



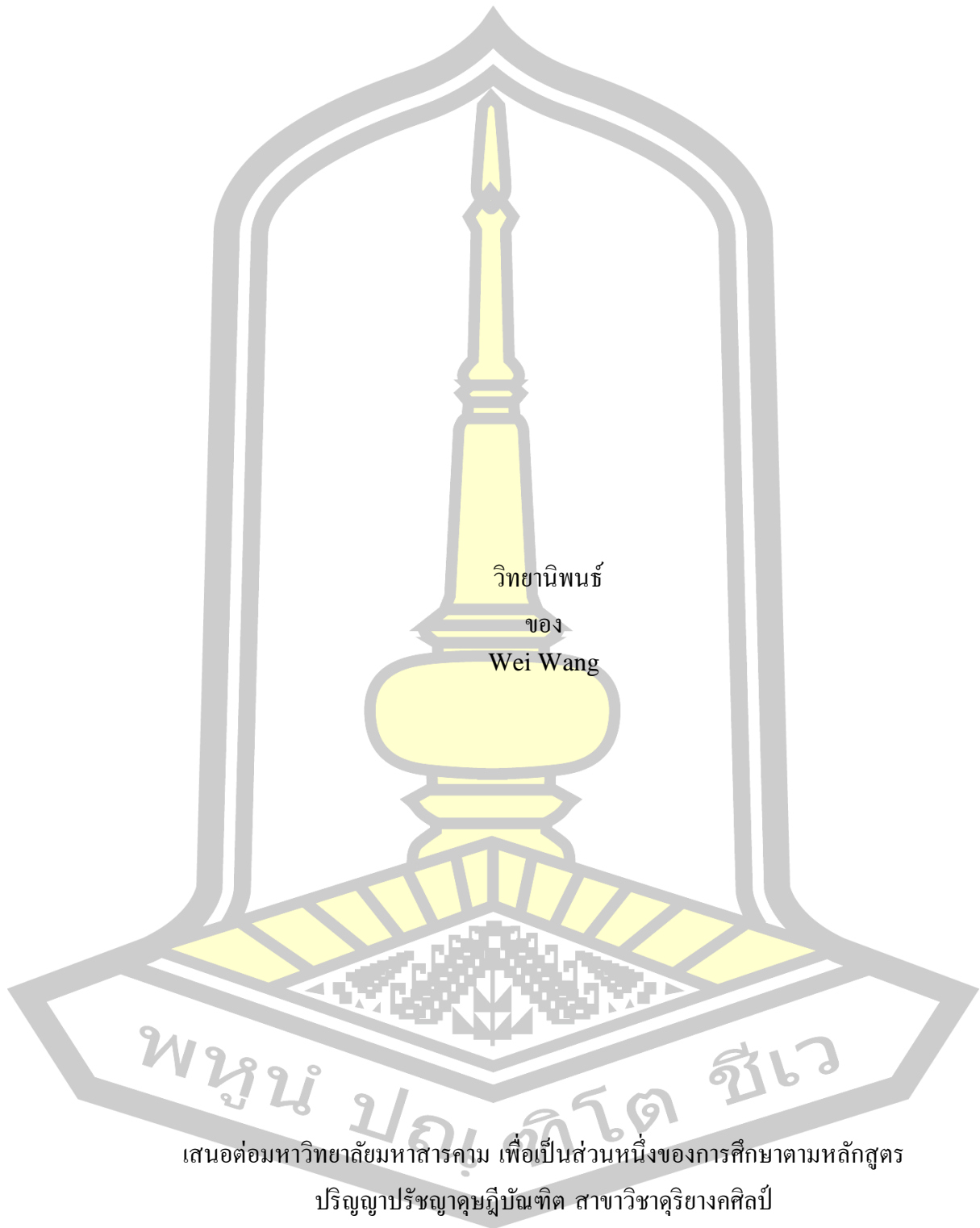
Wedding Ceremony Folk Songs of the Contemporary Inner Mongolian Autonomous
Region, China

Wei Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

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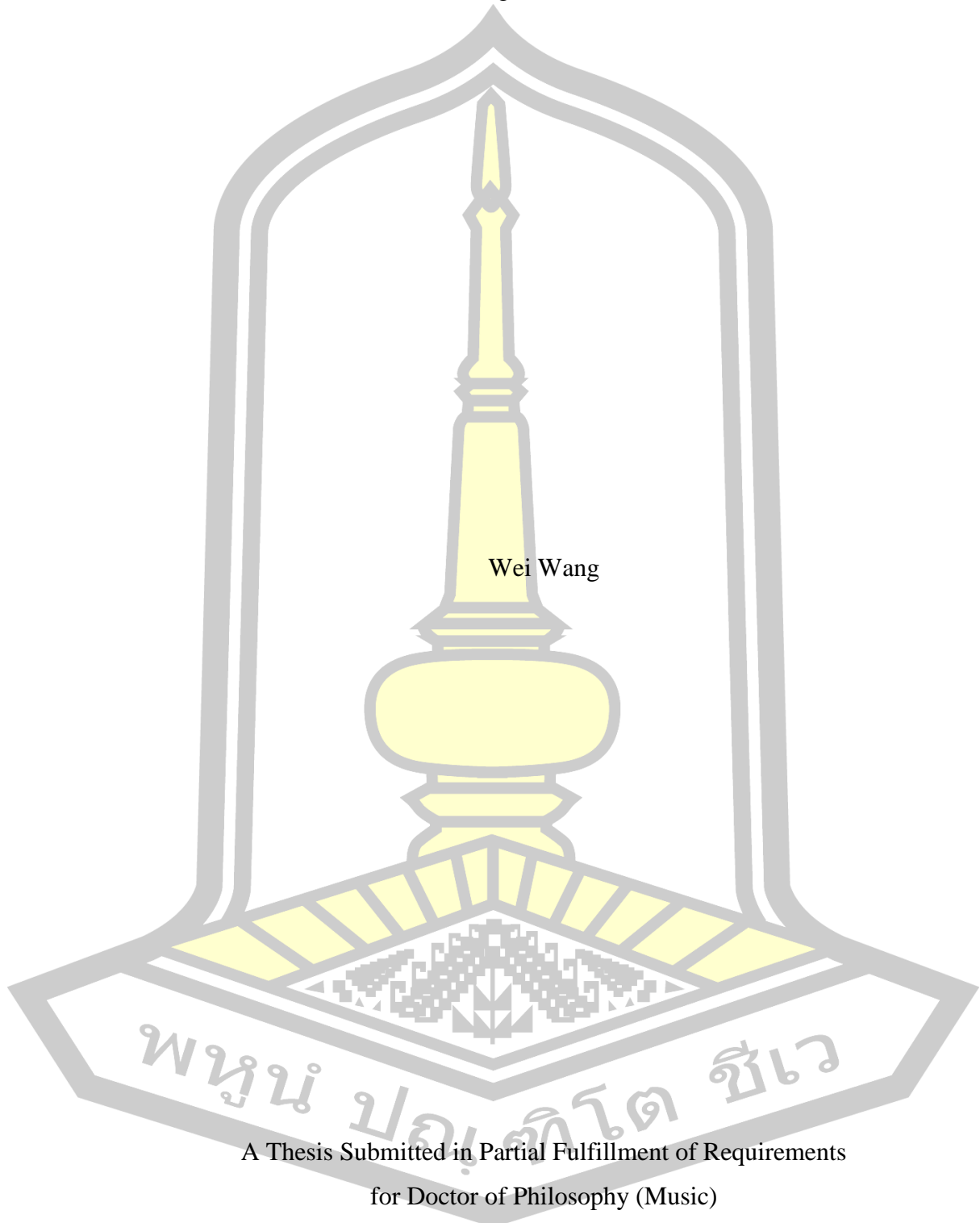


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ABSTRACT

This thesis focuses on folk songs in Inner Mongolia Autonomous Region's wedding ceremonies. Its research objectives include: investigating their historical development, analyzing musical characteristics, and examining preservation changes.

First, it zeroes in on the Mongolian wedding ceremony. The study traces its historical development and evolution through different stages. For the modern Mongolian wedding in Inner Mongolia, it explores the ceremony process and its links. Meanwhile, it analyzes the music used, including its type, style, and the cultural and emotional meanings it conveys in the wedding. This aims to comprehensively display the cultural essence and unique charm of modern Mongolian weddings.

Secondly, the research centers on folk songs in contemporary Inner Mongolian wedding customs. It starts by sorting out the types of these folk songs, showing their rich diversity. Then, it deeply analyzes representative ones, exploring their unique charms through lyrics, melodies, and singing styles.

Finally, the article discusses the significance of folk songs in contemporary Inner Mongolian weddings. It reveals their crucial value in cultural inheritance, emotional cohesion, and atmosphere creation. By doing so, it demonstrates the strong cultural ties between these folk songs and contemporary wedding customs, highlighting how they are an integral part of the region's cultural heritage and social life.

Keyword : Contemporary, Wedding ceremony, Folk song, Inner Mongolia

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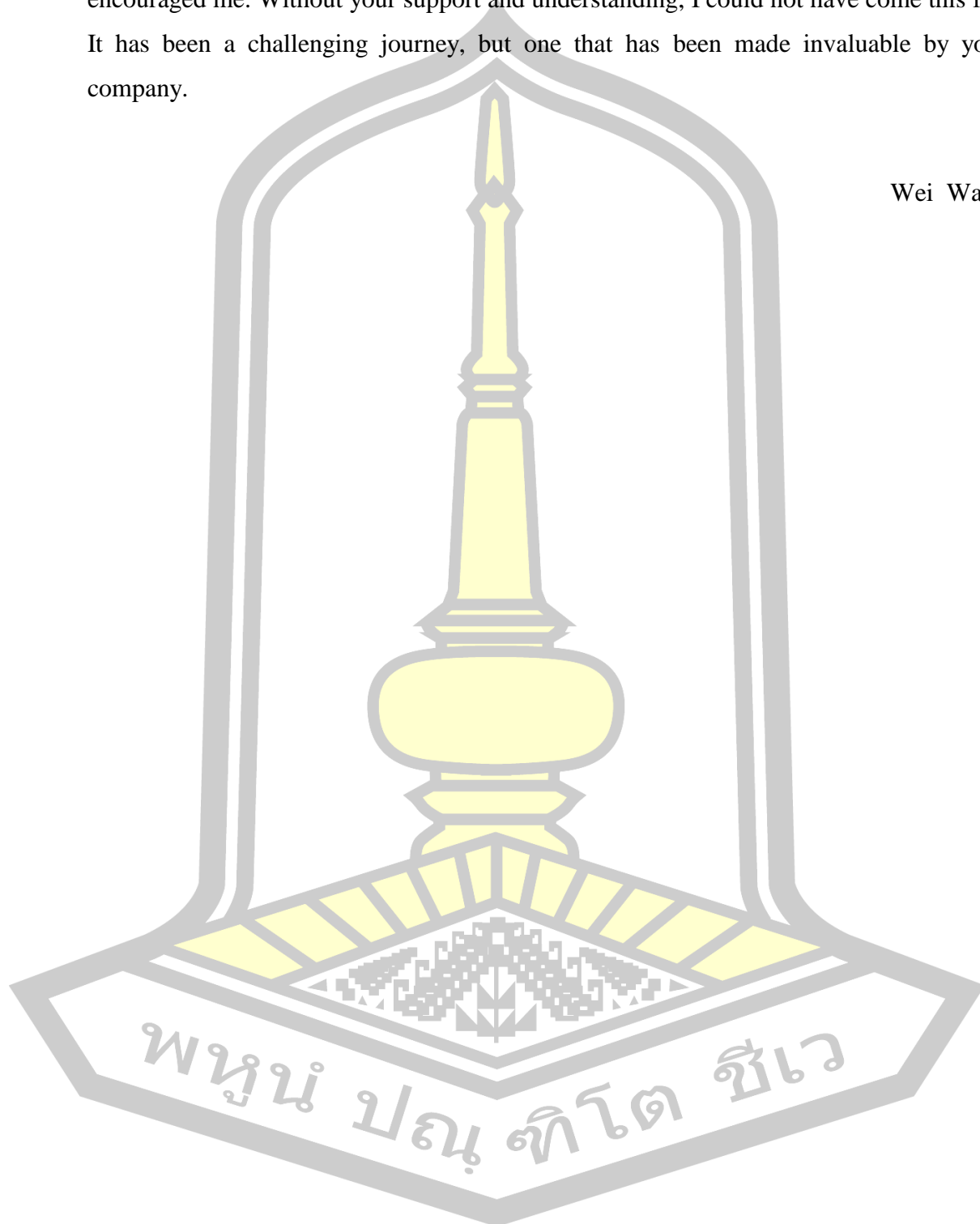


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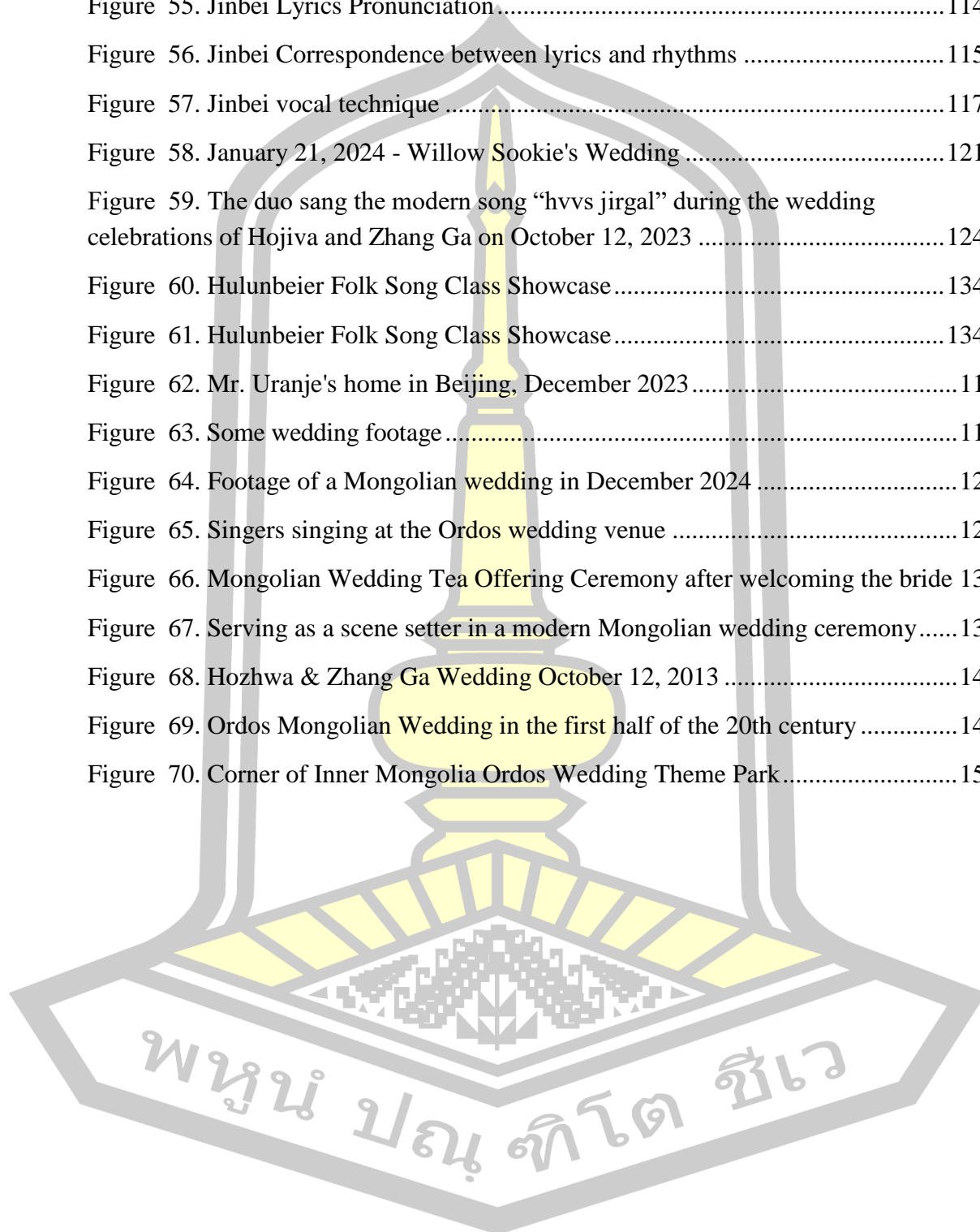
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CHAPTER I

Introduction

1. Research Background

Chinese folk songs for the wedding ceremony represent a vital aspect of the cultural heritage in the Inner Mongolia Autonomous Region of China. These songs, which have resonated through the ages, embody the rich emotions and traditions of the region, encapsulating the essence of love and marriage. The historical significance of Chinese folk songs for the wedding ceremony can be traced back to ancient Chinese traditions, where themes of love and marriage were prominently featured in various forms of music. From the ancient verses of "The Book of Songs" to the elaborate compositions of the Ming Dynasty, these songs have served as a mirror reflecting societal changes, including shifts in prosperity and adversity (Zhuang Qun, 2021). This historical backdrop highlights the enduring importance of Chinese folk songs for the wedding ceremony as cultural artifacts, preserving the narratives and values of the region's people.

In the modern context, however, the traditional practice of singing Chinese folk songs for the wedding ceremony faces challenges due to the growing popularity of Western-style weddings in China. These modern ceremonies, characterized by their emphasis on aesthetics and novelty, often overshadow traditional customs, leading to a decline in singing Chinese folk songs during weddings. The shift towards Western-style weddings, while introducing new elements to the institution of marriage, also brings about financial burdens and societal pressures that further distance contemporary ceremonies from their traditional roots. This tension between modernity and tradition underscores the need to study and preserve the unique cultural expressions embedded in Chinese folk songs for the wedding ceremony (Shiyongqin, 2021).

The Inner Mongolia Autonomous Region, particularly Ordos, stands out as a unique cultural crossroads where diverse ethnic groups have interwoven their traditions, creating a rich tapestry of cultural expressions. In this region, Chinese folk songs for the wedding ceremony are revered as "living fossils" of grassland music,

transcending ethnic boundaries and reflecting a wide range of themes and periods. Studying these songs offers a unique opportunity to explore the cultural and historical contexts that have shaped the region's heritage. Understanding the significance of these songs requires an in-depth analysis of their evolution, their role in wedding ceremonies, and the societal values they convey (Shiyongqin, 2021). Such an exploration can reveal the deep connections between the region's musical traditions and its broader cultural identity.

Despite their cultural richness, Chinese folk songs for the wedding ceremony face critical questions regarding their preservation and continued relevance. Key research questions include: How have these songs evolved in response to changing social and cultural landscapes? What specific cultural and societal contexts influence their performance and transmission? Moreover, how can these traditional songs be safeguarded and appreciated in a modern context where wedding traditions are rapidly shifting? It is crucial to respond to these queries to ensure that the cultural heritage that Chinese folk songs represent for the wedding ceremony does not perish but rather survives and evolves in modern society.

The significance of this research lies in its potential to contribute to the preservation and revitalization of Chinese folk songs for the wedding ceremony in the Inner Mongolia Autonomous Region. By investigating the historical development, musical characteristics, and changes in the preservation methods of these songs, the research aims to provide a comprehensive understanding of their cultural importance. This study enriches our knowledge of the region's musical traditions and offers practical guidelines for safeguarding this intangible cultural heritage. Furthermore, the research promotes cultural diversity within China, encouraging cross-regional cultural exchanges and fostering a deeper appreciation of the country's rich and varied musical landscape. In essence, this study seeks to bridge the Inner Mongolia Autonomous Region's past, present, and future through the lens of its wedding ceremony folk songs.

2. Research objectives

2.1 To investigate the historical development of folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China.

2.2 To analyze the musical characteristics of folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China.

2.3 To analyze the changes in the preservation of folk songs used in wedding ceremonies in the Inner Mongolian Autonomous Region, China.

3. Research Questions

3.1 What is the historical development of Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China?

3.2 What are the musical characteristics of Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China?

3.3 How have preservation methods of Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China, evolved over time?

4. Research Benefit

4.1 This research will contribute to the preservation and revitalization of Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, ensuring that these cultural expressions are recognized, appreciated, and sustained for future generations.

4.2 By analyzing the musical characteristics of these folk songs, the research will provide valuable insights into the unique elements of Inner Mongolian music, enriching the broader field of ethnomusicology and enhancing cultural understanding.

4.3 The findings related to the evolution of preservation methods will offer practical guidance for policymakers, educators, and cultural institutions in developing effective strategies to protect and promote the region's intangible cultural heritage, particularly in rapid modernization and cultural change.

5. Research Definition

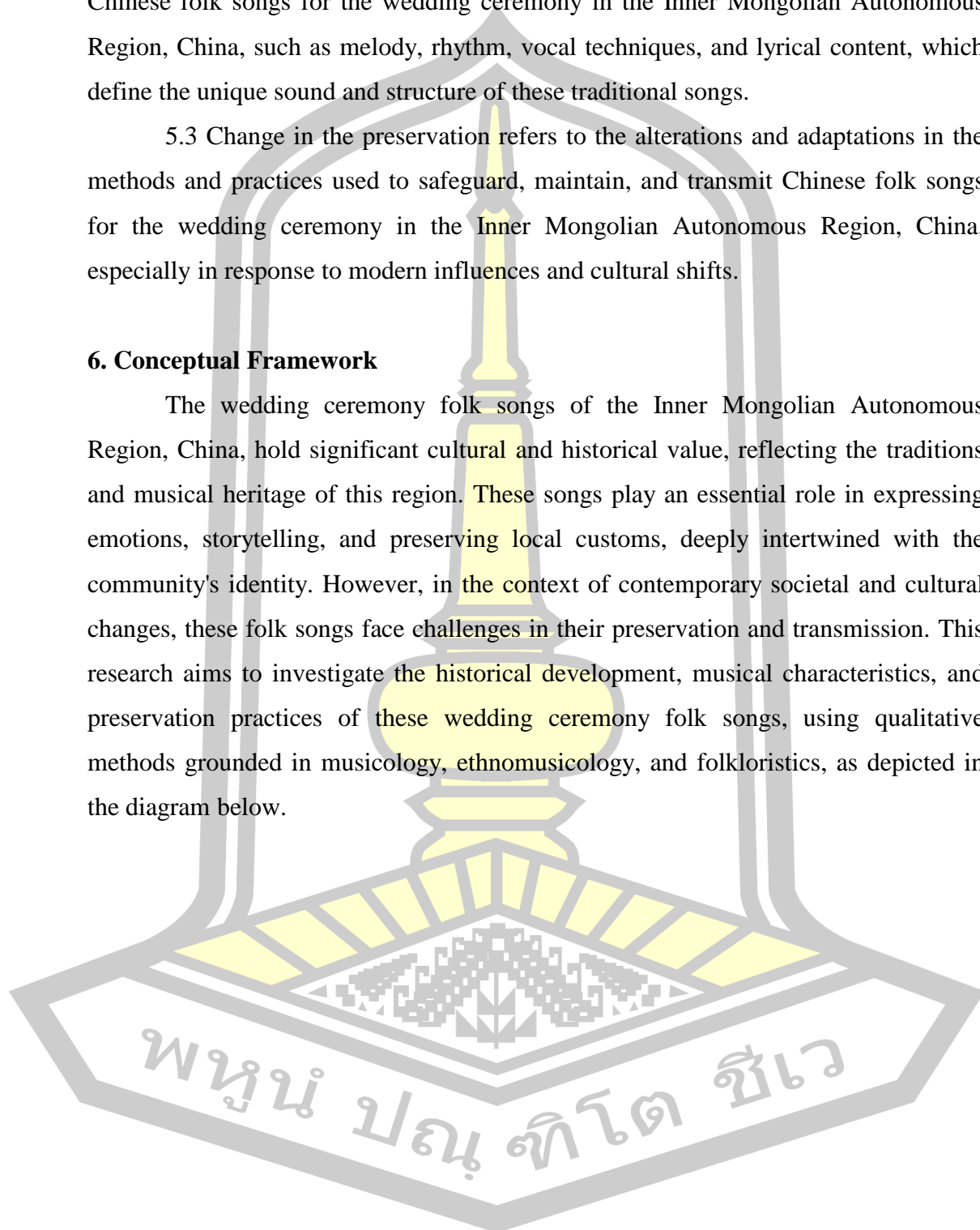
5.1 Historical development refers to the chronological progression and transformation of Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China, including their origins, evolution, and the socio-cultural factors that have influenced their changes.

5.2 Musical characteristics refer to the distinctive elements and features of Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China, such as melody, rhythm, vocal techniques, and lyrical content, which define the unique sound and structure of these traditional songs.

5.3 Change in the preservation refers to the alterations and adaptations in the methods and practices used to safeguard, maintain, and transmit Chinese folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China, especially in response to modern influences and cultural shifts.

6. Conceptual Framework

The wedding ceremony folk songs of the Inner Mongolian Autonomous Region, China, hold significant cultural and historical value, reflecting the traditions and musical heritage of this region. These songs play an essential role in expressing emotions, storytelling, and preserving local customs, deeply intertwined with the community's identity. However, in the context of contemporary societal and cultural changes, these folk songs face challenges in their preservation and transmission. This research aims to investigate the historical development, musical characteristics, and preservation practices of these wedding ceremony folk songs, using qualitative methods grounded in musicology, ethnomusicology, and folkloristics, as depicted in the diagram below.



