of the scene. At Bogda Khan's command, the armed cavalry came along, and Mount Hami rose high into the clouds. This showed that the cavalry received the instructions and began to start, showing their prestige. Describes the armed advance of the cavalry, and the heroes chase the bandits and fight. Feng Liuxiang was a bandit leader, but fled after being defeated by the heroes in the cavalry. This showed the valor and victory of the cavalry corps. Full of the heroic spirit and fighting spirit on the grassland, emphasizing the courage and honor in the Mongolian culture.

1.2 Lyrics

1.2.1 Love songs

Mongolian love songs have profound cultural background and strong grassland emotion, which have unique characteristics in expressing love and emotion. The Mongolian love songs often describe the beauty of the vast grassland. The grassland is seen as the background of love, and singers often use beautiful natural landscapes to compare the beauty of their lover, such as the flower or the sun on the grassland. This way of expressing love with natural elements makes the song full of romanticism. The Mongolian love songs are usually full of soulful and melancholy

emotions. These songs often express the pain of parting, the love for love and the deep yearning for loved ones. The hardships and uncertainty of prairie life also often become part of the lyrics, adding to the depth and emotion of the song.

The Mongolian love songs reflect the Mongolian culture and traditional values. Some of these songs may emphasize values such as family, loyalty and respect, illustrating important moral and ethical principles in Mongolian society. The Mongolian love songs are famous for their unique cultural background, affectionate feelings and beautiful musical elements, reflecting the Mongolian lifestyle and values, and also convey the beauty and complexity of love to the audience through music.

"Han Xiuying", "Meet in Aobao" and "Over the Moon" three songs, carrying the Mongolian beautiful love and profound cultural background, are all widely sung classics.

In the early years of the Republic of China, the herdsman Hu had a beautiful and intelligent daughter named Han Xiuying. After long contact with Shizab, a young shepherd in the village, she fell in love. One day, when Han Xiuying's brother fell ill, his parents invited a Mongolian wizard (known as Lai Qing) to treat him. When the younger brother recovered, the couple felt that Lai Qing was powerful, they married Han Xiuying to him, by the feudal ethics, Han Xiuying reluctantly obeyed the decision of their parents, married the royal qing erzabu. However, Shezab has been missing Han Xiuying, desperate to find Shebotu town good force called Gacha, finally saw the heart of Han Xiuying again. Han Xiuying felt very sad, and missed Shezab more and more strongly, so she placed the hope of the afterlife. There is a custom in Mongolian folk customs, where people will turn their inner resentment into songs to resolve the adverse fate, and hope that the afterlife will happen. Han Xiuying invited the famous folk artist Zhang Abbia, to pour out his mind to him. Soon, a long narrative folk song "Han Xiuying" was born, with its lively, humorous, fresh and elegant style and lifelike characters by the masses of the people love, it can be said that deeply rooted in the hearts of the people. This folk song is a classic not only in terms of the plot, characters and melody.

In 1951, the young Mongolian writer Malakfu joined the mass team in Zhelimu League (now Tongliao City). During this period, a rural woman sitting at home in the family left back flag, and a gun fugitive had a brave and brave fierce

struggle, and finally succeeded in seizing the rifle in the hands of the fugitive. Inspired by the story of this heroic woman, Malqinf wrote a short story called "People on the Horqin Grassland" based on Tamu, praising the new characters and the spirit of the new era emerging after the founding of new China. In the same year, the novel was adapted into the film "People on the Prairie", before shooting at the Changchun Film Studio. The film contains the plot of the meeting in Aobao, showing the meeting scene of the hero and heroine after defeating the enemy, and includes the duet of the man and the woman in the episode "Meeting in Aobao".

Marachfu wrote the lyrics for Meet in Abao, then discussed with the screenwriter Hemer and handed them over to the famous Darar composer Tong fu. Tong Fu suggested singing the form of men and women separately, and finally created a beautiful lyric song "Meet in Aobao".

Highest note

1. 十五的月亮升上了天空哪,
shí wǔ de yuè liang shēng shàng le tiān kōng na
2. 如果没有天上的雨水呀,
rú guǒ méi yǒu tiān shàng de yǔ shuǐ ya
3. 如果没有天上的雨水呀,
rú guǒ méi yǒu tiān shàng de yǔ shuǐ ya

C Yu mode

Lowest note

10
为什么旁边没有云彩?
wéi shén me páng biān méi yǒu yún cǎi?
海棠花儿不会自己开。
hǎi táng huā er bú huì zì jǐ kāi。
海棠花儿不会自己开。
hǎi táng huā er bú huì zì jǐ kāi。

Figure 13. Aobao meet

Source: Peixin Sun (2023)

From Figure 12, The researchers need to make a few points before analysis

1. Pay attention to the use of grace notes
2. The big jump of music

Researchers can analyze as follows:

In Figure12, there are three phrases in this example. It is not difficult to find that the phrase begins in A and the phrase ends in G. The highest note is E, the lowest note is C, and the range has 10 intervals.

The melody is dominated by the dotted sequential rhythm and the eighth note equally divided rhythm, and the melody ends on the tonic note.

Chinese national mode analysis:

It is a folk song spread in the Mongolian nation.

Contour analysis:

This sound is based on contour C-E-B-G,B-C-E. (See Figure13-14)

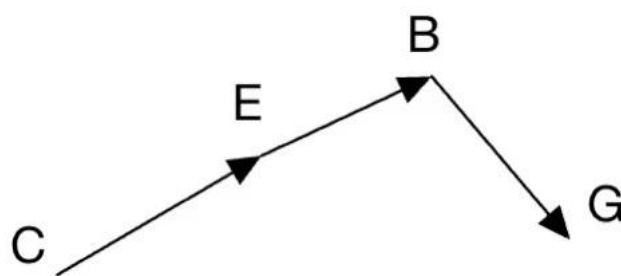


Figure 14. contour C-E-B-G

Source: Peixin Sun (2023)



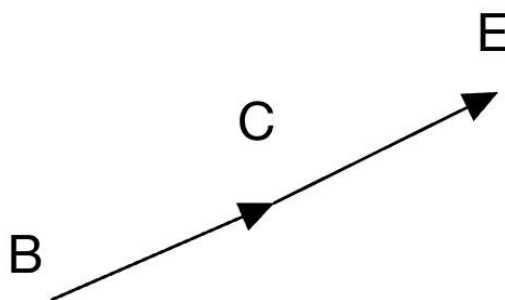


Figure 15. contour B-C-E

Source: Peixin Sun (2023)

Melody analysis:

It is performed with A combination of dotted sequential rhythm and eighth note equal rhythm, with a more rhythmic feel, and the harmony ends at level I, preparing the harmony for section A. The combination of progressive or three-step jump changes the original strong and weak law in the bar. Although the number of bars in the two sentences is equal, it is 3+3, which does not meet the characteristics of square integer.

Rhythm analysis:

Segment A is a parallel two-sentence, non-square, open-sided piece, and the melody is carried out in syncopated and dotted sequential rhythm.

Meter analysis:

The harmony ends at level V and ends open. Paragraph B is a parallel two-sentence pattern, 3+3 non-square type, and a closed paragraph.

Lyrics analysis:

In 1953, the film *People on the Grassland* was released nationwide, and *Meet in Aobao* was also spread across the country. This song everyone knows, no one does not like, has been spread at home and abroad for decades. It has almost become a synonym for the expression of love, no matter where, may play this moving song, become an eternal classic.

Interestingly, the tune of the song is basically a slight adaptation of "Han Xiuying". It took quite a long time to conceive and compose many songs, but he was not satisfied. However, when he inadvertently hummed the Horqin folk song "Han Xiuying" in the conception, he was suddenly inspired to create the popular song "Meet in Aobao".

"Over the Moon" is a 2006 song by the Chinese group Phoenix Legend. One of the Mongolian songs uses the lyrics and songs of Aobao meeting. Very shocking, Having absorbed certain elements and emotions of songs such as "Meet in Aobao" and "Han Xiuying", Coupled with the modern arrangement techniques, Making this song has both the traditional Mongolian music style, And it has a modern sense, Songs have since hit the streets of China, But due to the weak awareness of copyright, The author of "Above the Moon" did not have the name and consent of the songwriter of the Meeting of Aobao, Therefore, in the main song "Over the Moon" of the music CD "On the Phoenix Legend" of the Phoenix Legend ", Using the lyrics from "Meet in Aobao", The case of copyright infringement of "Above the Moon", Judge "Over the Moon" for infringement, And ordered the defendant to compensate the plaintiff, \$20,000 yuan.

In short, these three songs not only represent the treasures of the Mongolian music tradition. "Meet in Aobao" and "Han Xiuying" are traditional Mongolian folk songs, while "Over the Moon" is a modern creation. It reflects the diversity and charm of music, which is closely related to the Mongolian culture and grassland feelings, as well as the connection and continuation of different songs. Through further study of their origin and creation process, we can better understand the rich connotation and cultural heritage of Mongolian music.

Dongquan is a Mongolian folk song adapted based on the Ewenki folk songs. It is A single section body, a song type, and the work is repeated through interval marks. The structure is composed of introduction, A section, interplay, A section, but actually it is A section of body structure, g minor and beat 2 / 4 beat. This paragraph is a parallel three-sentence pattern, non-square integral pattern, closed music section, the melody begins the same, along the classification rhythm, strong rhythm. Although the number of three sentences is equal, 11 + 11 + 11, it is not the square number of 2 and does not conform to the characteristics of the whole square

section. The "sky", "moon", "East Spring" and "Forest" in the lyrics all fully reflect the natural scenery of Mongolia and the Ewenki region and the influence of nature on the local people. In this natural background, the singer expresses his deep affection for the person he loves. "Reflected on the girl by the east spring" and "I would like to listen to the clear deer bell in the forest, as if my sweetheart is on the way home" both imply the singer's strong yearning for the beloved. The moon and the deer bell become the bridge between the singer and the sweetheart, showing the hope and expectation for the lover. "Think about the spring water with my desire, quietly flowing, came to your side." Here, the spring water has become a symbol of the singer's emotion, flowing endlessly, and the desire in the heart echo each other. The singer hopes that, like the spring water, it can be quietly flowing to the sweetheart side, and accompany with her. The "Deer bell" mentioned in the lyrics can be regarded as the embodiment of the Ewenki people culture. Deer has a special status in the Ewenki people and is closely related to its life. Using this element not only shows the cultural characteristics of Ewenki, but also enhances the emotional depth of the song. "Yuquan" is a song integrating natural scenery, romantic feelings and national culture. Its emotions are deep and sincere, which provides a window for people to enter the national culture and mood of Ewenki.

"Waiting for You to Return" is a Mongolian folk song that expresses the deep yearning for lovers. In the Mongolian culture, the horse is a very important element. The Mongolian live on the grassland, and the horse is the main means of transportation for their life, but also their bridge with the nature and the outside world. The words "horseshoe" and "horse" are mentioned many times in the lyrics, which not only represents the departure and movement of lovers, but also symbolizes the characteristics of Mongolian grassland life. Mongolia experiences a marked change of four seasons, each season with its own unique climate and landscape. The song's "increasingly urgent wait in the seasons" emphasizes the passage of time and the intensification of expectations. This also reflects the Mongolian' fear of nature and their sensitivity to the passage of time. The Mongolian people live on the vast grassland, and their life style and emotions are closely linked to the grassland. The "every past figure" and "every passing horseshoe" in the song all reflect the life scene on the grassland, while the hero's waiting and anxiety reflect the deep and sincere

feelings of the people on the grassland. In the lyrics of "Where did the horse riding you take you?", the hero is confused and confused about the whereabouts of his lover. This can be interpreted as a desire for belonging and reunion, and also reflects the nomadic life in the history of the Mongolian nation, often facing the situation of separation and reunion of family members and relatives. From the perspective of Mongolian culture, "Waiting for You to Return" is not only a song describing the relationship, but also a song that fully reflects the Mongolian grassland culture, horse culture and deep feelings for home and relatives.

The song "The Horizon" is a musical work composed by Ulan antoga and written by Gilge Leng. This work combines the inner emotions of the characters with the natural scenery, and finally presents a faithful love ode to everyone. The work is A single bipartite style, the structure consists of introduction, A, B, interplay, B1 paragraph, tone bB palace five tone style. Section A is the comparison of two sentences, 8 + 8 square shape, and closed music section. Section B is a parallel two sentence pattern, 8 + 11 non-square integer and closed section. After interplay, B1 was repeated in B and expanded to 8 + 13 bars. The Horizon expresses its deep yearning and longing for love by describing the stars on the sky, the morning mist in the mountains, the trees and the mountains. "There is a double star in the sky" and "there is a morning mist in the mountain": by depicting the double stars in the sky and the morning mist in the mountains, the lyrics bring us a quiet, romantic picture, and both also symbolize the singer and the person they miss. "That is the eyes in my dream" and "That is your tenderness last night" are compared to the eyes of the singer's dream, the morning mist is tenderness, these two metaphors are full of emotion, showing the singer's deep yearning for someone. "There is a big tree in the horizon" and "there is a mountain in the distance": again through the natural landscape, the singer connects his feelings with the tree and the mountain, expressing his unswerving feelings. "I want to climb to the top of the mountain" and "I want to cross the horse", both express the singer's determination and courage to the pursuit of love. Songs are willing to climb the peak and ride after the stars, just to find the one they love deeply. "I would like to walk with your horse" and "I would like to fly with your wings with you", the singer expresses the desire to travel in the sky and grassland with the loved ones. This desire is deep and romantic. "To weave a beautiful

vision" and "to pursue your footprints", these two sentences further reveal the mood of the singer, who hopes to find that special person, and weave the future dream together with her. "The Horizon" is a Mongolian folk song with deep emotion. In the lyrics, it shows the singers' deep yearning and emotional metaphor through the description of the natural landscape and the pursuit of love. The singer is willing to give everything but to spend the rest of his life with the loved one, which is sincere and touching.

"Hope" is a Mongolian love song full of deep feeling and missing, the work is a single music style, for the parallel two sentences, non-square whole type, closed music section.

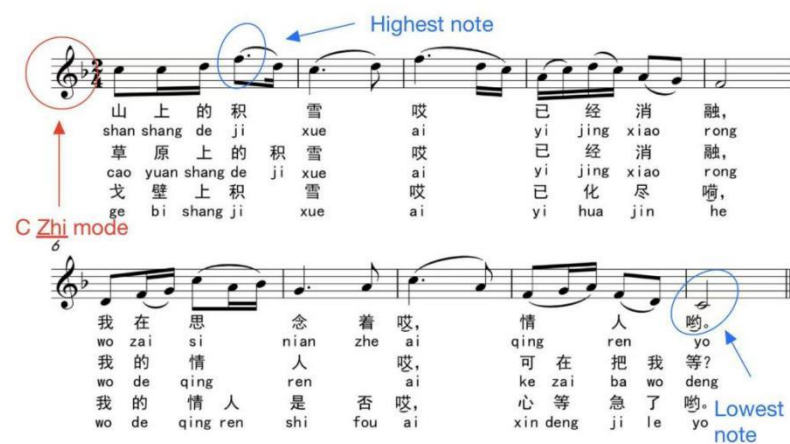


Figure 16. expect
 Source: Peixin Sun (2023)

From Figure 15, The researchers need to make a few points before analysis :

1: This beat is very free, the pause is completely determined by the singer, so there is no beat.

2: The pause depends on how the singer feels.

Researchers can analyze as follows:

In the figure, there are six phrases in this example. It's not hard to find a phrase that starts in C and ends in C. The highest note is F, the lowest note is C, and the range has 11 intervals.

Chinese national mode analysis:

This is a Mongolian love song that expresses yearning.

Mode analysis:

Tone is C sign six tone plus clear Angle, beat 2/4.

Contour analysis:

This sound is based on contour C-F-D, A-C-D-F, D-G-C-A. (See Figure 16-18)

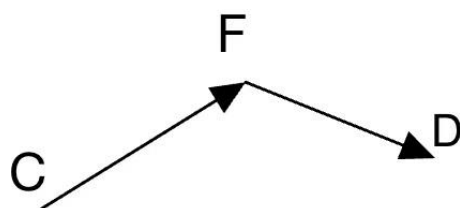


Figure 17. contour C-F-D
Source: Peixin Sun (2023)

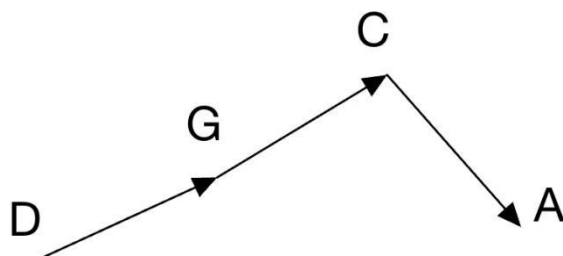


Figure 18. contour A-C-D-F
Source: Peixin Sun (2023)

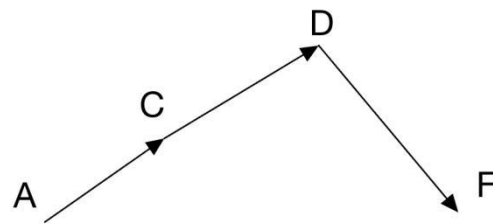


Figure 19. contour D-G-C-A

Source: Peixin Sun (2023)

Melody analysis:

The melody is mainly carried out in the rhythm of sequential segmentation. Although the number of bars of the two phrases is equal, it is not the square number of 2, which does not meet the characteristics of square integer.

Rhythm analysis:

The continuous dotted rhythm can continuously push the music forward, and the equal rhythm is rarely found.

Meter analysis:

Scattered free rhythm.

Lyrics analysis:

expresses the desire and waiting for the lover. The lyrics incorporate natural landscape, seasonal changes and thoughts for loved ones, the elements that reflect the deep traditional values of Mongolian culture and the close connection with nature. Secondly, the lyrics express the missing and waiting for the lover. The lyrics of the singer emphasize his desire for his lover, hoping that he can wait for him. This feeling of missing and waiting also plays an important role in Mongolian culture. Traditional Mongolian culture emphasizes the preciousness of family, affection and love, and the missing and waiting between lovers are seen as a way to express deep feeling. This waiting may often be associated with seasonal changes, the cycle of nature, and pastoral life. The feelings of affection and waiting is conveyed through natural landscapes, seasonal changes and thoughts of lovers. The lyrics embody the admiration for nature, the importance of family, affection and love, as well as the

desire for new life and hope. The song deeply reflects the traditional values and close connection with nature in the Mongolian culture, presenting a romantic and affectionate love story for the audience.

1.2.2 Family love songs

There are many songs expressing family affection in Mongolian folk songs. These songs deeply reflect the value and traditional values of family affection in Mongolian culture, and convey the profound connotation of family, family affection and pure emotion. In the Mongolian culture, the family is regarded as the basic unit of the society, and is the source of family affection and warmth. Family songs usually depict the scenes of family life and the deep affection between the family members. These songs convey the dependence and value of the family, and emphasize the importance of family affection to the Mongolian society. Often praising the elders' love and care for future generations, as well as the family bond between brothers and sisters. This strong affection has special value in Mongolian culture and is considered as the pillar of family and society. The Mongolian family song also expresses the pursuit of pure emotion. These songs often show pure love and emotion by describing the interaction between children and their parents. In Mongolian culture, children are regarded as a particularly precious existence, and this expression in family songs emphasizes pure and selfless affection. This is also consistent with the consistent pursuit of pure and simple values in the Mongolian culture.

The family affection songs in Mongolian folk songs emphasize the importance of family, the firmness and persistence of family affection, and the value of pure emotion. These songs inject warm, pure and precious emotions into the Mongolian culture, and promote the importance of family, family affection and traditional values.

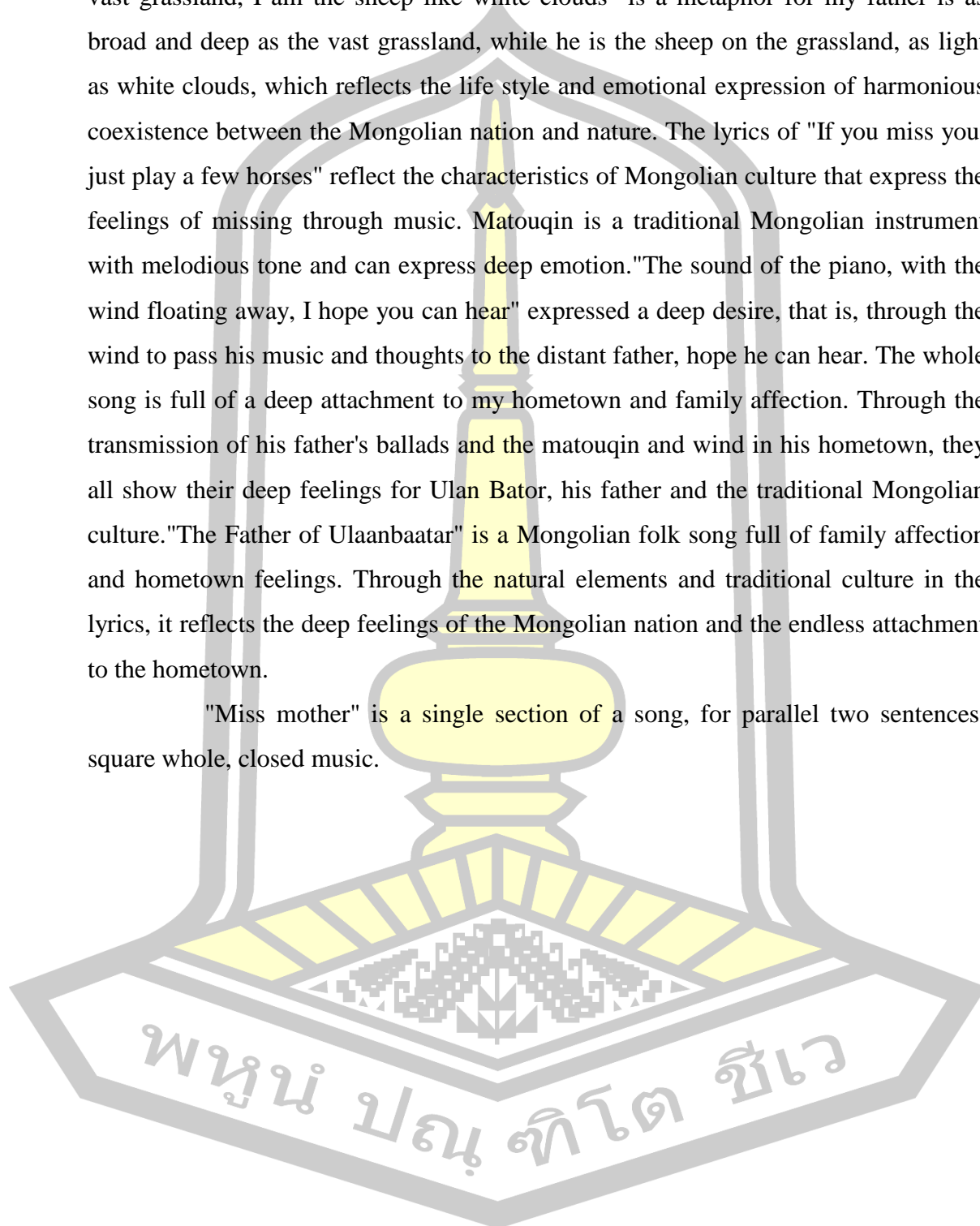
"Dream" is A affectionate song, the original singing is dow, for single bipartite type, structure consists of introduction, A and B period, tone c minor, beat 4 / 4, A paragraph for contrast two sentences, 4 + 4 square whole type, collecting music, melody along typing rhythm, with such as typing and cutting type rhythm ascending rhythm. Paragraph B is a parallel two sentences, 4 + 5 non-square integer, and closing section. The two melodies have the same beginning, and the second sentence is

expanded with a sense of end. The harmony ends at level I and the closing ends. The lyrics reflect the deep yearning and love for her mother. The lyrics repeatedly mentioned "you are in the distance", "I miss you so much", "dream you" and other sentences all express the deep yearning for my mother. This missing is not just a simple physical distance, but a deep emotional connection and eternal memories of the mother. "You want me to be brave like an eagle in the cloud, you make me strong, like the flower in the cloud", the image of the mother here is not only love and care, but also encouragement and guidance. She hopes that the child can be as brave as an eagle, as tough as a flower, these are the mother's expectations and sustenance for the child. Natural elements are often used as symbols in Mongolian folk songs. In this song, eagles, flowers, wind storms and sand and clouds are all used to express emotion and artistic conception. Eagles represent courage and freedom, flowers represent tenacity and vitality, and sand storms describe the difficulties and challenges of life. "When I hold my head high and stride forward, I know you will always accompany me" and "you in the dream embrace me tightly" both reflect that no matter where you are, the mother is the child's eternal backing and rely on. The lyrics of the "beautiful flower, do not pick it, it does not want to leave the embrace of the earth" not only represents the value of life, but also represents the child does not want to leave the mother's embrace, emphasizing the deep love between mother and son. "Eji in a Dream" is a Mongolian folk song with a deep yearning for my mother and an endless love for her. The soulful expression in the lyrics and the symbol of natural elements make the song an emotional work of art.

