



The Singing technique of Mongolia long tune song of Zagda Surong

Eerhenqiqige -

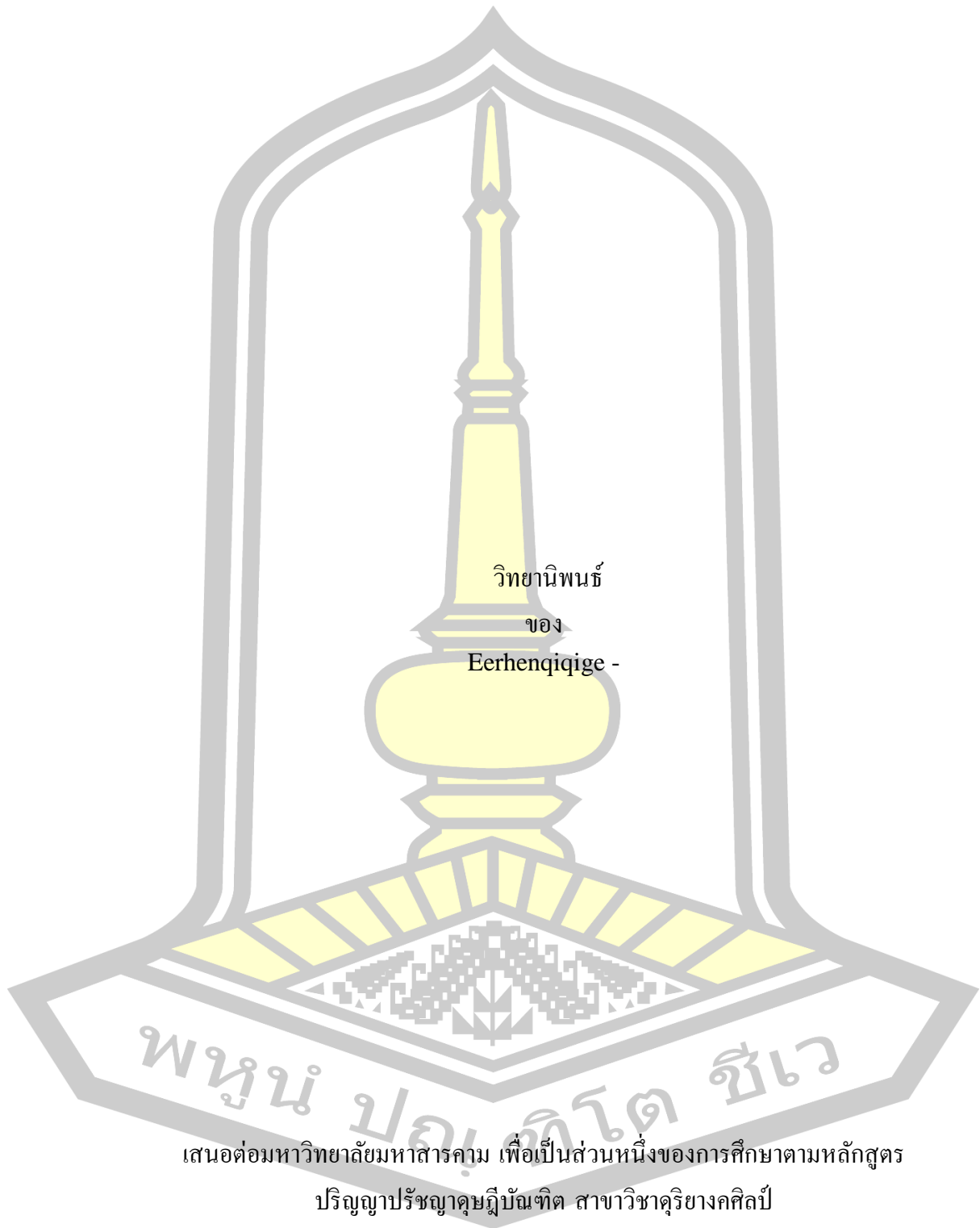
มหาวิทยาลัยราชภัฏสุราษฎร์ธานี  
A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

May 2025

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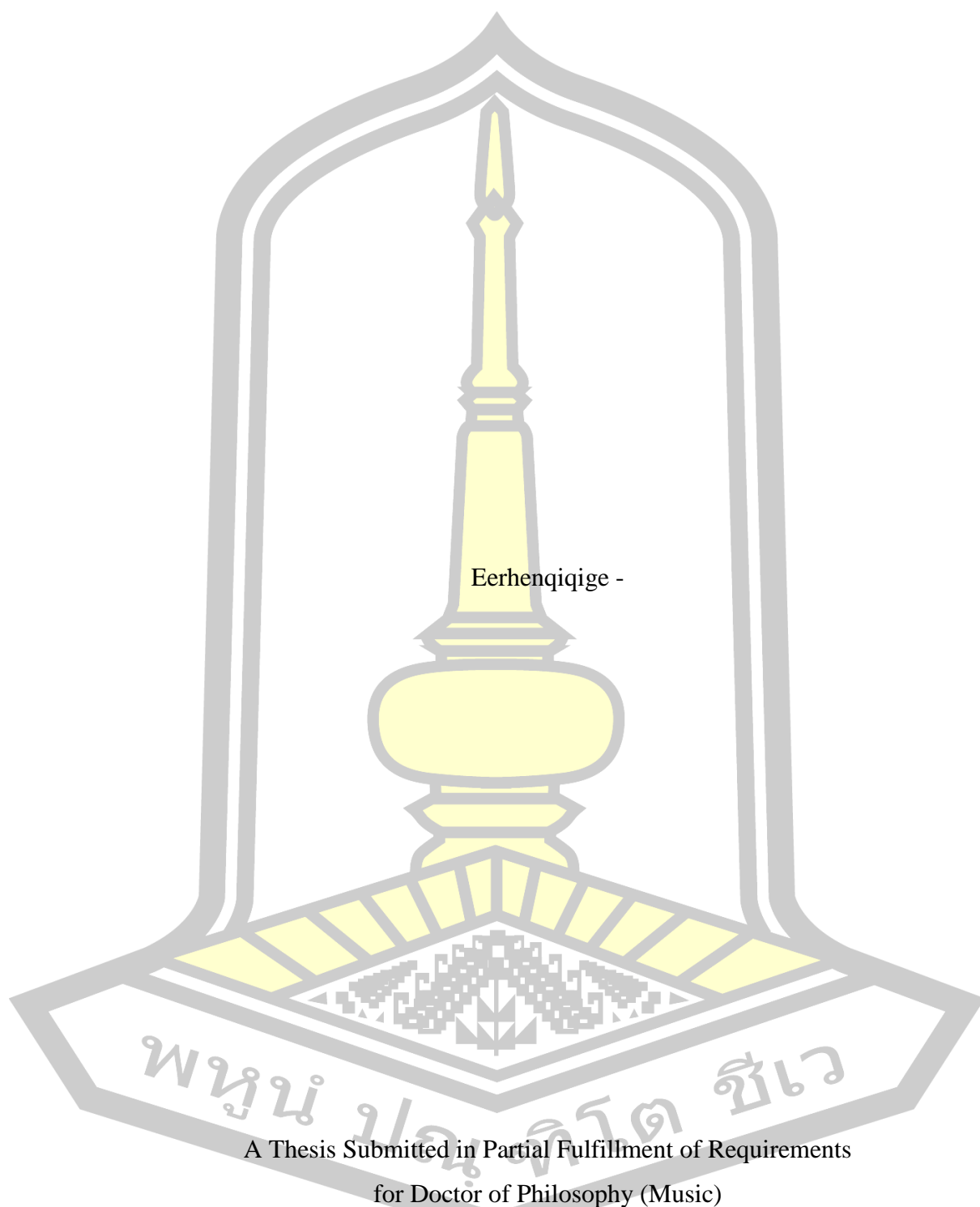
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

พฤษภาคม 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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May 2025

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**TITLE** The Singing technique of Mongolia long tune song of Zagda Surong

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**DEGREE** Doctor of Philosophy **MAJOR** Music

**UNIVERSITY** Mahasarakham **YEAR** 2025  
University

### ABSTRACT

The research is guided by three primary objectives were to : 1.investigate the life and work about Mongolia long tune song of Zagda Surong. 2. analyse the singing technique of song selected of Mongolia long tune song 3. investigate the transmission method of Zagda Surong Mongolia long tune song.Drawing on fieldwork, vocal analysis, and ethnographic documentation, the key informant of research was Zagda Surong. The result follow as:

The biography of Zagda Surong, revealing how his early immersion in steppe life, mentorship under folk singers, and career with the Ulan Muqir troupe positioned him as a central figure in cultural transmission.

Music analyzes ten representative long-tune songs, focusing on singing techniques such as nogula (vibrato), chest and head resonance, ornamentation, and breath control, all of which reflect both regional style and personal innovation.

Zagda surong's teaching strategies across home-based, institutional, and digital environments. The findings highlight a hybrid transmission model that integrates traditional oral pedagogy with formal education and digital platforms.

This research contributes to ethnomusicology and cultural heritage studies by offering a case study of how a tradition bearer navigates the balance between preservation and innovation. Through his dynamic performance and pedagogical methods, Zagda Surong sustains the vitality of Mongolian long-tune singing across generations and geographic boundaries.

Keyword : Mongolia long tune song, Zagda Surong, Singing technique

## 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.

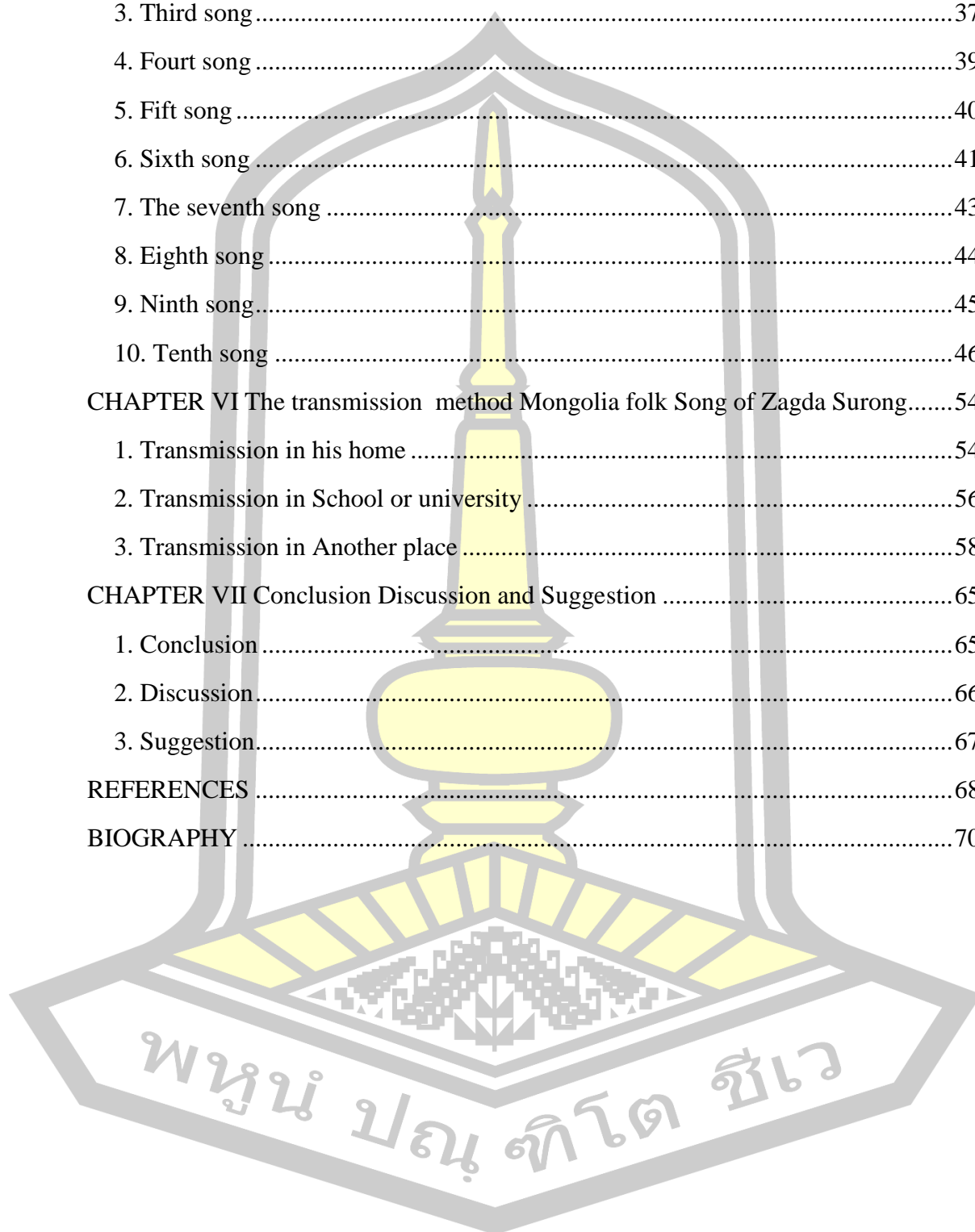
In addition, I would like to thank the professors who taught our courses, Professor (Sen Nicholas) I am very grateful for your guidance, encouragement, support and companionship in this journey.

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.

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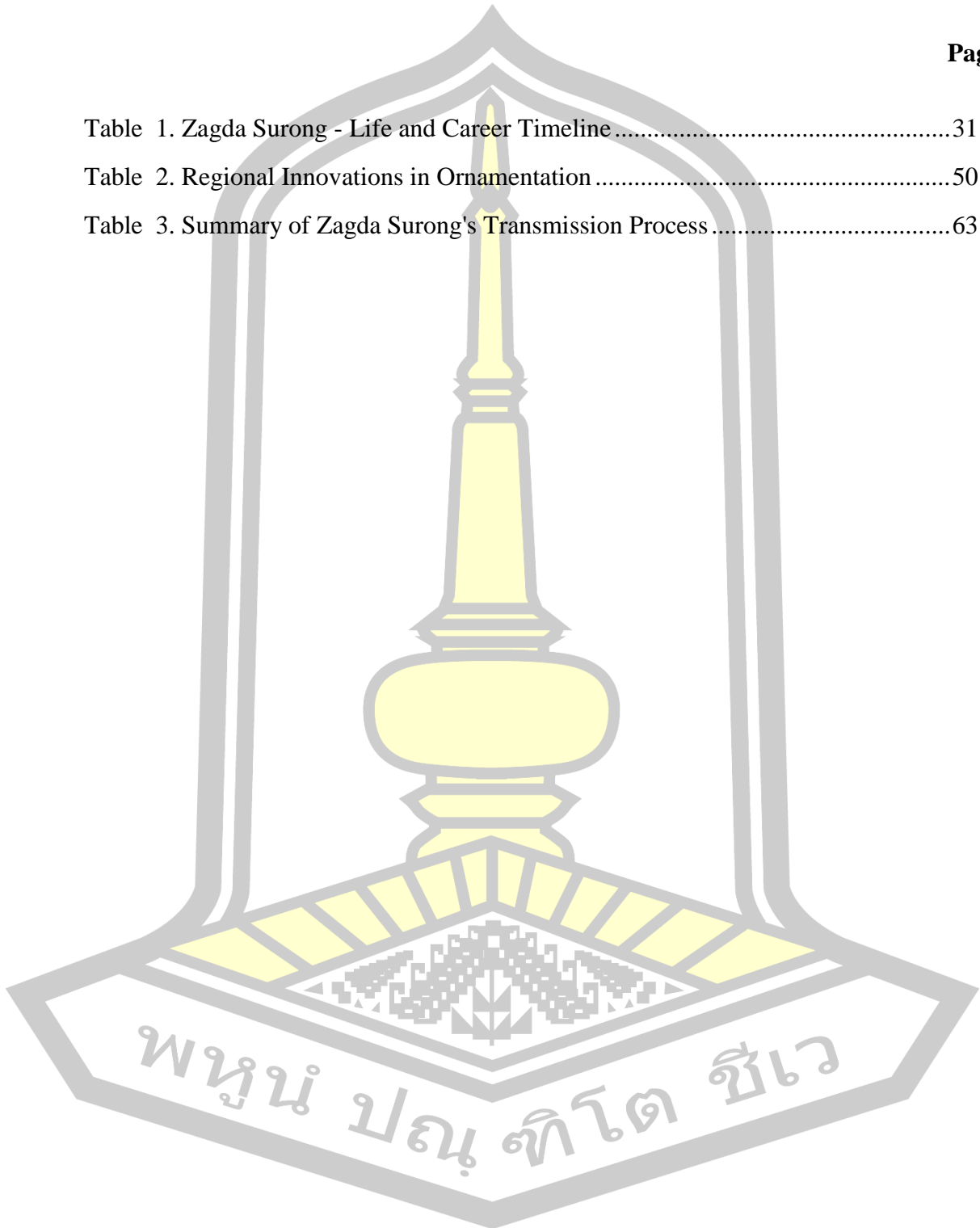
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พหุ ประถมศึกษา