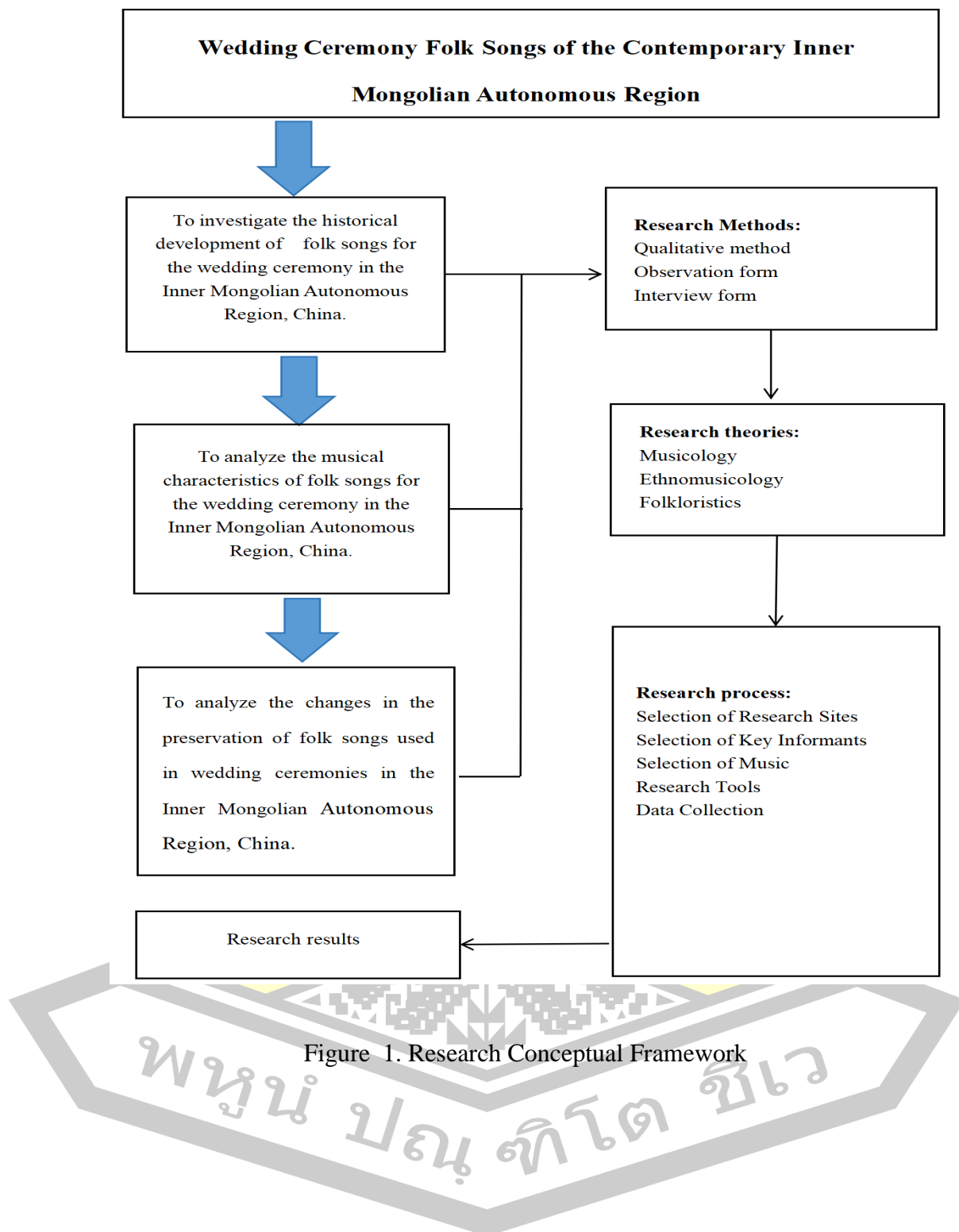


Figure 1. Research Conceptual Framework

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CHAPTER II

Literature Review

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

1. General Knowledge of the Chinese Wedding Ceremony
2. General Knowledge of the Chinese Folk Songs
3. General Knowledge of the Mongolian Ceremony Folk Songs.
4. Research Theories Used
5. Research Related

1. General Knowledge of the Chinese Wedding Ceremony

The Chinese wedding ceremony carries a long history and deep cultural heritage, and although the process differs from place to place, the core links are basically the same.(DuYaxiong,2023)

Before the wedding, the man sends a bride price to the woman, which gradually becomes more personalised from the traditional gold and silver jewellery, tea and cakes. At the same time, the two sides based on the yellow calendar and the couple's eight characters to choose a good day. On the day of the wedding, the groom led the welcoming party to the bride's home, you need to break through the bridesmaids set up to block the door game, answer questions and other hurdles, after the success of the bride to put on her wedding shoes, carry the wedding car to the wedding site.

During the wedding ceremony, the newlyweds enter under the witness of family and friends, perform the traditional rites of worship to heaven and earth, to the high hall, and to the husband and wife, as well as exchanging rings, taking vows, and in some areas, drinking a cup of wine. The wedding banquet is an important part of the ceremony, where the newlyweds make a toast to their guests, and the dishes have auspicious meanings. On the third day after the wedding, the newlyweds go back to

the bride's home with the groom, where the bride's family hosts a banquet to bring the wedding to a successful conclusion.

Nowadays, Chinese weddings incorporate western elements while preserving traditions, and personalised forms such as outdoor weddings and travelling marriages continue to emerge, demonstrating both heritage and innovation.

Chinese wedding ceremony has a long history, contains deep cultural heritage, is an important celebration of life, the process is rich and varies from place to place, mainly contains the following key links:

Pre-wedding preparations: the man is required to give the bride price to the woman, the traditional bride price of gold and silver jewellery, tea, pastries, etc. Nowadays, the types of bride price change with the times and pay more attention to personalisation. At the same time, both families will carefully select the auspicious date, according to the traditional calendar combined with the couple's eight characters to determine the wedding date.

Welcoming the bride: On the wedding day, the groom leads a welcoming party to the bride's home, during which he will encounter various 'hurdles' set by the bridesmaids' group, such as blocking the door game and answering questions, adding to the joyful atmosphere. After the groom has successfully 'broken through' the barrier, he is required to put on the bride's wedding shoes, carry her to the wedding car and head to the wedding site.

Wedding Ceremony: The ceremony opens with the newlyweds stepping into the auditorium hand in hand in the presence of their friends and family. The host leads the newlyweds to pay respect to heaven and earth and the high hall, and the couple pays respect to each other and performs the traditional rites of passage. The newlyweds exchange rings and make vows to be together for a lifetime. In some areas, there is also a drinking session to symbolise the couple's unity and sharing of joys and sorrows.

Wedding Banquet: The wedding banquet is an important part of the wedding, where the newlyweds make a toast to their guests to express their gratitude. The wedding banquet is rich in dishes and often includes dishes with auspicious symbols, such as fish (symbolising good fortune) and chicken (symbolising good luck).

Post-wedding customs: After the wedding, the couple will usually return to the door, that is, on the third day after the wedding, the bride and

groom go back to the bride's family to visit their relatives, the bride's family will host a banquet, so that the wedding is successfully completed.

With the development of the times, the modern Chinese wedding ceremony in the retention of the traditional essence at the same time, the integration of Western elements and personalised design, such as outdoor weddings, travelling to the wedding and other forms continue to emerge, not only to show the inheritance of the traditional culture, but also reflects the pursuit of romance and individuality.

Table 1. General Flow of a Chinese Wedding

1	Pre-Wedding Preparation:
2	Wedding Welcome Session
3	Wedding Ceremony
4	Wedding Banquet Session
5	Post-wedding Customs

2. General Knowledge of the Chinese Folk Songs

Chinese Hun lian folk songs occupy an essential place in China's folk music culture, vividly reflecting the emotional expression, customary traditions, and social changes among people from various regions and ethnic groups in the context of their marital and romantic lives. Such folk songs typically convey genuine emotions, simple language, and beautiful melodies, telling stories of young men and women's love affairs, courtship rituals, wedding scenes, and even married life, encapsulating the rich tapestry of experiences from initial acquaintance to falling in love and establishing a family. (Zhang chu ,2009)

Hun Lian folk songs come in diverse forms, ranging from introspective solo ballads expressing innermost feelings to interactive duets like mountain songs or folk tunes. For instance, songs like "Cai Hong ling" subtly or directly express the love between men and women through descriptions of labor scenes. Across different regional cultures and ethnic nuances, these songs each possess distinct qualities; delicate and gentle minor tunes from the watery landscapes of southern Jiangnan

contrast with the bold and heartfelt free-spirited singing found in Northwest China's Shanbei region, while traveling love songs from minority ethnic groups such as the Miao people embody unique folk customs and musical traits.(zhao Yu Han,2017)

As time progresses, love and marriage folk songs continue to evolve and thrive through a blend of tradition and innovation. They not only serve as records of historical memories but also act as vital vehicles for maintaining emotional connections among ethnic groups and passing down national spirits. Moreover, from an academic perspective, they are significant subjects of inquiry in fields such as ethnomusicology and sociology, providing insights into issues pertaining to folklore, gender relations, and community transformation.(Brunbat,2012)

Throughout its transmission and development, Inner Mongolian folk songs have continually absorbed musical elements from other ethnic groups, thereby shaping their unique musical style. They also serve as an integral part of Chinese national music, holding significant importance for the study of Chinese ethnic culture and music art. Due to the geographical layout of the Inner Mongolia Autonomous Region extending diagonally from northeast to southwest in a narrow strip shape, there are noticeable differences in production modes, cultural customs, and language among the Mongolians in the east and west. However, this has led to the formation of diverse styles of folk songs. For instance, the folk songs of Horqin in the east and Ordos in the west, while both embodying Mongolian traits, exhibit distinct melodic structures, rhythmic features, song contents, and performance styles, enriching the musical culture of the Mongolian people (Han Meigui, 2009).

Ordos Mongolian folk songs are the most representative genre of folk music in the Ordos region, known as the "living fossil of grassland music" due to their unique melodies and lyrics that embody a rich heritage of Mongolian traditional culture. These Mongolian folk songs within the Ordos territory boast profound cultural connotations and deep cultural foundations, serving as symbols and significant carriers of Mongolian culture.

In Ordos, the primary types of Mongolian folk songs include long tunes (Urtyn Duu) and short tunes (Bugaa). Long tunes are distinguished by their characteristic rhythms and profound cultural content, often referred to as the "songs of the grasslands." Short tunes, characterized by their concise melodies and lyrics along

with their own distinctive rhythms, are known as "grassland ditties." The repertoire of Ordos Mongolian folk songs also encompasses poetry, ballads, chants, and storytelling, each possessing its unique artistic features and cultural implications. (Ana, 2011)

"Manhandiao," or Menghan Diao, is a musical form that represents a fusion between Mongolian and Han Chinese cultures, celebrated as the "Han-tune of the Grasslands." This hybrid genre is recognized for its distinct rhythm and melody, as well as its culturally profound significance. Within Manhandiao, there are also long tunes and short tunes. Long tunes again showcase their specific rhythms and depth of cultural meaning, being hailed as "songs of the grasslands." Meanwhile, short tunes within the Menghan Diao tradition feature simple yet lively melodies and lyrics, accompanied by unique rhythms and tempos, thus earning them the title of "grassland ditties." (Song Jin, 2021)

Shan songs embody the beautiful thoughts and profound wisdom of the working people in western Inner Mongolia. They express deep friendship, a sense of ease, love for truth and goodness, and an inherent affinity with nature. Their essence lies in their existence as a form of freedom that counters the unfortunate "order of life". The promotion and acceptance of spontaneity and freshness are indispensable elements in the value orientation of the Shanqu region. (Han Wei, 2007)

The "Er ren tai" repertoire is popular in the four provinces of Shanxi, Shaanxi, Mongolia (Inner Mongolia Autonomous Region), and Hebei, with its origins related to the dispersed cultural movement during the late Ming and early Qing Dynasties known as "Western Migration." Due to spatial-temporal factors such as geography and historical periods, there exist both common connections and differences in the development across these four regions. In Inner Mongolia, the art of Er ren tai is a product of the collision between nomadic and agricultural cultures, representing a fusion of Mongolian and Han Chinese cultures. It evolved from the foundation of Han folk songs, incorporating elements from Mongolian long tunes and short tunes, eventually developing into a distinctive local drama form. (Liu Yuxin, Dong Bo, 2023).

In summary, the literature review on General Knowledge of the Chinese Folk Songs provides key insights applicable to this research on Inner Mongolian wedding

folk songs. It highlights the emotional and cultural importance of Hun Lian folk songs, which vividly reflect marital traditions, love, and social evolution across regions and ethnic groups. The diversity in forms, from introspective ballads to interactive duets, and their distinct regional styles—such as the gentle Jiangnan tunes and bold Shanbei singing—serve as a framework for analyzing variations in Inner Mongolian wedding songs. Inner Mongolian folk songs, particularly in Ordos, embody unique musical styles influenced by interactions with other ethnic groups. The categorization into long tunes (Urtyn Duu), short tunes (Bugaa), and fusion genres like Manhandiao emphasizes their rich cultural and artistic heritage. These forms reflect the historical and geographical diversity of the Inner Mongolia region, showcasing differences between Horqin in the east and Ordos in the west. The evolution of Er ren tai and its fusion of Mongolian and Han Chinese elements further exemplifies the dynamic development of folk music traditions.

Chinese folk songs are an important component of traditional Chinese music culture, with a long history, distinct regional characteristics, diverse forms, and rich content, fully reflecting the spiritual style of the Chinese nation and the local customs and traditions. (Du Yaxiong, 2023) Chinese folk songs originated from the folk and originated from the daily life, labor production, and social activities of the people. They are passed down from generation to generation through oral transmission. Direct reflection of life: The lyrics are directly derived from life and reflect the thoughts, emotions, living conditions, natural landscapes, and historical events of the working people. Obvious regional characteristics: Due to the vast territory of China, folk songs from different regions have different styles and modes, such as the high and passionate style of Xintianyou in northern Shaanxi, the gentle and gentle style of Jiangnan minor, and the vast and distant style of Inner Mongolia long tune. Oral inheritance: Folk songs are mainly passed down through oral transmission, lacking fixed score records, which may result in variations of the same folk song in different regions. Concise structure: Folk songs have clear melodic lines, simple structure, are easy to recite, and are easy to remember and spread. The themes of Chinese folk songs cover a wide range, including love, family, rural life, labor, war, and worship. These themes reflect the daily lives and emotional experiences of the Chinese people. Chinese folk songs can be divided into 30 sub-categories according to their content,

function and form of expression e.g. by ethnicity. However, they are divided in regular major categories as follows:

Table 2. Classification of Chinese Folk Songs

Types of folk songs	work songs	Shan songs	minor	Long tune	short tune
effect	Unify the pace of labor	lyricism	narrative	Ritual, Narrative	lyricism
example	Huanghe chuanfu qv	Kangdin qingge	Molihua	Genghis Khan's junma	Songqingge

Folk songs, as a part of intangible cultural heritage, are of great significance in enhancing national identity and maintaining cultural diversity.(Yaoguanyu,2022)

In summary, the literature review on General Knowledge of the Chinese Wedding Ceremony provides valuable insights into the characteristics and cultural significance of Chinese folk songs, which can be directly applied to the research on Inner Mongolian wedding folk songs. It highlights the long history, distinct regional styles, oral transmission, and concise structure of folk songs, emphasizing their role in reflecting daily life, emotions, and cultural traditions. This understanding helps to frame the historical and cultural context of wedding folk songs in Inner Mongolia, particularly their unique regional styles like the long tunes. Furthermore, the categorization of folk songs by their themes and functions, such as work songs and shan songs, serves as a framework for analyzing the diverse forms and purposes of wedding folk songs. Finally, recognizing folk songs as intangible cultural heritage underscores their significance in preserving national identity and cultural diversity, aligning with the research's objective to analyze and safeguard the unique heritage of Inner Mongolian wedding folk songs.

3. General Knowledge of the Mongolian Ceremony Folk Songs.

The vast territory of Inner Mongolia Autonomous Region houses diverse Mongolian wedding ceremonies, with those in Ordos being the most captivating. The

Ordos wedding ceremony is an intangible cultural heritage of Inner Mongolia, having been passed down for over 800 years. It embodies the unique ethnic features, rich lifestyle ambiance, graceful song and dance forms, and warm, grand scenes, reflecting the industrious, brave, wise nature and rough, tenacious, kind personality traits of the Mongolian people in Ordos who fervently pursue a beautiful life. Originating from ancient Mongolia and forming in the 15th century when the Mongols of Ordos entered the Ordos region and began worshipping Genghis Khan at the "Eight White Pavilions," the Ordos wedding ceremony spread among the locals with its distinctive ritual procedures, which remain relatively intact and have developed into a folk cultural phenomenon characterized by rituals, norms, customs, and song and dance. (Aseer, 2015)

"The Sounds of the Ordos Wedding Ceremony" extend the concept of "soundscapes." In the context of the Ordos wedding sounds, sound phenomena are the primary research subjects. Apart from instrumental music and singing, there are special categories of sounds in the Ordos wedding ceremony, including eulogies and praises, which serve as major artistic forms and genres within the ceremony, occupying an important position within the unique language form category of the Ordos wedding ceremony. (Cao Benzhi, 2016)

From the perspective of the characteristics of Ordos wedding sounds, with social development and changing times, the characteristics of Ordos wedding sounds have also undergone noticeable changes. In pastoral areas, the changes in Ordos weddings mainly focus on complex rituals, praises, instrumental music, and singing, preserving some traditional sound features. In urban settings, Ordos weddings absorb characteristics of weddings from other ethnic groups like the Han, adding modern elements to both the ceremonies and sounds, demonstrating diversified development and influencing the inheritance of ethnic culture and traditions to a certain extent. (Lu Yuting, 2019). Some scholars explore the direction of the development of Chinese national musical dramas through works such as "The Musical Drama of the Ordos Wedding."

In summary, the literature review on General Knowledge of the Mongolian Ceremony Folk Songs highlights the rich cultural and historical significance of the Ordos wedding ceremony, which has been preserved as an intangible cultural heritage

for over 800 years. This research can leverage the understanding of Ordos wedding ceremonies as a unique cultural phenomenon, characterized by distinctive rituals, song, dance, and soundscapes, including eulogies and praises that are integral to the ceremony's artistic and linguistic expression. The concept of wedding ceremony "soundscapes" provides a framework for analyzing the auditory elements of Ordos folk songs, emphasizing their role in conveying cultural identity and social values. The documented evolution of wedding sounds in pastoral and urban settings offers insight into the dynamic nature of these traditions, reflecting a blend of traditional Mongolian and modern influences. This perspective helps the research explore the balance between preservation and adaptation in Mongolian wedding folk songs. By incorporating these insights, the study can examine the role of Ordos wedding folk songs in cultural transmission, their changing characteristics over time, and their influence on broader cultural practices, such as Chinese national musical dramas. These applications provide a comprehensive basis for understanding and preserving the rich heritage of Mongolian wedding folk songs in the context of modernity and tradition.

4. Research Theories Used

4.1 Musicology

Musicology is an overarching term for all theoretical disciplines concerned with the study of music. The general task of musicology involves elucidating the essence and laws governing various phenomena related to music. For example, research concerning the relationship between music and ideology encompasses areas such as music aesthetics, music history, ethnomusicology, music psychology, and music pedagogy. Investigations into the properties and characteristics of musical material include the fields of music acoustics, musicology (in the sense of the scholarly study of music itself), instrumental studies, and so forth. The examination of musical forms and their structures incorporates melodic theory, harmony, counterpoint, and compositional theory. There are also performance-related considerations, such as performance practice theories and conducting techniques. (Xiong DJ & Gloag K, 2005)

In Central Europe, musicology is often regarded as comprising three largely independent subdisciplines: ethnomusicology, historical musicology, and systematic musicology. The boundaries of these subdisciplines are not clearly defined, but some generalizations are possible: Ethnomusicology and historical musicology tend to focus on specific manifestations of music: pieces, styles, and traditions. The research may address either the notated repertoire (regardless of its performance), specific performances (regardless of their notation, if any), or both. Historical musicologists and ethnomusicologists study the cultural and social contexts of music, and their methods and approaches are largely borrowed from disciplines such as history and cultural studies (mainly humanities) and cultural anthropology (a mixture of sciences and humanities). Ethnomusicology attempts to encompass all music, whereas historical musicology focuses on the notated music of Western cultural elites. (Cao Y, 2021)

By contrast, systematic musicology tends to focus on music as a phenomenon, in the sense of something that can be observed to happen repeatedly in different ways and contexts. (Richard Parncutt, 2007)

This kind of research method will be used in the fourth chapter to analyze the history, development process, music style and music type of Wedding Ceremony Folk Songs of Inner Mongolia Autonomous Region, China.

The Structure of Musicology

In Central Europe, musicology is often regarded as comprising three largely independent subdisciplines: ethnomusicology, historical musicology, and systematic musicology. The boundaries of these subdisciplines are not clearly defined, but some generalizations are possible: Ethnomusicology and historical musicology tend to focus on specific manifestations of music: pieces, styles, and traditions. The research may address either the notated repertoire

4.2 Ethnomusicology

Ethnomusicology, field of scholarship that encompasses the study of all world musics from various perspectives. It is defined either as the comparative study of musical systems and cultures or as the anthropological study of music. Although the field had antecedents in the 18th and early 19th centuries, it began to gather energy with the development of recording techniques in the late 19th century. It was known

as comparative musicology until about 1950, when the term ethnomusicology was introduced simultaneously by the Dutch scholar of Indonesian music Jaap Kunst and by several American scholars, including Richard Waterman and Alan Merriam. In the period after 1950, ethnomusicology burgeoned at academic institutions. Several societies and periodicals were founded, the most notable being the Society for Ethnomusicology, which publishes the journal *Ethnomusicology*.

Some ethnomusicologists consider their field to be associated with musicology, while others see the field as related more closely to anthropology. Among the general characteristics of the field are dependence on field research, which may include the direct study of music performance, and interest in all types of music produced in a society, including folk, art, and popular genres. Among the field's abiding concerns are whether outsiders can validly study another culture's music and what the researcher's obligations are to his informants, teachers, and consultants in colonial and postcolonial contexts. Over time, ethnomusicologists have gradually abandoned the detailed analytical study of music and increased their focus on the anthropological study of music as a domain of culture. With this shift in emphasis has come greater concern with the study of popular musics as expressions of the relationships between dominant and minority cultures; of music as a reflection of political, social-ethnic, and economic movements; and of music in the context of the cultural meanings of gender. See also anthropology: Ethnomusicology. (Bruno Nettl: <https://www.britannica.com/science/ethnomusicology>)

Ethnomusicology is highly interdisciplinary. Individuals working in the field may have training in music, cultural anthropology, folklore, performance studies, dance, area studies, cultural studies, gender studies, race or ethnic studies, or other fields in the humanities and social sciences. Yet all ethnomusicologists share a coherent foundation in the following approaches and methods:

- 1) Employing a global perspective on music (encompassing all geographic areas and types of music).
- 2) Understanding music as social practice (viewing music as a human activity that is interrelated with its social and cultural contexts).

3) Engaging in ethnographic fieldwork (observing and participating in music-making and related activities) and in historical research.

5. Research Related

The wedding and courtship folksongs of Ordos have their roots in ancient Mongolian folk songs, forming a significant part of Mongolian folk music. Over the course of history, these songs absorbed musical elements from other ethnic groups such as the nomadic peoples like the Xiongnu in northern China, evolving into a distinct musical style and form. Initially, they were expressions of affection and emotion between young Mongolian men and women on the grasslands, eventually transforming into a musical genre centered around themes of love and marriage. As a nomadic people, Mongolians deeply embed their music and songs within grassland life and the natural environment. The wedding customs and corresponding folksongs in Ordos emerged during long-term historical development, being passed down orally from generation to generation. (Bao Jinhua Ed, 2019)

During the feudal era, especially following the "immigration for border defense" policy implemented during the Kangxi period of the Qing Dynasty(1644-1912), Han Chinese from Shanxi, Shaanxi, Hebei, and other regions migrated to the Ordos area. This influx enriched the local music scene, leading to the emergence of a unique fusion known as the "Mong-Han Tune," which possibly influenced the development of Ordos wedding and courtship folksongs.(Tongyiqianwen,2023)

In the Ordos region, these folksongs are often performed at weddings, festivals, and other celebratory occasions, expressing people's pursuit of beautiful love and happy marriages. These songs typically revolve around themes of love, featuring beautiful melodies and heartfelt lyrics that convey the sweetness and joy of love. Moreover, they reflect the history, culture, and folk customs of the area, serving as valuable resources for studying the regional ethnic culture.

The content of Ordos wedding and courtship folksongs mirrors the Mongolian people's views on love, marriage, and their living conditions and spiritual pursuits in specific historical periods, providing a vivid portrayal of Mongolian cultural and social changes. With societal development, these folksongs continue to preserve their traditional characteristics while also incorporating new artistic elements, presenting

themselves in innovative ways through modern interpretations and dissemination.(Cuilingling,2007)

From a musicological perspective, the exploration of love and marriage folk songs from Ordos includes examining their melodic characteristics, rhythmic structure, lyrics, vocal techniques, and evolutionary process. These songs boast a unique style, as exemplified by the long tune songs from the Ordos region, known for their straightforward phrasing, archaic strength, minimal ornamentation, and retention of Yuan and Ming Dynasty styles (Yang Haiyuan, 2005).

In terms of folklore studies, the analysis delves into the relationship between these songs and local marriage customs, societal practices, religious beliefs, and their functions and social values in ethnic life. It highlights that fewer people are familiar with traditional music culture, and with years of simplification and alteration, coupled with a lack of attention to protecting traditional music, it could eventually fade away completely (Song Yashu, 2018).

Under the umbrella of intangible cultural heritage protection, the discussion centers on the status of Ordos love and marriage folk songs as either national or local-level intangible cultural heritage and the strategies for their preservation, which can be achieved through digital means, educational inheritance, and community involvement. The urgency of inheriting and protecting ICH resources is paramount, as all cultural resources are invaluable. Musicologists' research represents just one part of the equation; the first step towards protection and transmission is to unearth these treasures (Han Xue, 2017).

In the realm of arts education, examples are given of incorporating Ordos love and marriage folk songs into school music education, community activities, and art festivals to enhance public awareness and vitality of their transmission. Amid rapid modernization, Mongolian traditional culture faces challenges, prompting relevant departments and cultural workers to promptly take effective measures to actively promote Mongolian folk music, encouraging more youth and the general public to learn traditional ethnic instruments and inherit the culture (Liu Yuting, 2019).

