



The Singing techniques of Mongolia folk song of Saiyin Bilige

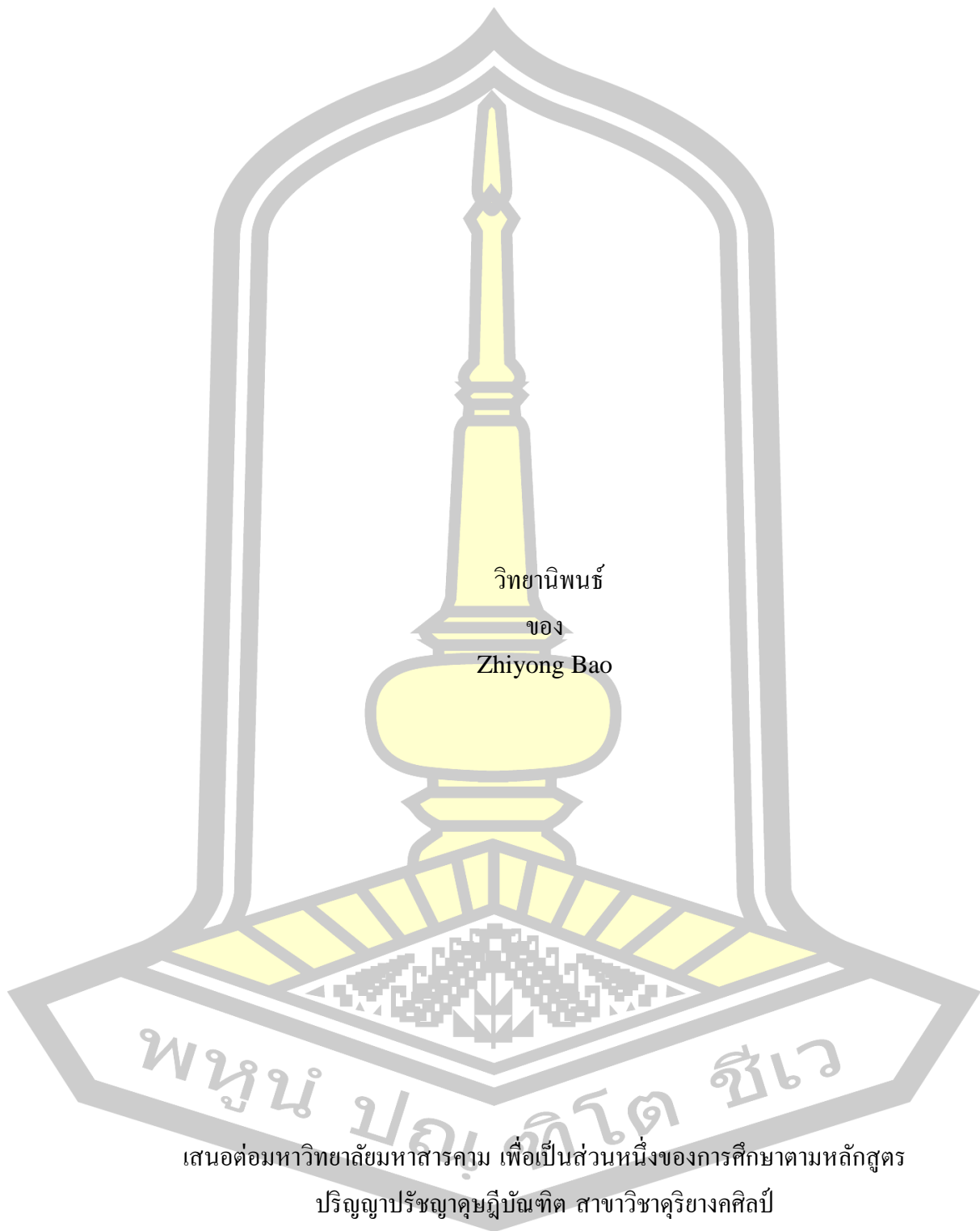
Zhiyong Bao

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

May 2025

Copyright of Mahasarakham University

เทคนิคการร้องเพลงพื้นบ้านมอญโกเลียของไซยิ่น บิลิกเก



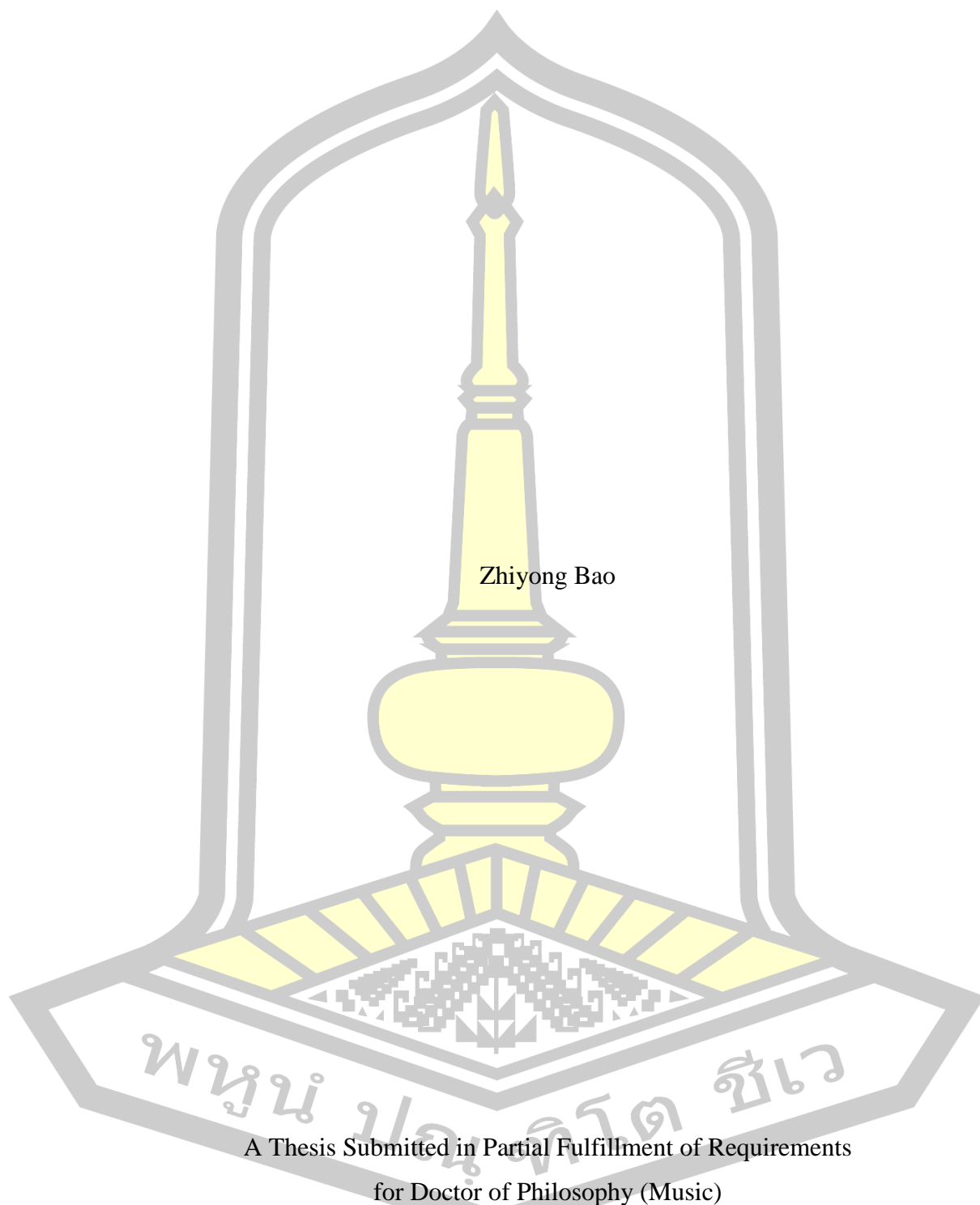
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

พฤษภาคม 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Singing techniques of Mongolia folk song of Saiyin Bilige



Zhiyong Bao

A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Music)

May 2025

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Zhiyong Bao , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Waraporn Cherdchoo ,  
Ph.D.)

Advisor

( Wenzhe Liu , Ph.D.)

Co-advisor

(Asst. Prof. Khomkrich Karin ,  
Ph.D.)

Committee

(Prof. Yimiao Su , Ph.D.)

Committee

( Suthasinee Theerapan , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Sayam Chuangprakhon ,  
Ph.D.)

Dean of College of Music

(Asst. Prof. Pondej Chaowarat , Ph.D.)

Dean of Graduate School

มหาวิทยาลัยมหาสารคาม  
Mahasarakham University

**TITLE** The Singing techniques of Mongolia folk song of Saiyin Bilige  
**AUTHOR** Zhiyong Bao  
**ADVISORS** Wenzhe Liu , Ph.D.  
 Assistant Professor Khomkrich Karin , Ph.D.  
**DEGREE** Doctor of Philosophy **MAJOR** Music  
**UNIVERSITY** Mahasarakham **YEAR** 2025  
 University

### ABSTRACT

The title of this research is *The Singing Techniques of Mongolian Folk Song of Saiyin Bilige*. This objectives were to (1) examine the life and work of Saiyin Bilige; (2) analyze the vocal characteristics of Mongolian folk songs as performed by him; and (3) investigate the transmission methods of him. A qualitative research methodology was adopted, combining fieldwork, in-depth interviews, and document analysis. Musical characteristics were examined using both Western and Chinese music theory frameworks. The research was conducted primarily in Inner Mongolia, with data collected through interviews with key informants, performance observation. The results follows as:

First, Saiyin Bilige’s life story reflects a lifelong dedication to the Horqin long-tune tradition. From his early musical training under his mother and mentors like Lasurong, to formal studies at Shenyang Conservatory of Music. He became a professional singer, performed internationally, and was honored as a national intangible cultural heritage transmitter.

Second, his singing is characterized by wide intervals, rich ornamentation such as glissando and the “Nogula” technique, free rhythm, and deep emotional expression rooted in the pentatonic scale. His performances vividly portray the spirit of the Mongolian grasslands.

Third, his transmission methods emphasize oral tradition, community involvement, and emotional connection, ensuring that the essence of Mongolian folk music continues to thrive among future generations.

Keyword : Mongolian Folk Song, Saiyin Bilige, Singing Techniques

## ACKNOWLEDGEMENTS

The three-year doctoral journey is like an exploration of the unknown, a tenacious and lonely journey in pursuit of the faint light of wisdom. It is a challenging and rewarding process that requires passion and tenacity to build an academic narrative. None of this would have been possible without the unwavering support and encouragement of my mentors, scholars, family, and colleagues.

First, I would like to express my sincere gratitude to my mentor, Dr. (LIU WENZHE) and co-supervisor, Professor (Khomkrich Karin). Their strict academic standards and profound insights provided valuable guidance throughout the doctoral study process. Their dedicated guidance and encouragement promoted my growth and made this academic journey meaningful.

Second, I would like to express my deep gratitude to the defense chair, Professor (Khomkrich Karin). Your meticulous review and constructive feedback during the thesis defense greatly deepened my understanding of the research and provided valuable inspiration for future academic endeavors.

Third, I would like to express my sincere gratitude to my defense committee member, Professor (Peerapong Sensai), for providing detailed guidance and valuable suggestions during the thesis writing process, and your input played an important role in advancing my academic work.

In addition, I would like to thank the professors who taught our courses, Professor (Sen Nicholas) I am very grateful for your guidance, encouragement, support and companionship in this journey.

Finally, I would like to express my gratitude to my family and work unit for their care and support during my doctoral studies. Your unwavering support is the cornerstone of my completion of this important academic milestone.

Zhiyong Bao

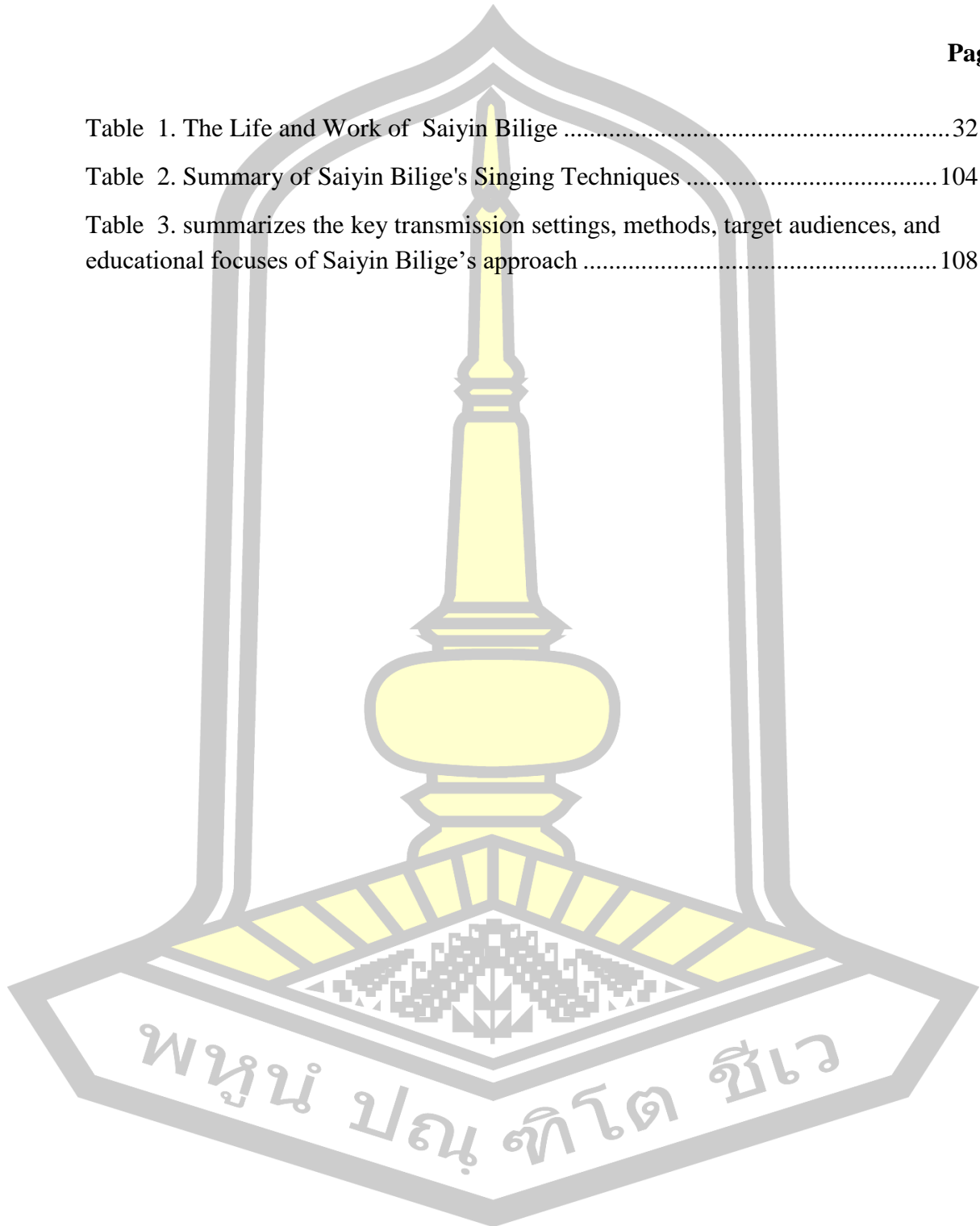
## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction.....	1
1. Research Background.....	1
2. Objectives.....	3
3. Research Questions.....	3
4. Research Benefits.....	3
5. Research Definitions.....	3
6. Research Conceptual Framework.....	4
CHAPTER II Literature review.....	5
1. General Knowledge about Inner Mongolia.....	5
2. General Knowledge of Folk song in Inner Mongolia.....	6
3. General Knowledge of Singing style.....	9
4. The theory used.....	12
5. Document and Research Related.....	16
CHAPTER III Research Methodology.....	21
1. Research scope.....	21
2. Research Process.....	21
CHAPTER IV The life and work of Saiyin Bilige.....	27
1. Personal profile.....	27
2. Educational background.....	27
3. Work experience.....	28

4. Representative Works .....	30
5. Honors and Awards .....	30
6. Artistic Thoughts and Social Impact .....	31
7. Character Evaluation .....	31
CHAPTER V The technique to sing of Mongolia folk song of Saiyin Bilige.....	33
1. The first song .....	33
2. The second song .....	40
3. The third song .....	47
4. The fourth song.....	53
5. The fifth song.....	61
6. The sixth song.....	67
7. The seventh song .....	73
8. The eighth song.....	80
9. The nine song.....	89
10. The ten song.....	97
CHAPTER VI The transmission method of Mongolia folk song of Saiyin Bilige ...	106
1. Transmission in the Home .....	106
2. Transmission in Schools and Universities .....	106
3. Transmission Beyond Schools.....	107
4. Promotion and Public Engagement .....	107
CHAPTER VII Conclusion Discussion and Suggestions .....	110
1. Conclusion .....	110
2. Discussion.....	110
3. Suggestions.....	112
REFERENCES .....	113
BIOGRAPHY .....	116

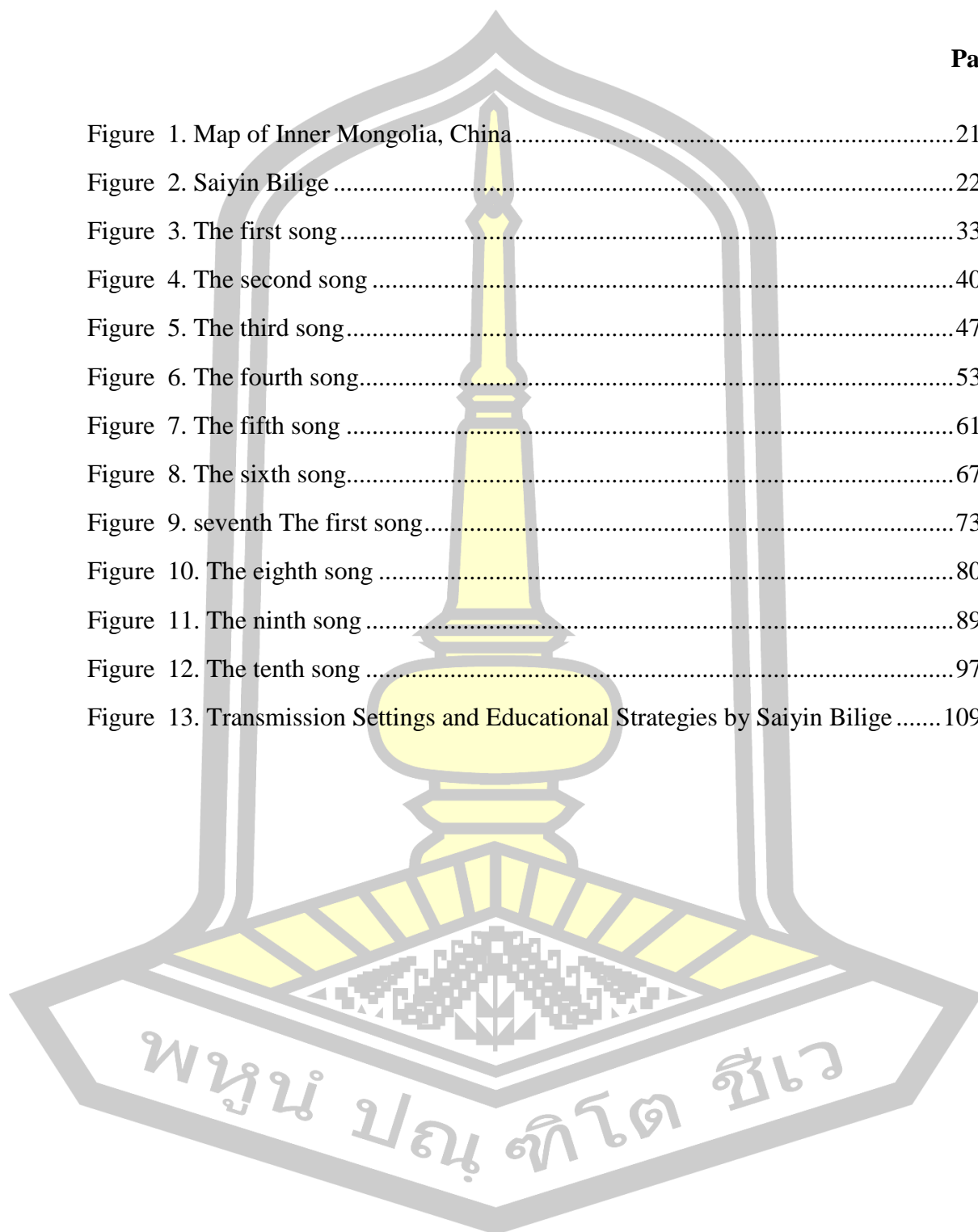
## LIST OF TABLES

	<b>Page</b>
Table 1. The Life and Work of Saiyin Bilige .....	32
Table 2. Summary of Saiyin Bilige's Singing Techniques .....	104
Table 3. summarizes the key transmission settings, methods, target audiences, and educational focuses of Saiyin Bilige's approach .....	108



## LIST OF FIGURES

	<b>Page</b>
Figure 1. Map of Inner Mongolia, China.....	21
Figure 2. Saiyin Bilige .....	22
Figure 3. The first song.....	33
Figure 4. The second song .....	40
Figure 5. The third song.....	47
Figure 6. The fourth song.....	53
Figure 7. The fifth song .....	61
Figure 8. The sixth song.....	67
Figure 9. seventh The first song.....	73
Figure 10. The eighth song .....	80
Figure 11. The ninth song .....	89
Figure 12. The tenth song .....	97
Figure 13. Transmission Settings and Educational Strategies by Saiyin Bilige.....	109



# CHAPTER I

## Introduction

### 1. Research Background

Studying folk songs requires an intimate relationship with people's lives and social change from the perspectives of sociology, folklore, and history.

From ancient times to the present Mongolian folk songs gradually It forms a deep, vast, and powerful style of continuous change and development of historical life. Emphasizes a strong grassland atmosphere. This reflects every aspect of Mongolian nomadic life. Mongolians have been expressing their inner emotions through folk songs for generations. It presents the unique concept of harmonious coexistence between Mongolian herders and nature. With the progress of society and the improvement of people's living standards, People's cultural and artistic cultivation has also improved. With the rapid development and diversification of world cultures People's cultural and artistic needs have thus far exceeded our imagination (Jin Liju, 2014).

Research into Mongolian folk songs has been going on since 1980. At first, it was mainly focused on simple structural analysis of Mongolian folk songs or overt descriptions of specific songs. Many researchers have different opinions about the genre and theme of Mongolian folk songs. Mongolian folk music genres include pastoral songs, love songs, homesickness songs, wine songs, hymns, praise songs, wedding songs. and the warning songs in the book “Chinese Mongolian Long”(Wu et al., 2022)

Saiyin Bilige, male, Mongolian, national first-class actor, was born on March 13, 1953 in Kulun Banner, Tongliao City, Inner Mongolia. He is an outstanding long-tune singer and is known as the representative transmitter of Mongolian long-tune folk songs. With his affectionate and melodious voice, Saiyin Bilige fully displays the charm of Horqin long-tune folk songs and has become a treasure in Mongolian music culture. He got more awards and competition honors

During his long singing career, Saiyin Bilige has won many awards and honors. These awards and honors are not only a recognition of his personal talent, but

also an encouragement and support for the inheritance and development of Mongolian long-tune folk songs.

(1) In 2008, he was named the first representative transmitter of the autonomous region-level intangible cultural heritage project: This is an affirmation of Saiyin Bilige's contribution to the inheritance of Mongolian long-tune folk songs. Through years of hard work and practice, he has carried forward the Horqin long-tune folk songs and made important contributions to the inheritance and development of Mongolian culture.

(2) In 2009, he was named as the third batch of representative transmitters of national intangible cultural heritage projects: This is the highest honor that Saiyin Bilige has received in the protection of national intangible cultural heritage. He won this lofty honor with his profound artistic skills and outstanding inheritance achievements.

(3) He has won many awards in domestic and international singing competitions: Saiyin Bilige has participated in many domestic and international singing competitions and has won many awards. With his outstanding singing skills and affectionate interpretation, he has won unanimous praise from judges and audiences. These awards and honors have not only increased his popularity, but also made positive contributions to the promotion and inheritance of Mongolian long-tune folk songs. In 1984, he won the first prize in vocal music at the first Xing'an Concert of the Eastern Four Leagues and Cities of Inner Mongolia, and won the first prize in performance three times in the third, fifth and eighth Horqin Art Festivals from 1992 to 2007. In 2007, he won the gold medal in performance at the Eighth National Ethnic Games.

(4) He has won many cultural honors: In addition to singing competition awards, Saiyin Bilige has also won many cultural honors. These honors are not only a recognition of his personal talent, but also a recognition of his contribution to the inheritance and development of Mongolian culture.

Because he is famous at such a young age, it shows that she is capable of being accepted by the Mongolian society in Inner Mongolia, China, which sees the importance of This time, the researcher thinks that we should study her singing techniques that made her famous as well as study the process of inheriting her songs

that she has studied in order to be useful for Academic work on Mongolian folk songs continues.

## **2.Objectives**

- 2.1 To investigate the life and work of Saiyin Bilige
- 2.2 To analyse the Singing characteristic of Mongolia folk song of Saiyin Bilige
- 2.3 To investigate the transmission method of Mongolia folk song of Saiyin Bilige

## **3. Research Questions**

- 3.1 What is the life and work of Saiyin Bilige
- 3.2 What is the Singing characteristic of Mongolia folk song of Saiyin Bilige?
- 3.3 How to transmission the knowledge of Mongolia folk song of Saiyin Bilige?

## **4. Research Benefits**

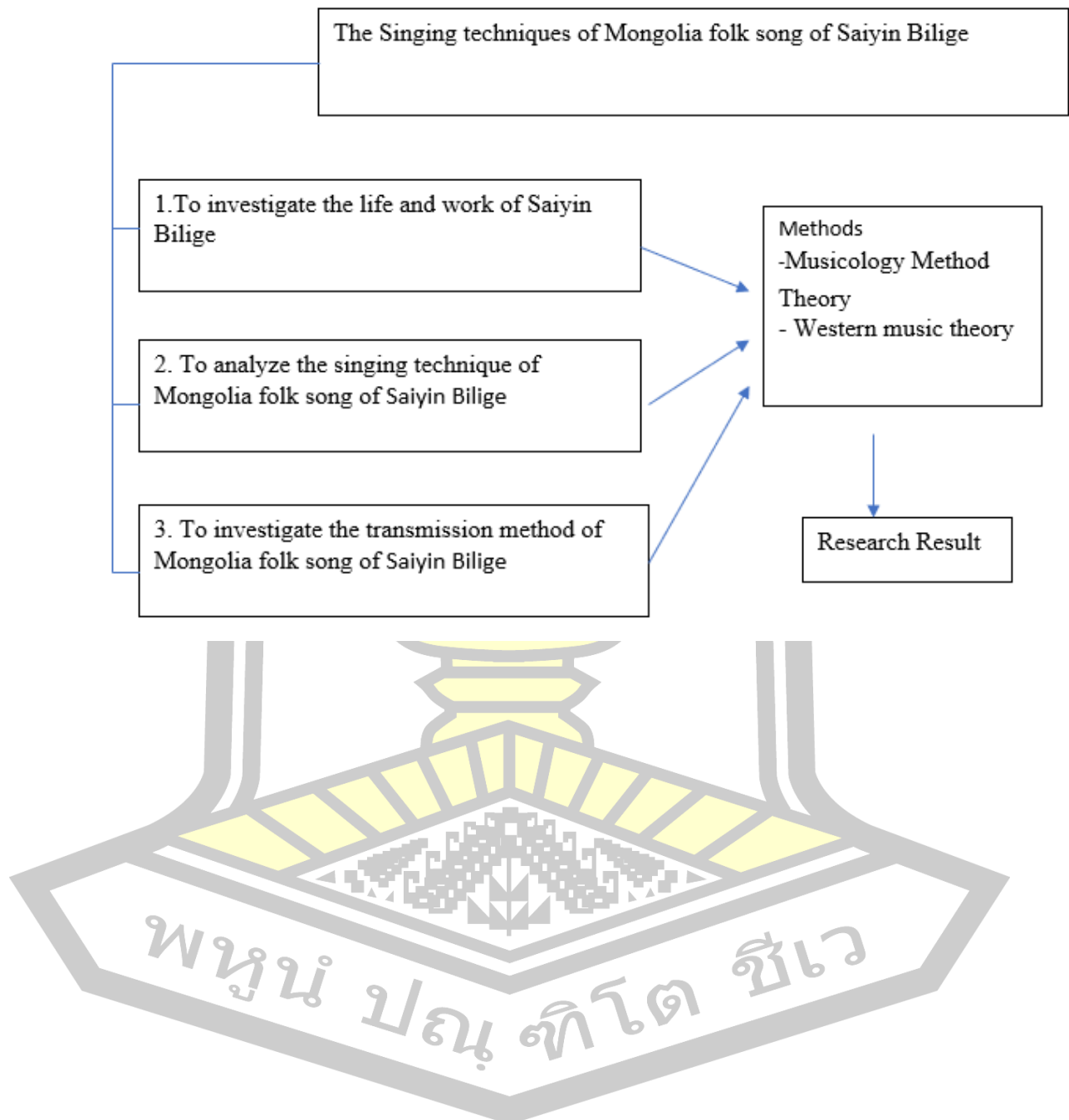
- 4.1 We will know the the life and work of Saiyin Bilige
- 4.2 We can have the Singing characteristic of Mongolia folk song of Saiyin Bilige
- 4.3 We will know the transmission method of Mongolia folk song of Saiyin Bilige

## **5. Research Definitions**

- 5.1 Life and work refer to life and works of Saiyin Bilige.
- 5.2 The singing technique refer to the Technique of Saiyin Bilige to sing Mongolia folk song
- 5.3 Transmission method refer to the transmission method Mongolia folk song of Saiyin Bilige

## 6. Research Conceptual Framework

In this study, the research method of Musicology was used, with a field work process and then analyzed according to various theories such as Western music theory.