"The Father of Ulaanbaatar" is a loving Mongolian folk song, created by Burenbayar, showing his deep feelings for his father and his love for his hometown. The work for a type, single paragraph body a type structure, tone g minor, beat 4 / 4 and 3 / 4, paragraph for parallel two sentences, 4 + 4 square whole, music, two melody are weak into, belong to sound, jump into the main, melody with equal typing rhythm, rarely along typing rhythm push music forward, the end of the second sentence in the main, and perfect termination. The lyrics of "miss you, Ulaanbaatar's father" and "sing the ballad you taught" reflect the deep yearning for my father. Ulaanbaatar is the capital of Mongolia and roots. The "father of Ulaanbaatar" is not only for his father, but also for his hometown. In Mongolian culture, grasslands, sheep

and white clouds all have specific symbolic meanings. In the lyrics, "Dad's heart is a vast grassland, I am the sheep like white clouds" is a metaphor for my father is as broad and deep as the vast grassland, while he is the sheep on the grassland, as light as white clouds, which reflects the life style and emotional expression of harmonious coexistence between the Mongolian nation and nature. The lyrics of "If you miss you, just play a few horses" reflect the characteristics of Mongolian culture that express the feelings of missing through music. Matouqin is a traditional Mongolian instrument with melodious tone and can express deep emotion. "The sound of the piano, with the wind floating away, I hope you can hear" expressed a deep desire, that is, through the wind to pass his music and thoughts to the distant father, hope he can hear. The whole song is full of a deep attachment to my hometown and family affection. Through the transmission of his father's ballads and the matouqin and wind in his hometown, they all show their deep feelings for Ulan Bator, his father and the traditional Mongolian culture. "The Father of Ulaanbaatar" is a Mongolian folk song full of family affection and hometown feelings. Through the natural elements and traditional culture in the lyrics, it reflects the deep feelings of the Mongolian nation and the endless attachment to the hometown.

"Miss mother" is a single section of a song, for parallel two sentences, square whole, closed music.



D Zhi mode

Highest note

Lowest note

在那高高的山顶上, 山鹰在自由地
zai na gao gao de shan ding shang shan ying zai zi you di
在那高高的山崖上, 雪鸡在自由地
zai na gao gao de shan ya shang xue ji zai zi you di
在那广阔的草原上, 可姑在自由地
zai na guang kuo de cao yuan shang ke gu zai zi you di

飞翔, 眼望着遥远的家乡, 飞翔, 眼望着遥远的家乡, 飞翔, 眼望着遥远的家乡
fei xiang yan wang zhe yao yuan de jia xiang fei xiang yan wang zhe yao yuan de jia xiang fei xiang yan wang zhe yao yuan de jia xiang

想念我的亲娘, 想念我的亲娘, 想念我的亲娘
xiang nian wo de qin niang xiang nian wo de qin niang xiang nian wo de qin niang

Figure 20. Miss one's mother

Source: Peixin Sun (2023)

From Figure 19, The researchers need to make a few points before analysis

1: It is a single music form, a parallel two-sentence pattern, square integral type, and a closed music section

2: The pause depends on how the singer feels.

Researchers can analyze as follows:

In the figure, there are four phrases in this example. It's not hard to find a phrase that starts in B and ends in D. The highest note is G, the lowest note is D, and the range has 11 intervals.

Chinese national mode analysis:

This is a popular ideological song among the Mongolian people in China.

Mode analysis:

The tone is D-sign pentatonic, and the beat is 2/4. Although the first two sentences of the sentence have different melodies, the two sentences are still in parallel structure.

Contour analysis:

This tone is based on contour B-D-G, A-D-G. (See Figure 20-21)

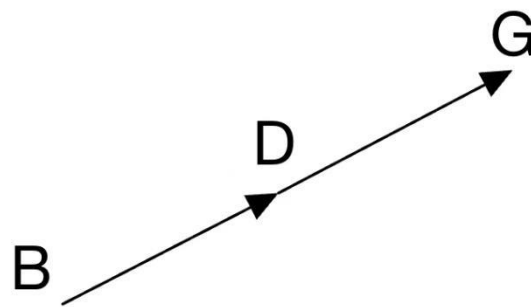


Figure 21. contour B-D-G
Source: Peixin Sun (2023)

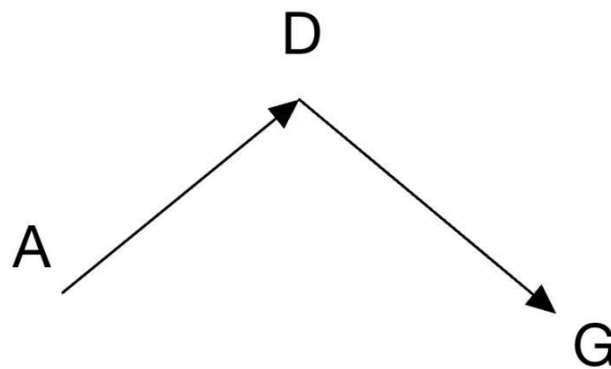


Figure 22. contour A-D-G
Source: Peixin Sun (2023)

Melody analysis:

the tone is D sign five tone, beat 2 / 4 beat. The two phrases are composed by the penetrating technique. Although the melodies of the first two lines are different, the two sentences still have a parallel structure.

Melody analysis: melody with eight notes equal as rhythm, step or three degrees. Mainly, there are few attached rhythm to push the music forward. The number of bars is 8 + 8 square structure, the harmony ends at level I and the melody ends at the tonic. The song uses the five-tone style common in Mongolian music, giving the song its unique sound

Rhythm analysis: The rhythm is relatively simple, with a slow beat, to emphasize the emotion and missing in the lyrics. The melody is smooth and melodious, based on natural interval and traditional melody mode, conveying affectionate feelings. Using a large number of large three degrees of pure five degrees range, harmonious and stable, creating a sense of stability, and echoing the missing emotion in the lyrics.

Lyrics analysis:

The deep expression of hometown and mother in the lyrics is the main emotion of this song. Its simple and moving melody and the unique timbre of Mongolian music effectively convey this emotion. It reflects the deep feelings of the Mongolian people for their hometown and their mother. The mountains, cliffs and grasslands mentioned in the song are all important natural elements in the life of the Mongolian people, which are not only geographical environment, but also carry symbolic cultural and emotion. Through the song, the Mongolians express their deep yearning for their hometown and their mother, but also convey their respect for and dependence on the natural environment.

1.2.3 Homesick songs

Mongolian folk songs are created by the Mongolian people in the long-term production and life, which reflect the history, culture and emotion of the Mongolian people. Among them, the theme of missing home is an important theme in Mongolian folk songs. This kind of songs fully show the Mongolian people's deep attachment and endless yearning for their hometown. The nomadic lifestyle on the Mongolian plateau allows the Mongolian people to often need to migrate and leave their hometown. In this context, the missing for their hometown has become an eternal theme in their hearts. This kind of missing is not only the miss of the local customs and customs of my hometown, but also the missing of the vast grassland of my hometown and the relatives and friends who grew up, which reflects the value of the hometown and respect for the traditional way of life style in the Mongolian culture.

Mongolian folk songs about missing home are often based on the natural landscape, such as "the beautiful grassland, my home, the wind blowing green grass and flowers everywhere". These songs have profound cultural connotation. They are

not only the nostalgia of their hometown, but also the transmission of the traditional Mongolian nationality culture and family concepts. In the Mongolian culture, hometown is not only a geographical concept, but also a cultural and emotional sustenance. Hometown represents the roots of the Mongolian people, and is the source of their spirit. This deep emotion towards the hometown also reflects the Mongolian people's attention to the family and family affection.

The Swan Goose, formerly known as Honggalu (White Swan), is a folk song derived from the Inner Mongolia Autonomous Region. It adopts a single and two-part song structure to show the vastness and dynamics of the grassland. The introduction part depicts the scene of the geese flying in the C palace tone, and turns to the G palace tune in five or six bars, paving the theme smoothly. Paragraph A uses the fish-biting technique to highlight the theme. The lyrics and melody complement each other, describing the style of the grassland. The accompaniment uses semi-decomposed chord to provide narrative space for the singer, and there is contrast between the phrases and echo relationship between the two segments. In the tune, it integrates the western close relationship transfer skills and increases the richness of harmony. The interplay imitates the rhythm of wild geese flying, showing its national characteristics, the accompaniment gradually encrypted, into the f feather tone, and prepared for the reappearance of the theme. Paragraph B changes slightly in melody and rhythm, adding new rhythm elements, with greater intensity and more determined mood than that in paragraph A. Finally, the treatment of the epilogue gives the listener a deep aftertaste, showing the depth and delicacy of the song.

"The Swan Goose has a history of 400 years. Its creator, Morigenater, was a senior monk during the reign of Emperor Qianlong of the Qing Dynasty. Despite his noble status, he was rarely reunited with his married sister due to his family and Buddhism. At that time, the traffic was not developed, and the emotional communication between brother and sister mainly depended on letters, which echoed the ancient book of "Hongyan Book". However, due to her sister's family problems, her letters caused conflicts between her in-laws. After a rare meeting, she was moved by the family and created the song, which "Hong Galu" in the song symbolizes a deep yearning for his family and gratitude for his friendship. This song has been sung in the long history. Mr.Zhang Hongguang, and Mr.Lu Yanwei filled in the Chinese lyrics for

it, making it more widely spread in China. In 2008, the song was used in the TV series "Heroes of the East" as an episode, injecting new life into it. Nowadays, the Mongolian people often use this song to entertain the guests coming from afar. The song "Hong Galu" in the song has become a symbol of purity, nobility and beauty, reflecting the Mongolian people's respect for the guests and their traditional character of hospitality.

The song "Night in Ulaanbaatar" is a widely sung song in Mongolia. It is A three-stage structure, composed of introduction, A, B, interplay, C, B, interplay, B and epilogue, tone E major, beat 2 / 4 beats. Each paragraph is parallel two sentences and closed sections, section A is 8 + 8 square structure, section B is 8 + 9 non-square structure, and section C is 8 + 7 non-square structure. The melody rhythm and the point rhythm are combined to develop, advancing in the majority. At the beginning, "There is a place far, far away" shows the distance from my hometown and implies the feeling of missing my hometown. As the capital of Mongolia, Ulaanbaatar is not only a geographical concept, but also the spiritual home of many Mongolian people. The name of "Ulan Bator" is mentioned many times in the song, strengthening the deep emotional bond to it. The lyrics describe "ancient grassland", "proud mother" and "the people of the grassland are carefree", which show the love for nature and grassland culture. The grassland is the cradle of the Mongolian people, and the song emphasizes the close relationship between the Mongolian people and the grassland through the description of the grassland. "Singing should not shed tears" suggests that even in the face of homesickness, showing the tenacity and optimism of the Mongolian people. At the same time, the lyrics of "You are far away but close to me in front of me" also reveal the endless yearning for Ulaanbaatar. "The children of the earth use wine as a song" shows the enthusiasm, open-minded and optimistic life attitude of the Mongolian people. The song expresses the deep yearning and love for the hometown and the grassland, and its simple and rich in emotional lyrics have deeply touched the hearts of many listeners. Many adaptations also show that the song has high artistic value and emotional resonance in different cultural backgrounds and historical backgrounds.

"Mongolian" is written by Qi Qide and composed by Tenger. The work is A single bipartite song, the structure is composed of introduction, A and B, the tone is

d feather six voices and change palace tone, and the beat is 4 / 4 beats. Both the two AB paragraphs are parallel two sentences, square whole and closed sections. The melody is mainly in the subdivision rhythm, and few syncopated rhythm enhance the rhythm, while the subdivision rhythm of B section is slightly more. The number of bars is 4 + 4, and the final positive lattice ends. The song begins with accompaniment, the first part is solo, the second part is two, the second part is female accompaniment, continuous singing "ah", until the end of the song, sing the broad feeling of the grassland. The Boeing in bars 7 and 16 often appears in Mongolian folk songs, increasing the expression and musicality of music, enhancing the movement of music, and making it more fascinating. The lyrics are full of deep love for the Mongolian hometown and culture, expressing the deep feelings for the prairie and hometown. "Rising smoke from white yurts" begins with the scene of smoke from white yurts. The yurt is a traditional Mongolian tent structure, usually made of felt blankets, and is the symbol of the Mongolian dwellings. The scene presents a peaceful and warm family atmosphere. The sentence "the vast prairie is the cradle of my growth" expresses the experience of the protagonist growing up on the vast prairie. The prairie has a special position in the Mongolian culture, representing the beauty of nature and the feeling of freedom. "The land that raised me" highlights the importance of the land and regards the prairie as the mother of the Mongolian. This close connection between human and nature is a common theme in Mongolian culture. "When I cherish the same body" here emphasizes the hero's cherish and protection of his hometown, his body and the land linked together, to express the deep feeling for the hometown. The metaphor of "bathing my river water is as sweet as mother's milk" compares river water with mother's milk, emphasizes the importance of water, and links nature with mother's love and nourishment. "This is the Mongolian people who love their hometown" sums up the theme of the whole song, emphasizing the deep feelings for their hometown and their awe and dependence on nature. Overall, the lyrics of the song "Mongolian" are full of praise and love for the Mongolian hometown, nature and culture. It expresses the deep feelings of the Mongolian people towards the steppe and hometown, emphasizes the importance of land and nature to their lives, and also reflects some of the core values of Mongolian culture.

"Father's Grassland and Mother's River" is composed by Xi Murong and composed by Ulan Toga. Xi Murong was born in 1943, the full name is mullen Xi Lianbo, is a Mongolian writer. After graduating from Taiwan Normal University, she went to the Royal Academy of Arts in Brussels for further study and won many honors, including the Royal Gold Medal. She has published more than 50 collections of essays and poems, among which her masterpieces are "Youth without complaint" and "A flowering Tree". Ulanthoga, born in Hailar in 1958, is a Mongolian musician and a national first-class composer. Influenced by his family culture, he composed the first piece of music at the age of 8. After studying in Hal Normal University, he entered the Central Conservatory of Music for further study. He became famous in 1988 by writing music for "The Drizzle". His representative works include The Horizon and The Hulun Buir Prairie.

The background of this song is closely linked to Xi Murong's life course. Her parents were both steppe nobles, her mother was a royal princess and a commissioner of the Kuomintang. But with the defeat of the Kuomintang in the War of liberation, the whole family moved to Taiwan. Xi Murong could only hear stories about the grassland from her parents when she was a child, but she always felt that she was a part of the grassland, and even dreamed that she was in it many times. By the end of the 1 in the 1990s, the two sides of the Taiwan Strait opened, she was able to return to her long-lost hometown. The experience was filmed as a documentary and broadcast on Inner Mongolia Satellite TV. Dedema happened to see the documentary, and was moved by Xi Murong's story. She decided to make the touching story into a song, and invited Xi Murong and Ulan Toga to participate in the creation together. The three people's thoughts immediately clicked, and began to cooperate. In the end, the classic song "Father's Grassland and Mother's River" came into being, reflecting Xi Murong's deep attachment to the grassland and her special life journey.

The style structure of this work is a parallel single trilogy with introduction. The tone of the whole song is b natural minor, and there is no transition in the middle of the whole song adopts the rhythm type, which is an innovative work in Mongolian music. Introduction part for the prelude of the song, melody texture with the backbone of the song, the first melody line for wave melody line, melody and larger ups and downs, four five degrees range big dance depicts the vast landscape,

the second scene in the first half of the emotion is given priority to with exclamation, texture, the seven degrees range reflects the author of inner fluctuations, the emergence of the twelve long sound for the author of emotional catharsis, the second half with grade into and jump into, the author's inner emotional expression incisively and vividly, expressed the author wants to let the prairie mother accept their deep feelings. The third paragraph uses Boeing's creative techniques, and the five-octave range jumps, showing the breadth of the grassland.

"Hometown" is a Mongolian folk song that expresses the feelings for the hometown and the nation. The work is A single bipartite style, composed of introduction, A and B segments, tone # c feather five tone, beat 4 / 4 beat and 2 / 4 beat. The melody adopts weak entry, both paragraphs are parallel two sentences and closed sections, the harmony ends in the tonic and the positive end, section A is 4 + 4 square sections, and section B is A non-square integral structure of 4 + 6. The lyrics mention "the endless prairie" and "the boundless prairie" for many times, showing the deep feelings of the Mongolian nation and the steppe. The grassland is the hometown and spiritual home of the Mongolian nation, representing their roots and culture."The Land that Heaven Kses" shows the harmonious relationship between the Mongolian and nature, who regard nature as their mother and have a deep emotional bond with it. The "Hard-working and brave Mongolian" shows the characteristics and culture of the Mongolian nation. Diligence and courage are their national character, which is closely related to the way of life of the grassland."No matter go to the corners of the earth, never forget" reflects the deep attachment to the hometown and constant feelings. Even if living in a different place, the heart always miss my hometown."Emerald green grassland, the fresh breeze" and "beautiful and kind Mongolian heart" corresponding. The natural beauty here is not only a description of nature, but also a metaphor of the pure and beautiful soul of the Mongolian nation."Always being in my heart" and "Always flying happily" both emphasize the eternal feelings for the grassland, the hometown and the nation."Hometown" expresses the Mongolian nation's deep feelings for the hometown grassland and the pride of the national culture. The natural elements and emotions in the lyrics interweave, presenting a beautiful picture of the grassland, but also showing the characteristics and feelings of the Mongolian nation.

1.2.4 Patriotic songs

Patriotic songs in Mongolian folk songs have different performances in different historical periods. Especially after the founding of new China, this kind of songs have been further developed and prosperous. In the period of socialist construction, the Mongolian people have made great contributions to the construction of the motherland, and their love for the motherland and their yearning for a new life are all reflected in this kind of songs. This kind of songs fully reflect the people's love for the motherland, their pride in the achievements of the construction of new China, and their yearning for a better life. Most of the songs are very passionate, full of power, and can inspire people's patriotism. The lyrics contain not only praise of the motherland, but also descriptions of the people's lives, showing the great changes in the people's lives since the founding of new China. In the form of music, it not only retains the traditional characteristics of Mongolian folk songs, such as long tones and broad melodic lines, but also integrates modern elements, such as the changes of harmony and rhythm. The creation is often a fusion of poetry, music, dance and other artistic techniques, to make it more colorful. For example, "The Rising Sun on the Grassland" describes the life on the grassland after the founding of the People's Republic of China. People live in peace and prosperity and are full of gratitude to the motherland.

"The Rising Sun on the Grassland" is a popular Mongolian folk song. The work is a single body structure, a musical style, the structure is composed of two sentences and endings, which is parallel two sentences, square whole style, and closed music section. The tone is the # f feather five tone in the national tone A system, with 2 / 4 beats. The melody is mainly based by the rhythm, step in and three degree four jump in, and the phrase ends as the long notes. The epilogue material comes from the second sentence, and the overall melody is slightly changed to the same level as the second sentence. Square integral structure with bars number of 8 + 8. Harmony termination at level I, full termination all. The song celebrates the Mongolian people's love for their hometown, their yearning for a new life, and their reverence for and gratitude for the Communist Party and Chairman MAO. The lyrics describe the beautiful scenery on the grassland, such as "white clouds float in the blue sky, and horses run under the white clouds", showing the magnificent scenery of the

Mongolian Plateau and the vibrant ecology of the Mongolian Plateau. At the same time, the lyrics also express the Mongolian people's pride in their hometown and enthusiasm for a new life, such as "This is my hometown" and "Singing about my own new life". Most importantly, the song praises the Communist Party and Chairman MAO's concern for and cultivation for the Mongolian people, such as "Chairman MAO and the Communist Party, bring us up." The lyrics of "the sun rises on the grassland" is a metaphor for the Communist Party, which means that under the leadership of the Communist Party, the life of the Mongolian people will get better and better, and the sun on the grassland will always hang high and will not fall. This song is not only a praise of the Mongolian culture and scenery, but also an expression of gratitude and worship to the Communist Party. It shows the Mongolian people's infinite loyalty to the Party and their eager expectation for a new life.