From a cultural industry standpoint, the influence of Ordos love and marriage folk songs on regional cultural tourism resource development is discussed, as well as ways to transform them into cultural industry resources to drive coordinated economic

and cultural growth in the area. Presenting traditional Ordos weddings through the form of a musical play, accompanied by modern stage design and lighting, allows for the preservation of their authenticity while catering to modern audiences' aesthetic and spiritual needs. The medium of musical theater effectively communicates and symbolizes the ritual through dance, lighting, music, and other expressive tools. Musical theater thus provides a new vehicle for cultural transmission and development, enabling better realization of cultural continuity and evolution (Wang Jingya, 2014).

Ah Li In her paper, The sou of nationa music in Maowusu desert Research on the liturgical music of Uxin banner. Ceremonial music, as referred to by the author, is a collective term for various musical forms that have long been integral to local ceremonial and ritual activities, encompassing multiple genres of Mongolian music such as short and long tunes from Ordos, banquet songs, and the horsehead fiddle (Morin khuur) music. As social and cultural changes affect traditional festival and ceremonial practices, the content composition and performance formats of ceremonial music have also undergone subtle transformations.

In summary, the literature review on related research highlights the rich historical, cultural, and musical significance of Ordos wedding and courtship folk songs, providing essential applications for this study. These songs, rooted in ancient Mongolian traditions and influenced by the fusion of Mongolian and Han cultures, reflect themes of love and marriage, embodying the Mongolian people's lifestyle, spiritual pursuits, and cultural evolution. The discussion on their melodic characteristics, rhythmic structure, lyrics, and vocal techniques informs the musicological analysis of Inner Mongolian wedding songs. The review also emphasizes the challenges of preserving these folk songs amid modernization and suggests strategies such as digital documentation, educational integration, and community involvement to safeguard this intangible cultural heritage. Additionally, the role of folk songs in regional cultural tourism and their adaptation into musical theater offers insights into modern dissemination methods that balance preservation and innovation. These applications directly align with this research's goal to analyze, preserve, and promote Inner Mongolian wedding folk songs in the context of their cultural and historical significance.

CHAPTER III

Research Methodology

This study primarily adopts a qualitative research approach, supplemented by quantitative research methods, with descriptive research serving as the main methodology. By analyzing folk songs related to love and marriage in Ordos, this research draws upon interdisciplinary techniques from anthropology, sociology, psychology, among others. It employs a combination of methodologies such as observation, interviews, participant observation, and textual analysis to conduct an in-depth investigation into stereotypes.

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the informants
 - 2.3 Selection of the music
 - 2.4 Research tools
 - 2.5 Data Collecting
 - 2.6 Data Management
 - 2.7 Data analysis
 - 2.8 Data Presenting

1. Research scope

- 1.1 Scope of content
 - 1.1.1 History of Wedding Folk Songs in Inner Mongolia Autonomous Region of China
 - 1.1.2 Contemporary Inner Mongolian wedding ceremonies and the music used
 - 1.1.3 Analysing the characteristics of wedding music in Inner Mongolia

1.1.4 Changes in the Ritual Music Heritage of Contemporary Inner Mongolian Weddings

1.1.5 Suggestions for the Conservation of Contemporary Inner Mongolian Wedding Songs

1.2 Scope of time

The entire time frame of the study spans from November 2022 to January 2025.

2. Research Process

2.1 Selection of the research site

The study's survey area is Ordos City in Inner Mongolia, China, which serves as the primary region for the development and practice of Ordos folk songs, particularly those centered around love and courtship, as well as wedding rituals. This area constitutes both the main subject of investigation and the principal living environment for the researcher involved in this study.



Figure 2. The Location of Inner Mongolia Autonomous Region within China's Territory

Source: <https://chinafolio.com/provinces/inner-mongolia-autonomous-region>, (2024)

内蒙古

Map of Inner Mongolia



Figure 3. Cities in Inner Mongolia Autonomous Region

Source: <https://www.51wendang.com/doc/6dd321daf40c7c3c489ceb59/15> (2023)



Figure 4. The Distribution of Districts and Counties in Ordos City

Source: <https://mbd.baidu.com/newspage/data/dtlandingsuper?>(2023)

2.2 Selection of the informants

Standards for the Selection of Key Information Providers by Researchers:

The criteria for choosing key informants include one or more of the following:

- 1) Having published scholarly works or related research papers on the study of folk songs in Inner Mongolia Autonomous Region .
- 2) Conducting ongoing and sustained research into the folk songs of Inner Mongolia Autonomous Region.
- 3) Being proficient in multiple folk songs from Inner Mongolia Autonomous Region.
- 4) Possessing a certain level of research into the music of Ordos wedding ceremonies and familiarity with their procedures.
- 5) Having made significant contributions to the dissemination and development of Inner Mongolia Autonomous Region folk songs.

Being able to provide convenient conditions for the research.

Based on these selection criteria, interviews were conducted with, but not limited to, the following respondents:

Wulanjier (birth name: Zamusu), a male Mongolian scholar, is a renowned expert on Mongolian music in China. Born in October 1938 in Zhenlai County, Jilin Province, he has served as a Researcher at the Central University for Nationalities, and an Honorary Doctoral Supervisor at the China Conservatory of Music. He has previously held positions such as Secretary-General of the Inner Mongolia Musicians Association, Director of the Inner Mongolia National Theatre Troupe, and Vice President of the Chinese Society for Musicology of Ethnic Minorities.

In 1959, Wulanjier enrolled in the Department of Musicology at the Central Conservatory of Music in Beijing to pursue his Bachelor's degree. Following his studies, he worked at institutions including the Inner Mongolia Musicians Association, the Inner Mongolia National Theatre Troupe, and the Central University for Nationalities.

Over the course of his career, he has published more than forty scholarly papers, including "An Initial Exploration of the Historical Trajectory of Mongolian Music" (featured in 'National Arts' journal, Issue 02, 1996) and "Classification, Social Functions, and Aesthetic Implications of Mongolian Children's Folk Songs" (published in 'Chinese Musicology', Issue 02, 2019).

He has led several research projects, notably directing the "First Conference on Recording Folk Music and Opera in Inner Mongolia" in 1979, which made significant contributions to the compilation of 'The Collection of Chinese Folk Songs: The Inner Mongolia Volume'.

Wulanjier has authored nearly twenty monographs, such as 'A History of Mongolian Music' (published by the Inner Mongolia People's Publishing House, December 1998), 'Chronicles of the Artistry from the Felt-Tent Regions' (published by the Nationalities Press, September 2013), and served as the editor for 'The Encyclopedia of Mongolian Studies: Volume on Arts'. His work has been instrumental in preserving and advancing the understanding of Mongolian music and its rich cultural heritage.

1) Wulanjie



Figure 5. Photo provided by Mr. Wulanjie

Source: WangWei(2023)

Jinhua (1943--), Mongolian, national first-class actor (enjoy special government subsidies), famous Mongolian singer. Chinese Acoustic Association, Inner Mongolia

Music Association director, served as the vice chairman of Inner Mongolia Youth Federation, Inner Mongolia CPPCC member, Ordos Song and Dance Troupe as deputy head, successively worked in the I League (Ordos City before the name) Song and Dance Troupe, Inner Mongolia Song and Dance Troupe, to sing Ordos folk songs and Mongolian music style songs. Representative pieces are "Senji Dema", "Naomendalai", "Jinbei", "Heidunzi Kanjian", "Song", "Song to Send Parents", "Dome Hat", "Milk Fragrance" and so on. Jinhua was admitted to the Ulan Moqi of Wushenqi, Ordos, as a soloist in August 1960. As early as in the 1960s, Jinhua had many times for Zhou Enlai, Zhu De, Chen Yi and other party and state leaders to sing, and got their praise, had been interviewed by Premier Zhou Enlai for 7 times. In 1965, she participated in the "regional professional art troupe performance", her songs such as "the gift", "the party's education is good", was highly praised. In 1977, she was transferred to the Ordos Song and Dance Troupe, as deputy head. Since the 1970s, she has visited Japan for 7 times. In 1980, in the first "National Minority Arts Ensemble" held in Beijing, the Ordos folk song "Naomendalai" and the song "Shearer Comes to the Grassland" created by composer Alateng Aole won the "Excellent Performance Award" issued by the State Ethnic Affairs Commission and the Ministry of Culture of the State Council, and were praised by experts and peers. In 1982, she was transferred to the Inner Mongolia Autonomous Region Song and Dance Troupe (now called the Song and Dance Theater) and won the honorary title of lifelong actor of the Inner Mongolia Song and Dance Theater. In 1986, the Ordos folk song "Black Satin Tank Top" and "Milk Fragrance" she sang won the special prize. In 1987, "Meeting Obao" sung by Jinhua and singer La Surong was broadcast on the CCTV Spring Festival Gala. In 1988, she participated in the 22nd World Folk Art Festival in Bulgaria, and sang the Bulgarian folk song "Green Card" and other songs, and won the first prize. In 1989, Jinhua participated in the "National Female Singer Vocal Competition of Ethnic Singing Method" held in Beijing, and her Ordos folk songs "Song for Sending Parents" and "Milk Fragrance" won the honorary title of "National Top Ten Female Singer of Ethnic Singing Method". In the 1980s, she went to the United States to perform with the Chinese delegation for the first time between China and the United States, and went to the DPRK, Bulgaria, Poland, Tanzania, Seychelles and Burundi to perform. Her singing was warmly welcomed and praised by foreign audiences. In

2009, she was awarded the gold medal of "Outstanding Contribution to Literature and Art" by Inner Mongolia Autonomous Region. Jinhua has served as the fifth, sixth, seventh and eighth CPPCC members of Inner Mongolia Autonomous Region, vice chairman of Inner Mongolia Youth Federation, member of China Musicians Association, director of Inner Mongolia Musicians Association and other social positions. In the past ten years, Jinhua has served as the executive dean and vocal music professor of Inner Mongolia Dedema Art College, training a large number of artistic talents for her hometown. In 2015, Jinhua was hired by Inner Mongolia University Art College as the professional tutor of Ordos folk song inheritance class.

2) Jinhua



Figure 6. Jinhua

Source: Wangwei, (2023)

Hu SiLe, a Mongolian from Ordos in Inner Mongolia, is an actor in the live-scene drama "Ordos Wedding" at the Suopohe Grassland and also serves as a four-stringed fiddle (also known as Morin khuur) performer. He has established his own Mongolian band and consistently takes on roles in various wedding performances across Ordos.

3) Husile



Figure 7. Husile

Source: Husile, (2023)

2.3 Selection of the music

- 1) Songs must be used in a contemporary Mongolian wedding ceremony
- 2) These songs must be representative of the repertoire in contemporary Mongolian wedding ceremonies
- 3) Songs have an important influence on the whole wedding ceremony.
- 4) Key Informant Recommended Tracks

Table 3. Mongolian music genres

Music genre	Total	Selected
Instrumental	500	0
POP	Statistically impossible	0
Changdiao	400	2
Duandiao	600	4
Manhandiao	300	1

2.4 Research tools

Research instrument development process based on the Inner Mongolian wedding songs collection:

1) Clarify research objectives and design questions:

Firstly, based on the research objective, which is to collect information about wedding songs in Inner Mongolia, develop a set of questions that will enable the collection of the required data. These questions should be clear, specific, and able to help achieve the research purpose. For example, you can design questions about the name of the song, the content of the lyrics, the characteristics of the melody, and the occasions of singing.

2) Development of research tools:

Design research instruments for data collection, including observation forms, interview outlines, and questionnaires. Ensure that each instrument is effective in capturing the dimensions needed for the study, such as the cultural context of the song, the instrument played, and information about the singer.

3) Expert review:

Upon completion of the design, the tools were submitted to the instructor or other experts in the field for review to obtain professional opinions and recommendations. Especially those experts who are familiar with Mongolian culture and music, their feedback is crucial to ensure the validity and accuracy of the questionnaires.

4) Adjustment of the instrument based on feedback:

Make necessary modifications and improvements to the research tools based on the opinions of the instructors or experts to ensure that they better meet the needs of the study. For example, if the expert noted that certain questions were not specific enough or were biased, these questions needed to be adjusted.

5) Final adjustments and implementation:

Make final corrections after taking advice from professionals and then apply the tools to actual research activities. This may include attending wedding sites, interviewing folk artists, collecting relevant literature, etc.

The above steps will ensure that the research tools are designed to meet the standards of scientific research as well as to effectively support the research

objectives. Each step is designed to ensure that the quality of the data collected is reliable and that it can provide a solid foundation for subsequent data analyses and conclusions to be drawn. For example, in the collection of Inner Mongolian wedding songs, these steps allowed for a better understanding of the cultural significance of these songs and their role in the local community.

2.5 Data Collecting

Including: the collection of literature, the collection of video and audio materials in the field investigation work, and the collection of interview materials of informants. Data Collection Process - Contemporary Inner Mongolian Mongolian Wedding Ceremony Music

1) Preparation:

Before beginning data collection, the researcher should define the research objectives, select suitable locations (e.g. areas within the Inner Mongolia Autonomous Region where Mongolian weddings are held) and identify key informants (e.g. organisers of Mongolian weddings, participants, musicians, etc.). In addition, the researcher should develop research tools, including observation forms and interview outlines.

2) Observation:

The researchers visit locations, events, and activities related to Mongolian wedding ceremonies. During observations, they use observation forms to record visual and contextual data. This included detailed information about performances, audience, setting and unique aspects. Attendance at Mongolian wedding ceremonies in Inner Mongolia and recording of musical performances during the ceremonies, recording audio and video for detailed analysis.

3) Interviews:

Researchers conducted interviews with musicians, cultural experts, and community members to gain insight into the historical and cultural significance of Mongolian wedding music, its musical characteristics, and modes of transmission. Interviews included key informants, enthusiasts, and community members of Mongolian wedding music. Interview outlines were used to guide the dialogue and ensure that the information gathered was comprehensive and in-depth.

4) Recording:

All observations and interviews were recorded in detail using the appropriate forms. The researcher should ensure that the data collected is accurate and complete. Audio or video recordings of interviews can be used with the consent of the interviewee for future reference.

Through such steps, researchers can systematically collect relevant information about the historical background, cultural significance, and musical characteristics of contemporary Mongolian wedding ceremony music in Inner Mongolia, thus laying a solid foundation for subsequent research and analysis.

2.6 Data Management

Efficient data management is essential to maintain the integrity and accessibility of research results. Once data have been collected through observations and interviews, they must be collated, stored securely and prepared for subsequent analysis. Researchers should create structured databases or filing systems that categorise data according to factors such as topic, location or period. Doing so not only ensures that the information is easily retrievable, but also facilitates future reference or validation.

In addition, data management includes measures to protect the confidentiality and privacy of information providers, especially when dealing with sensitive information. Regular data backups and the implementation of strict data security protocols can effectively prevent data loss or unauthorised access. Appropriate data management measures can help enhance the reliability and credibility of research results.

Upon completion of data collection, all collected data should be categorised and managed:

- 1) Literature: Classify and organise the literature according to the research objectives.
- 2) Audio-visual materials: categorise the audio and video materials according to their different contents and mark them with time and specific content.

3) Photographic material: categorisation of pictures based on their content (e.g. landscapes, musical instruments, performances, etc.) and sorting of the various types of pictures according to when they were taken.

4) Ethical Considerations: Before any observation or interview was conducted, informed consent had to be obtained from the participants to ensure that their privacy and confidentiality were protected. Work should only be carried out with the full understanding and consent of the participants.

5) Validity and reliability: Triangulation through the use of multiple methods (e.g., interviews, observations and document analyses) is used to improve the validity and reliability of data collection. This approach helps to cross-check the information, thereby deepening the understanding of the research questions.

Through the above measures, not only can data security and privacy be ensured, but the quality of the research can also be significantly enhanced to ensure that the results are of high scientific value and social significance.

2.7 Data analysis

1) Objective 1: Transcribe and organise interview data for thematic analysis. In order to determine the historical and cultural significance of contemporary Inner Mongolian wedding songs, their musical characteristics, and their transmission and preservation, recurring themes, patterns, and ideas needed to be identified and recorded. Specific steps included transcribing recordings of songs from all stages of the wedding and converting them into sheet music form. The scores were then categorised and analysed to distil key messages.

2) Objective 2: Analyse music recordings, field notes and sheet music

Through a comprehensive analysis of the music recordings, field notes and sheet music, the scales, melodic structures, rhythmic patterns, emotional expressions and their lyrical content in the Inner Mongolian wedding ceremony songs were explored in depth. This process aims to reveal how these elements work together to shape a unique musical experience and convey specific cultural values.

3) Objective 3: Interpret and compare research findings

Based on the information extracted from interviews, observations and archival materials, systematic interpretation and comparison was conducted to achieve

a comprehensive understanding of the research focus. By analysing from multiple perspectives, the accuracy and comprehensiveness of the research findings are ensured, thus providing a solid foundation for deeper cultural research.

2.8 Data Presenting

The research will be presented in seven chapters

Chapter I Introduction

Chapter II Literature Review

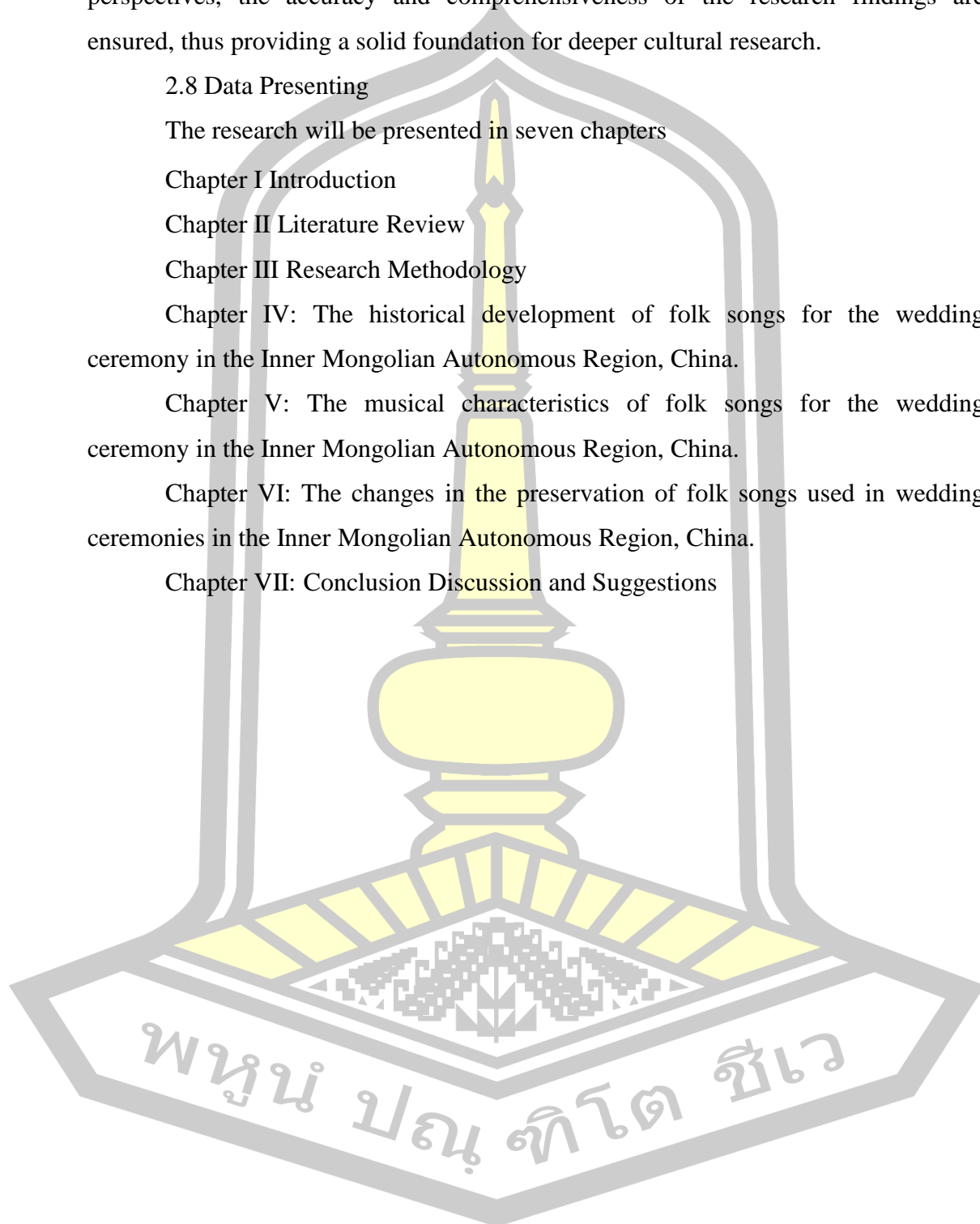
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CHAPTER IV

The historical development of folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China

Mongolian wedding ceremonies have a long history, dating back as far as the primitive hunting period. At first, Mongolian marriage was just a spontaneous form of union, and as time went by, simple ceremonies were gradually derived. Subsequently, primitive religious elements were incorporated into it, and people expressed their hopes for a good marriage by praying for blessings.

When the unification of Mongolia was completed, the wedding was no longer just a simple ceremony, but developed into a specialised discipline and a unique culture, and the whole process became more standardised and formalised. However, after the fall of the Mongolian regime, religion had a profound impact on the Mongolian marriage life. Those elements of wedding culture, which contain strong vitality, have been baptised through the ages and continue to this day.

After the founding of the People's Republic of China, under the impetus of the wave of the times, Mongolian wedding ceremonies have undergone richer and more complex changes in their forms, and have kept pace with the times, showing a unique charm of the times. Mongolian wedding ceremonies are rooted in the long history of Mongolian social development, with ceremonies ranging from the simple to the cumbersome, to the simplified as well as to new innovations. This is the unique law of development in Mongol music, and also the fundamental thread that spans thousands of years in Mongol musical history.

This chapter, based on fieldwork by researchers such as Wu Lanjie and Husile, initiates the following study:

1. Historical development of Mongolian wedding ceremonies
2. Modern wedding ceremonies of the Mongolian people in Inner Mongolia Autonomous Region, China.
3. Music Used in Modern Mongolian Wedding Ceremonies in the Inner Mongolia Autonomous Region of China

Inner Mongolian folk songs, as an integral part of the Mongol intangible cultural heritage, have their historical roots deeply embedded in the millennia of Mongol history and culture, witnessing the migrations, prosperity, and transformations of this ethnic group.

1. Historical development of Mongolian wedding ceremonies

The Mongols' ancestors were the "Mengwu Shiwēi" of the Tang Dynasty, originally from the Donghu tribal alliance, related to the Khitans and Kumo Xi. Since the Northern Wei, they had ties with Central Plains dynasties. After the Uyghur Khaganate's defeat in 840 AD, the Mongol tribes moved from the Ergune River basin to the central Mongolian Plateau, transitioning from forest - hunting to nomadic herding and from forest to grassland culture.

Written Language and Research : As a nomadic people, the Mongols developed their written language late. Studying their ancient musical culture requires referring to neighboring ethnic groups' research methods. Scholars piece together their history from fragmented documents.

Cultural Heritage and Long Song Origins : The term "Mongol" dates to the 13th - century Mongol Empire, but their history is longer. They inherit northern steppe nomadic culture. The "Gaoche people" before them had singing techniques like the Mongol "long song." Legends link the Gaoche to a Hun - wolf origin, with their songs having wolf - like characteristics. The Gaoche were related to the Dingling and Turks in different periods. After the Turkic state's fall, there was a fusion with the Mongols. The Mongol long song likely shares an origin with the historical Turks' long songs. The Mongols preserved ancient steppe cultural elements like the "hujia," "huqin," "hugou," and "hudance." The "wolf - like howling" long - song genre likely formed before the "Mongols," tracing back at least to the Gaoche, or even earlier to the Huns.

1.1 The period of hunting in the mountains and forests and the period of primitive religion(Before the 13th century)

Aside from the long-tune folk songs with inherited characteristics, Mongolians before the 13th century had music genres from the "Mountain Forest Hunting Period."

These mainly included primitive hunting songs and dances, heroic epics, and shaman dances. Although these three forms of music had different contents, they shared many similarities in musical style, such as short melodies, rapid rhythms, and frequent use of solo and chorus dance-song forms. They were characterized by a rugged and powerful, naive and archaic style. In terms of content, since they were products of the "Mountain Forest Hunting Culture" period, they directly or indirectly reflected the hunting life of ancient Mongolians, thus sharing certain commonalities. For example, depicting natural landscapes of the mountains and forests and portraying the lovable images of wild animals were common themes in primitive hunting songs and dances, heroic epics, and shaman dances. These musical remnants from the tribal periods of primitive society have a history of one to two thousand years. Some of the old tunes and lyrics carry a distinct imprint of the "Mountain Forest Hunting Culture" era. Through these materials, we can gain some insight into the general state of musical culture during that time.

1.1.1 The relationship of this period to Mongolian rituals

Integration of religious ceremonies: Mongolian shamanism plays an important role in Mongolian wedding ceremonies. Shamanism believes in the existence of spirits in all things, believing that all natural things, such as heaven and earth, mountains and rivers, and trees, are dominated by deities. In weddings, there are often rituals conducted by shamans, such as heaven offering and fire offering. The ceremony of heaven offering is a reverence to the god of heaven, praying for heaven's blessing on the new couple's marriage and happy life; the fire offering ceremony originates from the Mongolian people's worship of fire, which is regarded as a symbol of purity and good luck, and through the offering of fire, the family is prayed for prosperity and elimination of calamities, which are all the ceremonies that reflect the core beliefs of shamanism.