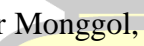
## CHAPTER II

### Literature review

In the subject about Research on The Singing techniques and the process of transmission singing of Saiyin Bilige. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. General Knowledge about Inner Mongolia
2. General Knowledge of Folk song in Inner Mongolia
3. General Knowledge of Singing technique
4. The theory used
5. Research related

#### 1. General Knowledge about Inner Mongolia

Inner Mongolia or Nei Mengu (Chinese: 内蒙古; Pinyin: Nèi Měnggǔ; Mongolian: , Öbür Monggol, Mongolian Cyrillic: ) or official name Inner Mongolia Autonomous Region It is an autonomous region of the People's Republic of China. To the north it connects with Mongolia. This is the majority of China's border with Mongolia. (adjacent to Dornogovi Province Cibaatar Province Umnegovi Province Bayan Hongkor Province Kovi-Altai Province and Dornod Province of Mongolia). The remaining distance of the China–Mongolia border is the northern boundary of Xinjiang Uygur Autonomous Region and Gansu Province. In addition, Inner Mongolia is connected to Russia. which is a fraction of the distance of China's border with Russia. (adjacent to Russia's Zabaikalsky Territory) The capital of Inner Mongolia is Hohhot.(D'Evelyn, 2018)

The Inner Mongolia Autonomous Region was established in 1947 and included the provinces of the former Republic of China: Suiyuan County, Sharhar County, Rehe County, and Liaobei Province. and Qing'an Province Including the northern part of Gansu Province. and Ningxia Autonomous Region

The area of Inner Mongolia is the third largest among all provincial-level administrative regions in China. It has an area of approximately 1,183,000 square

kilometers. It accounts for 12 percent of China's total land area. This is because Inner Mongolia is characterized by a long, narrow area lying along the northern border of China. Therefore, the geographic zone is divided into the eastern zone and the western zone. The eastern zone is usually included in northeastern China. (Former Manchuria) The western zone is included in northwestern China. According to China's 2010 Census, Inner Mongolia's population was 24,706,321, accounting for 1.84 percent of mainland China's total population. It is the 23rd most populous provincial administrative region in China. [9] The majority of the population of Inner Mongolia is Han. They were followed by the Mongols, who were less numerous. But with 5 million people (2019), it is the largest Mongol population in the world. and larger than the Mongols in Mongolia.(Wu et al., 2015)

Inner Mongolia is one of China's economically developed provincial-level administrative regions. Its annual GDP per capita is close to US\$13,000 (2019), ranking it fifth in the country. The official languages spoken are Mandarin and Mongolian. The letters used to write the Mongolian language are traditional Mongolian letters. But in Mongolia, the Mongolian Cyrillic alphabet is used to write. (Zhou & Deng, 2022)

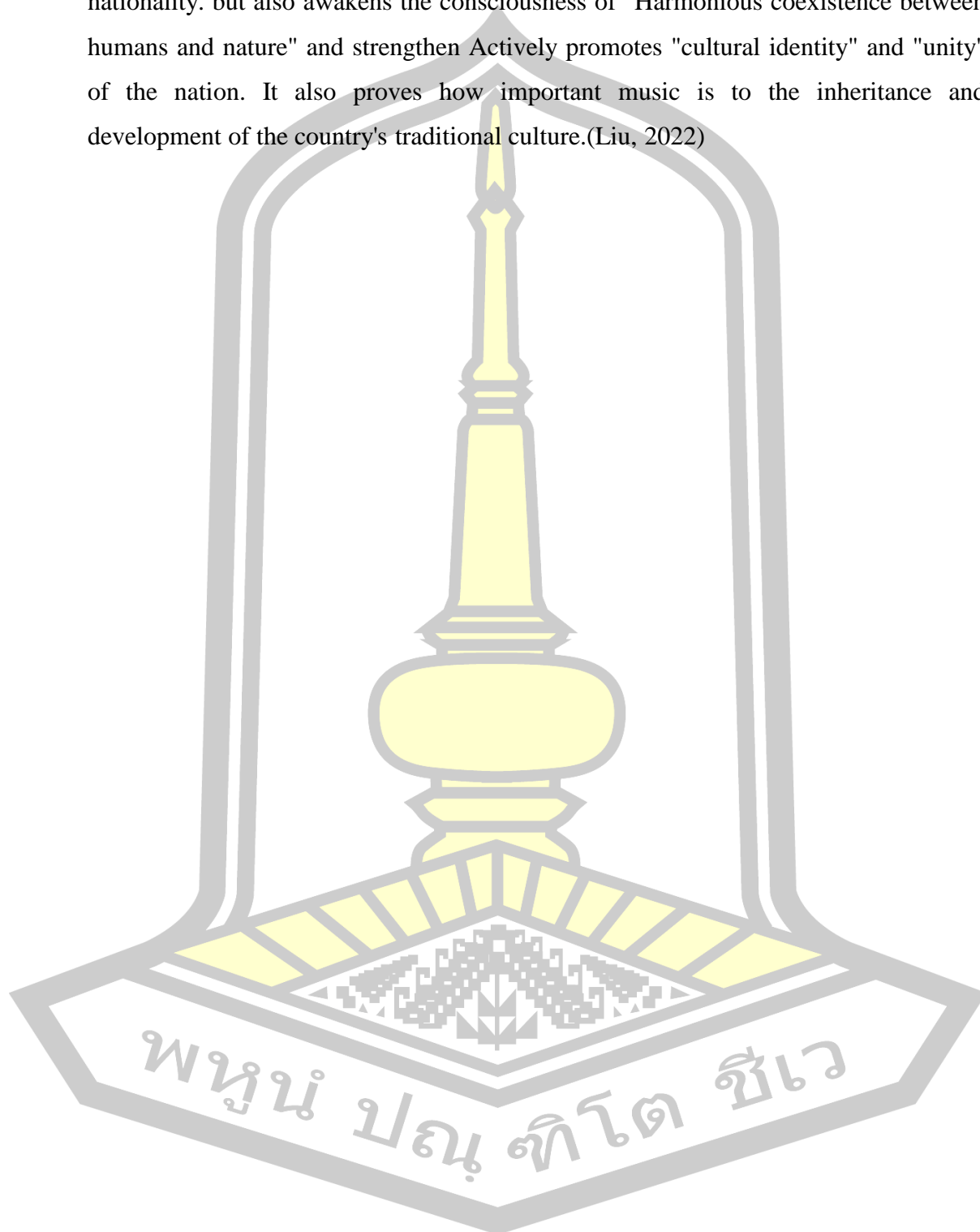
## **2. General Knowledge of Folk song in Inner Mongolia**

The concept of Mongolian folk songs in the Inner Mongolia region of China. and examine the national cultural characteristics contained in Mongolian folk songs. and the meaning of inheritance and development through musical and lyric analysis of the songs represented in each category. For this purpose This study therefore relied on literature on Mongolian folk songs from domestic and foreign academic institutions. and collections of folk songs representing Mongolia, such as “Masterpieces of Inner Mongolian Folk Songs” and “Traditional Mongolian Folk Songs.” First, the concept of Mongolian folk songs has been examined through various literary materials and books. From this information, we looked at the functions implied in the musical classification of each type of Mongolian folk song. Choose from 16 representative songs for each category. and analyze lyrics and musical characteristics Therefore, four conclusions can be drawn. First, Mongolian folk songs have 'Social realism' that can

reflect the historical background and closely related social situations. And secondly It shows rituals that are consistent with the national religious culture. Third, it was found that Mongolian folk songs show the characteristics of 'Cultural diversity' characterized by diverse cultural characteristics such as ethnicity, region and religion. Fourth in Mongolian folk songs. The unique 'ethnic characteristics' of the Mongolian people, such as 'noble and solemn heroism', 'tragic colors due to the marriage system of feudal society', and 'the beauty of harmony with nature and the beauty of clothing' are expressed, in addition to This was also found to be Moreover, the meaning of Mongolian folk songs is not only to inherit nationality, but also to stimulate 'Consciousness of harmonious coexistence between humans and nature' and to enhance Actively 'cultural identity' and 'unity' of the people It also proves how important music is to the inheritance and development of people's traditional cultures.(Ge & Hong, 2021)

By investigating the basic concepts of Mongolian folk songs in Inner Mongolia, China, and analyzing the lyrics and music of songs representing each topic. This article examines the ethnic cultural characteristics contained in Mongolian folk songs and the significance of Mongolian folk songs. Heritage and Development For this reason, this study refers to the content of Mongolian folk song literature in both domestic and international academic circles. As well as collecting Mongolian folk songs such as “General Principles of Famous Mongolian Folk Songs” and “Traditional Mongolian Folk Songs”. First, the basic concepts of Mongolian folk songs will be traced through various documents. and each book at the same time On the basis of this This article will understand the functions contained in the classification of Mongolian folk music. And finally, 16 representative songs are selected according to the classification. and analyze the lyrics and musical characteristics of these songs. The results of the analysis can be found in four areas. First, Mongolian folk songs have Second, it represents a "social reality" that can truly reflect the background and social conditions of the eras closely related to it. Third, Mongolian folk songs combine the characteristics of "Cultural diversity" is matched with ethnic, regional, and religious cultural characteristics. Fourth, "sublime," "solemn and exciting," "tragedy," "harmony," "artistic conception," and "ethnic aesthetic characteristics" are Other characteristics are also found in Mongolian folk

songs. Furthermore, the importance of Mongolian folk songs is not only a matter of nationality, but also awakens the consciousness of "Harmonious coexistence between humans and nature" and strengthen Actively promotes "cultural identity" and "unity" of the nation. It also proves how important music is to the inheritance and development of the country's traditional culture.(Liu, 2022)



### 3. General Knowledge of Singing style

#### Chinese singing style

Zhou Xiao yan (1990) said in the Chinese singing style system, there are a wide variety of vocal singing methods and performance methods. China is a multi-ethnic country. There are great differences in national culture, different living regions and different lifestyles in each ethnic group. Therefore, there must be great differences in the music culture of each ethnic group. In a broad sense, Chinese singing style includes folk songs, minor notes, operas, rap, folk songs and other Chinese singing style singing forms and singing methods in various ethnic areas of our country. These different areas, different nationalities, different forms of traditional singing repertoire should belong to Chinese singing style. In a narrow sense, Chinese singing style refers only to the fact that after the founding of our country, a group of Chinese singing style performing artists and Chinese singing style teacher in our country, on the basis of inheriting the essence of traditional Chinese singing style, and gradually formed a set of Chinese singing style teaching system for Chinese singing style folk song singing, which we are also used to call " Chinese singing". Chinese singing inherits and carries forward the singing essence of opera, Quyi and folk songs in traditional Chinese singing style. Rooted in Chinese singing style soil, it is completely created and developed by all ethnic groups. It embodies the artistic characteristics, aesthetic requirements and appreciation habits of the Chinese singing style nation. With the change of time, the national singing method has formed its own singing style and Singing characteristics. This is a more scientific, systematic and authoritative Chinese singing style system. The following Chinese singing style mainly refers to Chinese singing. (Zhou Xiaoyan,1990)

Xu Xiaoyi (1996) said China is an ancient civilization with five thousand years of splendid culture. The history of Chinese singing style is long. The initial art of Chinese singing style was produced in people's social life and productive labor. In the existing historical ancient books, there are many records of Chinese singing style, for example, in the Eastern Han Dynasty, there are "men and women resentful and singing." The hungry sing their food, and the laborer sing about it. " As in the Book of Music, there are such records: "poetry; saying its ambition; singing; singing its voice; dancing; moving its appearance" has been peaceful and prosperous since ancient

times. It can be seen that Chinese singing style has played an important role from ancient times to the present. With. The Chinese singing style of our country has a history of development for thousands of years, and the research on Chinese singing style has not been interrupted. A large number of rap art, such as Tang poetry, Song ci, Yuan qu and so on, are the cornerstone of the development of Chinese singing style. Chinese singing style has been continuously inherited and developed from these folk songs, and a variety of singing forms have been derived. Han Dynasty was the peak period of the development of Chinese singing style. Yue fu, a music organization set up by Emperor Wu of Han Dynasty, was a music organization responsible for collecting, sorting out, adapting and creating folk music and folk songs at that time. Due to the availability of official specialized agencies to organize and plan folk songs and folk music This provides the precondition and opportunity for the rapid development of the later Chinese singing style. The art of Chinese singing style is becoming more and more prosperous, and the Chinese singing style has since entered the professional process. (Xu Xiaoyi, 1996)

#### 2.2.1 Origin of Chinese singing style history

Xu xiaoxi (1996) said the Chinese singing style of the first period often uses the Gu Qin as the accompaniment instrument. From Qin songs in Han Dynasty to Beijing Opera in Ming and Qing dynasties, the development and changes of Chinese singing style are recorded. There are clouds in the ancient saying, "Sound vibrates Lin Yue, noise suppresses the clouds", which is the approval and affirmation of Chinese singing style singing, and also reflects the appreciation taste and singing level of Chinese singing style performance by the ancients. There are many innovations in the singing form in Song Dynasty, such as the palace tune, which is adapted from the development of Da Qu in Tang Dynasty, which tends to be more complete in the plot of the story and more detailed and concrete in the division of labor of the characters in the performance. The high combination of song and dance art in Song Za Ju was also a relatively novel way of performance at that time. Later, the emergence of Yuan qu marked the development of Chinese singing style in China into a new height. Yuan qu comes from life, but also the microcosm and feedback of life, so it is easy to understand, the form of performance is cordial and vivid, and it was loved by the people at that time. By the Ming and Qing dynasties, the singing skills of Chinese

singing style were becoming more and more mature and innovative. There are more detailed divisions in singing timbre, singing method and performance mode, which also indicates that Chinese singing style is gradually maturing. (Xu Xiaoyi.1996.P58.)

ZhouXiaoyan (1990) said after the founding of the people's Republic of China, the development of Chinese style singing art entered a new historical period. Under the guidance of the leading literary and artistic thought of "letting a hundred flowers bloom and using the foreign as the best", the vast number of literary and artistic workers, while deeply excavating the essence of traditional Chinese singing style, began to draw extensive lessons from the scientific vocal methods of Western Bel Canto. During this period, a number of Chinese singing style artists represented by Wu Yan ze emerged. The artistic achievements of the combination of Chinese style singing and Western have emerged. The rapid development of national singing should begin in the late 1970s and early 1980s. With the end of the Cultural Revolution, the stifled Chinese style singing has been reborn, and the cultural exchanges between China and the West have been carried out in an all-round way, and the exchange of music and culture has become more prominent. During this period, both Chinese singing style and Bel Canto were sent at high speed. (zhou xiaoyan.1990)

QuJing (2016)said since 1990s, with the intensification of music and cultural exchanges, the combination of Chinese style singing and Western national singing has been fully developed and displayed. In this period, Chinese style singing in singing methods, the difficulty of works, art processing have leapfrog development, a number of senior Chinese singing style teacher have also summed up a relatively complete theory of Chinese style singing style singing, and has been confirmed in artistic practice.the initial influence of the introduction of Bel Canto on Chinese style singing style singing.with the rapid development of society in the new era, people's quality of life and quality of life are constantly improving, and ethnic singing has appeared in the early days of our country. Moreover, national singing has a special voice, and it has a special way of artistic expression, which has won the universal love of people in the new era. For national singing, folk songs and opera and other artistic forms can be highlighted in different places, so in order to get the best singing effect, the singing characteristics and training skills of national singing need to be applied in order to fundamentally improve the level of national singing. That is to say, in the

process of inheritance and development, ethnic singing can make people understand the long cultural connotation of China. In the process of the development of the times, through the practice and research of national singing, we can make it possible for people to understand the long cultural connotation of China. National singing has the ability of artistic expression. (QuJing,2016 )

#### **4. The theory used**

4.1 Qualitative research Method Qualitative research is a scientific of observation to gather non-numerical data. This type of research "refers to the meanings, concepts definitions, characteristics, metaphors, symbols, and description of things" and not to their "counts or measures." This research answers why and how a certain phenomenon may occur rather than how often. Qualitative research approaches are employed across many academic disciplines, focusing particularly on the human elements of the social and natural sciences; in less academic contexts, areas of application include qualitative market research, business, service demonstrations by non-profits, and journalism. As a field of study, qualitative approaches include research concepts and methods from multiple established academic fields. The aim of a qualitative research project may vary with the disciplinary background, such as a psychologist seeking in-depth understanding of human behavior and the reasons that govern such behavior for example. Qualitative methods are best for researching many of the why and how questions of human experience, in making a decision for example (not just what, where, when, or "who"); and have a strong basis in the field of sociology to understand government and social programs. Qualitative research is widely used by political science, social work, and education researchers. In the conventional view of statisticians, qualitative methods produce explanations only of the particular cases studied (e.g., as part of an ethnography of a newly implemented government program), any general conclusions beyond the study context are considered tentative propositions (informed assertions), since the general propositions are not usually arrived at on the basis of statistical theory. Quantitative methods are therefore needed, to seek mathematical evidence and justification for such hypotheses for further research. In contrast, a qualitative researcher might argue that understanding of a phenomenon or situation or event,

comes from exploring the totality of the situation (e.g., phenomenology, symbolic interactionism), often with access to large amounts of "hard data" of a nonnumerical form. It may begin as a grounded theory approach with the researcher having no previous understanding of the phenomenon; or the study may commence with propositions and proceed in a scientific and empirical way' throughout the research process (Bogdan & Taylor, 1990)

#### 4.2 Musicology Theory

Analyze the status quo, clear purpose and type of selection. The scope of the research will be reduced as much as possible, as far as possible targeted and specific. According to the existing data collected in books or on the Internet to analyze the status quo and to clarify the purpose of their next research, research without thinking and analysis is often unintentional and futile. Then, after the purpose is established, the type of investigation should be selected (specifically, micromusic survey, geographic division music survey, ethnic district music survey; music survey, music topic survey, etc.). The determination of the type of investigation can directly lead to the preparation of other aspects of the follow-up. Collection and familiarity of available information. This is divided into "indirect data" and "direct data." Indirect materials include historical data, background information, and related art materials. The direct data refers to the professional music materials accumulated by the first-time investigator and directly related to the object, scope and music theme. The study of the theory of musicology is the study of actors and the study of people. Especially in today's changing society, the investigation and analysis of artists, performers, singers, producers, disseminators and musicians will also have an impact on the music life of society. It is the study of human beings to explain the reasons for the generation and spread of various music. (Anderson J, 2018)

#### 4.3 Western music Theory

4.3.1. Pitch Pitch is the lowness or highness of a tone, for example the difference between middle C and a higher C. The frequency of the sound waves producing a pitch can be measured precisely, but the perception of pitch is more complex because single notes from natural sources are usually a complex mix of many frequencies. Accordingly, theorists often describe pitch as a subjective sensation. Specific frequencies are often assigned letter names. Today most orchestras

assign Concert A (the A above middle C on the piano) to the frequency of 440 Hz. This assignment is somewhat arbitrary; for example, in 1859 France, the same A was tuned to 435 Hz. Such differences can have a noticeable effect on the timbre of instruments and other phenomena. Thus, in historically informed performance of older music, tuning is often set to match the tuning used in the period when it was written. Additionally, many cultures do not attempt to standardize pitch, often considering that it should be allowed to vary depending on genre, style, mood, etc. The difference in pitch between two notes is called an interval. The most basic interval is the unison, which is simply two notes of the same pitch. The octave interval is two pitches that are either double or half the frequency of one another. The unique characteristics of octaves gave rise to the concept of pitch class: pitches of the same letter name that occur in different octaves may be grouped into a single "class" by ignoring the difference in octave. For example, a high C and a low C are members of the same pitch class the class that contains all C's. Musical tuning systems, or temperaments, determine the precise size of intervals. Tuning systems vary widely within and between world cultures. In Western culture, there have long been several competing tuning systems, all with different qualities. Internationally, the system known as equal temperament is most commonly used today because it is considered the most satisfactory compromise that allows instruments of fixed tuning (e.g. the piano) to sound acceptably in tune in all keys.

4.3.2. Scales and modes Notes can be arranged in a variety of scales and modes. Western music theory generally divides the octave into a series of twelve tones, called a chromatic scale, within which the interval between adjacent tones is called a half step or semitone. Selecting tones from this set of 12 and arranging them in patterns of semitones and whole tones creates other scales. The most commonly encountered scales are the seven-toned major, the harmonic minor, the melodic minor, and the natural minor. Other examples of scales are the octatonic scale and the pentatonic or five-tone scale, which is common in folk music and blues. Non-Western cultures often use scales that do not correspond with an equally divided twelve-tone division of the octave. For example: classical Ottoman, Persian, Indian and Arabic music systems often make use of multiples of quarter tones (half the size of a semitone, as the name indicates), for instance in 'neutral' seconds (three quarter tones)

or 'neutral' thirds (seven quarter tones)—they do not normally use the quarter tone itself as a direct interval. In traditional Western notation, the scale used for a composition is usually indicated by a key signature at the beginning to designate the pitches that make up that scale. As the music progresses, the pitches used may change and introduce a different scale. Music can be transposed from one scale to another for various purposes, often to accommodate the range of a vocalist. Such transposition raises or lowers the overall pitch range, but preserves the intervallic relationships of the original scale. For example, transposition from the key of C major to D major raises all pitches of the scale of C major equally by a whole tone. Since the interval relationships remain unchanged, transposition may be unnoticed by a listener, however other qualities may change noticeably because transposition changes the relationship of the overall pitch range compared to the range of the instruments or voices that perform the music. This often affects the music's overall sound, as well as having technical implications for the performers. The interrelationship of the keys most commonly used in Western tonal music is conveniently shown by the circle of fifths. Unique key signatures are also sometimes devised for a particular composition. During the Baroque period, emotional associations with specific keys, known as the doctrine of the affections, were an important topic in music theory, but the unique tonal colorings of keys that gave rise to that doctrine were largely erased with the adoption of equal temperament. However, many musicians continue to feel that certain keys are more appropriate to certain emotions than others. Indian classical music theory continues to strongly associate keys with emotional states, times of day, and other extra-musical concepts and notably, does not employ equal temperament.

4.3.3. Rhythm Rhythm is produced by the sequential arrangement of sounds and silences in time. Meter measures music in regular pulse groupings, called measures or bars. The time signature or meter signature specifies how many beats are in a measure, and which value of written note is counted or felt as a single beat. Through increased stress, or variations in duration or articulation, particular tones may be accented. There are conventions in most musical traditions for regular and hierarchical accentuation of beats to reinforce a given meter. Syncopated rhythms contradict those conventions by accenting unexpected parts of the beat. Playing simultaneous rhythms in more than one time signature is called polyrhythm. In recent

years, rhythm and meter have become an important area of research among music scholars. 6.4 Melody A melody is a series of tones sounding in succession that typically move toward a climax of tension then resolve to a state of rest. Because melody is such a prominent aspect in so much music, its construction and other qualities are a primary interest of music theory. The basic elements of melody are pitch, duration, rhythm, and tempo. The tones of a melody are usually drawn from pitch systems such as scales or modes. Melody may consist, to increasing degree, of the figure, motive, semi-phrase, antecedent and consequent phrase, and period or sentence. The period may be considered the complete melody, however some examples combine two periods, or use other combinations of constituents to create larger form melodies

## 5. Document and Research Related

-Western Chinese singing style pedagogy

sun Pengju(2008) said with the advancement of society and development of this era, China need to learn and assimilate virtue of bel canto singing style from the West, in premise of staying our own art character. Lead it to be scarification and systematization. Hence, it could get the upper hand over the extraordinary splendor worldwide Chinese singing style field. Through grasping clue of Chinese singing style development and combining with different influence towards it which comes from music composition during these 30 years, I analyze the characteristic of music composition; do a comparative study of the figure's singing method. Then make the conclusion of influence on music composition towards Chinese singing style in these recent thirty years. Raise on some ideas on the Chinese singing style development, which is hoped to do some valuable consultation on it. (sun Peng ju, 2008)

The castrated singers and some female singers in the 17th and 18th centuries only paid attention to the skillful expression of sound, beautiful voice, flexible sound, wide range, able to impromptu sing large sections of colorful music, and ignored the content of singing. It is contrary to the aesthetic principle of "the lyrics are the first, the rhythm is the second, and the sound is the last", which was put forward by the Florence Group, the founder of the Bel Canto University. People misunderstand the word "Bel Canto". The translation of "Bel Canto" should be "singing beautifully", not

just a kind of "singing method of Bel Canto". The meaning of wonderful singing is very extensive and includes the meaning of "Bel Canto". A style and genre of singing. This is the principle and theoretical basis of the creation and singing of the Bright Canto University. (Hei Long jiang,2016,P30)

Qiu De le(2016)said Medieval Chinese singing style pedagogy. From the 5th and 14th centuries, in the long history of the 1000 years, the Christian rule influenced the development of the culture and art of the Middle Ages, and people were in a state of ignorance. All the activities of cultural and art are monopolized by the church, especially in the field of pedagogy, which restricts the creation and development of various pedagogical facilities and institutions. The main music pedagogy institutions in the Middle Ages were monasteries. Church Chinese singing style is the mainstream of medieval music, the content of church Chinese singing style is to sing hymns and recite the Bible. The monastery has become the center of music pedagogy. Medieval church Chinese singing style was not used to give people appreciation, but to create, rehearse and sing for religious etiquette. He was purely a practical singing for God. He did not appreciate the function, nor did he pay attention to the aesthetic feeling of vision and hearing, because it had no musical instrument accompaniment, no change and decorative sound.

Chinese singing style pedagogy in the early stage of Bel Canto singing. "Bel Voice singing" refers to an Italian singing style. Canto singing gradually improved with the development of Italian opera. It originated from the end of the sixteenth century to the beginning of the seventeenth century and prevailed in the seventeenth and eighteenth centuries. At the beginning of the period, Italian vocal singing techniques have basically had a general method of practice. During the popular period, opera art became popular in Europe with its unique charm. Castrated singers brought the opera to a new height with the method of Bel Canto. They were the earliest practitioners of Bel Canto. This period was almost an era when castrated singers monopolized the opera stage, music. Historians call it the Golden Age of singing.

Vocal pedagogy in the nineteenth century. In that nineteenth century to the early twentieth century, the human history was a century full of contradiction, struggle and creation. The industrial revolution promoted the rapid development of

the capitalist society, and the economic prosperity ushered in the rapid progress of modern science and technology, which greatly expanded people's field of view, people's life, people's way of thinking, and the field of culture and art changed greatly with the change of the society. The artists began to be independent of the church, making the music performance and the space of artistic creation more extensive. The prosperity of the opera art has played the development and improvement of the singing skill, and led to the research of the Chinese singing style theory and the Chinese singing style The development of pedagogy.