# CHAPTER I

## Introduction

### 1. Research Background

National music is an important part of national culture. Inner Mongolian music is an important part of Chinese national music. Not only is the content intense, but also in various forms that reflects the life and mental state of Inner Mongolia from various angles clearly. With the development of society, many national cultures have been greatly affected. And the musical inheritance of ethnic minorities in Mongolia has also been seriously challenged. China's road cooperation in one belt, one road and another road. It has deepened exchanges between China and "along the way" along the way. It has also brought new opportunities for the inheritance of ethnic minority music in Mongolia. Therefore, the Belt and Road concept is used in teaching Inner Mongolian ethnic minority music considering the cultural background of the present day. In this article, a questionnaire survey of local college students in Inner Mongolia was conducted to understand how students think. It then offers suggestions for new reforms for local minority music, and reference opinions are provided for Inner Mongolia reform. Teaching ethnic music (Wang, 2021)

In the past few years, under the influence of foreign music culture, the emergence of ethnic music cultures is becoming less and less common. Pop music has a large proportion. This causes some students to follow blindly. As a result, the new generation has started following more and more pop singers. Meanwhile, the love for folk music is decreasing. Schoolchildren know only pop singers and songs, and had little knowledge of folk music. They cannot name many folk musicians or musical instruments. Moreover, schools at every stage do not pay attention to the study of folk music and take music courses without guidance and supervision. This leads to failure to implement course content and create formal teaching content. Lack of scientific research, old-fashioned way and one form of music education. As a result, students love music less and less. (Liu, 2022)

Problems of preserving the cultural heritage of ethnic minorities in the People's Republic of China, especially the Inner Mongolia Autonomous Region. One

way to successfully address this issue is to develop a comprehensive program to support and develop Mongolian folklore in university arts education. From the example of the activities of teachers and students of the National Art Institute of Inner Mongolia University The possibility of expanding the region's important music and education space has been revealed. Long-term multi-level program, the concept of enhancing the efficiency of the ethnic component in the music education system, the formation and management of the national culture and educational environment, in addition to upgrading the educational process, includes research and music education. Educational vectors, styles and types Mongolian Folk Music and Dance – An Ethnographic Survey international conference Publication of work Organizing competitions and folklore festivals Art projects in museums and libraries Thematic projects Lectures and concerts for secondary school students and other population types are important measures for the effective use of resources by educational institutions in the region. Supporting and supporting student music and folklore groups Promoting modern multimedia platforms to promote ethnic projects Motivation to learn their mother tongue Solving the above-mentioned problems makes it possible to create a comprehensive, pluralistic and long-term mechanism for implementing the current musical and educational model of preserving and developing the culture of ethnic minorities in the region. (Jing, 2021)

Vocational colleges in Inner Mongolia mainly cultivate people with practical abilities with professional techniques and skills according to the needs of social work. However, the policy of expanding colleges and universities in recent years and the number of people able to enjoy higher education resources increases. As a result, students lack social competitiveness under the traditional training model in Inner Mongolia Vocational Colleges. Therefore, it is necessary To explore how vocational colleges can create a new talent training model in the direction of music education. Under the uncertain situation of funding, teachers, and equipment factors This article comprehensively analyzes the specific problems of music education in current vocational colleges in Inner Mongolia. and propose methods for reforming the music education cultivation model according to the relevant requirements and later goals of vocational education.(Lei, 2023a)

In the songs of modern Mongolian folk music We can feel it. The strong “symbolism of national culture” of national culture through cultural symbols containing the inner world of the poet's speaker and the connotation of national culture, on the other hand, can be seen in the process of modernization of Mongolian folk music. For more than 70 years, literary and artistic policy and economic policy in various periods It has a huge impact on development. which also proves that The importance of the country's politics, society and economy to the development of culture and art. It is true that art in any country The influence of politics cannot be completely eliminated. But a complex spiritual work like art should not be defined and controlled by politics. and its pure spiritual world should always be human.(Liu, 2022)

Zagda Surong in 1982, he participated in the National Minority Vocal Competition and won the first award in his long-tune singing art - the Outstanding Performance Award. At the end of the same year, he was transferred to the Inner Mongolia Radio and Television Art Troupe. More than 20 years have passed, and he has won many honors:

Zagda Surong has won many awards and honors in his singing career. These achievements not only testify to his artistic talent and hard work, but also inspire him to keep moving forward.

#### Domestic awards

(1) 1982: Won the Excellence Award in the National Minority Solo Competition in Some Provinces and Regions in Beijing.

(2) 1988: Won the Second Prize in the National Singing Method of the 6th "Haihe Spring" Concert Vocal Competition.

(3) 1990: Won the Excellence Award at the "Fourth National Youth Singer Competition" in Beijing.

(4) 1992: Won the second prize in the long-tune category at the "Second Inner Mongolia Mongolian Song Television Competition".

(5) 2004: Won the Best Singer Award for Mongolian Long-Tune, the Gold Award for Original Solo, and the Gold Award for Original Polyphonic Chaoer Songs at the 2004 CCTV Western Folk Songs Television Competition held by China Central Television.

### International Awards

(1) 2002: At the Second International Olympic Choir Competition held in Busan, South Korea, he served as the lead singer of the Inner Mongolia Radio and Television Art Troupe and won the championship in the three categories of folk songs with accompaniment, folk songs without accompaniment, and mixed chorus competitions.

(2) 2007: Won two silver medals (gold medal vacant) at the 36th International Choir Competition held in Tours, France, and served as the lead singer

Because he is very famous for Mongolia Long tune song , The researcher therefore wanted to study the Mongolian long tune through the main informant mentioned above because she is an important person in the song and an event was organized in her honor to show that she was Accepted and very talented, users are interested in studying her biography, focusing on her training that made her become famous and want to study and analyse the musical characteristics of said songs and find methods. in conservation and inheritance

### 2. Objectives

- 1.To investigate the life and work about Mongolia long tune song of Zagda Surong.
2. To analyse the singing technique of song selected of Mongolia long tune song
3. To investigate the transmission method of Zagda Surong Mongolia long tune song

### 3. Research Questions

1. What is the life and work about Mongolia long tune song of Zagda Surong.?
2. What is the the singing technique of song selected of Mongolia long tune song?
3. How to transmission the knowledge of Mongolia long tune folk song?

#### 4. Research Benefits

1. We will know the life and work about Mongolia long tune song of Zagda Surong.

2. We will know the singing technique of Mongolia long tune song

3. We will know the transmission method of Mongolia long tune song

#### 5. Research Definitions

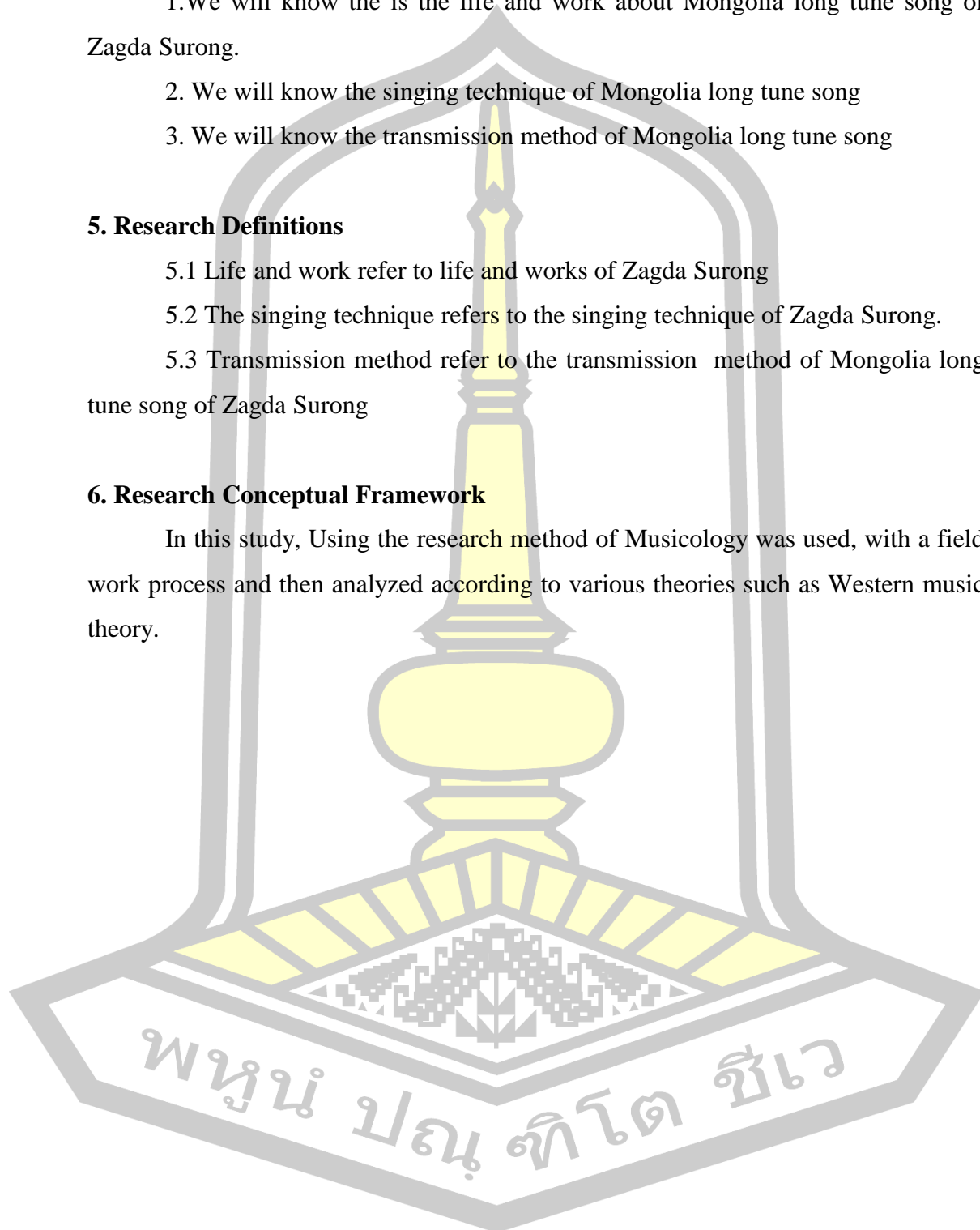
5.1 Life and work refer to life and works of Zagda Surong

5.2 The singing technique refers to the singing technique of Zagda Surong.

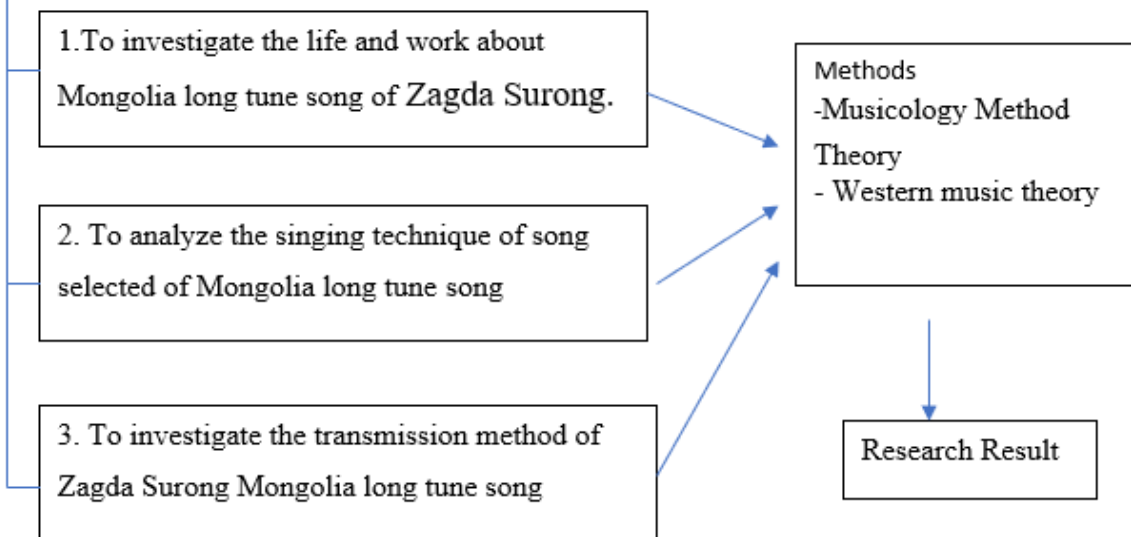
5.3 Transmission method refer to the transmission method of Mongolia long tune song of Zagda Surong

#### 6. Research Conceptual Framework

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



The Singing technique of Mongolia long tune song of Zagda Surong



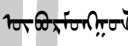

## CHAPTER II

### Literature review

In the subject about Research on The analysis of Mongolia long tune song in Inner Mongolia, China. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

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 (D'Evelyn C, 2018)

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, Qiyi 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 ofobservation 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 areemployed 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.

#### 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**

The article discusses the issues of preserving the genre of Russian folk oral musical creativity in the village of the Argun and the city of Hulunbuir, Inner Mongolia, located in the northern part of China. The issue is viewed in the context of intercultural communication between descendants of Russian immigrants and Chinese locals. The article considers the factors in the formation of the ethnic group of Chinese Russians in Hulunbuir, an area of Russian immigrants' compact settlement, and the markers of their distinct ethnic identity. Chinese Russians are a specific ethnic

group since over several generations they fused with the local ethnicities yet preserved their unique cultural background. One of the peculiar aspects of Russian culture observed within the community of Chinese Russians is chastushka, or ditty, a short witty song expressing an individual's attitude to any happening. The authors give records of the texts of ditties on various subjects, such as love, daily life, politics, etc. The folk genre of chastushka indicates intercultural communication between China and Russia and the integration of ethnic Russians into Chinese society. The article reveals the problems of protection of the Russian chastushka in the region and possible measures of state provision of its protection as intangible cultural heritage. Both national and local authorities take steps to ensure the continuity of various identities within the national identity of China. Several proposals have been put forward for the protection of the local heritage of this genre of the city of Hulunbuir. Such measures may include further research of cultural materials, enhancing tourism in the region, and incorporating ditties into local festivities. Based on the historical and cultural significance, the research points to the real impact of Russian folk oral musical creativity in the processes of Russian-Chinese intercultural communication. The authors underline the significance of the ditty as intangible cultural heritage and the need to include the ditty in the list of the cultural heritage of Chinese Russians. The need to create conditions and state-organizational support for various forms of popularization of this genre, especially for those studying the Russian language, to preserve the oral folk musical creativity of Chinese ethnic Russians is substantiated. (Ping et al., 2021)

In recent years, under the influence of foreign music culture, the emergence of ethnic music culture is becoming less and less, pop music accounts for a large proportion, which makes some students blindly pursue. As a result, more and more people of the young generation begin to follow pop singers, while their love for folk music is becoming less and less. The young students only knew pop singers and songs, and had little knowledge of folk music. They could not name several folk musicians or Musical Instruments. In addition, schools at all stages do not pay attention to folk music education and learn music courses without guidance and supervision, which leads to the failure to implement the content of the syllabus and form formal teaching content. The lack of scientific research, the old-fashioned way

and the single mode of music education lead to students' less and less love for music.(Liu, 2022)

This article considers the role of recorded music albums in mediating the position of the individual folk musician in Inner Mongolia, China, in the context of increased scholarly efforts throughout the past decade to collect dying oral traditions and catalog regional cultural diversity in Inner Mongolia. This discussion focuses on the scholarly impetus behind the CD series “Inner Mongolia Ethnic Music Classics—Great Masters Series,” which seeks to transform the Intangible Cultural Heritage of oral repertoires into a tangible CD format that can be transmitted to future generations. Highlighting one album of collected recordings featuring the long-song singer Badma, I examine how Badma’s designation as a cultural transmitter from Alasha, Inner Mongolia offers a case study of the changing politics of recognition in Inner Mongolia and China over the past decade and a half.(D’Evelyn, 2018)

In Inner Mongolian films, heterogeneous culture is not a symbol of consumption to the West/others, but an important medium to explore the true meaning of the national culture. The analysis of Inner Mongolian films from the perspective of landscape aesthetics can give insight into the most distinctive features of The Times. This paper holds that, in terms of story text, Inner Mongolian films is breathing with The Times and sharing the fate with the motherland, constantly reflecting the living conditions of Inner Mongolia people in the great era. In terms of music application, Inner Mongolian films adhere to the "imported", integrate the characteristic music of other nationalities, and apply it in an innovative way, presenting a brand new musical cultural landscape. In terms of belief, Inner Mongolian films express the deepest cultural concept of the nation by presenting a series of folk culture with a cold gaze attitude. In the course of more than 70 years of creation, Inner Mongolia has built a unique cultural landscape in the history of Chinese films.(Zhou & Deng, 2022)

The current music curriculum teaching needs to be improved comprehensively in terms of curriculum objectives, classroom activities, and classroom evaluation, and to focus on improving teachers' teaching ability to effectively cultivate students' music proficiency. The music curriculum in Inner Mongolia higher education institutions not only needs students to master professional music knowledge and theory, but also needs to help students learn to identify diverse compositions and rich music styles,

and develop music teaching modes with appropriate skills and difficulties, to cultivate good artistic qualities, solid professional knowledge and better creative abilities. This paper analyzes the existing problems through the study of the current situation of music curriculum teaching development in Inner Mongolia higher education institutions, and proposes corresponding solutions to these problems in order to effectively improve the quality of music curriculum teaching in colleges and universities and enhance the effectiveness of music talent training.(Lei, 2023b)



## 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 Zagda Surong, Analyse the characteristic of song selected of Mongolia long tune folk song and investigate the transmission method of Mongolia long tune folk song.