Transmission of symbolism: Some of the symbolic elements of shamanism also appear in weddings. For example, the colour blue represents eternity, sacredness and good fortune in shamanism, so blue is often used in large quantities in Mongolian wedding costumes and decorations, and the newlyweds may wear costumes with blue elements, and the wedding site is decorated with blue fabrics, etc.,

as a way to convey the beautiful symbolism given by shamanism and bring blessings to the newlyweds' marriage.

Clergy guidance: Shamans, as the clergy of shamanism, sometimes play an important role as guides in traditional Mongolian weddings. Through specific incantations, dances and ritual actions, they communicate between the gods and mortals, pray for blessings and exorcise evil spirits for the newlyweds, and guide the wedding in accordance with traditional religious ceremonies and procedures to ensure the smoothness and sanctity of the wedding, so that the newlyweds can obtain the blessings of the gods.

Hunting in the mountains and forests provides a rich material basis for Mongolian weddings. In the past, the prey obtained from hunting was an important source of food for wedding banquets, such as venison, rabbit and wild boar, etc. These meats not only satisfied the dietary needs of the wedding guests, but also reflected the generosity and affluence of the host family. In addition, animal hides and skins obtained from hunting can be used to make wedding clothes, bedding and other items, adding warmth and festivity to the couple's wedding.

Embodiment of cultural elements: many elements of the mountain hunting culture are integrated into the wedding ceremony. For example, in traditional Mongolian weddings, the groom performs some simulated hunting actions and skills, such as horseback riding and archery, when welcoming the bride, which not only demonstrates the groom's bravery and strength, but also symbolises his ability to provide material security for his family, just like getting food in mountain hunting. Meanwhile, some hunting-related tools and symbols, such as bows and arrows and hunting knives, also appear as wedding decorations or dowries, signifying that the newlyweds will be able to overcome all kinds of difficulties and reap the benefits of happiness in their future lives, just like hunting.



Figure 8. A primitive Mongolian blessing ceremony
Source: Danish photographer Ken Hermann , (2023)



Figure 9. Portrayal of Mongolian heroes in modern stills
Source: Wang wei , (2024)

In Mongolian culture, nature is viewed as sacred, and many wedding rituals are deeply connected to the natural landscape. The vast steppe, mountains, rivers, and the sky are not just physical spaces but also hold spiritual significance. Mongolian nomads believed in the powerful presence of Tengri, the sky god, and other natural spirits. These beliefs influenced the way weddings were conducted, as nature was seen as a witness to the union.

Traditional Mongolian weddings often take place outdoors, with the steppe or a mountain serving as the backdrop. The openness of the grasslands symbolizes freedom, the boundless future of the couple, and the connection to their ancestors. The natural beauty of the steppe is not only a setting but a vital participant in the ceremony, reinforcing the bond between humans and the natural world.

Yurts and Nomadic Life in Wedding Ceremonies: The yurt (or ger, as it is called in Mongolia), the portable home of the nomads, plays a central role in Mongolian wedding rituals. The nomadic lifestyle revolves around moving from one pasture to another with herds, and the yurt represents the center of family life and hospitality. In weddings, the yurt becomes a focal point, symbolizing the creation of a new family and the continuity of nomadic traditions.

During traditional weddings, the bride would often be taken to the groom's family yurt, symbolizing her transition from her family to her new role as a wife. This journey was a key part of the ceremony, often involving a caravan of horses or camels crossing the steppe, echoing the nomadic life of constant movement. The yurt was decorated with traditional textiles, symbols of wealth (such as livestock), and objects representing fertility and prosperity, reflecting the importance of the home in nomadic culture.

Livestock and Wedding Traditions: Livestock, particularly horses, sheep, camels, and cattle, are essential to Mongolian nomadic life and also play a significant role in wedding ceremonies. The bride-price (or kalym) was traditionally paid in livestock, which served not only as a form of wealth but also as a symbol of the groom's ability to provide for his new family. Horses, in particular, hold great symbolic value in Mongolian culture, representing power, freedom, and the nomadic way of life.

During the wedding, livestock is often gifted or sacrificed to bless the union. For example, the sacrifice of a sheep is a common ritual, with its meat being used for the wedding feast, symbolizing abundance and the prosperity of the new family. These rituals reflect the nomads' dependence on animals for survival and their integration into all aspects of life, including marriage.

The role of horses in Mongolian wedding traditions is especially significant. Traditionally, the bride would be escorted to the groom's camp on horseback, often accompanied by family members in a celebratory procession across the steppe. This journey on horseback symbolizes the transition from one phase of life to another and reflects the importance of horses in nomadic life.

In some regions, there is a tradition called the "bride chase" or "khuurshuur", where the groom and his party would try to "capture" the bride in a playful horse-riding chase. This custom reflects the skills of horse-riding that are essential to nomadic life and adds an element of excitement and joy to the wedding festivities. The horse represents the mobility, freedom, and resilience of the nomadic lifestyle, qualities that are celebrated in the union of the couple.

Mongolian weddings incorporate traditional songs and dances, many of which are inspired by the natural landscape. Songs often include references to the mountains, rivers, and open plains, invoking blessings from the spirits of the land and sky. These songs express joy, honor, and the hopes for a prosperous and harmonious marriage. The wide-open space of the steppe provides an ideal setting for such performances, with the landscape itself becoming part of the celebration.

The "benediction song" ("urtiin duu") is a traditional long song performed at weddings, characterized by its drawn-out melodies and themes of love, nature, and the vastness of the Mongolian steppe. This form of singing connects the couple to their ancestral past, the land, and the spiritual realm, reinforcing the idea that marriage is not only a personal union but also a spiritual bond blessed by the forces of nature.

Mongolian wedding rituals during the grassland nomadic period were deeply intertwined with the natural landscape and the pastoral lifestyle. Nature was not just a backdrop but an active participant in the ceremony, with the vast steppes, mountains, and sky serving as spiritual witnesses to the union. The nomadic traditions of moving across the land, the importance of livestock, and the use of the yurt as a

home all played key roles in shaping these ceremonies. Through song, dance, and ritual, Mongolians celebrated marriage as a union not only between two people but also between families, communities, and the natural and spiritual worlds that sustained them.

1.1.3 Changes arising during the period

Although there was no unity in the concepts and names of the Mongols during the hunting period and the primitive religion period, the early civilisation of mankind was already reflected in comparison with the completely primitive society, especially the pursuit of the spiritual level after a certain level of material security, which was illustrated by the emergence of the primitive religion. Subject to the perception of the time, the worship of power, survival skills, and gods was introduced into the wedding ceremony. The Mongols at that time united material and spiritual aspects in their marriage ceremonies.

1.2 Prosperity and Cultural Exchange in the Yuan Dynasty (1200-1300 AD)

Entering the Yuan Dynasty, the Mongol rule facilitated a rich exchange of diverse cultures, significantly contributing to the development of folk songs. Elements of Han, Tibetan, and Uyghur music gradually integrated into Mongolian folk songs, leading to the emergence of playing techniques and musical styles for instruments such as the "sihu" and "morin khuur" (Zhang Baolong, 2016). Furthermore, the rise of Yuan opera had a profound impact on the structure and performance forms of folk songs, making them more refined and melodically richer.

In 1206, Genghis Khan united the Mongol tribes and raised the "Nine White Banners" on the banks of the Onon River, ascending to the throne as the Great Khan, thus marking the birth of the mighty Mongol Empire. The establishment of the Mongol Empire was a monumental event in Mongolian history, with significant implications for both Chinese and world history. While Genghis Khan was conquering territories and archery contests, he also implemented measures beneficial to culture, resulting in significant advancements in Mongolian arts, particularly in music and dance. Firstly, traditional genres of folk music, such as hunting songs, heroic epics, and shaman dances, continued to develop. Secondly, new musical forms, such as grassland pastoral songs, Xushi Songs, and praise songs, emerged and quickly

gained prominence. Moreover, the court music of the Mongol Empire became more diverse through interactions with neighboring countries and ethnic groups.

After the Mongols entered the vast expanse of Mongolia and transitioned from forest hunting to grassland pastoralism, the grassland pastoral song emerged and developed, gradually replacing the position of hunting songs and becoming the predominant form of folk song.

With the diversification of cultural exchanges, music and wedding customs from all over the world are being incorporated into Mongolian wedding ceremonies. For example, the khomz, the dulcimer, and other musical instruments from the Middle East are gradually being incorporated into Mongolian wedding music.

1.2.1 Relationship of this period to Mongolian wedding ceremonies

With the need for socialisation and consolidation of power, specific wedding songs were developed during this period.

The custom of wedding songs dates back to the time of Genghis Khan. One of the earliest Mongol wedding songs is the "Marriage Song" of the Onggirat people:

During the time of Genghis Khan, the establishment of the Mongol Empire promoted exchanges and integration among different tribes. Marriage became an effective means of consolidating political alliances. This practice was very common, especially among the nobility. Through marriage, different tribes could forge alliances, defend against external threats, and promote peace and development among the tribes.

Hun Li songs like the "(Qu jia)Marriage Song" were not only part of the wedding ceremony but also a precious legacy of oral literature, carrying the historical memory and cultural traditions of the Mongols. Over time, these songs were continuously sung and adapted, becoming important sources for studying the cultural changes within the Mongol people.

The "(Qujia)Marriage Song" as an old and meaningful wedding song not only reflects the Mongols' views and expectations regarding marriage but also embodies their deep cultural heritage and historical traditions. By analyzing this song, we can learn about some basic customs of Mongol weddings and gain a deeper understanding of the social structures and cultural values of the Mongol people.

Genghis Khan, the founder of the Mongol Empire, had a significant influence on Mongolian marriage customs, both through his personal life and the laws he established. His legacy shaped the structure of marriage in Mongolian society, with implications for family ties, alliances, and social order. The relationship between Genghis Khan and Mongolian marriage can be understood in the following key aspects:

Marriage as Political Alliances: Genghis Khan used marriage as a tool for political consolidation and the expansion of his power. Throughout his life, he arranged marriages between his family members and the families of rival tribes or other powerful figures to secure alliances and strengthen his position. Marriages were not just personal unions; they were strategic moves to maintain peace, unite tribes, and build political strength.

This practice of using marriage to form political alliances was deeply embedded in Mongolian culture during and after Genghis Khan's time. Marriage between tribes was seen as a way to solidify relationships, ensure loyalty, and secure peace. In many cases, Genghis Khan would marry off his daughters to rulers of allied or subdued tribes, effectively securing Mongol dominance over those regions.

The Yassa and Marriage Laws: Genghis Khan's legal code, known as the Yassa, included specific provisions related to marriage, family life, and social conduct. The Yassa promoted social stability and unity by regulating marriages and outlawing practices that could lead to internal strife. For example, it placed importance on the legitimacy of offspring and inheritance, helping ensure that marriage remained a stable institution within Mongol society.

One of the key laws under the Yassa was the prohibition against kidnapping women for marriage, a common practice among nomadic tribes before Genghis Khan's reign. By outlawing bride kidnapping, he aimed to create order and reduce conflicts between clans. This law helped elevate the status of women by giving them more security in marriage, which contributed to the overall stability of society.

Marriage Rituals and Nomadic Traditions: Genghis Khan's era reinforced the importance of traditional Mongol marriage rituals, many of which reflected the nomadic lifestyle of the Mongols. Weddings were elaborate events that often included symbolic rituals, such as the exchange of gifts (often livestock), which emphasized

the importance of community and family bonds. These traditions continued under Genghis Khan's reign, with marriage being seen as a way to strengthen not just individual families, but the broader Mongol community.

The Mongols also maintained traditional customs such as the bride-price, where the groom's family would provide gifts or dowries to the bride's family. This practice was important in forming economic and social ties between families, and it persisted as a cultural norm even as Mongolian society became more centralized under Genghis Khan's rule.

The legacy of Genghis Khan's approach to marriage had a lasting impact on Mongolian society. The use of marriage as a political and social tool became ingrained in the Mongol aristocracy and continued to shape marriage practices for centuries. The traditions established during Genghis Khan's reign influenced not only Mongol society but also the regions the Mongols conquered, spreading Mongolian marriage customs across much of Eurasia.

Even in modern times, the cultural memory of Genghis Khan's era continues to influence the way Mongolians view marriage, with an emphasis on family loyalty, social responsibility, and the importance of alliances between families.

Genghis Khan's influence on Mongolian marriage was profound, transforming it into a key political and social institution. Through strategic marriages, the outlawing of harmful practices, and the elevation of women's roles in certain aspects of society, Genghis Khan set the foundation for many Mongolian marriage customs. Marriage was not only about forming family ties but also about securing alliances, managing inheritance, and ensuring the stability of the broader Mongol Empire. His legacy continues to shape Mongolian marital traditions and social values today.

Cultural Syncretism: The integration of different cultural practices led to the blending of marriage customs. Mongolian weddings during the Yuan Dynasty have incorporated elements from Han Chinese, Tibetan, and other regional traditions. This syncretism enriched the wedding ceremonies with a variety of rituals, attire, and symbolic practices.

Adoption of Chinese Customs: Certain Chinese customs, such as the use of elaborate wedding attire and ceremonial rituals, were adopted and adapted by the

Mongols. This influence is reflected in the increased formality and complexity of Mongolian weddings during the Yuan period.

Emphasis on Hierarchy: The Yuan Dynasty's hierarchical structure may have influenced marriage practices, emphasizing the importance of social status and lineage in the selection of marriage partners. Marriages among the Mongolian elite, in particular, became more strategically arranged to consolidate power and influence.

1.2.2.Changes in Mongolian wedding ceremonies arising from the Yuan dynasty period

As a great empire with a great unity and the largest territory in the history of mankind, the Yuan dynasty became a master of cultural tolerance in ancient times. Customs from all over the world were widely absorbed, especially in the Yuan capital (now Beijing, China), where the rulers resided, and the consolidation of power by the rulers through marriages had a widespread effect in the civil society. Since the royal family had a strict set of rituals in organising weddings, the Mongolian society at that time made the Mongolian wedding customs more formalised against the background of absorbing the customs including those of the Han Chinese.

1.3 Ming and Qing Dynasties (1300–1912)

14th century mid-period, the Yuan Dynasty (the Mongol-established regime in central China) began to decline, ultimately being overthrown in 1368 by the uprising led by Zhu Yuanzhang, who established the Ming Dynasty. After the fall of the Yuan Dynasty, the Mongols retreated to the northern steppes and founded the Northern Yuan. However, this regime gradually weakened under pressure from the Ming Dynasty. Internal power struggles within the Northern Yuan and external pressures prevented it from reuniting the various Mongol tribes. By the late 15th century, the Mongol tribes had gradually formed their own regional powers without a unified central authority. In the 17th century, the Manchus established the Qing Dynasty and gradually conquered the Mongol tribes, bringing the Mongol Empire to a definitive end.

During the Ming and Qing dynasties, although the Mongols lost their political center stage, folk songs as a form of folk art continued to flourish. During this period, the themes of folk songs expanded from heroic epics to everyday life, covering aspects such as love, labor, and customs, reflecting the Mongols' love for life and

reverence for nature (Li Xiumei, 2018). In the early years of the Republic of China, with the awakening of national consciousness, folk songs became an important medium for expressing national sentiment and unity.

The rule of the Ming dynasty had complex effects on Mongolian wedding ceremonies. These influences were reflected in changes in political and social structures, the integration of cultural customs, changes in economic conditions, the influence of religious beliefs, and the adaptation of marriage laws and social customs. Although the rule of the Ming Dynasty brought about many changes, the traditional Mongolian wedding ceremonies, after undergoing integration and adjustment, retained many traditional elements and continued to develop in the new historical context.

In order to completely assimilate and control the Mongols, the Qing rulers used Lamaism to paralyse the Mongolian society of the time, emphasising that every family with a male member must have a man to go to the temple and become a lama. Under the strong religious and political pressure, many young Mongolians went to the temple during their youth, and some men who had their own lovers were separated because they became monks, so there were many songs about the separation of lovers and about the love between monks and the people in the Mongolian society at that time.

1.3.1 Relationship of this period to Mongolian wedding ceremonies

During the Ming and Qing Dynasty, Lamaism (Tibetan Buddhism) influenced Mongolian marriages in many ways, mainly in the following areas:

Concept of marriage: The teachings and ideas of Lamaism transformed the Mongolian concept of marriage. The teachings advocate values such as compassion and kindness, which make the Mongols pay more attention to the other person's character and devotion to religion in addition to traditional factors when choosing a spouse. Marriage is regarded as a kind of cultivation and fated union. Influenced by the Buddhist concept of karma, people believe that a happy marriage is a blessing from a previous life, while conflicts and problems in marriage are regarded as karmic obstacles, which need to be treated with tolerance and compassion.

Marriage Ceremony: The Mongolian marriage ceremony incorporates many elements of Lamaism. For example, before the wedding, a lama is usually

invited to recite prayers for a happy marriage, family harmony, and the elimination of calamities. During the wedding process, the couple will bow to the Buddha statue or sutra streamers and receive blessings from the lamas. In some areas, the couple will also walk around the temple or Ovoo to symbolise the blessing of the gods and the smooth path of marriage.

Marriage system: The development of Lamaism has influenced the Mongolian marriage system to a certain extent. A large number of Mongolian men have become monks, leading to a decrease in the number of marriageable men in the Mongolian population, changing the ratio of men to women to a certain extent, and impacting on the traditional forms of monogamous and polygamous marriages, and even the emergence of special marriages such as monogamous and polygamous marriages. At the same time, temples and lamas have a high status in Mongolian society, and the upper echelons of Lamaism are sometimes involved in mediating marital disputes, and their rulings are often highly authoritative.

Family relations: Lamaism emphasises harmony and responsibility in the family, which has had a positive impact on Mongolian family relations, making couples more respectful and supportive of each other and sharing family responsibilities. At the same time, under the influence of religion, Mongolian families attach importance to the religious education of their children, and regard the transmission of religious beliefs and teachings as an important responsibility of the family, which also influences, to a certain extent, the concepts and ways in which both parties to a marriage educate their families and children.

1.3.2 Influence of the Ming and Qing Dynasties on Mongolian Wedding Ceremonies

Addition of religious rituals: Many rituals related to Lamaism have been added to the traditional wedding process. For example, couples are expected to walk around the temple or Ovoot on their wedding day, a ritual that is seen as an important way to pray to the gods for blessings. The number of circles is usually specified, usually three or nine, with each circle representing a different meaning of blessing. In addition, at wedding banquets, a lama will also chant and pray before the guests begin to eat.

Ceremony actions are standardised and religious: Some traditional wedding ceremony actions are also influenced by Lamaism and have become more standardised and religious. For example, when the couple performs the salute, their movements are more solemn and pious, imitating the posture of a lama during his practice and expressing his reverence for religion and marriage. During the toasting session, certain religious etiquettes are also followed, with a toast to the Buddha statue or the scripture streamer first, followed by a toast to the guests, to show respect for the deities and the guests.

1.4 Development since the founding of the People's Republic of China (1946 to the present)

Since 1946, before and after the founding of New China, the development of Mongolian weddings and related cultures has gone through four stages: The period of emergence and development from 1946 - 1966: After the founding of New China, socialist transformation and nationalist policies promoted changes in Mongolian weddings. The wedding ceremony was simplified and modernised, in line with socialist core values, while traditional customs such as welcoming the bride on horseback were retained and modern elements were incorporated; the establishment of the Inner Mongolia Literary Troupe in 1946 and the Inner Mongolia School of Arts in 1957 enhanced the professionalism and diversity of Mongolian wedding music.

The period of restoration and development from 1978 to 1991: During the 'Cultural Revolution', the Mongolian wedding culture was severely damaged, and the traditional wedding music and ceremonies were interrupted; after the reform and opening up of China in 1978, the policy support and the cultural environment were improved, and Mongolian weddings were modernised on the basis of tradition, and the traditional customs were revived and modern elements were incorporated, and the development of music education helped the creation and performance of wedding music. The development of music education helped the creation and performance of wedding music.

Rapid development from 1992 to 2000: China opened up to the outside world, western culture influenced Mongolian weddings, western elements such as wedding dresses and cakes were introduced, and the forms and contents of weddings

became more diversified, but they also faced the problems of weakening of traditional characteristics, blurring of cultural identity, and lack of uniform standards and scale.

The comprehensive development period from 2002 to the present: Inner Mongolian weddings have become professional and systematic, with professional performance teams providing high-quality services and upgrading wedding costumes and props. Weddings have become cultural tourism projects, promoting local economic development and cultural dissemination, as well as popular subjects for film and television. Modern Mongolian weddings have found a balance between tradition and modernity, with a variety of forms, showing cultural confidence.

1.4.2 Relationship of this period to Mongolian wedding ceremonies

Rise of professional performers: Professional performers have become a key component of modern Inner Mongolian weddings. Teams of professional emcees, wedding planners, make-up artists, photographers and videographers provide a high level of service, ensuring that every aspect of the wedding is carefully arranged and executed. The involvement of these professionals not only improves the overall quality of the wedding, but also makes the wedding ceremony more standardised and refined. With the development of the wedding industry, wedding costumes and props have also undergone upgrades. Exquisite wedding dresses, traditional Mongolian wedding costumes, and modern wedding props and decorations have become an integral part of weddings. These high-end costumes and props not only enhance the visual effect of the wedding, but also make the wedding more ceremonial and solemn.

Inner Mongolia Autonomous Region is actively developing tourism and cultural tourism projects featuring weddings. Weddings have not only become part of cultural tourism, but also attracted a large number of tourists to experience the unique charm of traditional and modern Mongolian weddings. These wedding tourism projects not only promote the development of local economy, but also increase the publicity and promotion of Mongolian culture.

Wedding Themes in Film and Television: Modern weddings in Inner Mongolia have also become a popular theme for film and television. Films, TV dramas and documentaries on the subject of weddings are constantly emerging, showing the beauty and richness of Mongolian weddings. These film and television

works not only record the wedding ceremony, but also spread Mongolian culture and customs through artistic expression.

In the process of modernisation, Mongolian weddings in Inner Mongolia have gradually found a balance between tradition and modernity. Mongolian wedding ceremonies have incorporated modern elements on the basis of inherited traditions, while maintaining their cultural confidence. This integration not only makes the wedding ceremony more in line with contemporary aesthetics, but also allows the Mongolian traditional culture to be effectively inherited and promoted.

Modern Inner Mongolian weddings come in a variety of forms, including traditional Mongolian weddings, modern style weddings, and innovative weddings with mixed styles. These rich wedding forms meet the needs of different groups and also show the creativity and adaptability of the Mongolian people to the wedding culture in the modern society.

Since 2002, the development of wedding ceremonies in Inner Mongolia has significantly reflected increased professionalism, systematisation and cultural confidence. The participation of professional performers, the use of high-end costumes and props, and the integration of culture and tourism have injected new vigour and charm into modern Mongolian weddings. At the same time, wedding-themed film and television works have enriched cultural expression, making traditional Mongolian weddings more widely spread and recognised in modern society. Weddings in this period not only show the traditional cultural heritage of Inner Mongolia, but also reflect the inheritance and innovation of culture in the context of globalisation.

1.4.3 Changes in Mongolian Wedding Ceremonies after the Establishment of the People's Republic of China

Upgrading the scale and form of weddings: The upgrading of the economic level has led to significant changes in the scale and form of Mongolian weddings. In the past, simple wedding banquets have been gradually replaced by luxurious banquets, and wedding venues have been shifted from their own felt rooms or ordinary venues to high-grade hotels and large banquet halls. The number of wedding banquets has increased, and the dishes are richer and more varied, reflecting the material abundance after the improvement of living standards.

Professional service and personalisation: The development of the wedding industry has brought professional service to Mongolian weddings. Professional wedding planning teams, make-up artists, hosts, etc. are involved to personalise the wedding plan according to the needs of the couple. Couples can choose a wedding theme that combines traditional Mongolian elements with modern creativity, such as the traditional Mongolian Naadam as the background, incorporating modern stage effects and lighting design to create a unique wedding experience.

2. Modern wedding ceremonies of the Mongolian people in Inner Mongolia Autonomous Region, China.

The wedding ceremonies in the Ordos region are deeply influenced by ancient Mongolian traditions, preserving many early Mongolian wedding customs. Through a series of complex rituals and ceremonies, these weddings highlight the traditional virtues of the Mongolian people, such as filial piety, respect for elders, and family harmony. These rituals not only symbolize the union of the couple but also represent the marriage and shared prosperity of two families.

The Ordos wedding stands out among Mongolian weddings due to its unique customs and processes. The ceremony typically includes several stages, such as sending off the bride, welcoming the groom, offering lamb, toasting, and paying respects to the parents-in-law. Each stage holds deep symbolic meaning, representing blessings and hopes for the new family and their future. These rituals make Ordos weddings exemplary within Mongolian traditions. Through these ceremonies, the Mongolian people strengthen their cultural identity, while reinforcing unity and cohesion within the community. This gives the Ordos wedding a symbolic and cohesive role in Mongolian society.

With the development of modern society, the Ordos wedding has gradually integrated modern elements while maintaining its traditional foundations. For example, professional hosts, improved costumes and props, and wedding-themed tourism projects have been incorporated, transforming the Ordos wedding into a cultural expression that is both traditional and modern. It not only continues the

Mongolian cultural heritage but also reflects the development of contemporary Mongolian culture.

Thus, the Ordos wedding plays a bridging role in Mongolian wedding ceremonies, preserving historical culture while adapting to modern society, giving it a unique importance in Mongolian culture. Recognized as a traditional form of Mongolian wedding, the Ordos wedding has a long history and rich cultural significance, and it has been listed as a national intangible cultural heritage. This wedding tradition is rich in ethnic characteristics and regional charm, incorporating various ceremonial stages. Below are some of the typical modern rituals of an Ordos wedding:

2.1 Pre-Wedding Rituals

2.1.1 Hada(khata) Engagement:

This process is similar to a formal engagement. In ancient times, when the groom's family had chosen a bride, a mediator would place a khata (ceremonial silk scarf) outside the bride's family yurt. If the bride's family accepted the proposal, they would leave the khata outside; if they did not, they would take it down and return it. This process would often be repeated several times, as Mongolians believed that if the groom's family easily won the bride, she would not be cherished. As written in the Mongolian epic "The Secret History of the Mongols," "Easy to marry, cheap; hard to marry, precious." This tradition was also a way for the bride's family to test the groom's sincerity and ensure his commitment to the marriage. After the groom's family had successfully left their khata, no other suitors could place a new one, and the bride's family could not change their decision after acceptance.