The diversity of the elements of Chinese singing style pedagogy in the 20th century. For the world music, the 20th century is a century of great change and reform. It is an era of talent. This time is also diversified in the history of the western Chinese singing style, not only has a lot of new styles and new University, but also a great number of singers, They pushed the sound of the United States to the new glory. Pop music is the product of industrialization. In the beginning of the 19th century, many industrialized cities appeared in Europe and the United States. Many rural farmers moved to such big cities, and the early workers came from them.( Qiu Dele,2016)

#### -Chinese singing style pedagogy in Thailand

Dusadee Swangviboonpong (2000)said this thesis deals with various aspects of Thai court singing, which is now widely found outside the court as well. Aspects include; genres; history; vocal techniques; performance contexts; influence of speech-tones on vocal melody; sources of vocal melody; degree of improvisation and variation; text setting; and teaching methods. Thai court vocal melodies that are created from JA with their .Just as each instrumental melody created in this way will have its own characteristics, so too will the vocal melody. Each composer will create a different vocal melody from the same khovg melody according to their stylistic University and their own individual aesthetic. Although vocal melodies are not improvised, they can still vary in performance with the style) of the singer. This thesis explores the degree to which individual variation is possible, and the nature of that variation. Tanese (1988) proposed melodic formulae for the way Thai court vocal melodies are affected by the speech-tones of the lyrics. This thesis not only examines and adds to Tanese's formulae, but also shows an application of these formulae in the

examination of in songs. Word positioning has important implications for the use of wordless ), which has its own particular functions within a song, for example, allowing ornamentation that is free from the constraints of speech-tones. Different metrical levels) of Thai court songs make use of different patterns of word positioning, and the patterns within each according to the number of rhythmic cycles in each ). The influence of the Poetical form is found to be fundamental. Oral transmission is still the mainstay of the teaching of Thai court singing. Recent attempts at government homogenization of teaching theory and practice are breather to variety of styles and approaches in contemporary singing. Future research will be needed to assess the effect of these measures as time elapses.(Dusadee Swangvi boonpong,2000)

Panya Roongruang(1999)said that This dissertation focuses on how the transmission of Thai classical music moved from oral to written tradition starting in the early twentieth century. At this time Thais began the study of Western music, and much Thai music was transcribed by hand into written manuscripts using Western notation by the Thai Music Manuscript Committee from 1930/2473 to 1932/2475 and from 1936/2479 to 1942/2485.(Panya Roon gruang, 1999)

Myers-Moro, Pamela Ann(1988)said that This work is an investigation of the classical tradition of music in Thailand, based upon fieldwork conducted in Bangkok in 1985-6. In contrast to earlier works on Thai music, this study takes an anthropological perspective, approaching music as a phenomenon of social significance. Attention is paid to Thai conceptions of music—its forms, structure, and elements; to musicians themselves; and to changing attitudes and ideas about music within Thai culture.(Myers-Moro, Pamela Ann, 1988)

#### Chinese singing style pedagogy in America

Kearley, Kandie Karen(1998)This thesis explores the lives, careers, and pedagogical practices of six nineteenth- and early twentieth-century women: Lilli Lehmann, Mathilde Marchesi de Castrone, Blanche Marchesi Caccamisi, Luisa T etrazzini, Pauline Viardot-Garcia, and Jenny Lind. Each o f these women offered significant contributions to the field of vocal pedagogy either through written commentaries on the subject, singing careers of documented excellence, or both.(Kearley, Kandie Karen, 1998).

Adcock, Eva Jacqueline(1970)said The purpose o f the study was to determine the sing ability of song materials currently available for use in the middle School General music curriculum .(ADCOCK, Eva Jacqueline, 1970)

Patrick James Richards(2012)An awareness of the harmonic series and its attributes is a crucial part of learning how to play the horn well, not to mention how the instrument works. Numerous undergraduates enter their career as music majors without understanding this important concept. This implies that students are not learning the harmonic series earlier in their development. Horn method books that instruct the student to use one harmonic series at a time often do not explicitly define the harmonic series, or the exercises are too difficult for developing horn students. (Patrick James Richards, 2012)

R. Tyler Brinson(2017)The purpose of this study was to discover Chinese singing style ministry expectations among Millennials within the corporate worship of Tennessee Southern Baptist churches. This research examined such expectations of participants toward the following four concentration areas, with the latter three focusing directly on church Chinese singing style ministry: general corporate worship expectations, spiritual purpose of Chinese singing style ministry, functional role of Chinese singing style ministry, and preference of musical style in corporate worship.(R. Tyler Brinson,2017)

S. Rose, Andrea Margaret(1990)This study examined music in education in light of its sociocultural role as a reproducer and producer of culture. It stemmed from the researcher's view of music, education and society as being interdependent rather than isolated phenomena. Within the context of critical theory, and through an ethnographic interview approach, this research places music education within a wider context of societal, cultural and historical ideals and traditions. This study was designed to aid the development of a critical consciousness of music in education as a site for transformation from dominant modes of reproduction. Its intention was to serve as an initial and guiding step toward the development of a critical theory of music in education. Rose, Andrea Margaret, 1990).

## CHAPTER III

### Research Methodology

This chapter includes the following basic points:

#### 1. Research scope

##### 1.1 Scope of content

This research will investigate the live and work of Saiyin Bilige, Analyse the technique to sing of Mongolia folk song and investigate the transmission method of Mongolia folk song of Saiyin Bilige

##### 1.2 Scope of time

March 2024- March 2025

#### 2. Research Process

##### 2.1 Selection of the research site

I choose the site Inner Mongolia Autonomous Region, China Because it is an area rich in songs of Mongolia folksong



Figure 1. Map of Inner Mongolia, China

Sources: <https://www.vectorstock.com/royalty-free-vector/inner-mongolia-province-map-china-vector-28773946>

## 2.2 Selection of the key informants

My criteria

- Was born in China
- got the prize of singer
- Accepted by the artists in the area

From the criteria I can choose Bai Hongmei



Figure 2. Saiyin Bilige

Sources: Bao Zhiyong

## 2.3 Selection of the music/songs

The songs used for analysis, selected by the researcher by having the Key informant select approximately 10 songs.

### 2.3 Reason to selected the song

#### 1. Dingheerzabu

- Reason: This song is known for its free variation style and grand emotional expression, showing the wide range and rich ornamentation techniques commonly seen in Khorchin long tunes. By analyzing Dingheerzabu, we can explore in depth how Saiyin Bilige uses techniques such as "Nugula" and glissando in singing, and how to convey the theme of heroism through changes in melody and rhythm.

#### 2. Zhu Selai

- Reason: As a typical monophonic long tune song, Zhu Selai shows the ductility of the melody and the freedom of rhythm of Khorchin long tunes. By analyzing this song, we can reveal how Saiyin Bilige uses ornaments and rhythm changes to enhance the expressiveness of music while maintaining the smoothness of the melody line, thereby reflecting the vastness and freedom of grassland life.

#### 3. Four Seasons

- Reason: With its regular single-two-part structure and the theme of the changing seasons, Four Seasons reflects the delicate depiction of natural scenes and the profound perception of time in Khorchin long tunes. By analyzing this song, we can explore how Saiyin Bilige expresses the change of seasons through the ups and downs of melody and the changes in rhythm, and how to enrich the emotional level of music through the use of ornaments.

#### 4. "Harsh Spring"

- Reason: Although it is called "Spring", this song is based on the theme of harsh climate and the tenacity of life, showing the ability of Korchin long tune to express complex emotions. By analyzing "Harsh Spring", we can reveal how Saiyin Bilige uses the contrast of tense and relaxed melody in singing, and how to express the harshness of nature and the tenacity of life through the changes in rhythm and ornaments.

#### 5. "The Green Horse with Raised Sideburns"

- Reason: This song uses the green horse as a symbol, reflecting the Korchin long tune's praise of heroism and courage. By analyzing "The Green Horse with Raised Sideburns", we can explore how Saiyin Bilige uses large-span interval jumps

and free rhythms in singing to express the galloping and bravery of horses, and how to enhance the drama of music through the use of ornaments.

#### 6. "At the Foot of Han Mountain"

- Reason: "At the Foot of Han Mountain" shows the homesickness and nature worship in the Khorchin long song with its affectionate praise of hometown and delicate description of natural scenery. By analyzing this song, we can reveal how Saiyin Bilige uses soft melody and long rhythm in singing to express his attachment to his hometown, and how to enhance the regional characteristics of music through the use of ornaments.

#### 7. "Magpie"

- Reason: Magpie symbolizes auspiciousness and joy in Mongolian culture. This song takes this as the theme, reflecting the ability of Khorchin long song in expressing positive emotions. By analyzing "Magpie", we can explore how Saiyin Bilige uses light melody and bright rhythm in singing to express the liveliness and joy of magpies, and how to enhance the cheerful atmosphere of music through the use of ornaments.

#### 8. "Tao Hai's Gift"

- Reason: This song uses Tao Hai, a heroic figure, as a clue to tell the story of the grassland people uniting and helping each other to overcome difficulties together. By analyzing "Tao Hai's Gift", we can reveal how Saiyin Bilige uses deep melody and firm rhythm in singing to express the theme of heroism, and how to enhance the narrative of music through the use of ornaments.

#### 9. "Benbexiler"

- Reason: "Benbexiler" is based on the deeds of tribal hero Benbexiler, reflecting the praise of heroism and the inheritance of tribal history in the Khorchin long song. By analyzing this song, we can explore how Saiyin Bilige uses passionate melody and compact rhythm in singing to express the fierceness of the battle and the bravery of the hero, and how to enhance the appeal of music through the use of ornaments.

#### 10. "Black Horse"

- Reason: This song uses the deep friendship between the black horse and the rider as a clue to show the concept of harmonious coexistence between man and

nature in the Khorchin long song. By analyzing "Black Horse", we can reveal how Saiyin Bilige uses a wide range of voices and free rhythms in singing to express the vastness of the grassland and the heroism of the rider, and how to enhance the emotional depth of the music through the use of ornaments.

In summary, the selection of these ten songs covers many aspects of Horqin long tunes, including artistic characteristics, cultural connotations and singing skills. By analyzing these songs, we can comprehensively and deeply explore Saiyin Bilige's singing skills and the artistic value of Horqin long tunes, and then provide strong support for the writing of the paper.

#### 2.4 Research tools

Research Tools This time, the researcher will use questionnaires as the main basis for collecting data by directly interviewing informants. I make the Questionnaire for interview my informant .I have steps to create were.

Make the Questionnaire follow up my objectives.

Send it to my adviser to check.

Revise from my adviser suggestion

Bring it to use in my fieldwork.

#### 2.5 Data collection

In this research, the researcher will use mixed data collection. Data will be collected from various documents related to history and will be in the field to directly interview informants using tools. As mentioned above, that is a questionnaire and in collecting this data the researcher will visit the area no less than 3 times in order to obtain accurate and certain data that can be used in the research in its entirety.

#### 2.6 Data management

In managing the data, the researcher will manage the data by categorizing the obtained documents using the main objective of dividing them in order to get complete information according to the purpose. As for the music scores, the researcher will record them. From direct fieldwork by having the informant sing the song, then it will be translated into international notes to be analyzed using Western music theory and Chinese music theory together. As for the third objective, the The research will be conducted by interviewing key informants to obtain the key

informants' ideas and processes for transmission the teaching and learning of singing folk songs.

### 2.7 Data analysis

Data analysis will separate by the objectives follow as:

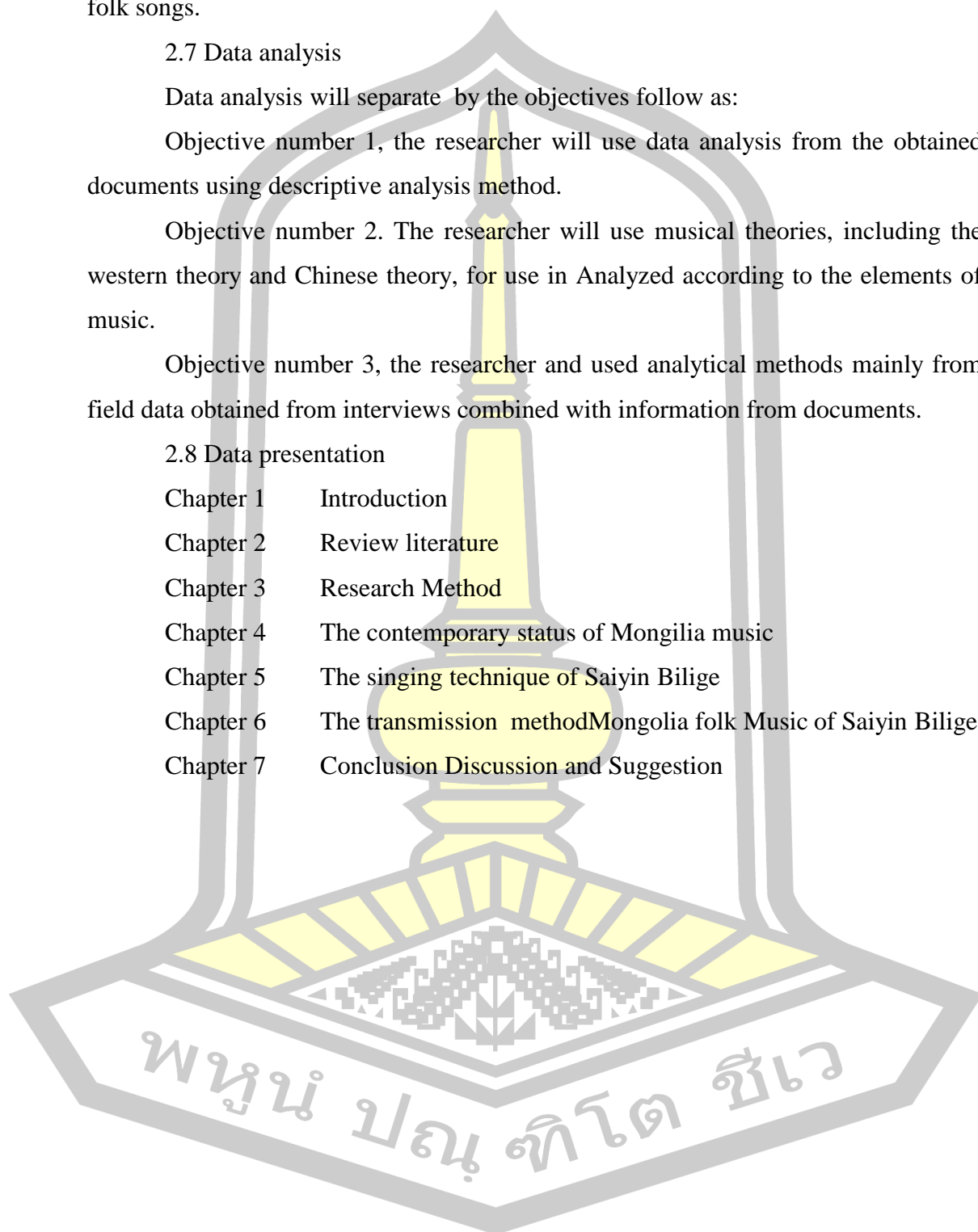
Objective number 1, the researcher will use data analysis from the obtained documents using descriptive analysis method.

Objective number 2. The researcher will use musical theories, including the western theory and Chinese theory, for use in Analyzed according to the elements of music.

Objective number 3, the researcher and used analytical methods mainly from field data obtained from interviews combined with information from documents.

### 2.8 Data presentation

Chapter 1	Introduction
Chapter 2	Review literature
Chapter 3	Research Method
Chapter 4	The contemporary status of Mongilia music
Chapter 5	The singing technique of Saiyin Bilige
Chapter 6	The transmission methodMongolia folk Music of Saiyin Bilige
Chapter 7	Conclusion Discussion and Suggestion



## CHAPTER IV

### The life and work of Saiyin Bilige

This chapter will be about Saiyin Bilige's life and works, which will be about himself and his educational stories, which the researcher has compiled into the following topics:

#### 1. Personal profile

Saiyin Bilige (1954), Mongolian, was born in Kulun Banner, Tongliao City, Inner Mongolia. He is a national first-class actor and a representative inheritor of the national intangible cultural heritage Mongolian long tune folk songs. He was the secretary of Tongliao National Song and Dance Troupe. He is famous for his unique artistic style of "Khorchin narrative long tune". He is committed to the excavation, protection and innovation of Mongolian traditional music and is known as the "guardian of the grassland nature"

As a practitioner of the Ulanmuqi spirit, he has been rooted in the grassroots for more than 60 years, with footprints all over the agricultural and pastoral areas of Inner Mongolia and the international stage. He uses his singing to convey grassland culture and becomes a living example of the inheritance of Khorchin long tune art

#### 2. Educational background

##### 1. Family enlightenment (1954-1966)

Saiyin Bilige grew up in a herder family on the Khorchin grassland. He was influenced by his mother Surina (a well-known local folk singer) since childhood. The long-tune folk songs such as "Danabala" and "Nongjiaya" that his mother sang while grazing and milking became his earliest musical enlightenment. He recalled: "My mother's voice is as free as the wind, and her singing hides the stories of the grassland."

##### 2. School education and the initial appearance of talent (1966-1972)

While studying at Kulun Banner Mongolian Middle School, Saiyin Bilige was selected as the lead singer of the school choir because of his clear voice, and taught

himself to play instruments such as flute and horse-head fiddle. In 1969, he sang "Gada Meilin" for the first time on stage in the art performance of middle school students in the whole banner. With his emotional performance, he won the title of "Little Lark", which attracted the attention of Ulanmuqi

### 3. Professional further study (1973-1974)

In 1973, with the recommendation of Ulanmuqi, Saiyin Bilige went to Inner Mongolia Art School (now Inner Mongolia Art College) for further study, and studied under Mongolian long-tune master Lasurong. Systematically learn the vocalization techniques of long tunes, vibrato ("Nugula") control and the historical context of Horqin long tunes, and complete the transformation from a folk singer to a professional artist

### 3. Work experience

#### 1. Ulanmuqi period (1972-1976)

- Dancer stage (1972-1973)

In 1972, Saiyin Bilige was admitted to the Kulun Banner Ulanmuqi as a dancer. Because of his upright figure and strong sense of rhythm, he often served as the leader of group dances, and his representative works include "Cup and Bowl Dance" and "Andai Dance". But he never gave up singing, and often improvised long tunes during intermissions. He was called "the golden voice behind the scenes" by the team members

- Transformation to the singing field (1973-1976)

In 1973, when the Ulanmuqi was rehearsing the Holibao "Heroic Sisters of the Grassland", the original singer suddenly lost his voice. Saiyin Bilige was ordered to go on stage and won the applause of the audience with a song "Horse Herder Youth". After that, he officially became the lead singer of the team, performing more than 150 shows in the countryside every year, covering 80% of the gachas (villages) in Kulun Banner. His representative works "The Wind of Horqin" and "Father's Grassland" became the most requested songs by farmers and herdsmen

#### 2. Tongliao National Song and Dance Troupe Period (1976-2014)

- Artistic Exploration Period (1976-1985)

After being transferred to the Tongliao National Song and Dance Troupe, Saiyin Bilige started his professional long-tune singing career. He went deep into the banners and counties of Horqin to collect folk songs and recorded 137 long-tune songs that were on the verge of being lost, including precious versions such as "Dingheerzabu", "Zhu Silai", "Jinzhuer", and "Wuyunshandan". In 1980, he took the lead in combining the Horqin long tune with symphony and created the symphonic long tune "Eji's Narration", which caused a sensation at the first new works concert in Inner Mongolia

- Mature style (1986-2000)

Saiyin Bilige combined the narrative of the Horqin long tune with the gorgeous vibrato of the Xilin Gol long tune to form the "Horqin narrative long tune" school. His representative work "The Lonely White Camel" tells the ecological changes of the grassland with a single structure of 12 minutes, and is praised by the academic community as a "long-tune epic"

In 1995, he led a delegation to the Montouvar International Folk Art Festival in France, and amazed the audience with "Ode". The French "Le Figaro" said that his voice "let the Pyrenees hear the wind of the East"

- Management position and inheritance practice (2001-2014)

In 2001, Saiyin Bilige served as the secretary of the Tongliao National Song and Dance Troupe, promoted the "Intangible Cultural Heritage into Campus" plan, and opened long-tune elective courses in Inner Mongolia University for Nationalities and other institutions. He led the compilation of "Korqin Long-tune Folk Songs" (published in 2008), which includes music scores, lyrics and historical background, and has become a college textbook. In 2010, he planned the "Dialogue between Long Tune and Matouqin" concert, innovating the stage performance form

### 3. Inheritance after retirement (2014 to present)

- Field teaching and community promotion

Sain Bilige founded the "Korqin Long Tune Inheritance Base" at his own expense, driving back and forth between Tongliao City and Kulu Banner Haragacha every week to teach farmers and herdsmen for free. He created the "three-step teaching method": first learn the lyrics narrative (understand the cultural connotation), then practice breath control (master the Nogula technique), and then integrate

emotional expression (improvisation). More than 200 students have been trained in ten years, 12 of whom have become inheritors of intangible cultural heritage at the autonomous region level

- Innovative communication and international exchanges

In 2023, he jointly developed the "AI Long Tune Teaching System" with the technology team to correct students' pronunciation through voiceprint analysis. In the same year, he led the "Voice of the Grassland" choir to Japan to participate in the East Asian Intangible Cultural Heritage Exhibition, singing the adapted version of "Sengjidema" in Japanese to achieve cross-cultural dialogue. His new work "Eternal Grassland" incorporates elements of human and electronic music, and has been played over a million times on Bilibili, attracting the attention of young people.

#### 4. Representative Works

##### 1. Traditional Long Tune Processing

- "Danabala": tells the tragic love story of a young shepherd and a noble lady, and is included in the "Chinese Folk Song Collection·Inner Mongolia Volume".
- "Gada Meilin": The Saiyin version depicts the scene of the hero's martyrdom with desolate tremolo, and has become a must-sing song for commemorative activities in the Horqin region.

##### 2. Original Works

- "Eji's Felt House" (1987): Sings about the changes of nomadic families from the perspective of a mother, and won the National Minority Art Performance Creation Gold Award
- "Grassland·Life·Long Tune" (2019): A large-scale symphonic long-tune suite that interprets the epic of grassland civilization in five movements.

#### 5. Honors and Awards

- Artistic Achievements
- 1984: First Prize for Vocal Music at the First Xing'an Concert of the Eastern Four Leagues and Cities of Inner Mongolia ("Golden Cup").
- 1992-2007: won first prize in performance at three consecutive Horqin Art Festivals (Lonely White Camel Lamb, Heavenly Horse, etc.).

- 2007: won the gold medal in the performance category of the 8th National Traditional Sports Games for Ethnic Minorities (Songs on Horseback).
- Intangible Cultural Heritage Protection
- 2008: Representative inheritor of the Inner Mongolia Autonomous Region-level intangible cultural heritage (Mongolian long-tune folk songs).
- 2009: Representative inheritor of the third batch of national intangible cultural heritage projects.
- 2024: won the "Tongliao City Cultural Heritage Lifetime Achievement Award", becoming the first folk artist to receive this honour.

## 6. Artistic Thoughts and Social Impact

### 1. The concept of "living inheritance"

Sain Bilige opposes museum-style protection and advocates "letting long tunes return to life scenes." He promoted the establishment of the "Nadam Long Tune Competition" and the "Shepherd Music Festival", and encouraged herders to improvise during weddings and oboo sacrifices.

### 2. International cultural dialogue

When performing in New Delhi, India, he improvised the raga scale into the long tune and created "Dialogue between the Ganges and Xilamulun"; in Catalonia, Spain, he collaborated with flamenco singers on "Gypsy Grassland" to explore the commonality of nomadic and wandering themes.

### 3. Academic Contribution

Published papers such as "The Aesthetics of Tremolo in Horqin Long Tune" and "Analysis of Breathing Mechanics in Long Tune Singing", proposed the "emotion-driven breath" theory, and was incorporated into the vocal teaching system of the Central Conservatory of Music.

## 7. Character Evaluation

"Sayin Bilige is the Homer of the grassland. His singing not only contains notes, but also a national historical code." - Tian Qing, researcher at the Chinese Academy of Arts

"He showed the world that intangible cultural heritage is not a fossil, but a flowing river (He said in China Nationalities Newspaper in 2024)

Table 1. The Life and Work of Saiyin Bilige

Category	Summary
Personal Background	Born 1954 in Kulun Banner, Inner Mongolia. Mongolian ethnicity. Known for 'Horqin narrative long tune'. Nicknamed 'Guardian of the grassland nature'.
Educational Background	Early exposure to folk music through his mother. School choir lead, later studied under long-tune master Lasurong at Inner Mongolia Art School.
Career Milestones	1972–1976: Performer in Ulanmuqi, transitioned from dance to singing. 1976–2014: Tongliao Song and Dance Troupe; preserved 137 songs; innovated symphonic long tunes; educational leadership. 2014–present: Founded inheritance base, used AI in teaching, promoted international collaboration.
Representative Works	Traditional: 'Danabala', 'Gada Meilin' Original: 'Eji's Felt House' (1987), 'Grassland·Life·Long Tune' (2019)
Honors and Awards	National and regional awards from 1984 to 2024. Recognized as intangible cultural heritage inheritor. Lifetime Achievement Award in 2024.
Artistic Philosophy & Contributions	Promotes 'living inheritance', initiated Nadam Long Tune Competition and cultural festivals. Blended Mongolian long tune with Indian raga and Spanish flamenco.
Social Impact	Praised for keeping heritage alive and dynamic. Influenced music pedagogy and expanded cross-cultural dialogue.

## CHAPTER V

### The technique to sing of Mongolia folk song of Saiyin Bilige

For The technique of Saiyin Bilige I analyse from the song that I selected from fieldwork 10 Songs I can explain the technique of him like this

#### 1. The first song

丁哈尔扎布



Figure 3. The first song  
Source by : Bao Zhiyong

Analysis of the Form, Modal and Singing Techniques of the Mongolian Horqin Long-Tune Song "Dingheerzabu"

#### 1. Introduction

The Mongolian long-tune folk song is like a bright pearl, shining with unique light in the starry sky of world music culture. As a treasure of Mongolian music culture, it carries the emotions, history and cultural heritage of the Mongolian people for thousands of years. "Dingheerzabu", as a typical representative of Horqin long-tune songs, vividly shows the grassland life and national spirit of the Mongolian people with its melodious melody and profound artistic conception. An in-depth analysis of its form, modal and singing techniques can not only reveal the internal structure and artistic characteristics of Mongolian long-tune music, but also help us better understand, inherit and interpret this precious cultural heritage.

## 2. Overview of Mongolian Long-Tune Folk Songs

The Mongolian long-tune folk song, called "Uritudao" in Mongolian, is a unique singing form with distinctive nomadic and regional cultural characteristics. Its melody is long and soothing, as if the vast grassland is endless; the artistic conception is broad, allowing people to deeply feel the majesty and magnificence of the grassland. Long-tune folk songs have more voices and fewer words. The singer needs to use a long breath to interpret the song, which requires extremely high breath control ability. Its melody is very decorative, especially the colorful singing formed by the unique singing method of "Nogula", which is like a smart note spirit, adding endless charm to the song. The themes of long-tune folk songs are wide-ranging, often praising grasslands, mountains, rivers, parents' love, close friendship, expressing people's thoughts on fate, etc. They are closely related to the lives of the Mongolian people and occupy a unique and respected position in Mongolian society.

### 3. Analysis of the form of "Dingheerzabu"

#### (I) Overall structure

"Dingheerzabu" adopts a more typical single-part form structure in Mongolian long-tune folk songs. The whole song is closely centered around a core theme. Through the subtle changes in melody, flexible rhythm expansion and contraction, and the clever use of ornaments, the emotions contained in the song are gradually promoted like ripples. Although it is a single-part form from a macro perspective, the song is rich in details, making the music full of agility and attraction, and it does not give people a sense of monotony.

#### (II) Phrase division and characteristics

The first phrase: This phrase usually has a presentational quality, with a relatively stable melody line, and slowly introduces the theme of the song with a soothing rhythm. The pitch of the melody is often moderate at the beginning, and then gradually develops upward, forming a small upward trend of the melody, just like a preliminary outline of the vast and magnificent scenery of the grassland. For example, it may start with a relatively stable tone such as the tonic or dominant, and then steadily climb through steps or small leaps, reaching a relatively high tone in the middle of the phrase, and then slowly falling back. In terms of rhythm, long notes and short notes are intertwined and coordinated with each other. Long notes fully

demonstrate the long charm of long tunes, while short notes add a lively and lively color to the melody.

The second phrase: It forms a certain degree of contrast with the first phrase. Its melody may fluctuate greatly, such as a large jump, or become more compact in rhythm. This contrast is often set to vividly express the change of emotions, such as the transition from a general description of the grassland to an in-depth portrayal of the inner emotions of the characters. In some cases, some iconic melody fragments will appear at the end of the second phrase. These fragments are like key nodes on the road of music development, laying an important foundation for the development of subsequent phrases.

The third phrase: Further seeking changes in melody and rhythm, there may be some subtle tendencies of detuning or modulation, making the color of the music richer and more diverse. This phrase often breaks some of the rules followed by the previous phrases, such as a sudden change in rhythmic pattern, or a significant change in the relationship between melody intervals, bringing a new auditory experience to the audience, and also further deepening the emotional connotation of the song.