"Herdsmen Sing the Communist Party" is a song full of love for the Communist Party of China and the motherland. With the life of herdsmen on the grassland as the background, it expresses the gratitude to the Party and the hope for the prosperity of the motherland.

D Yu mode

Lowest note

Highest note

在
zai
在
zai

那 百 花 盛 开 的 草 原 上 肥 壮 的 牛 羊 象 彩 云 飘
na bai hua sheng kai de cao yuan shang fei zhuang de niu yang xiang cai yun piao
那 万 马 奔 腾 的 草 原 上 丰 收 的 歌 声 响 彻 四
na wan ma ben teng de cao yuan shang feng shou de ge sheng xiang che si

荡 富 饶 美 丽 的 牧 场 吆 啊 啊
dang fu rao mei li de mu chang yao a a
方 走 上 富 裕 的 道 路 吆 啊 啊
fang zou shang fu yu de dao lu yao a a
嗨 哟 多 么 兴 旺
hei yo duo me xing wang
嗨 哟 多 么 宽 广
hei yo duo me kuan guang

Figure 23. Beautiful and rich Alxa

Source: Peixin Sun (2023)

From Figure 22, The researchers need to make a few points before analysis

1. Understand Mongolian culture, history, customs and emotional experience.

Researchers can analyze as follows:

In the figure, there are three phrases in this example. It is not difficult to find that the phrase begins in D and the phrase ends in D. The highest note is A, the lowest note is G, and the range has 15 intervals.

Chinese national mode analysis:

This is a song full of love for the Communist Party of China and the motherland, with the life of herdsmen on the grassland as the background, expressing gratitude to the Party and hope for the prosperity of the motherland.

Mode analysis:

The work is a single section body, a song style, the structure is composed of the introduction, three sentences and the end, the tone is D feather five tone type, the beat 4 / 4 beat, the introduction through the point rhythm and segmentation rhythm foil music mood. Paragraph A is the three-sentence contrast, 6 + 8 non-square integer, and the closed music section, sentence A is weak and enters, and sentence b is entering.

Contour analysis:

This tone is based on contour A-D-F, A-C-D. (See Figure 23-24)

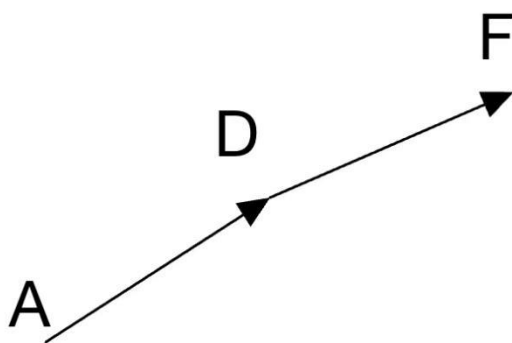


Figure 24. contour A-D-F

Source: Peixin Sun (2023)

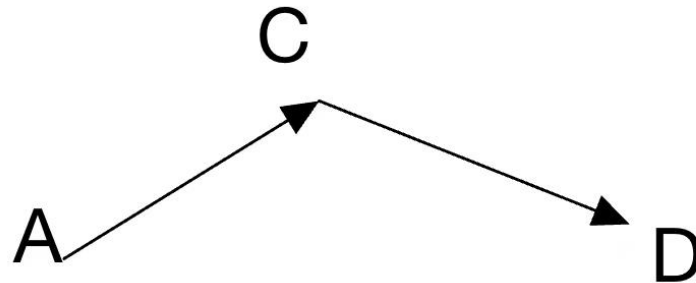


Figure 25. contour A-C-D

Source: Peixin Sun (2023)

Melody analysis:

The melody is not the same, the rhythm is enhanced by a continuous dotted rhythm, and the melody ends in the tonic and ends in the positive case. Add an epilogue after the end, the role of the point.

Rhythm analysis:

Rhythmic patterns vary with different melodic beats. The free and uniform melody rhythm is mainly manifested as the large syncopated rhythm type of "short front and long back". When singing, we should show the feeling of "weak before and strong after".

Meter analysis:

Freedom to extend the music, music character bold and broad.

Lyrics analysis:

the lyrics initially describe the flowers blooming in the grassland, fat cattle and sheep floating on the grassland, rich and beautiful pasture. This description shows the natural beauty and abundance of the Mongolian steppe. The lyrics mention that the herdsmen work hard to build the frontier of the motherland, showing their love for their homes and their contribution to the national construction. The lyrics mention the road to prosperity, how wide the factory, expressing the expectation of a more prosperous future. The song celebrates the leadership of the Communist Party and the

hard work of the herdsmen, expressing ardent expectations for the country's prosperity. It emphasizes the close ties between the Communist Party and the people, and of the people's gratitude to the Party.

1.3. Praise

1.3.1 Praise the character

Paeon is an important theme in Mongolian folk songs, mainly to praise the heroes, leaders, nature, gods and so on. These songs often have high, passionate emotions, designed to express the worship and admiration for a certain object. Praise occupies an important position in the Mongolian history and culture. In ancient times, when the leaders or heroes of the Mongol Empire achieved major victories, praises were created to celebrate their valor and wisdom. These hymns are not only a tribute to the heroes, but also a praise to the Mongolian people's spirit of unity and courage. In addition, Mongolian praises often celebrate the beauty of nature and the magic of the gods. The magnificent scenery of the Mongolian plateau, the vast grasslands and the galloping rivers have all become the themes of praise. These paeans not only express people's awe and love for nature, but also reflect the philosophical concept of harmonious coexistence between the Mongolian people and nature. The themes of the hymn in the Mongolian folk songs are an important part of the Mongolian culture, which convey the emotions, values and philosophical thoughts of the Mongolian people.

"Praise" is a Mongolian folk song full of political color. The work is a single section body, a song type, the structure is composed of the introduction and three music sentences, the tone of g feather five tone type, beat 4 / 4 beat. The mers were performed by scatter plate with free rhythm. In section A, the three-sentence contrast, non-square pattern, and closing section. The melody rhythm is changeable, such as sequential typing, cutting and continuous eight notes, which changes the original strength and weakness law in the section and promotes the development of music. The song celebrates the Communist Party of China and its leaders, and expresses the unity of all ethnic groups after the founding of new China. The song describes the scene from the grassland to Tiananmen Square, as the political and cultural center of the People's Republic of China, which is an important landmark site in China. The situation depicted in the song symbolizes the support and trust of all

ethnic groups to the central government. The whole song praises the Communist Party and its leader MAO Zedong, expressing his deep gratitude and respect for them. At the same time, the song repeatedly mentions that "brothers of all ethnic groups gather together", highlighting the unity and harmony of all ethnic groups after the founding of new China. Comparing the motherland to the "newborn sun", it implies a new and dynamic image of new China. At the same time, the sun's "light" also symbolizes the bright future and strong power of the country. The structure of the lyrics is highly repetitive, and this repetition strengthens the theme and message of the song, and makes it more deeply popular. Moreover, this repetition also makes the song easier to sing and spread. The Paean reflects the support and the praise and trust of the leadership of the CPC and the new regime in the early days of the founding of new China. It is a song written in a specific historical context, and its lyrics deeply reflect the feelings and the expectations of people for the future.

"Ysuai and Genghis Khan" is a Mongolian folk song that celebrates Genghis Khan and the Mongol army. This work is a piece of single paragraph body, and the structure is composed of two sentences, which is parallel two sentences pattern, square whole type, and closed music section. The tonality is d feather in the national palace system, with 2 / 4 beats. The melody is mainly divided by four points or eight notes, four points or four degrees. In the second sentence, there is a rhythm in the first points. For a square structure of 8 + 8, the first sentence is terminated at level V, the last harmony of the paragraph is terminated at level I, the positive case is terminated, and the closing is over. The lyrics clearly express the worship and admiration of Genghis Khan and the Mongol army, showing their bravery, fearlessness and victory. The lyrics are symbolic and metaphorical. "Genghis Khan raises the Banner" The "banner" here symbolizes the authority of leadership and rule, indicating that Genghis Khan was the leader and ruler of the Mongolian. "Team forward" team represent the Mongolian army, emphasizing their bravery and unstoppable strength. The "magic gun shooters" here represent the elite troops of the Mongolian army, who bravely charge in front without fear. "This fire" is a traditional Chinese idiom, which means great difficulties and dangers. This is used to describe the difficulties the Mongol army faced, but they were able to overcome them bravely. Combining the cultural and historical background, Genghis Khan was the founder of

the Mongol Empire, who unified the Mongol tribes, established the powerful Mongol Empire, and made mass conquest. The song conveys the Mongol reverence for him and a pride in the Mongol Empire. The song has the typical melody characteristics of Mongolian folk songs, broad, passionate and powerful. The praise of Genghis Khan and the Mongol army showed their bravery, wisdom and victory. The lyrics are full of pride in the Mongolian culture and history, and reflect the national pride of the Mongolian people.

1.3.2 Praise nature

The grassland is indissoluble to the Mongolian people, and their lifestyle is closely linked to the nomadic economy of the grassland. With the development of this economic mode, the Mongolian people formed a family-centered "aile" lifestyle. On the grasslands, they form a harmonious symbiotic relationship with nature, which makes the natural landscape the main theme in Mongolian folk songs. Oral literature plays an important role in nomadic culture, and folk songs are the main form.

"Mohesu" is a folk song depicting the scenery of the Mongolian plateau and the feelings of the herdsmen.

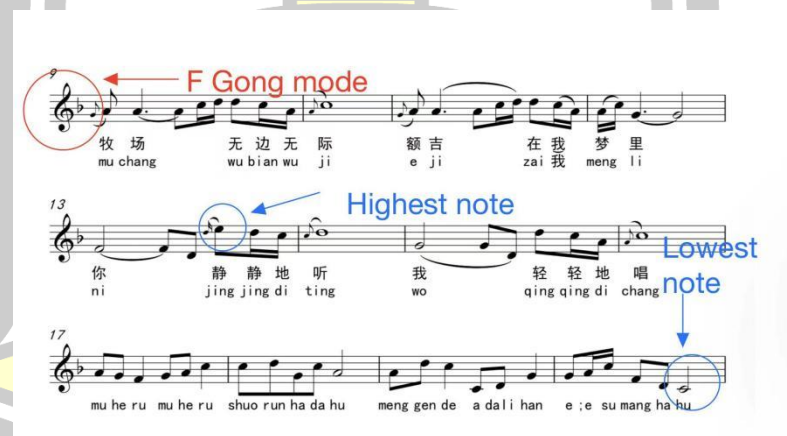


Figure 26. Mohesu

Source: Peixin Sun (2023)

From Figure 25, The researchers need to make a few points before analysis

- 1: Pay attention to the singer's demeanor.
- 2: The Mongolian scenery depicted in the song.

Researchers can analyze as follows:

In the figure, there are three phrases in this example. It is not difficult to find that the phrase begins in A and the phrase ends in C. The highest note is E, the lowest note is C, and the range has 12 intervals.

Chinese national mode analysis:

This is a Mongolian folk song.

Contour analysis:

This tone is based on contour A-D-C, F-E-D. (See Figure 26-27)

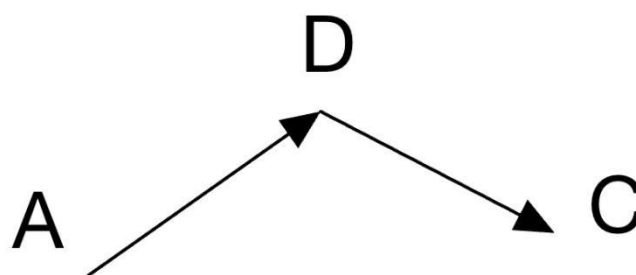


Figure 27. contour A-D-C
Source: Peixin Sun (2023)

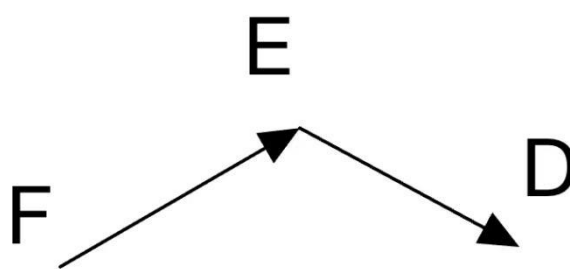


Figure 28. contour F-E-D
Source: Peixin Sun (2023)

Melody analysis:

Paragraph AB is extended development, the material development is similar, progressive or three degrees, paragraph C is parallel two-sentence pattern, the two sentences use the same melody development. The use of a large number of grace notes, so that the music has a free and flexible atmosphere.

Rhythm analysis:

The smooth rhythm also helps to highlight the melodic lines and lyrical content of the song.

Meter analysis:

Compare the two-sentence pattern, the 4+4 square phrase and the closing phrase.

Lyrics analysis:

The lyrics blend the beauty of nature and the affectionate character description, making people feel the breadth of the Mongolian grassland and the deep affection of the herdsmen. "The white clouds in the sky, the silver sea on the ground, the mist in the mountains, the leisurely sheep by the river": These four sentences show us a typical view of the Mongolian plateau. From the sky to the earth, from the mountains to the river, they are all vivid natural pictures, giving people a sense of peace and harmony. The repeated phrase "endless pastures" emphasizes the vastness of the Mongolian steppe, the foundation and background of the life of the Mongolian people. Such scenery is not only material, but also represents the freedom and unfettered life style of the Mongolian people. "Eji" is the Mongolian term for women, and is usually used to address young women or lovers. This sentence conveys the singer's longing and affection for a particular woman. "You listen quietly, I sing quietly," these two lyrics further show the deep feelings between the two people, there is a quiet, harmonious, affectionate atmosphere. This song "Mohesu" is not only a praise of the Mongolian grassland, but also a show of the deep feeling of the singer. By depicting the beautiful grassland scenery and the deep affection for Eji, the song conveys a pure and deep emotion.

"Paradise" is a lyrics, composed and song by Tengel's album "Run Away", released in 1997. In June 2001, he released the English version of "Paradise". The work is A single bipartite style, the structure consists of introduction, A, B, interplay, B1 paragraph, tone bB palace five tone style. Section A is the comparison of two sentences, 8 + 8 square

shape, and closed music section. Section B is a parallel two sentence pattern, $8 + 11$ non-square integer and closed section. After interplay, B1 was repeated in B and expanded to $8 + 13$ bars. This song fully shows the natural beauty of the Mongolian Plateau and the deep feelings of the Mongolian people for their hometown. The lyrics repeatedly mention "blue sky", "clear lake" and "green grassland", which are the representative scenery of the Mongolian Plateau. These descriptions show the magnificence and tranquility of the Mongolian plateau, and also reflect the reverence and love for nature. "This is my home" is repeatedly mentioned in the lyrics, showing Tenger's deep feelings for his hometown. Whether it describes the natural scenery, animals or people, they are full of love and pride of their hometown. The lyrics mention "and your girl", and in the vast context of the Mongolian plateau, love becomes an important element of the song, increasing the emotional depth of the song. The title of the song is "Heaven", and the lyrics also repeatedly mention "I love you my home, my home, my paradise". This shows Tenger's infinite love for his hometown, which is considered as his paradise. "Heaven" shows the beauty of the Mongolian Plateau, the Mongolian people's love for their hometown and their yearning for love. This song is not only a compliment to the Mongolian culture, but also a celebration of the hometown, nature and love.

The song "Beautiful Grassland My Home" is a fire word, Alatengollegu, written in 1977 by the famous Mongolian singer Dedema first sang quickly spread and loved by the vast audience. From the heart of the songwriter, the beautiful and beautiful words of the song theme image and the beautiful melody bring people into the beautiful grassland full of poetry and painting. The song has been 31 years since its publication, but it has not faded due to the passage of time, but it has become more and more influential. The song emphasizes the beauty and tranquility of the grassland, showing the deep emotional connection between the herdsmen and the grassland. The work is a single bipartite style, composed of introduction, A section, connection and B section, F palace five tone style, $2 / 4$ beats. Paragraph A is A non-square integral section of $8 + 8 + 8$. Although the number of three sentences is equal, the number of sentences is 3, which does not conform to the characteristics of square whole. Paragraph B is a parallel two-sentence pattern, $8 + 12$ non-square integer, and a closed section. The second sentence is the repetition of the first sentence, expanded, and finally terminated. The whole song is full of love and pride in my hometown. "The wind blows green grass and flowers everywhere", with a lively picture to

show the vitality and vitality of the grassland. "Butterfly flying and birds singing" describes the rich ecology of the grassland and makes people feel the harmony and beauty of nature. "Horse like colorful clouds, cattle and sheep like pearls scattered", through the metaphor, showing the spectacular scenery of the grassland. "Felt bag is like the white lotus flower", which is the traditional residence of the Mongolian. It is compared to the sacred and pure white lotus flower, showing the respect and love for the traditional way of life. "Herdsmen depict happy scenes" reveals the simple and happy life of herdsmen. The repeated "happy song over the world" in the song not only enhances the appeal of the melody, but also highlights the theme, expressing the Mongolian' love for life and deep feeling for their hometown. The song fully shows the beauty of the Mongolian grassland and the deep feelings of the Mongolian people for their hometown. It is the praise of the grassland culture, but also the respect and cherish of the traditional way of life. The beautiful pictures and happy emotions described in the song make people deeply feel the charm of the grassland and the depth of the Mongolian culture.

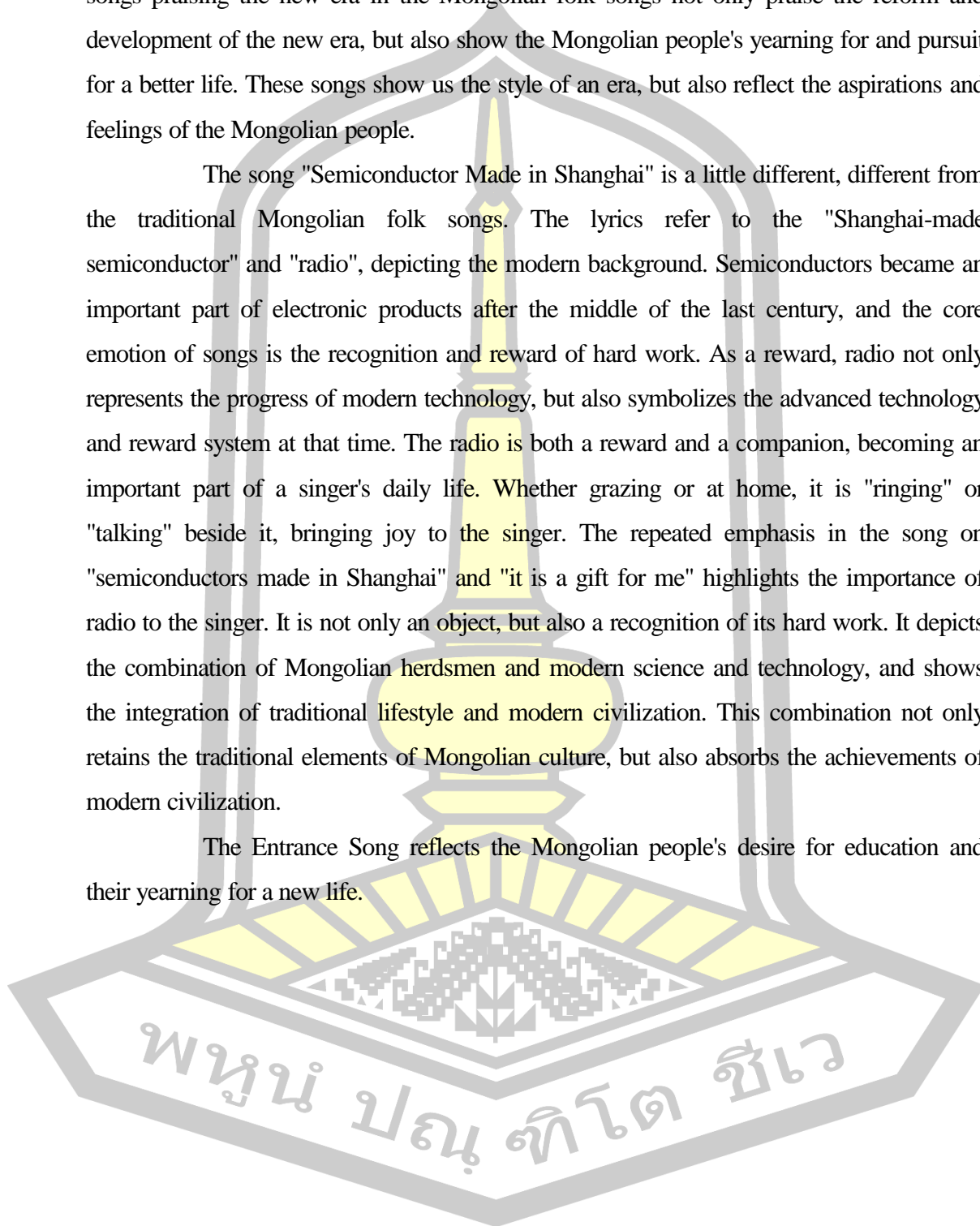
1.3.3 Praise the new era

Under the background of the new era, a large number of songs praising the new era appear in Mongolian folk songs. These songs not only praise the reform and development of the new era, but also show the Mongolian people's yearning and pursuit for a better life. The first is to reflect the social change. The description of social change can often be heard in the Mongolian folk songs of the new era. These songs celebrate the great achievements the country has made in economic, cultural, education and other fields since the reform and opening up, such as the construction of a new countryside, the development of modern industries and the improvement of people's living standards. Moreover, it praises ethnic unity, praises the friendly cooperation among all ethnic groups, and works together to realize the Chinese dream of the great rejuvenation of the Chinese nation. Also showing modern life, different from the traditional Mongolian folk songs describing nomadic life, the Mongolian folk songs in the new era show more modern life. These songs describe the prosperity of the city, the progress of science and technology, and the convenience of modern transportation, and show the life of the Mongolian people in the new era. Finally, it is to carry forward the traditional culture. Although the Mongolian folk songs of the new era are full of modern elements, they still carry forward the traditional Mongolian culture. In these songs, the descriptions of traditional customs, festivals and beliefs can often be

heard, showing the Mongolian people's value and transmission of traditional culture. The songs praising the new era in the Mongolian folk songs not only praise the reform and development of the new era, but also show the Mongolian people's yearning for and pursuit for a better life. These songs show us the style of an era, but also reflect the aspirations and feelings of the Mongolian people.