2.1.2 Ask for name and birthdate

This step ensures that the couple's birthdates (according to the lunar calendar) are compatible, to guarantee a harmonious and prosperous marriage. In ancient times, the families of both the bride and groom would gather to ask about each other's age, name, and birth time. A monk or a family member skilled in divination would calculate their compatibility and offer blessings. Once the couple's compatibility was confirmed, discussions about the dowry would begin. The groom's family would offer livestock, money, and sometimes jewelry or land to the bride's

family. After the bride's family agreed, shamans or spiritual figures would select an auspicious wedding date, and the wedding preparations would begin.

2.2 The Wedding Ceremony

2.2.1 Bow-Bearing Wedding Procession

On the wedding day, the groom's family would send a group of men, including the groom, to the bride's home, traditionally on horseback (modern weddings often use cars). The groom would typically carry a bow, symbolizing his courage and strength. In earlier times, this also represented his ability to hunt and provide for his family, reflecting the Mongolian tradition of valuing martial skill.



Figure 10. Bow-Bearing Wedding Procession

Source: Wangwei, (2023)

2.2.2 Door Blocking and Groom's Arrival

When the groom's procession arrives at the bride's home, they are stopped at the entrance by the bride's sisters-in-law or other female relatives, who block the doorway with a felt blanket. The bride's family sets obstacles to test the groom's determination and wisdom, adding a playful element to the wedding. This tradition also mimics the ancient Mongolian practice of bride kidnapping, symbolizing the bride's desirability and the groom's determination to win her.



Figure 11. Door Blocking and Groom's Arrival

Source: Wangwei , (2023)

2.2.3 Offering Lamb and Toasting:

During the welcoming feast hosted by the bride's family, there is often a ceremony of offering lamb, which is a half-roasted whole lamb prepared without its skin. The bride's family also accepts the lamb brought by the groom's side. After this, there is a toasting ceremony where everyone celebrates the couple's future.



Figure 12. Offering Lamb

Source: Wangwei , (2023)



Figure 13. Offering Toasting
Source: Wangwei , (2023)

2.2.4 Cutting sheep's necks

This symbolic ritual represents the bride leaving her family to establish her own new household.

2.3 Bride's Departure Ceremony:

2.3.1 Bride Changes Hair Style

Before leaving her family, the bride undergoes a series of farewell rituals, including braiding her hair into two braids. In ancient Mongolian society, a single braid signified an unmarried woman, while two braids symbolized a married one. The transformation of the bride's hairstyle represents her new marital status. At this point, the caravan carrying the bride's dowry sets off first, as the dowry, traditionally consisting of large items such as chests, bedding, and clothing, needed to be transported by camels, which walk more slowly than horses.



Figure 14. Bride Changes Hair Style

Source:Wangwei , (2023)

2.3.2 Mother's Blessing

Before the bride departs with the groom's family, her mother gives her a blessing. The wedding party sings farewell songs, expressing good wishes for the couple. When the procession is visible on a mountain top, the bride's mother waves and calls out "Khuree," symbolizing wealth and fortune. The procession responds by dismounting and returning the gesture. The bride's family then accompanies her to the groom's home. On the way, the bride's younger brother or another young boy from the groom's family playfully steals the groom's hat, and the group engages in a lighthearted chase, testing the groom's patience and skill.

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 15. Parents see their daughters off

Source: WangWei , (2023)

2.4 The Wedding and Banquet:

2.4.1 Sacred Fire Ceremony

The groom's procession returns to his home at the auspicious time selected by a shaman or monk. The groom's family waits at the banquet hall to welcome the bride's party, offering them "Ugtuu," a symbolic food item prepared in advance. They then conduct the Sacred Fire Ceremony, offering dairy products, alcohol, and meat to the sky, the earth, and the fire god. In Mongolian culture, fire holds a purifying meaning, and the Sacred Fire Ceremony symbolizes a new beginning for the couple. Following this, the wedding banquet begins, with guests enjoying food and drinks, and the ceremony master presiding over the rest of the wedding proceedings.



Figure 16. Offerings on the return of the bridal party
Source: WangWei , (2023)



Figure 17. Adoration of the Holy Flame
Source: Wangwei , (2023)

2.4.2 Bowing to In-laws

After arriving at the groom's home, the bride needs to perform a ceremonial bow to her parents-in-law, symbolizing respect and filial piety. In ancient times, this was done in the groom's house, but in modern times, it is often held in the hotel or large tents where the wedding takes place. Nowadays, bowing can replace the traditional act of kneeling.



Figure 18. Bowing to In-laws

Source: Wangwei , (2023)

2.4.3 Lifting the Veil

After bowing to the heavens, the earth, and the parents, at a certain point in the wedding ceremony, the groom will lift the bride's veil.

2.4.4 Serving Tea

The bride serves tea to the groom's family, demonstrating her respect and gratitude. Once the ceremony is completed, the couple will first serve tea and wine to the bride's family who attended the wedding, followed by individually offering wine to all the guests present.



Figure 19. To the man's parents upon investigation

Source: Wangwei , (2023)

2.5 Post-Wedding Ceremony

2.5.1 First and Second Return to the Bride's Family:

After the wedding, the bride returns to her family in a visit known as "returning home." The groom accompanies her, and they typically stay at the bride's family home for a few days.

Each stage of the wedding holds deep meaning, reflecting the Mongolian people's emphasis on marriage and their unique cultural traditions. While some customs may vary slightly based on regional practices, the overall structure remains consistent. Here is the process of the wedding ceremony in Inner Mongolia and some corresponding data.

Table 4. The whole process of Mongolian weddings and its correspondence with historical periods

Name of the ceremony	derived from	significance	compulsory
Hada betrothal	Mountain Forest Hunting Period	Expressing the intention to propose, testing the groom's family, and rejecting potential suitors	Yes
Ask about names and birthdates	the Shaman period	Determining whether the couple is suitable for marriage by calculating their birthdates	yes
Wearing a bow and arrow to marry	Mountain Forest Hunting Period	In the primitive period, men demonstrated their bravery and strength to protect their marriage	No
Stop son-in-law at the door.	Grassland Nomadic Period	Testing the man's character and patience.	Yes
Presenting lamb and offering a toast	Grassland Nomadic Period	Providing a subsidy to the bride and offering a toast as a sign of respect to her family	Yes
Removing the half-cooked lamb neck by hand	Grassland Nomadic Period	Testing the groom's strength and vigor	No
Parting the braid into two to be married off	Yuan dynasty	To indicate the physical appearance characteristic of a married woman	No

Mother's Blessing	currently unknown	Wish the newlyweds happiness and advise the bride to be respectful to her parents-in-law and manage the household well	Yes
baptism by fire	Mountain Forest Hunting Period	Pray for blessings and calamities	Yes
Kneeling to pay respects to the parents-in-law	Yuan dynasty	To show respect for the parents-in-law and the determination to join the new family	No
lift the veil	Yuan dynasty	Adopting Han Chinese customs to symbolize the new beginning	Yes
The Bride's Tea Offering	the Ming and Qing dynasties	Adopting Han Chinese customs to show respect and filial piety	No
Couple's visit to the woman's parents' home	the Ming and Qing dynasties	Comforting the bride's parents, helping both families adapt, and expressing gratitude to the bride's side	Yes

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2.6 Mongolian Wedding Ceremony Flowchart

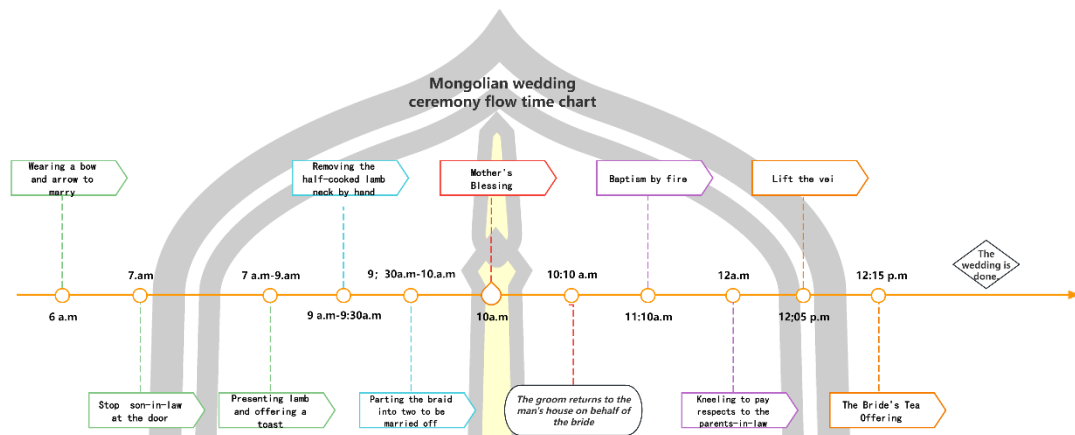


Figure 20. Inner Mongolia wedding ceremony time chart

Source: Wangwei, (2023)

3. Music Used in Modern Mongolian Wedding Ceremonies in the Inner Mongolia Autonomous Region of China

Music is accompanied by the whole process of Mongolian wedding ceremony, in the traditional Mongolian wedding due to the inconvenience of traffic, the general wedding needs to be held for three days before the end, and every part of the three days need to sound to express the mood, after the feast began, three days meat constantly, wine constantly, song constantly, and the song can not appear to be repeated, it can be seen at that time, the song reserves of the large. With the development of the times, people's lives have become faster, and the fixed working hours have forced wedding ceremonies to be simplified in procedure and reduced in time, but the basic rituals and the music corresponding to the rituals still have a certain pattern.

This section takes a modern Mongolian wedding in Ordos, Inner Mongolia, as a case study and documents the music used in its organisation.

Table 4. Modern Mongolian Wedding Ceremony and Music Used

wedding session	Name of the piece	subject matter	typology
Man's marriage procession	Zhizunsanbao	bless	read aloud

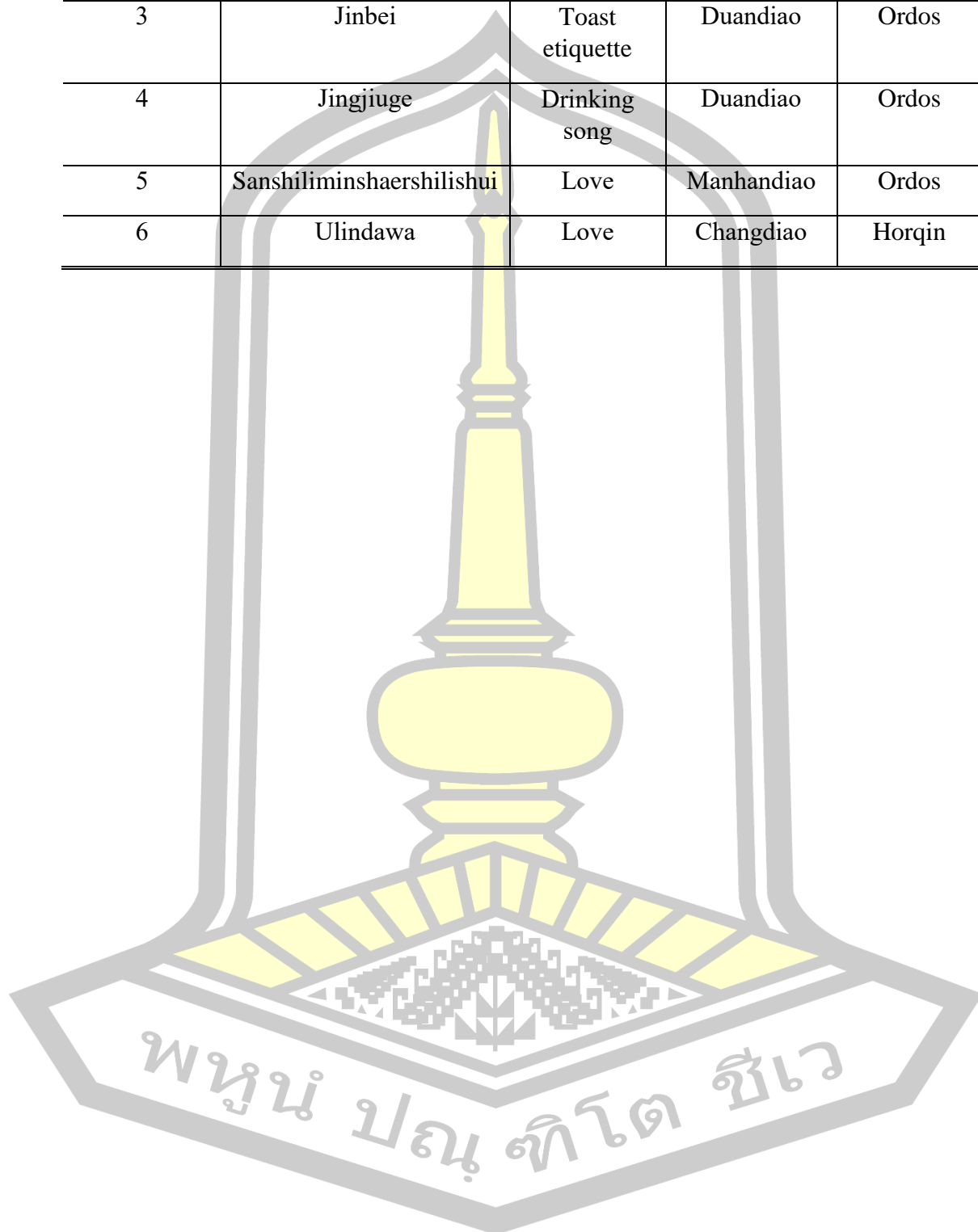
departs			
Mother's Blessing	Nuoenjiya	lyricism	folk song
Bride Separates Braids	Tuochangdebianzi	lyricism	Folk Song to Ma Touqin
Farewell to the Bride	Songqinge	Love, Prayer	folk song
Giving away sheep and toasting	Jinbei	Toasts, etiquette	folk song
Baptism by fire	Shenghuozan	bless	read aloud
Opening of a wedding reception	Wanmabenteng	lyricism	instrumental accompaniment
Kneel and worship one's parents-in-law	Father's Grassland, Mother's River	lyricism	songwriting
Unveiling the Bridal Veil	Ulindawa	Love	folk song
Message from the bride and groom	Senjidema	Love	folk song
New Couple Singing	hvvv jirgal	Love	Songs composed in Mongolia
Propose a toast to the new couple	Jinjiuge	Toasts, etiquette	folk song
Returning to one's mother's home after marriage	Sanshiliminshaershilishui	Love	folk song

The author extracted and categorised the following folk songs based on the wedding ceremony music used earlier.

Table 5. Folk Songs Commonly Used in Mongolian Wedding Ceremonies

Number	Song Title	Subject matter	Types of Folk Songs	Land of folk music
1	Nuoenjiya	Alyrical narrative	Duandiao	Horqin
2	Songqinge	Blessing of	Changdiao	Ordos

		Love		
3	Jinbei	Toast etiquette	Duandiao	Ordos
4	Jingjiuge	Drinking song	Duandiao	Ordos
5	Sanshiliminshaershilishui	Love	Manhandiao	Ordos
6	Ulindawa	Love	Changdiao	Horqin



CHAPTER V

The musical characteristics of folk songs for the wedding ceremony in the Inner Mongolian Autonomous Region, China

This chapter examines wedding ceremony music, especially folk songs, in the Inner Mongolia Autonomous Region through information and suggestions provided by informants such as Husle. Some representative songs were selected for this study with suggestions provided by Jinhua. And I would like to express my gratitude to the students she helped me to contact.

In the traditional wedding ceremony of the Mongolian people, music is not only a part of entertainment, but also an important carrier of cultural inheritance and spiritual support. Through the study of Chapter 4 on Mongolian wedding ceremony music, we can clearly see that Mongolian wedding music is mainly divided into three forms: vocal music, instrumental music and chants. Each form carries unique cultural significance and social function, which together constitute the rich connotation of Mongolian wedding music. Vocal and instrumental music, the vocal part of Mongolian wedding music mainly refers to the singing of folk songs; Changdiao, Duandiao and Manhandiao are the three most common types of folk songs sung during wedding ceremonies; Changdiao is famous for its long melodic lines and wide range of sound, and is often used to describe the vastness of the steppe and the Mongolian people's desire for a free life; Duandiao (Baogdadao), on the other hand, is fast-paced and compact, expressing joy and enthusiasm; Manhandiao combines elements of Han and Mongolian music, showing the fruits of cultural exchanges.

Instrumental music is also indispensable in Mongolian weddings. The use of instruments such as the Morin khuur (horse-head fiddle), flute, and khuur (the art of throat singing) adds a strong artistic atmosphere to the wedding. Especially the horse-head qin, with its deep and slightly sad tone, often evokes people's infinite reverie of life in the grassland.

It is usually performed by experienced elders or specialised chanters, who express their good wishes for the new couple through improvised poems.

Although sometimes accompanied by simple musical instruments, chants are closer to a solemn recitation than to singing. This unique art form emphasises the rhythmic beauty of language and conveys emotions. It is not only a way to express respect, but also an important part of traditional Mongolian culture, reflecting the deep cultural heritage and national pride of the Mongolian people.

To sum up, Mongolian wedding ceremony music, with its diversified forms of expression and profound cultural connotations, has become an important link between the past and the present, the individual and the community. It not only makes the wedding an audio-visual feast, but also transmits the historical memories, values, and expectations for a better life in the future of the Mongolian people to every participant through the form of music. This chapter mainly examines the following:

1. Artistic Characteristics Analysis of Changdiao folk song Wulin Dawa
2. Nuenjiya Artistic Features
3. Songqinge Artistic Features
4. Manhandiao song San shi li min sha er shi li shui (Beijinlama) Artistic Analysis
5. Analysis of the Artistic Characteristics of Winesong Jiuge
6. Jinbei Art Feature Analysis

These six Inner Mongolian folk songs are the most frequently used and popular in contemporary Inner Mongolian wedding ceremonies. Below are specific analyses of these 6 pieces.

1. Artistic Characteristics Analysis of Changdiao folk song Wulin Dawa

The Mongolian folk song Wulindawa is a song that is phonetically translated from the name of a place. Wulindawa, which is located at the border of China and Mongolia at the Zhuenga Dabuchi Crossing in Dongwuzhucheng Banner, used to be called “Wulishan Road”. Ancient and modern is the Sino-Mongolian border line. According to the Urumqin historical records: the former East Urumqin Banner Kubuchin Gao Bi Suju southeast of the ruins are said to be from the Altai Mountains nomadic to this settlement of the Ma Zhumuqin people have lived in the site. This song was first a military song, tells the story of being forced to join the army in the

barracks miss home, miss their lovers. Later, it gradually became a love song in circulation.



乌林达瓦

Wulindawa

Music score: Wang wei

u lin da wa_nia hiee i ei__ci_____ 5 i ci ei_____ O_____

un__ der hen xiu hiee i ei_____ 3 niee i yee hii_____ unde_ gen qi Xargi

la a_ hiee ei_____ hii_____ 3 Ji ber gen die__ ei__i__yoo__ Ji ber gen niu

Figure 21. The folk music , "Wu lin da wa"Part I

Source: Wang wei , (2024)

1.1 Melodic characteristics of Wulindawa

There are three common types of Nogura in Mongolian Changdiao: Hulai Nogura, Erou Nogura, and Tangnai Nogura. Generally, Mongolian long tunes feature one or two Noguras, with less falsetto usage. Hulai Nogura is primarily used by female singers, Erou Nogura is primarily used by male singers, and Tangnai Nogura does not have a gender-specific application, often used at the end of a song for songs with intense emotions.

The long tune folk song "Wulin Dawa" consists of two large musical phrases in a single musical section, with a free and loose rhythm, which is common in Mongolian long tune folk songs. The song is in the rising C scale mode, with a smooth and long melody development. The melody is characterized by large leaps between notes and long melodic lines, as well as ornamentation with pre- and post-

accents. Furthermore, the extension of the melody in Mongolian long tune folk songs is often in harmony with rhythm and pitch, forming essential elements. This series of basic content represents the classic melodic features of Mongolian long tune folk songs.

"The song 'Urin Davaa' is composed of four musical phrases and demonstrates a structured and coherent layout in its musical composition. The first phrase begins with the fifth degree of the C# Dorian pentatonic scale and develops further. After the tonic is repeated, it descends by a second to form a passing tone, then returns to the tonic. The melody stabilizes on the tonic as a fixed point, moves up by a fourth to the subdominant, and then freely extends and prolongs, incorporating the pre-approach tones typical of long-song (urtaal) singing for a touch of brilliance. The melody frequently alternates between C# and B to create passing tones, and from C# it ascends by a fourth to F#, a characteristic feature of Mongolian music style. The development of the melody drives the progression of the song, with the final phrase ending on the tonic.

The overall shape of the first phrase gives the song's melody a hilly contour, ranging from the fifth degree of the home key to the leading tone, with melodic leaps spanning a third. In terms of rhythm, dotted notes, triplets, and quintuplets are predominantly used, with extensions at the beginning and middle of this long-song folk tune, which is a classic rhythmic characteristic of Mongolian urtaal."

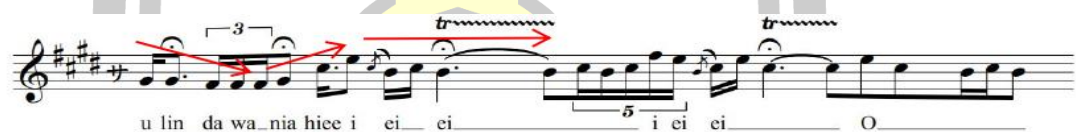


Figure 22. The folk music , "Wu lin da wa"Part 2

Source: Wang wei , (2024)

The melody of the second phrase starts with an overall upward trend, beginning with the third degree of the home key and ascending in a pentatonic manner to the third degree an octave higher. It then meanders back to the tonic and proceeds through a series of vocal shapes to the leading tone, descending by a third back to the fifth degree of the home key. From there, it ascends by a third to the third degree of

the home key and then descends, landing on the fifth degree and continuing with a free extension, employing vibrato in the singing technique. Subsequently, it ascends to form the leading tone, which is located at the golden section of the entire piece.

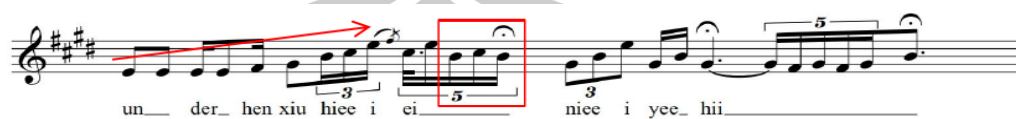


Figure 23. The folk music , "Wu lin da wa"Part 3

Source: Wang wei , (2024)

The rhythm of the third phrase continues the rhythmic treatment of the second phrase, and in terms of singing, the phrase is also freely extended, and there are ornamental trills in the third phrase, which contrasts with the first and second phrases in terms of the melody as a whole. The melody in the second half of the third phrase repeats the melody from the beginning, but in a more varied way, pushing the mood and expanding the music in terms of the emotion of the song. At the beginning of the phrase, the melody starts from the third note of the dominant, goes up to the ascending F, then goes up two degrees to the fifth note of the dominant, and then extends a little bit at the dominant, and then returns to the D note in the reverse two degrees, which is a classic form of singing in Mongolian folk songs with auxiliary tones. In the second half of the phrase, the melodic line is freely extended on the third G note, then the A note is used as a cushion to go down four degrees to the D note, and then reverse down two degrees to the sixth note, and then return to the dominant note after a trill, and then the melodic triplet from the dominant note upward to a minor third and then fall into a major second to the final note. The example is as follows.



Figure 24. The folk music , "Wu lin da wa"Part 4

Source: Wang wei , (2024)

The fourth phrase starts with the dominant note and then repeats for a short time, where a trill is sung, and the rhythm of the fourth phrase is the same as that of the first, second, and third phrases. The rhythm of the fourth phrase is the same as the first, second and third phrases. The rhythm of triplets is used in the middle of the phrase, which is more propulsive and dynamic in the mood of the song, and contrasts with the rhythm of the first three phrases. The fourth phrase of the melody presents a smooth form, and the melodic development of the song is arranged and designed on the basis of the first three phrases, thus contrasting with the first three phrases, and at the same time tending to be unified in the logical sequence of the music. The ending of this folk song in a long key begins on the fifth note of the main key, moves upward to the major third and minor second, then upward to a pure fourth into the subordinate note, then through a triplet of notes, it begins on the third note of the main key, rises to the F note through the auxiliary note, then returns to the third note of the main key, and then falls downward by a major third into the dominant note as the end of the song. The singing rhythm is similar to and slightly related to the fourth phrase, and forms a mutual unity with the rhythm of the fourth phrase, utilizing a large appoggiatura in front of the main C note, which is slow and long, and ends the piece. Example of the score is as follows.

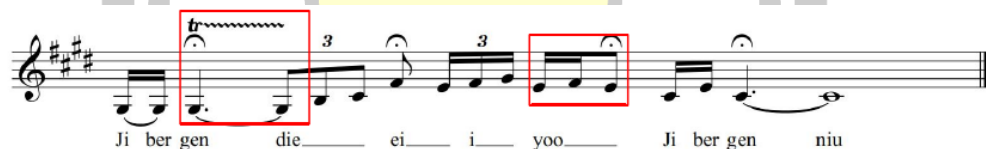


Figure 25. The folk music , "Wu lin da wa"Part 5

Source: Wang wei , (2024)

In the Mongolian long-song folk tune 'Urin Davaa', the four musical phrases are both unified and contrastive. This unity and contrast are also reflected in the singing style and rhythm. Similarly, the emotions and modal tonality of the song are cohesive throughout. The four phrases interweave and complement each other, collectively forming the Mongolian long-song 'Urin Davaa'.