The fourth phrase: usually has the characteristics of summary, the melody returns to a relatively stable state, echoing the first phrase in some aspects, but it is by no means a simple mechanical repetition. It may be appropriately simplified in rhythm, so that the music gradually tends to be stable, and finally ends with a long note, leaving the audience with a wonderful feeling of lingering aftertaste.

### (III) Melody development techniques

Repetition: In "Dingherzab", some melody fragments will use the technique of repetition, which can be either complete repetition or variable repetition. Complete repetition can effectively deepen the audience's impression of the theme, strengthen the memory point of the music, and let the audience remember the key melody fragments; variable repetition, on the basis of retaining the core melody framework, cleverly changes individual pitch, rhythm or ornaments and other elements, so that the music is full of freshness while maintaining coherence, just like discovering new scenery on a familiar road. For example, after a melody appears for the first time, it may add an ornament at the end of the second appearance, or the rhythm may be slightly slowed down, thus producing different musical effects.

**Modulation:** The melody is shifted as a whole according to a specific interval relationship, that is, the use of the modulation technique. Through modulation, music can show similar melodic forms at different pitch levels, making the development of music have rigorous logic and rich layering. For example, a melody fragment composed of three notes may modulate up or down with a major second or minor third interval relationship, just like the music jumping on steps of different heights, which strongly promotes the development of music.

**Contrast:** In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there may also be some local contrast elements in the song. For example, after a relatively soothing and peaceful melody, a melody fragment with a compact rhythm and a large pitch jump suddenly appears. This strong contrast is like a boulder thrown into a calm lake, instantly stirring up thousands of waves, greatly enhancing the expressiveness and appeal of the music, and can quickly capture the audience's attention and trigger their strong emotional resonance.

#### 4. Modal Analysis of Dingheerzab

##### (I) Modal Basis

Dingheerzab generally adopts the traditional Mongolian pentatonic scale, which is composed of five notes: Gong, Shang, Jiao, Zheng, and Yu. In the Mongolian music system, the pentatonic scale has a deep cultural foundation and is highly consistent with the unique aesthetic concept and musical thinking of the Mongolian people. This modal system gives long-tune folk songs a unique musical color, making them sound harmonious and melodious, as if carrying the breeze and sunshine on the grassland, full of rich grassland flavor.

##### (II) Modal Characteristics

**Stability of the tonic:** In the song, the tonic has extremely outstanding stability, like the cornerstone of the music building, and is the core of the entire mode. Other notes are orderly developed around the tonic, forming a variety of rich melodic relationships. For example, at the beginning, end, and some key pauses of the melody, the tonic is often emphasized to clarify the tonal center of the music, so that the audience can clearly feel the stable structure of the music during the listening process.

**Modal color:** According to the emphasis and application of different pitches in the pentatonic scale, Dingheerzab presents a unique modal color. If we take

the Yu mode as an example, the Yu tone is the main tone, and the Gong tone of the minor third above and the Zhi tone of the major second below play a vital role in the melody. They are intertwined with the Yu tone and together form the unique color atmosphere of the Yu mode. This modal color often gives people a sense of remoteness and tranquility, which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the depths of the vast, peaceful and peaceful grassland.

Modal conversion and alternation: In certain specific circumstances, Dingheerzabu will have the phenomenon of modal conversion or alternation. This conversion may be short and subtle, or it may be more obvious and strong. For example, in a certain paragraph of the song, it may be temporarily converted from the original Yu mode to the Zhi mode. Through this change of mode, the expressiveness of the music is greatly enriched and the emotional tension is further enhanced. When the modes are alternating, there is usually a change in the relationship between the melody and the intervals and a significant change in the harmonic color, which enables the audience to keenly perceive the change in the musical atmosphere, just like appreciating different scenery in the musical journey.

## V. Analysis of the singing skills of "Dingheerzabu"

### (I) Breathing application

Deep breathing and long breath support: Long-tone singing has extremely high requirements for breath. When singing "Dingheerzabu", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, and sink the diaphragm to obtain sufficient breath reserve. During the singing process, a stable and long breath should be used as support to ensure the continuity and fluency of the melody. For example, when singing long notes, the exhalation of breath should be evenly controlled to make the sound flow like a trickle, avoiding breath interruption or voice trembling.

Flexible control of breath and rhythm coordination: The rhythm in the song is free and changeable, and the singer needs to flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. In the slow-paced part, the breath should flow steadily and slowly; when the rhythm speeds up or there are ornaments and other situations that require rapid vocalization, the breath

flow rate and pressure should be adjusted quickly so that the sound can be expressed clearly and accurately. For example, when singing some fast triplets or ornaments, it is necessary to control the breath skillfully to make the sound jump out lightly and flexibly.

#### (II) Vocalization method

Real voice is the main method, and the real and false voices are combined: Mongolian long-tune folk songs are mainly sung in real voice, which can show the simple and natural style of the song. When singing "Dingheerzabu", the singer should make full use of the real voice to make the sound have a solid texture and rich national characteristics. At the same time, in some high-pitched areas or parts where emotions need to be emphasized, false voices can be appropriately integrated to make the sound softer and more ethereal, enhancing the expressiveness of the music. For example, when singing some higher long notes in the song, the combination of real and false voices can not only ensure the stability of the pitch, but also create a distant and open artistic conception.

Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich timbre, the singer needs to find the correct sound position and adjust the resonance reasonably. During the singing process, the sound should be concentrated near the center of the eyebrows to form head cavity resonance, making the sound bright and lustrous. At the same time, attention should also be paid to the use of chest cavity resonance to give the sound a broad and deep foundation. By adjusting the ratio of head cavity resonance and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. For example, when expressing passionate emotions, the chest cavity resonance should be appropriately enhanced; when expressing melodious and lyrical parts, more head cavity resonance should be used.

#### (III) Decoration sound processing

The use of "Nogula" technique: "Nogula" is a very distinctive decoration sound technique in the Mongolian long-tune singing, which includes various glissando, vibrato, and wave sound. In "Dingheerzab", "Nogula" is used very frequently, which can add unique charm and brilliance to the song. When singing, the singer should accurately grasp the timing and strength of "Nogula" so that it can blend

naturally with the melody. For example, adding glissando or vibrato to some long notes can make the sound more gentle and agile, as if it is the wonderful sound effect produced by the breeze blowing across the strings on the grassland.

Performance of other ornaments: In addition to "Nogula", other ornaments such as appoggiatura and appoggiatura may appear in the song. The singer should delicately express their characteristics according to the type of ornament and the musical context. Appoggiatura is usually sung lightly and briefly to pave the way for the main tone behind; appoggiatura should be naturally connected with the main tone to make the melody smoother. Through the careful treatment of these ornaments, the expressiveness of the song can be greatly enriched, making the singing more vivid and wonderful.

#### (IV) Emotional expression

Understanding the connotation and cultural background of the song: In order to perfectly interpret "Dingheerzabu", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. This song may carry the life stories, emotional memories or deep love of the Mongolian people for the grassland. Singers need to integrate themselves into this cultural atmosphere through research and learning, and truly feel the emotions conveyed by the song, so that they can express their true feelings in singing.

Convey emotions through voice and singing skills: During the singing process, singers should use the changes in the strength, pitch, speed, etc. of the voice, as well as various singing techniques, to accurately convey the emotions they feel in their hearts to the audience. For example, when expressing the feeling of missing, the voice can be soft, soothing, and the rhythm is slightly slower; when showing heroic feelings, the voice should be loud, powerful, and the rhythm should be relatively brisk. By cleverly using singing techniques and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing techniques of the Mongolian Horqin long-tune song "Dingheerzabu", we can clearly see the distinctive Mongolian musical characteristics of this song in terms of structure and musical language. Its single-part structure vividly displays the rich

emotions and profound artistic conception of the song with its clever phrase division and diverse melody development techniques; the pentatonic scale system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions further enhance the expressiveness of the music. In terms of singing skills, strict requirements on breath use, vocalization methods, ornamentation processing, and emotional expression together constitute the key elements of interpreting this song. "Dingheerzabu" is not only a beautiful piece of music, but also a vivid portrayal and carrier of Mongolian culture. In-depth research on its form, mode, and singing techniques is of immeasurable significance for promoting and inheriting Mongolian music culture, and also provides valuable guidance and reference for our appreciation and interpretation of Mongolian long-tune folk songs.

## 2. The second song

### 珠色菜



Figure 4. The second song  
Source by : Bao Zhiyong

#### Analysis of the Form of "Zhu Se Lai"

##### (I) Overall Structure

"Zhu Se Lai" adopts a typical single-part form structure in Mongolian long-tune folk songs. The whole song is closely centered around a core theme. Through various techniques such as subtle changes in melody, flexible rhythm expansion and contraction, and clever use of ornaments, the emotions contained in the song are

gradually pushed forward like ripples. Although it is a single-part form from a macro perspective, the rich and varied details inside the song make the music full of agility and attraction, and it does not give people a sense of monotony at all.

#### (II) Phrase Division and Characteristics

1. The first phrase: This phrase usually has a presentational quality, with a relatively stable melody line, and slowly introduces the theme of the song with a soothing rhythm. The pitch is often moderate at the beginning of the melody, and then gradually develops upward, forming a small upward trend of the melody, just like a preliminary outline of the vast and magnificent scenery of the grassland. For example, it may start with a relatively stable tone such as the tonic or dominant, then steadily climb through steps or small leaps, reach a relatively high tone in the middle of the phrase, and then slowly fall back. In terms of rhythm, long and short notes are intertwined and coordinated with each other. The long notes fully demonstrate the long charm of the long tune, and the short notes add a lively and lively color to the melody.

2. The second phrase: It forms a certain degree of contrast with the first phrase. Its melody may fluctuate greatly, such as a large leap, or become more compact in rhythm. This contrast is often set to vividly express the change of emotions, such as the transition from a general description of the grassland to an in-depth portrayal of the inner emotions of the characters. In some cases, some iconic melody fragments will appear at the end of the second phrase. These fragments are like key nodes on the road of music development, laying an important foundation for the development of subsequent phrases.

3. The third phrase: Further seeking changes in melody and rhythm, there may be some subtle tendencies of detuning or modulation, making the color of the music richer and more diverse. This phrase often breaks some of the rules followed by the previous phrases, such as a sudden change in rhythmic pattern or a significant change in the relationship between melody and interval, which brings a new auditory experience to the audience and further deepens the emotional connotation of the song.

4. The fourth phrase: It usually has a summary feature, and the melody returns to a relatively stable state, echoing the first phrase in some aspects, but it is by no means a simple mechanical repetition. It may be appropriately simplified in rhythm,

so that the music gradually tends to be stable, and finally ends with a long note, leaving the audience with a wonderful feeling of lingering aftertaste.

### (III) Melody development techniques

1. Repetition: In "Zhu Se Lai", some melody fragments will use repetition techniques, which can be either complete repetition or variable repetition. Complete repetition can effectively deepen the audience's impression of the theme, strengthen the memory point of the music, and let the audience remember the key melody fragments; while variable repetition, on the basis of retaining the core melody framework, cleverly changes individual pitches, rhythms or ornaments, so that the music is fresh while maintaining coherence, just like discovering new scenery on a familiar road. For example, after a melody appears for the first time, it may add an ornament at the end of the second time it appears, or the rhythm may be slightly slowed down, thus producing different musical effects.

2. Modulation: The melody is shifted as a whole according to a specific interval relationship, that is, the use of the modulation technique. Through modulation, music can show similar melodic forms at different pitch levels, making the development of music have rigorous logic and rich layering. For example, a melody fragment composed of three notes may be modulated up or down with a major second or minor third interval relationship, just like the music jumping on steps of different heights, which strongly promotes the development of music.

3. Contrast: In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there may also be some local contrast elements in the song. For example, after a relatively soothing and peaceful melody, a melody with a tight rhythm and a large pitch jump suddenly appears. This strong contrast is like a huge rock thrown into a calm lake, which instantly stirs up thousands of waves, greatly enhancing the expressiveness and appeal of the music, and can quickly capture the audience's attention and trigger their strong emotional resonance.

## IV. Modal Analysis of "Zhu Se Lai"

### (I) Modal Basis

"Zhu Se Lai" generally adopts the traditional Mongolian pentatonic scale, which is composed of five notes: Gong, Shang, Jiao, Zheng, and Yu. In the Mongolian music system, the pentatonic scale has a deep cultural foundation and is

highly consistent with the unique aesthetic concepts and musical thinking of the Mongolian people. This modal system gives long-tune folk songs a unique musical color, making them sound harmonious and melodious, as if carrying the breeze and sunshine on the grassland, full of rich grassland flavor.

## (II) Modal Characteristics

1. Stability of the tonic: In the song, the tonic has extremely outstanding stability, like the cornerstone of the music building, and is the core of the entire modal. Other notes are arranged around the main note in an orderly manner, forming a variety of rich melodic relationships. For example, at the beginning, end and some key pauses of the melody, the main note is often emphasized to clarify the tonal center of the music, so that the audience can clearly feel the stable structure of the music during the listening process.

2. Modal color: According to the degree of emphasis and application of different pitches in the pentatonic scale, "Zhu Se Lai" presents a unique modal color. If we take the Yu mode as an example, the Yu tone is the main tone, and the Gong tone of the minor third above and the Zhi tone of the major second below play a vital role in the melody. They are intertwined with the Yu tone and together form the unique color atmosphere of the Yu mode. This modal color often gives people a distant and tranquil feeling, which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the vast, peaceful and peaceful grassland.

3. Modal conversion and alternation: In certain specific cases, "Zhu Se Lai" will have the phenomenon of modal conversion or alternation. This conversion may be short and subtle, or it may be more obvious and strong. For example, in a certain section of the song, the original Yu mode may be temporarily switched to the Zhi mode. Through this change of mode, the expressiveness of the music is greatly enriched and the emotional tension is further enhanced. When the modes are alternating, it is usually accompanied by changes in the relationship between the melody intervals and significant changes in the harmonic color, so that the audience can keenly perceive the change in the musical atmosphere, just like appreciating different scenery in a musical journey.

## V. Analysis of the singing skills of "Zhu Se Lai"

### (I) Breathing application

1. Deep breathing and long breath support: Long-tone singing has extremely high requirements for breath. When singing "Zhu Se Lai", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, and sink the diaphragm to obtain sufficient breath reserves. During the singing process, a stable and long breath should be used as support to ensure the continuity and fluency of the melody. For example, when singing long notes, the exhalation of breath should be evenly controlled to make the sound flow continuously like a trickle, avoiding breath interruption or voice trembling.

2. Flexible control of breath and rhythm coordination: The rhythm in the song is free and changeable, and the singer needs to flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. In the slow-paced part, the breath should flow steadily and slowly; when the rhythm speeds up or there are ornaments and other situations that require rapid vocalization, the breath flow rate and pressure should be adjusted quickly so that the sound can be expressed clearly and accurately. For example, when singing some fast triplets or ornaments, it is necessary to cleverly control the breath to make the sound jump out lightly and flexibly.

### (II) Vocalization method

1. Real voice is the main voice, and the combination of real and false voices: Mongolian long-tune folk songs are mainly sung in real voice, which can show the simple and natural style of the song. When singing "Zhu Se Lai", the singer should make full use of the real voice to make the sound have a solid texture and rich national characteristics. At the same time, in some high-pitched areas or parts where emotions need to be emphasized, false voice can be appropriately integrated to make the sound softer and more ethereal, enhancing the expressiveness of the music. For example, when singing some higher long notes in a song, the combination of true and false voices can not only ensure the stability of the pitch, but also create a distant and open artistic conception.

2. Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich timbre, the singer needs to find the correct sound position and reasonably adjust the resonance. During the singing process, the sound

should be concentrated near the center of the eyebrows to form a head cavity resonance, making the sound bright and lustrous. At the same time, attention should also be paid to the use of chest cavity resonance to give the sound a broad and deep foundation. By adjusting the ratio of head cavity resonance and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. For example, when expressing passionate emotions, the chest cavity resonance is appropriately enhanced; in the melodious and lyrical parts, the head cavity resonance is used more.

### (III) Ornament processing

1. The use of "Nogula" technique: "Nogula" is a very distinctive ornament technique in the Mongolian long-tune singing, which includes various glissando, vibrato, and wave. In "Zhu Se Lai", "Nugula" is used very frequently, which can add unique charm and brilliance to the song. When singing, the singer should accurately grasp the timing and strength of "Nugula" so that it can blend naturally with the melody. For example, adding glissando or vibrato to some long notes can make the sound more gentle and agile, as if it is the wonderful sound effect produced by the breeze blowing across the strings on the grassland.

2. The performance of other ornaments: In addition to "Nugula", other ornaments such as appoggiatura and appoggiatura may appear in the song. The singer should delicately express their characteristics according to the type of ornament and the musical context. Appoggiatura is usually sung lightly and briefly to pave the way for the main tone behind; appoggiatura should be naturally connected with the main tone to make the melody smoother. Through the careful treatment of these ornaments, the expressiveness of the song can be greatly enriched, making the singing more vivid and wonderful.

### (IV) Emotional expression

1. Understand the connotation and cultural background of the song: To perfectly perform "Zhu Se Lai", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. This song may carry the life stories, emotional memories or deep love of the Mongolian people for the grassland. The singer must integrate himself into this cultural atmosphere through

research and learning, and truly feel the emotions conveyed by the song, so that he can express his true feelings in the singing.

2. Convey emotions through voice and singing skills: During the singing process, the singer must use the changes in the strength, pitch, speed and other changes of the voice, as well as various singing techniques, to accurately convey the emotions felt in the heart to the audience. For example, when expressing the feeling of missing, the voice can be soft, soothing, and the rhythm is slightly slower; when showing the heroic feelings, the voice should be loud, powerful, and the rhythm is relatively brisk. By cleverly using singing techniques and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing skills of the Mongolian Horqin long-tune song "Zhu Se Lai", we can clearly see the distinct Mongolian musical characteristics of this song in terms of structure and musical language. Its single-part form structure vividly displays the rich emotions and profound artistic conception of the song with its clever phrase division and diverse melody development techniques; the pentatonic scale mode system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions further enhance the expressiveness of the music. In terms of singing skills, the strict requirements for breath use, vocalization methods, ornamentation processing and emotional expression together constitute the key elements of interpreting this song. "Zhu Se Lai" is not only a beautiful musical work, but also a vivid portrayal and inheritance carrier of Mongolian culture. In-depth research on its form, mode and singing skills is of immeasurable significance for promoting and inheriting Mongolian music culture, and also provides valuable guidance and reference for our appreciation and interpretation of Mongolian long-tune folk songs.

### 3. The third song

## 四季



Figure 5. The third song

Source by : Bao Zhiyong

#### Analysis of the Form of "Four Seasons"

##### (I) Overall Structure

"Four Seasons" adopts a relatively typical single-part form of Mongolian long-tune folk songs. The whole song revolves around the core theme of "the change of seasons and nomadic life", and gradually promotes the expression of emotions through the organic combination and changes of musical elements such as melody, rhythm, and ornaments. Although the overall form is a single-part form, the song is rich in details, and the parts echo each other and change with each other, which is full of agility and attraction, avoiding the feeling of monotony.

##### (II) Phrase division and characteristics

The first phrase (spring part): It has the characteristics of presentation, the melody line is relatively smooth, and the theme of the song - the arrival of spring - is introduced with a soothing rhythm. The melody starts with a moderate pitch, and then gradually develops upward through steps or small leaps, as if depicting the scene of spring when all things revive, the earth warms up, and vitality gradually emerges. For example, it may start with the tonic or dominant, rise steadily to a relatively high pitch in the middle of the phrase, and then slowly fall back. In terms of rhythm, long and

short notes are intertwined, with long notes highlighting the long charm of the long tune, and short notes adding a sense of agility and liveliness to the melody, just like the swaying of young seedlings in the spring breeze.

The second phrase (summer part): forms a certain contrast with the first phrase. The melody may fluctuate greatly, such as leaps, or the rhythm becomes more compact. This contrast is intended to express the vigorous vitality and warm atmosphere of the summer grassland, from the gentle transition of spring to the lushness of summer. In some cases, a signature melody fragment will appear at the end of the second phrase, laying the foundation for the development of subsequent phrases, just like the blooming flowers on the summer grassland become a unique symbol.

The third phrase (autumn part): further seek changes in melody and rhythm, and there may be a subtle tendency to detune or change the key, making the music more colorful. The rhythm pattern may change suddenly, and the melody interval relationship may also change significantly, so as to show the bleakness and changes of the autumn grassland and deepen the emotional connotation of the song, just as the change of color of the autumn grassland brings a new visual and auditory experience.

The fourth phrase (winter part): usually has a summary feature, the melody returns to a relatively stable state, echoing the first phrase in some aspects, but not a simple repetition. The rhythm may be appropriately simplified to make the music gradually stable, and finally end with a long note, leaving the audience with a lingering feeling, as if returning to tranquility after experiencing the cycle of four seasons, making people reminisce about the time of a year.

### (III) Melody development techniques

**Repetition:** Some melody fragments use repetition techniques, including complete repetition and variable repetition. Complete repetition can deepen the audience's impression of the theme and strengthen the memory point; variable repetition, on the basis of retaining the core framework, changes individual pitch, rhythm or ornaments and other elements to keep the music both coherent and fresh. For example, after a melody appears for the first time, the second time it appears may add ornaments at the end or the rhythm may be slightly slowed down, producing

different musical effects, just like the similar seasonal characteristics of the four seasons but with subtle differences.

**Modulation:** The melody is shifted as a whole according to a specific interval relationship. Through modulation, the music shows similar forms at different pitch levels, making the development logical and layered. For example, a melody composed of three notes may progress upward or downward in a major second or minor third interval relationship, pushing the music forward, just like the changes in the four seasons but following certain rules.

**Contrast:** In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there are also local contrast elements in the song. For example, after a soothing and peaceful melody, a segment with a tight rhythm and a large pitch jump suddenly appears. The strong contrast enhances the musical expression and appeal, quickly grabs the audience's attention, and triggers emotional resonance, just like the strong feelings brought by the sudden change of seasons in the four seasons.

#### IV. Mode Analysis of "Four Seasons"

##### (I) Mode Foundation

"Four Seasons" usually adopts the traditional Mongolian pentatonic scale mode, which is composed of five notes: Gong, Shang, Jiao, Zheng, and Yu. This pentatonic scale mode has a deep foundation in the Mongolian music system and is highly consistent with the unique aesthetic concepts and musical thinking of the Mongolian people. It gives the long-tune folk song a unique musical color, making it sound harmonious and melodious, full of rich grassland flavor, as if carrying the grassland breeze and sunshine.

##### (II) Modal characteristics

**Stability of the tonic:** In the song, the stability of the tonic is outstanding, like the cornerstone of the music building, and it is the core of the mode. Other notes are orderly developed around the tonic, forming a rich melodic relationship. At the beginning, end and key pauses of the melody, the tonic is often emphasized to clarify the center of the music tonality, so that the audience can clearly feel the stable structure of the music when listening, just like the movement of the four seasons revolves around a stable time axis.

Modal color: According to the emphasis and application of different pitches in the pentatonic scale, "Four Seasons" presents a unique modal color. Taking the Yu mode as an example, the Yu tone is the tonic, and the Gong tone of the minor third above and the Zhi tone of the major second below are crucial in the melody. They are intertwined with the Yu tone to create a unique color atmosphere of the Yu mode, giving people a sense of remoteness and tranquility, which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the depths of the vast and tranquil grassland, which fits the tranquil and distant atmosphere of the four seasons.

Mode conversion and alternation: Under certain circumstances, "Four Seasons" will experience mode conversion or alternation, which may be brief and subtle, or more obvious and intense. For example, in a certain section of the song, it may temporarily switch from the original Yu mode to the Zhi mode, enriching the musical expression and enhancing the emotional tension through mode changes. When the mode changes, the melody interval relationship and the harmonic color change are accompanied, so that the audience can keenly perceive the change of the musical atmosphere, just like the changes in climate and environment during the change of seasons.

## V. Analysis of singing skills of "Four Seasons"

### (I) Breathing application

Deep breathing and long breath support: Long-tone singing requires extremely high breath. When singing "Four Seasons", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, sink the diaphragm, and obtain sufficient breath reserves. During the singing process, support with a stable and long breath to ensure the coherence and smoothness of the melody. For example, when singing long notes, control the exhalation of breath evenly, so that the sound is like a trickle, and avoid breath interruption or voice trembling, just like the smooth and continuous change of the four seasons.

Flexible control of breath and rhythm coordination: The rhythm of the song is free and changeable, and the singer should flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. When the rhythm is slow, the breath flows slowly and steadily; when the rhythm is accelerated or there are

ornaments and other fast vocalizations, the breath flow rate and pressure should be adjusted quickly to make the sound clear and accurate. For example, when singing fast triplets or ornaments, the breath should be cleverly controlled to make the sound light and flexible, just like the rhythm changes in different seasons in the four seasons.

### (II) Vocalization method

Real voice is the main voice, and the true and false voices are combined: Mongolian long-tune folk songs are mainly sung in real voice, showing a simple and natural style. When singing "Four Seasons", the singer fully uses the real voice to make the sound have a solid texture and rich ethnic characteristics. In the high-pitched area or emphasizing the emotional part, the false voice is appropriately integrated to make the sound softer and more ethereal, enhancing the musical expression. For example, when singing higher long notes, the true and false voices are combined to ensure the stability of the pitch, create a distant and open artistic conception, and fit the atmosphere of different scenes in the four seasons.

Sound position and resonance adjustment: In order to make the sound have enough penetration and rich timbre, the singer needs to find the correct sound position and adjust the resonance reasonably. When singing, focus the sound near the eyebrows to form head cavity resonance, so that the sound is bright and shiny; at the same time, pay attention to the use of chest cavity resonance to make the sound have a broad and deep foundation. By adjusting the ratio of head cavity and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. When expressing passionate emotions, appropriately enhance the chest cavity resonance; when expressing melodious and lyrical parts, use more head cavity resonance, just as the expression of different emotions in the four seasons requires different sound colors.

### (III) Decoration sound processing

The use of "Nogula" technique: "Nogula" is a very distinctive decoration sound technique in the long-tune singing of the Mongolian people, including various glissando, vibrato, and wave sound. It is frequently used in "Four Seasons" to add unique charm and brilliance to the song. The singer must accurately grasp the timing and strength of "Nogula" so that it can blend naturally with the melody. Adding glissando or vibrato to long notes appropriately makes the sound more graceful and

agile, as if the breeze on the grassland blows over the strings, and as if the breeze in the four seasons brings about agile changes.

Performance of other ornaments: In addition to "Nogula", the song may also have ornaments such as appoggiatura and appoggiatura. The singer should delicately express its characteristics according to the type of ornament and the musical context. The appoggiatura is sung lightly and briefly to pave the way for the main tone behind; the appoggiatura and the main tone are naturally connected to make the melody smoother. By carefully handling these ornaments, the expressiveness of the song is enriched, making the singing more vivid and exciting, just like the various subtle elements in the four seasons add color to the whole.

#### (IV) Emotional expression

Understanding the connotation and cultural background of the song: To perfectly interpret "Four Seasons", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. The song carries the life stories of the Mongolian people, their love for the grassland and their awe of nature. The singer needs to integrate into this cultural atmosphere through research and study, and truly feel the emotions of the song, so that he can express his true feelings in the singing, as if he has personally experienced the changes of the four seasons and the life of the Mongolian people.

Transmit emotions through voice and singing skills: When singing, the singer uses the strength, pitch, speed and various singing skills to accurately convey the inner feelings to the audience. When expressing longing and attachment, the voice is soft and soothing, and the rhythm is slightly slow; when showing heroic and unrestrained feelings, the voice is loud and powerful, and the rhythm is brisk. Through the clever use of singing skills and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song, as if experiencing the joys and sorrows of the four seasons with the Mongolian people.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing skills of the Mongolian Horqin long-tune song "Four Seasons", we can clearly see its distinctive Mongolian musical characteristics in structure and musical language. The single-part form structure vividly displays the rich emotions and profound artistic

conception of the song with its clever phrase division and diverse melody development techniques; the pentatonic scale mode system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions enhance the musical expression. In terms of singing skills, strict requirements on breath use, vocalization methods, ornamentation processing and emotional expression together constitute the key elements of interpreting this song. "Four Seasons" is not only a beautiful piece of music, but also a vivid portrayal and carrier of Mongolian culture. In-depth research on its form, mode and singing skills is of great significance to the promotion and inheritance of Mongolian music culture. At the same time, it also provides us with valuable guidance and reference for appreciating and interpreting Mongolian long-tune folk songs, so that this pearl of grassland music will continue to shine in the new era.