The song "Semiconductor Made in Shanghai" is a little different, different from the traditional Mongolian folk songs. The lyrics refer to the "Shanghai-made semiconductor" and "radio", depicting the modern background. Semiconductors became an important part of electronic products after the middle of the last century, and the core emotion of songs is the recognition and reward of hard work. As a reward, radio not only represents the progress of modern technology, but also symbolizes the advanced technology and reward system at that time. The radio is both a reward and a companion, becoming an important part of a singer's daily life. Whether grazing or at home, it is "ringing" or "talking" beside it, bringing joy to the singer. The repeated emphasis in the song on "semiconductors made in Shanghai" and "it is a gift for me" highlights the importance of radio to the singer. It is not only an object, but also a recognition of its hard work. It depicts the combination of Mongolian herdsmen and modern science and technology, and shows the integration of traditional lifestyle and modern civilization. This combination not only retains the traditional elements of Mongolian culture, but also absorbs the achievements of modern civilization.

The Entrance Song reflects the Mongolian people's desire for education and their yearning for a new life.



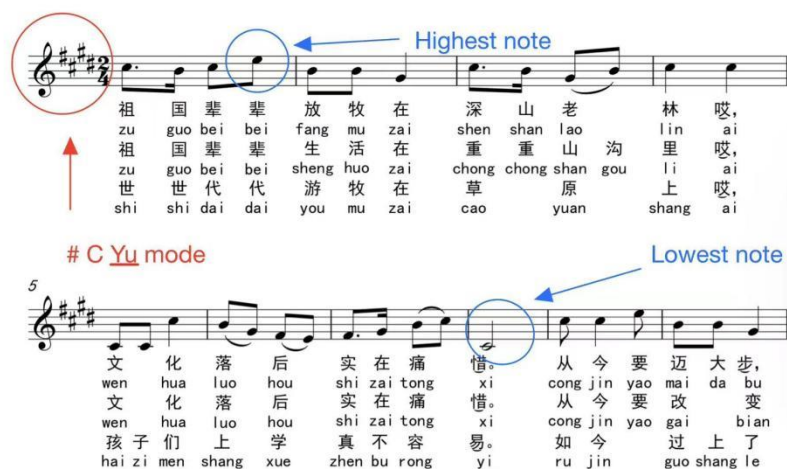


Figure 29. Matriculation song

Source: Peixin Sun (2023)

From Figure 28 The researchers need to make a few points before analysis

- 1: Pay attention to the singer's demeanor.
- 2: The Mongolian scenery depicted in the song.

Researchers can analyze as follows:

In the figure, there are six phrases in this example. It is not difficult to find that the phrase begins in C and the phrase ends in G. The highest note is E, the lowest note is C, and the range has 10 intervals.

Chinese national mode analysis:

It reflects the Mongolian people's desire for education and yearning for a new life.

Mode analysis:

the work is a single song, the structure is parallel two sentences, square whole, closed music section, the tone is # C feather five sound national tone, the beat is 2 / 4 beat.

Contour analysis:

This tone is based on contour C-E-B-G, C-B-E. (See Figure 29-30)

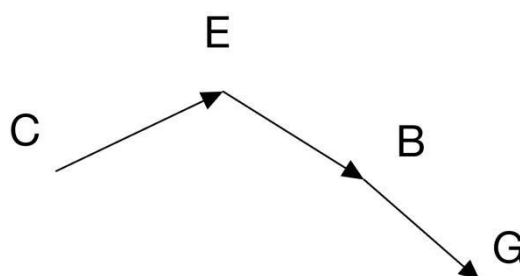


Figure 30. contour C-E-B-G

Source: Peixin Sun (2023)

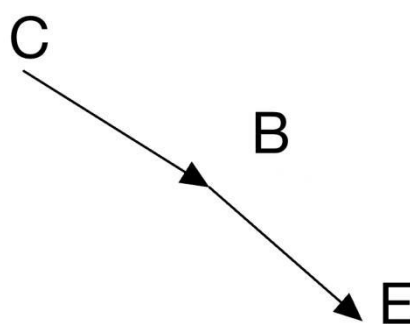


Figure 31. contour C-B-E

Source: Peixin Sun (2023)

Mode analysis:

The melody is mainly composed of dotted rhythm and bisection rhythm, and there is a syncopation rhythm to enhance rhythm. The number of bars is 8+8 square structure, the melody ends in the tonic, and the end is closed.

Rhythm analysis:

Large syncopation rhythm is a special rhythm pattern, which breaks the conventional law of strength and weakness, and makes the notes that were originally in weak beat or weak position get emphasis. In the large syncopation rhythm of "short front and long back", the time value of the notes in front is shorter, and the time value of the notes in the back is longer. This rhythm type will produce a sense of forward driving power in the hearing, and also enhance the sense of rhythm and rhythm of the music.

Meter analysis:

The music is free and improvisational.

Lyrics analysis:

In the mid-20th century, China began to vigorously promote education reform and popularization. Especially in remote and ethnic minority areas, the state has invested a lot of resources to build schools and popularize nine-year compulsory education. The song "Send children into school quickly" reflects people's eagerness for education during this period. With the deepening of the reform and opening up, China's economy has been developing rapidly. Many areas, especially remote and ethnic areas, have begun to get rid of poverty, and people's living standards have improved significantly. The song "Now living a new life" just reflects the changes in people's lives during this period. Despite great economic and social changes, the Mongolian people still cherish their traditional culture and way of life. The lyrics of "grazing in the mountains and forests for generations" and "generations of nomadic grazing on the grassland" both show nostalgia and respect for the traditional nomadic culture. During this period, the country vigorously promoted the concept of national unity and harmony. Mongolian and other ethnic groups participated in the construction of the country and made contributions to the prosperity and development of new China. The song also reflects the positive attitude and love of the country of the Mongolian people during this period. "Admission Song" is not only a song praising education and a new life, but also reflects the great social, economic and cultural changes in China in the middle of the 20th century. By describing the life and emotion of the Mongolian people, this song shows us the style of an era and people's aspirations.

1.4 Ritual music

The Mongolian wedding ceremony song is a traditional custom song, often performed by the elderly at the wedding banquet, to bless and praise the newlyweds, reflecting the life, culture and emotion of the Mongolian people. These songs have profound ethnic characteristics, have been loved and transmission by people, and have an important influence on the Mongolian folk literature and written literature. Mongolian wedding origin and clan society. Tribes of blood relations is forbidden to spouse, so rob became common, the ancient Mongolian marriage, combined with

Mongolia's vast territory, hunting environment, brought difficulties to social communication, but often to overcome difficulties will be great joy, once the marriage success, will celebrate, "cup bowl dance" "wedding song", "wedding song" more form the song set, became a "wedding song", passed down from generation to generation.

In 1983, The Mongolian Wedding Song, organized and translated by Temur Bagan, is an important collection of songs. This song collection mainly focuses on the wedding songs spread in Goerros area, according to the wedding process is divided into: marriage song, wedding song, name banquet, tea song, Shane vomit banquet, marriage song, marriage ceremony song, a total of 30 songs. In addition, there are appendices containing 14 folk songs with only music scores but no lyrics, such as "He Bao Song" and "Bye Parents". Through these wedding songs and their deep connotations, we can have a deep understanding of the Mongolian folk customs, culture, and other aspects such as costume culture and legends. Here the author will list two works, one is only melody "toast song", the other is only toast "persuade to marry".

"Toast song" started from "Shane vomit banquet", inserted this song, is also the first song of the wedding ceremony, originally accompanied by Mongolian lyrics, but after the Chinese translation has lost the natural beauty, the lyrics are not harmonious, leaving only the score. The song is four or four beats, and the melody is melodious and broad, with two leaning tones, which is the decorative sound often appeared in Mongolian folk songs. This work is a single song type, for parallel two sentences, non-square whole, closed section, tonality A feather five tone, beat 4 / 4 beat. The melody is mainly isointo rhythm and jump in, interspersed with the rhythm to promote the development of music. End in the main tone, weak close full song.

"Persuade to marry" is sung at the beginning of the wedding process, the lyrics are:

"The lotus flower in the South Lake,
Grown into the lotus root,
Girl born by the lake,
Long enough to get married.

Young willows planted by the north Lake,
Has already grown into a big tree,
The girl playing under the tree,
It was time to get married.

If you were a man,
When the sword goes to the army,
You are a man with a bracelet ring,
Set up a wedding banquet to get you married out.

If you were a man,
Let you carry your bow and arrow on your journey,
You are a bead pendant,
Set up a wedding banquet to get you married out.

I point to it in silver,
Is a good decoration on the hand;
The married girl is, oh,
It is the honor of marrying a real family.
A ring cut with agate,
Is a good decoration on the hands,
The married girl is, oh,
It is a blessing to marry the own family.

The wings of the magpie,
A cow is a pair;
Shaput on the table,
This is the rule left behind by the ancestors.

The horns of the cattle and sheep,
Born is a pair;
Shaput on the table,

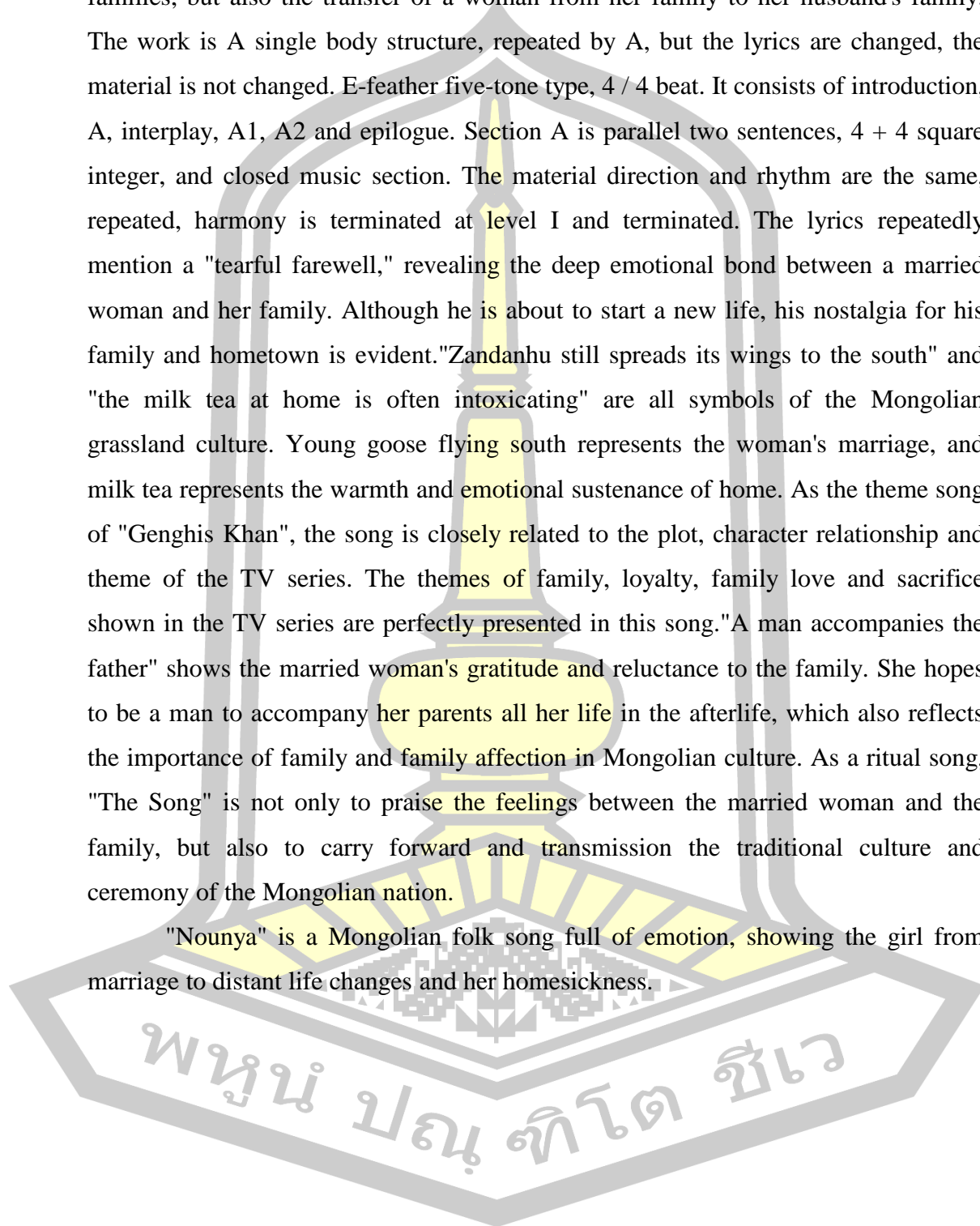
This is the rule left by Genghis Khan.
 The bride came in
 He is a famous banquet singer on the Nenjiang River Bank;
 The groom invited him
 Horqin is the voice of Horqin.
 To verse, to verse,
 Rhorse than an arrow;
 Poetry, song, arrows, horses lost to us,
 You will not marry the girl at home.”

The lyrics mention natural elements such as lotus, lotus root, young willows and trees in the South Lake and North Lake. These natural elements may symbolize the growth and change of life, as well as the growth and development of marriage. The girl is mentioned many times in the word, describing the process of her growing up from the lake to getting married. This reflects the traditional importance of marriage in Chinese culture, and the role of women in the family and society. It also mentions the men, describing the plot of the male sword and the bead pendant. This seems to emphasize the roles and responsibilities of both men and women in the marriage. The word mentions silver rings and agate cut rings, jewelry and ornaments often associated with weddings and weddings, symbolizing wealth and blessings. The word mentions traditional rules such as a "chanante" table and symbolic objects such as the horns of cattle and sheep. These traditional elements emphasize the gravitas and historical traditions of the wedding. "To poetry, song, to arrows, horse racing" seems to describe some of the competition and competition in the wedding to add to the lively atmosphere of the wedding. Overall, the song shows the importance of the wedding and the joy of celebrating the marriage. It combines natural elements, traditional customs, jewelry, and male and female characters to bless and celebrate the marriage. The song may have been sung during a wedding ceremony to create a joyful atmosphere, emphasize the importance of the family and convey well wishes to the married couple.

"Send My Family Song" is a Mongolian folk song with rich emotional depth, and it is also the theme song and a ritual song of the TV series Genghis Khan ". It describes the scene of a woman getting married. In Mongolian culture, a woman's

marriage is an important ceremony, which is not only the combination of two families, but also the transfer of a woman from her family to her husband's family. The work is A single body structure, repeated by A, but the lyrics are changed, the material is not changed. E-feather five-tone type, 4 / 4 beat. It consists of introduction, A, interplay, A1, A2 and epilogue. Section A is parallel two sentences, 4 + 4 square integer, and closed music section. The material direction and rhythm are the same, repeated, harmony is terminated at level I and terminated. The lyrics repeatedly mention a "tearful farewell," revealing the deep emotional bond between a married woman and her family. Although he is about to start a new life, his nostalgia for his family and hometown is evident. "Zandanhu still spreads its wings to the south" and "the milk tea at home is often intoxicating" are all symbols of the Mongolian grassland culture. Young goose flying south represents the woman's marriage, and milk tea represents the warmth and emotional sustenance of home. As the theme song of "Genghis Khan", the song is closely related to the plot, character relationship and theme of the TV series. The themes of family, loyalty, family love and sacrifice shown in the TV series are perfectly presented in this song. "A man accompanies the father" shows the married woman's gratitude and reluctance to the family. She hopes to be a man to accompany her parents all her life in the afterlife, which also reflects the importance of family and family affection in Mongolian culture. As a ritual song, "The Song" is not only to praise the feelings between the married woman and the family, but also to carry forward and transmission the traditional culture and ceremony of the Mongolian nation.

"Nounya" is a Mongolian folk song full of emotion, showing the girl from marriage to distant life changes and her homesickness.



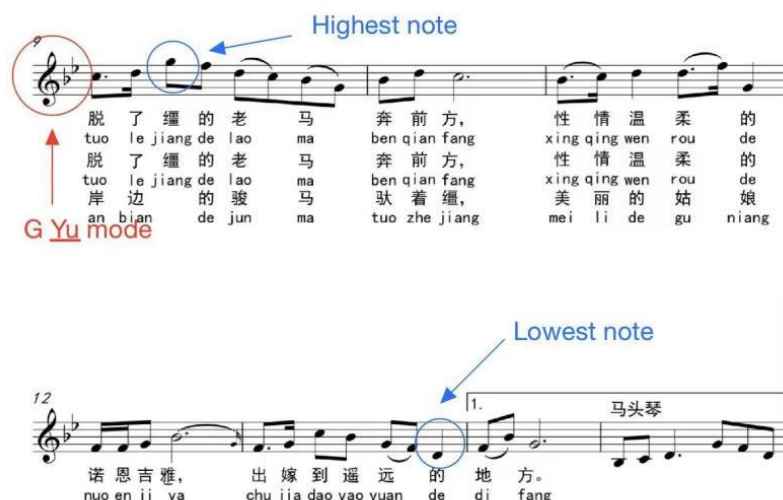


Figure 32. Nounya

Source: Peixin Sun (2023)

From Figure 31, The researchers need to make a few points before analysis

- 1: By observing the singer's facial expressions, body language, and level of commitment during singing.
2. Deeply understand the cultural connotation and artistic value of songs.

Researchers can analyze as follows:

In the figure, there are five phrases in this example. It is not difficult to find that the phrase begins in C and the phrase ends in D. The highest note is G, the lowest note is D, and the range has 11 intervals.

Chinese national mode analysis:

A Mongolian folk song full of emotion, in a poetic way to show the girl from the marriage to the distant life changes and her homesickness.

Mode analysis:

The structure of four-sentence single section is G-Yu mode in the national mode, which is the most typical tone color in the Mongolian chieftain tune folk music. The music of Yu-tou mode has a sad, sad and desolate color. The sadness contained in this song is expressed through the musical color of the feather tone.

Contour analysis:

This tone is based on contour C-G-D, B-D-F-G. (See Figure 32-33)

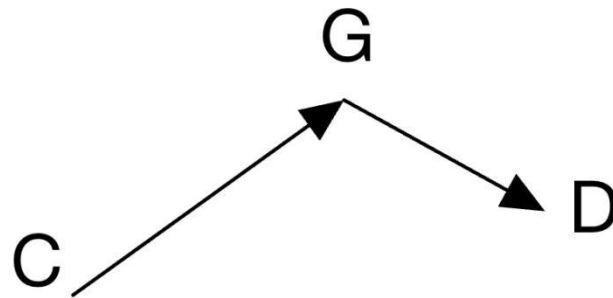


Figure 33. contour C-G-D
Source: Peixin Sun (2023)

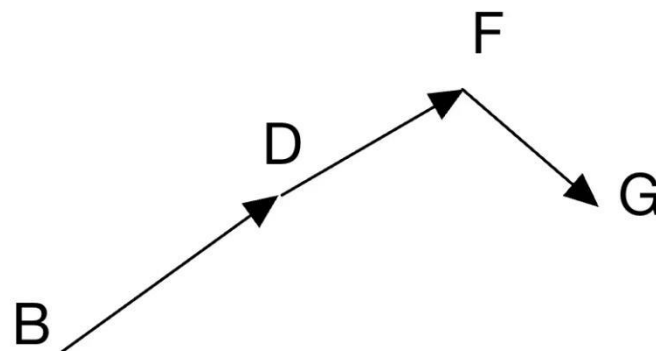


Figure 34. contour B-D-F-G
Source: Peixin Sun (2023)

Melody analysis:

Accompanied by the horse head qin, the song is composed of four phrases of a+b+c+b1, and the melody trend of the whole song is the structure principle of "connecting the past and the future". There are three lyrics in the whole song, and the artistic material and musical melody of the three paragraphs are basically the same.

Rhythm analysis:

The use of dots strengthens the sense of rhythm of music and makes the music more expressive and appealing.

Meter analysis:

The music is free and improvisational

Lyrics analysis:

"Noungiya" is an ancient Mongolian folk song describing the sad story of the beautiful and kind Mongolian girl Nungiya married from a distant country. At the same time, it well shows the long history and unique customs of the ancient grassland. This song is one of the excellent works of many Mongolian folk songs. Noungiya is an ancient Horqin traditional folk song, which is a representative work of the theme of homesickness in the Horqin narrative song. It was first spread in the Laoha River area of Naiman Banner, and later spread in the Inner Mongolia grassland. Originally as long as thirty paragraphs, now we have collected sixteen paragraphs.

The song mainly describes a beautiful girl named Nounya, who married from a warm family background to a distant place. Noengia once lived a good life around her parents, which can be seen in the sentence "silk and satin make new clothes". But after she married to a distant place, her life changed dramatically and she had to sew her own fur to make clothes. This change of life and the yearning for my hometown run through the whole song. Nongiya's life in her parents' home is very different from her life married far away. This also reflects the Mongolian grassland culture, women need to adapt to the new living environment and cultural background after getting married. "Old Ha River water, long and long" and "Haiqing River water, waves" two sentences, the natural scene and the character emotion clever combination, with the river "long" and "waves" to describe Noenge Ya's yearning for home, deep and fluctuating. "A horse as a bride price" reflects the etiquette and tradition of women when marrying in Mongolian culture. Horse has an important role in Mongolian culture. It is not only a means of transportation, but also a companion and gift of life. The melodious melody of the whole song is melodious, which complements the emotions in the lyrics, giving people a feeling of both sadness and hope, and perfectly shows the inner world of Nounya.

"Nurigelma" is a Mongolian folk song full of grassland romance and the yearning for love. In the traditional Mongolian customs, marriage is very important. The man will provide the bride price for the woman, while the woman will join the man's family. The work is A single bipartite song, the structure of the introduction, A, B, the end, tone d feather five tone, 4 / 4 beat. The two paragraphs are three sentences and closed sentences, with 3 and non-square structure. The melody materials are different, and the two sentences in the second paragraph are exactly the same as the

first paragraph. The number of bars A is $4 + 4 + 4$ and B is $4 + 4 + 5$. In the lyrics, the hero's desire to take Nurigelma home, probably reflecting this traditional custom and expectations for a united family. Describes a beautiful girl on the prairie, — Nurigelma, whose beauty and charm attract the attention and admiration of the hero. The whole song revolves around the male protagonist's admiration and pursuit of Nurigelma. His repeatedly stressed his desire to take her home and become his bride, reflecting his deep feelings and expectations for her. "The vast grassland", "the curved moon" and "the rainbow on the horizon" combine the natural beauty with the beauty of the girl, making her image more vivid and moving. In addition to the visual description, the lyrics involve other sensory experiences, such as "exudes a charming fragrance" and "the fragrance of milk tea". These details make the lyrics more vivid, allowing the listener to better engage in the romantic story. "Nurigelma" is an emotionally rich Mongolian folk song, which not only shows the romance on the grassland and the hero's eager desire for love, but also shows the beauty and uniqueness of the grassland culture through exquisite description.