##### 1.2 Scope of time

March 2024- March 2025

#### 2. Research Process

##### 2.1 Selection of the research site

I choose the site at Inner Mongolia Autonomous Region, China Because it is an original area rich in Mongolia long tune songs.



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 Zagda Surong



Figure 2. Zagda Surong

Sources: E Erhenqiqiger

Zagda Surong, male, Mongolian, was born on December 19, 1954 in Sunite Left Banner, Xilin Gol League, Inner Mongolia. He is a famous tenor long-tune singer, a national first-class actor, a member of the Chinese Musicians Association, and a special tenor singer of the Inner Mongolia Jianger Orchestra. As a

representative inheritor of Mongolian long-tune folk songs, Zagda Surong enjoys a high reputation in the Mongolian music community

### 2.3 Selection of the music/songs

The songs used for analysis will be selected by the researcher by having the Keys informant select approximately 3-5 songs.

### 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.

1. Make the Questionnaire follow up my objectives.
2. Send it to my adviser to check.
3. Revise from my adviser suggestion
4. 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.

### 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.

### 2.6 Data analysis

Data analysis will separate by the objectives follow as:

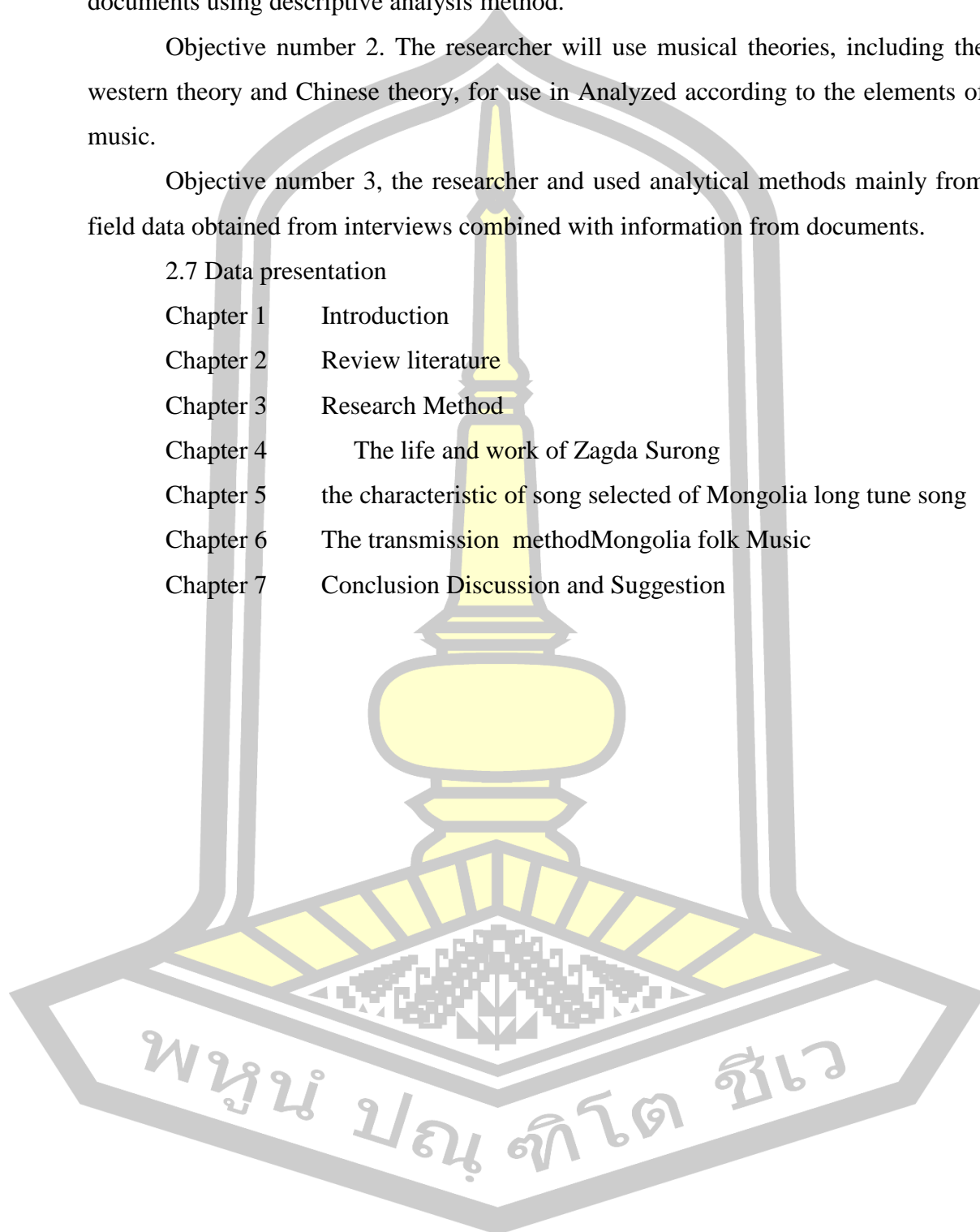
Objective number 1, the researcher will use data analysis from the obtained documents using descriptive analysis method.

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.

## 2.7 Data presentation

Chapter 1	Introduction
Chapter 2	Review literature
Chapter 3	Research Method
Chapter 4	The life and work of Zagda Surong
Chapter 5	the characteristic of song selected of Mongolia long tune song
Chapter 6	The transmission methodMongolia folk Music
Chapter 7	Conclusion Discussion and Suggestion



## CHAPTER IV

### The life and work of Zagda Surong

In this chapter, the researcher will discuss the biography of Zagda Surong, which will be divided into sections according to the following topics:

1. Personal history;
2. History of singing studies;
3. Various works related to songs.Zagda Surong



Figure 3. Mr.Zagda Surong

Source by: E Erhenqiqiger

## 1. Personal history

Zagda Surong, he is Mongolian, was born on December 19, 1954 in Sunite Left Banner, Xilin Gol League, Inner Mongolia. He is a famous tenor long-tune singer, a national first-class actor, a member of the Chinese Musicians Association, and a special tenor singer of the Inner Mongolia Jianger Orchestra. As a representative inheritor of Mongolian long-tune folk songs, Zagda Surong enjoys a high reputation in the Mongolian music community

### **Zagda Surong (1954–): Mongolian Long-Tune Master and Cultural Heritage Transmitter**

Zagda Surong, born December 19, 1954, in Bayan Erdun Gacha, Dalai Sumu, Sunite Left Banner, Xilin Gol League, Inner Mongolia Autonomous Region, is a distinguished Mongolian long-tune (urtiin duu) singer, national first-class actor, and a prominent inheritor of China's intangible cultural heritage. He is widely recognized for his contributions to the preservation and transmission of the Xilin Gol style of Mongolian long-tune singing, both as a performer and educator.

Surong was adopted shortly after birth by Balajinima, the eldest daughter of Qimude Dorji. Despite a physical disability requiring the use of crutches, Balajinima was a respected folk singer among the Sunite grasslands and possessed a commanding voice. She frequently performed traditional long-tune songs such as “Black Stallion,” “Star-Spotted Chestnut Horse,” and “Bayan Barhu’s Night Watchman.” These early sonic experiences became foundational to Surong’s musical sensibilities.

By the age of four or five, Surong had become immersed in the musical practices of his community. Annual Spring Festival celebrations, marked by exchanges of songs and toasts among herding families, further deepened his emotional and cultural connection to music. A particularly influential figure was the elder Sangbu, a skilled singer who would perform long-tunes while steaming buns over an open fire. The young Surong, captivated by such performances, began to emulate them during his daily activities.

Surong began working as a herder from an early age. He sang to encourage maternal animals to accept orphaned offspring and became known for his distinctive voice across the grasslands. At five or six, he started riding horses, and by adolescence, he had already won second place in the three-year-old horse race at the

Ejin Nur Nadam in Dongwuzhumuqin Banner. During his teenage years, he often sat alongside elder singers to practice long-tune songs, gradually mastering the stylistic nuances of local folk traditions.

His formal education ended in the fourth grade due to the disruptions of the Cultural Revolution. Nevertheless, Surong's passion for music persisted. In 1973, he encountered several prominent artists—singer Lasurong and morin khuur player Darima—at a local Nadam festival. Through their introduction, he auditioned for the Inner Mongolia Art School (now the Inner Mongolia Arts Institute), impressing experts with his original composition, "Inner Mongolia is a Good Place." Though admitted on the spot, he did not receive an official letter of enrollment due to administrative delays.

In March 1974, Surong began his professional artistic career after being recruited by the Sunite Left Banner Cultural Bureau as a member of the local Ulan Muqir troupe. There, he diversified his performance repertoire, appearing in musical acts, comedic sketches, and crosstalk routines, while developing his singing technique in a professional context.

By the late 1970s, Surong had established connections with some of the most prominent figures in Mongolian long-tune performance. In 1976, he traveled to Hohhot to study under Zhaonastu, a well-known long-tune educator, and received further guidance from Hazabu, a revered master of the genre. In 1978, he was invited to perform in Beijing alongside Hazabu and Zamusu at national minority cultural showcases, where he sang iconic long-tune pieces such as "Four Seasons," "Little Yellow Horse," and the popular song "Semiconductors from Shanghai."

Throughout the 1980s, Surong continued to earn acclaim through regional and national competitions. In 1980, he received the Excellence Award in the solo category at the Autonomous Region's "Three Solo Performances." Two years later, he won the same award at the National Minority Solo Competition held in Beijing. That same year, he joined the Inner Mongolia Radio and Television Art Troupe, where he served as both soloist and lead singer of the chorus. His performances of "Flower Grassland," "Good Times," and "Round Gray Horse" gained national attention after being recorded at the Central People's Broadcasting Station.

Surong's accolades continued into the 1990s and 2000s. Notably, he won the second prize for ethnic singing at the 1988 "Haihe Spring" Youth Vocal Competition, the Excellence Award at the Fourth "Five Continents Cup" National Youth Singer Television Competition in 1990, and second place in the professional category at the Second Inner Mongolia Mongolian Song Television Grand Prix in 1992. In 2004, he received three major awards at the CCTV Western Folk Song Competition: Best Mongolian Long-Tune Singer, Gold Award for Original Solo, and Gold Award for Original Polyphonic Chaoer Song.

Surong's international career includes notable performances with the Inner Mongolia Broadcasting Chorus. In 2002, he led the choir to three gold medals at the first "Olympic" Chorus Competition in Busan, South Korea. In 2007, the group earned two silver medals at the 36th International Choral Competition in Tours, France, with Surong featured prominently in performances of "Voice of the Earth," "Dingherzab," and "Rising Like the Sun."

His teaching career began in 1994 and has since become a central component of his legacy. In 2004, Surong was appointed as a long-tune instructor at the Dedema Art School. A decade later, he joined the Inner Mongolia Arts College (School of Arts, Inner Mongolia University) as a mentor for the Xilin Gol Folk Song Transmission Class. There, he systematically trained students in long-tune performance, particularly focusing on rare and endangered repertoires. His pedagogical approach emphasizes stylistic authenticity and oral transmission, in line with traditional methods.

Surong has mentored many prominent singers across China, including Qi'a Bayar, Narimudele, Siqin Qimuge, Hadan Qiqige, Burenjirigala, Aotegen Qiqige, Erden Bilige, Renqin Jinba, Genden Bagna, Muren, and Cai Rima. His efforts have significantly contributed to the preservation and revitalization of the Xilin Gol long-tune style.

In addition to his teaching and performance work, Surong has served as a judge for long-tune competitions across multiple regions. In 2006, he and his students held a concert at the China Conservatory of Music, reviving Chaoerdao, a polyphonic choral form of Mongolian traditional music.

Throughout his career, Surong has inherited over 200 long-tune folk songs. His repertoire reflects a synthesis of stylistic elements from various Mongolian regions, combining the elegance of Sunite melodies, the grandeur of Abaga Abahanaer traditions, and the freedom of Ujumqin singing styles. As one of the foremost exponents of the Xilin Gol school of Mongolian long-tune, he continues to serve as a cultural bridge between past and future generations.

### **Awards and Honors**

#### **Domestic Recognition:**

- 1964: "Golden Stirrup Award," Xilin Gol Nadam Festival, awarded by Xilin Gol League Cultural Bureau.
- 1982: Excellence Award, National Minority Solo Competition.
- 1988: Second Prize in ethnic singing, "Haihe Spring" Youth Vocal Competition.
- 1990: Excellence Award, Fourth "Five Continents Cup" National Youth Singer Television Competition.
- 1992: Second Prize, Mongolian Long-Tune category, Inner Mongolia Television Grand Prix.
- 1999: "Mountain Flower Award" from the China Federation of Literary and Art Circles for the piece "Saint Lord Genghis Khan."
- 2004: Three awards at CCTV Western Folk Song Competition.
- 2010: Named "Artist with Both Virtue and Art" by the Inner Mongolia Autonomous Region Government.
- 2021: Featured as a model case in the "China Excellent Traditional Culture Transmission and Development Project."

#### **International Recognition:**

- 2002: Three gold medals, Olympic Choir Competition, Busan, South Korea.
- 2007: Two silver medals, 36th International Choral Competition, Tours, France.
- 2013: Awarded Mongolia's "North Star Medal" by the President of Mongolia.

#### **Cultural Contributions:**

- 2005: UNESCO Certificate of Contribution for Intangible Cultural Heritage, recognizing his role in the successful inscription of Mongolian long-tune on the UNESCO Representative List.
- 2017: Featured guest on CCTV's "Intangible Cultural Heritage Open Class," where he introduced and performed Abaga long-tune styles for a national audience.

Zagda Surong's lifelong dedication to Mongolian long-tune performance and transmission positions him as one of the most influential cultural bearers of his generation. His work exemplifies the integration of artistry, pedagogy, and cultural preservation within the framework of contemporary heritage practice.