#### 4. The fourth song

严酷的春天



Figure 6. The fourth song  
Source by : Bao Zhiyong

Analysis of the form of "Harsh Spring"

(I) Overall structure

"Harsh Spring" adopts a typical single-part structure of Mongolian long-tune folk songs. The whole song revolves around the core theme of "Spring comes in a

harsh environment". Through the exquisite combination and changes of musical elements such as melody, rhythm, and ornaments, it gradually promotes the expression and sublimation of emotions. Although the overall presentation is a single-part form, the song has rich and diverse details. The various parts not only echo each other, but also show a unique musical charm in the changes. It is full of agility and attraction, successfully avoiding monotony and immersing the audience in its unique musical world.

## (II) Phrase division and characteristics

1. The first phrase (prelude): This phrase is like a soft movement that opens the curtain. The melody line is relatively stable and the rhythm is soothing, which paves the way for the presentation of the theme of the song. The melody starts with a moderate pitch, usually starting with a relatively stable tone such as the tonic or dominant, and then slowly develops upward through steps or small leaps, as if depicting the breath of spring gradually permeating quietly in the harsh environment and awakening the sleeping earth. In terms of rhythm, long notes and short notes are intertwined, long notes highlight the long charm of the long tune, and short notes add a sense of agility and liveliness to the melody, just like spring buds quietly sprouting in the cold.

2. The second phrase (the beginning of spring): Compared with the first phrase, this phrase begins to show obvious changes in melody and rhythm. The melody may fluctuate greatly, such as leaps, and the rhythm may become more compact. This change is intended to show the tenacious vitality of spring trying to break through the constraints in the harsh environment and gradually turn from the cold silence to the vitality of spring. In some cases, a signature melody fragment will appear at the end of the second phrase. These fragments are like a signal of spring, laying the foundation for the subsequent phrases to further depict the scene of spring, just like the first green grass buds on the grassland where the ice and snow have not completely melted become a sign of the arrival of spring.

3. The third phrase (the interweaving of harshness and vitality): Further seeking breakthroughs and changes in melody and rhythm, there may be a subtle tendency of detuning or modulation, making the music more rich and diverse. The rhythm pattern may change suddenly, and the melody interval relationship may also

change significantly, so as to show the complex scene of spring and the harsh environment intertwined and confronting each other, deepen the emotional connotation of the song, just like the warmth of spring and the cold of winter are in a fierce contest on the grassland, bringing a strong auditory impact and emotional resonance.

4. The fourth phrase (the victory and prospect of spring): It usually has a summary feature, and the melody returns to a relatively stable state, but it is not a simple repetition of the first phrase. It echoes the first phrase in some aspects, as if it is a review and summary of the process of the arrival of spring. The rhythm may be appropriately simplified, so that the music gradually tends to be stable, and finally ends with a long note, leaving the audience with a lingering feeling, as if spring has overcome the harshness, and the grassland has ushered in new vitality and hope, making people full of longing and expectation for the future.

### (III) Melody development techniques

1. Repetition: Some melody fragments use repetition techniques, including complete repetition and variable repetition. Complete repetition can deepen the audience's impression of the theme, strengthen the memory point, and make the important melodic elements deeply imprinted in the audience's mind. Variation repetition, on the basis of retaining the core melody framework, cleverly changes individual pitch, rhythm or ornaments and other elements to keep the music coherent and smooth, and full of freshness and surprises. For example, after a melody appears for the first time, it may add a ornament at the end when it appears for the second time, or the rhythm may be slightly slowed down, producing different musical effects, just like spring comes every year, but each time there are subtle changes and unique features.

2. Modulation: The melody is shifted as a whole according to a specific interval relationship, that is, the modulation technique is used. Through imitation, music shows similar melodic forms at different pitch levels, making the development of music have rigorous logic and rich layering. For example, a melody fragment composed of three notes may be modulated upward or downward in the relationship of major second or minor third intervals, pushing the music forward, just like the

footsteps of spring gradually coming from a distance and extending to a farther distance, bringing ever-changing musical colors and emotional experiences.

3. Contrast: In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there are also local contrast elements in the song. For example, after a soothing and quiet melody depicting a harsh environment, a melody fragment with a compact rhythm and large pitch jump suddenly appears to show the vitality and vitality of spring. This strong contrast greatly enhances the expressiveness and appeal of the music, quickly grabs the audience's attention, and triggers emotional resonance, just like a beautiful flower suddenly blooming on a snowy grassland, bringing a strong visual and auditory impact.

#### 4. Mode Analysis of "Harsh Spring"

##### (I) Mode Foundation

"Harsh Spring" usually adopts the traditional Mongolian pentatonic scale mode, which is composed of five notes: Gong, Shang, Jiao, Zhi, and Yu. This pentatonic scale mode has a deep foundation in the Mongolian music system and is highly consistent with the unique aesthetic concepts and musical thinking of the Mongolian people. It gives a unique musical color to the long-tune folk song, making it sound harmonious and melodious, full of rich grassland flavor, as if carrying the vastness and freedom of the grassland, which can make the audience feel the Mongolian people's love and awe for nature.

##### (II) Mode Characteristics

1. Stability of the tonic: In the song, the tonic has outstanding stability, like the cornerstone of the music building, and is the core and pillar of the entire mode. Other notes are orderly developed around the tonic, forming a rich and diverse melody relationship. At the beginning, end and key pauses of the melody, the main tone is often emphasized to clarify the tonal center of the music, so that the audience can clearly feel the stable structure of the music when listening, just like the arrival of spring is an inevitable manifestation of the laws of nature. No matter how harsh it is, it will eventually return to a harmonious and stable state.

2. Modal color: According to the emphasis and application of different pitches in the pentatonic scale, "Harsh Spring" presents a unique modal color. Taking the Yu mode as an example, the Yu tone is the main tone, and the Gong tone of the minor

third above and the Zhi tone of the major second below play a vital role in the melody. They are intertwined with the Yu tone to create a unique color atmosphere of the Yu mode. This modal color often gives people a distant, quiet and slightly sad feeling, which complements the theme of waiting for spring in a harsh environment conveyed by the song, as if bringing the audience into the vast and silent grassland to feel the long wait and expectation before the arrival of spring.

3. Mode conversion and alternation: Under certain circumstances, "Harsh Spring" will experience mode conversion or alternation, which may be brief and subtle, or more obvious and intense. For example, in a certain section of the song, it may temporarily switch from the original Yu mode to the Zhi mode, enriching the musical expression and enhancing the emotional tension through mode changes. When the mode is alternating, the change in the relationship between the melody intervals and the change in the harmonic color enable the audience to keenly perceive the change in the musical atmosphere, just like when spring comes, the climate and environment on the grassland are quietly changing, giving people a brand new feeling.

#### V. Analysis of singing skills of "Harsh Spring"

##### (I) Breathing application

1. Deep breathing and long breath support: The requirements for long-tone singing are almost harsh. When singing "Harsh Spring", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, sink the diaphragm, and obtain sufficient breath reserves. During the singing process, a stable and long breath should be used as support to ensure the continuity and fluency of the melody. For example, when singing long notes, you need to evenly control the exhalation of breath, so that the sound flows like a trickle, avoiding interruptions in breath or trembling voice. Just as the arrival of spring is a slow and continuous process, the use of breath should also be like this, steady and firm.

2. Flexible control of breath and rhythm coordination: The rhythm of the song is free and changeable, and the singer should flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. In the slow-paced part, the breath should flow steadily and slowly to show the tranquility and vastness of the grassland; when the rhythm is accelerated or there are ornaments and other situations that require rapid vocalization, the flow rate and pressure of the breath

should be adjusted quickly so that the sound can be expressed clearly and accurately. For example, when singing fast triplets or ornaments, you need to cleverly control the breath to make the sound jump out lightly and flexibly, just like the spring breeze gently blowing over the grassland, bringing flexible changes.

## (II) Vocalization method

1. True voice as the main voice, true and false voice combined: Mongolian long-tune folk songs are mainly sung in true voice, which can show the simple and natural style of the song. When singing "Harsh Spring", the singer should make full use of the real voice to make the voice have a solid texture and rich national characteristics. At the same time, in some high-pitched areas or parts where emotions need to be emphasized, falsetto can be appropriately integrated to make the voice softer and more ethereal, enhancing the expressiveness of the music. For example, when singing some higher long notes in the song, the combination of true and false voices can not only ensure the stability of the pitch, but also create a distant and open artistic conception, as if to let the audience feel the beauty and tenacity of spring blooming in a harsh environment.

2. Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich timbre, the singer needs to find the correct sound position and adjust the resonance reasonably. During the singing process, the sound should be concentrated near the center of the eyebrows to form a head cavity resonance, so that the sound is bright and shiny; at the same time, attention should be paid to the use of chest cavity resonance, so that the sound has a broad and deep foundation. By adjusting the ratio of head cavity resonance and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. For example, when expressing the joy and hope of the arrival of spring, the resonance of the head cavity is appropriately enhanced to make the sound brighter and more cheerful; when describing the harsh environment, the resonance of the chest cavity is used more to make the sound deeper and heavier, and enhance the appeal of the song.

## (III) Processing of ornaments

1. The use of "Nogula" technique: "Nogula" is a very distinctive ornament technique in the long-tune singing of the Mongolian people, including various

glissando, vibrato, and wave. In "Harsh Spring", "Nogula" is used very frequently, adding a unique charm and brilliance to the song. When singing, the singer should accurately grasp the timing and strength of "Nogula" so that it can blend naturally with the melody. For example, adding glissando or vibrato to some long notes appropriately makes the sound more gentle and smart, as if the breeze on the grassland gently blows across the strings, and it seems that the vitality of spring quietly surges in the harsh environment, adding endless charm to the song.

2. The performance of other ornaments: In addition to "Nogula", other ornaments such as appoggiatura and appoggiatura may appear in the song. The singer should delicately express their characteristics according to the type of ornament and the musical context. The appoggiatura is usually sung lightly and briefly to pave the way for the main tone behind; the appoggiatura should be naturally connected with the main tone to make the melody smoother. Through the careful treatment of these ornaments, the expressiveness of the song can be greatly enriched, making the singing more vivid and wonderful, just like the various subtle elements of spring together constitute a colorful picture.

#### (IV) Emotional expression

1. Understanding the connotation and cultural background of the song: To perfectly interpret "Harsh Spring", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. This song carries the Mongolian people's expectation for spring, yearning for a better life, and the indomitable national spirit in a difficult environment. Singers need to integrate themselves into this cultural atmosphere through research and learning, and truly feel the emotions conveyed by the songs, so that they can express their true feelings in singing, just like experiencing the struggle and bloom of spring in a harsh environment.

2. Convey emotions through voice and singing skills: During the singing process, singers should use the changes in the strength, pitch, speed, etc. of the voice, as well as various singing techniques, to accurately convey the emotions they feel in their hearts to the audience. For example, when expressing the anticipation for spring, the voice can be soft and soothing, with a slightly slower rhythm, as if whispering the inner desire; when showing the power of spring to break through the harsh

constraints, the voice should be loud and powerful, and the rhythm should be relatively brisk, so that the audience can feel the vigorous vitality and unstoppable power of spring. By cleverly using singing techniques and voice changes, the audience can empathize, immerse themselves in the emotional world created by the song, and experience the joys and sorrows of spring with the Mongolian people.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing skills of the Mongolian Horqin long-tune song "Severe Spring", we clearly appreciate its distinctive Mongolian musical characteristics in structure and musical language. The single-part form structure vividly displays the rich emotions and profound artistic conception of the song with its clever phrase division and diverse melody development techniques; the pentatonic scale system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions further enhance the expressiveness of the music. In terms of singing skills, the strict requirements for breath use, vocalization methods, ornamentation processing and emotional expression together constitute the key elements of interpreting this song. "Severe Spring" is not only a beautiful musical work, but also a vivid portrayal and inheritance carrier of Mongolian culture. In-depth research on its form, mode and singing skills is of immeasurable significance for promoting and inheriting Mongolian music culture. At the same time, it also provides us with valuable guidance and reference for appreciating and interpreting Mongolian long-tune folk songs, so that this grassland music pearl will continue to shine brightly in the new era and pass on the culture and spirit of the Mongolian people to more people.

พหุ ประถมศึกษา

## 5. The fifth song

### 竖起鬃毛的青马



Figure 7. The fifth song  
Source by : Bao Zhiyong

### Analysis of the form of "The Green Horse with Stiff Sideburns"

#### (I) Overall structure

"The Green Horse with Stiff Sideburns" adopts a typical single-part form of Mongolian long-tune folk songs. The whole song revolves around the theme of "Green Horse", and gradually promotes the expression of emotions through the organic combination and changes of musical elements such as melody, rhythm, and ornaments. Although the overall form is a single-part song, the song is rich in details, and the various parts echo each other and change, which is full of agility and attraction, avoiding a sense of monotony.

#### (II) Phrase division and characteristics

1. The first phrase (the first appearance of the green horse): It has a presentational characteristic, the melody line is relatively smooth, and the protagonist of the song - the green horse is introduced with a soothing rhythm. The melody starts with a moderate pitch, and then gradually develops upward through steps or small leaps, as if depicting the image of the green horse standing tall and heroic. In terms of rhythm, long and short notes are intertwined, long notes highlight the long charm of the long tune, and short notes add a sense of agility and liveliness to the melody, just like a green horse strolling leisurely on the grassland.

2. The second phrase (the vitality of the green horse): It forms a certain contrast with the first phrase. The melody may fluctuate greatly, such as jumping in,

or the rhythm becomes more compact. This contrast is intended to show the green horse's energetic and galloping posture, transitioning from static display to dynamic description. In some cases, a signature melody fragment will appear at the end of the second phrase, laying the foundation for the development of subsequent phrases, just like the mane raised by the green horse when running becomes its unique symbol.

3. The third phrase (deepening of emotions): Further changes are sought in melody and rhythm, and there may be a subtle tendency of detuning or modulation, making the music more colorful. The rhythm pattern may change suddenly, and the melody interval relationship may also change significantly, so as to deepen the emotional expression of the green horse in the song and show the deep emotional bond between the Mongolian people and the green horse, just like the wind, rain and joy that people and horses experience together on the grassland.

4. The fourth phrase (summary and aftertaste): It usually has the characteristics of summary, and the melody returns to a relatively stable state. In some aspects, it echoes the first phrase, but it is not a simple repetition. The rhythm may be appropriately simplified to make the music gradually stable, and finally end with a long note, leaving the audience with a lingering feeling, as if they are recalling the good memories brought by Qingma and the tranquility and harmony of grassland life.

### (III) Melody development techniques

1. Repetition: Some melody fragments use repetition techniques, including complete repetition and variable repetition. Complete repetition can deepen the audience's impression of the theme and strengthen the memory point; variable repetition, on the basis of retaining the core framework, changes individual pitch, rhythm or ornaments and other elements to keep the music both coherent and fresh. For example, after a melody appears for the first time, it may add ornaments at the end or slow down the rhythm slightly when it appears for the second time, producing different musical effects, just like some postures of Qingma are similar in different scenes, but there are subtle differences.

2. Modulation: The melody is shifted as a whole according to a specific interval relationship. Through imitation, music shows similar forms at different pitch levels, making the development logical and layered. For example, a melody fragment composed of three notes may be modulated upward or downward in the relationship

of major second or minor third intervals, pushing the music forward, just like the running track of the green horse continues to extend on the grassland, bringing different visual and auditory feelings.

3. Contrast: In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there are also local contrast elements in the song. For example, after a soothing and peaceful melody, a fragment with a tight rhythm and a large pitch jump suddenly appears. The strong contrast enhances the expressiveness and appeal of the music, quickly grabs the audience's attention, and triggers emotional resonance, just like the green horse suddenly runs wildly after grazing peacefully, bringing a strong contrast.

#### IV. Mode Analysis of "Green Horse with Erect Sideburns"

##### (I) Mode Basis

"Green Horse with Erect Sideburns" usually adopts the traditional Mongolian pentatonic scale mode, which is composed of five notes: Gong, Shang, Jiao, Zheng, and Yu. This pentatonic scale has deep roots in the Mongolian music system and is highly consistent with the Mongolian people's unique aesthetic concepts and musical thinking. It gives long-tune folk songs a unique musical color, making them sound harmonious, melodious, and full of a strong grassland atmosphere.

##### (II) Modal characteristics

1. Stability of the tonic: In the song, the stability of the tonic is prominent, like the cornerstone of the music building, and is the core of the mode. Other tones are orderly developed around the tonic to form a rich melodic relationship. At the beginning, end, and key pauses of the melody, the tonic is often emphasized to clarify the center of the music's tonality, so that the audience can clearly feel the stable structure of the music when listening, just like the green horse is always the protagonist on the grassland, and various stories unfold around it.

2. Modal color: According to the emphasis and application of different pitches in the pentatonic scale, "Green Horse with Erect Sideburns" presents a unique modal color. Taking the Yu mode as an example, the Yu tone is the main tone, and the Gong tone of the minor third above and the Zhi tone of the major second below are crucial in the melody. They are intertwined with the Yu tone to create a unique color atmosphere of the Yu mode, giving people a sense of remoteness and tranquility,

which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the vast and peaceful grassland to feel the beauty of nature with the green horse.

3. Mode conversion and alternation: Under certain circumstances, the "Green Horse with Erect Sideburns" will have mode conversion or alternation, which may be short and subtle, or more obvious and strong. For example, in a certain section of the song, it may be temporarily converted from the original Yu mode to the Zhi mode, enriching the musical expression and enhancing the emotional tension through mode changes. When the mode alternates, the melody interval relationship changes and the harmonic color changes, so that the audience can keenly perceive the change of the musical atmosphere, just like the surrounding atmosphere of the green horse changes in different grassland environments.

#### V. Analysis of singing skills of "The Young Horse with Erect Sideburns"

##### (I) Breathing Application

1. Deep breathing and long breath support: Long-tone singing requires extremely high breath. When singing "The Young Horse with Erect Sideburns", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, sink the diaphragm, and obtain sufficient breath reserves. During the singing process, support with a stable and long breath to ensure the coherence and smoothness of the melody. For example, when singing long notes, control the exhalation of breath evenly, so that the sound is like a trickle, and avoid interruption of breath or trembling of voice, just like the steady and continuous pace of the young horse when running.

2. Flexible control of breath and rhythm coordination: The rhythm of the song is free and changeable. The singer should flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. When the rhythm is slow, the breath flows slowly and steadily; when the rhythm is accelerated or there are ornaments and other fast sounds, the breath flow rate and pressure are quickly adjusted to make the sound clear and accurate. For example, when singing fast triplets or ornaments, cleverly control the breath to make the sound light and agile, just like the changes in the pace of the young horse when running.

## (II) Vocalization method

1. Real voice as the main voice, combined with true and false voice: Mongolian long-tune folk songs are mainly sung with real voice, showing a simple and natural style. When singing "The Green Horse with Erect Sideburns", the singer fully uses the real voice to make the voice have a solid texture and strong national characteristics. In the high-pitched area or emphasizing the emotional part, the false voice is appropriately incorporated to make the voice softer and more ethereal, enhancing the musical expression. For example, when singing higher long notes, the true and false voices are combined to ensure the stability of the pitch, create a distant and open artistic conception, and fit the scene of the green horse galloping on the vast grassland.

2. Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich timbre, the singer needs to find the correct sound position and adjust the resonance reasonably. When singing, concentrate the sound near the center of the eyebrows to form a head cavity resonance, making the sound bright and shiny; at the same time, pay attention to the use of chest cavity resonance, so that the sound has a broad and deep foundation. By adjusting the ratio of head cavity and chest cavity resonance, different timbre effects are created according to the emotional needs and melody characteristics of the song. When expressing passionate emotions, the chest cavity resonance should be appropriately enhanced; when expressing the melodious and lyrical part, the head cavity resonance should be used more, just like the different sounds made by the green horse in different situations.

## (III) Processing of ornaments

1. The use of "Nugula" technique: "Nugula" is a very distinctive ornament technique in the long-tune singing of the Mongolian people, including various glissando, vibrato, and wave sound. It is frequently used in "The Green Horse with Erect Sideburns", adding a unique charm and brilliance to the song. The singer should accurately grasp the timing and strength of "Nugula" to make it blend naturally with the melody. Appropriately add glissando or vibrato to the long note to make the sound more gentle and agile, as if the green horse's mane is gently fluttering in the breeze.

2. The performance of other ornaments: In addition to "Nugula", the song may also have ornaments such as pre-appoggiado and post-appoggiado. The singer should

delicately express its characteristics according to the type of ornament and the musical situation. The first appoggiatura is sung lightly and briefly, paving the way for the main note behind; the second appoggiatura is naturally connected with the main note, making the melody smoother. By carefully handling these ornaments, the song's expressiveness is enriched, making the performance more vivid and exciting, just like the various decorations on the green horse, adding to its charm.

#### (IV) Emotional expression

1. Understanding the connotation and cultural background of the song: To perfectly perform "The Green Horse with Its Sideburns Standing Up", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. The song carries the Mongolian people's love and reverence for horses, as well as their love for grassland life. The singer needs to integrate into this cultural atmosphere through research and study, and truly feel the emotions of the song, so that they can express their true feelings in the singing, as if they were living with the green horse on the grassland in person.

2. Convey emotions through voice and singing skills: When singing, the singer uses the strength, pitch, speed and various singing skills of the voice to accurately convey the emotions of the heart to the audience. When expressing praise for Qingma, the voice is loud and powerful, and the rhythm is brisk; when showing the deep friendship with Qingma, the voice is soft and soothing, and the rhythm is slightly slower. By cleverly using singing techniques and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song, and feel the joy and warmth brought by Qingma with the Mongolian people.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing techniques of the Mongolian Horqin long-tune song "Qingma with Erect Sideburns", we can clearly see its distinctive Mongolian musical characteristics in structure and musical language. The single-part form structure vividly displays the rich emotions and profound artistic conception of the song with clever phrase division and diverse melody development techniques; the pentatonic scale mode system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions enhance the musical expression. In terms of singing

techniques, strict requirements for breath use, vocalization methods, ornament processing and emotional expression together constitute the key elements of interpreting this song. "The Green Horse with Erect Sideburns" is not only a beautiful piece of music, but also a vivid portrayal and carrier of Mongolian culture. In-depth research on its form, mode and singing skills is of great significance to the promotion and inheritance of Mongolian music culture. It also provides valuable guidance and reference for us to appreciate and interpret Mongolian long-tune folk songs, so that this pearl of grassland music will continue to shine in the new era.

## 6. The sixth song

罕山脚下



Figure 8. The sixth song

Source by : Bao Zhiyong

### Analysis of the form of "At the Foot of Han Mountain"

#### (I) Overall structure

"At the Foot of Han Mountain" adopts a typical single-part form of Mongolian long-tune folk songs. The whole song revolves around the theme of "Han Mountain", and gradually promotes the expression of emotions through the organic combination and changes of musical elements such as melody, rhythm, and ornaments. Although the overall form is a single-part form, the song is rich in details, and the various parts echo each other and change, which is full of agility and attraction, avoiding the feeling of monotony.

## (II) Phrase division and characteristics

1. The first phrase (Han Mountain first appears): It has the characteristics of presentation, the melody line is relatively smooth, and the protagonist of the song - Han Mountain is introduced with a soothing rhythm. The melody starts with a moderate pitch, and then gradually develops upward through steps or small leaps, as if depicting the majestic and magnificent image of Han Mountain. In terms of rhythm, long notes and short notes are intertwined, the long notes highlight the long charm of the long tune, and the short notes add a sense of agility and liveliness to the melody, just like Han Mountain standing leisurely in the long river of time.

2. The second phrase (the vitality of Han Mountain): forms a certain contrast with the first phrase. The melody may fluctuate greatly, such as a jump, or the rhythm becomes more compact. This contrast is intended to show the vibrant scene at the foot of Han Mountain, transitioning from a static mountain scene to a dynamic vitality. In some cases, a signature melody fragment will appear at the end of the second phrase, laying the foundation for the development of subsequent phrases, just as the thriving grass and trees at the foot of Han Mountain become its unique symbol.

3. The third phrase (deepening of emotions): further seeks changes in melody and rhythm, and there may be a subtle tendency to detune or change the key, making the music more colorful. The rhythm pattern may change suddenly, and the melody interval relationship may also change significantly, so as to deepen the emotional expression of Han Mountain in the song and show the deep emotional bond between the Mongolian people and Han Mountain, just like the wind and rain and stories that people and mountains have experienced together over the years.

4. The fourth phrase (summary and aftertaste): usually has a summarizing feature, the melody returns to a relatively stable state, and echoes the first phrase in some aspects, but it is not a simple repetition. The rhythm may be appropriately simplified to make the music gradually stable, and finally end with a long note, leaving the audience with a lingering feeling, as if recalling the good memories brought by Hanshan and the tranquility and harmony of grassland life.

### (III) Melody development techniques

1. Repetition: Some melody fragments use repetition techniques, including complete repetition and variable repetition. Complete repetition can deepen the audience's impression of the theme and strengthen the memory point; variable repetition, on the basis of retaining the core framework, changes individual pitch, rhythm or ornaments and other elements to keep the music both coherent and fresh. For example, after a melody appears for the first time, it may add ornaments or slow down the rhythm slightly at the end when it appears for the second time, producing different musical effects, just like some scenery of Hanshan has similarities in different seasons, but also has subtle differences.

2. Imitation: The melody is shifted as a whole according to a specific interval relationship. Through imitation, the music shows similar forms at different pitch levels, making the development logical and layered. For example, a melody composed of three notes may progress upward or downward in a major second or minor third interval relationship, pushing the music forward, just like the outline of Han Mountain brings different visual and auditory feelings from different perspectives.

3. Contrast: In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there are also local contrast elements in the song. For example, after a soothing and peaceful melody, a segment with a tight rhythm and a large pitch jump suddenly appears. The strong contrast enhances the musical expression and appeal, quickly grabs the audience's attention, and triggers emotional resonance, just like Han Mountain suddenly ushered in a magnificent storm on a calm day, bringing a strong contrast.

## IV. Modal Analysis of "At the Foot of Han Mountain"

### (I) Modal Basis

"At the Foot of Han Mountain" usually adopts the traditional Mongolian pentatonic scale, which is composed of five notes: Gong, Shang, Jiao, Zheng, and Yu. This pentatonic scale has a deep foundation in the Mongolian music system and is highly consistent with the unique aesthetic concepts and musical thinking of the Mongolian people. It gives the long-tune folk song a unique musical color, making it sound harmonious and melodious, full of rich grassland flavor.

## (II) Modal characteristics

1. Stability of the tonic: In the song, the stability of the tonic is outstanding, like the cornerstone of the music building, and it is the core of the mode. Other tones are developed in an orderly manner around the tonic, forming a rich melodic relationship. At the beginning, end and key pauses of the melody, the tonic is often emphasized to clarify the center of the music tonality, so that the audience can clearly feel the stable structure of the music when listening, just like Hanshan is always the core on the grassland, and various lives and stories are unfolded around it.

2. Modal color: According to the degree of emphasis and application of different pitches in the pentatonic scale, "At the Foot of Hanshan" presents a unique modal color. Taking the Yu mode as an example, the Yu tone is the tonic, and the Gong tone of the minor third above and the Zhi tone of the major second below are crucial in the melody. They are intertwined with the Yu tone to create a unique color atmosphere of the Yu mode, giving people a sense of remoteness and tranquility, which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the vast and tranquil grassland, and feeling the beauty of nature with Hanshan.

3. Mode conversion and alternation: Under certain circumstances, mode conversion or alternation may occur in "At the Foot of Han Mountain", which may be brief and subtle, or more obvious and intense. For example, in a certain section of the song, it may temporarily switch from the original Yu mode to the Zhi mode, enriching the musical expression and enhancing the emotional tension through mode changes. When the modes are alternating, the melody interval relationship and the harmonic color change are accompanied, so that the audience can keenly perceive the change of the musical atmosphere, just as the surrounding atmosphere of Han Mountain changes in different seasons or situations.

## V. Analysis of singing skills of "At the Foot of Han Mountain"

### (I) Breathing application

1. Deep breathing and long breath support: Long-tone singing requires extremely high breath. When singing "At the Foot of Han Mountain", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, sink the diaphragm, and obtain sufficient breath reserves. During the singing process, support with a stable

and long breath to ensure the coherence and smoothness of the melody. For example, when singing long notes, control the exhalation of breath evenly, so that the sound is like a trickle, and avoid breath interruption or voice trembling, just like the river at the foot of Han Mountain flowing steadily and continuously.

2. Flexible control of breath and rhythm coordination: The rhythm of the song is free and changeable, and the singer should flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. When the rhythm is slow, the breath flows slowly and steadily; when the rhythm is accelerated or there are ornaments and other fast vocalizations, the breath flow rate and pressure should be adjusted quickly to make the sound clear and accurate. For example, when singing fast triplets or ornaments, the breath should be cleverly controlled to make the sound light and agile, just like the agile figures of animals at the foot of Han Mountain.