1.5 Horse culture

Horse is an important part of the life of the Mongolian herdsmen. It is not only a means of transportation on the grassland and an important weapon in the war, but also an important theme in poetry and literature. Ma is the intimate partner of Mongolian celebration and entertainment, but also the sustenance of their beautiful hearts and ideals. In the whole social life of the Mongolian people, the horse is always of great significance. Ma and the Mongolian people have a deep emotional bond. For example, the song describes that in order to visit the old mother, the shepherd first goes to the pasture before dawn in the night to bring the horse back before starting his journey. Horse-related images and descriptions often appear in Mongolian folk songs. For example, the song "Mountains of Manchu Children" describes petite silver-maned horses walking leisurely in the pasture. The Mongolian folk songs also reveal the commonality between horses and people. For example, the song describes the sweat on the saddle and the tears of people, which are the yearning for home and the deep feelings for relatives. In the Mongolian culture, the horse is not only an animal, it also represents a certain philosophical concept.

"Jujube Red Horse" is a Mongolian folk song full of emotion. It describes the intimate time with the horse and his brothers and showing the Mongolian people cherish friendship and love for life. This song is not only a compliment to the Mongolian culture, but also a celebration of friendship and life.

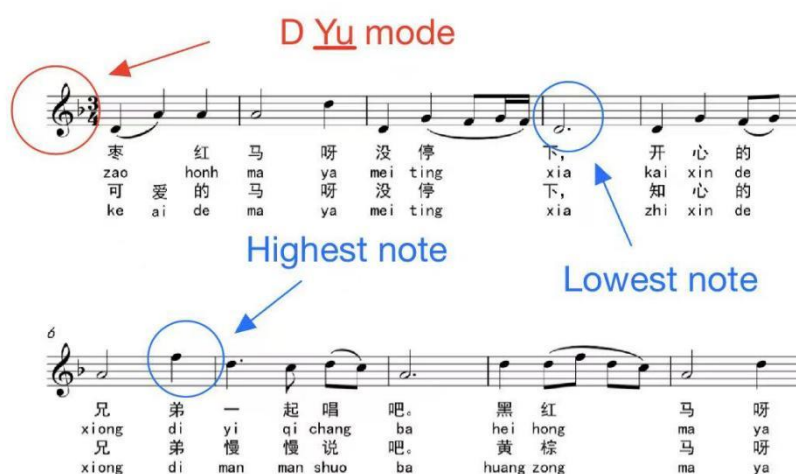


Figure 35. Jujube Red Horse

Source: Peixin Sun (2023)

From Figure 34, The researchers need to make a few points before analysis

- 1: Pay attention to the singer's demeanor.
- 2: The Mongolian scenery depicted in the song.

Researchers can analyze as follows:

In the figure, there are six phrases in this example. It is not difficult to find that the phrase begins in D and the phrase ends in D. The highest note is F, the lowest note is D, and the range has 10 intervals.

Chinese national mode analysis:

An emotional Mongolian folk song, it shows how the Mongolian people cherish friendship and love life by describing the intimate time with horses and brothers. The song is not only a tribute to Mongolian culture, but also a celebration of friendship and life.

Mode analysis:

it is a single song type, for parallel two sentences, square whole type, closing music section, tone d feather five tone type, beat 3 / 4 beat.

Contour analysis:

This tone is based on contour D-A-G, D-F-A, A-G-C-D. (See Figure 35-37)

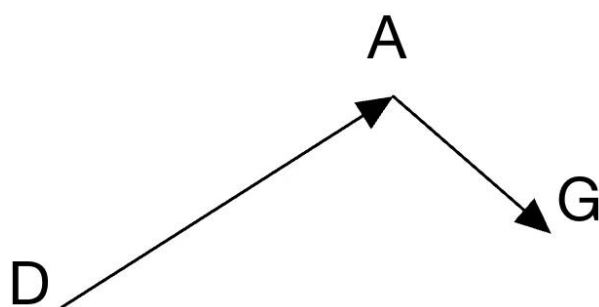


Figure 36. D-A-G
Source: Peixin Sun (2023)

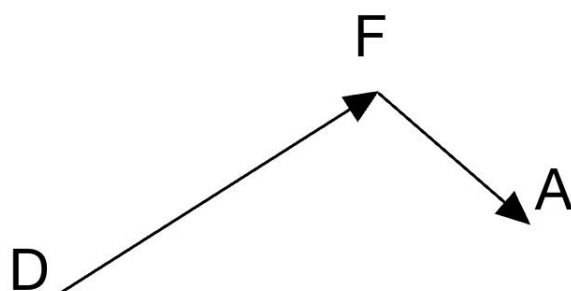


Figure 37. contour D-F-A
Source: Peixin Sun (2023)



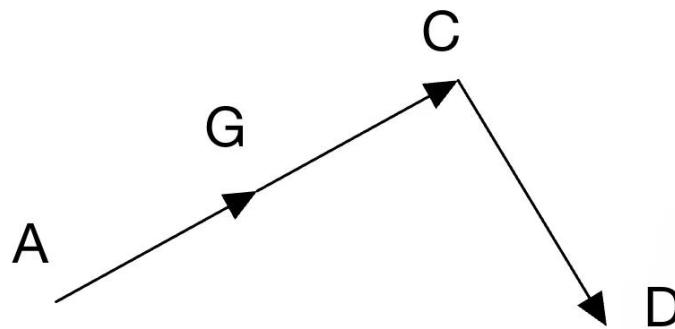


Figure 38. contour A-G-C-D

Source: Peixin Sun (2023)

Melody analysis:

circuitous development. The two sentences are 8+8 structure.

Rhythm analysis:

The melody is mainly composed of dotted rhythm, quarter or eighth note equally divided rhythm, and progressive.

Meter analysis:

The music is free and improvisational

lyric analysis:

the lyrics are concise and emotional, repeatedly mentioned horses of different colors, such as "jujube red horse", "black and red horse", "yellow brown horse", these horses represent different emotions and experiences. "Brothers" is mentioned many times in the lyrics, showing the deep friendship between the Mongolian people. Whether it is "happy brothers sing together" or "dear brothers to leave", all reflect the intimacy and affection between brothers. The lyrics describe the happy time of singing, drinking and chatting with the brothers, but also mention the sadness of parting. This shows the sour, sweet, bitter and hot in life, and also reflects the Mongolian people cherish friendship. With the appearance of "dear brother to leave", the emotion turned deep and sad. This emotional shift makes the song even more moving.

"The Black Horse" reflects the yearning for nature and free life in Mongolian culture.

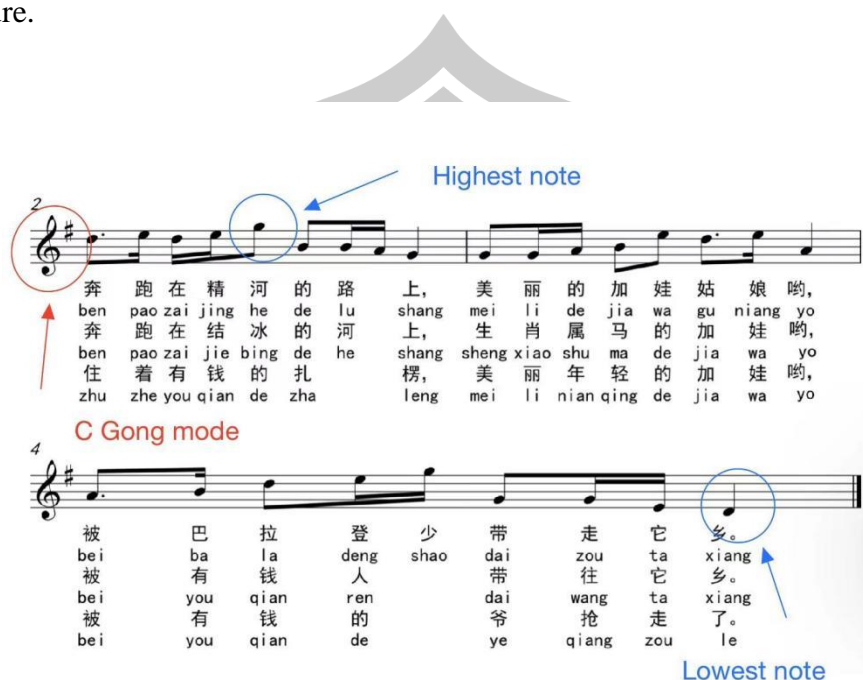


Figure 39. The Black Horse

Source: Peixin Sun (2023)

From Figure 38, The researchers need to make a few points before analysis

1: When analyzing songs, researchers should pay attention to the Mongolian scenery depicted in the lyrics, and try to understand the role and meaning of these scenery in the song.

Researchers can analyze as follows:

In the figure, there are 8 phrases in this example. It is not difficult to find that the phrase begins in D and the phrase ends in D. The highest note is G, the lowest note is D, and the range has 11 intervals.

Chinese national mode analysis:

This song reflects the Mongolian culture's yearning for nature and free life.

Contour analysis:

This tone is based on contour D-G-A, A-G-D. (See Figure 39-40)

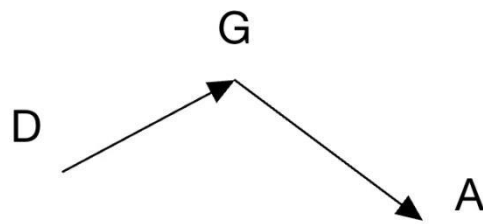


Figure 40. contour D-G-A

Source: Peixin Sun (2023)

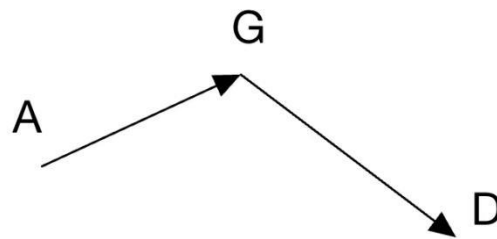


Figure 41. contour A-G-D

Source: Peixin Sun (2023)

Melody analysis:

The melody is mainly composed of sequential rhythm and progressive rhythm. Finally the harmony ends at level I and closes.

Rhythm analysis:

A broad sense of rhythm usually means that the music has a larger space in time, and the melody lines are smooth and long, giving people an open and distant feeling.

Meter analysis:

The music is free and improvisational

Lyrics analysis:

describes the story of beautiful woman jiawa, horse, Barladen, red horse, rich and young master. The horse mentioned in the lyrics running on the road of the frozen

river and the frozen river suggests the image of adventure and freedom, the girl was taken away by Baraden to another home, and the rich young master robbed her, showing the ups and downs of a love story. This may convey feelings of loss, parting, and emotional fluctuations. The rich Zaleng, the rich young master, and the horse were taken to other places by the rich, reflecting the theme of social class and wealth gap. This may highlight the reality of social inequality and its influence on the fate of the individual. By describing the experiences of Gawa and Beauty, various emotions and themes are conveyed while reflecting some of the characteristics of Mongolian culture and life. These elements come together to create a song full of emotion and imagery.

1.6 Wine culture

The theme of wine culture in Mongolian folk songs is often explored and sung in the songs. This theme reflects the importance of wine in Mongolian culture and as a symbol of social, celebration and friendship. The first is social and friendship. Many Mongolian folk songs emphasize wine as a medium for social and friendship. The lyrics often include words like friends, brothers and the same drink, expressing the emotion of building and consolidating friendship by sharing wine. As a common topic and a way of celebration, wine helps people to communicate more closely. Then there is celebration and celebration. The theme of wine culture in Mongolian folk songs is usually related to the celebration and celebration of the good moments in life. The song describes the scene of a gold cup or a silver cup filled with wine, a toast together, singing and dancing to celebrate the festival. This emphasizes the importance of celebration and the pleasure of enjoying life through drinking. As well as tradition and culture, some Mongolian folk songs mention certain types of Mongolian wine, such as milk wine, as well as some traditional drinking rituals. This reflects some traditional drinking practices in Mongolian culture and emphasizes the importance of cultural heritage. Wine also has a deep historical and cultural foundation in the Mongolian society. Finally, the expression of emotion, and the wine culture theme is usually related to the expression and sharing of emotion. The lyrics use adjectives to describe the quality of the wine, such as "fragrant wine" or "pure fragrant milk wine", emphasizing the delicacy of the wine. In addition, the drinking and celebration in the song also convey the emotional depth and intimacy. The wine

culture theme in Mongolian folk songs reflects the importance of wine in Mongolian culture and its role in social interaction, friendship and celebration. These songs emphasize the significance of wine as a social tool and celebration ceremony, while also reflecting the Mongol love of life and the value of friendship. Wine culture has become a common and vivid theme in Mongolian folk songs, enriching the emotion and connotation of these songs.

"Wine Song" is a single trilogy, is a trilogy without reproduction, the structure is composed of ABC three sections, AC two paragraphs structure for parallel two sentence pattern, 8 + 8 square whole, closed music section. Section B is a non-square integral structure with the number of sections of 4 + 8. Tonal b feather five tone type, beat 2 / 4 beat. Isotyping rhythm jump into the main. By describing the scenes of drinking, sharing food, and celebrating the festival, the lyrics repeatedly refer to friends, and invite friends to share wine and food together. This emphasizes the importance of social interaction and friendship. Raising gold or silver cups together, singing and dancing, to celebrate the festival together, is one of the ways for people to establish and consolidate friendship. The lyrics talk many times about drinking enough today, singing and dancing to celebrate the festival, and celebrating friendship in a new life. This emphasizes the meaning of celebrating and celebrating good moments in life, and expresses love and gratitude for life. The lyrics mention traditional Mongolian food and drinks such as fried rice and milk tea and hand-grilled meat, as well as traditional drinks such as gold and silver cups. This reflects some traditional customs and customs in the Mongolian culture, and emphasizes the importance of cultural transmission. The lyrics repeatedly use adjectives such as "pure", "cotton thick" to describe the quality of the wine, and "mutual affinity" to describe the depth of friendship. These expressions emphasize the sincerity and depth of emotion, as well as the preciousness of interpersonal relationships. "Spend spring and autumn together on this fertile grassland" reflects the importance of natural landscape to Mongolian life. The prairie is depicted as a place of richness and beauty, combined with celebration, friendship and cuisine to create a wonderful picture of life. The song conveys feelings of celebration, friendship, tradition and gratitude, while highlighting some features of Mongolian culture and lifestyle. Through the

scenes and emotional expressions in the lyrics, the song presents a warm, pleasant and moving atmosphere, making people feel the value of the beautiful moments in life.

"The Gold Cup" is a wine song.

Figure 42 shows the musical score for "The Gold Cup" in C Yu mode, 4/4 time. The score consists of two staves. The first staff has a red circle around the first measure and a blue circle around the fifth measure, with arrows pointing to them labeled "Lowest note" and "Highest note" respectively. The second staff also has a blue circle around the fifth measure with an arrow pointing to it labeled "Highest note". The lyrics are in Chinese and Pinyin.

金 杯 里 斟 满 了 芳 香 美 酒
 jin bei li zhen man le fang xiang mei jiu
 银 杯 里 斟 满 了 醇 香 奶 酒
 yin bei li zhen man le chun xiang nai jiu

5 C Yu mode

(赛 劳 日 白 咚 赛) 兄 弟 们 让 我 们
 sai lao ri bai dong sai xiong di men rang wo men
 (赛 劳 日 白 咚 赛) 朋 友 们 让 我 们
 sai lao ri bai dong sai peng you men rang wo men

Figure 42. The Gold Cup

Source: Peixin Sun (2023)

From Figure 41, The researchers need to make a few points before analysis

- 1: Pay attention to the singer's demeanor.
- 2: The Mongolian scenery depicted in the song.

Researchers can analyze as follows:

In the figure, there are four phrases in this example. It is not difficult to find that the phrase begins in G and the phrase ends in G. The highest note is G, the lowest note is C, and the range has 12 intervals.

Chinese national mode analysis:

This is a Mongolian drinking song.

Mode analysis:

The single part form is a parallel two-sentence pattern, non-square integral type, closed section, tonality c five-tone mode, and the beat is 4/4. Although the number of bars in the two sentences is the same, it is 6+6, but the number of bars is not the square number of 2, which does not meet the characteristics of square integer structure.

Contour analysis:

This tone is based on contour G-C-E,F-C-G-E. (See Figure 42-43)

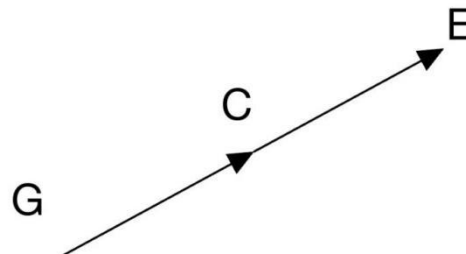


Figure 43. contour G-C-E
Source: Peixin Sun (2023)

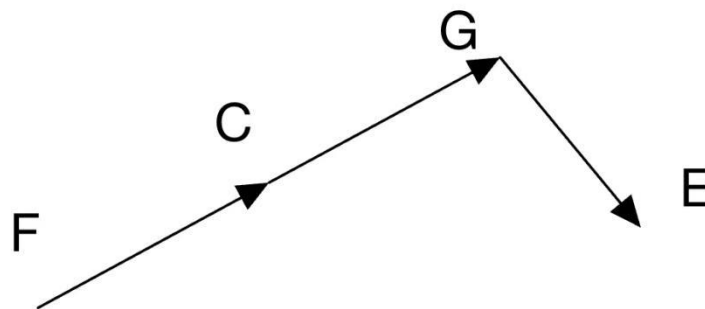


Figure 44. contour F-C-G-E
Source: Peixin Sun (2023)

Melody analysis:

Melody dotted rhythm and equal rhythm, triplet type of the main. It conveys feelings of celebration, unity and friendship.

Rhythm analysis:

The syncopated rhythm used in the song breaks the regular rhythm law and creates a unique and expressive rhythmic effect by changing the position and timing of the stress.

Meter analysis:

The music is free and improvisational

Lyrics analysis:

The song describes the scene of drinking, sharing wine, having brothers get together, singing and celebrating together. The lyrics mention that the gold cup is covered with fragrant wine, the silver cup really bought pure fragrant milk wine, and let us drink together, singing plot. This emphasizes the importance of celebrating and celebrating good moments in life. The song conveys a desire for celebration and celebration, and a love of life. The lyrics' calls of brothers and friends, as well as the scenes of celebrating and drinking together, highlight the themes of friendship and unity. Raising the gold or silver cup together is one of the ways for people to build and consolidate friendship. The lyrics mention pure fragrant milk wine, reflecting some traditional drinks and customs in Mongolian culture. These elements emphasize the importance of cultural heritage, and the value of tradition. "Fragrant wine" and "pure fragrant milk wine" to describe the quality of the wine, and "indulge singing" to describe the emotion of celebration. These expressions emphasize the sincerity and depth of emotion, as well as the joy of the celebration moment. The song conveys feelings of celebration, friendship, tradition and gratitude, while highlighting some features of Mongolian culture and lifestyle. Through the scenes and emotional expressions in the lyrics, the song presents a warm, cheerful and moving atmosphere, making people feel the value of the beautiful moments in life, as well as the importance of friendship and unity.

At the end of the last century, the composer Shi Guangnan experienced the dilemma of creative bondage and devolved labor in the Cultural Revolution. When the "Gang of Four" was shattered, he experienced people's celebrating victory and was deeply moved, so with a new way of creation, integrating people's feelings full of hope for the future, he created a "toast song" full of ethnic customs and melodious melody. The song showed people's sincere enthusiasm for victory and a relaxed and cheerful emotion, and became a symbol of the era. It was quickly loved by the whole country, and was widely sung. But behind this, is Shi Guangnan's years of life accumulation and hard work. This work is A trilogy without reproduction, the structure consists of introduction, A, B, C, B1, B2, bB gong Qingle seven tones, 2 / 4 beats. Section A is A three-sentence, non-square integral, and closed music section. The starting part uses A fast rhythm to show a scene of celebration. In the middle of

the song, through the affectionate melody and lyrics, it shows the difficult victory of the people after the Cultural Revolution. Paragraph B is a two-sentence, 8 + 8 square integral and open section, with harmony ending in grade V, paving the way for the next paragraph. C paragraph two sentences, non-square whole, closed music. Finally, it ends with two chorus B, the harmony ends at level I, and the whole song is terminated.

"Toast Song" is a Mongolian wine song, which is often sung in celebrations and ceremonies, to express good wishes and to celebrate friendship and victory. "The moment of victory" to express a memory of past achievements, through repeated "come to come", the song creates a party atmosphere, emphasizing the drinking tradition among friends and celebrating the sense of reunion of the moment. It expresses the hope and confidence for the future of the country, and reflects the praise for the leadership of the political party and a bright future. "Wine pours the fire in my heart, the fighting spirit will never fade" and "on the journey, the drum beat, all fronts good flying" suggest people's fighting spirit and fighting spirit. The reference to "in order to realize the four modernizations" reflects China's national goals in a specific period, namely, to achieve modernization in agriculture, industry, national defense, science and technology and other fields. In the end, "until the ideal grand plan, we meet again" expresses the expectation for the future success and success, as well as the desire to meet friends when the ideal is realized. "Toast Song" is a passionate and energetic song that embodies the collectivism and Mongolian culture of optimism about the future. Through the form of drinking celebration, expressed the celebration of victory, friendship, fighting spirit and ideals. It may be created in a specific historical period, used to stimulate people's patriotic feelings and the spirit of striving for national goals.

2. Musical characteristics of Inner Mongolia folk songs

2.4 Creative characteristics of each period

In the long history of the Mongolian people, the Mongolian people have created a rich and colorful cultural heritage, and the creation of the Mongolian folk songs has played a key role in promoting the rich traditional culture of the Mongolian people. These songs have been an integral part of Mongolian life since ancient times,

and are a way of expressing emotions in various events such as horse racing, nomadic trips, feasts, traditional Nadam festivals, and in moments of missing loved ones or celebrating heroes. I will analyze the creative characteristics of each period according to the three time periods.