### Conclusion

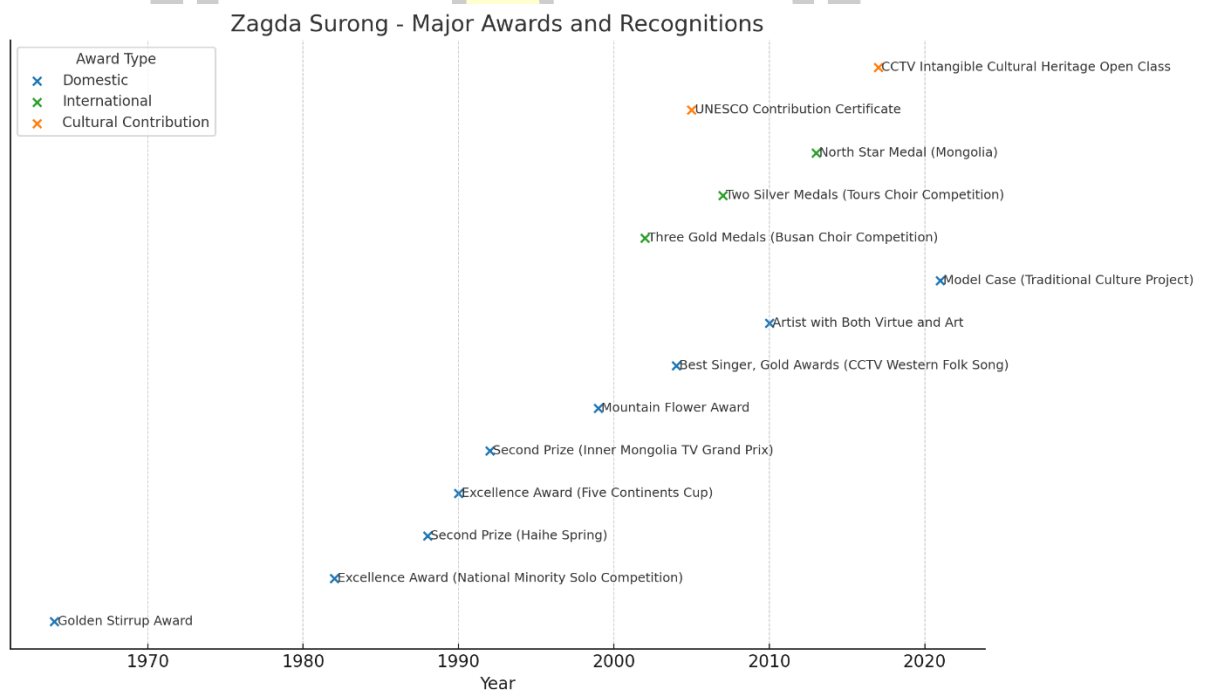


Figure 4. Zagda Surong -Major Award and Recognitions

By: Researcher

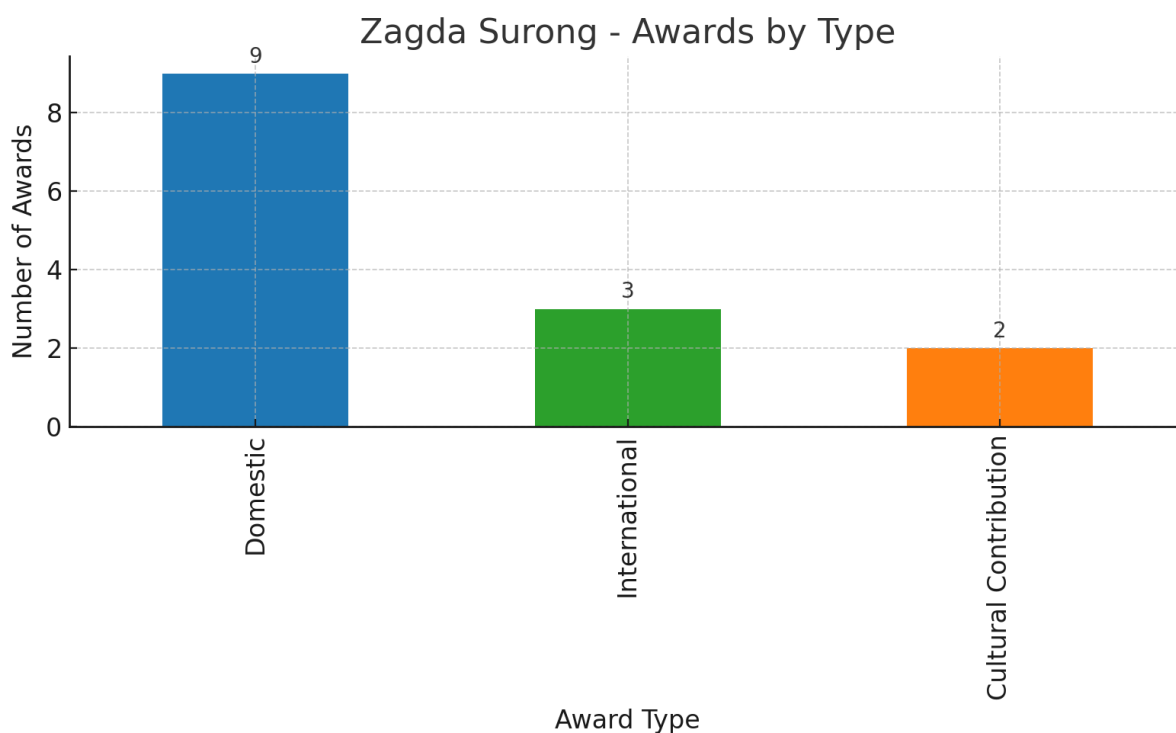


Figure 5 Zagda Surong Award by Type  
By: Researcher

Table 1. Zagda Surong - Life and Career Timeline

Phase	Start Year	End Year	Description
Early Life & Musical Exposure	1954	1972	Birth, childhood, and early musical influence from adoptive mother and local elders.
Emerging Performer	1973	1973	Auditioned for Inner Mongolia Art School and began recognition for his talent.
Professional Development	1974	1981	Joined Ulan Muqir troupe and began formal professional performance career.
National Recognition	1982	2001	Awards and recordings; became a national figure in Mongolian long-tune singing.
International Recognition	2002	2013	Performed internationally; won global choir competitions and earned Mongolia's North Star

Phase	Start Year	End Year	Description
			Medal.
Teaching & Mentorship	1994	2025	Educated and mentored new generations of singers; taught at Inner Mongolia Arts College.
Cultural Heritage Leadership	2005	2025	Recognized for preserving intangible cultural heritage; featured by UNESCO and CCTV.

By: Researcher

This table presents an overview of Zagda Surong's life and career by distinct phases, each marked by key contributions and achievements.

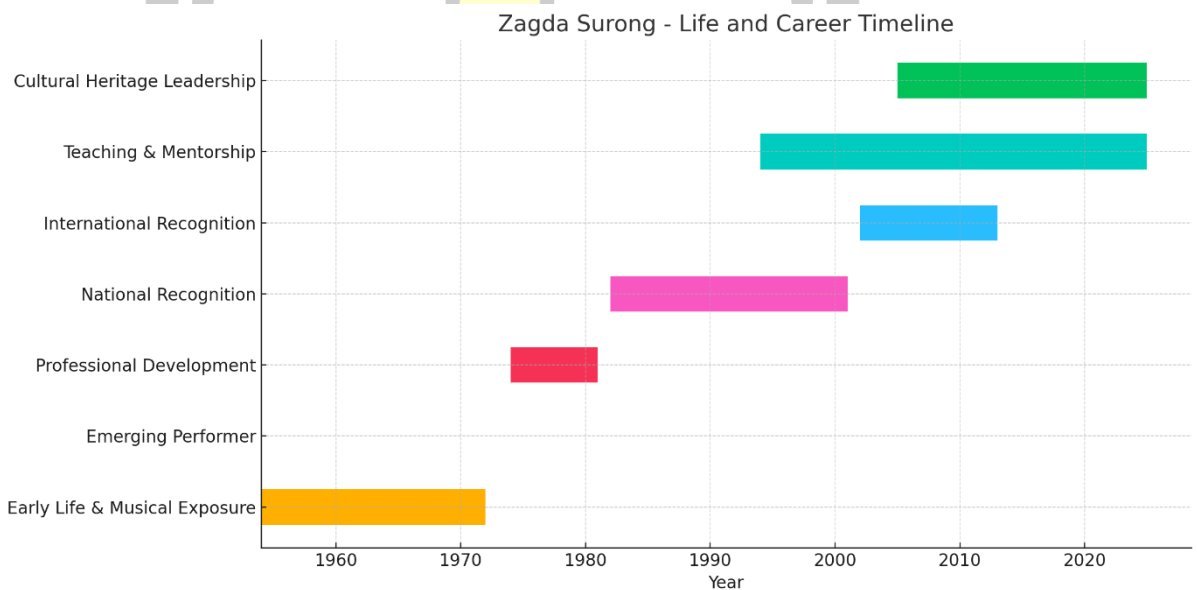


Figure 6. Zagda Surong- Life and Career Timeline

By: Researcher

## CHAPTER V

### The characteristic of song selected of Mongolia long tune song

For The technique of Sagda Surong 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

#### servvn saihan hanggai



Figure 7. Background story Servvn saihan hanggai

Source by E Erhenqiqiger

"Hanggai" has many meanings in Mongolian. In a broad sense, it refers to an ideal home with beautiful natural landscapes such as blue sky, white clouds, grasslands, and rivers. It is a holy place in the hearts of the Mongolian people. The

song "Cool Hanggai" was born on the vast Mongolian grasslands, carrying the deep attachment and beautiful yearning of generations of Mongolians for their hometown.

In the past, the Mongolians, as a nomadic people, lived by water and grass. The rich water and grass and pleasant climate in the Hanggai area provided an excellent living environment for their livestock and ensured the reproduction and prosperity of the tribe. The herdsmen grazed and worked on this land, living in harmony with nature. They sang to the mountains and rivers, integrating the bits and pieces of life and their love for Hanggai into the melody. The song has become a bond that connects every Mongolian person. Whether at the lively Nadam Festival or by the bonfire in the quiet night, you can hear this melodious tune, telling the stories of our ancestors, continuing the memory of the nation, and letting future generations know about the cool Hanggai that gave them life and hope "Cool Hanggai" adopts the typical Mongolian long-tune song structure, which is relatively free and stretched, without the strict and fixed form framework of Western classical music. The whole song can be roughly divided into several parts: introduction, main song, chorus, and epilogue, but the transition between each part is natural and smooth, and the boundaries are not very abrupt.

### 1.1 Melody and Rhythm Characteristics

The melody line is long and graceful, with a wide range of sound, and often large jumps. The opening introduction is introduced with an extremely high and ethereal long note, as if it is a call on the grassland, cutting through the sky, instantly grabbing the audience's ears, and showing the vast sense of space in Hanggai. The melody of the main song mostly revolves around several core notes, winding up and down, like a shepherd riding a horse slowly on the grassland, sometimes uphill, sometimes downhill, and occasionally there will be a galloping horse, which is reflected in the rapid rise of the melody and is very dynamic. The melody of the chorus is more passionate, and the overall pitch has been improved. By repeating and emphasizing the core phrases, the memory points are enhanced, allowing emotions to be fully vented, just like everyone praising Hanggai in unison.

The rhythm and beat are relatively free, mostly in loose rhythm, which is a significant feature of long-tune songs. The singer freely expands and contracts the rhythm according to the needs of emotional expression. In the lyrical part, the rhythm

slows down and the duration of the notes is extended, as if savoring every inch of the beauty of Hanggai; when the emotions are excited, the rhythm is slightly compact, and the rhythm pattern like the sound of horse hooves appears briefly, pushing the emotions forward. This elastic rhythm perfectly simulates the rhythm of grassland life, with leisurely grazing time and stormy migration and labor moments.

### 1.2 Singing characteristics

The unique singing technique of long-tune songs adds a lot to "Cool Hanggai". The singer uses the "Nogula" technique, which is to make one note sing multiple ornaments through the vibrating of the abdomen and the clever control of the throat, making the melody continuous like a gurgling stream, enriching the musical expression. There are also frequent conversions between true and false voices. The falsetto in the high pitch creates an ethereal and distant feeling, as if talking to the sky; the real voice in the bass is thick and deep, rooted in the earth, as if telling the heavy history of the grassland. The two are intertwined to depict a three-dimensional picture of Hanggai.

## 2. Second song

hvren tolgoin svvder



Figure 8. The second song Hureng tolgoin suuder

Source by; E Erhenqiqiger

The structure of this song is a single phrase, consisting of two phrases, a and a1. It is in G microtonal mode.

### 2.1 The melody and Rhythm Characteristic

The melody of phrase a starts high and rises, then goes down to the Shang tone after several twists and turns. Then it goes on and on, making the music full of tension. The phrase a and phrase a have the same beginning but different rooms, which are parallel phrases. They start high and rise, then go back and finally fall to the main tone G microtonal. Each paragraph of the lyrics of this song consists of two sentences. There is a "one-to-one" relationship between the lyrics and the melody, and each note corresponds to a word. At the breathing point of each section, the opening note of the next section is the ending note of the previous section, which is a writing technique of "fish biting the tail". Overall, this is a typical melody of the transition and fall: the previous section of each phrase is a roundabout upward movement, the next section is a downward echo, thus creating a dynamic and tense rhythm. This is a melodious and extended love song, with a sad and desolate mood.

### 2.2 Singing Characteristic

In addition to the colorful decorations of the melody itself (appoggiado and appoggiado), there is also a melody decoration formed by the use of a special pronunciation technique, which is called "Nugula" in Mongolian, which can be translated as "wave sound", that is, the complex movements of the oral cavity and pharynx when pronouncing, producing a vibrato-like shaking effect, usually shaking two or three times. "Nugula" plays an important role in forming the unique national style of Ukoduo. The long and extended melody, with the undulating shape of large waves, like the hilly terrain of the Mongolian Plateau, and the dragging tone in the sentence enriches the expressiveness of the music. This is the difference between the Mongolian long-tune folk songs and the folk songs of other regions.