#### (II) Vocalization method

1. Mainly true voice, true and false voice combined: Mongolian long-tune folk songs are mainly sung in true voice, showing a simple and natural style. When singing "At the Foot of Han Mountain", the singer fully uses the true voice to make the sound have a solid texture and rich ethnic characteristics. In the high-pitched area or emphasizing the emotional part, the false voice is appropriately integrated to make the sound softer and more ethereal, enhancing the musical expression. For example, when singing higher long notes, the true and false voices are combined to ensure the stability of the pitch, create a distant and open artistic conception, and fit the majestic posture of Han Mountain in the vast world.

2. Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich timbre, the singer needs to find the correct sound position and adjust the resonance reasonably. When singing, concentrate the sound near the eyebrows to form head cavity resonance, making the sound bright and shiny; at the same time, pay attention to the use of chest cavity resonance to make the sound have a broad and deep foundation. By adjusting the ratio of head cavity and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. When expressing passionate emotions, appropriately enhance the chest cavity resonance; when expressing melodious and

lyrical parts, use more head cavity resonance, just like the different temperaments of Hanshan in different situations.

### (III) Decoration sound processing

1. The use of "Nugula" technique: "Nugula" is a very distinctive decoration sound technique in Mongolian long-tune singing, including various glissando, vibrato, wave sound, etc. It is frequently used in "At the Foot of Hanshan", adding unique charm and brilliance to the song. The singer must accurately grasp the timing and strength of "Nugula" so that it can blend naturally with the melody. Adding glissando or vibrato to long notes appropriately makes the sound more graceful and agile, as if the mountain breeze of Han Mountain is gently blowing.

2. The performance of other ornaments: In addition to "Nogula", the song may also have ornaments such as appoggiatura and appoggiatura. The singer should delicately express its characteristics according to the type of ornament and the musical context. The appoggiatura is sung lightly and briefly to pave the way for the main tone behind; the appoggiatura and the main tone are naturally connected to make the melody smoother. By carefully handling these ornaments, the expressiveness of the song is enriched, making the singing more vivid and exciting, just like the various natural elements around Han Mountain, adding charm to it.

### (IV) Emotional expression

1. Understanding the connotation and cultural background of the song: To perfectly perform "At the Foot of Han Mountain", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. The song carries the Mongolian people's reverence and love for Han Mountain, as well as their attachment to grassland life. The singer needs to integrate into this cultural atmosphere through research and study, and truly feel the emotions of the song, so that he can express his true feelings in the singing, as if he were living at the foot of Han Mountain in person.

2. Convey emotions through voice and singing skills: When singing, the singer uses the strength, pitch, speed and various singing skills to accurately convey the inner feelings to the audience. When expressing praise for Hanshan, the voice is loud and powerful, and the rhythm is brisk; when showing the deep friendship with Hanshan, the voice is soft and soothing, and the rhythm is slightly slower. By cleverly

using singing skills and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song, and feel the joy and warmth brought by Hanshan with the Mongolian people.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing skills of the Mongolian Horqin long-tune song "At the Foot of Hanshan", we can clearly see its distinctive Mongolian musical characteristics in structure and musical language. The single-part form structure vividly displays the rich emotions and profound artistic conception of the song with its clever phrase division and diverse melody development techniques; the pentatonic scale mode system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions enhance the musical expression. In terms of singing skills, strict requirements on breath use, vocalization methods, ornamentation processing and emotional expression together constitute the key elements of interpreting this song. "At the Foot of Han Mountain" is not only a beautiful piece of music, but also a vivid portrayal and carrier of Mongolian culture. In-depth research on its form, mode and singing skills is of great significance to the promotion and inheritance of Mongolian music culture. At the same time, it also provides us with valuable guidance and reference for appreciating and interpreting Mongolian long-tune folk songs, so that this pearl of grassland music will continue to shine in the new era.

#### 7. The seventh song

喜鹊



Figure 9. seventh The first song

Source by : Bao Zhiyong

## Analysis of the form of "Magpie"

### (I) Overall structure

"Magpie" adopts the typical single-part form of Mongolian long-tune folk songs. The whole song revolves around the theme of "magpie", and gradually promotes the expression of emotions through the organic combination and changes of musical elements such as melody, rhythm, and ornaments. Although the overall form is a single-part form, the song is rich in details, and the various parts echo each other and change, which is full of agility and attraction, avoiding the feeling of monotony.

### (II) Phrase division and characteristics

1. The first phrase (the introduction of magpie): It has the characteristics of presentation, the melody line is relatively smooth, and the protagonist of the song - magpie is introduced with a soothing rhythm. The melody starts with a moderate pitch, and then gradually develops upward through steps or small leaps, as if depicting the image of magpie flying lightly and singing happily. In terms of rhythm, long notes and short notes are intertwined, the long notes highlight the long charm of the long tune, and the short notes add a sense of agility and liveliness to the melody, just like the magpie flying leisurely in the sky.

2. The second phrase (magpie's agility): forms a certain contrast with the first phrase. The melody may fluctuate greatly, such as jumping in, or the rhythm becomes more compact. This contrast is intended to show the lively and agile posture of the magpie, transitioning from a static introduction to a dynamic display. In some cases, a signature melody fragment will appear at the end of the second phrase, laying the foundation for the development of subsequent phrases, just as the unique call of the magpie becomes its distinctive symbol.

3. The third phrase (emotional deepening): further seeks changes in melody and rhythm, and there may be a subtle tendency to detune or change the key, making the music more colorful. The rhythm pattern may change suddenly, and the melody interval relationship may also change significantly, so as to deepen the expression of the emotions contained in the song for the magpie, and show the special emotional bond between the Mongolian people and the magpie, just like the joy and stories that people and magpies experience together in grassland life.

4. The fourth phrase (summary and aftertaste): usually has a summarizing feature, the melody returns to a relatively stable state, and echoes the first phrase in some aspects, but it is not a simple repetition. The rhythm may be appropriately simplified to make the music gradually stable, and finally end with a long note, leaving the audience with a lingering feeling, as if recalling the beautiful meaning brought by the magpie and the tranquility and harmony of grassland life.

### (III) Melody development techniques

1. Repetition: Some melody fragments use repetition techniques, including complete repetition and variable repetition. Complete repetition can deepen the audience's impression of the theme and strengthen the memory point; variable repetition, on the basis of retaining the core framework, changes individual pitch, rhythm or ornaments and other elements to keep the music coherent and fresh. For example, after a melody appears for the first time, it may add ornaments or slow down the rhythm slightly at the end when it appears for the second time, producing different musical effects, just like the postures of magpies in different scenes are similar but also slightly different.

2. Imitation: The melody is shifted as a whole according to a specific interval relationship. Through imitation, the music shows similar forms at different pitch levels, making the development logical and layered. For example, a melody composed of three notes may progress upward or downward in a major second or minor third interval relationship, pushing the music forward, just like the trajectory of a magpie's flight, which brings different visual and auditory experiences from different perspectives.

3. Contrast: In addition to the obvious contrast between phrases in terms of melody direction and rhythm, there are also local contrast elements in the song. For example, after a soothing and peaceful melody, a segment with a tight rhythm and a large pitch jump suddenly appears. The strong contrast enhances the musical expression and appeal, quickly grabs the audience's attention, and triggers emotional resonance, just like a magpie suddenly spreads its wings and flies high over the peaceful grassland, bringing a strong contrast.

## IV. Mode Analysis of "Magpie"

### (I) Mode Foundation

"Magpie" usually adopts the traditional Mongolian pentatonic scale mode, which is composed of five notes: Gong, Shang, Jiao, Zheng, and Yu. This pentatonic scale mode has a deep foundation in the Mongolian music system and is highly consistent with the unique aesthetic concepts and musical thinking of the Mongolian people. It gives long-tune folk songs a unique musical color, making them sound harmonious and melodious, full of rich grassland flavor.

## (II) Modal characteristics

1. Stability of the tonic: In the song, the stability of the tonic is outstanding, like the cornerstone of the music building, and it is the core of the mode. Other tones are orderly developed around the tonic, forming a rich melodic relationship. At the beginning, end and key pauses of the melody, the tonic is often emphasized to clarify the center of the music tonality, so that the audience can clearly feel the stable structure of the music when listening, just like the magpie always occupies an important position in the grassland culture, and various stories are unfolded around it.

2. Modal color: According to the emphasis and application of different pitches in the pentatonic scale, "Magpie" presents a unique modal color. Taking the Yu mode as an example, the Yu tone is the tonic, and the Gong tone of the minor third above and the Zhi tone of the major second below are crucial in the melody. They are intertwined with the Yu tone to create a unique color atmosphere of the Yu mode, giving people a sense of remoteness and tranquility, which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the vast and tranquil grassland, and feeling the beauty of nature with the magpie.

3. Mode conversion and alternation: Under certain circumstances, "Magpie" will experience mode conversion or alternation, which may be brief and subtle, or more obvious and intense. For example, in a certain section of the song, it may temporarily switch from the original Yu mode to the Zhi mode, enriching the musical expression and enhancing the emotional tension through mode changes. When the mode is alternating, the melody interval relationship and the harmonic color change are accompanied, so that the audience can keenly perceive the change of the musical atmosphere, just like the surrounding atmosphere of the magpie changes in different seasons or different situations.

## V. Analysis of singing skills of "Magpie"

### (I) Breathing application

1. Deep breathing and long breath support: Long-tone singing requires extremely high breath. When singing "Magpie", the singer needs to take a deep breath, inhale the breath deeply into the abdomen, sink the diaphragm, and obtain sufficient breath reserves. During the singing process, support with a stable and long breath to ensure the coherence and smoothness of the melody. For example, when singing long notes, control the exhalation of breath evenly, so that the sound is like a trickle, and avoid breath interruption or voice trembling, just like the breeze on the grassland blowing steadily and continuously.

2. Flexible control of breath and rhythm coordination: The rhythm of the song is free and changeable, and the singer should flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm. When the rhythm is slow, the breath flows slowly and steadily; when the rhythm is accelerated or there are ornaments and other fast vocalizations, the breath flow rate and pressure should be adjusted quickly to make the sound clear and accurate. For example, when singing fast triplets or ornaments, the breath should be cleverly controlled to make the sound light and agile, just like the agile figure of a magpie shuttling across the grassland.

### (II) Vocalization method

1. True voice is the main voice, and true and false voices are combined: Mongolian long-tune folk songs are mainly sung with true voices, showing a simple and natural style. When singing "Magpie", the singer fully uses the true voice to make the sound have a solid texture and rich national characteristics. In the high-pitched area or when emphasizing the emotional part, the false voice is appropriately integrated to make the sound softer and more ethereal, enhancing the musical expression. For example, when singing higher long notes, the true and false voices are combined to ensure the stability of the pitch, creating a distant and open artistic conception, which fits the posture of the magpie flying in the vast sky.

2. Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich timbre, the singer needs to find the correct sound position and adjust the resonance reasonably. When singing, focus the sound near the eyebrows to form head cavity resonance, making the sound bright and shiny; at the

same time, pay attention to the use of chest cavity resonance to make the sound have a broad and deep foundation. By adjusting the ratio of head cavity and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. When expressing cheerful emotions, appropriately enhance the head cavity resonance; when expressing the affectionate part, use more chest cavity resonance, just like the different temperaments of magpies in different situations.

### (III) Decoration sound processing

1. The use of "Nogula" technique: "Nogula" is a very distinctive decoration sound technique in Mongolian long-tune singing, including various glissando, vibrato, wave, etc. It is frequently used in "Magpie", adding unique charm and brilliance to the song. The singer must accurately grasp the timing and strength of "Nogula" so that it can blend naturally with the melody. Adding glissando or vibrato to long notes appropriately makes the sound more graceful and agile, as if the call of a magpie is echoing on the grassland.

2. The performance of other ornaments: In addition to "Nogula", the song may also have ornaments such as appoggiatura and appoggiatura. The singer should delicately express its characteristics according to the type of ornament and the musical context. The appoggiatura is sung lightly and briefly to pave the way for the main tone behind; the appoggiatura and the main tone are naturally connected to make the melody smoother. By carefully handling these ornaments, the expressiveness of the song is enriched, making the singing more vivid and exciting, just like the feathers on the magpie, adding charm to it.

### (IV) Emotional expression

1. Understanding the connotation and cultural background of the song: To perfectly perform "Magpie", the singer must deeply understand the connotation of the song and the Mongolian cultural background behind it. The song carries the Mongolian people's love and respect for magpies, as well as their yearning for a better life. The singer needs to integrate into this cultural atmosphere through research and study, and truly feel the emotions of the song, so that he can express his true feelings in the singing, as if he was personally accompanied by magpies on the grassland.

2. Convey emotions through voice and singing skills: When singing, the singer uses the strength, pitch, speed and various singing skills to accurately convey the inner feelings to the audience. When expressing praise for the magpie, the voice is loud and powerful, and the rhythm is brisk; when showing the deep friendship with the magpie, the voice is soft and soothing, and the rhythm is slightly slower. By cleverly using singing skills and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song, and feel the joy and warmth brought by the magpie with the Mongolian people.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing skills of the Mongolian Horqin long-tune song "Magpie", we can clearly see its distinctive Mongolian musical characteristics in structure and musical language. The single-part form structure vividly displays the rich emotions and profound artistic conception of the song with its clever phrase division and diverse melody development techniques; the pentatonic scale mode system gives the song a unique and charming musical color, and the stability of the mode and the occasional alternation of conversions enhance the musical expression. In terms of singing skills, strict requirements on breath use, vocalization methods, ornamentation processing and emotional expression together constitute the key elements of interpreting this song. "Magpie" is not only a beautiful piece of music, but also a vivid portrayal and carrier of Mongolian culture. In-depth research on its form, mode and singing skills is of great significance to the promotion and inheritance of Mongolian music culture. At the same time, it also provides us with valuable guidance and reference for appreciating and interpreting Mongolian long-tune folk songs, so that this pearl of grassland music will continue to shine in the new era.

พหุ ประถมศึกษา

## 8. The eighth song

### 陶海的礼物

Figure 10. The eighth song

Source by : Bao Zhiyong

#### Analysis of the form of "Tao Hai's Gift"

##### (I) Overall structure

"Tao Hai's Gift" adopts a typical single-part form of Mongolian long-tune folk songs. The whole song is closely centered around the core theme of "Tao Hai's Gift". With the help of rich and diverse musical elements such as melody, rhythm, and ornaments, the song promotes the emotional progression and in-depth expression in an orderly manner. Although the overall form is a single-part form, the song has rich and diverse details. The various parts are closely echoed and show vivid vitality in the changes, which greatly avoids monotony and always firmly attracts the audience's attention.

## (II) Phrase division and characteristics

1. The first phrase (the introduction of the gift): It has a distinct presentational feature. The melody line starts relatively smoothly, and the core image of the song is quietly introduced with a slow and leisurely rhythm - the gift related to Tao Hai. The melody starts with a perfect pitch, and then develops gently upwards in a stepwise or small leap, like a breeze blowing the grass tips on the grassland, as if slowly unveiling the mysterious veil of the gift, or depicting the hazy figure of Tao Hai slowly walking with the gift. In terms of rhythm, long notes and short notes are intertwined in a staggered manner. The long notes fully demonstrate the long and mellow charm of the long tune, while the short notes add a sense of agility and playfulness to the melody, just like the mysterious atmosphere of the gift when it is waiting to be opened.

2. The second phrase (the charm of the gift): forms a certain degree of contrast with the first phrase. The melody may fluctuate greatly, like the sudden surge of waves on the grassland, or there may be a leap, as if the surprise hidden in the gift jumps out instantly. The rhythm may also become more compact, highlighting the unique charm and attraction of the gift, and further stimulating the curiosity of the audience. From the static introduction to the dynamic presentation, in some cases, a signature melody fragment will appear at the end of the second phrase, just like a unique decoration on a gift, laying a solid foundation for the development of the subsequent phrases, making people look forward to the specific content of the gift.

3. The third phrase (deepening of emotions): Further boldly seek changes in melody and rhythm, and there may be a subtle tendency to detune or change the key, just like throwing a stone into the calm surface of the music lake, rippling layers of colorful ripples, making the music color richer and more diverse. The rhythm pattern may change suddenly, and the melody interval relationship may also change significantly, thereby deepening the expression of the emotions carried by "Tao Hai's Gift" in the song, vividly showing the intricate and special emotional bond between the Mongolian people and this gift, just like the deep friendship between people over the long river of time because of the gift, full of the ups and downs of life and endless stories.

4. The fourth phrase (summary and aftertaste): It usually has a summarizing feature, the melody returns to a relatively stable state, and in some key aspects it

cleverly echoes the first phrase, but it is by no means a simple mechanical repetition. The rhythm may be appropriately simplified, so that the music gradually tends to be peaceful and stable, and finally ends with a long and lingering note, leaving the audience with a wonderful feeling of lingering aftertaste, as if the audience is savoring the warmth and touch brought by the gift, as well as the quiet and beautiful moments in the grassland life related to it, and immersed in the profound artistic conception created by the song.

### (III) Melody development techniques

1. Repetition: Some melody fragments use repetition techniques, including complete repetition and variation repetition. Complete repetition is like strengthening the imprint in memory, which can effectively deepen the audience's impression of the theme, make the key melody deeply rooted in the hearts of the audience, and strengthen the memory point. Variation repetition is more artistic and ingenious. On the basis of retaining the core framework, it carefully changes individual pitches, cleverly adjusts rhythms, or delicately changes elements such as ornaments, so that the music can maintain a coherent and smooth overall sense and be full of fresh and lively vitality. For example, after a melody appears for the first time, the second time it appears, it may carefully add ornaments at the end to make it more gorgeous, or slow down the rhythm a little, creating a different emotional atmosphere and producing rich and diverse musical effects, just like the same gift in life brings different feelings to people in different situations. Although there are similarities, there are subtle differences.

2. Modulation: The melody is shifted as a whole according to a specific interval relationship. This technique allows the music to show similar forms in an orderly manner at different pitch levels, giving the music a strong sense of logic and hierarchy. For example, a simple melody fragment composed of three notes may modulate upward or downward with a major second or minor third interval relationship, pushing the music forward like steadily moving forward on steps of different heights, and constantly moving forward. This method of modulation is like Tao Hai carrying gifts through different terrains on the grassland, from low-lying valleys to gentle grasslands, and then to slightly raised hills, bringing different visual

and auditory experiences, allowing the audience to feel an orderly change and development in the flow of music.

3. Contrast: In addition to the obvious contrast between phrases in terms of melody direction and rhythm, the song also cleverly sets local contrast elements. For example, after a soothing and peaceful melody like a gurgling stream, a segment with a tight rhythm and a large pitch jump suddenly appears, as if a gust of wind suddenly blew on the calm grassland. The strong contrast instantly enhances the expressiveness and appeal of the music, quickly grabs the audience's attention, and triggers a strong emotional resonance. This contrast is like an unexpected surprise brought by a gift in ordinary life, breaking the routine, giving people a shocking and brand-new experience, and making the emotional expression of the song richer and more three-dimensional.

#### IV. Modal Analysis of "Tao Hai's Gift"

##### (I) Modal Foundation

"Tao Hai's Gift" usually adopts the traditional Mongolian pentatonic scale mode, that is, the five notes of Gong, Shang, Jiao, Zheng, and Yu form the cornerstone of the entire music. This pentatonic scale mode is deeply rooted in the Mongolian music system. After years of baptism, it is highly consistent with the unique aesthetic concepts and musical thinking of the Mongolian people, just like the perfect match of grassland and horses. It gives long-tune folk songs a unique musical color, making them sound harmonious, melodious, and full of a strong grassland atmosphere, as if every note carries the vastness and freedom of the grassland.

##### (II) Modal characteristics

1. Stability of the tonic: In the song, the tonic is like the rock-solid foundation of the music building. Its stability is extremely prominent and it is the absolute core of the entire mode. Other tones are arranged in order around the tonic and intertwined with each other, together building a rich and diverse melodic relationship. At the beginning, end and key pauses of the melody, the tonic is often emphasized, just like setting up a clear landmark on the vast grassland, clearly defining the tonal center of the music, so that the audience can keenly and clearly feel the stable and solid structure of the music during the listening process. This is just like the status of Taohai in the hearts of the Mongolian people, which always occupies an important

position, and the stories and emotions surrounding it become the core content of the song.

2. Modal color: According to the degree of emphasis and clever use of different pitches in the pentatonic scale, "Tao Hai's Gift" presents a unique modal color. Taking the Yu mode as an example, the Yu tone is the tonic, and the Gong tone of the minor third above and the Zhi tone of the major second below play a vital role in the melody. They blend and echo with the sound of the feathers, creating a unique color atmosphere of the feather mode, giving people a distant, quiet and slightly mysterious feeling, which complements the grassland cultural connotation conveyed by the song, as if bringing the audience into the vast, quiet and deep grassland, immersed in the embrace of nature with Tao Hai and his gifts, and feeling the unique beauty.

3. Mode conversion and alternation: In certain situations, "Tao Hai's Gift" will cleverly show mode conversion or alternation. This change may be short and subtle, like a meteor flashing in the night sky; it may also be more obvious and strong, like the change of seasons on the grassland. For example, in a certain section of the song, it may temporarily switch from the originally quiet and distant feather mode to the vibrant Zheng mode. The change of mode enriches the musical expression, just like putting on a colorful new dress for the song, greatly enhancing the emotional tension. When the modes alternate, the relationship between the melody and the interval changes significantly and the harmonic colors change richly, so that the audience can keenly perceive the subtle changes in the musical atmosphere, just like Tao Hai's gift brings people completely different feelings at different times and in different situations, and the surrounding atmosphere also changes wonderfully.

## V. Analysis of singing skills of "Tao Hai's Gift"

### (I) Breathing application

1. Deep breathing and long breath support: The requirements for long-tone singing are almost harsh. When singing "Tao Hai's Gift", the singer needs to take a deep breath, like taking in the fresh air deep in the grassland, and breathe the breath deeply into the abdomen, so that the diaphragm sinks, just like reserving a sufficient source of energy for the flow of music. During the singing process, use a stable, long and continuous breath as support to ensure that the melody is coherent and smooth

without any obstruction. For example, when singing long notes, control the exhalation of breath evenly and delicately, so that the sound is like a river flowing slowly on the grassland, stable and continuous, avoiding breath interruption or voice trembling, just like Tao Hai walking calmly on the grassland with a gift, with steady and firm steps.

2. Flexible control of breath and rhythm coordination: The rhythm of the song is free and changeable, just like the unpredictable weather on the grassland. This requires the singer to flexibly adjust the breath according to the ups and downs of the melody and the changes in rhythm, just like an experienced herdsman driving a horse. When the rhythm is slow, the breath flows slowly and steadily, as if the breeze is gently blowing across the grassland; when the rhythm is accelerated or there are ornaments and other fast sounds, the breath flow rate and pressure are quickly adjusted to make the sound clear and accurate, just like the precise control of the reins by the rider when the horse is galloping on the grassland. For example, when singing fast triplets or ornaments, the breath is cleverly controlled to make the sound light and lively, just like Tao Hai's gift flashing with lively light on the grassland, full of vitality and vigor.

## (II) Vocalization method

1. True voice is the main voice, true and false voice are combined: Mongolian long-tune folk songs are mainly sung in true voice, showing a simple, natural and close to life style. When singing "Tao Hai's Gift", the singer makes full use of the real voice, making the voice have a solid texture and rich national characteristics, as if he can touch the reality and warmth of the grassland. In the high-pitched area or emphasizing the emotional part, the falsetto is appropriately integrated, just like covering the song with a layer of dreamy veil, making the voice softer and ethereal, greatly enhancing the musical expression. For example, when singing higher long notes, the true and false voices are combined to ensure the stability of the pitch, creating a distant and open artistic conception, which fits the mysterious and beautiful atmosphere of Tao Hai's gift on the vast grassland, just like the light of the gift shining in the vast world.

2. Sound position and resonance adjustment: In order to make the sound have sufficient penetration and rich and full timbre, the singer needs to accurately find the correct sound position and reasonably adjust the resonance. When singing,

concentrate the sound near the center of the eyebrows, like lighting a bright lamp, forming a head cavity resonance, making the sound bright and shiny, as if it can penetrate the fog on the grassland. At the same time, pay attention to the use of chest cavity resonance, lay a broad and deep foundation for the sound, and make it more heavy. By adjusting the ratio of head cavity and chest cavity resonance, different timbre effects can be created according to the emotional needs and melody characteristics of the song. When expressing joyful emotions, the head cavity resonance is appropriately enhanced to make the sound lighter and brighter; when expressing affectionate parts, more chest cavity resonance is used to make the sound full of warmth and affection, just like Tao Hai's gift brings different emotional touches to people in different situations, showing a rich and diverse temperament.

### (III) Processing of ornamental sounds

1. The use of "Nogula" technique: "Nogula" is a very distinctive ornamental sound technique in Mongolian long-tune singing, including various glissando, vibrato, wave, etc. It is frequently used in "Tao Hai's Gift", adding unique charm and brilliance to the song, just like carefully embellishing the gift with dazzling gems. The singer must accurately grasp the timing and strength of "Nogula" so that it can blend naturally with the melody without any abruptness. Adding glissando or vibrato to the long note appropriately makes the sound more graceful and agile, as if Tao Hai's gift is gently picked up and put down on the grassland, and the light of the gift is swaying and flickering in the breeze, adding vivid colors to the song.

2. The performance of other ornaments: In addition to "Nogula", the song may also have ornaments such as appoggiatura and appoggiatura. The singer should express its characteristics delicately according to the type of ornament and the musical context. The appoggiatura is sung lightly and briefly, like a small insect on the grassland gently flapping its wings, which cleverly paves the way for the appearance of the main tone behind; the appoggiatura is naturally connected with the main tone, making the melody smoother, as if the different parts of the gift are closely connected, forming a perfect whole together. By carefully handling these ornaments, the expressiveness of the song is enriched, and the singing is made more vivid and wonderful, just like Tao Hai's gift shows its unique charm in the details, attracting the audience to explore the mystery in depth.

#### (IV) Emotional expression

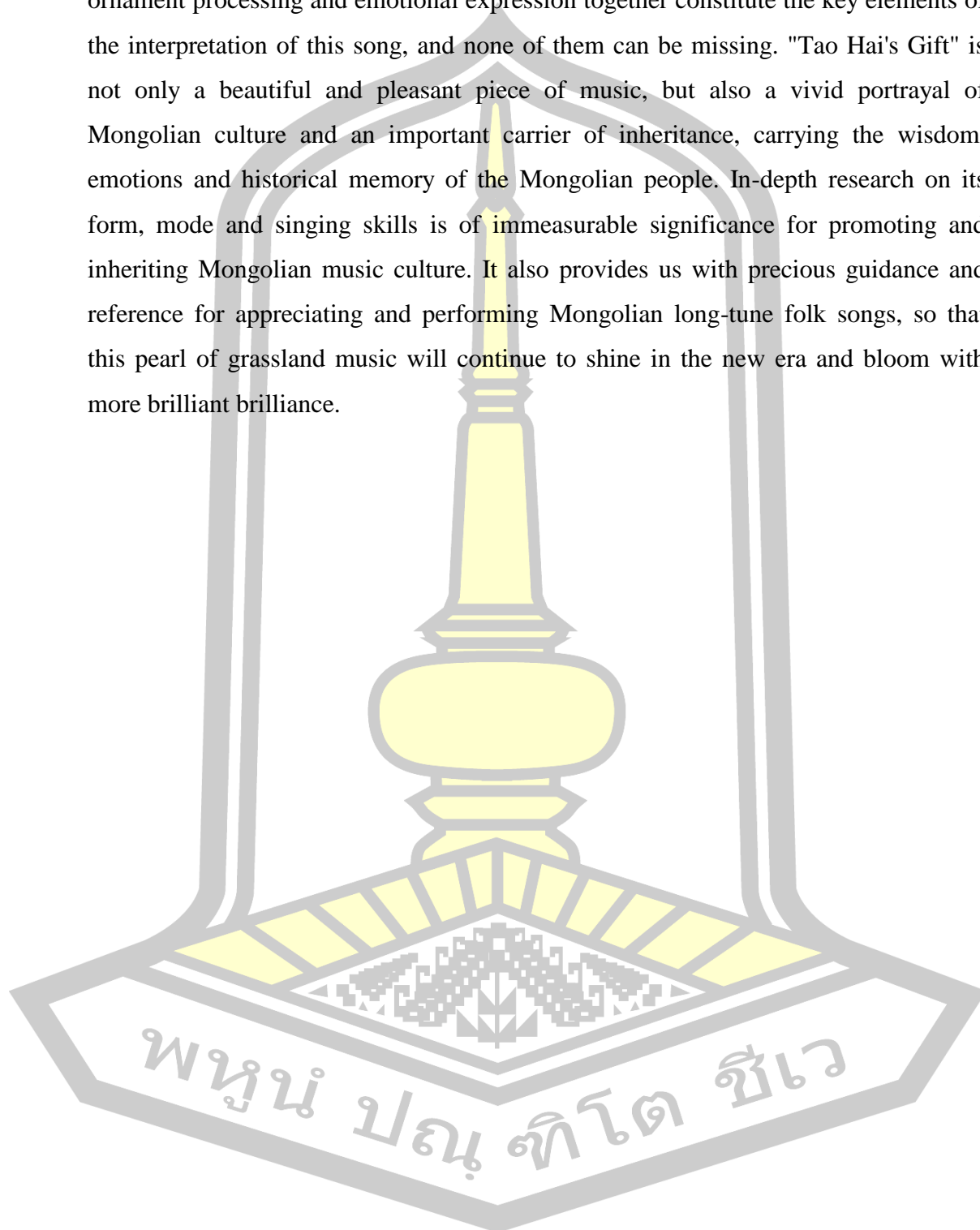
1. Understand the connotation and cultural background of the song: To perfectly perform "Tao Hai's Gift", the singer must deeply understand the connotation of the song and the profound Mongolian cultural background behind it. The song carries the Mongolian people's feelings for Tao Hai and their beautiful expectations for life, and may contain the expression of various emotions such as family affection, friendship, gratitude, etc. The singer needs to integrate into this cultural atmosphere through in-depth research and learning, just like integrating into the grassland life, and truly feel the emotions of the song, so that he can express his true feelings in the singing, as if he personally experienced the scene of Tao Hai giving gifts and felt the sincere emotions with the Mongolian people.