1.2 Changdiao folk song Wulindawa rhythm feature analysis

This long-tempo song is a loose beat in terms of rhythmic type, i.e. there is no obvious requirement for cadences and timing. However, it is clear from the score that it has the type of rhythm that we often use in pentatonic scores. So his rhythm belongs to the unity of freedom and regularity.

Rhythm is free and flexible: in the process of singing, singers can freely deal with changes in rhythm, such as speed, strength and weakness, according to the needs of emotional expression and content of the song. For example, in the expression of the vast grassland mood or express deep emotions, the singer will extend certain sounds or slow down the rhythm to create the atmosphere, so that the song is more expressive and infectious, giving people a sense of freedom and unrestrained, as if people can see the vast and boundless grassland.

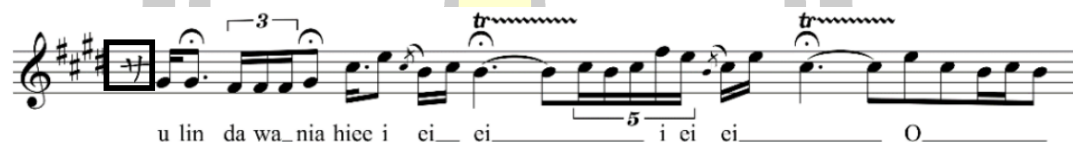


Figure 26. The folk music , "Wu lin da wa"free rhythm

Source: Wang wei , (2024)

The overall existence of regularity: Although the rhythm has a free side, but the overall still presents a certain regularity. Such as the existence of a fixed beat, common two-beat or three-beat, etc., so that the song has a sense of wholeness and unity, so that the listener can feel the stable rhythmic support.

1.3 Characterisation of Wulindawa's vocal techniques

In this song, singers use a unique breathing technique that allows them to sustain notes for extended periods, producing a feeling of open space and timelessness. The lyrics typically reflect themes of nature, love, history, and spiritual reflection, with poetic references to mountains, rivers, animals, and the Mongolian people's relationship with their environment.

This art form is not just a musical expression but also a part of social life, performed during important ceremonies such as weddings, festivals, and other communal gatherings. It requires not only vocal mastery but also emotional depth, as performers aim

to convey profound emotions through subtle modulations in tone and phrasing. In terms of performance, Mongolian Chang tunes mainly have the following characteristics:

1.3.1 Singing with High Resonance Placement

Singing with high resonance placement refers to using the upper parts of the vocal tract, such as the nasal cavity and head area, to amplify and project the voice. This technique allows for clearer, more resonant tones, especially in higher registers. It helps produce a bright and penetrating sound, making the voice carry further, which is particularly useful in open environments like the song *wulindawa*.

Mongolian Changdiao folk music is passionate and unrestrained, serving as a powerful expression of personal emotions. During performances, it is appropriate to use the falsetto singing technique in the high-pitched range, which is referred to as the "high-pitch technique." This style of singing is closely related to the vast, open landscape of the grasslands. The expansive steppes stretch as far as the eye can see, and only through the use of high-pitched tones can one project their voice farther across the land.

From a gender perspective, herders are typically male, and therefore, the performers of Mongolian Changdiao are generally men. The timbre of a male voice becomes more exaggerated and dramatic when using falsetto, adding a theatrical quality to the performance. When singing, it is crucial to keep the airflow below the diaphragm; otherwise, the airflow will become restricted, making it difficult to achieve a good high-pitch effect. Furthermore, it is important not to confuse the High Resonance Placement with traditional high-note singing, as there are significant differences between the two.

1.3.2 Vibrato Singing Technique

The vibrato technique refers to producing a trembling sound during singing. In Mongolian folk songs, vibrato resembles the sound produced by the *Morin Khuur* (horsehead fiddle), requiring singers to master a special vocal technique. Mongolians are known for their love of singing, and their vocalists are capable of delivering both high, bright tones as well as soft, flowing melodies.

When performing Mongolian Changdiao, the use of vibrato is flexible, allowing the singer to decide when and how long to use it according to their preference. As long as the singer feels that it helps convey the emotions of the song, they can incorporate vibrato freely, without strict rules.

However, it is important to relax the jaw when using vibrato, opening the mouth from the top rather than the bottom, and from the front rather than the back. The jaw should not be opened too wide, as this would hinder the vibrato effect.

Looking at the Uzhumqin long-tone folk song ‘Ulin Dawa,’ the first phrase of the first verse, which begins with the words ‘ulin dawa nia hiee,’ has a clear tendency to move upward.

The melody has a clear tendency to go upwards, from e to a and then to the high C. The upward gentle progression is in the form of a minor third.

The melody has a clear tendency to move upwards, from e to a and then to high C. The gentle progression upwards is in the form of a minor third, using a mixture of real and falsetto voices, and the ‘hiee’ is an auxiliary word, which is often found in Uzhumqin long-tone folk songs, and plays a very good auxiliary role, and at the same time, the auxiliary word plays a role in the excess of the low to the high.

Next, the ‘hiee’ in the beginning of the second phrase, ‘underhen xiu hiee i ei niee i yee’, plays an auxiliary role, making the articulation of the lyrics play a low-to-high role in excess. The ‘nogula’ used is the singing technique of ‘shuoqiang’ (Mongolian for ‘Ezhiguluohe’), which is a technique of singing from g to the highest note D and back to g twice in a row, and the ‘shuoqiang’ is a technique of singing from g to the highest note D and back to g twice in a row, and the ‘shuoqiang’ is a technique of singing from g to the highest note D. ‘From the singing of this phrase and the content of the lyrics, we can understand that the melody rises and falls like a hillock, implying that it is difficult to cross the mountains. The melody and the direction of the first and second lines are basically similar, but at the end of the second line, the technique of ‘Yuzhigulahu’ (Mongolian falsetto) is used, which is to use the breath as a support point to open up the throat, raise the soft crocodile, and use the breath to impact the vocal cords to produce a soft and bright sound.



Figure 27. The folk music , "Wu lin da wa"free rhythm

Source: Wang wei , (2024)

In the third line of the song, ‘undgen qi xargi la’, there is a clear tendency to move downwards, and in the coda, there is a ‘wuzhiguladu’ technique in the coda from e to a, which suggests that the song is about to move upwards. The four degree intervallic jump is a typical melodic

It is a typical melodic progression in Mongolian music, and there are such intervals in all Urumqin long-tone folk songs.



Figure 28. The folk music , "Wu lin da wa"

.Source: Wang wei , (2024)

The use of ‘niu’ in the fourth phrase, ‘jibergen die jibergen die (niu)’, is also used as an auxiliary word to articulate the consistency of the words and contrasts well with the ‘wavy’ melodic lines of the first and second phrases of the upper line. The use of the ‘niu’ in ‘Hiee’ is also used as an auxiliary word to articulate the continuity



of the words, and contrasts with the ‘wavy’ melodic lines of the first and second lines of the first line. However, the ‘hieeYouu’, “niee yee”, “niu”, etc. are some of the auxiliary words that are often used in the singing of Uzhumqin long-tone folk songs



Figure 29. The folk music , "Wu lin da wa"

Source: Wang wei , (2024)

1.4 Lyric content analysis of Wulindawa

Wulindawa is a very melancholic song in a long key, and there are a number of points of interest when it comes to the expression of emotion. In the long and sad

melodic line, you need to adopt a deep and long breathing style, slowly exhaling breath as if sighing to support each long note, so that the sound always remains coherent and deep in the delivery process, avoiding any breath rush or breaks, which will destroy the overall sad atmosphere of the song. For example, in the treatment of some long notes, the smooth and continuous breath can make the notes gradually weaken, as the sadness slowly dissipates in the air.

In terms of tone shaping, it is important to pursue a mellow and slightly weepy texture. This weeping tone is not deliberately created, but is similar to the sound that comes from the heart after experiencing the vicissitudes of time and endless grief. Through the subtle control of the throat muscles and the adjustment of the oral resonance, the tone naturally reveals a sense of vicissitude after suffering, and more vividly interprets the sadness contained in the song. Ulindawa' carries a poignant love story, but also a tragic historical event, the singer needs to put himself into the story, imagining that he is the protagonist of the story, and feeling the pain, despair and helplessness that he experienced. When singing those lyrics that are full of deep feelings, the heart should have a deep attachment to the lost lover and the beautiful things that have disappeared, so that every word is full of endless thoughts and reluctance. In the rhythmic control of the song, it should fully reflect the free and rhythmic characteristics of the long tune. In the softer rhythm of the passage, the note duration should be fully extended, so that each tone is full of emotional tension, as if time is staying for the sadness; and in the rhythm of the part of the fast, should not lose the emotional depth, through the rapid notes to convey the inner urgency and pain, as if telling the sadness of the uncontrollable emotions.

Facial expression and body language should not be neglected. When singing, the face should show a sad and melancholic look, and the eyes should reveal deep pain and confusion, echoing the sad atmosphere of the song. Body movements should be gentle and slow, as if bound by the heavy sadness, and occasional movements such as lifting the hands and bowing the head should aptly express the pain and helplessness of the heart, enhancing the infectiousness of the emotional expression as a whole, so that the listener can more intuitively feel the deep sadness conveyed by the song.

2. Nuenjiya Artistic Features

"Nuenjiya" is an ancient Mongolian folk song, describing the beautiful and kind Mongolian girl Nuenjiya married away from home, a sad story. At the same time, it well demonstrates the long history of the ancient grassland and the unique customs of the people. This song has a vast structure, a bright rhythm, a smooth melody, and a variety of Mongolian folk songs, which is one of the outstanding works.

There are nearly 30 passages of this Mongolian folk song, 16 of which have been collected and sorted out. This folk song is called the spring Swallow of Mongolian music to the world. Noenjiya, Mongolian phonetic translation, female name, is the master of the song. The legendary story of this beautiful and kind Mongolian girl is also widely spread by this folk song.

Legend says that Nuenjiya was originally from the Laohahe area of Mingren Sumu Bolti Temple Gacha in Naiman Banner in the eastern part of Inner Mongolia grassland. Noenjiya's father, Demukchukdorji, was the brother of Demukchukzab, the eleventh king of Naiman in the Qing Dynasty. At that time, he held the post of grand governor of Naiman border area and Bolti Temple, and had rich pastures and large tracts of fertile land along the Laogha River in the northeast of Naiman at that time. According to the social customs at that time, officials of the flag office in various jurisdictions often met frequently. During this period, Noengiya's father, Demukchdorji, took a liking to Baud Bilig, the eldest son of Prince Burenbaatar of the Xilin Gol League, and wanted to marry Noengiya to him, thus facilitating the marriage. Since then, Nuenjiya married far away to Xilin Gol grassland, leaving home. Growing up on the grassland of Horqin, Nuenjiya is naive and full of attachment to her parents. In her hometown, she chased the flowing stream, fell in love with the green grass, embraced the golden sun, and spent a carefree girl's time on the Horqin grassland. Time stubble recommended, Noenjiya grew into a tingting jade standing big girl, blushing reflected in the face, like a peach blossom in bud. What is regrettable is that less than a year after her distant marriage, Noenjiya died, only a



nuo en ji ya
《诺恩吉雅》

Horqin folk songs
科尔沁民歌

Sheet Music Arranger:
Wang wei

lao ha he shui chang you chang an bian di jun ma tuo zhe jiang
老 哈 河 水 长 又 长, 岸 边 的 骏 马 拖 着 缰,
nuuniin goliin hovoov deer nogtoo chirsen mori oo
The Laha River is long and winding, By the riverbank the stallion drags his reins.

5 nian qin di gu niang nuo en ji ya chu jia dao yao yuan di ta xiang
年 轻 的 姑 娘 诺 恩 吉 雅, 出 嫁 到 遥 远 的 他 乡。
nombon zantai nuunzayaa nutgaasaa hol zayaaazai-
Beautiful maiden Naoen ji ya, Marries far away from home.

9 hai qing he shui chang you chang an bian di jun ma tuo zhe jiang
海 青 河 水 长 又 长, 岸 边 的 骏 马 拖 着 缰,
haichiin goliin hovoov deer hazaaraa chirsen mori oo
The Haiqing River rises in waves, By the riverbank, the stallion stands alone in sorrow

13 xing qing wen rou di nuo en ji ya chu jia dao yao yuan di ta xiang
性 情 温 柔 的 诺 恩 吉 雅, 出 嫁 到 遥 远 的 他 乡。
hairhan zantai nuunzayaa hyzagaraasaa hol zayaaazai
Quiet maiden Naoen ji ya, Marries to the distant frontier. Once by her mother is side, she
donned silk and brocade for her wedding gown.

17 hai qing he shui chang you chang an bian di jun ma tuo zhe jiang
海 青 河 水 长 又 长, 岸 边 的 骏 马 拖 着 缰,
Now in this remote land, she sews fur and leather for her attire.

21 xing qing wen rou di nuo en ji ya chu jia dao yao yuan di ta xiang
性 情 温 柔 的 诺 恩 吉 雅, 出 嫁 到 遥 远 的 他 乡。
Looking back at her homeland, she misses her parents dearly. A single horse as a dowry.
the daughter marries far away.

Figure 30. The Noenjiya Festival

Source: Wang wei , (2024)

bordeaux horse accompanying her dragging a dead rope, wandering on the banks of the Laoha River and the Haiqing River... At that time, the story spread throughout the Mongolian areas such as Naiman, Aohan, and Ongniute. Since then, in these places the convenient production and circulation of this song, the song tells the short and strange life of Noengia.

2.1 Nuenjiya melody character

Nuenjiya is the embodiment of the sanctity, simplicity, and beauty of the grassland people, and her story is thus sung with a melody filled with yearning and lyrical beauty. The entire piece uses the common pentatonic scale of Mongolian folk songs, specifically the yu (feather) mode, which is soft and melancholic, highlighting

a style of lament and longing. The song is like the wind wandering over the grasslands, intertwined with the ties of home, striking the ears and touching the heart with a poignant elegance, depicting the feelings of a woman leaving for marriage in the most beautiful way possible. The introduction of the song begins with the melodious sound of the horsehead fiddle playing the main theme, gently rising with the rhythm. That melodic sound, like a faint light appearing suddenly in a long night, is soft and captivating, unfolding slowly in the darkness, both gentle yet bleak. Then, a clear and melodious female voice softly begins to sing, first about the loyal horse, then about the kind mother, and the longing for the distant homeland.

Throughout the entire piece, the lyrics adopt the form of quatrains, with each stanza consisting of four lines, using a progressive musical technique. The melody consists of a principal musical phrase made up of two musical sentences (2+2), which is then repeated through a 'superimposed singing' technique, forming a 'compound phrase' structure. Using the tonic sol-fa system, the melody centers around the (la) note, with other notes moving up and down around it, expressing the homesickness in a series of undulating waves.

During this process, to enhance the atmosphere and deepen the impression, the technique of repeating sections is used. The first line of the song starts with the (la) note, developing stepwise to the high (mi) note. At the (yu) note, a slur and vibrato are added; in the second measure, a leap is employed, causing the musical line to rise dramatically. The lyrics generally follow a one syllable per note pattern, with long and repetitive breaths, ending with a free prolongation. Overall, this creates a sense of melancholy and wistfulness, setting the stage emotionally for the climax of the song. Refer to Figure 31 for details.



Figure 31. The Noenjiya Festival

Source: Wang wei , (2024)

The tune of the second sentence follows the logical structure of the ascending and descending theme sentence, inheriting the stable and deep characteristics of the previous sentence, but the sound area is moved to the small character two group. The

initial sound (do) and the final sound (re) echo each other, gradually bringing the feeling of homesickness to a climax. When singing, the processing of the treble is smooth and free, it is not necessary to loudly, open the head cavity resonance, the exchange of the loud and the middle voice area is not visible, and the 3 Nogula are the highlights of the singing, see Figure 22.



Figure 32. The Noenjiya Festival

Source: Wang wei , (2024)

Finally, the ending part returns to the theme tone (la), which well responds to the audience's music appreciation habits and meets the musical requirements of resolving the unstable tone to the stable tone. This vocal processing technique is melancholy and twists and turns, singing out the unyielding attachment of the low tone. Thoughts like the wind unruly freedom and the same can not be ignored at the same time, the light fusion of repressed but long running homesickness. This part should not only reflect the contrast, but also pay attention to unity. The most important feature is that it does not copy the theme of the previous phrase and introduce new theme materials. At the end of the piece, there is no reproduction of the first piece of material, which is called the juxtaposition single two-part form without reproduction. Although this structure focuses on the aspect of contrast, it still attaches importance to the principle of unity. Since the lyrics themselves play a unifying role in it, the overall integrity of the song can be maintained without reproduction, and this type of composition is just in line with the capacity required for "Nongia". The significant difference between one-two phrases is the transformation of the subject material or the further development of the generative relationship, see Figure 22.



Figure 33. The Noenjiya Festival

Source: Wang wei , (2024)

2.2 Rhythmic Analysis of Nuenjia

As a classic Mongolian folk song, 'nuenjiya' has distinctive rhythmic characteristics and is very ethnic.

Beat characteristics: 'Nornjiya' mainly adopts 4/4 beat. This kind of beat gives people a smooth and solemn feeling, just like the river flowing slowly on the grassland, with a stable rhythm. It can carry the delicate emotional expression of the song, allowing the listener to feel the feelings of longing and reluctance conveyed by the song in a stable rhythm. For example, in the beginning of the song, it is introduced with a smooth 4/4 beat, as if telling a distant story, which sets a lyrical tone for the whole song.

Rhythmic pattern of short before and long after: The rhythmic pattern of short before and long after appears frequently in the song. For example, in some phrases, the notes in the front are shorter in duration, and the notes in the back are longer in duration. The use of this rhythmic pattern imitates the natural rhythm of the Mongolian people's language and movement in their lives, and it has a strong artistic expressive power. It is like people walking on the grassland, taking a step and then pausing to observe the surrounding scenery, reflecting a leisurely and slightly melancholy emotion.



Figure 34. The Noenjiya Festival The first short and the last long of the score

Source: Wang wei , (2024)

The use of appendage rhythm: Appendage rhythm is also more common in 'nuenjiya'. The addition of appendages makes the original rhythm change and enhances the sense of rhythm and dynamics. For example, in some key melodies, the appearance of the rhythm of the appendage makes the song's emotional expression more delicate, like ripples on a calm lake, breaking the blandness of the conventional rhythm, making the song more attractive.

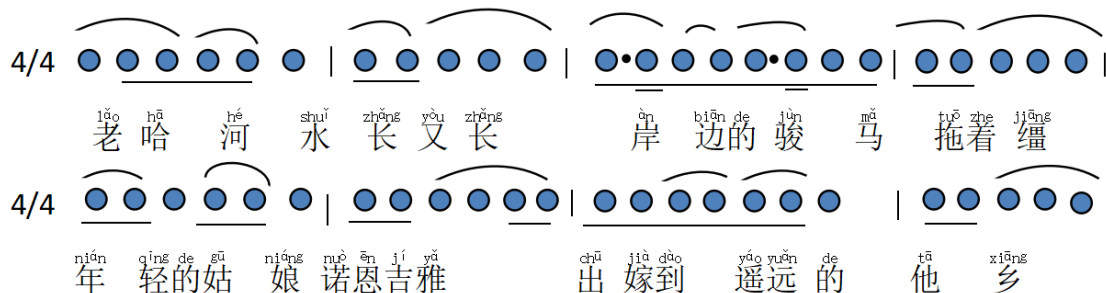


Figure 35. Nuenjiya Lyrics and Rhythmic Correspondence

Source: Wangwei , (2024)

2.3 Vocal Singing Techniques of Nuenjiya

Noengya' contains the Mongolian people's deep feelings towards their hometowns and relatives. If you want to perform this folk song well, you need to master the following Breathing: When you sing, you should adopt the chest and abdomen joint breathing method. As the rhythm of the song is smooth and lyrical, the breathing needs to be deep and even to ensure a steady supply of breath to support the long melody. At the long notes that express longing, exhale slowly, let the breath flow out slowly, control the volume of the strong and weak changes, like a smooth flowing river, although gentle but contains the power to make the emotion naturally into each note.

Vocal Control: Keep your voice smooth and loose, avoid squeezing your throat. Following the lyrical style of the song, the voice should be soft and mellow, like a gentle breeze over the grassland. For example, in the treble part, don't shout with brute force, but through the reasonable use of breath and moderate adjustment of the vocal cords, let the voice float out naturally, and keep the purity of tone to convey the delicate emotions in the song.

Resonance regulation: Focus on the combination of head resonance and chest resonance. In the middle and lower registers of the song, the chest resonance is the main focus, so that the voice has a sense of thickness, fitting the deep feelings of longing in the song, as if the earth carries endless emotions. When singing the high register and lyrical long notes, add head resonance appropriately to make the sound brighter and more ethereal, just like the blue sky and white clouds on the grassland,

giving people a feeling of vastness and longevity, and enhancing the infectiousness of the song.

Decorative tone processing: There are some Mongolian characteristic decorative tones in 'Noonjiya', such as glissando and trill. The use of glissando can imitate the rhythm of Mongolian language, making the song more ethnic style, and it should be sung naturally and smoothly, as if it is a natural extension of the emotion. Vibrato can add delicate emotional changes to the song, when dealing with vibrato, the frequency and amplitude should be moderate, not too exaggerated, so that it is appropriate to express the song of longing and reluctance.

Rhythm: Just like the rhythm of the song, the 4/4 beat is relatively smooth, and you should strictly follow the beat when singing, and not be too fast or too slow. For the rhythmic pattern of short before and long after and the appoggiatura rhythm, it is necessary to accurately grasp its rhythmic changes, highlight the rhythmic sense of rhythm, and make it closely integrated with the expression of emotion. In the soothing rhythmic passages, release the emotion slowly; in the slightly faster rhythmic parts, keep the emotion deep, and avoid the change of rhythm to affect the coherence of the emotion.

2.4 An analysis of the lyrical content of Nuenjiya

As a classic Mongolian folk song, 'Nuenjiya' touches every listener's heart with its deep and sincere emotions. Its lyrical content is rich and delicate, and it is mainly centred on the attachment to hometown, the longing for relatives and the yearning for love.

Attachment to hometown: The song evokes people's deep attachment to their hometown by depicting the natural scenery of their hometown, such as the vast grassland, the clear river, the white sheep, etc. These familiar scenes are the best way for a traveller to see his hometown, and they are also the best way for a traveller to see his family. These familiar scenes are always in the hearts of travellers, no matter where they are, the grass and trees of their hometowns are lingering in their memories. The description of the hometown in the lyrics makes the listener feel as if they were in the beautiful grassland, and feel the warmth and kindness of the hometown, and this kind of fondness flows slowly in the song, just like a heartfelt hymn.

Thoughts of Loved Ones: Nuonjiya married far away from home and separated from her loved ones, and this pain of separation became an important

part of the emotional expression in the song. Attachment to her parents and thoughts of her siblings are all shown in the song. Every note carries her endless longing for her loved ones, which transcends the distance of time and space and conveys a deep sense of affection. The melody in the song is sometimes soothing, sometimes slightly sad, as if telling her the pain of missing her loved ones, so that people feel the same. Yearning for love: The song may also contain Noonjiya's beautiful yearning for love. In those distant times, marriage was often accompanied by separation and the unknown, but she was still full of hope for the future of love. This yearning for love is expressed in the song in a subtle yet heartfelt way, adding to the emotional richness of the song. The occasional tenderness and longing in the melody is the very embodiment of her desire for love, allowing the listener to feel the beauty and power of love. Noengya skillfully blends these lyrical contents together, and through the moving melody and sincere lyrics, it lets people feel the rich emotional world of the Mongolian people, as well as their deep love for life, their hometown and their loved ones.

3. Songqinge Artistic Features

There is well-known work in the Ordos region called "Songqinge" (The Song of Sending Off the Bride). The act of sending off the bride is the final part of the wedding ceremony on the bride's side, and it is typically a sad moment for the bride's family, while it is the most joyful moment for the groom's side, as they are finally able to take the bride home. "Songqinge" (The Song of Sending Off the Bride) is an essential component of Ordos weddings and is also known as "Shāndān Ziliú Mǎ" (The Song of the Purple Bay Horse). It is one of the most typical folk songs of Ordos and a very famous send-off song. and the undulating melody truly reflects the reluctance to let the daughter go.



song qin ge

送亲歌

Farewell song



1. hong yan zhan chi fei xiang nan fang fang cao di tou duo qiu liang
 1. 鸿雁展翅飞向南方 芳草低头躲秋凉

The geese spread their wings and flew south The grasses bow their heads to hide from the cool autumn

2. yun wu liao rao zai cao yuan shang qiu feng chui lai hua qi liang
 2. 云雾缭绕在草原上 秋风吹来花凄凉

The mist curled over the grassland. Autumn wind blowing flowers desolate.

3. dang nian fang yang zai xi shan gang dong nan cao chang hua zui xiang
 3. 当年放羊在西山岗 东南草场花最香

Herding sheep in the west mountain. Southeast meadow flowers are the most fragrant.

4. nan er song wo dao yuan fang a ba a ma bao an kang
 4. 男儿送我到远方 阿爸阿妈保安康

The man sent me far away. Abba Abma keep health.



han lei gao bie a ba a ma hai er chu jia dao yuan fang
 含泪告别阿爸阿妈 孩儿出嫁到远方

A tearful farewell to Abba. The child married far away.

han lei gao bie zhong xiang qin jin ri chu jia dao ta xiang
 含泪告别众乡亲 今日出嫁到他乡

Bid farewell to the people with tears. Today to marry a foreign country.

jia li de nai cha chang chang zui ren a ba a ma qing yi chang
 家里的奶茶常常醉人 阿爸阿妈情意长

Milk tea at home is often intoxicating. Abba Amma love long.

lai shi tuo sheng nan zi han zhong shen pei ban zai fu lai shen pang
 来世脱生男子汉 终身陪伴在父老身旁

The next life will give birth to a man. A lifelong companion beside the old.



nan er song wo dao yuan fang a ba a ma bao an kang
 男儿送我到远方 阿爸阿妈保安康

The man sent me far away. Ah ah Ma protect health.