### 3. Third song

## Tsombon tvvraitai hvren



Figure 9. the third song, Tsombon tvvraitai hvren

Source by: E Erhenqiqiger

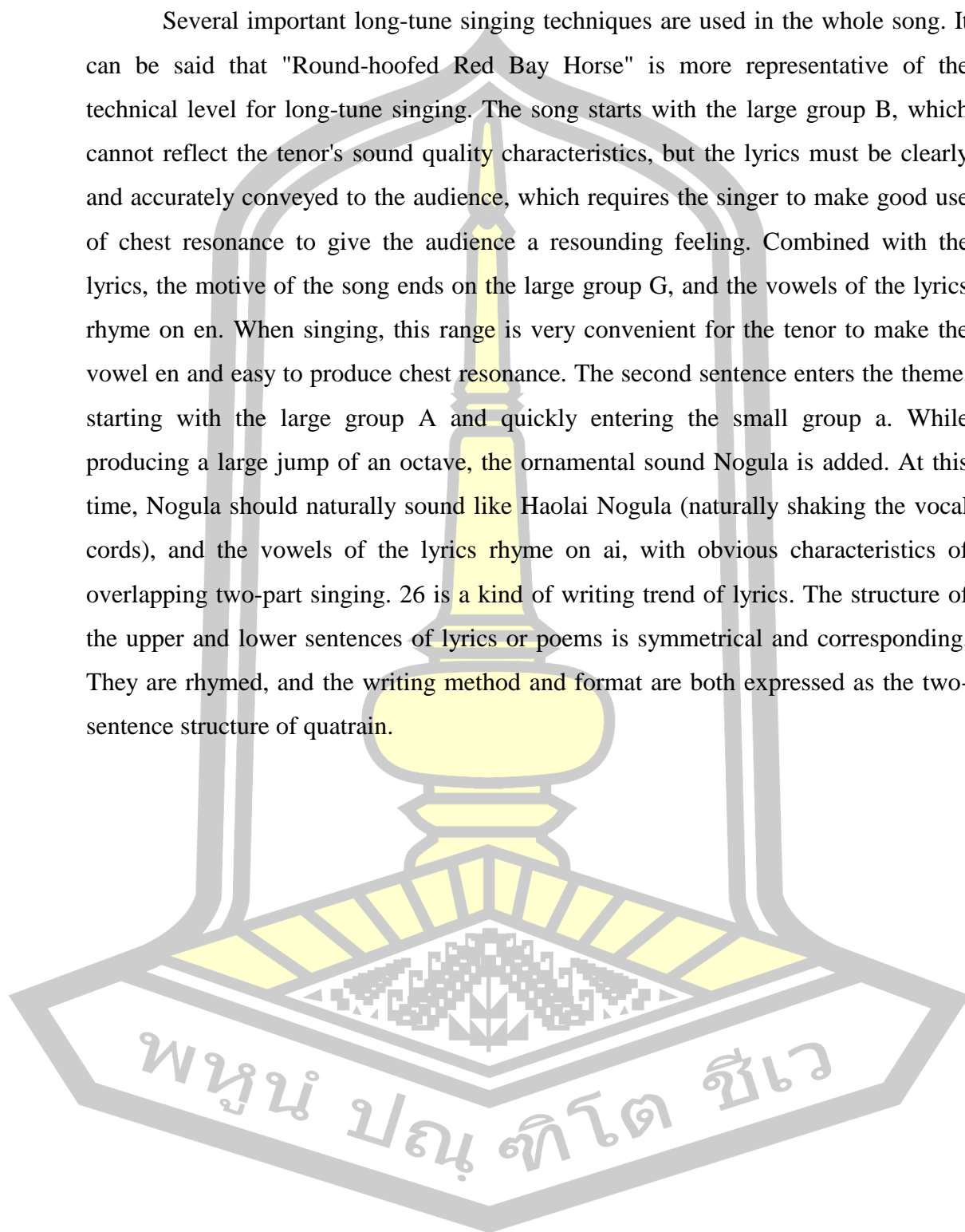
This song is a love song that expresses the longing between a man and a woman. The song begins with a chestnut red bay horse to introduce the longing for the girl Yigema. In the first paragraph of the lyrics,

#### 3.1 The melody and Rhythm Characteristic

The melody notes of the adjectives describing the horse's body are denser than other parts of the song, distributed in the second, fourth and sixth bars of the whole song, which shows that these parts are the focus of emotional expression. When singing, the rhythm presents a relatively loose, tight, loose, tight, loose, tight rhythm contrast. In the loose place, the free extension sound can be sung relatively loosely, and the tight place is relatively more compact. These so-called loose or tight are the keynotes set by the singer when singing the first sentence at the beginning, so as to produce a loose or tight contrast. The whole song spans more than two octaves, which is very characteristic of the long tune in the Xilin Gol area, with a wide range and gorgeous melody. Most of the singers are tenors.

### 3.2 Singing Characteristic

Several important long-tune singing techniques are used in the whole song. It can be said that "Round-hoofed Red Bay Horse" is more representative of the technical level for long-tune singing. The song starts with the large group B, which cannot reflect the tenor's sound quality characteristics, but the lyrics must be clearly and accurately conveyed to the audience, which requires the singer to make good use of chest resonance to give the audience a resounding feeling. Combined with the lyrics, the motive of the song ends on the large group G, and the vowels of the lyrics rhyme on en. When singing, this range is very convenient for the tenor to make the vowel en and easy to produce chest resonance. The second sentence enters the theme, starting with the large group A and quickly entering the small group a. While producing a large jump of an octave, the ornamental sound Nogula is added. At this time, Nogula should naturally sound like Haolai Nogula (naturally shaking the vocal cords), and the vowels of the lyrics rhyme on ai, with obvious characteristics of overlapping two-part singing. 26 is a kind of writing trend of lyrics. The structure of the upper and lower sentences of lyrics or poems is symmetrical and corresponding. They are rhymed, and the writing method and format are both expressed as the two-sentence structure of quatrain.



#### 4. Fourt song

### Jaahan sharga



Figure 10. the fourth song, Jaahan sharga

Source by: E Erhenqiqiger

"jaahan sharga" is a love long-tune song popular in the Abahanaer generation of Xilin Gol area.

#### 4.1 Melody and Rhythm Characteristic

The long-tune songs in this area are similar to the Sunite long-tune songs. The whole song spans from the large letter group B to the small letter group d. It is gorgeous, showy, and has a wide range of sounds. It is also a representative long-tune song among the many works of the famous long-tune master Hazab. In the work "Little Yellow Horse", the sixth and ninth phrases have an ascending fourth interval jump. The descending fourth tone is relatively less used, but it is also reflected in the third sentence of this song. In terms of aesthetic experience, the fifth interval is similar to the octave interval, and it is open and stable in hearing. Relatively speaking, this is also a relatively far interval relationship. From the perspective of the melody and the movement of the mode, the fifth interval and the fourth interval are also

relatively important core intervals, and the two intervals are often the main and subordinate relationship of the main melody.

## 5. Fift song

Их бүгд бүлгэн хангай

**ih bugd bulgan hanggai**

Figure 11. . the fift song, Ih bvgd bulgan hangai

Source by: E Erhenqiqiger

Ih bvgd bulgan hangai This song is a typical sanpai song. From the perspective of the external structure of the phrase, this is a two-phrase music segment with a square shape. From the perspective of the internal structure, it is a coherent music segment.

### 5.1 Melody and Rhythm Characteristic

The melody often uses "ergexige-nogula", "ergexige tomolt", and the repetition of the same sound, so that each note has a certain pitch, up and down, sometimes flat, sometimes step, and sometimes jump, forming a beautiful melody curve. The rhythm is free, and the singer can breathe freely according to the lyrics, nogula, and breath. Against the background of a steady rhythm, the melody backbone

of the first phrase is connected by the same degree and small jump intervals to form a horizontal form and a slowly developing melody line; the second phrase is connected by the jump and step of the pitch in a positive motion to form a melody line with the characteristics of the upper and lower arc shape.

### 5.2 Singing Characteristic

Which makes the song speed stable and more intuitively reflects the inner emotions of the singer. At the same time, a large number of downward glissando marks are used to push the song to gradually and steadily move towards the climax. Finally, the music is extended and developed with a calm and gentle tone, presenting a perfect ending from the tonic to the A-mode.

## 6. Sixth song

Figure 12. the sixth song, Uliin davaa

Source by; E Erhenqiqiger

Uliin davaa Representative long-tune folk songs of Wuzhumuqin

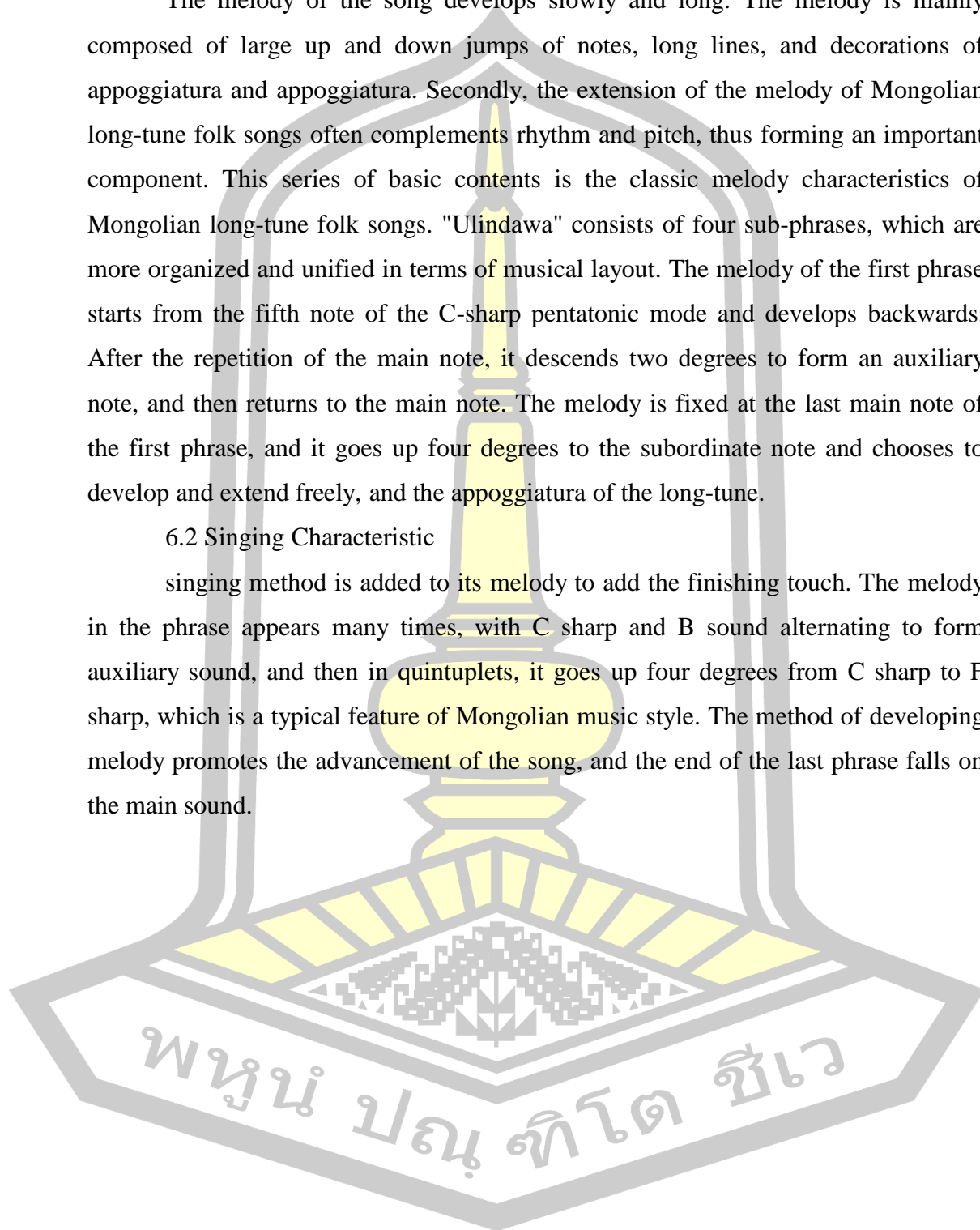
As a narrative long-tune folk song, "Wuliling" tells a touching story across the border. A handsome young man from Xilin Gol fell in love with a beautiful girl from Khalkha (now Outer Mongolia).

### 6.1 The Melody and Rhythm Characteristic

The melody of the song develops slowly and long. The melody is mainly composed of large up and down jumps of notes, long lines, and decorations of appoggiatura and appoggiatura. Secondly, the extension of the melody of Mongolian long-tune folk songs often complements rhythm and pitch, thus forming an important component. This series of basic contents is the classic melody characteristics of Mongolian long-tune folk songs. "Ulindawa" consists of four sub-phrases, which are more organized and unified in terms of musical layout. The melody of the first phrase starts from the fifth note of the C-sharp pentatonic mode and develops backwards. After the repetition of the main note, it descends two degrees to form an auxiliary note, and then returns to the main note. The melody is fixed at the last main note of the first phrase, and it goes up four degrees to the subordinate note and chooses to develop and extend freely, and the appoggiatura of the long-tune.

### 6.2 Singing Characteristic

singing method is added to its melody to add the finishing touch. The melody in the phrase appears many times, with C sharp and B sound alternating to form auxiliary sound, and then in quintuplets, it goes up four degrees from C sharp to F sharp, which is a typical feature of Mongolian music style. The method of developing melody promotes the advancement of the song, and the end of the last phrase falls on the main sound.



## 7. The seventh song

### Gangang har

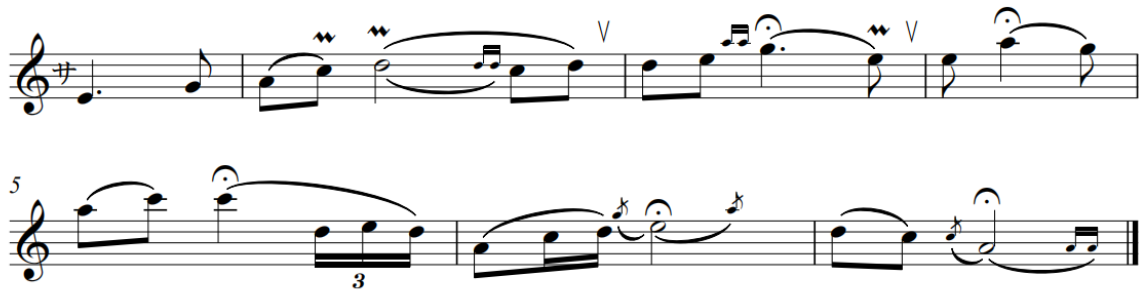


Figure 13. the Seventh song, Gangang har

Source by: E Erhenqiqiger

"Gangang har", also known as "Gangga Hara", is an ancient and tragic love folk song, which is widely circulated in Wuzhumuqin, Xilin Gol League and Sukhbaatar area of Mongolia.

#### 7.1 The Melody and Rhythm Characteristic

The melody presents a wave-like progression and a climax of large leaps, jumping from the gong tone of the yu mode to the main tone, which becomes the climax of the whole song. This song consists of two phrases, that is, four sections. The melody of the first phrase rises in a step-by-step manner, and the melody of the second phrase slowly descends. The overall song is melodious, expressing the mood of the young horse herder missing his lover.

#### 7.2 Singing Characteristic

This is also the usual technique used by most Xilin Gol long tunes, which makes the music bright. The singers often use the head cavity resonance and palate vibrato to present a clear and bright timbre. Unlike the Mongolian long tune, although the lyrics are the same to express the longing and sad emotions, the musical performance of Xilin Gol long tune will not show this sad emotion too much, but focus on the inner emotions.

## 8. Eighth song

### Dvvren zaan



Figure 14. the eighth song, Dvvren zaan

Source by: E Erhenqiqiger

Dvvren zaan This folk song tells the story of the Wuzhumu people in the late 19th century.

#### 8.1 The Melody and Rhythm Characteristic

It also constructs a kind of cultural symbolic symbol, and its cultural connotation and meaning have also changed. This song is composed of two large phrases (2 phrases + 2 phrases), and the four small phrases end with the notes Jiao Shang Jiao Yu. There are three verses in total, which use alliteration structure and metaphor methods.

#### 8.2 Singing Characteristic

The person on Qin Grassland is called Du Ren? A famous wrestler from Deliger, he was praised as "Durenzana" (meaning Zana the Elephant) because he often won various wrestling competitions. Is there any Ci Du Ren? Deliger followed the Ujumchin prince to Khorchin in the east to participate in the grand Nadam. In this wrestling match? Deliger defeated the most famous wrestler in the Horqin grassland and stood out from many Boke elites to win the championship. Later, this long folk song praising him spread throughout the grassland and became the representative piece of Ujumchin long song "Durenzana". Therefore, it has become a symbol of Mongolian Bok culture. It is a hymn but at the same time it

## 9. Ninth song

### Saruul tal

♩=46

sa rul sai he nia heii you hei yii you

2 ta il a hoo *tr* nia a hei yi oo nia ea

3 xia wuri tei heii you na me gii hei you

4 hei yi hou huu *tr* gu rei gui a hei ye

Figure 15. the nine song, Saruul tal

Source by: E Erhenqiqiger

#### 9.1 Melody and Rhythm Characteristic

Saruul tal The ups and downs of the melody and the direction of the whole song are as "flat and vast" as the region. In the first sentence of the first paragraph of the song: sarule saihee niaa heii you, "sarule saiheeniaa" and "heii you" have a clear upward trend.