2. Convey emotions through voice and singing skills: When singing, the singer skillfully uses the strength, pitch, speed and various singing skills of the voice to accurately convey the inner feelings to the audience. When expressing praise for Tao Hai's gift, the voice is loud and powerful, and the rhythm is brisk, just like the warm and dazzling sunshine on the grassland; when showing the deep friendship related to the gift, the voice is soft and soothing, and the rhythm is slightly slower, as if gently telling a warm story. By cleverly using singing techniques and voice changes, the audience can empathize and immerse themselves in the emotional world created by the song, share the joy and touching brought by Tao Hai's gift with the Mongolian people, and make the song an emotional bridge connecting the singer and the audience.

#### VI. Conclusion

Through a comprehensive and in-depth analysis of the form, mode and singing techniques of the Mongolian Horqin long-tune song "Tao Hai's Gift", we have a clear insight into the distinctive Mongolian musical characteristics shown in its structure and musical language. The single-part form structure vividly shows the rich emotional levels and profound artistic conception of the song with its clever phrase division and rich and diverse melody development techniques, like a colorful grassland painting. The pentatonic scale mode system gives the song a unique and charming musical color. The stability of the mode and the occasional alternation of conversions greatly enhance the musical expression, making the song full of changes and charm. In terms

of singing skills, the strict requirements for breath use, vocalization methods, ornament processing and emotional expression together constitute the key elements of the interpretation of this song, and none of them can be missing. "Tao Hai's Gift" is not only a beautiful and pleasant piece of music, but also a vivid portrayal of Mongolian culture and an important carrier of inheritance, carrying the wisdom, emotions and historical memory of the Mongolian people. In-depth research on its form, mode and singing skills is of immeasurable significance for promoting and inheriting Mongolian music culture. It also provides us with precious guidance and reference for appreciating and performing Mongolian long-tune folk songs, so that this pearl of grassland music will continue to shine in the new era and bloom with more brilliant brilliance.



## 9. The nine song

### 奔贝希勒

Figure 11. The ninth song

Source by : Bao Zhiyong

#### Analysis of the form of " Benbexiler "

##### (I) Overall Structure

"Benbexiler" adopts a relatively typical Mongolian long-tune form structure, which can be divided into multiple sections. Its form structure has a certain degree of openness and flexibility. In different singing versions, the number and combination of sections may be adjusted according to the singer's personal understanding and on-site performance, but the basic structural framework remains relatively stable. Generally

speaking, a song consists of multiple sections, which have a certain contrast between the sections and are interconnected through unified musical materials and style characteristics to form an organic whole.

## (II) Section Analysis

1. Presentation Section: The opening of a song is usually the presentation section, with a relatively smooth melody line, relatively free rhythm, and a large pitch span, showing the vastness and tranquility of the grassland with a long tone. Some ornaments and long notes are often used in the melody, such as appoggiatura and appoggiatura, to increase the richness and expressiveness of the melody. This section lays the basic style and emotional tone of the song, as if bringing the audience into the vast Horqin grassland and feeling the magnificence and tranquility of nature. For example, in some versions, the beginning of the presentation begins with a long high note, and then the melody gradually descends, and through the foreshadowing of several bars, the subsequent melody development is introduced.

2. Contrast section: After the presentation section, there is often a contrast section. The contrast section forms a certain contrast with the presentation section in terms of melody, rhythm, pitch and emotional expression. In terms of melody, there may be more leaps and changes, and the rhythm will become relatively compact, which enhances the dynamics and tension of the music. This contrast makes the emotional expression of the song more rich and diverse, showing different aspects of grassland life. For example, in some versions, the contrast section will add some fast note running and syncopated rhythm, which is in sharp contrast to the long and soothing presentation section, as if depicting the galloping horses or lively nomadic scenes on the grassland.

3. Recapitulation section: The ending part of the song is usually the recapitulation section, which will reproduce or change the melody of the presentation section to a certain extent, making the whole song more complete in structure and leaving a deep impression on the audience. In the recapitulation, the melody and rhythm may be simplified, but the core musical material and style characteristics are retained, and the emotional expression is deeper and more concise. For example, some versions of the recapitulation will compress or adjust part of the melody based

on the presentation section, returning to the theme of the song in a more concise way, allowing the audience to feel a sense of return and perfection.

### (III) Form development techniques

1. Repetition: Repetition is one of the commonly used form development techniques in "Benbehil". It includes complete repetition and variable repetition. Complete repetition refers to repeating a certain section or phrase intact, and deepening the audience's impression of the music theme through repetition. Variable repetition is to make appropriate changes to some notes, rhythms or ornaments on the basis of retaining the basic framework of the original melody, so that the music has a certain degree of coherence and freshness. For example, in a song, some phrases will be repeated in different paragraphs, but each time they are repeated, there will be changes in the ornaments or rhythms, which not only strengthens the theme of the music, but also avoids monotony.

2. Imitation: Imitation is also a common development technique in songs. Modulation refers to repeating a piece of music (usually a phrase or a section) at different pitches, just like shifting the music on a scale. This technique allows the melody to gradually move upward or downward while maintaining its original form, increasing the layering and dynamics of the music. In "Benbeshiler", you can often hear some modulated melody fragments, which shuttle between different pitch ranges, making the melody of the song more diverse and varied.

3. Variation: Variation techniques are also widely used in songs. Variation is a variety of changes and developments in the theme of music, such as changing the rhythm, melody ornaments, pitch, harmony and other elements. Through variation, songs can show different musical colors and emotional expressions. For example, in some singing versions, some sections will be rhythmically varied to make the originally soothing rhythm more compact, or the melody ornaments will be increased or decreased, so that the music presents different style characteristics to adapt to different emotional expressions and singing situations.

## IV. Mode Analysis

### (I) Mode Basics

"Benbexile" adopts the pentatonic mode system commonly seen in Mongolian music. The pentatonic mode is based on the five notes of Gong, Shang, Jiao, Zheng

and Yu, and has a unique musical color and national style. In this song, the use of the mode is closely linked to the musical tradition of the Horqin region, reflecting the Mongolian people's unique perception and aesthetic concept of nature and life. The characteristics of the pentatonic mode make the melody of the song concise and smooth, easy to remember, and at the same time contain rich emotional connotations.

## (II) Mode Characteristics

1. Clear tonic: The song has a clear tonic, which occupies a core position in the entire mode system, and other notes revolve around the tonic, forming a stable and unstable pitch relationship. The determination of the tonic provides a basis for the melody development and emotional expression of the song, giving the song a distinct mode color and sense of belonging. In "Benbexile", the tonic appears frequently, and plays an important stabilizing role in key melody nodes and cadences, strengthening the central sense of the mode.

2. Unique interval relationship: The interval relationship in the pentatonic mode has unique characteristics. Compared with the Western major and minor system, the interval relationship in the pentatonic mode is more concise and harmonious, and there are fewer sharp semitone relationships. The interval relationship between adjacent pitches in the song is mostly a major second or minor third. This interval relationship makes the melody line smoother and more graceful, which is in line with the melodious and stretched music style of the Mongolian long tune. For example, in the melody of the song, you can often hear the interval connection of the major second and the minor third, forming a unique musical flavor.

3. Mode conversion and alternation: In the development of the song, the phenomenon of mode conversion and alternation will also occur. This change in mode enriches the musical color of the song and increases the layering and drama of the music. Mode conversion may be achieved through temporary changes in sound, chord changes, etc., so that the song can be briefly transitioned or converted between different modes, bringing a novel auditory experience to the audience. For example, in some passages, the song may temporarily switch from one mode to another related mode by raising or lowering a certain pitch, and then gradually return to the original mode. This change of mode adds a unique charm to the song.

### (III) Mode and emotional expression

Mode plays a vital role in the emotional expression of "Benbexiler". Different mode colors can convey different emotional connotations. Generally speaking, the melody of the part dominated by Gong mode often appears solemn and bright, which can express the praise for the grassland and life; while the part dominated by Yu mode may be more lyrical and soft, suitable for expressing emotions such as homesickness and longing. Through the clever use of mode, the song can more vividly depict the magnificent scenery of the Horqin grassland and the rich inner world of the Mongolian people, so that the audience can feel the emotions contained in the song more deeply. For example, in the song, when the melody is in Gong mode, the rhythm is relatively brisk and the melody line is relatively open, as if showing the sunny and vibrant scene on the grassland; when the melody switches to Yu mode, the rhythm becomes soothing and the melody becomes more gentle, making people feel a faint sadness and longing, just like the nostalgia of a wanderer for his hometown.

### V. Singing skills

#### (I) Breathing application

1. Deep breathing support: The singing of Mongolian long-tune songs requires strong breath support, and "Ben Beixile" is no exception. The singer should take a deep breath and inhale the breath deeply into the abdomen, so that the diaphragm descends and the abdomen expands outward. This deep breathing can provide sufficient breath volume to ensure that there is enough power to support the continuity and stability of the sound when singing long melodies. During the singing process, the breath should be kept flowing out evenly to avoid interruptions or intermittent strengths and weaknesses. For example, when singing some long notes, it is necessary to control the contraction of the abdominal muscles and release the breath slowly and evenly so that the sound can continue smoothly.

2. Breath control and regulation: Breath control and regulation is one of the key skills for singing long tunes. The singer should flexibly adjust the flow rate and pressure of the breath according to the ups and downs of the melody and the changes in rhythm. When the melody goes up, it is necessary to increase the pressure of the breath appropriately so that the sound can move upward smoothly; when the melody goes down, it is necessary to reduce the breath pressure accordingly to keep the sound

stable and coherent. At the same time, attention should be paid to the breathing between phrases. The breathing should be quick and concealed to avoid affecting the fluency of the music. For example, when singing some fast notes, it is necessary to inhale enough breath quickly and accurately control the flow rate of the breath to ensure the clarity and accuracy of the notes.

3. Use breath to express emotions: Breath is not only the driving force of vocalization, but also can be used to express emotions. By processing the strength, speed, and pauses of the breath, the singer can convey the rich emotional connotations in the song. When expressing passionate and excited emotions, the flow and pressure of the breath can be increased to make the sound fuller and more powerful; when expressing gentle and delicate emotions, the flow of the breath should be reduced to make the sound softer and more euphemistic. For example, in a song, when singing the part that expresses love and praise for the grassland, the singer can use a stronger breath to make the voice more high-pitched and passionate to enhance the appeal of emotions; when singing the part about missing relatives, the singer can use a weaker breath to make the voice softer and sadder to better express the inner emotions.

## (II) Vocalization skills

1. Combination of true and false voices: In the singing of "Ben Beixiler", the combination of true and false voices is a commonly used vocalization technique. Long-tune songs have a wide range of sounds, and often require singing in a higher range. It is difficult to achieve the ideal effect by simply using the real voice, so it is necessary to cleverly use false voice to expand the range. When singing high notes, the singer should adjust the vibration mode of the vocal cords to make the edges of the vocal cords thinner and produce a falsetto effect. At the same time, it is necessary to pay attention to the natural and smooth transition between true and false voices to avoid obvious timbre faults. The combination of true and false voices can make the sound richer, softer, and more expressive. For example, when singing some high-pitched long notes, first use the real voice as the basis, and gradually mix in the falsetto, so that the sound transitions from a solid real voice to a light falsetto, creating an ethereal and distant auditory effect.

2. Use of resonance: Resonance plays a vital role in long-tune singing. The singer should make full use of the head cavity resonance, oral cavity resonance and

chest cavity resonance to make the sound fuller, rounder and more penetrating. During the singing process, the best resonance point of each resonance cavity is found by adjusting the shape and position of the vocal organs. For example, when singing high notes, more head cavity resonance should be used to make the sound brighter and more focused; when singing mid-bass, oral cavity resonance and chest cavity resonance should be combined to make the sound thicker and deeper. At the same time, attention should be paid to the coordination between the various resonance cavities to form an overall resonance effect. Through the good use of resonance, the singer can make the sound spread farther on the vast grassland, so that more people can feel the charm of long tunes.

3. "Nugula" technique: "Nugula" is a unique ornamental technique in the singing of Mongolian long tunes, and is also one of the iconic features of long tune singing. It produces a vibrating effect similar to tremolo by coordinating the complex movements of the mouth and pharynx when making sounds, and generally shakes two or three times. The use of "Nugula" techniques can add unique charm and decorativeness to the song, making the melody more beautiful and gentle. The singer must go through long-term practice to master the vocalization method and techniques of "Nugula", and use "Nugula" appropriately according to the melody and emotional expression of the song to make the singing more vivid and expressive. For example, adding "Nugula" in some long notes or key melodies of the song can make the melody more colorful and show the unique artistic charm of Mongolian long tunes.

### (III) Language and pronunciation

1. Accurate Mongolian pronunciation: "Benbexiler" is a song sung in Mongolian, and accurate Mongolian pronunciation is the basis of singing. Singers should study the pronunciation rules and characteristics of Mongolian in depth and master the correct pronunciation method of each syllable. Mongolian pronunciation has its own unique features. For example, the pronunciation of some vowels and consonants is quite different from that of Chinese, which requires singers to practice and figure it out carefully. Only with accurate pronunciation can the content and emotions of the song be better conveyed and the original flavor of the Mongolian long tune be shown. For example, the pronunciation of some vowels in Mongolian requires

the mouth to open wider and the breath to be fuller. Singers should practice repeatedly to make their pronunciation meet the standards of Mongolian.

2. Clear and coherent pronunciation: During the singing process, the pronunciation should be clear and accurate, and attention should also be paid to the coherence and fluency of the pronunciation. The pronunciation of each word should be clear, but not too stiff. It should be closely combined with the melody and rhythm to form an organic whole. Singers should reasonably arrange the strength and duration of the pronunciation according to the rhythm and emotional expression of the song, so that the lyrics can be clearly conveyed to the audience without affecting the beauty of the melody. For example, when singing some fast lyrics, you should speed up the pronunciation of words, but still ensure the clear pronunciation of each word; when singing long notes, you should cleverly integrate the pronunciation of words into the melody, so that the words and sounds are perfectly integrated to achieve a singing effect with both sound and emotion.

3. Rhythm and emotional expression of language: Mongolian has a unique rhythm and rhythm. Singers should fully grasp these characteristics and integrate them into singing to enhance the artistic appeal of the song. When singing, pay attention to the changes in the stress, rhythm and intonation of the lyrics, and use appropriate tone and intonation to sing according to the emotional expression of the song. For example, when expressing passionate and exciting emotions, you can emphasize the pronunciation of certain keywords and improve the intonation; when expressing gentle and lyrical emotions, you should make the tone softer and more soothing. Through the precise grasp of language rhythm and emotional expression, singers can better interpret the connotation of the song and let the audience feel the unique language charm of Mongolian long tunes.

## VI. Conclusion

The Mongolian Horqin long-tune song "Benbexile" shows the unique charm of Mongolian long-tune music in terms of form, mode and singing skills. Its rich and diverse form structure, the mode system with distinct national characteristics and the exquisite and complex singing skills together constitute the artistic value of this song. Through the in-depth analysis of "Benbexile", we can not only better understand the artistic characteristics and cultural connotations of Mongolian long-tune music, but

also feel the Mongolian people's love and praise for life and nature. In today's multicultural era, it is of great significance to deeply study and inherit Mongolian long-tune music. It not only helps to protect and promote the excellent traditional culture of the Chinese nation, but also contributes to the diversity of world music culture. I hope that more people can pay attention to and understand Mongolian long-tune music, so that this musical pearl on the grassland can shine more brightly in the new era.

## 10. The ten song

黑马



Figure 12. The tenth song

Source by : Bao Zhiyong

Analysis of the form of "Black Horse"

### I. Overall Structure

"Black Horse" adopts a multi-section form structure that is common in Mongolian long tunes. Although the number and combination of sections may change in different versions due to the singer's understanding and on-site performance, the core framework remains stable. Songs are usually composed of multiple sections, each of which is in sharp contrast and closely connected through unified musical materials and styles, together outlining a complete musical picture.

### Interpretation of Sections

1. Starting Section: At the beginning of the song, the melody of the starting section is smooth and soothing, the rhythm is free and casual, the pitch span is large, and the long tone instantly outlines the vastness of the grassland. The melody frequently uses ornaments and long notes, such as appoggiatura and appoggiatura,

which add rich colors and expressiveness to the melody, lay the melodious and vast emotional tone of the song, and lead the audience to the vast Horqin grassland. For example, in some versions, the starting section opens with a long high note, and then the melody slowly descends. After a few bars of foreshadowing, it naturally leads to the subsequent melody development, as if presenting a scene of a black horse strolling leisurely on the grassland.

2. Development section: The development section after the opening section forms a strong contrast with the opening section in terms of melody, rhythm, pitch and emotional expression. The appearance of more leaps and changes in the melody makes the music more dynamic; the rhythm is relatively compact, which enhances the tension. This contrast vividly shows the diverse features of grassland life. In some versions, the development section adds fast notes and syncopated rhythms, which form a sharp contrast with the slow and long opening section, just like a picture of a black horse galloping and galloping on the grassland, showing its vigorous and heroic posture.

3. Ending section: The ending section often reproduces or changes the melody of the opening section to make the song structure complete and leave a deep impression on the audience. At this time, the melody and rhythm may be simplified, but the core musical material and style are retained, and the emotional expression becomes more profound and concise. Some versions compress or adjust part of the melody on the basis of the opening section, and return to the theme in a concise way, so that the audience feels complete and aftertaste, just like the black horse returns to the quiet grassland leisurely after finishing the gallop, and everything returns to peace.

#### Methods of Form Development

4. Repetition: Repetition is an important means of form development in "Dark Horse", including complete repetition and variation repetition. Complete repetition means repeating a certain section or phrase intact to deepen the audience's memory of the music theme; variation repetition means appropriately changing some notes, rhythms or ornaments while retaining the basic framework of the melody, so that the music is both coherent and fresh. In the song, some phrases are repeated in different paragraphs, and the changes in ornaments or rhythms each time they are repeated not

only strengthen the theme but also avoid monotony, just like the repeated descriptions of the dark horse, showing its characteristics from different angles.

5. Imitation and advancement: Imitation is also common in songs, that is, repeating music fragments (phrases or sections) at different pitches, just like the music is shifted on the scale. This technique allows the melody to gradually move upward or downward while maintaining its original form, enhancing the sense of hierarchy and power. In "Black Horse", you can often hear the melody fragments of the modulation shuttle between different intervals, enriching the melody and making it more varied, as if the black horse is running on different terrains of the grassland, showing different postures and vitality.

6. Variation interpretation: The variation technique runs through the whole song, and the musical theme is developed in a variety of ways by changing the rhythm, melodic ornaments, pitch, harmony and other elements. In different singing versions, the rhythm variation of some sections makes the original soothing rhythm compact, or increases or decreases the melodic ornaments, so that the music presents different styles, which fits different emotional expressions and singing situations. This is like a diverse interpretation of the black horse, showing its character and charm from different aspects.

## II. Mode analysis

### (I) Mode foundation

"Black Horse" adopts the typical pentatonic mode system of Mongolian music, with the five notes of Gong, Shang, Jiao, Zheng and Yu as the cornerstone, with a distinct national style and unique musical color. The use of the mode is closely related to the musical tradition of the Horqin area, reflecting the unique perception and aesthetic concept of the Mongolian people towards nature and life. The pentatonic mode makes the song melody concise and smooth, easy to remember, and rich in emotions.

### (II). Mode characteristics

1. Prominent tonic: The tonic of the song is clear and occupies a core position in the mode system. Other notes build stable and unstable pitch relationships around the tonic. The tonic lays the foundation for melody development and emotional

expression, giving the song a distinct mode color and sense of belonging. In "Dark Horse", the tonic appears frequently, plays an important stabilizing role in key melody nodes and cadences, and strengthens the sense of mode center, just like the dominant position of the dark horse on the grassland.

2. Unique intervals: The interval relationship of the pentatonic mode is unique. Compared with the Western major and minor system, it is more concise and harmonious, and there are few sharp semitone relationships. The adjacent pitches of the song are mostly major second or minor third intervals, which makes the melody line smooth and graceful, which fits the melodious and stretched style of the Mongolian long tune. During the melody, the major second and minor third intervals appear frequently, creating a unique musical charm, just like the undulating lines on the grassland, natural and beautiful.

3. Mode conversion: Mode conversion and alternation exist in the development of songs, which enriches the musical color, adds layers and drama. Mode conversion can be achieved through temporary changes of tone, chord alternation, etc., so that the song can temporarily transition or switch between different modes, bringing a novel auditory experience. Some passages increase or decrease the pitch, so that the song temporarily switches from one mode to a related mode, and then returns to the original mode, adding a unique charm to the song, as if the black horse presents different visual feelings under different light and shadow on the grassland.

### (III). Mode and emotional transmission

Mode plays an important role in the emotional expression of "Black Horse", and different modes convey different emotional connotations. The part dominated by Gong mode has a solemn and bright melody, often expressing praise for the grassland and life; the part dominated by Yu mode is lyrical and soft, suitable for expressing homesickness and longing. Through the clever use of mode, the song vividly depicts the magnificent scenery of Horqin grassland and the rich inner world of Mongolian people. When the melody is in Gong mode, the rhythm is brisk and the melody is open, showing the sunny and vibrant scenery of the grassland, just like people's love and praise for the grassland; when the melody switches to Yu mode, the rhythm is slow and the melody is gentle, revealing a hint of sadness and longing, just like the

nostalgia of a wanderer for his hometown and relatives, and the black horse seems to carry this emotion and wander on the grassland.

#### IV. Singing skills

##### Breath control

1. Deep breathing support: Mongolian long-tune singing requires extremely high breath, and "Black Horse" is no exception. The singer needs to use deep breathing to inhale the breath deeply into the abdomen, so that the diaphragm descends and the abdomen expands to obtain sufficient breath. When singing long melodies, this stable support can be used to continue the sound. Keep the breath flowing out evenly during singing to avoid interruptions or uneven strengths. For example, when singing long notes, control the contraction of the abdominal muscles and release the breath slowly and steadily to ensure that the sound continues steadily, just like keeping the black horse running at a constant speed, showing lasting endurance.

2. Flexible breath adjustment: Precise control and flexible adjustment of breath are the key to long-tune singing. Singers need to adjust the breath flow rate and pressure in time according to the ups and downs of the melody and the changes in rhythm. Increase breath pressure when the melody goes up to help the sound rise; reduce pressure when going down to maintain a stable and coherent sound. At the same time, pay attention to the breathing between phrases, so that it is quick and hidden without affecting the fluency of the music. When singing fast notes, quickly inhale enough breath and accurately control the flow rate to ensure that the notes are clear and accurate, just like a dark horse running flexibly in complex terrain without losing speed and rhythm.

3. Breath emotional expression: Breath is not only the driving force of voice, but also the key to emotional transmission. Through the exquisite handling of breath strength, slowness, and pauses, singers can convey the rich emotions of the song. When expressing passionate and excited emotions, increase the breath flow and pressure to make the voice full and powerful; when expressing gentle and delicate emotions, reduce the breath flow to make the voice soft and euphemistic. In the song, when singing the part of praising the love for the grassland, the singer uses a strong breath to make the voice high and passionate, and enhances the appeal; when singing

the part of missing, the singer uses a weak breath to make the voice soft and sad, accurately conveying the inner emotions, and the image of the black horse also changes with the breath, either galloping and passionate, or standing and thinking.

#### V. Vocalization skills

1. Fusion of true and false voice: "Black Horse" has a wide range of voices, often involving high pitches. It is difficult to control the real voice alone, and it is necessary to cleverly integrate the false voice to expand the range. When singing high notes, the singer adjusts the vibration mode of the vocal cords to make the edges of the vocal cords thinner to produce false voices, and at the same time pays attention to the natural and smooth transition between true and false voices to avoid timbre faults. The combination of true and false voices makes the sound richer and softer, and more expressive. For example, when singing high and long notes, first use the real voice as the basis, gradually mix in the false voice, and transition from a solid real voice to a light false voice, creating an ethereal and distant auditory effect, just like a black horse galloping on the grassland skyline, and the sound also drifts away.

2. Use of resonance: Resonance is crucial in long-tone singing. The singer needs to make full use of the resonance of the head cavity, oral cavity, and chest cavity to make the voice full, round, and penetrating. When singing, adjust the shape and position of the vocal organs to find the best resonance point of each resonance cavity. When singing high notes, focus on the resonance of the head cavity to make the sound bright and concentrated; when singing mid-low notes, combine the resonance of the oral cavity and chest cavity to make the sound thick and deep. The coordination of each resonance cavity forms an overall resonance effect, which makes the sound spread farther on the grassland. Just like the neighing of a black horse can echo for a long time on the grassland, the singer's voice also uses resonance to spread to the distance, showing the charm of long tunes.

3. "Nogula" Technique Application: "Nogula" is a unique ornamentation technique of the Mongolian long tune, and it is also a significant mark. Through the complex movements of the mouth and pharynx during vocalization, a vibrato-like shaking effect is produced, generally shaking two or three times. Its use adds unique charm and decorativeness to the song, making the melody more beautiful and graceful. Singers need to practice for a long time, master the vocalization method, and

use "Nugula" appropriately according to the melody and emotional expression of the song to enhance the vividness and expressiveness of the singing. Adding "Nugula" in the long notes or key melodies of the song at the right time is like adding a smart posture to the running of the black horse, making the melody more colorful and showing the unique artistic charm of the Mongolian long tune.

#### Language and pronunciation

4. Accurate Mongolian pronunciation: "Black Horse" is sung in Mongolian, and accurate pronunciation is the basis. Singers should study the pronunciation rules and characteristics of Mongolian in depth and master the correct pronunciation of each syllable. Mongolian pronunciation is different from Chinese. Some vowels and consonants have great differences in pronunciation, which requires careful practice and speculation. Only with accurate pronunciation can the original content and emotions of the song be conveyed and the unique charm of the Mongolian long tune be shown. For example, the pronunciation of some vowels in Mongolian requires a wide mouth and full breath. Singers need to practice repeatedly to ensure that the pronunciation meets the standard, just like accurately outlining every line of the black horse and restoring its original appearance.

5. Clear and coherent pronunciation: The pronunciation should be clear and accurate during singing, and at the same time, pay attention to coherence and fluency. Each word should be pronounced clearly, but not stiffly, and should be closely integrated with the melody and rhythm. The singer should reasonably arrange the strength and duration of the pronunciation according to the rhythm and emotional expression of the song, so that the lyrics can be clearly conveyed to the audience without destroying the beauty of the melody. When singing fast lyrics, speed up the pronunciation and still ensure that each word is clear; when singing long notes, cleverly integrate the pronunciation of the words into the melody to achieve a perfect fusion of words and sounds, and achieve a sound and emotion effect, as if every step of the dark horse's running is accompanied by a clear rhythm and integrated with the music.