Figure 36. Erdos marriage folk song “Song qinge” excerpt

Source: Wang wei, (2024)

It was born in the traditional wedding customs of Ordos Mongolian people. In Mongolian culture, the marriage of a daughter is an important event in the family, and the process of sending off the daughter is full of ceremonies. The ‘Song of Sending Off the Family’ is sung at the time of sending off the family to express the family's

reluctance and blessing to the married daughter, reflecting the traditional values of the Mongolian people who attach importance to the family and cherish the family.

The song of sending off the bride is an important part of the traditional Mongolian wedding ceremony, which has deep cultural connotation and strong regional characteristics. The song is usually a kind of folk song sung by friends and relatives when the bride leaves her mother's house and goes to the groom's house during the wedding ceremony. It not only expresses the affectionate blessing and reluctance of the relatives to the bride, but also contains the respect and expectation for the groom and his family. Ordos' wedding song not only embodies the unique Mongolian wedding culture, but also reflects the openness, boldness and deep feelings of the grassland culture. In this paper, we will discuss the origin, content, form and cultural significance of the Ordos song.

The Ordos song of giving away the bride has a long history and is inextricably linked with the traditional Mongolian wedding ceremony. The Ordos region has a long history and is one of the important settlements of the Mongols, and the Ordos wedding custom occupies an important position in the whole Mongolian culture. The origin of the song of sending off the bride can be traced back to the period of nomadic culture, when Mongolian weddings often had to cross long distances, and this migratory style of wedding prompted the song of sending off the bride. The bride's departure from her mother's home meant that she was about to enter a new family and social role, and the song was the vehicle for expressing the emotions of family and friends during this process.

Mongolian wedding ceremonies are extremely solemn and are usually divided into three steps: Going to the woman's house to meet the bride, giving her away, and getting married, and the song is an indispensable part of the ceremony. Friends and relatives sing the song when the bride is getting married to express their blessings and expectations for the bride. In Ordos region, the song also integrates the local cultural characteristics, especially in the melody and singing style with the broad and vast sense of the grassland.

Ordos Songqing are sung in various forms, usually by the bride's relatives and friends. Depending on the occasion and the identity of the singers, the send-off song can be categorised into solo, chorus or duet forms. In some weddings, the send-

off song may even become part of an improvisation, with the family and friends attending the wedding taking turns to sing it, creating an interactive singing atmosphere.

This song is a representative example of the send-off songs in Ordos weddings. It is composed in the pentatonic Yu Tone (Figure 25) and consists of four musical phrases forming a square-shaped section. The rhythm is slow and conveys a tone of sadness and reluctance.

The first phrase starts and ends on the tonic note of the Yu mode. The second phrase also begins and concludes on the tonic note of the Yu mode. The third phrase starts on the tonic note but reaches a higher pitch, ending on the subdominant note of the *tono subordinato* mode. The fourth phrase begins on the dominant note of the Yu mode and finally returns to the tonic note.

3.1 Songqinge melody characterisation

The melody is melodious and full of ups and downs, adopting the typical music style of Ordos region, mainly pentatonic scale, with strong national characteristics. The beginning of the song is usually introduced with a soothing melody, like a babbling brook, slowly telling the emotions of parting; as the song advances, the melody gradually rises, as if the waves of emotions are constantly rising, which strengthens the infectious force of the song; in the climax part, the ups and downs of the melody are even more obvious, and the change of the pitch fully demonstrates the complex emotions of sending off a relative, both the unwillingness to let go of the daughter, and the expectation of her future life.

The first phrase starts and ends on the tonic note of the Yu mode. The second phrase also begins and concludes on the tonic note of the Yu mode. The third phrase starts on the tonic note but reaches a higher pitch, ending on the subdominant note of the *tono subordinato* mode. The fourth phrase begins on the dominant note of the Yu mode and finally returns to the tonic note.

羽	宫	商	角	徵	羽
6	1̇	2̇	3̇	5̇	6̇

I	III	IV	V	VII	I
主音(T)		下属音(S)	属(D)		

Figure 37. Chinese National Pentatonic Tone, Yu Tone

Source: Wang wei , (2024)

Yu mode is very distinctive, from the point of view of intervals, its main tone is the feather tone, and the feather tone and the upper Gong tone form a minor third interval, which gives Feather mode a soft and gentle quality, and makes the melody sound delicate and affectionate. In ‘Song of Sending Off My Relatives’, this soft and gentle quality complements the feelings of reluctance and blessing expressed in the song. The beginning of the song is usually introduced with a soothing melody, like a babbling brook, slowly telling the emotions of parting, which is a reflection of the softness of the feather mode. As the song progresses, the melody gradually rises, as if a wave of emotion is constantly rising. The intervals between the plosives and the levies (the pure fifths below) in the Feather mode give the melody a certain tendency as it progresses, thus enhancing the dynamism and infectiousness of the song. In the climax, the melody's ups and downs are more obvious, and the change of pitch fully demonstrates the complex emotions of sending off the family, both the reluctance to let go of the daughter and the expectation of her future life, in which the unique intervallic structure of the Feather mode plays a key role.

3.2 Songqing rhythm Rhythm analysis

The rhythmic patterns of ‘long before and short after’ and ‘short before and long after’ appear frequently in the songs. The long before and short after rhythm pattern, such as in some of the lyrics to express deep feelings of reluctance, the continuation of the long tone will fully release the emotion, followed by a short tone is like a soft sigh, so that the emotion is more delicate. The rhythmic pattern of short before and long after plays a role in promoting the emotional development of the song. The short note is a quick pad, followed by the sublimation of the long note, which

seems to be the progression of emotions and enhances the rhythmic and expressive power of the song. In addition, there are some syncopated rhythms in the song, which break the conventional rhythmic accent, make the rhythm more dynamic, and make the song more varied in expressing the emotion. The rhythm closely matches the emotional expression of the song. In the expression of reluctance to part, the rhythm is more soothing, more long notes, as if time is stopped at this moment, so that the sender has enough time to talk about the heart of the fondness. When expressing the blessing of the daughter's future life, the rhythm will be slightly faster, through the change of rhythm to convey positive emotions, so that the whole song has both the sadness of parting, but also a good hope for the future, so that the listener can deeply feel the complexity of the emotions in the process of sending off the family.

4/4 鸿雁展翅飞向南方芳草低头躲秋凉

4/4 含泪告别阿爸阿妈孩儿出嫁到远方

Figure 38. Songqinge Correspondence between lyrics and rhythms

Source: Wang wei , (2024)

3.3 Song Qingling Vocal Technique

Although the song is in 4/4 time, it can't be sung according to the conventional strong, weak, sub-strong, weak. We should control the beat strength freely according to the emotion of the song, so that the rhythm is more suitable for the complex state of mind when sending off relatives, avoiding the stereotyped rhythm, and making the song more emotionally dynamic.

Starting tone and consistency: The starting tone of each line should be subtle, like a soft voice to tell the heart's reluctance to give up, not too abrupt. At the same time, the singing process should be consistent, like a silk thread to link the emotions, through the smooth control of the breath, to ensure that the transition between the

notes is natural and smooth, so that the listener is immersed in the emotional atmosphere created by the song.

Singing with leaning: When encountering leaning, do not use brute force, but use the inertia of the nasopharyngeal cavity to slide down to sing. This way can make the tone of the leaning sound soft and gentle, like a gentle murmur, adding delicate emotions to the song, making the song more full of flavour, and reflecting the delicate reluctance and attachment when sending off relatives.

Climax processing: accumulate power for the climax of the big jump, in the highest voice to have the feeling of shouting. The big jump in advance to do a good job of breath preparation, the use of abdominal strength to support the voice, the heart of the reluctance to leave home and reluctance to release, so that the song reached a climax, to the listener to bring a strong emotional impact, triggering resonance.

3.4 An analysis of the lyrical content of Nuenjiya

lyrics:

Geese spread their wings flying south,
 Grasses bow down to avoid the autumn chill,
 Wiping away tears, bidding farewell to Father and Mother,
 Daughter, you're marrying far away.
 Mists linger over the grasslands,
 Autumn winds bring a melancholy scene,
 Wiping away tears, bidding farewell to the villagers,
 Today, you're marrying far away.
 Once you grazed on the western hill,
 Southeastern pastures had the sweetest flowers,
 At home, the milk tea often intoxicated us,
 Father and Mother's love so deep.
 A man takes me to a distant land,
 May Father and Mother stay healthy,
 In my next life, I'll be a son,

Always by their side, forevermore.

The lyrics use a lot of natural imagery, such as ‘geese’, ‘grass’, ‘clouds’, ‘autumn wind’, etc. These elements not only create a beautiful picture of the grassland in autumn, but also imply that the main character is about to leave the familiar environment and go to an unknown place. These elements not only create a beautiful picture of the grassland in autumn, but also imply that the main character is about to leave the familiar environment and go to an unknown place. The geese flying south symbolises the change of seasons and the journey of life, while the grass bowing its head suggests the sadness of parting.

Emotional expression: The lyrics directly express the feeling of reluctance to part with loved ones. ‘Tearful farewell to Abba and Abba’, “tearful farewell to the folks”, twice mentioned “tearful farewell”, strengthened the emotional impact of parting, so that people feel that it is hard to part with the The lyrics of the song have a narrative structure. The entire song is emotionally rich, and at its core is the family's unrequited love for their daughter. This reluctance is conveyed through the song, which is as sobbing as it is moving. At the same time, it is full of blessings for the daughter's new life, wishing her happiness in her new family. This complex intertwining of emotions makes ‘Song of Sending Relatives’ not only a simple song, but also a carrier of the Mongolian people's emotional heritage, showing their love of life and the treasure of affection. The whole song is rich in emotion, like a sob, which makes people moved. It shows their love for life and cherish for family. With its unique musical charm and deep cultural heritage, ‘Song of Sending Relatives’ has become a classic Ordos folk song, which has been sung from generation to generation in the hearts of Mongolian people.

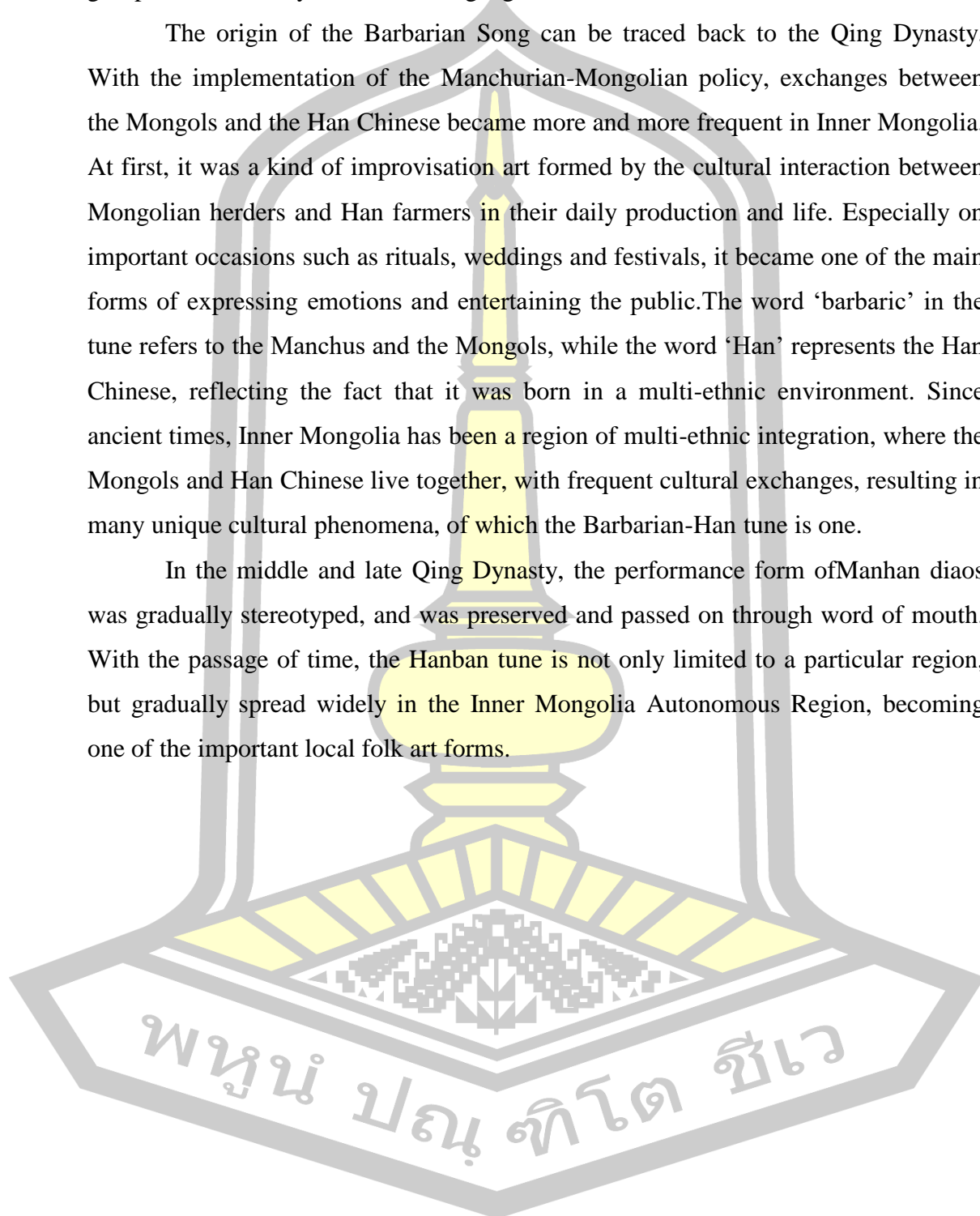
4. Manhandiao song San shi li min sha er shi li shui (Beijinlama) Artistic Analysis

The Inner Mongolia Manhandiao is one of the important manifestations of the cultural intermingling of the Mongols and the Han Chinese, and as a kind of folk rap art, it carries rich historical, cultural and folklore connotations. It not only reflects the cultural interactions between the Mongols and the Han Chinese in the course of

history, but also demonstrates the interaction and integration of the two major ethnic groups in their lifestyles, beliefs, languages and art forms.

The origin of the Barbarian Song can be traced back to the Qing Dynasty. With the implementation of the Manchurian-Mongolian policy, exchanges between the Mongols and the Han Chinese became more and more frequent in Inner Mongolia. At first, it was a kind of improvisation art formed by the cultural interaction between Mongolian herders and Han farmers in their daily production and life. Especially on important occasions such as rituals, weddings and festivals, it became one of the main forms of expressing emotions and entertaining the public. The word 'barbaric' in the tune refers to the Manchus and the Mongols, while the word 'Han' represents the Han Chinese, reflecting the fact that it was born in a multi-ethnic environment. Since ancient times, Inner Mongolia has been a region of multi-ethnic integration, where the Mongols and Han Chinese live together, with frequent cultural exchanges, resulting in many unique cultural phenomena, of which the Barbarian-Han tune is one.

In the middle and late Qing Dynasty, the performance form of Manhan diaos was gradually stereotyped, and was preserved and passed on through word of mouth. With the passage of time, the Hanban tune is not only limited to a particular region, but gradually spread widely in the Inner Mongolia Autonomous Region, becoming one of the important local folk art forms.





bei jing la ma
北京喇嘛
Beijing Lama

san shi li de ming sha sha er shi li de shui
三十里的明沙沙 二十里的水
Thirty miles of Mingsha Twenty miles of water

wu shi li de lu shang lai mao qin qin ni
五十里的路上来眺亲亲你
Fifty miles to see you and give you a kiss

ban ge yue wo pao le shi wu hui shi wu hui jiu yin wei wo mao qin qin
半个月我跑了十五回 十五回 就因为我眺亲亲
I ran 15 times in half a month Fifteen times Juat because I watch kiss

pao cheng ge ge luo quan tui
跑成哥哥罗圈腿
Run into bow-legs

Figure 39. A musical score of San shi li min sha er shi li shui

Source: Wang wei , (2024)

The art form of the Hanban Tunes is flexible and varied, with both solo and duet singing, and the performers can be single or multiple. The main means of expression is improvisation, in which the performers adjust the content and rhythm of their singing according to the situation, emotional changes and the audience's reaction. This improvisation gives the Barbarian Song a strong interactive and entertaining character.

In the performance, the tune of the Barbarian Song is simple and bright, and the lyrics are easy to understand, usually unfolding in the form of narratives and

dialogues, and the content of the narratives are mostly trivial matters of life, historical stories, love legends, etc. The performers use humorous and witty language to make their voices heard.

The performers enhance their performance through humorous language, exaggerated body movements and interaction with the audience.

The style of the songs is mostly 'up and down' or 'segmented repetition', which is not complicated, and relies mainly on the personal style and improvisation ability of the performers to enhance the quality of their performances. Especially in improvisation, the actor's linguistic ability and witty reaction are the key factors to its success.

The musical style of the Manhandiao is a fusion of Mongolian and Han musical elements, featuring the melodiousness of Mongolian folk songs as well as absorbing the rhythmic sense and rhythms of Han folk music. Its melody is usually simple and repetitive, making it easy to remember and sing, and the rhythm is mostly in three or four beats. Although the melodic structure of the Barbaric Han Tunes is relatively simple, performers usually make subtle changes in pitch and rhythm according to the emotional needs and the content of the lyrics, thus enhancing the musical expression. The combination of the vastness of Mongolian music and the subtlety of Han Chinese music gives the Barbaric Han Tunes a unique artistic charm.

First of all, the content reflected in the Hanban Tunes covers all aspects of folk life. Through narrative and dialogue performances, they vividly depict the daily lives of the Mongolian and Han Chinese people, from marriage and love to production and labour, from history and legend to moral education. This wide range of subjects makes the Hanban tune not only a form of entertainment, but also an encyclopaedia of oral literature, recording the customs and cultural changes of the society at that time.

Secondly, the Manhandiao cultural exchanges demonstrated by the Hanban Tunes are of great significance. In Inner Mongolia, the Mongolian and Han Chinese have been living together for a long time, and the fusion and collision of cultures have produced many new forms of artistic expression. The Manhandiao is the product of this cultural interaction, which combines the musical elements of the Mongols with the language and narrative style of the Han, forming a unique art form. Through the performances of the Barbarians and Han Chinese tune, the two ethnic groups have not

only reached a common language, but also reached a resonance in cultural and emotional terms.

Ordos Folk Song " (San shi li min sha er shi li shui) San shi li ming sha er shi li shui" is a traditional Mongolian folk song widely circulated in Inner Mongolia, also known as "Beijing Lama". It depicts the unique natural landscape and life scenes of Ordos region, and shows the local people's way of living in harmony with nature. The lyrics of the song depict the natural landscape of Ordos, especially the two distinctive elements of the landscape, namely "sounding sand" and "water", highlighting the unique ecological environment of the Ordos Plateau. Through the imagery combination of "30 miles of sand and 20 miles of water", it shows the intertwining of desert and oasis, with both the vast and desolate desert and the water source full of vitality, reflecting the unique geographical environment in which the local people live.

4.1 San shi li min sha er shi li shui (Beijinlama) melody characteristics

The melodies of Ordos folk songs are usually beautiful and smooth, mainly lyrical, with lively melodic lines and big jumping rhythms. The tune of this song is simple and clear, but rich in deep feelings, with the flavour of traditional Mongolian music, showing the characteristics of Mongolian folk songs' languid and high-pitched tones, and at the same time incorporating a natural sense of rhythm. Meanwhile, in Manhan diao, there is a form of musical melody different from long and short tunes, which is dialogue. Manhan diao melody can be a duet between a man and a woman, or a dialogue between life and the accompaniment (instrumental), for example, in the score 30, the part circled by a square is divided into a part of the melody, but in fact, this part of the melody can be topped up by the accompaniment, which makes a melody with one human voice and one instrumental. creates a dialogue pattern of one vocal and one instrumental phrase. This is very common in Manhan diao. The music of the piece involves the description of distance, so it is often used to describe the long distance between the woman and her husband when they return to their mother's home after marriage, but the longing is even greater. In the earliest days, the song was purely a love song, expressing the love between a man and a woman who met across the desert and the Yellow River without any effort, but in the later stages of its evolution, it added a broader meaning, referring to the longing for someone or

something more than a thousand mountains and thousands of miles. The lyrics use plain and vivid language, simple and clear but with deep meaning, giving people a direct and intimate feeling. The way the scenery is depicted in terms of geographical distance gives a sense of the vastness of space and the flow of time. The structure of the lyrics is often repeated, which enhances the sense of rhythm and infectiousness of the music. The distances described in the song as "thirty miles" and "twenty miles" not only bring a visual sensation, but also give the music a sense of rhythm. This unique rhythm combined with the melody creates a combination of natural dynamics and humanistic emotions, further enhancing the expressive power of the song.

"The Beijing Lama" is a C shang-mode folk song, consisting of four musical phrases. In addition to the five tones of gong (tonic), shang (supertonic), jue (mediant), zhi (subdominant), and yu (dominant), it includes the clear jue and variant gong as accessory tones, forming a heptatonic scale. The clear jue and variant gong tones appear as passing tones. Correspondence between some Manhan diao and Mongolian folk songs.



san shi li de ming sha sha er shi li de shui
三十里的明沙沙 二十里的水
Thirty miles of Mingsha Twenty miles of water

5
wu shi li de lu shang lai mao qin qin ni
五十里的路 上 来 眯 亲 亲 你

Figure 40. San shi li ming sha er shi li shui (Beijinglama)

Source: Wang wei , (2024)

It belongs to the yv Six Tone mode (with Gong Changing), and the backbone is 'mi-sol-la-si-do-re-mi'. This mode gives the melody a soft, lyrical and slightly sad colour, which can well express the simple emotion of folk music.

The song starts with an upper fifth jump with the nature of 'leading accent', and extends freely on the highest note mi, and then cascades down twice to the lowest

note mi, and after reaching the lowest note for the first time, the melody goes up again, and the combination of large intervallic jumps and cascades makes the melodic line undulate clearly and vividly. The melodic line undulates obviously and vividly through the combination of large intervallic jumps and gradations, showing a unique musical expression.

The melodic line is clearly undulating through a combination of large intervallic jumps and steps, which vividly demonstrates the unique musical expression. The technique of ‘combining the head and changing the tail’, where the upper and lower phrases are of a square parallel structure, differing only in the last three notes, forms a melodic relationship with both echoes and variations, which increases the interest and listenability of the music.

4.2 The rhythm of the song

The overall rhythm is relatively free, often according to the content of the lyrics and emotional expression of the need to change, in the singing process, the singer will be based on their own emotions and the atmosphere of the scene, the rhythm of the free expansion and contraction, so that the melody is more infectious, and can let the audience more profoundly feel the emotions expressed in the song.

The use of decorative notes: the use of some local characteristics of the decorative notes, such as glissandi, etc., so that the melody is more mellow, smooth, full of flavour, and better reflect the rich local style and unique musical charm, so that the listener as if they were in the local scene of life.

2/4 $\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$ |

三十里的鸣沙 二十里的水 五十里的路上

2/4 $\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet$ |

来 亲 亲 你 半个月我跑了 十五回

2/4 $\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet\bullet\bullet$ | $\bullet\bullet\bullet\bullet$ ||

十五回 就因为我 亲 亲 跑成哥哥罗圈腿

Figure 41. Songqing Correspondence between lyrics and rhythms

Source: Wang wei , (2024)

4.3 Vocal technique for this song

Combination of true and false voices: The Barbaric Tunes have a wider range of tones, with big melodic ups and downs, such as the treble part in ‘San shi li ming sha er shi li shui’, which is difficult to be sung simply with the true voice to bring out the flavour and strength of the voice, so it needs to be skillfully integrated into the falsetto voice. When singing the high notes, such as the high note mi after the upper fifth jump at the beginning of the song with the nature of ‘leading accent’, the falsetto voice should be used as the main voice, so that the voice is more penetrating and brighter, and at the same time naturally connects with the real voice, so as to maintain the unity of the timbre in the transition between high and low tones, and to avoid any obvious faults.

Breath control: Singing the Barbarian Tune requires strong breath support. When singing ‘San shi li ming sha er shi li shui’, use abdominal breathing, inhale the breath deeply into the abdomen, and then exhale evenly and steadily. When singing long and rhythmically free parts, such as some freely prolonged notes, keep your voice full and stable by controlling your breath, so that the rhythm of the melody can be fully displayed.

The use of glissando: glissando is a very important way of embellishing the voice in the Barbarian Songs. In ‘San shi li ming sha er shi li shui’, glissandi can be used in many places to increase the melodic flavour and local characteristics. For example, when transitioning from one tone to another, especially between intervals of cascades or skips, use upward or downward glissandos to make the connection between notes more natural and mellow. Like some key syllables in the lyrics, the emotion and tone of the lyrics can be better expressed through glissandos.

Vibrato processing: The appropriate addition of vibrato can make the singing more expressive. When singing some long notes or important notes, such as the mi sound in the song, you can use vibrato techniques to produce a slight fluctuation in pitch, enhance the infectiousness of the music, and make the audience feel the emotional ups and downs of the song.

Leaning tone embellishment: Leaning tone is also one of the decorative tones commonly used in the Barbarian Han tune. In ‘San shi li ming sha er shi li shui’, adding leaning tones before or after some major notes can enrich the colour of the

melody, make the melody more vivid and lively, and better reflect the unique style of the Barbarian Han Tunes.

The Man han Tunes have strong local characteristics, and when singing ‘30 Miles of Mingsha and 20 Miles of Water’, the local accent and dialect can be imitated appropriately, such as reflecting the characteristics of the local language in the biting and rhyming of words, so as to make the singing more original and better reflect the unique style of the Man han Tunes.