Features of Mongolian folk songs from 1949-1966

The creation of Mongolian folk songs in this period was carried out in the early days of the founding of the People's Republic of China, covering many fields such as revolution, life, love, religion, etc., from praising heroes to expressing daily life and emotion, reflecting the broad face of the society at that time. In the context of the Great Leap Forward and socialist construction, some songs have political color, praising the party and the country, and some works at the same time reflect the joys of the people. Such as "the Party's kindness is not over", "The People's Commune is good" and so on. The broad masses of the people participate in the creation and singing of folk songs, broadening the scope of the creators. The creation and transmission of folk songs involve a wide range of social classes. Although sometimes influenced by political movements, they also reflect the vitality of people's cultural creation under the socialist system. In general, the Mongolian folk songs in this period reflect the characteristics of The Times, with both traditional elements and innovative attempts, providing rich materials and academic value for the subsequent cultural research.

1976 – 20th from 1979 to the end of the 20th century

After the Cultural Revolution, with the promotion of the reform and opening up, the creation of folk songs was gradually restored and entered a new stage of development. Compared with the previous period, the Mongolian folk songs of this period are significantly mature in both quantity and quality. The creation of folk songs is not only limited to the traditional theme, but also reflects the contemporary life and thought, reflecting the integration of history and modernity. The content reflects a wide range of life scenes of the Mongolian people, including songs about homesickness, praising parents, pursuit of love, wedding songs and other specific occasions, which reveals that the study of Mongolian folk songs began to pay attention to specific cultural occasions and social functions. The theme covers more areas of life with national characteristics. Through the collection of folk songs from

different regions, such as Ordos, Horqin and Hulunbuir, the unique cultural characteristics and customs of each region are highlighted. The structure and singing skills of folk songs are valued, such as paying attention to the four-sentence structure, the use of comparison techniques and dialect. Although most of them include lyrics rather than scores, some collections provide scores, so that the songs can be used for education and artistic performance, broadening the dissemination of folk songs. The emergence of collections of folk songs combined with modern media, such as versions with piano accompaniment, makes Mongolian folk songs more acceptable to modern audiences. Certain songs are political colors, especially the works of praising the party and the country. The creation and arrangement of Mongolian folk songs in this period not only reflects the respect and transmission of traditional culture, but also shows the efforts to transform to modernization, constantly enriching and deepening the Mongolian musical heritage. It reflects the process from recovery to development. The content is richer and more diversified, and the form is also more mature and diversified, which lays a solid foundation for the future development of Mongolian folk songs.

According to the 30th anniversary of the founding of the 1979, the state ethnic affairs five editing committee of books "Chinese minority" writing of the book "Chinese minority" statistics show: since the establishment of the Inner Mongolia autonomous region people's government, grassland animal husbandry, agriculture, industry, transportation, education, health, culture and art have been unprecedented development."The Mongolian art has also achieved brilliant achievements. In Inner Mongolia Autonomous Region alone, there are 14 professional ethnic song and dance, drama groups and 44 opera troupes, forming a literature and art propaganda network. The Mongolian new singers, dances, dramas, films and artists gradually grow and grow up. He has created many excellent works, such as "Meet in Aobao", "On Our Grassland", "My Fast Horse", "The Rising Sun on the Grassland", "Hunter" Song ", " Praise ", " Gada Merlin ", " Grassland Spring ", " Rainbow " and so on.

Characteristics of Mongolian folk songs from the 21st century

On the basis of maintaining their traditional musical characteristics, the Mongolian folk songs of the 21st century combine the traditional throat singing method with the modern singing method, making the songs more diversified and

adapted to the tastes of modern listeners. On the basis of the traditional long and short tones, more complex musical structures are introduced, such as increasing the expressive force of music through paragraph repetition and variation. On the basis of the traditional pentatonic scales, the melodies are more diverse, using different scales and tones to show a wider range and dynamic changes. Although Mongolian folk songs traditionally focus on monoacoustic melodies, attempts began to add harmonic accompaniment, as well as other ethnic instruments, in some 21st century works. While maintaining traditional themes such as nature, hometown and shepherd life, it also integrates modern life themes, reflecting contemporary social and cultural changes. With the development of modern recording techniques, Mongolian folk songs retain more sound details during recording and spreading, improving the clarity and expression of sound quality. Under the influence of globalization, Mongolian folk songs began to absorb elements of other musical cultures and conduct more communication and integration with world music. These characteristics not only reflect the traditional charm of Mongolian folk music, but also show its ability to adapt to the development trend of modern society and music.

In the 21st century, the creation themes of Mongolian folk songs cover diverse contents, such as current politics, rituals, love songs and life songs, reflecting the diverse lifestyle and emotional expression of the Mongolian people. For example, *The Vast Grassland*, *Fifteen Moon*, *Great Mongolia*, *Baga Mongolia*, *Song of Ike*, *Song of Gageli*, *Two horses of the Lord*, *Bayin Hanggai*, *Hanggai is My Hometown*, and *Heaven*. It embodies the cultural characteristics of different Mongolian regions such as *Horqin*, *Hulunbuir* and *Urat*, and the folk songs of each region are included, showing rich regional characteristics. Most of the folk songs are published in the way of Mongolian and Chinese comparison, which is convenient for readers with different language backgrounds to understand and learn, and promotes the dissemination and communication of folk songs. Pay more attention to the artistic and academic value of songs, and strive to make folk songs become an important material for research and teaching through detailed classification, annotation and the provision of music scores. Some folk song collections come with CD and other multimedia materials, combined with modern technology to promote folk songs, making traditional music more close to the life of modern people. In short, the collection and arrangement of Mongolian

folk songs in the 21st century shows the in-depth excavation and innovative development of traditional folk songs, and at the same time shows the attention and promotion of Mongolian folk song art from the region to the whole country and even the international scope.

2.2 Music structure and melodic features

Inner Mongolia folk songs, as an important traditional music form of Chinese Mongolian nationality, have rich musical structure and melody characteristics. Most Inner Mongolia folk songs are simple in structure, such as double sentences, three sentences, four sentences and so on. Most of the Inner Mongolia folk songs follow the principle of symmetry structure, such as the song forms of the AABB, ABAB or ABBA. A section of some songs is sung repeatedly to produce a strong emotional effect. Inspired by the vast grassland, many folk songs are broad, free and stretch. In the melody, there are often large interval jumps, showing the exuberant vitality of the Mongolian people and the yearning for freedom. Folk songs often have a variety of decorative sounds, such as trill, slip, etc., which is also related to the long-tune singing style of the Mongolian nationality. Inner Mongolia folk songs use a variety of tones, among which the most common are five, six and seven tone. These tones are basically based on the small two degree, large two degree, small three degree, pure four degree and pure five degree.

Through interviewing the informant Ulanjie, he divided the Mongolian tone type into several color areas according to different characteristics, and made a detailed summary of the characteristics of each area. For example, he divided the tone of grassland pastoral into three regions: Hulunbuir, Korbi and Chahar-Xilingol. In the Hulunbuir area, the transfer tone is usually conducted around the feather tone patterns and characteristic tone patterns, with special emphasis on the following generic tone as the center. The long-tune folk songs in the color area are famous for their variety of transfer skills, including feather, feather, and feather. In contrast, the Chahar-Xilin Gol area is relatively simple in color, and the use of transfer and off-tune is not frequently, but in some ancient carols and banquet songs, there is a unique method of transfer, namely, which also constitutes the unique style of the area.

Most of the Inner Mongolia folk songs have a relatively free rhythm, with no fixed rhythm type. Speed can go from slow to medium speed to fast, singing with

whore and long tones. Humai is a special throat singing method, the singer can make two sounds at the same time, producing an impressive resonance effect. The long note is a continuous musical note, usually used to show the emotional climax and high power. Inner Mongolia folk songs are usually accompanied by specific instruments, most commonly the mator and drums. The mator is a stringed instrument with two strings, often used to play a melody with a distinctive tone, which is sometimes described as a "horse" sound. This timbre adds a special national color to the folk songs. The drums are used to provide the rhythm and the beat.

The melody of Inner Mongolia folk songs is simple and direct, which is closely linked to the vast grassland scenery and the life experience of the Mongolian people. This form of music has evolved from generation to generation, and has become a unique musical cultural heritage.

2.3 Harmony, rhythm, and timbre characteristics

Inner Mongolia folk songs are usually monone, that is, there is only one theme line at the same time. This single-part structure makes the song more prominent and striking in its melodies. Although Inner Mongolia folk songs are mono-vocal, a chorus is used in some songs, and multiple singers sing together, which enhances the expression and strength of the music. Choruses also often appear in the chorus to add color to the song. The rhythm of Inner Mongolia folk songs is quite diverse and can change according to the theme and emotion changes of the songs. Some songs are lively and energetic, while others may be more slow and lyrical. In some Mongolian folk songs, the stress of a certain syllable or vocabulary is emphasized to enhance the expression of the song. Many Inner Mongolia folk songs emphasize beat, usually use harp, drums and other percussion instruments to play a firm beat, making the song more rhythmic.

2.4 The lyric content and theme features

The lyric content and themes of Inner Mongolia folk songs usually reflect Mongolian culture, lifestyle and values, but also cover a wide range of themes. The following are some lyric content and theme features of Inner Mongolia folk songs:

Nature and grassland: Many Inner Mongolia folk songs sing in praise of nature, grassland and its beautiful scenery. The lyrics often include descriptions of the

blue sky, white clouds, green grass, rivers and mountains, reflecting the close connection between the Mongolian people and the nature world.

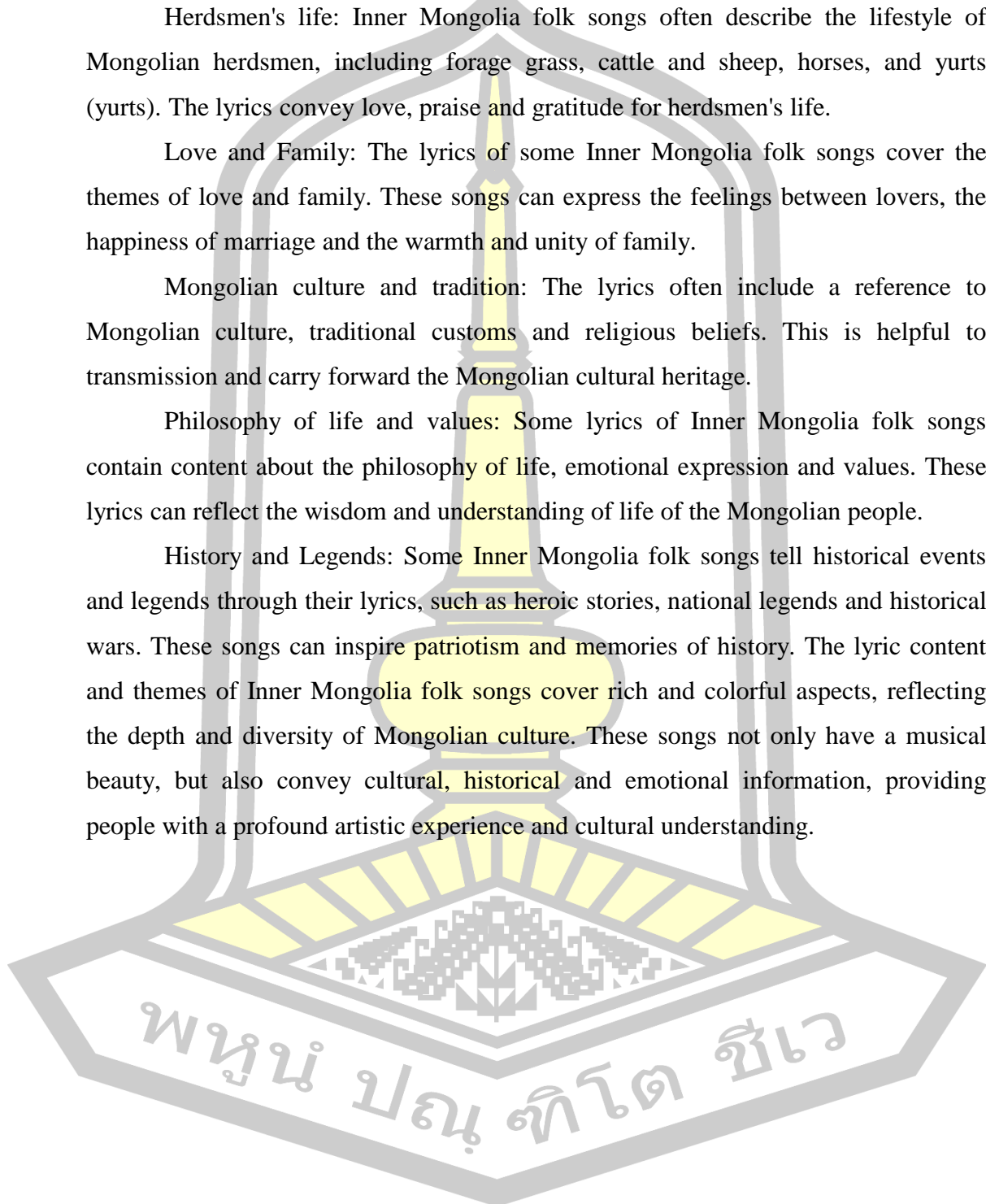
Herdsmen's life: Inner Mongolia folk songs often describe the lifestyle of Mongolian herdsmen, including forage grass, cattle and sheep, horses, and yurts (yurts). The lyrics convey love, praise and gratitude for herdsmen's life.

Love and Family: The lyrics of some Inner Mongolia folk songs cover the themes of love and family. These songs can express the feelings between lovers, the happiness of marriage and the warmth and unity of family.

Mongolian culture and tradition: The lyrics often include a reference to Mongolian culture, traditional customs and religious beliefs. This is helpful to transmission and carry forward the Mongolian cultural heritage.

Philosophy of life and values: Some lyrics of Inner Mongolia folk songs contain content about the philosophy of life, emotional expression and values. These lyrics can reflect the wisdom and understanding of life of the Mongolian people.

History and Legends: Some Inner Mongolia folk songs tell historical events and legends through their lyrics, such as heroic stories, national legends and historical wars. These songs can inspire patriotism and memories of history. The lyric content and themes of Inner Mongolia folk songs cover rich and colorful aspects, reflecting the depth and diversity of Mongolian culture. These songs not only have a musical beauty, but also convey cultural, historical and emotional information, providing people with a profound artistic experience and cultural understanding.



CHAPTER VI

The preservation and transmission of Mongolian folk songs

In this chapter, the researchers conducted a field investigation on the preservation and transmission of Mongolian folk songs, including interviewed with informants Ulanjie, Shi Yongqing, Gu Li and others, as well as follow-up interviewed with local villagers. In the process, the investigators performed detailed written notes, audio and video recordings, and questionnaires were administered.

1. The guideline for preservation of Mongolian folk songs.
2. The guideline for transmission of Mongolian folk songs.

1. The guideline for preservation of Mongolian folk songs.

1.1 Government, side measures

In recent years, the Inner Mongolia government has adopted a series of policies and measures in order to protect and transmission this precious cultural heritage.

Protect Mongolian folk songs at the legal and policy level. For example, the Intangible Cultural Heritage Law of the People's Republic of China clearly stipulates the protection measures, the management measures and the promotion and utilization methods of the intangible cultural heritage. Mongolian folk songs will be listed as intangible cultural heritage, and financial support will be provided to encourage relevant research and transmission activities. (Intangible Cultural Heritage Law of the People's Republic of China, 2010)

In order to support the transmission and development of art, the government has set up the National Art Fund, which was established in December 2013 approved by The State Council 2013. It is a public welfare fund designed to flourish artistic creation, create and promote fine works, cultivate artistic talents and promote the healthy development of the national art cause. The funds of the National Arts Fund mainly come from the central finance, and they also accept donations from natural persons, legal persons or other organizations inside and outside the state (border) in accordance with the law. The Council is the decision-making body of the National

Arts Fund and is under the leadership and supervision of the Ministry of Culture and Tourism and the Ministry of Finance. (Intangible Cultural Heritage Law of the People's Republic of China, 2010)

The National Arts Fund Management Center is a public institution directly under the Ministry of Culture and Tourism, which is specifically responsible for the management, organization and implementation of the National Arts Fund. The Expert Committee of the National Arts Fund is the staff, consultation and evaluation agency of the Council, and undertakes the guidance, consultation and evaluation of the major business and matters of the National Arts Fund. Implement "facing the society, open and transparent, balanced, focused" work principle, funding projects including general projects and major projects, funding including art production, communication promotion and talent training, etc., including project funding, excellent reward and matching funding, funding projects based on guidance, representative, demonstration, efforts to reflect the national art level.(Guo JiaYiShu ,2021)

Through research, I interviewed Shi Yongqing, a teacher from the School of Music of —— Inner Mongolia Art University. He said, " Mongolian singing art is unique, which is deeply rooted in our vast grassland culture. Take throat singing as an example, it is a unique singing skill that can produce multiple tones at the same time. This skill is passed down from generation to generation, condensing our national spirit and deep awe for nature. Therefore, we must devote ourselves to cultivating talents in this field, not only to retain this tradition, but also to innovate and develop, so that the world can understand and appreciate the Mongolian music. This is not only a matter of cultural heritage, but also a matter of national identity and pride. We need to invest more resources, from the education system to the professional platform, to fully support the transmission and development of the singing art. In 2016, Inner Mongolia University of Arts applied for the Mongolian Art Talent Training Project fully funded by the National Art Fund, which also promoted the development of Mongolian folk songs."Through further research, the author learned that the project aims to cultivate khumai singing (including khumai combination), editing and research, stage performance and teaching talents, for the purpose of recruiting students for the whole country. After the announcement of the enrollment notice, a

total of 168 contestants from Inner Mongolia and 14 provinces and cities, including Inner Mongolia, Beijing, Jilin, Liaoning, Heilongjiang, Yunnan, Gansu, Xinjiang, Qinghai, Sichuan, Hunan, Henan, Hainan and Zhejiang, including 101 individuals and 67 members of 15 combined teams. After strict screening, 30 human beings and 20 combined teams were finally selected, with a total of 50 students to participate in this training program. From April 1 to May 10, intensive training was conducted in Hohhot, Inner Mongolia Autonomous Region. The 50 trainees who came to the training are all young artists and transmission active in the stage of Humai art at home and abroad. During the intensive training, more than 30 experts, scholars and artists from the Republic of Tuva, Mongolia, Spain and China launched various forms of teaching activities.(Shi Yongqing,2023:interviewed)

"Mongolian Humai Art Talent Training" project integrates excellent teachers at home and abroad, and recruits huhumai singers, Huhumai combination and huhumai creative students from all over the country, aiming to train and integrate the team, build a team, improve skills, exchange experience, concentrate strength, and cultivate huhumai singing (including Huhumai combination), editing and research talents. Humai, also known as "Haolin Chaoer", is an ancient Mongolian form of compound / overtone singing, mainly spread in Inner Mongolia, Xinjiang, Mongolia, The Russian Federation Tuva, Altay and other regions. The basic form is that, using special sound skills, one person sings two parts at the same time, forming a rare multi-part form. In 2006, Mongolian Humai was listed in the first batch of national intangible cultural heritage list, and in 2009, Chinese Mongolian Humai was successfully listed in the World Intangible Cultural Heritage list. The training objects are professional art group actors, teachers and free musicians who love the humai art, have certain project foundation of humai or humai combination, have certain ethnic music accomplishment, and are interested in in-depth study, practice and study of humai art. The training population consisted of 50 participants, lasting for 40 days from April 1 to May 10,2017. During the training period, the tuition, accommodation, transportation and performance expenses will be borne by the "Mongolian Humai Art Talent Training" project of the National Art Fund. The training content includes four parts: singing, research, teaching and creation. Specifically, it includes skill teaching, editing and rehearsal, training of collection and sorting ability, rich knowledge, and

training of collaboration ability, etc. The curriculum includes skills, theory, operation and practice. The instructors of singing skills class are held by artists of Chinese, Mongolian and Tuva; the theory and compilation courses are held by famous scholars and editors at home and abroad, including Mongolian traditional music appreciation, compilation and creation of Mongolian instrumental music, special introduction of Humai research literature, and special courses of Humai. The project takes two forms of in-situ practice training and centralized training. In-situ practice training, according to the unified requirements of training, allows the students to perform and create work in art groups or bands, and make the briefing in the form of live performances, video recordings, works and reports. The centralized training requires all students to conduct closed and comprehensive training in Inner Mongolia Art Institute. Report and display as required upon completion. After the end of the training, there will be a completion assessment. The requirements are as follows:

- (1) Hhumai will sing to the students, singing two specified songs and two optional songs.
- (2) Hhumai shall submit no less than 4 minutes of creative works to students.
- (3) All students must submit a learning experience.
- (4) Each student must attend a workshop group and join a portfolio.
- (5) Hold a closing concert, which will be assessed and scored by the examination team.

After passing the examination, the certificate of completion issued by the National Art Fund and Inner Mongolia Art Institute.

The training results will be reported later, as follows:

- (1) Reporting Concert: Hold a training completion reporting concert.
- (2) Research achievements exhibition and Khumai Art academic seminar
- (3) Selected outstanding students and outstanding heritage repertoire, innovative repertoire, published CD CD.
- (4) A comprehensive audio and video recording of the main courses is made into a sustainable teaching resource.



Figure 45. Photo of artists
Source: Peixin Sun (2016)



Figure 46. Photo of artists
Source: Peixin Sun (2016)

In the Inner Mongolia Folk Song Festival in recent years, the government has funded a series of folk song competitions, performances and seminars, attracting a large number of folk song lovers, experts and scholars to participate. This not only provides a platform for folk artists to show their talents, but also provides an opportunity for the general public to understand and appreciate folk songs. In short, a series of policies and measures issued by the Inner Mongolia government to support folk songs have played a positive role in protecting and transmitting folk song culture and improving the influence of folk song art. (Che Mingxue. 2004)

1.2 Protection measures for schools and cultural centers (Gu Li songs)

Mongolian folk songs as an important intangible cultural heritage, its transmission and protection in education has been widely concerned and practiced. As informant Shi Yongqing said: "The protection of Mongolian folk songs in school education is an important measure to protect the diversity of national culture and enhance the national identity of young people." The following are some concrete manifestations of Mongolian folk song transmission and protection in school education:

At the primary and secondary levels, many schools have actively responded to this call by including Mongolian folk songs in the teaching content of the music curriculum, ensuring that students have access to and in-depth understanding of this valuable traditional culture from an early age. Some schools go further, not only teaching Mongolian folk songs in the classroom, but also actively organizing students to participate in various learning and performance activities, such as singing competitions and concerts, in order to stimulate students' interest and enthusiasm, and encourage them to further study and transmission this art form. In addition, the school will also arrange field trips, such as organizing students to visit Mongolian cultural heritage reserves, so that students can feel the unique charm of Mongolian folk songs in personal experience.(Wang Xin,2021)

The transmission of Mongolian folk songs in primary and secondary schools has received special attention in some parts of China, especially in the Inner Mongolia Autonomous Region. Various forms of this transmission aim to convey the rich cultural heritage of the Mongolian people to the younger generation and enhance students' sense of identity with their national identity.