#### 9.2 Singing Technique

And the singing technique of "Yurigulahu" ("Yurigulahu" means "drilling up", which is a singing method that further strengthens the singing technique of "Chairulahu"), which is unique to the Ujumchin long tune, is used; the second sentence: "talii aa niu ea niaa heii niu ea" also has a clear upward and downward

trend, and the singing technique of "Yurigulahu" is used in the lyrics of "talii aa". "niu ea niaa heii niu ea" does not have a specific meaning from the word's point of view. It plays an auxiliary role in singing and is also one of the unique auxiliary lyrics in the Ujumchin long tune. In addition, the "ea" in "niuuea"<sup>7</sup> uses the "de le se" (literal meaning: bumpy. In the long tune singing technique, the sound produced by the French method of using the root of the tongue and the vocal cords to expand and contract. "De le se" is also called "chao he") singing technique; the third sentence: "xiawuriteii heii you namegeiaa heii yee" can clearly feel a rapid downward trend, and the Nogula ornament is used to quickly change the tone. The fourth sentence: "heii yi hou huu gureii gui heii yee" in "heii yi" and "heii yee" are also like the "niu ea" in the previous sentences. They do not have a specific meaning on the word's point of view, and serve as auxiliary lyrics that connect the beginning and end of the word. Wuzhumuqin's "The Vast Grassland" has two sections, both with the same melody but different lyrics. In terms of singing techniques, the two sections use similar techniques. The specific positions of "Yurugu Lahu" and "De Le Se" in the melody are the same, and the conjunctions "heii you", "heii yee", and "niu ea" are also roughly the same.

### 10. Tenth song

#### durven nastai haliun

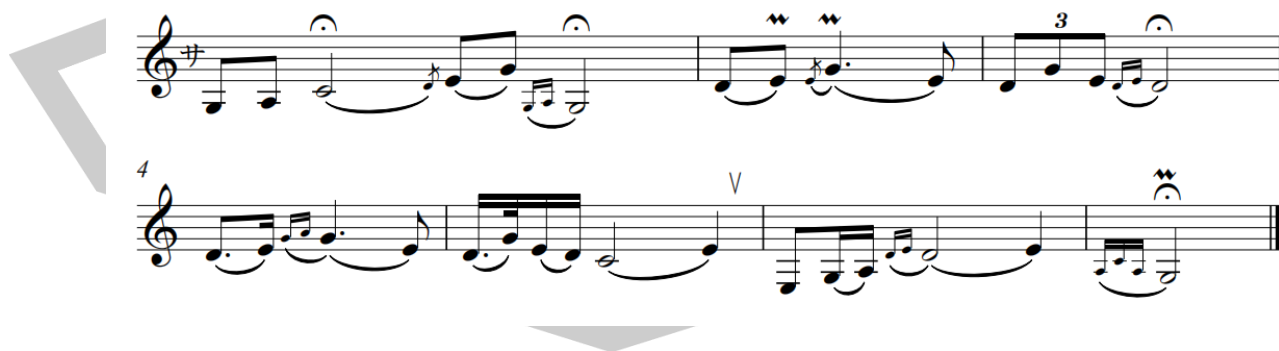


Figure 16. the tenth song, Jaahan Durven nastai haliun

Source by: E Erhenqiqiger

Durven nastai haliun is a Mongolian long-tune folk song. The background of the story is often related to the Mongolian grassland life.

#### 10.1 Melody and Rhythm Characteristic

The long and melodious tune is used to express the appreciation and love for the horse and the memories of the grassland life carried by the horse. "Four-year-old Bay Horse" is a Mongolian long-tune song. In terms of structure: it is mostly presented as a relatively free single-segment structure, the overall melody line is long and stretched, and there is no very regular and symmetrical paragraph division. The typical Yu mode in Mongolian music is often used. The Yu mode gives the song a soft, gentle and slightly sad color, which fits the distant and deep emotional expression needs of the long tune. This song consists of two large phrases and two lyrics. The end of the upper phrase falls on the corner note. The first small section jumps an octave and ends on the corner note with ornaments. The overall phrase melody is wavy. The next phrase ends with the Gong tone, starting with the Yu tone and ending with the Jiao tone. The overall tonality is relatively stable. However, during the singing process, the singer will use some ornaments and glissando according to his or her own emotional expression and the characteristics of long-tune improvisation to make the melody have a subtle sense of tonality in some parts, thereby enhancing the richness and expressiveness of the melody. However, the overall performance still revolves around the main tune, giving the song a unified style and tone, while also being full of flexible changes.

#### 10.2 Singing Characteristic

The beginning often starts with a long stretched note, for example, it is often introduced with a high long note, and then the melody goes down and up around several core notes, as if telling a story. In the process of melody development, there will be repeated and varied repeated parts, and some characteristic melody fragments will be emphasized to strengthen the emotional expression. The ending is usually also gradually concluded with a long note, giving people a lingering feeling.

Conclusion: Singing techniques of Zagda Surong

#### Singing Skills and Methodology

In his performance of Mongolian long-tune folk songs, Zagda Surong emphasizes the integration of technical precision and emotional depth. He believes

that the art of long-tune singing requires not only mastery of singing technique but also a profound cultural grounding and emotional resonance.

### 1. Core Personal Singing techniques

As a representative inheritor of the Abaga long-tune tradition from Xilin Gol League, Inner Mongolia, Zagda Surong studied under the esteemed master Mödg and belongs to the Abaga–Aru Horqin school of long-tune singing.

His style reflects the distinct regional characteristics of the Abaga school, marked by deep and powerful choer and intricate ornaments. This differs significantly from the lyrical elegance of the Hulunbuir school or the expansive tone of the Alxa tradition.

### 2. Intangible Cultural Heritage Identity

As a nationally recognized intangible cultural heritage inheritor, Zagda Surong's vocal artistry reflects the essence of "living transmission" in Mongolian long-tune singing. This includes spontaneous improvisation, regional vocal coloring, and a worldview closely tied to nature.

### 3. Essential Elements of Long-Tune Singing Technique

#### 1) *Nogala* – Laryngeal Vibrato Technique

- Technical Structure: The rapid contraction of throat muscles generates oscillating sound waves, divided into “chest cavity *Nogala*” (low frequency) and “head cavity *Nogala*” (high frequency). Zagda Surong’s interpretation, known as “Abaga-style vibrato,” is distinguished by its granular texture and smooth continuity of throat control.
- Cultural Symbolism: *Nogala* often imitates sounds of nature, such as wind, horses, and water. For example, his vibrato in *Zou Ma* is viewed as an abstract sonic metaphor for galloping horse hooves on the steppe.

#### 2) Breath Control and Phrase Architecture

- Circular Breathing: To sustain phrases that may last over 20 seconds, Zagda Surong employs a combination of nasal and abdominal breathing. This is evident in his extended phrases in *The Lonely White Camel*.
- Asymmetric Phrase Structure: Characteristic of the Abaga school, phrases often follow a "rise–suspension–sudden drop" contour. This requires alignment with the tonal system of the Mongolian language, particularly tones like *Yangping* and *Qusheng*.

#### 3) Ornamentation System (*Uriteg*)

- **Appoggiaturas and Glissandi:** In *Brown Eagle*, he frequently uses upward glissandi (*shigshree*) to create sudden leaps in pitch.

- **Hooloin Chimeg:** This technique uses throat pauses to create rhythmic syncopation, commonly found in narrative long tunes such as *The Holy Lord Genghis Khan*.

#### 4) Timbre and Resonance Control

- **Chest Resonance:** Central to the Abaga aesthetic, this involves lowering the larynx and raising the soft palate to produce a rich, metallic bass tone.

- **Alternation of Breathy and Full Voice:** In *Cool Hanggai*, he shifts between airy and full vocal tones to convey the emotional intensity of a distant call.

#### 5) “Abaga-style Nogala” Throat Tremolo Technique

- **Granular Tremolo:** Unlike the continuous vibrato of the Hulunbuir style (e.g., Baoyin Deliger), Zagda Surong’s *Nogala* produces rhythmic, granular pulses akin to the *tatah* ornament in the horse-head fiddle. This is especially effective in pieces like *Walking Horse* and *Black Stallion*.

- **Double-Cavity Resonance:** He alternates between chest and head resonance within a single vibrato, creating wave-like tonal variation. In *The Lonely White Camel Lamb*, for instance, chest *Nogala* simulates a camel’s low cry, transitioning seamlessly to head *Nogala* to portray a calf’s wail.

#### 6) Compound Breath Control Techniques

- **Abdominal–Nasal Breathing:** In extended passages such as the opening of *The Holy Lord Genghis Khan*, Zagda Surong combines abdominal air storage with subtle nasal replenishment, allowing sustained phrases with consistent tone quality.

- **Explosive Air Release:** At dramatic junctures (e.g., the climax of *Brown Eagle*), he releases abdominal pressure abruptly to create a whip-like “blast,” enhancing musical expressiveness.

#### 7) Regional Innovations in Ornamentation

- **“Abaga Appoggiatura Chain”:** Evolving from traditional single grace notes, he developed a triplet appoggiatura sequence that mimics the granular texture of local sands, as heard in *Cool Hanggai*.

- **Rhythmic Hooloin Chimeg:** Diverging from the smooth pauses of the Alxa tradition, Zagda Surong combines throat articulations with irregular beats, simulating the hoof-like rhythm of “da-da-da” (e.g., the chorus of *Zou Ma*).

#### 8) Timbre Shaping and “Metallic Texture”

- **Low Laryngeal Resonance:** Through controlled lowering of the larynx and pharyngeal constriction, he crafts a distinctive metallic timbre. In songs like *Golden Holy*

*Mountain*, this sound has been likened by scholars to a fusion of bronze horns and eroded canyon walls.

- **Dynamic Shifts Between Breathy and Real Voice:** In *Black Stallion*, he transitions from airy to full voice within a single phrase, producing a spatial effect that evokes the image of horses approaching from a distance.

Table 2. Regional Innovations in Ornamentation

<b>Technique</b>	<b>Description</b>	<b>Musical Function</b>	<b>Example Song / Usage</b>
<b>Nogala (Laryngeal Vibrato)</b>	Throat muscle tremolo; includes chest (low) and head (high) cavity vibrations	Creates wave-like, expressive vibrato; imitates natural sounds	<i>Zou Ma, Lonely White Camel Lamb</i>
<b>Circular Breathing</b>	Abdominal + nasal breathing for extended phrases	Enables phrases >20 seconds without interruption	<i>Lonely White Camel, Holy Lord Genghis Khan</i>
<b>Asymmetric Phrase Structure</b>	Rise–suspension–sudden drop pattern; tone-sensitive	Matches melodic shape to Mongolian tonal system	Throughout Abaga long tunes
<b>Appoggiatura &amp; Glissando</b>	Grace notes and pitch slides; “shigshree” upward glissando	Adds expressiveness and melodic ornamentation	<i>Brown Eagle, Cool Hanggai</i>
<b>Hooloin Chimeg</b>	Throat-based rhythmic pauses	Introduces syncopation and phrasing variation	<i>Holy Lord Genghis Khan, Zou Ma</i>
<b>Chest Resonance</b>	Low larynx and raised soft palate	Produces metallic, bass-heavy timbre	<i>Golden Holy Mountain</i>
<b>Virtual–Real Voice Alternation</b>	Shifts between breathy and full voice	Evokes distant calls, spatial imagery	<i>Cool Hanggai, Black Stallion</i>

<b>Technique</b>	<b>Description</b>	<b>Musical Function</b>	<b>Example Song / Usage</b>
<b>Granular Tremolo</b>	Discrete, rhythmic throat pulses ( <i>tatah</i> -like)	Mimics horse-head fiddle; enhances rhythmic imagery	<i>Walking Horse, Black Stallion</i>
<b>Double-Cavity Resonance</b>	Alternating head and chest cavity resonance within one phrase	Achieves narrative expressiveness through dynamic tonal shifts	<i>Lonely White Camel Lamb</i>
<b>Compound Breath Control</b>	Abdominal storage + nasal refill during phrase	Sustains tone while maintaining phrase integrity	<i>Holy Lord Genghis Khan</i>
<b>Explosive Air Release</b>	Sudden release of abdominal pressure	Dramatic effect, like a whip crack	<i>Brown Eagle</i>
<b>Appoggiatura Chain</b>	Triple grace notes before main pitch	Imitates local environmental textures (e.g., sand)	<i>Cool Hanggai</i>
<b>Rhythmic Hooloin Chimeg</b>	Syncopated throat pauses simulating horse hoofbeats	Adds rhythmic depth and cultural metaphor	<i>Zou Ma</i>
<b>Metallic Timbre Shaping</b>	Pharyngeal constriction + low larynx	Creates bronze-like resonance, suitable for desolate themes	<i>Golden Holy Mountain</i>
<b>Dynamic Sound Layering</b>	Transition from airy to full voice within phrase	Creates auditory illusion of spatial motion (far to near)	<i>Black Stallion</i>

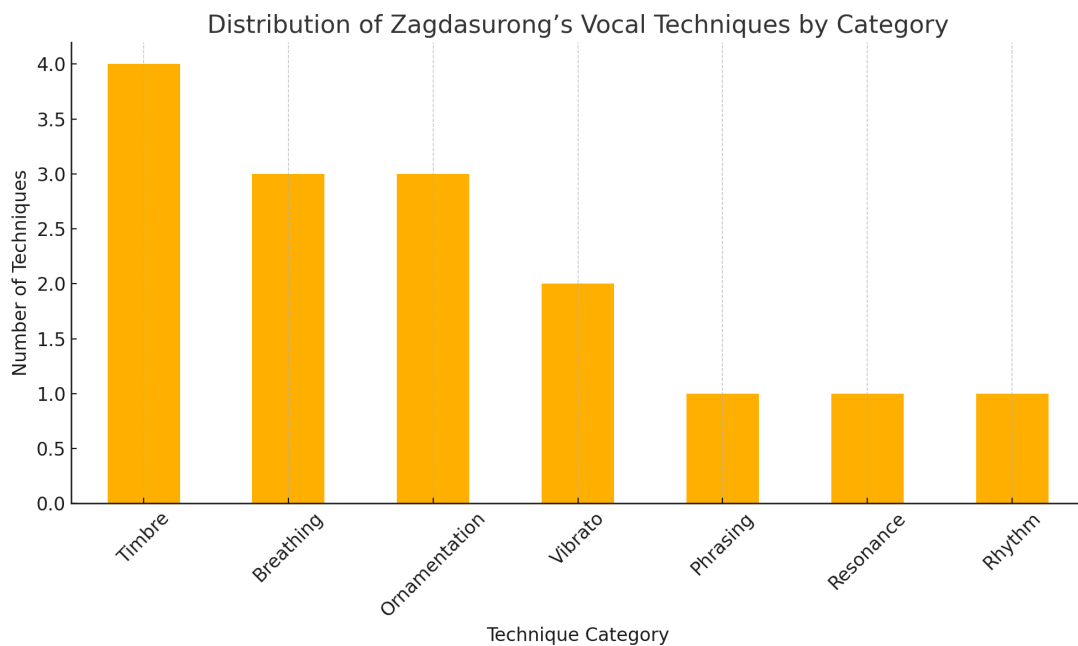


Figure 17. Distribution of Zagdasurong's Vocal Techniques by Category

From figure 7 This **bar chart** represents the **distribution of Zagda Surong's singing techniques** categorized into different functional areas. Here's a breakdown of what it shows:

1. **X-Axis (Technique Category)**

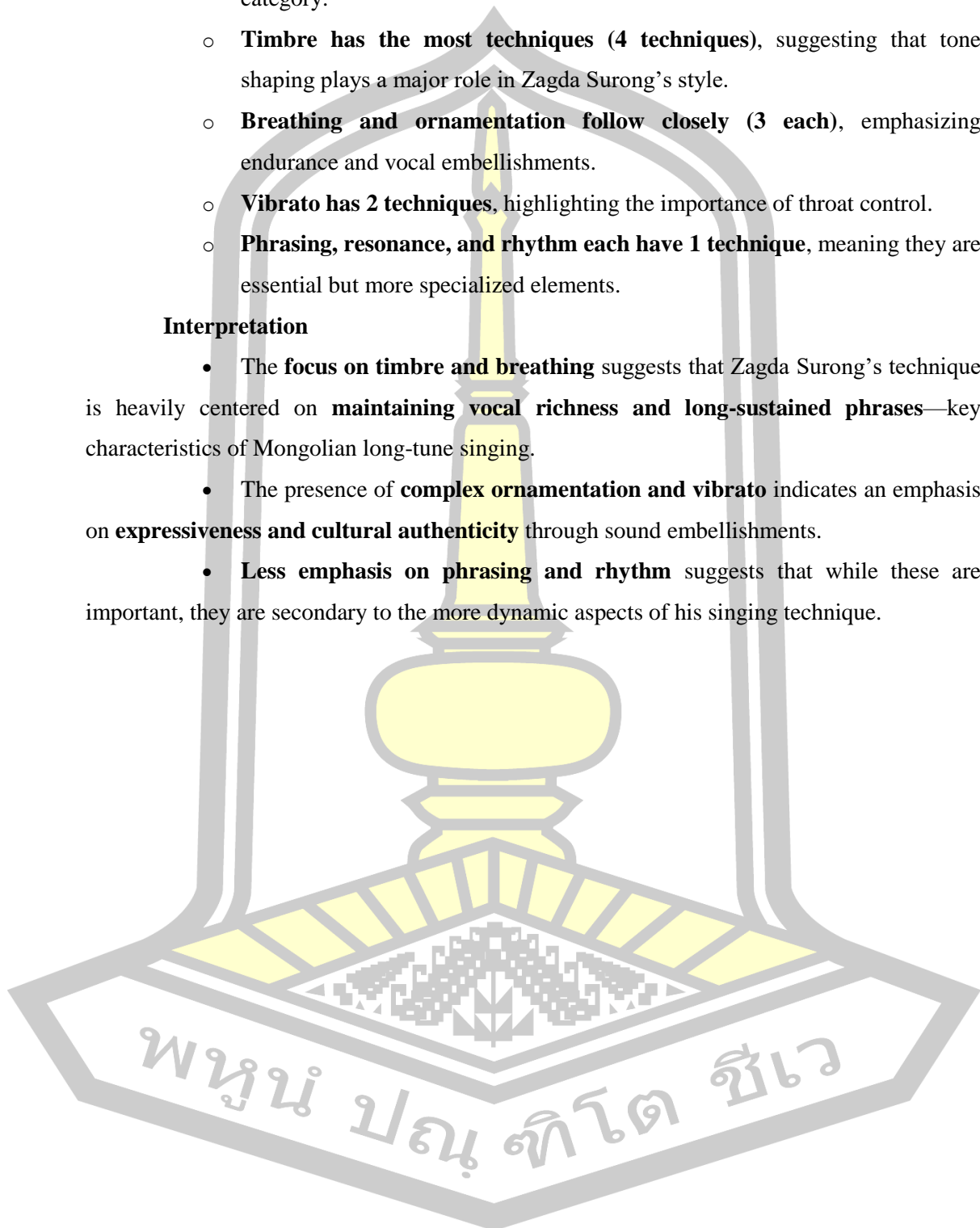
- The categories represent different aspects of Zagda Surong's singing technique:
  - **Timbre:** How he shapes his voice (resonance, metallic texture, virtual-real shifts).
  - **Breathing:** Techniques related to airflow control (circular breathing, explosive release).
  - **Ornamentation:** Decorative vocal effects like *appoggiaturas* and *hooloin chimeg*.
  - **Vibrato:** Techniques for tremolo and pitch fluctuation (*Nogala*, granular tremolo).
  - **Phrasing:** Structural aspects of how notes and syllables are arranged.
  - **Resonance:** Chest and cavity control for tonal depth.
  - **Rhythm:** How throat techniques contribute to rhythmic syncopation.

2. **Y-Axis (Number of Techniques)**

- The height of each bar indicates how many techniques belong to each category.
- **Timbre has the most techniques (4 techniques)**, suggesting that tone shaping plays a major role in Zagda Surong's style.
- **Breathing and ornamentation follow closely (3 each)**, emphasizing endurance and vocal embellishments.
- **Vibrato has 2 techniques**, highlighting the importance of throat control.
- **Phrasing, resonance, and rhythm each have 1 technique**, meaning they are essential but more specialized elements.

#### Interpretation

- The **focus on timbre and breathing** suggests that Zagda Surong's technique is heavily centered on **maintaining vocal richness and long-sustained phrases**—key characteristics of Mongolian long-tune singing.
- The presence of **complex ornamentation and vibrato** indicates an emphasis on **expressiveness and cultural authenticity** through sound embellishments.
- **Less emphasis on phrasing and rhythm** suggests that while these are important, they are secondary to the more dynamic aspects of his singing technique.



## CHAPTER VI

### The transmission method Mongolia folk Song of Zagda Surong

From the field work the researcher can collecting the data information of transmission method of Zagda Surong. The researcher found that Mr. Zagda has a variety of teaching methods, such as teaching in his own home or teaching in various places, teaching individually or in groups. The researcher can summarize and analyse this information as follows:

#### 1. Transmission in his home

##### 1. Create an atmosphere and stimulate interest

Decorate the home environment: Decorate the home with Mongolian-style decorations, such as Mongolian tapestries, horse-head fiddle models, grassland scenery photography works, etc., so that children are in a strong national cultural atmosphere, and subtly arouse their curiosity and closeness to Mongolian long tunes.

2. Play classic long tunes: In daily leisure time, play classic Mongolian long tunes such as "Cool Hanggai" as background music to make children familiar with the melodious melody and unique charm of long tunes. Over time, stimulate their interest in active learning.

##### 3. Story introduction and cultural penetration

3.1 Tell the background story: Combined with songs, such as the "Cool Hanggai" mentioned above, tell the children in detail about the history, geography, and folk stories behind the songs, explain the significance of Hanggai to the Mongolians, let them understand that long tunes are not just melodies, but also portrayals of national spirit and life, deepen their understanding of the connotation of the songs, and thus learn to sing more devotedly.

3.2 Share cultural knowledge: Introduce the nomadic life, traditional festivals and other cultural elements of the Mongolian people, explain the role of long tunes in them, like the singing of long tune singers at the Nadam Festival, so that children can fully understand the soil where long tunes were born and enhance their enthusiasm for learning.

#### 4. Personal demonstration and interactive teaching

4.1 Parent singing demonstration: If parents have a certain singing foundation, they can personally demonstrate long tune songs to their children, show the unique singing techniques of long tunes, such as the use of vibrato and dragging, so that children can intuitively feel its charm. At the same time, add appropriate body movements during the singing process, imitate Mongolian dance movements, and enhance the appeal of the performance.

4.2 Parent-child chorus interaction: Choose simple and easy-to-learn passages, sing with your children, listen to each other and correct each other. This can not only help children quickly master the melody, but also enhance the parent-child relationship and make the learning atmosphere more relaxed and enjoyable.

#### 5. Use resources for diversified learning

5.1 Watch online courses: Nowadays, there are abundant online resources, and there are many professional Mongolian long-tune teaching videos. Parents can select courses suitable for their children's age and level, and learn basic knowledge such as phonation and music notation from professional teachers in the video to broaden their learning channels.

5.2 Use learning APP: Download some music learning APPs, which usually have appreciation and teaching modules about Mongolian long-tune. Through animations, small games and other forms, help children understand complex music knowledge, such as rhythm patterns and interval relationships, making learning interesting.

#### 6. Encourage performances and enhance self-confidence

6.1 Family concerts: Regularly hold small family concerts, let children sing Mongolian long-tune as the protagonists, invite family members as the audience, give warm applause and encouraging comments, provide children with a platform to show themselves, and enhance their self-confidence and desire to perform.

6.2 Record and share: Record the long-tune video sung by the child, share it to the family group and circle of friends, let relatives and friends like and comment, so that the child can feel the recognition of the outside world, and further stimulate their motivation to continue to learn Mongolian long-tune.

By combining the above methods, a door to the world of Mongolian long tunes can be opened for children at home, allowing this ancient and beautiful music to be passed down from generation to generation.

## **2. Transmission in School or university**

### **1. Course embedding, systematic learning**

1.1 Open professional elective courses: Colleges and universities can set up elective courses on Mongolian long-tune song appreciation and singing skills for students majoring in music or interested in folk music based on their own subject settings. The course content covers the historical origins, style schools, music theory knowledge, and professional singing skills such as voicing and breathing of long-tune, and constructs a systematic knowledge system.

1.2 Integrate into general education: In the general education courses of non-music majors, a certain number of class hours are arranged to explain Mongolian long-tune, mainly for appreciation. By playing classic repertoires such as "The Vast Grassland", students are guided to feel the unique musical charm of long-tune, understand the Mongolian culture and customs, and improve students' cultural literacy.

### **2. Club promotion, independent growth**

2.1 Form a long-tune club: The school encourages students to establish a Mongolian long-tune club to attract enthusiasts of different majors and grades to participate. The club regularly organizes internal exchange activities, and members share their understanding of long-tune and singing experience, learn from each other and promote each other, forming a good learning atmosphere.

2.2 Carry out club performances: The club actively prepares for on-campus art performances, and performs Mongolian long-tune programs on stage at school welcome parties, cultural festivals and other occasions. Through stage practice, students' singing ability is not only trained, but also the Mongolian long-tune culture is promoted to teachers and students throughout the school, stimulating the interest of more students.

### 3. Expert guidance and in-depth study

3.1 Hold master lectures: Invite experts and intangible cultural heritage inheritors in the field of Mongolian long-tune to enter the campus and hold special lectures. Experts perform classic long-tune on the spot, share their artistic careers and inheritance stories, and deeply analyze the artistic essence of long-tune, so that students can appreciate the master's style up close and absorb professional knowledge nutrients.

3.2 Workshop practice: In conjunction with the lecture, a practical workshop is set up. Experts personally guide students to practice long-tune singing, and give one-on-one corrections to students' vocalization, the use of ornaments and other problems, so that students can achieve significant professional improvement in a short period of time.

### 4. Cultural expansion and diversified integration

4.1 Interdisciplinary linkage: Promote cooperation between music majors and disciplines such as history, culture, and ethnology, and carry out interdisciplinary courses or research projects. For example, music students and history students jointly explore the evolution of Mongolian long tunes in the long river of history, deepen their understanding of long tunes from multiple dimensions, and cultivate students' ability to apply knowledge comprehensively.

4.2 Cultural exchange activities: Organize students to participate in Mongolian cultural exchange activities, such as online and offline music exchanges with schools in Mongolian settlements, field visits to Mongolian folk culture, etc., to broaden their horizons, let students personally experience the cultural soil for the growth of long tunes, and enhance their enthusiasm and depth of learning.

### 5. Digital empowerment, innovative teaching

Online resource platform: The school builds an online learning resource platform for Mongolian long tunes, integrating high-quality teaching videos, audio materials, electronic teaching materials, etc. for students to learn independently. The platform sets up an interactive communication area where students can ask questions and share their learning experiences at any time, breaking the limitations of time and space and meeting personalized learning needs.

Through the coordinated efforts of the above-mentioned diversified teaching methods, schools and universities can build a broad platform for the inheritance and development of Mongolian long tune songs, allowing students to become the new force in the inheritance and innovation of national music, and let Mongolian long tunes shine new light on campus.

### **3. Transmission in Another place**

#### **3.1 Online live teaching**

3.1.1 Build professional live classrooms: Use professional online education platforms such as Tencent Classroom and DingTalk to invite senior teachers or intangible cultural heritage inheritors of Mongolian long tunes to conduct live courses regularly. In terms of course setting, there should be basic explanations of vocalization and music theory knowledge, as well as appreciation and demonstration singing of classic repertoires. Through high-definition cameras, students can clearly see the teacher's lip shape, fingering (if instrument accompaniment is involved) and other details, and realize real-time remote interactive teaching.

3.1.2 Live interactive session: During the live broadcast, interactive sessions such as questions, Q&A, and student presentations are set up. Students can raise their doubts in practice at any time, and the teacher will answer them on the spot; students are also encouraged to open the microphone or upload their own singing video clips, accept comments from teachers and other students, enhance the sense of participation and fun of learning, and simulate the offline classroom atmosphere.

#### **3.2. Online course resource library**

3.2.1 Make system courses: Integrate Mongolian long tune teaching resources to make a complete set of online courses, covering all stages from entry to advanced. The content includes the introduction of different styles of long-tune songs, the analysis of singing skills, and the interpretation of cultural background, etc., which are presented in the form of video, audio, and pictures and texts to facilitate students' independent learning. The course can be uploaded to popular learning platforms such as NetEase Cloud Classroom and China University MOOC for students from all over the world to watch on demand at any time.

3.2.2 Personalized learning path: The online course platform uses big data to analyze the students' learning progress and weak links, and tailor a personalized learning path for each student. For example, if it is found that the student repeatedly makes mistakes in vibrato skills, the system automatically pushes relevant intensive training videos; for students with faster learning progress, more challenging repertoires and advanced skills courses are recommended to meet the needs of students at different levels.

### 3.3 Remote master-apprentice pairing

3.3.1 Matching master-apprentice: Through online platforms or relevant music institutions, students from other places who are interested in in-depth learning of Mongolian long-tune and local Mongolian long-tune artists form a master-apprentice pair. The two parties use video call tools to conduct regular one-on-one teaching exchanges. The master formulates a dedicated teaching plan based on the apprentice's vocal conditions and learning foundation to pass on the authentic long-tune skills.

3.3.2 Field experience assistance: If conditions permit, provide field experience opportunities for students who are paired with their teachers and apprentices, arrange them to go to Mongolian settlements in Inner Mongolia and other places, live and eat with their teachers, experience the Mongolian cultural atmosphere in person, watch their teachers singing in folk activities, deepen their understanding of long tunes, and continue to learn remotely after returning.

### 3.4 Cultural exchange activities in other places

3.4.1 Organize a music week: Organize a Mongolian long tune music week in other cities, invite Mongolian long tune singers and orchestras to perform special performances, and carry out supporting activities such as long tune lectures and workshops. Let local people get close to Mongolian long tunes and stimulate their

interest in learning; during the event, students can also be recruited to lay a mass foundation for subsequent long-term teaching.

3.4.2 Cultural exchange clubs: Encourage the establishment of Mongolian cultural exchange clubs in other cities, and carry out various activities with long tunes as the core. The club regularly organizes members to watch Mongolian long tune online performances and learning materials sharing sessions, invites experts to give lectures online, and members exchange learning experiences with each other to form a stable learning group and continuously promote the spread of long tunes in the local area.

From The information above that I went to field work I can summary the transmission of him follows as:

#### 1. Teaching at Home

##### 1.1 Creating a Cultural Atmosphere

Zagda Surong creates a learning-friendly environment by decorating his home with Mongolian tapestries, horse-head fiddle models, and grassland photographs. These cultural elements immerse children in Mongolian traditions and naturally spark their curiosity about long-tune singing. He plays classic long-tune pieces such as *Cool Hanggai* in the background while children go about their daily activities. This passive exposure helps them internalize melodies and singing techniques over time.

##### 1.2 Using Storytelling to Connect Songs with Culture

Zagda Surong introduces Mongolian history and folklore to explain the meaning behind long-tune songs. He tells stories about steppe life, nomadic traditions, and historical events to help children understand that long-tune singing reflects the Mongolian way of life. He explains the role of long-tune songs in festivals such as the Nadam Festival, reinforcing their cultural significance.

##### 1.3 Demonstrating and Encouraging Participation

Zagda Surong demonstrates long-tune singing techniques to his students. He sings in front of them to showcase vibrato, extended note durations, and other stylistic elements. He encourages parents to sing with their children, helping them learn through imitation. He organizes small family performances, where children sing for their relatives, building their confidence and performance skills.

#### 1.4 Using Digital Tools for Learning

Zagda Surong recommends online resources to supplement home-based learning. He guides students to watch instructional videos and use music-learning apps with interactive exercises. These tools help children practice complex skills such as vibrato and breath control in a structured way.

#### 1.5 Encouraging Performance and Public Sharing

Zagda Surong organizes home concerts where children perform long-tune songs for their families. He records their performances and shares them with relatives and friends to boost their confidence. He believes that positive feedback from the community encourages children to continue learning.

By integrating storytelling, demonstration, and digital tools, Zagda Surong creates a rich learning environment that allows children to absorb Mongolian long-tune singing naturally.

### 2. Teaching in Schools and Universities

#### 2.1 Structuring Long-Tune Singing into Formal Education

Zagda Surong works with schools and universities to integrate long-tune singing into academic programs. He helps universities design elective courses that teach students the history, styles, and singing techniques of Mongolian long-tune singing. He collaborates with educators to introduce listening-based lessons in non-music courses, allowing a broader audience to appreciate the tradition.