6. Language rhythm and emotional presentation: Mongolian has a unique rhythm and rhythm. The singer should fully grasp and integrate it into the singing to enhance the artistic appeal. When singing, pay attention to the stress, rhythm and

intonation changes of the lyrics, and use appropriate tone and intonation according to the emotions of the song. When expressing exciting and exciting emotions, emphasize the pronunciation of key words and improve the intonation; when expressing gentle lyrical emotions, make the tone soft and soothing. By accurately grasping the rhythm and emotion of the language, the singer can better interpret the connotation of the song and let the audience feel the unique language charm of the Mongolian long tune. The black horse also seems to show richer emotions and gestures in this rhythmic song.

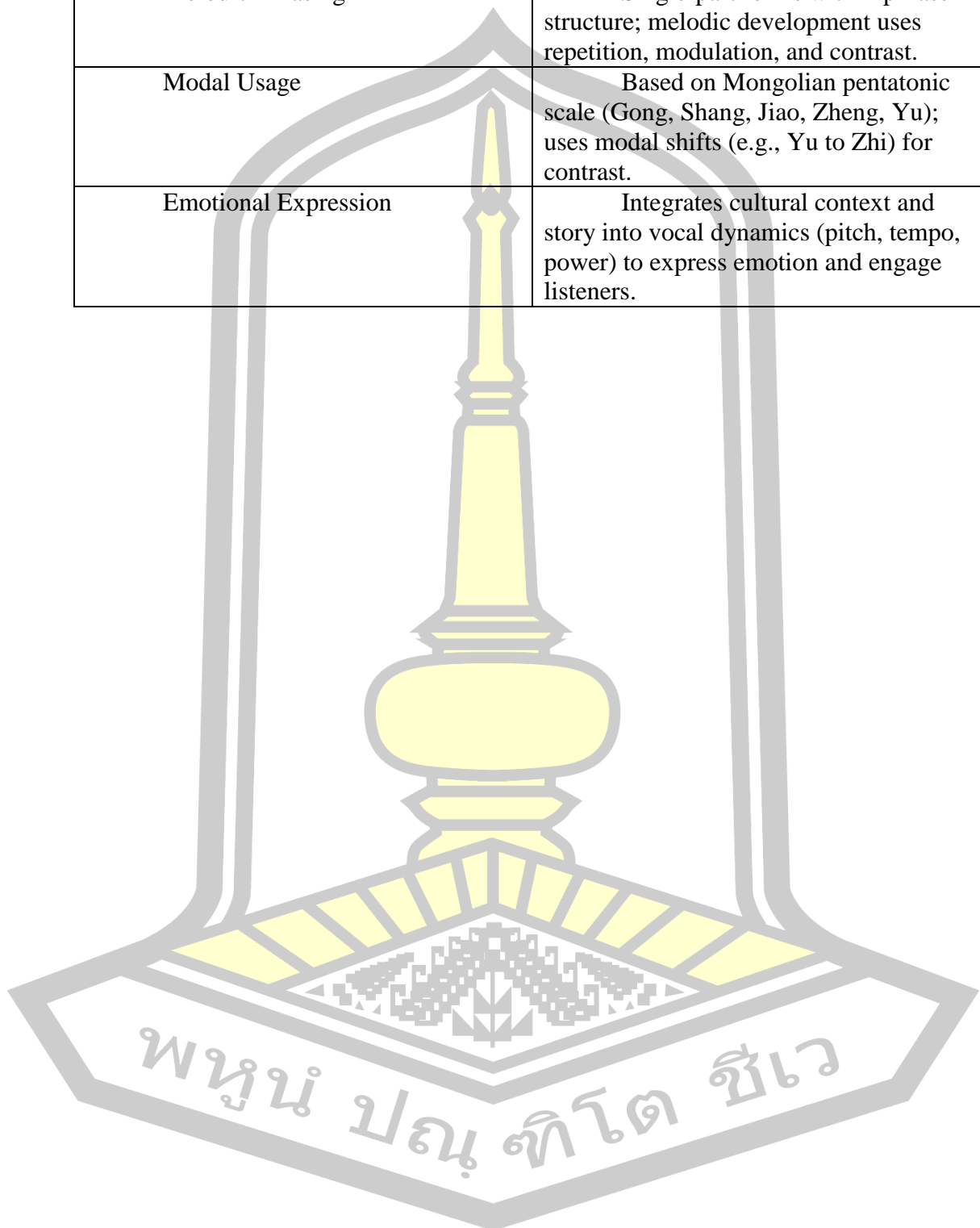
#### VI conclusion

The Mongolian Horqin long-tune song "Black Horse" fully demonstrates the charming charm of Mongolian long-tune music with its unique form structure, distinct modal characteristics and superb singing skills. An in-depth analysis of "Black Horse" can help us better understand the artistic characteristics and cultural connotations of Mongolian long-tune music, and experience the Mongolian people's deep feelings for life, nature and horses. In the current era of multicultural integration, it is of great significance to study and inherit Mongolian long-tune music. It can not only protect and carry forward the excellent traditional culture of the Chinese nation, but also contribute to the diversity of world music culture. I hope more people will pay attention to Mongolian long-tune music, let this pearl of grassland music shine more brightly, let the melody of "Black Horse" continue to gallop through time, and convey the spirit and emotions of the Mongolian people.

Table 2. Summary of Saiyin Bilige's Singing Techniques

Technique Aspect	Description
Breathing Techniques	Uses deep abdominal breathing for sustained notes; coordinates flexible breath control with changing rhythms.
Vocalization Method	Primarily real voice with falsetto in high/emotional phrases to enrich tone and expression.
Resonance Adjustment	Utilizes head and chest resonance to enhance tone brightness and depth depending on emotional context.
Ornamentation ('Nogula')	Frequent use of 'Nogula' ornamentation (glissando, vibrato, wave-like sounds) and appoggiaturas for

	expressive nuance.
Melodic Phrasing	Single-part forms with 4-phrase structure; melodic development uses repetition, modulation, and contrast.
Modal Usage	Based on Mongolian pentatonic scale (Gong, Shang, Jiao, Zheng, Yu); uses modal shifts (e.g., Yu to Zhi) for contrast.
Emotional Expression	Integrates cultural context and story into vocal dynamics (pitch, tempo, power) to express emotion and engage listeners.



## CHAPTER VI

### The transmission method of Mongolia folk song of Saiyin Bilige

This chapter presents the story of how Saiyin Bilige, a master of Horqin long-tune singing, passes down the rich tradition of Mongolian folk song. Through home teaching, school involvement, community outreach, and digital innovation, he brings this age-old music into the lives of learners from many backgrounds. Based on fieldwork and interviews, the following sections illustrate how he transforms singing into a lifelong, shared cultural experience.

#### 1. Transmission in the Home

Saiyin Bilige begins teaching in the most intimate setting—his home. He creates a musical atmosphere by decorating his living space with Mongolian portraits, instruments like the horse-head fiddle, and traditional ornaments. He often plays recordings of Mongolian long-tunes in the background, allowing children to absorb the rhythms and melodies naturally during daily life.

To deepen understanding, he introduces children to the history and cultural meaning of long-tunes, helping them connect emotionally with the music. He then teaches foundational techniques such as abdominal breathing and vocal exercises, placing special focus on the wave-like ornament known as "Nogula." With regular ear training and pitch exercises, he strengthens their musical literacy.

He encourages performance through family concerts, where children sing in front of relatives and gain confidence. He also participates in parent-child singing sessions, believing that shared learning reinforces emotional bonds and interest in the tradition. Beyond the home, he takes children to observe live performances and cultural festivals, letting them experience long-tunes in their natural settings.

#### 2. Transmission in Schools and Universities

In formal education settings, Saiyin Bilige works with institutions to integrate Mongolian long-tune into the curriculum. Schools design specialized courses that include modules on Mongolian folk music, and they invite Saiyin and other experts to

give workshops and live demonstrations. These institutions also develop textbooks that explain melody structure, cultural context, and singing techniques.

In class, students learn about Mongolian history, culture, and geography, connecting these lessons with the structure and emotion of the songs. Teachers guide students through listening exercises and help them analyze the music's melodic flow and rhythmic nuance. Saiyin teaches breathing, voice projection, and phrasing, encouraging students to imitate long-tune melodies and practice "Nogula."

He promotes group singing and chorus sessions to foster collective participation. Students also attend cultural festivals and school concerts to perform what they've learned. When possible, he arranges field trips to Mongolian communities so students can immerse themselves in the tradition directly. Teachers assess students through performances and assignments, and student feedback helps refine the course content.

### **3. Transmission Beyond Schools**

Outside formal institutions, Saiyin Bilige reaches wider audiences by tailoring his teaching to learners' backgrounds. He adjusts his approach based on the age and interests of his students—using playful methods for children and deeper cultural exploration for adults.

He selects long-tunes that reflect a variety of moods and themes, and he prepares multimedia teaching materials, including sheet music, videos, and visual presentations. He offers online courses through streaming platforms, combining video tutorials with interactive Q&A sessions. Offline, he organizes workshops with hands-on coaching, small concerts, and group singing.

In more immersive experiences, he incorporates virtual reality (VR) and augmented reality (AR) to recreate the Mongolian grasslands, giving students a powerful sense of place and atmosphere while learning.

### **4. Promotion and Public Engagement**

To expand awareness of Mongolian long-tune, Saiyin uses social media platforms like WeChat, Douyin, and Weibo to share teaching content and student

performances. He partners with cultural centers and local communities to host public events that introduce the art form to new audiences.

He also relies on the most traditional form of promotion—word of mouth. By encouraging his students to share their learning experiences, he inspires others to explore this musical heritage.

Through these vivid, personal, and adaptive methods, Saiyin Bilige keeps the tradition of Horqin long-tune alive. His story shows how one artist can bridge generations, cultures, and technologies to preserve a precious cultural legacy.

Table 3. summarizes the key transmission settings, methods, target audiences, and educational focuses of Saiyin Bilige’s approach

<b>Transmission Setting</b>	<b>Key Methods</b>	<b>Target Audience</b>	<b>Educational Focus</b>
Home	Cultural home décor, music playback, basic training, family concerts, festival attendance	Children and family members	Early exposure, musical bonding, foundational technique
Schools and Universities	Curriculum design, lectures, vocal training, group singing, field trips, assessments	Students in formal education	Theoretical understanding, technical training, experiential learning
Beyond Schools (Community & Online)	Online courses, multimedia tools, VR/AR, age-appropriate methods, workshops	General public, remote learners, diverse age groups	Cultural accessibility, personalized engagement, immersive experience
Promotion and Public Engagement	Social media outreach, public performances, cultural partnerships, word-of-mouth sharing	Public audiences and local communities	Awareness building, cultural pride, heritage promotion

This table summarizes the key transmission settings, methods, target audiences, and educational focuses of Saiyin Bilige’s approach to preserving and teaching Mongolian long-tune folk songs.

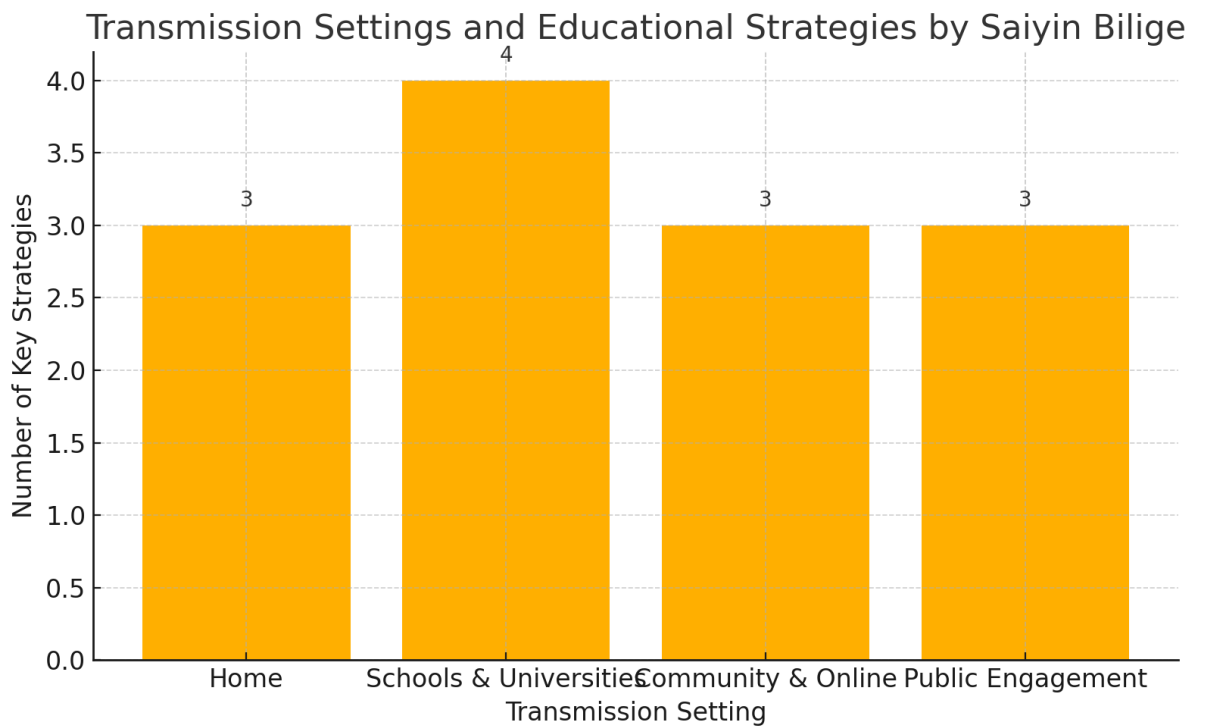


Figure 13. Transmission Settings and Educational Strategies by Saiyin Bilige

This chart figure 6.1 illustrates the number of key educational strategies Saiyin Bilige applies across four major transmission settings: home, formal education, community/outreach, and public promotion. The tallest bar, representing schools and universities, highlights the structured and multi-faceted programs he engages with in academic contexts. The three other settings—home, community, and public—show equally significant efforts in cultural immersion, digital teaching, and audience engagement. The chart demonstrates the breadth and adaptability of his approach, revealing how he bridges traditional oral methods with institutional frameworks and modern media to sustain Mongolian long-tune singing across generations.

## CHAPTER VII

### Conclusion Discussion and Suggestions

#### 1. Conclusion

Objective 1, the research examined Saiyin Bilige's artistic life and career trajectory. From a young age, he was immersed in Horqin musical traditions and quickly became known for his natural singing talent. His professional development was marked by formal training with esteemed mentors and international performance opportunities. His post-retirement efforts to establish a long-tune folk song inheritance base highlight his lifelong commitment to cultural preservation.

Objective 2 focused on the technical analysis of his vocal style, which reflects the distinct features of the Horqin long-tune tradition. His mastery of techniques such as 'Nogula,' glissando, and free rhythm exemplifies both traditional authenticity and personal innovation.

Objective 3 explored his diverse transmission methods, including home-based teaching, school curriculum development, digital outreach, and public engagement. His adaptability ensures that Mongolian long-tune singing continues to flourish in modern contexts.

#### 2. Discussion

This study has explored the life, vocal techniques, and transmission practices of Saiyin Bilige, a prominent transmitter of the Horqin Mongolian long-tune tradition. Through Chapters 4, 5, and 6, a vivid picture emerges of an artist whose contributions bridge the personal, artistic, pedagogical, and cultural dimensions of Mongolian folk song heritage.

**Objective 1**, the research examined Saiyin Bilige's artistic life and career trajectory. From a young age, he was immersed in Horqin musical traditions and quickly became known for his natural singing talent. His professional development was marked by formal training with esteemed mentors, including Lasurong and Wang Qihui, and performance opportunities across domestic and international stages. His establishment of a long-tune folk song inheritance base after retirement further

illustrates his commitment to the preservation of cultural heritage. His life exemplifies the “living heritage” concept, aligning with Liu (2022), who emphasized how Mongolian folk music serves as a vehicle for expressing cultural identity and social values.

**Objective 2** focused on the technical analysis of Saiyin Bilige’s vocal style. His singing reflects the distinct features of the Horqin long-tune, characterized by free rhythm, extended melodies with sparse lyrics, and emotional depth. He utilizes signature techniques such as "Nogula" (a wave-like vibrato ornament), glissando, and appoggiatura, all embedded in a rich modal structure based on the Mongolian pentatonic scale. These techniques are not only expressive but carry symbolic meanings—such as the imitation of wind, horses, or natural elements—which resonate with the findings of Ge & Hong (2021), who noted the deep ecological and cultural metaphors embedded in Mongolian folk songs. Furthermore, Saiyin’s incorporation of rhythmic diversity and flexible phrasing illustrates the integration of traditional singing aesthetics with performative innovation.

**Objective 3** addressed the methods Saiyin Bilige uses to transmit his knowledge to younger generations and wider audiences. These include home-based teaching, curriculum development at universities, online and offline workshops, and public outreach via social media. His teaching is tailored to suit different learner backgrounds, using modern technology (including VR/AR) to create immersive learning environments. His use of informal and formal spaces for transmission supports the idea of “cultural sustainability” through adaptable pedagogy, echoing the work of Zhou & Deng (2022) on maintaining ethnic identity through education and multimedia.

The study highlights three key insights:

**1. The synergy of tradition and innovation:** Saiyin Bilige’s success lies in his ability to preserve the core elements of Horqin long-tune singing while experimenting with new tools and settings. His flexibility ensures the music remains relevant and engaging to new generations.

**2. Embodied cultural transmission:** His teaching approach reflects the performative and immersive nature of Mongolian folk music, where learning is not

just technical but emotional, communal, and sensory—matching D’Evelyn’s (2018) observations about cultural transmission in nomadic societies.

**3. Individual agency in cultural heritage:** As shown throughout this study, Saiyin Bilige is not merely a performer but a cultural actor shaping how Mongolian long-tunes are understood and preserved. His life work reinforces the importance of artist-educators in heritage preservation, as also noted by Liu (2022).

In conclusion, the research affirms that Saiyin Bilige’s legacy is not only musical but pedagogical and cultural. His artistry and teaching have ensured that the Mongolian long-tune, a vital symbol of nomadic identity and ecological philosophy, continues to flourish across generations, regions, and technological contexts.

### 3. Suggestions

#### Future research

1. There should be a study to compare the techniques with other singers to see the differences.
2. There should be a study to analyze the singing techniques in a broad perspective along with the performance of Mongolians.
3. There should be a study to compare with the singing techniques in the West to see if the singing techniques are similar or different.

#### Application of the research results

- 1 Educational institutions in Inner Mongolia should use the results of this study as information for creating a curriculum on the techniques of singing folk songs in Mongolia.
- 2 Cultural organizations can use the results of this study to disseminate or create guidelines for transmitting the characteristics of this folk song so that it will continue to exist.

## REFERENCES

- Anderson, J. (2018). *Modernizing Mongolian folk music: A case study of Hanggai's influence in China*. *Ethnomusicology Journal*, 22(3), 56-78.
- Bai X. (2009a). The characteristics and characteristics of Liao songs singing (Vol. 4): National Art.
- Bai X. (2009b). Liao songs singing characteristics and form beauty characteristics (Vol. 4): ethnicity and culture art.
- Chen, L. (2020). *The impact of globalization on Inner Mongolian folk songs*. *Chinese Music Research*, 45(2), 120-137.
- D'Evelyn, C. (2018). Grasping intangible heritage and reimagining inner Mongolia: Folk-artist albums and a new logic for musical representation in China. *Journal of Folklore Research*, 55(1). <https://doi.org/10.2979/jfolkrese.55.1.02>
- Fan H. (2009). Research on Zhuang Studies in the 20th Century (Vol. 8).
- Ge Hai. Li G. (2019). Transmission and Protection of Liao Songs of Pingguo Zhuang Nationality from the Perspective of Artistic Ecology. 7.
- Ge, G., & Hong, S. (2021). National Cultural Characteristics and Significance of Mongolian Folk Songs in Inner Mongolia, China. *The Korean Society of Culture and Convergence*, 43(12). <https://doi.org/10.33645/cnc.2021.12.43.12.407>
- Huang X. (2008). Ge's waist and rhyme and lining research, Intangible Cultural Transmission Research. 32.
- Huang X. (2010). "The Recital of the Multi-voice Part--A Study of the Songs of Guangxi Pingguo Zhuang Nationality" (Vol. 6):Southern Literary World.
- Jin M. (2018a). Research on the Culture and Value of Zhuang Liao Songs (Vol. 9).
- Jin M. (2018b). Research on the Traditional Melody and Musical Characteristics of Zhuang Liao Songs (Vol. 5).
- Jin M. (2018c). Research on Traditional Tunes and Musical Characteristics of Zhuang Nationality Liao Songs (Vol. 3): Gehai.
- Jin, Y. (2021). *Oral traditions in Inner Mongolia: The role of elderly singers in transmitting folk music*. *Asian Music Studies*, 19(1), 75-92.
- Lan Y. (2005). The Characteristics of Liao songs and Its Position and Role in the Traditional Culture of Zhuang Nationality: Guangxi Ethnic Studies.

- Li F. (2013). *An Analysis of the Road of Liao songs Transmission* (Vol. 3):
- Li, X. (2020). *The evolution of Mongolian folk songs in contemporary China*. *Journal of Cultural Studies*, 33(4), 89-102.
- Liu M. (2016). *The formation and development of Guangxi ZhuangPingguoLiao Songs* (Vol. 5): Art Review.
- Liu M. (2017). *Comparison of Guangxi Zhuang's Liao songs Singing Method and "Academic School" National Singing Method* (Vol. 1): Art Evaluation.
- Liu Q. (2015). *Non-legacy transmission of folk participation* (Vol. 10).
- Liu, Y. (2022). *Analysis of Inner Mongolia Middle School Folk Music Culture Education*. *International Journal of Education and Humanities*, 4(1).  
<https://doi.org/10.54097/ijeh.v4i1.1151>
- Lu M. (2018a). *Research on the Rhetoric of the Lyrics of Liao Songs* (Vol. 6).
- Lu M. (2018b). *Research on the Rhetoric of the Lyrics of Liao Songs in* (Vol. 6).
- Lu Y. (2018). *The Integration of Zhuang Liao Songs and Contemporary Pop Music* (Vol. 7).
- Miao D. (2011). "Development and Application of Multi-Voice Elements of Liao Songs" (Vol. 7):
- Qin N. (2015). "Liao Songs": *The Classic of Zhuang Nationality's Ballad Culture* (Vol. 79): *Guangxi Ethnic Studies*.
- Qin T. (2018). *Research on the promotion and transmission development of Liao Songs in Guangxi Zhuang*.
- Sun, T. (2019). *Mongolian musical traditions and their cultural significance*. Beijing: Peking University Press.
- UNESCO. (2008). *Urtiin Duu, Traditional Folk Long Song*. Retrieved from <https://ich.unesco.org/en/lists>
- Wang, P. (2017). *The role of Inner Mongolia Arts University in preserving Mongolian folk songs*. *Journal of Chinese Ethnic Music*, 12(1), 44-60.
- Wang, R. (2023). *Language policy and its effects on Mongolian folk songs in Inner Mongolia*. *Asian Linguistic Review*, 28(3), 101-117.
- Wei M. (2013). "Sunshine Avenue" of PingguoLiao Songs (Vol. 5).
- Wu, J., Chan, C. J., & Chieng, J. C. Y. (2022). *The Innovation of Mongolian Folk Song*

Music Cultural Inheritance Path Based on Intelligent Computing Analysis of Communication Big Data. *Security and Communication Networks*, 2022.

<https://doi.org/10.1155/2022/5752751>

Wu, J., Zhang, Q., Li, A., & Liang, C. (2015). Historical landscape dynamics of Inner Mongolia: patterns, drivers, and impacts. *Landscape Ecology*, 30(9).

<https://doi.org/10.1007/s10980-015-0209-1>

Yan N. (2015a). "Liao Songs": The Classic of Zhuang Folk Song Culture: Guangxi Ethnic Studies.

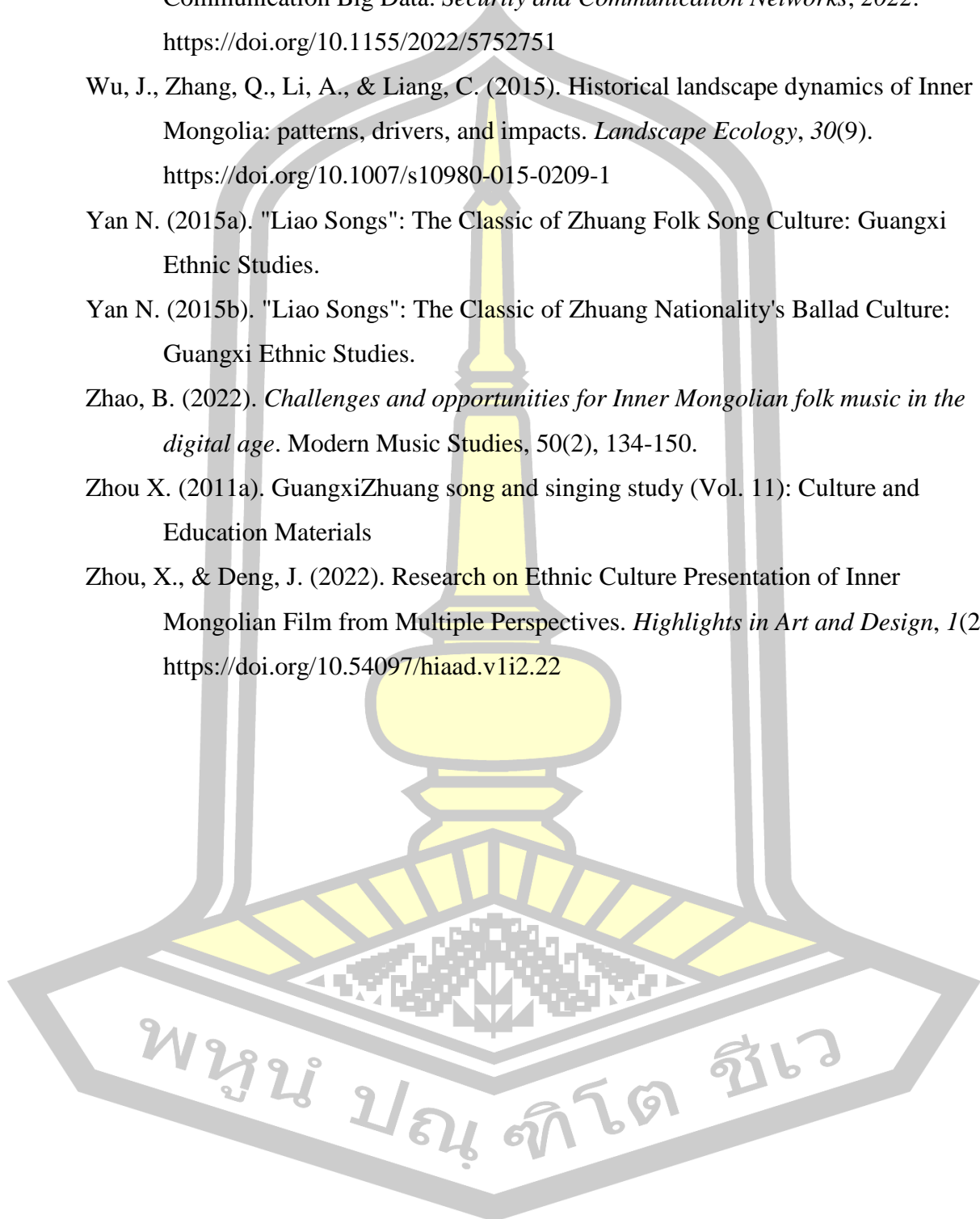
Yan N. (2015b). "Liao Songs": The Classic of Zhuang Nationality's Ballad Culture: Guangxi Ethnic Studies.

Zhao, B. (2022). *Challenges and opportunities for Inner Mongolian folk music in the digital age*. *Modern Music Studies*, 50(2), 134-150.

Zhou X. (2011a). *GuangxiZhuang song and singing study (Vol. 11): Culture and Education Materials*

Zhou, X., & Deng, J. (2022). Research on Ethnic Culture Presentation of Inner Mongolian Film from Multiple Perspectives. *Highlights in Art and Design*, 1(2).

<https://doi.org/10.54097/hiaad.v1i2.22>



## BIOGRAPHY

**NAME** Zhiyong Bao

**DATE OF BIRTH** January 20, 1995

**PLACE OF BIRTH** Daolaodu Sumu, Tongliao City, Inner Mongolia Autonomous Region, China

**ADDRESS** Baotou, Inner Mongolia, China

**POSITION** Teacher

**PLACE OF WORK** Baotou, Inner Mongolia, China

**EDUCATION** 2014-2018 Chifeng University Bachelor's degree  
2018-2020 Graduated from Mongolian National University of Education, Master's degree  
2022-2025 (Ph.D.) College of Music at Mahasarakham University