In many schools in Inner Mongolia, there are special parts in the music course that teach traditional Mongolian songs. These courses may include learning of traditional Mongolian instruments such as mator, or learning of traditional Mongolian dance.(Zhang LinLing,2022)

Some schools also hold regular cultural celebrations, such as the Nadam Fair, which includes singing, dancing and other traditional art performances. These activities offer students the opportunity to demonstrate what they have learned and

practiced, and provide an opportunity for the entire community to appreciate the traditional Mongolian culture.(Gu Li,2023:interviewed)

During this week, the students completed the regular subject courses, but also enthusiastically participated in a number of distinctive courses and activities, including Mongolian dance learning, horse head qin performance skills, and traditional costume making. The school is also innovative, especially invited local well-known Mongolian artists and musicians to the school, they personally held workshops for students, live performance, this initiative greatly enriched the content and form of the activity, so that students benefited a lot.(Gu Li,2023:interviewed)

The event culminated in an elaborate gala in which the students, dressed in colorful ethnic costumes, stood confidently on stage and displayed the Mongolian songs and dances they had learned during the week. This evening not only deepened the students' understanding and identification of Mongolian culture, but also successfully attracted the attention and appreciation of many parents and community members with its unique charm, and realized the effective extension of school education and the extensive sharing of traditional Mongolian culture. A parent said: "Such activities let us deeply feel the charm of Mongolian culture, but also add valuable spiritual wealth for the growth of children."(Gu Li,2023:interviewed)



Figure 47. Mongolian folk song performance

Source: Peixin Sun (2016)

This transmission of Mongolian culture within the school system ensures the continuation of Mongolian folk songs and other traditional art forms in the younger generation, and also improves the understanding and respect of the whole society for this rich cultural heritage.(Gu Li,2023:interviewed)

In addition to the transmission in universities, in addition to the above-mentioned talent training program of Inner Mongolia University of Arts, many higher education schools have offered majors and courses related to Mongolian folk songs, such as ethnomusicology, intangible cultural heritage research, etc., providing students with in-depth study of Mongolian folk songs. Universities will also organize academic seminars and exchange activities to invite researchers and artists of Mongolian folk songs to share their research results and experiences. Some universities have also cooperated with cultural institutions in Mongolia to carry out field research and research projects of Mongolian folk songs, so as to promote the academic research and practical transmission of Mongolian folk songs.(Lu Song,2020)

The cultural centers, museums and other public cultural institutions often hold exhibitions and lectures on Mongolian folk songs, to popularize the historical and cultural value of Mongolian folk songs to the public. Knowing that some cultural centers also have special Mongolian folk song teaching classes, inviting folk artists to teach the singing skills and skills of Mongolian folk songs, Mr.Gu Li has also been invited to teach Mongolian folk songs in cultural centers and primary and secondary schools for many times. The cultural center will also cooperate with schools to organize students to participate in the learning and practice of Mongolian folk songs, and promote the transmission of Mongolian folk songs among young people.(Qi MuGe,2023:interviewed)

When the researcher talked about how to view the importance of transmission in primary and secondary schools and cultural centers, Gu Li also gave us some suggestions worth thinking about: " In my opinion, Mongolian folk songs are not only melody, but also a living witness of the history and culture of the Mongolian nation. Every time I go into the cultural center or school, I see those young faces, I will deeply feel the responsibility of transmission. By teaching them the singing art of our nation, I not only pass on my skills, but also instill a reverence for nature and life, a

sense of national pride. It is very important to transmission Mongolian folk songs in cultural centers and primary and secondary schools, because such education can fundamentally help the next generation to understand and respect their cultural roots, and at the same time, it also enables our traditional art to cross the boundaries of The Times and radiate new vitality. It is a bridge between the past and the future, the individual and the collective, and us with other cultures of the world. We should encourage and organize more cultural exchange activities, such as music festivals and workshops, so that people all over the world can experience and learn Mongolian folk songs.” (Gu Li,2023:interviewed)

In short, the transmission and protection of Mongolian folk songs in education has received attention and support from educational institutions at all levels, and ensured this precious cultural heritage through various ways and means.

1.3 The resource database (Wu Lanjie songs)

With the development of digital technology, resource database provides new possibilities for the protection, research and dissemination of Mongolian folk songs. "Digital means not only provide a reliable guarantee for the permanent preservation of Mongolian folk songs, but also greatly facilitate the retrieval and learning of scholars and lovers," said Wu Langjie, a well-known expert on Mongolian folk songs. To digitize the existing sound recordings, videos, music scores and documents to ensure their long-term preservation and easy retrieval. Modern collection techniques were used to record Mongolian folk songs on site and video. Classify, label, and annotate the collected resources so that users can quickly find and understand relevant content. At the same time, it provides detailed background information, such as the origin, history and cultural background of the song, so that the rich connotation of Mongolian folk songs can be fully displayed.(Wu Lanjie,2023:interviewed)

In 2017, the General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Implementing the Project of transmitting and Developing Excellent Traditional Chinese Culture, which clearly implemented the project of transmitting and Publishing Chinese National Music. The project aims to sort out and publish musical tracks, scores, audio and video programs with regional and national characteristics in various historical periods by sorting out the development of Chinese national music. "This project will be invaluable in the

rescue and preservation of scattered folk music and classical music preserved in old records," said Professor Ulang. It further supports and encourages the innovation and development of the folk music industry, realizes the effective protection and transmission and development of the Chinese folk music resources, and lets the Chinese folk music, which carries the heavy historical and humanistic feelings, bloom the brilliance of The Times and spread the spirit of The Times.(WuLan jie,2023:interviewed)

Construction of the Classified Catalogue of the Chinese Folk Music transmission and Publishing Project Through survey and recording, the folk music resources scattered in various regions and fields have been widely collected and sorted out, and a relatively complete catalogue database of folk music has been established. Professor Ulang pointed out in particular: "The construction of the classified directory database not only helps the systematic management of resources, but also lays a solid foundation for subsequent research and transmission work." The project will collect and organize no less than 100,000 tracks and publish an electronic catalogue and a number of classified books.(WuLan jie,2023:interviewed)

Mongolian folk songs occupy an important position in the project of transmitting and publishing Chinese national music. The project team has successfully organized and promoted nearly 100 projects, and has made remarkable progress in the fields of system construction, engineering standards, sampling and recording, digital restoration and quality publishing. In order to ensure the authenticity and authenticity of Mongolian folk songs, the project team adopted the field method to collect, organize and record these precious musical heritage on the spot. Professor Ulan jie spoke highly of this. "Fieldwork is the key to obtaining first-hand information, which ensures that the original style of Mongolian folk songs can be truly presented." At the same time, many music colleges and many experts and scholars also actively participate in it, which has injected new vitality into the research of folk music theory.(Wu Lan jie,2023:interviewed)

Inner Mongolia autonomous region recording work mainly for ordos style area, xingol style area, horqin style nine folk style area of the Mongolian folk song collection, with "living literature" concept, pay attention to the selection of representative and typical folk songs, can represent the color of music style, at the

same time pay attention to the same folk songs in different areas of regional rheology, emotional variation, aesthetic rheology, macro and micro, overall and detail the unity of the internal logic, more fully show the types of Mongolian folk songs, genre and regional characteristics.

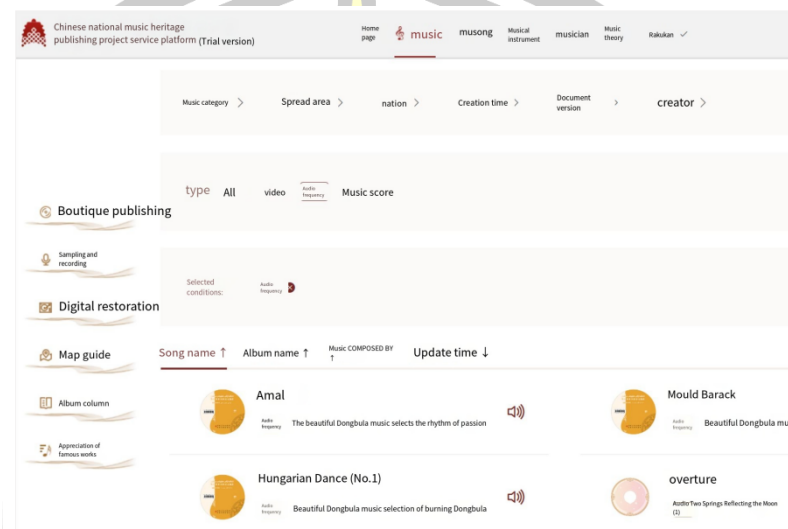


Figure 48. China folk music heritage Publishing House engineering service platform

Source: Peixin Sun (2023)

1.4 New media platform

With the rapid development of science and technology, new media has become an indispensable new platform for cultural transmission. Mongolian folk song, as a treasure in the treasure house of Chinese national music culture, is revitalizing through the extensive dissemination of new media. According to a research report on the Digital protection of China's Intangible Cultural Heritage, social media platforms such as Weibo, wechat and Douyin have become important channels for the spread of Mongolian folk songs in recent years, and the number of Mongolian folk song videos or audio shared by users has surged, with an annual growth rate of more than 30 percent. This has not only greatly broadened the audience range of Mongolian folk songs, but also stimulated the interest and creativity of young groups, and many young creators have combined traditional elements with modern aesthetics to create popular new versions of Mongolian folk songs. (Research report on digital protection of China's intangible cultural heritage, 2023)

Today, social media platforms such as Weibo, wechat and TikTok have users who share videos or audio of Mongolian folk songs. This not only gives more people the opportunity to hear Mongolian folk songs, but also attracts the attention of a large number of young people. Among them, many young creators combine contemporary elements to rearrange and interpret these traditional songs, making them closer to the modern aesthetic.

On the TikTok platform, users can upload videos of themselves singing Mongolian folk songs. Its unique voice and soulful interpretation attracted millions of attention, and some of the tracks were even created by other users, creating a small Mongolian folk song craze. (Tiktok data, 2023)

Digital music platforms such as netease Cloud Music and QQ Music all have music libraries of Mongolian folk songs. The existence of these platforms preserves Mongolian folk songs in digital ways, extending their life cycle, and making it easier for the audience to enjoy them anytime and anywhere. In netease Cloud Music, an album called "Song of the Grassland" includes many Mongolian folk songs. In the user comments section, many said it was the first time they had heard Mongolian folk songs and loved them deeply. Through the Internet, Mongolian folk songs go to the international stage. Mongolian folk songs can be appreciated by a global audience, promoting cross-cultural communication and understanding. This helps to maintain and promote the traditional Mongolian music. (Li Ming, 2022)

With the rise of online education, more and more institutions and individuals provide teaching courses on Mongolian folk songs on new media platforms, making it convenient for those interested in learning. On Zhihu, B and other platforms, experts shared their knowledge of Mongolian folk songs, told their historical background and musical characteristics, and attracted a large number of young people who love folk music to participate in the interaction and learning.

New media provides a valuable platform for Mongolian folk songs to spread and transmission. This not only enables it to continue to carry forward in the new era, but also provides opportunities for more people to understand and contact this traditional art. However, there are also some disadvantages. With the popularity of digitalization and new media, Mongolian folk songs may lose their tradition. Some people worry that music spread through new media may be affected by

commercialization and popularity and lose its original flavor. On the new media platforms, the copyright issue of Mongolian folk songs may cause controversy. Commercialization may lead to the improper use of cultural resources, compromising the purity of traditional music. While new media provides opportunities for Mongolian folk song heritage, the digital divide may prevent people from accessing these resources. Some communities may not have enough Internet access to participate in digital transmission. The transmission of Mongolian folk songs also faces the challenge of protecting cultural diversity. New media may cause one musical style or repertoire to dominate others, thus affecting the diversity of minority music.(Li Ming, 2022)

Overall, new media provides many opportunities for the transmission of Mongolian folk songs, but it is also accompanied by some challenges and risks. To achieve effective transmission, it is necessary to make full use of the advantages of new media while protecting the tradition and cultural diversity to ensure that this precious cultural heritage can continue to be passed down in today's digital era.

1.5 Innovative works (Gu Li songs)

In the process of modernization, many traditional art forms are indeed facing the crisis of disappearing, but Mongolian folk songs bloom in adversity with their unique vitality. What informant Gu Li observed: "The new works of Mongolian folk songs, like a fresh wind, have blown into every corner of contemporary society, and have not only been loved by Mongolian compatriots, but also aroused a warm response among the wider young population."(Gu Li,2023:interviewed)

Gu further points out: "The key to these new works crossing age boundaries and winning the hearts of young people is that they cleverly incorporate modern elements while retaining the charm of traditional Mongolian folk songs." Such innovative attempts make the ancient ballads radiate new vitality and are closer to modern people's aesthetic and rhythm of life."(Gu Li,2023:interviewed)

On new media platforms such as Tiktok and B Station, young creators have become the main force in the transmission and innovation of Mongolian folk songs. They sing classics, create new songs or make modern adaptations of traditional songs, and share them with netizens in the form of video and audio. Gu Li stressed: "These platforms not only provide a stage for young creators to show their talents, but also

open up unprecedented new ways for the spread of Mongolian folk songs. "Young people interpret Mongolian folk songs in their own way, presenting this traditional culture in a more vivid and diversified way to the world."

In addition, Gu said: "With the efforts of these young creators and the promotion of new media platforms, the influence of new Mongolian folk songs is expanding. More and more young people begin to pay attention to and love this traditional art form, they not only appreciate the song itself, but also are moved by the cultural connotation and national spirit contained in it. This has undoubtedly injected new impetus and hope into the transmission and development of Mongolian folk songs."(Gu Li,2023:interviewed)

Tengger's piece Heaven combines traditional Mongolian elements with modern musical styles to bring a feeling of familiarity and novelty to the audience. Traditional Mongolian elements such as Matouqin and Huiyun can be heard in the song, while modern musical techniques are also added. The melody of "Paradise" is very catchy and easy to remember, and it combines with the traditional Mongolian long key, the melody fluctuates and complements the Mongolian landscape, climate and lifestyle. Tengger's voice is soulful and distinctive, his voice full of power and at the same time capable of delicate emotion. When he participated in "I Am a Singer", he created the song twice. In addition to integrating traditional and modern elements, he tried to add some new musical elements, such as synthesizers and percussion music of electronic music, which brought new colors to the song. (Chen Zhuo,2012)

The lyrics are often filled with a love for nature, life and the Mongolian plateau. The lyrics in "Heaven" depict a beautiful picture, making people feel as if they are in the Mongolian prairie, and feel the vastness and sanctity of that land. Through listening, I read the song: one day, I died, hate me, dance, love me, tears like dew. The next day, my body was buried deep in the ground, hate my people, looking at my grave, smiling, love me, dare not look back so one eye. A year later, my bones have rotted, my grave pile rain and wind, hate my people, occasionally in the dinner to mention me, still a face angry, love my people, in the dead of night, silent tears to who cry. Ten years later, I had no body, only some broken bones. Hate my people, only vaguely remember my name, has forgotten my face, love me to the deep people ah, think of me, there is a short silence, life to everything gradually blurred. Decades

later, the rain blew away from my grave, only a desolate, hate me, I forgot, loved me deeply, also followed into the grave. For the world, I completely became nothing. I struggle all my life, can not take every tree and grass. My life is persistent, can not take away a vain love. This life, no matter how rich or poor, one day will go to this last step. To the later generations, Huo Ran look back, my life, as a wasted! I want to cry, but can not make a sound, I want to repent, but already late! Live with your heart, don't take the eyes of others. Love and hate is actually just a love for oneself. Three thousand prosperous, flick the moment, after a hundred years, but a handful of yellow sand. Tenger's Paradise " is not only a song showing the charm of Mongolian culture, but also the embodiment of its musical exploration and innovation. This song perfectly integrates tradition and modernity, east and west, bringing us a musical "paradise".(Huang Xiaoming,2017)

The new white Horse, a Mongolian folk song created by Aorige Le, retains the traditional elements of Mongolian folk songs, call wheat and Matouqin, and integrates rock elements. It has been covered numerous times on the short video platform. The comment section is full of appreciation for this combination of new and old music forms. In 2006, "Over the Moon" quickly became a big hit. In just a few years, the song from rural to urban, from blue collar to white collar, the Phoenix legend and their songs gradually into the mainstream public view. For a long time, the song was popular in the streets, with people playing it when they ringed on their way to work. Especially when Ling Hua is singing the Mongolian language part, it is very shocking. Although the song has a copyright dispute with "Meet in Aobao," it undoubtedly opens the door to Mongolian culture for many people in non-Mongolian language areas.(Sun Lei,2012)

2. The guideline for transmission of Mongolian folk songs.

2.1 Virtual reality experience

Virtual reality (VR) technology can provide users with a 360-degree, immersive experience. In VR, people can experience the vast expanse of the Mongolian prairie and the scene of cattle and sheep in the wind blowing grass. At the same time, the melody of Mongolian folk songs rings in their ears, bringing a user a real and profound feeling. Through VR technology, Mongolian folk songs can be

much more widely spread. Not only the Mongolian people, but also people all over the world can understand and experience the Mongolian culture in this way, so as to enhance their interest in and understanding of Mongolian folk songs. Modern young people are curious about technology and new things. Using VR as a novel way to display Mongolian folk songs can not only attract their attention, but also enable them to have a new understanding and interest in traditional culture.(Lv QingFeng ,2020)

In terms of specific implementation, first of all, we need to produce high-quality VR content. This includes field recording of the Mongolian steppe, recording folk song performances, or creating a 3D simulation of the Mongolian steppe environment. Work with VR technology companies or R & D teams to ensure the advancement and stability of the technology and provide users with a smooth experience. VR experience areas are set up in schools, museums, cultural centers and other places to encourage people to try them. At the same time, we can cooperate with educational institutions to incorporate VR experience into the teaching content, so that students can get a real experience in learning.(Lv QingFeng ,2020)

As a novel technical means, virtual reality experience provides new possibilities for the protection and transmission of Mongolian folk songs. Through the immersive experience, people can feel the beauty of the Mongolian grassland and the charm of the Mongolian folk songs more truly, so as to enhance the understanding and protection awareness of this precious cultural heritage.

2.2 Interactive concert

In the digital age, people are increasingly accustomed to engaging and interactive experiences, and this trend has prompted cultural expressions to constantly seek innovation and change. Traditional display and education methods may no longer be able to meet the psychological needs of modern people pursuing instant feedback and deep participation, while interactive experience, with its unique charm, effectively attracts the attention of a wide range of audiences and significantly enhances their sense of participation and identity. For Mongolian folk song, a traditional cultural form bearing profound historical and cultural heritage, the innovative introduction of interactive music has undoubtedly injected new vitality into it and broadened its communication path and influence in modern society.

Khomkrich Karin pointed out that “And Development of the concept of the show is. The original forms should be preserved, The application forms and the pattern for the competition can be developed in every element of the performing. Having regard to the fun, beautiful and unison of performances and the suitability of the place and occasion. And focuses on the concept of the performing is important for the pattern for the competition.” (Khomkrich Karin.2016.Glong-Pheln)

Through well-designed performance links, not only can show the profound cultural heritage of Mongolian folk songs, but also allow participants to deeply understand its artistic value in the interaction, and promote the transmission and development of culture. This attempt to combine traditional culture with modern competition mechanism opens up a new path for the protection and transmission of Mongolian folk songs.(Zhan Guang,2020)

In practice, interactive concerts greatly enhance the audience's participation and sense of experience through a variety of interactive links, such as live singing, singing with singers, folk song knowledge questions and answers. The combination of modern technology, such as mobile phone applications, social media platforms, etc., has built a bridge between the audience and traditional culture, enabling Mongolian folk songs to cross the boundaries of time and space and be closely connected with modern life. In addition, the on-site cultural exhibition and interactive experience area, such as ethnic dress fitting, handicrafts display, etc., also further enriched the content of the event and enhanced the audience's cultural identity.(Zhan Guang,2020)

To sum up, as an innovative attempt of Mongolian folk songs in modern society, interactive concerts not only inject new vitality into this traditional cultural form, but also find a broader and vivid stage for it through the deep integration of technology and culture. With the progress of The Times and the development of technology, we have reason to believe that Mongolian folk songs will continue to shine brightly under the impetus of interactive concerts and become a cultural link between the past and the future.

2.3 Creative marketization

By launching folk song derivative products, more public attention can be paid more attention to Mongolian folk songs. Derivative products based on Mongolian folk

songs, such as music boxes, gifts, household items, etc., are launched to closely combine folk songs with modern life and increase their commercial value.

When people are more exposed to products related to folk songs in their daily life, their interest and curiosity will be stimulated accordingly, thus improving their attention and awareness of Mongolian folk songs. Creative marketization can attract not only the Mongolian people, but also a wider range of groups, including other ethnic groups and foreigners. For example, designing a music box that combines the melody of Mongolian folk songs is not only a souvenir for the Mongolian people, but also is possible as a tourist souvenir for foreign tourists.

Through creative marketization, Mongolian folk songs can bring economic benefits. Such economic benefits can be used for further cultural protection and transmission activities, such as supporting folk song research, holding folk song performances, and supporting folk song education. Combining Mongolian folk songs with modern life style and design concepts can inject new vitality into traditional culture. For example, design a mix of Mongolian folk songs and modern pop music, or integrate elements of folk songs into home design to make a perfect integration of tradition and modernity. The creative marketization of the traditional culture of this nation is the embodiment of the cultural confidence. It also helps to raise national pride and strengthen national cohesion.(Lv FangFei,2021)

In short, the close combination of Mongolian folk songs with modern life can not only inject new vitality into the traditional culture, but also achieve the dual goals of economic benefits and cultural transmission. At the same time, this strategy will also help to expand the influence of Mongolian folk songs, so that more people can understand and appreciate this valuable cultural heritage.

2.4 Mongolian Folk song Experience camp

As a means of popular protection and transmission, the Mongolian folk song experience camp can enable participants to experience the charm of Mongolian folk songs more intuitively and truly, so as to enhance their love and respect for Mongolian folk songs.