#### 2.2 Organizing Extracurricular Clubs and Performances

Zagda Surong encourages students to form Mongolian long-tune clubs where they can practice singing together. He helps students prepare for school performances, giving them opportunities to sing at cultural festivals, welcome events, and competitions. These activities increase public awareness of Mongolian long-tune music and help students refine their vocal skills.

#### 2.3 Mentoring Students Through Workshops and Masterclasses

Zagda Surong collaborates with universities to organize masterclasses featuring professional long-tune singers and intangible cultural heritage inheritors. He delivers lectures on singing techniques and performs live demonstrations. He guides students through hands-on workshops, providing one-on-one coaching on ornamentation, breath control, and phrasing.

#### 2.4 Promoting Interdisciplinary Learning and Cultural Exchange

Zagda Surong encourages universities to connect music students with history and anthropology departments. He supports research projects that explore how long-tune singing evolved over time. He works with cultural exchange programs to give students opportunities to travel to Mongolian communities, where they can experience long-tune singing in its natural environment.

#### 2.5 Using Digital Platforms for Remote Learning

Zagda Surong supports the development of online learning platforms for Mongolian long-tune singing. He helps create educational videos and interactive learning modules that students can access remotely. He participates in live-streamed lectures where students can ask questions and receive immediate feedback.

By integrating long-tune singing into university education, Zagda Surong ensures that young people engage with the tradition in both academic and cultural contexts.

### 3. Expanding Long-Tune Transmission Beyond Traditional Institutions

#### 3.1 Teaching Through Online Platforms

Zagda Surong leverages online education platforms to reach students beyond Mongolia. He teaches virtual courses on Tencent Classroom and DingTalk, providing live demonstrations and interactive lessons. He encourages students to submit videos of their singing for feedback, ensuring personalized instruction despite the remote format.

#### 3.2 Creating a Digital Archive of Long-Tune Singing

Zagda Surong collaborates with educators to build a structured online course covering beginner to advanced levels of long-tune singing. He records lessons on different regional styles, singing techniques, and cultural contexts. He helps develop AI-assisted learning programs that assess students' progress and suggest personalized training exercises.

#### 3.3 Mentoring Students Through Virtual Apprenticeships

Zagda Surong matches students with experienced long-tune masters through online mentorship programs. He conducts virtual one-on-one lessons, helping students refine their techniques. He arranges for advanced students to visit Mongolian communities, allowing them to experience long-tune singing in its cultural setting.

### 3.4 Organizing Public Cultural Events and Music Festivals

Zagda Surong collaborates with cultural organizations to organize Mongolian long-tune music festivals in cities outside Mongolia. He invites musicians and singers to perform and leads interactive workshops where attendees can learn about the tradition. He supports the formation of Mongolian music clubs in urban areas, ensuring that interest in long-tune singing continues to grow beyond traditional communities.

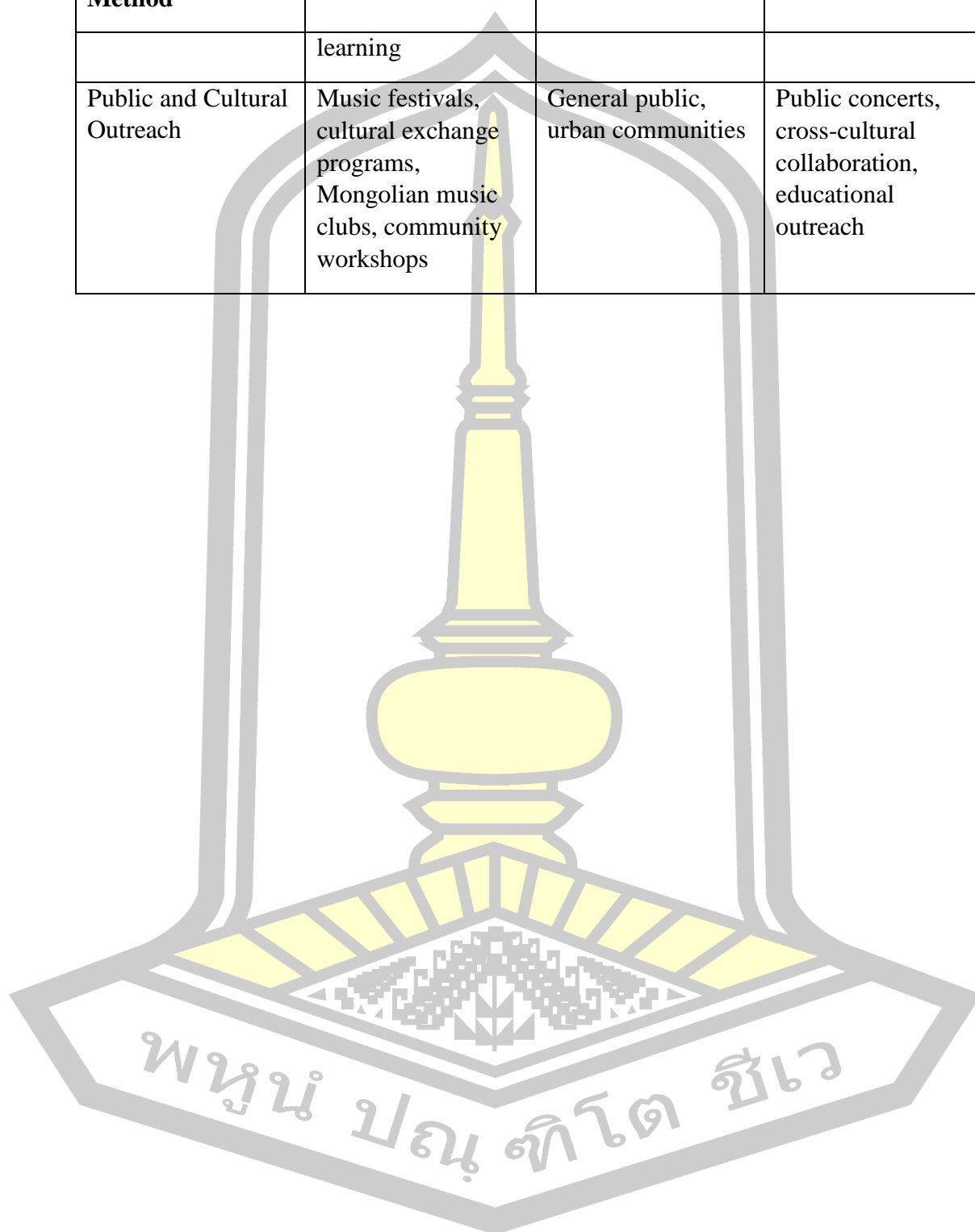
#### Conclusion

Zagda Surong transmits Mongolian long-tune singing through home-based learning, formal education, and digital platforms. He creates an immersive cultural environment for young learners at home, teaches structured courses in universities, and leverages online tools to reach a global audience. By combining traditional oral transmission with modern technology, he ensures that Mongolian long-tune singing remains vibrant and relevant for future generations

Table 3. Summary of Zagda Surong's Transmission Process

<b>Transmission Method</b>	<b>Key Features</b>	<b>Main Audience</b>	<b>Core Strategies</b>
Home-Based Transmission	Immersive environment, storytelling, demonstration, digital tools, family concerts	Children, family members	Cultural immersion, interactive singing, family engagement
School and University Transmission	Structured courses, student clubs, expert mentorship, interdisciplinary research	University students, music enthusiasts	Academic integration, performance opportunities, expert guidance
Digital and Remote Transmission	Online classes, digital archives, virtual apprenticeships, AI-assisted	Global learners, remote students	Remote teaching, personalized feedback, technology-enhanced learning

Transmission Method	Key Features	Main Audience	Core Strategies
	learning		
Public and Cultural Outreach	Music festivals, cultural exchange programs, Mongolian music clubs, community workshops	General public, urban communities	Public concerts, cross-cultural collaboration, educational outreach



## CHAPTER VII

### Conclusion Discussion and Suggestion

#### 1. Conclusion

##### Objective 1 The Life and Work of Zagda Surong

The biographical background, artistic journey, and cultural significance of Mongolian long-tune master Zagda Surong.

- Early Life: Born in 1954 in Sunite Left Banner, Inner Mongolia; raised in a musical environment.
- Musical Development: Learned singing by imitating elders during festivals.
- Professional Career: Gained national fame through Ulan Muqir troupe and competitions.
- International Recognition: Performed internationally and earned awards.
- Teaching: Mentored students and integrated long-tune into formal education.
- Cultural Impact: Recognized as a preserver of intangible cultural heritage.

##### Objective 2 Vocal Characteristics of Selected Mongolian Long-Tune Songs

The Zagda Surong's singing techniques through 10 representative songs.

- Melodic Style: Wide pitch range, wave-like contours, free rhythm.
- Rhythm: Follows emotional flow and breathing patterns.
- Techniques: Includes nogula vibrato, resonance control, appoggiatura, glissando.
- Song Highlights:
  - Cool Hanggai – Nature-themed, broad melody.
  - Tsombon Tüwreitai Khüren – Deep ornamentation.
  - Uliin Davaa – Expressive phrasing.
  - Dүүren Zaan – Heroic tone.
  - Saruul Tal – Regional ornament use.

##### Objective 3 Transmission of Mongolian Folk Music

Zagda Surong transmits long-tune across different platforms.

1. Home-Based Transmission:

- Uses cultural immersion, storytelling, home concerts.
- Encourages family participation and digital tools.

2. School and University:

- Implements elective courses, clubs, and performances.
- Provides expert mentorship and interdisciplinary study.

3. Digital and Remote:

- Conducts live-streamed classes and mentorship.
- Builds online archives and cultural exchange platforms.

## 2. Discussion

### 1. A Life Rooted in Cultural Practice

The Zagda Surong's biography illustrates the traditional pathways of folk music transmission in nomadic societies, as introduced in Chapter 2. According to theories of 'cultural embodiment' (cf. Nettl, 2005), his learning through daily life, family, and festivals aligns with oral transmission models common in Central Asian pastoral cultures. His transition into formal performance and teaching mirrors the shift described by scholars such as Rice (1994), who argue that tradition bearers often become cultural mediators between local knowledge and institutional structures.

### 2. Singing technique as Cultural Expression

The Zagda Surong's singing techniques are inseparable from the cultural aesthetics discussed in Chapter 2. The use of ornamentation, resonance control, and rhythmic freedom reflects a sonic representation of Mongolian environmental and spiritual values. This aligns with Shelemay's (2001) framework that sees vocal style as a reflection of cultural worldviews. In particular, the symbolic imitation of wind and animals through vibrato supports what Levine (1986) describes as 'eco-acoustic metaphors' in nomadic music traditions.

### 3. Transmission as a Multi-Contextual Practice

The Zagda Surong's multi-sited approach to teaching echoes the layered transmission modes outlined in Chapter 2. He operates across oral, institutional, and digital platforms, reflecting what Seeger (1992) calls 'layered performance

knowledge.' This hybrid model allows for both the preservation and innovation of long-tune singing. His use of live-streamed classes and remote mentorship supports Kartomi's (2007) argument that digital tools can extend traditional pedagogy without sacrificing authenticity.

#### The Artist as Tradition-Maker and Innovator

Taken together, Chapters 4–6 affirm the argument in Chapter 2 that individual artists play a pivotal role in shaping cultural continuity. Zagda Surong functions not only as a transmitter but also as a re-interpreter of long-tune traditions. His case supports Tilton's (2009) concept of the 'cultural ecosystem,' where heritage depends on adaptability, ecological connection, and social support networks. The findings support broader theories in ethnomusicology that emphasize the dynamic nature of oral tradition and the importance of individual agency. This study contributes a contemporary example of how intangible cultural heritage can thrive through hybridized strategies of embodiment, education, and technology. It offers a practical model for cultural sustainability in postmodern contexts, complementing the discussions in Chapter 2 about the future of folk music transmission.

### 3. Suggestion

#### Future studies

1. There should be a comparative study with the techniques of other artists.
2. There should be a comparative study with folk songs from other areas to know the special characteristics of various folk songs.
3. There should be a study on the training format to be able to use singing techniques correctly and with quality.

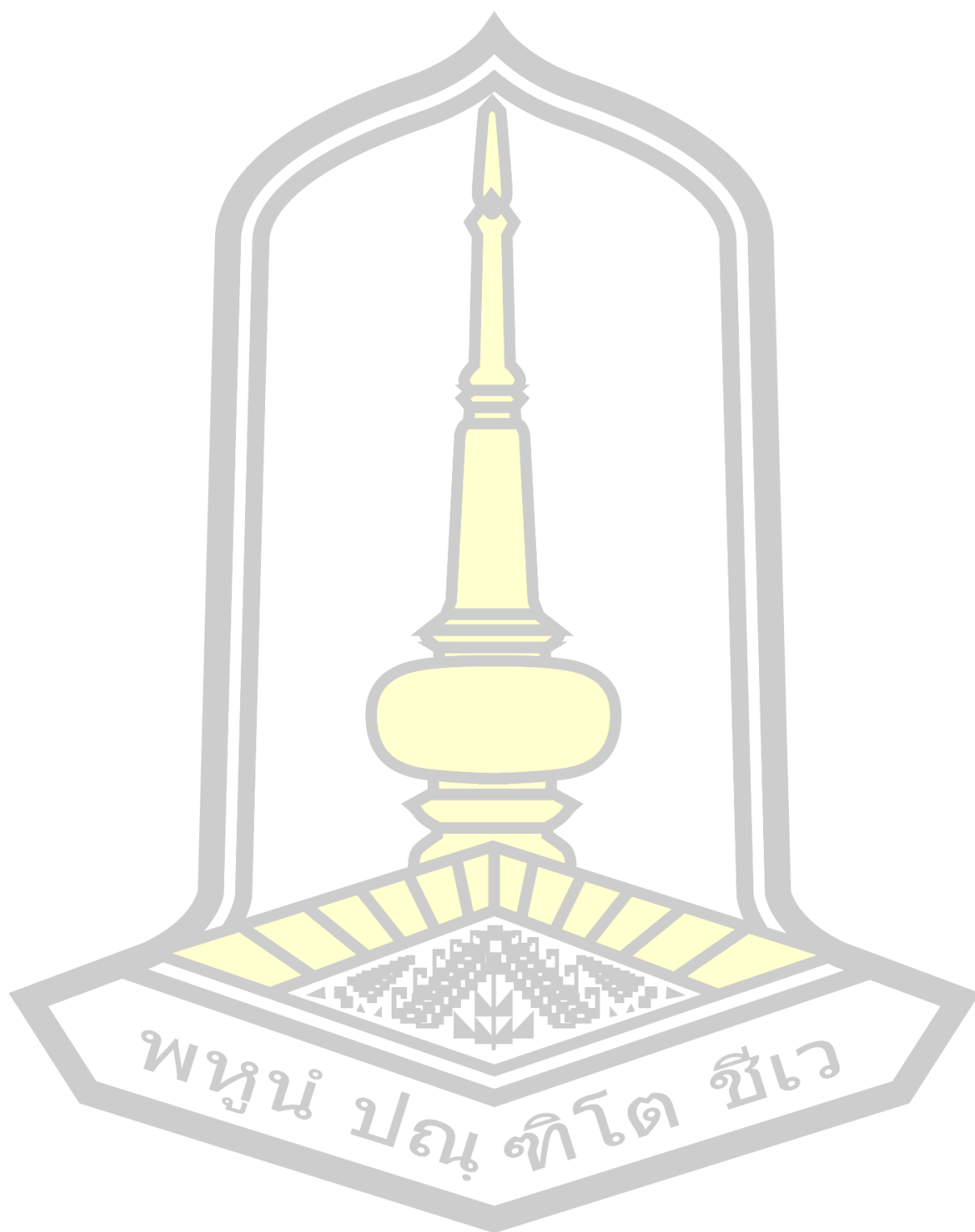
#### Application of the research results

1. Schools or universities in Inner Mongolia should use the research results to create a curriculum to teach the singing of this folk song to young people or those who are interested in it so that they can preserve the singing style and singing technique of famous singers.
2. Cultural centers or local cultural agencies can disseminate the results of this study to those who are interested in order to promote it to be more well-known.

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