Different from the traditional one-way teaching, the experience camp provides an interactive learning platform. Participants can directly interact with experts and teachers, ask questions and discuss, so that this learning method is more vivid and

effective. The experience camp can not only listen to or learn to sing, but also provide a comprehensive experience with culture, history, ethnic customs and other aspects. For example, understand the origin of Mongolian folk songs, the story, experience the Mongolian living habits, customs, etc. The immersive experience makes it easier for people to have emotional resonance and identify with Mongolian folk songs. Through the experience camp, participants will not only learn knowledge, but also have a deep emotional connection with Mongolian folk songs.(Ji Bin,2019)

The experience camp can attract people of different ages and backgrounds, including students, tourists, cultural lovers, etc. After the experience, they may become the disseminators of Mongolian folk songs, introducing and promoting them to more people. For young people who are interested in folk songs, the experience camp is a very good way to get started. Through systematic learning and practice, some participants may decide to study deeply and become a new generation of transmission of Mongolian folk songs. The experience camp can not only attract the Mongolian people, but also attract participants from other nationalities and countries. This provides a platform for exchanges between different cultures and deepens the understanding and respect of Mongolian culture. The Mongolian folk song Experience camp can be promoted as a tourism product to attract more tourists. This will not only promote the development of local tourism, but also promote and transmission Mongolian folk songs.(Ji Bin,2019)

The Mongolian folk song experience camp is a very effective means of protection and transmission. It combines education, culture, tourism and other aspects, which can not only let people have a deeper understanding of Mongolian folk songs, but also provide strong support for their dissemination and transmission.

Mongolian folk songs, as the cultural treasure of this ancient nation, have still been sung on the prairie after thousands of years of ups and downs. It is not only the witness of history, but also the sustenance of emotion. Each folk song is like a pearl, connecting the past, present and future of the Mongolian people. In modern society, faced with the impact of globalization and technological revolution, traditional culture is faced with unprecedented challenges, but it also contains infinite possibilities of innovation. In order to continue the transmission of Mongolian folk songs, we not only need to conduct academic research and record on them, but also actively explore

new ways of protection and dissemination. By combining modern technology, market strategy and educational means, we are fully capable of delivering the cultural treasure of Mongolian folk song to later generations, so that more people can understand, appreciate and love it. Finally, may these songs always reverberate in the Mongolian steppe, and become a bridge between man and nature, and between the past and the future.

The guideline for preservation	1. Government,side measures
	2. Protection measures for schools and cultural centers
	3. The resource database
	4. New media platform
	5. Innovative works
The guideline for transmission	1. Virtual reality experience
	2. Interactive concert
	3. Creative marketization
	4. Mongolian Folk song Experience camp

CHAPTER VII

Conclusions, discussions, and suggestions

1. Conclusion

This study takes the protection suggestions of Mongolian folk songs as the starting point, and has three objectives, namely, the contemporary situation of Mongolian folk songs; the musical characteristics and classification examples of Mongolian folk songs; and the protection suggestions of Mongolian folk songs:

1.1 The contemporary situation of Mongolian folk songs is discussed from three aspects: the social cognition, popular trend and cultural status of Mongolian folk songs.

1.1.1 Social cognition of Mongolian folk songs: The current social understanding of Inner Mongolia folk songs is not only limited to its traditional characteristics, but also emphasizes cultural innovation and global communication, and is committed to making them adapt to modern aesthetics and realize diversified development. This open attitude has created a good environment for the modern transmission and prosperity of Inner Mongolia folk songs.

1.1.2 Popular Trend of Mongolian Folk Songs: Digital media provides a new way for Mongolian folk songs to spread globally, cross the international stage, attract more audiences, and provides opportunities for a new generation of musicians to create and perform, and provides strong support for the transmission and development of traditional music.

1.1.3 Cultural status of Mongolian Folk songs: Inner Mongolia folk songs are not only an important part of traditional culture in contemporary culture, but also constantly evolving and innovating under the background of modernization and globalization. They are not only a part of cultural transmission, but also a form of expression of contemporary cultural diversity, with important social and cultural value.

1.2 Music features and classification examples of Mongolian folk songs,

The study of its musical characteristics is mainly about the characteristics of Mongolian folk songs, namely, lyrics, melodies, singing techniques, performance

forms and composition skills. Analysis of the songs of different themes and analyze the musical characteristics of Mongolian folk songs in detail include:

1.2.1 Classification and representative examples of Inner Mongolia Folk songs: narrative, lyric, paean, ritual music, horse culture and wine culture.

1.2.2 Musical characteristics of Inner Mongolia folk songs: simple structure, symmetrical, more repetition, broad and stretch melody, often appear decorative sounds such as big interval, more trill and slip, and commonly used in five, six and seven tones. The rhythm is free, with no fixed rhythm type. Speed can range from slow to medium to fast, with lyrics such as whwheat and long tones. Usually mono, emphasis on beat, accompanied by horseur, drums, and other percussion instruments, more rhythmic. The lyric content and theme of Inner Mongolia folk songs usually reflect the Mongolian culture, lifestyle and values.

1.3 Suggestions for the protection of Mongolian folk songs are mainly the research on communicators, communication modes, and forms of expression. In terms of music preservation, it mainly studies the musical texts of Mongolian folk songs, including music scores and video materials, dialects and living customs. The current protection measures of Mongolian folk songs are divided into five aspects:

1.3.1 Government measures: The government has funded a series of activities and introduced a series of policies and measures to support the folk songs, which has played a positive role in protecting and transmitting the folk song culture.

1.3.2 Protection measures of schools and cultural centers: The transmission and protection of Mongolian folk songs in education has been paid attention to and supported by educational institutions at all levels, and this precious cultural heritage is ensured through various ways and means.

1.3.3 Resource Database: The establishment of the resource database provides new possibilities for the protection, research and dissemination of Mongolian folk songs. Digitalize already existing recordings, videos, music and literature.

1.3.4 New media platform: New media provides many opportunities for the transmission of Mongolian folk songs, which is also accompanied by challenges and risks. To achieve effective transmission, we should make full use of the

advantages of new media to ensure that this precious cultural heritage can continue to be passed on in today's digital age.

1.3.5 Innovative works: New works of Mongolian folk songs, incorporating modern elements on the basis of tradition. More in line with the young people's aesthetic, but also retain the charm of traditional Mongolian folk songs. Increased the influence of these songs among young people.

2. Discussion

This study focuses on the protection and transmission of Mongolian folk songs, aiming to deeply understand the contemporary situation and musical characteristics of Mongolian folk songs and put forward effective protection suggestions. Research shows that Mongolian folk songs are no longer only regarded as a traditional art form, it has become a carrier of cultural innovation and international exchange. With the development of digital media, Mongolian folk songs have now crossed national boundaries and spread globally through new media platforms, which not only enhances its popular trend, but also enhances its status in contemporary culture.

The analysis of musical characteristics reveals the richness of Mongolian folk songs, including melody, rhythm and lyric content. The study of these characteristics not only helps us to understand the artistic connotation of Mongolian folk songs, but also provides a scientific basis for its classification and instantiation.

In terms of the protection of folk songs, the government's policies and subsidies, the educational measures of schools and cultural centers, the construction of resource databases and the use of new media platforms have all provided a solid foundation for the protection of Mongolian folk songs. However, the effectiveness of these measures needs to be further explored and improved, especially in improving the protection awareness of national people, strengthening government support and the innovation of new works.

Combining with the modern lifestyle and the aesthetic trend of young people, the introduction of innovative works is crucial to the transmission and popularization of Mongolian folk songs. This requires not only the creativity of artists, but also the joint efforts and support of all sectors of society. In this way, the Mongolian folk

songs can continue to be carried forward in the world national culture in a more vivid and modern form, and realize their sustainable transmission.

3. Suggestions

3.1 Applying research result to benefit

3.1.1 Musicians can use the results to compare the sounds and playing techniques of Inner Mongolian and Mongolian folk songs in China.

3.1.2 The research results can be applied to the improvement of Matouqin manufacturing technology.

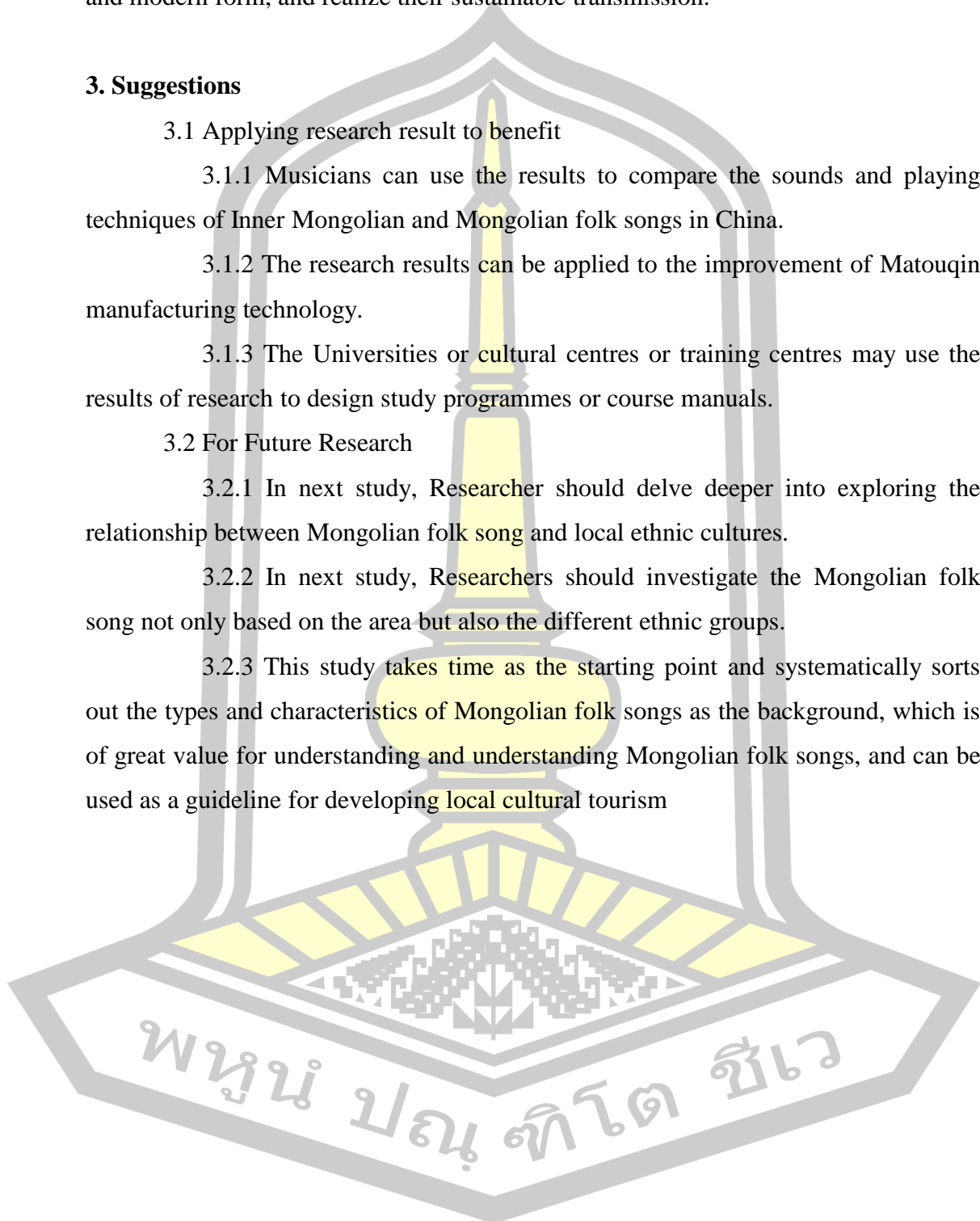
3.1.3 The Universities or cultural centres or training centres may use the results of research to design study programmes or course manuals.

3.2 For Future Research

3.2.1 In next study, Researcher should delve deeper into exploring the relationship between Mongolian folk song and local ethnic cultures.

3.2.2 In next study, Researchers should investigate the Mongolian folk song not only based on the area but also the different ethnic groups.

3.2.3 This study takes time as the starting point and systematically sorts out the types and characteristics of Mongolian folk songs as the background, which is of great value for understanding and understanding Mongolian folk songs, and can be used as a guideline for developing local cultural tourism

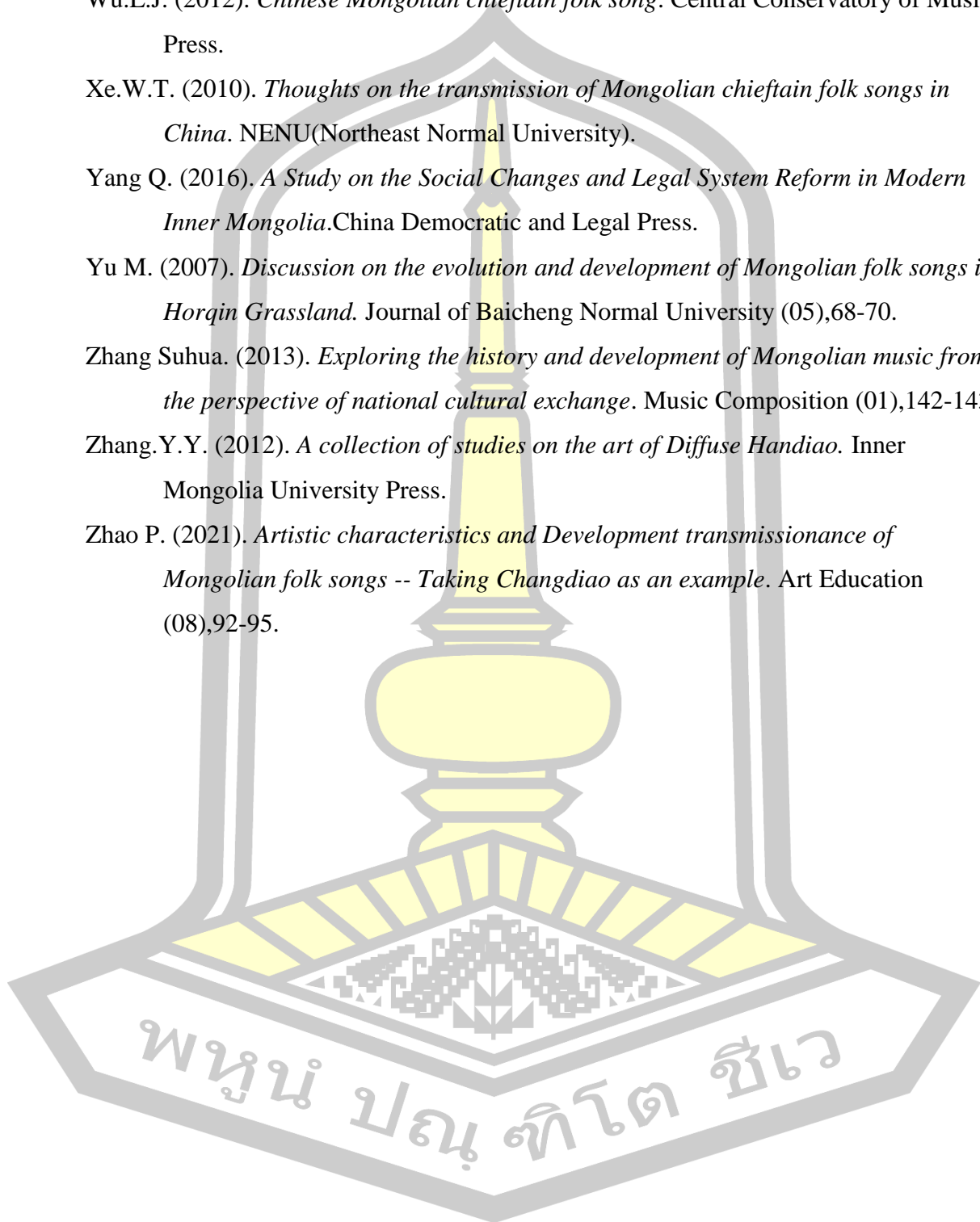


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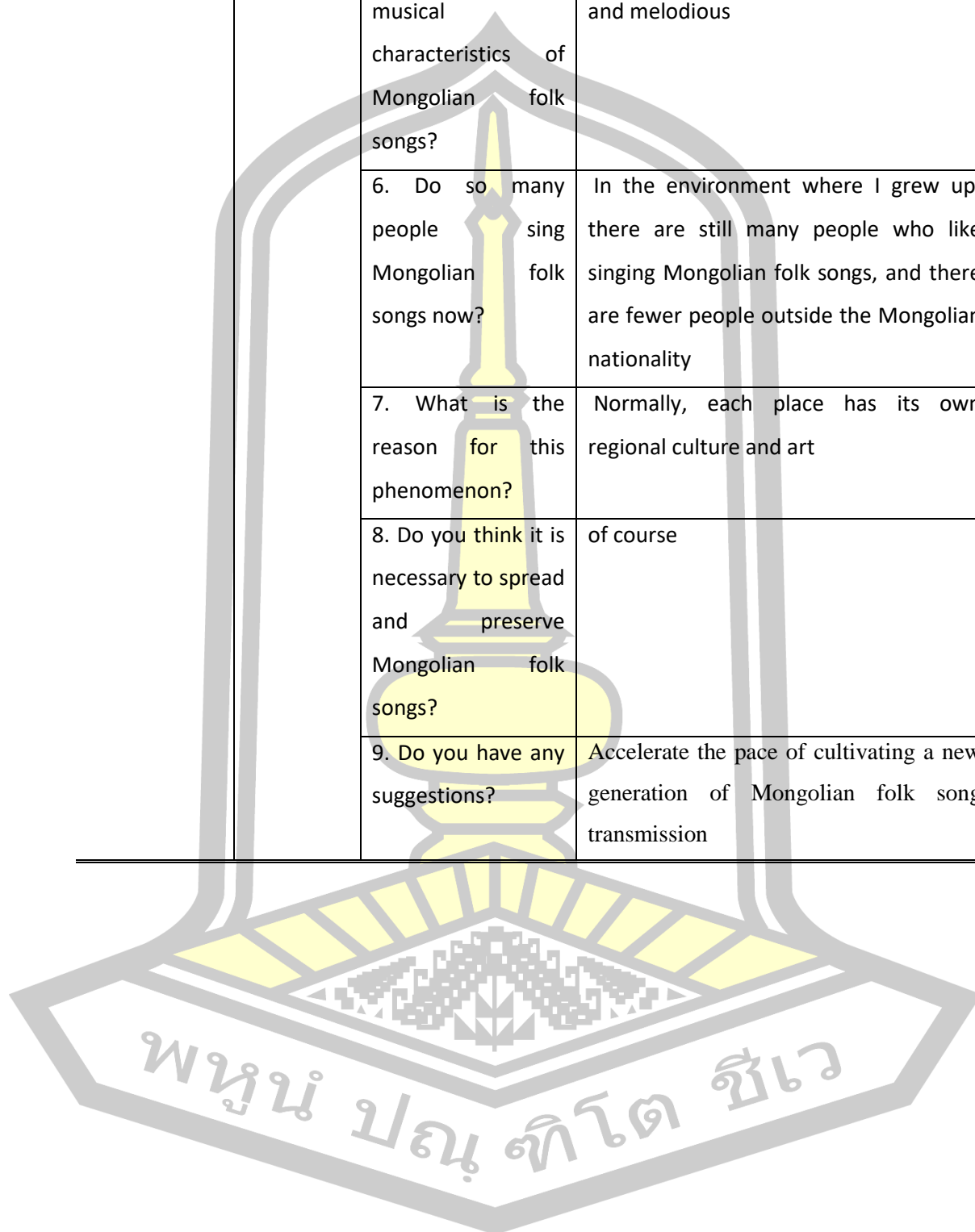
APPENDIX

Information	NAME	Question	Results
Scholar informants	Ulanjie	1. Can you speak in Mongolian?	get together
		2. Have you ever studied singing Mongolian folk songs professionally?	Yes, I first learned from my mother, who was a singer
		3. How many Mongolian folk songs can you sing?	About fifty or sixty
		4. Did you ever read music for learning Mongolian folk songs from now?	Not before, it was oral, but now there is music, and it's very rich
		5. What are the musical characteristics of Mongolian folk songs?	Free and beautiful, and horse, wine, grassland culture is inseparable
		6. Do so many people sing Mongolian folk songs now?	In Mongolia, there are still many older people, and many young people, but not as many as when we were young
		7. What is the reason for this phenomenon?	When we were young, we had few ways of entertainment. Singing Mongolian songs was the easiest and

General informants			easy to contact. Now there are various ways of entertainment, and young people have more choices
		8. Do you think it is necessary to spread and preserve Mongolian folk songs?	It is very necessary
		9. Do you have any suggestions?	Promotion and rescue is the first priority, with the best efforts to keep the existing data down.
	Shi Yongqing	1. Can you speak in Mongolian?	get together
		2. Have you ever studied singing Mongolian folk songs professionally?	Have learned
		3. How many Mongolian folk songs can you sing?	About fifty heads were made
		4. Have you ever created Mongolian folk songs?	I wrote, and in 2018 I published a solo album, Home
		5. What are the musical characteristics of Mongolian folk songs?	Broad and long, heroic atmosphere
		6. Do so many people sing Mongolian folk	With the encouragement of national policies, the propaganda of art practitioners is quite much in Mongolia,

		songs now?	but out of the environment of Mongolia, there will be less in other regions. The popular works like "Heaven" should also be a household name, and everyone can sing two sentences.
		7. What is the reason for this phenomenon?	We should still strive to create more beautiful Mongolian folk songs, or recreate traditional works, so that more people in non-Mongolian areas can have access to Mongolian folk songs.
		8. Do you think it is necessary to spread and preserve Mongolian folk songs?	oblige
		9. Do you have any suggestions?	Establish a database, save the existing data, but also create excellent works, and use new media to expand the scope of dissemination
General informants	Coulee	1. Can you speak in Mongolian?	get together
		2. Have you ever studied singing Mongolian folk songs professionally?	Have learned
		3. How many Mongolian folk songs can you sing?	About 100 or more songs
		4. Did you have music from learning Mongolian folk songs?	Before is not all others sing a sentence I sing a sentence, later professional study, have music.

	5. What are the musical characteristics of Mongolian folk songs?	Grand and vigorous, the tune is high and melodious
	6. Do so many people sing Mongolian folk songs now?	In the environment where I grew up, there are still many people who like singing Mongolian folk songs, and there are fewer people outside the Mongolian nationality
	7. What is the reason for this phenomenon?	Normally, each place has its own regional culture and art
	8. Do you think it is necessary to spread and preserve Mongolian folk songs?	of course
	9. Do you have any suggestions?	Accelerate the pace of cultivating a new generation of Mongolian folk song transmission



BIOGRAPHY

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