4.4 lyrical content

Many of the songs in the Barbarian Tune are related to love, and ‘Thirty Miles of Sounding Sand and Twenty Miles of Water’ is no exception. It may borrow a natural landscape as a metaphor for love, using the relationship between the sounding sand and water to symbolise the emotional entanglement or interdependence between lovers. The song may show the singer's passionate yearning for love, deep attachment to the lover and persistent pursuit on the path of love through the ups and downs of the melody and the lyrics, both the sweetness and tenderness of love, and also the ups and downs and helplessness of love due to various reasons.

The sadness in this type of song is different from the usual conventional Chinese folk songs in that the tempo speed does not slow down just because it is a sad song, it still maintains a faster, one might even call it upbeat. Historically, the natural climate of the region where the Barbarian Songs were sung was relatively harsh, which developed people's character traits of hard work and optimism. Therefore, it also causes the characteristic of this type of song to be sung quickly with sad songs. In actual singing, the singer will improvise the lyrics according to the situation of the day, and will also adjust the emotion of singing according to the situation.

5. Analysis of the Artistic Characteristics of Winesong Jiuge

Drinking songs are a type of folk song known as ceremonial songs in China, widely spread across all ethnic groups in the country. Most ethnic groups have their own drinking songs, each with a unique style and cultural background. Although the characteristics of drinking songs vary from group to group, they are all recognized as songs sung during banquets. Among the Mongolian people, drinking songs are passed down in regions inhabited by Mongolians nationwide and are performed during

traditional festivals, weddings, funerals, sacrifices, and other ceremonial gatherings. Therefore, what we refer to as drinking songs are also called “ceremonial songs” or “drinking songs.” Where there is alcohol, there is song; every ethnic group's drinking songs emerge from its unique cultural context. Unlike other types of folk songs, drinking songs are created and performed orally under the special conditions of drinking, continuously refined through the people’s selection, modification, and polishing, becoming increasingly perfected over time.

Ordos Mongolian drinking songs belong to a category of banquet songs, created based on the local production, lifestyle, and emotions of the people of Ordos, sung during banquets. Drinking songs have many categories, sung at various traditional festivals and ceremonial gatherings such as weddings, funerals, full-month celebrations for newborns, birthdays, housewarmings, and more. Based on the time and occasion, they can be divided into daily guest reception songs, wedding songs, full-month songs, birthday songs, housewarming songs, funeral songs, and festival songs. Based on their content and function, they can be categorized into toasting songs, encouraging drinking songs, thanking songs, and declining songs. In the life of the Mongolian people, alcohol is an essential part of social interactions and celebrations, making drinking songs one of the most important genres of Mongolian folk music. In his work on the history of Mongolian music, Ulanjie noted that “on the land of the Ordos Plateau, the Mongolians are a nation of etiquette” (Ulanjie, 2015). Since the mid-Ming Dynasty, Genghis Khan's mausoleum, the Eight White Chambers, has been placed on the Ordos Plateau, becoming a sacred place for Mongolian ancestor worship. Influenced by the mausoleum keepers, the Ordos Mongolians developed a tradition of emphasizing etiquette, loving music, and cherishing their national culture, becoming staunch guardians of Mongolian musical traditions. Consequently, the Ordos Mongolians are known for their emphasis on etiquette.

Drinking songs often appear in elder respect and guest reception scenarios. The Ordos Mongolians adhere to etiquette when drinking, believing that “a banquet is incomplete without alcohol, and a ceremony is incomplete without alcohol.” During family reunions and festive gatherings, alcohol is never absent. Every cup of alcohol in Mongolian culture represents the passion and sincerity of the Mongolian people. When hosting guests or elders, Mongolians will offer a toast and sing a toasting song

as they dismount from their horse, enter the house, or during farewells. The Ordos Mongolians are very particular about etiquette when receiving guests, following proper procedures during welcoming, farewell, and song offerings, which usually involve toasting and singing.

In the etiquette of toasting, the person offering the toast must dress neatly, fill the cup with alcohol, hold the Hada (a ceremonial scarf) in both hands with the cup placed on it, and sing a song. After the song ends, they approach the guest, bow their head, bend down, and raise the Hada and cup over their head to show respect. The guest, after accepting the silver bowl, retreats to their place, smiles to show gratitude, and uses their right-hand ring finger to dip in the alcohol and perform the “Three Flicks” ritual. First, they flick the alcohol toward the sky to honor the heavens, then flick it toward the ground to honor the earth, and finally, they flick it toward their own forehead to honor their ancestors. Some say the “Three Flicks” symbolize the wishes for “peace in the blue sky,” “peace on the earth,” and “peace among people.” After completing the “Three Flicks” ritual, the guest may drink the alcohol in one go, expressing gratitude and sincerity to the host.

The vast, sparsely populated grasslands of the northern steppes have shaped the nomadic peoples’ warm hospitality and sincerity. Whenever a guest visits or friends and family reunite, a banquet is held to facilitate conversations. Thus, on such occasions, the traditional custom of communicating through song, especially drinking songs, has taken root in Mongolian culture. “The Ordos Mongolians regard music as a means of communication, and it is considered a medium and a language for interaction.” This medium or method of communication is often expressed through drinking songs. In Mongolian history and culture, many traditions, rules, and production knowledge have been passed down through drinking songs during banquets, from adults to children. Ordos Mongolian drinking songs are not simply light-hearted folk melodies but are deeply rooted in specific cultural contexts, serving as a means of intellectual exchange, emotional expression, and transmission of life experiences. As such, these songs carry cultural and educational significance. Ordos Mongolian drinking songs also have strong entertainment and practical functions, enhancing emotional exchange and strengthening friendships among people through singing. The songs are often performed during significant occasions to convey feelings of celebration, praise, welcome, and gratitude. For example, during farewells,

a drinking song may be sung to wish the guest strength in their legs after drinking, for a smooth journey. The hospitality of the Mongolian people is evident as they use alcohol to elevate the atmosphere while also conveying messages and emotions. This is an emotional reflection of the Ordos Mongolian people's lives. They often express their joys, sorrows, and feelings through drinking songs, which reflect the simplicity and generosity of the Ordos Mongolian people, as well as their broad-mindedness. During festivals and guest receptions, the host will enthusiastically sing while drinking to express their sincere hospitality. These drinking songs reflect their deep emotions, gratitude for everything—thanking heaven, the earth, parents, and society. Their feelings are as vast as the grasslands.

The etiquette and cultural significance of drinking songs are integral to the long-standing musical culture of the Mongolian people. Their existence is a testament to the completeness of traditional Chinese minority music culture and one of the Mongolian people's most valuable cultural assets. Drinking songs serve to bring people closer, connecting hearts and minds; they help express emotions and convey blessings in Ordos Mongolian culture, carrying forward tradition.



nong lie de bai jiu
浓烈的白酒
Strong white wine

Music Score Arranged by:
Wang Wei

♩ = 100

zhuang zai ping li de shi hou, zhen shi chunjing de bai jiu ,
装在瓶里的时 候, 真是纯净的白酒 ,
When bottled, it's really white wine,

xian gei zun gui de ke ren , ke shi lie xing de shao jiu , wo men chang de
献给尊贵的客人, 可是烈性的烧酒, 我们唱的
offered to honoured guests but strong soju we sing well ,

hao nin de shi ye hao man man de jing gei nin.
好, 您的事业好 满满的敬给您。
your cause is good, full of tostats to you.

Figure 42Figure 43. Inner Mongolia Autonomous Region Wine Song, Jiuge

Source: Wang wei , (2024)

5.1 Jiuge Melodic characteristics

The structure of this Ordos Mongolian Wine Song (Figure 26) is single section, the overall tonality is G-gong pentatonic, the first phrase and the second phrase end on the microtone so it is microtone, the third phrase falls on the Gong tone so it is Gong tone, this Ordos Mongolian Wine Song is in 2/4 time. The structure of this song is shown in Figure 33.

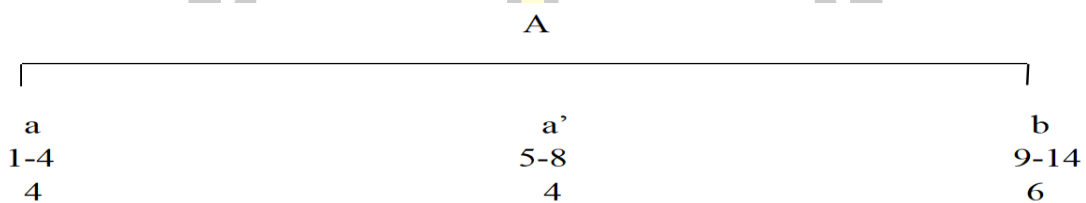


Figure 44. Jiuge structure
Source: Wang wei , (2024)

The song is a stanza, divided into three verses, which is a three-verse form with two leads and one chorus. The first phrase is a phrase a', which is divided into four (4) measures from 1-4. The second phrase a' has four (5-8) bars, which is a complete repetition of the first phrase. This repetition enhances the melodic impression of the theme, which is easy to remember and easy to sing, and makes the logic of the whole piece consistent, and the two phrases are parallel phrases of the upper and lower phrases. The third phrase b has six bars and is divided into 9-14 bars. This three-phrase section is a non-complete structure, which is more dynamic and flexible than the symmetrical structure. The probability of this three-phrase section appearing in Mongolian short-key songs is very small, so it is more characteristic when it does appear. The first two phrases have already expressed the basic completeness of the meaning of the song, and the addition and development of the third phrase consolidates the structure of the theme and content of the music, so that the song demonstrates completeness and beauty.

"Nong lie de bai jiu" belongs to typical Ordos Mongolian short tune songs in terms of melodic characteristics, the rhythm and melody are in line with the characteristics of Ordos regional style, the melodic rhythm combination is simple and

clear, with distinctive even rhythmic characteristics, its rhythmic relationship is consistent with the relationship between the strength and weakness of the beat, and the melody has a strong Mongolian style, and the style of the piece is distinctive. The first phrase of the melody hovers in the middle register, and the rhythmic combination of the melody is relatively simple, consisting of quarter notes, eighth notes, dotted eighth notes and sixteenth notes, with a distinctive and joyful rhythm, which expresses the enthusiastic atmosphere of the Ordos Mongolian people when they toast to the wine. The melodic line is downward, and the melodic development is a combination of gradual progression and jumping progression, which contains the typical four-degree jumping intervals of Mongolian folk songs, and the same tone repetition phenomenon occurs many times in the melody, which is also a prominent feature of the melody of this phrase. The second phrase is an exact repetition of the first, identical to the first in terms of melodic rhythmic organisation, register design, melodic progression, etc. The mood of the music advances forward on the basis of the first phrase, forming a stark contrast with the former and unifying the development of the whole piece, and the lyrics of the two before and after are also quite different, forming a more obvious contrast. The melodic rhythm of the third phrase consists of eighth notes, sixteenth notes, dotted eighth notes, and half notes, which is looser and sparser than the previous melodic rhythm; the melodic line shows a big leap, which is in sharp contrast to the previous melodic line that develops gently, and it reflects a strong regional characteristic. "Nong lie de bai jiu" uses a lot of unique rhythms of horse steps, because in Ordos Mongolian people's heart, horse is not just a species, but a spiritual symbol, which is the embodiment of national culture. In the long history of Ordos Mongolian development, the grassland is the familiar living environment for all herdsmen. In the vast grassland, horse is the travelling tool for all the nomadic herdsmen, and the horse also participates in all their activities, such as the life activities of grazing and production, and the major activities of marching and fighting, so the horse has a very important position in the hearts of all the Mongolian people. The Mongolian people have taken the horse as their friend, so the rhythm of the horse's step appears in the song, and the Ordos Mongolian people bring the rhythm of the horse's hoof into the song, which is unique to Mongolian music. The song "Nong lie de bai jiu" uses a lot of galloping horse rhythm, this rhythm is the combination of

the first eighth note and the sixteenth note, this kind of horse trotting rhythm throughout the whole song's rhythmic pattern (example XX), the first measure of the first eighth note and the sixteenth note and the combination of two eighth notes, the fourth measure of the first eighth note, the combination of the second sixteenth note and the fourth note, the fifth measure of the first eighth note and the sixteenth note, and the combination of the first eighth note and the second sixteenth note, and the combination of the fifth measure. The combination of sixteenth note and two eighth notes after the eighth note, the combination of sixteenth note and one quarter note after the eighth note, the combination of sixteenth note and one quarter note after the eighth note, the combination of sixteenth note and one quarter note after the eighth note in the ninth measure, the combination of sixteenth note and one quarter note after the eighth note in the eleventh measure and the combination of sixteenth note and two tenth note after the eighth note in the thirteenth measure, and the prancing rhythm is one of the characteristics of the Mongolian wine song. The galloping rhythm is one of the characteristics of Ordos Mongolian Wine Song, its rhythm is fast and clear, which reflects the spirit of Ordos Mongolian people's courage to explore and go forward, and it also reflects the musical connotation of praise and blessing coexisting in Ordos Mongolian Wine Song.

zhuang zai ping li de shi hou, zhen shi chunjing de bai jiu ,
 装在 瓶里的 时 候, 真 是 纯 净 的 白 酒 ,
 When bottled, it's really white wine,

5
 xian gei zun gui de ke ren , ke shi lie xing de shao jiu , wo men chang de
 献 给 尊 贵 的 客 人 , 可 是 烈 性 的 烧 酒 , 我 们 唱 的

Figure 45. JiugePartial scores

Source: Wang wei , (2024)

5.2 Rhythmic characteristics of the song Jiugei

The combination of rhythm, melody and big jump intervals of "Nong lie bai jiu" reflects the characteristics of Ordos Mongolian short tunes, with its clear beat, fast rhythm, many ups and downs of melody and strong sense of jump, fully expressing the characteristics of Ordos Mongolian wine song with singing and dancing, and the representative horse step rhythm makes this wine song more ethnic. Many Ordos wine songs are wine songs of guessing and ordering, and there are also many songs of seeing things and singing things, a typical wine song of seeing things and singing things with the theme of wine and food, which has the life and narrative character. This song is in three verses and one verse, two of the three phrases are the same, and the contrast between the different lyrics of the same melody is the highlight of this song. The lyrics are neat and tidy, and the cheerful chorus makes the atmosphere more lively.

/lɔŋ hən dətərən baihoi dər /	/lɔntən har arih la bain /
装在瓶里的时候，	真是纯净的白酒。
/nɔjən tanda:n bærihoi dər /	/dɔŋʃin har aradɣ la bain /
献给尊敬的客人，	可是烈性的烧酒。
/ajs man da:n sain /	/uiləs tanda:n sain /
我们唱得好，	您的事业好，
/ailtɔadɣ bærija dɔ:/	
满满地敬给您！	

Figure 46. JiugeLyrics reading rules

Source: Wang wei , (2024)

As shown in Figure 35 above, the first two phrases begin with the phonetic symbols ‘/lɔ/’ ‘/lɔ/’ ‘/nɔ/’ ‘/dɔ/’, which are pronounced as the vowel ‘o’, and the third phrase begins with the phonetic symbols ‘/aj/’ ‘/ui/’ ‘/ai/’, which are pronounced as the vowel ‘i’, and the beginning of the third phrase is pronounced as ‘/aj/’ ‘/ui/’ ‘/ai/’, which is classified as the vowel ‘i’, reflecting the fact that the lyrics of the Ordos song are not a Mongolian drinking song.

The wine song has the stylistic characteristics of a fast march, with an overall sense of rhythm and propulsion. It is full of power in the actual singing.

2/4 裝在 瓶里 的時 候， 真是純淨 的白 酒

2/4 獻 給尊 貴的 客人， 可是 烈性 的燒 酒

2/4 我 們唱 的 好， 您 地 事 業 好

2/4 滿 滿 的 先 給 您

Figure 47. Jiuge Correspondence between lyrics and rhythms

Source: Wang wei , (2024)

There are many instances of invisible horse stance rhythms (Figure 36), which are dotted rhythms dominated by eighth notes, such as the combination of two eighth notes and an eighth dotted note in the second measure, two eighth notes and an eighth dotted note in the sixth measure, and an eighth note and a quarter note in the 10th measure, which is essentially the same as the prancing horse rhythm, but a changed invisible rhythm. It is just a variation of the invisible rhythm. This changed and invisible prancing rhythm, together with the beautiful melody, gives people a proud and beautiful musical infection. The combination of the galloping rhythm and the invisible horse trotting rhythm makes the two rhythms form a complementary movement, which adds rhythmic interest to the song and also makes the melody more inherent, which makes the characteristics of the Ordos Short Tune Folk Song even more obvious, and embodies the joyful and beautiful meaning that this wine song represents more than anything else. In addition, there are many big jumps in the melody of this song (Figure 36), such as the second beat of the ninth measure, the melody goes up from the angular tone by six degrees to the Gong tone, the second beat of the eleventh measure, the melody goes up from the angular tone by six degrees to the Gong tone, and the second beat of the thirteenth measure, the melody

goes up from the microtone by five degrees to the Shang tone. These five and six degree jumps increase the rigidity of the melody, reflecting the fearless, frank and bold character of the Ordos Mongolian people.

5.3 lyrical content of the Jiuge

Mongolia is a nation that loves to sing and dance, and most of the singers of the wine songs come from the common people, so the Mongolian short tunes are sung in pursuit of authenticity, and they are sung in a straight voice, without too much vibrato, but you can't rely on your own voice to sing, and you also need the skills and the breath to support it, so the control of the voice is extremely important. Jiuge' is a fast song, the rhythm of the wine song, the rhythm of the first eighth note and the sixteenth note, the melody of the big jump intervals are more, so it is a test of the singer's ability to flexibly control the true and false voices, the voice position is concentrated, and whether the breath is a good support and control. (see spectrum example 36) the whole song range is wider, treble to the small word two groups of g, bass to the small word a group of d, the whole song has more ups and downs, for the singer is more difficult, the voice is not focused on the sound of the sound crowded card, the breath sinking is not in place the sound will be false, not far away, the breath is the driving force of the singing. At the beginning of the first phrase is a high tone, plus the first eighth note after the sixteenth note rhythmic pattern, the melody in the treble area speed development is faster, there is a need to have a strong breath firmly rooted in the soles of the feet, in the middle of the rhythmic pattern of the attached point and four degrees of jumping, the singer to keep the voice concentration, relaxation of the larynx, relaxation of the chin, the breath is flexible to control the whole phrase is an octave of the ups and downs of the need for singers to have enough breath! , the chest is upright and in a positive state, and there should not be any big ups and downs or stiff movements of the shoulders. In the third phrase, there are three intervals of big jumps, and the singer must not raise his throat with the rise of the pitch, and he needs to stand firmly on both legs, and the more he sings, the more he sings.

The singer's legs should be steady, the higher the pitch, the more the breath sinks, the more the diaphragm is strong, and the singer should hum in the falsetto position to maintain a coherent voice. This phrase has a combination of two front

eighth notes followed by sixteenth notes and front sixteenth notes followed by eighth notes, together with the rhythmic pattern of the appoggiaturas and the help of the melodic big jumps, which makes the whole phrase have a kind of staccato, and this kind of staccato will make the singer's voice incoherent in his singing, so it is required that the voice breaks and keeps on breathing and always uses deep breathing to maintain a positive state, so as to make the voice full of vitality and infectious force.

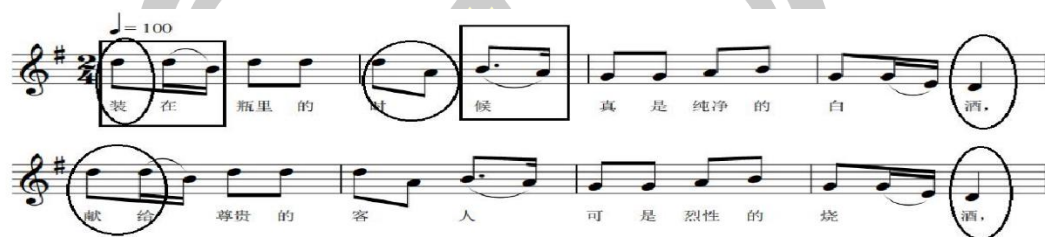


Figure 48. Jiuge The lyrical part is in the score

Source: Wang wei , (2024)

5.4 Jiuge's lyrical content

Inner Mongolia Ordos Mongolian Wine Song is created in the state of people's life, when singing this song to singers to keep the position of the unity, and have a certain understanding of the song, in order to have a good display of the song. In order to have a good presentation, it is necessary to have a comprehensive understanding of the meaning of the lyrics, pronunciation, and emotional singing. Mongolia is a nation full of love, 'strong white wine' is a song full of love toasting, when in the interpretation of 'in the bottle, really pure white wine. When interpreting the lyrics 'When it is in the bottle, it is pure white wine, but when it is offered to the honoured guests, it is strong white wine', in order to show the importance of the guests, the singer's tone of voice needs to be telling, and the breath is coherent, and the second line is stronger than the first line. When singing 'We sing well, your business is good, full of toast to you', it comes to the climax of the mood, the singer needs to show all the enthusiasm, drive the audience to sing together, and show the warm welcome and sincere blessing of the Mongolian hosts for the guests, and the singer can sing the song in an immersive way, and show the great love and faith of the Mongolian nation. The singers can sing the song in an immersive environment and show the Mongolian

people's great love and faith. Imagine yourself in a scene full of friends and relatives, the singer holds a hada in his hand, puts a cup of wine on the hada and sings a wine song to express his happiness to his friends and relatives and bring his blessings to his friends and relatives, and then this wine song brings all the audience into a happy and joyful mood, wanting to drink wine and make merry together. When singing, the singer needs to be in a relaxed mood, not too tense, legs standing naturally, eyes looking away, smiling, no squinting or nodding of the head of the small movements, imagine yourself watching yourself sing, try to do to make yourself very satisfied, every time after the singing should be reflected on to improve. In the process of singing the emotion has been immersed in the music, not to jump out, until the end of the music, this will increase the integrity of the music.

6. Jinbei Art Feature Analysis

The song 'Jinbei' is one of the more melodious Mongolian wine songs of Ordos in Inner Mongolia Autonomous Region, which has been sung to a high degree. There are obvious rhythmic and melodic characteristics of Ordos in this song. The author further researches the musical characteristics of the Mongolian drinking song from the structure of the song and the melodic rhythm.

jin bei
金杯
Gold Cup

Music Score Arranged by:
Wang Wei

♩ = 100

zhen man jin bei a mei jiu piao xiang sai luri bai dun
斟满金杯啊，美酒飘香，赛鲁日拜蹲
Fill the golden cup, the wine smells good,

sai xian gei peng you a huan ju yi
赛，献给朋友啊，欢聚一
gather together!

tang sai luri bai dun sai
堂赛鲁日拜蹲赛。

Figure 49. Musical score of Jinbei

Source: Wang wei, (2024)

6.1 Jinbei melody analysis

Jinbei' is a relatively melodious short-key folk song with a simple tune, neat rhythm and compact structure, which is a Mongolian short-key song with the nature of dance. (See sheet music example 38)

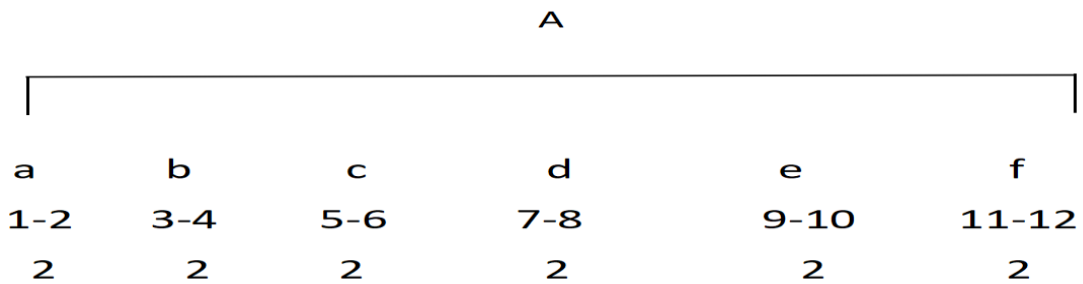


Figure 50. Jinbei Modal analysis

Source: Wang wei , (2024)

The piece is structured as a six-stanza one-paragraph piece in D-feather pentatonic modulation in 4/4 time. It is a polyphonic section with a square structure.

The first phrase is a phrase a, divided into 1-2 bars, a total of two bars, is the theme phrase of the piece; the second phrase b has two (3-4) bars; the second phrase b has two (3-4) bars.

The first phrase is a phrase, divided into 1-2 bars, a total of two bars, is the theme phrase of the song; the second phrase b has two (3-4) bars, supplementing the first phrase; the third phrase c is the 5th-6th bars, a total of two bars, this sentence joined the liner notes dragged the cavity to form an independent phrase, is the complement of the first two phrases, and more to promote the next sentence of the development of the song, with a strong lyrical; the fourth phrase d is divided into 7-8 bars, a total of two bars, to promote the song's development; the fifth phrase e has two (9-10) bars ; the sixth phrase f is 11-12 bars, a total of two bars, and this is when the liner notes dragged, complementing the previous phrase, making the song end naturally, and adding to the song's activity and expressiveness. In addition to the way of cascade, the whole song has many times of fifth, seventh and octave intervals, which increase the degree of melodic ups and downs, make the song with the

characteristics of singing and dancing, and obviously reflect the characteristics of the regional style of Ordos region.

The melody of 'Jinbei' has a strong sense of rhythm, and has the distinctive characteristics of Ordos song and dance. The melody of the first and second bars unfolds around the main chord, and the melody develops from the genitive angle by using the typical development method of Mongolian folk songs. The rhythm of the first phrase and the second phrase is interwoven by quarter notes, dotted quarter notes, eighth notes and half notes, the rhythm is more concise and clear, the melody of the two phrases is concentrated in the comfortable middle register, the melodic line is wave-like undulation and parabolic, the melody continues, the lyrics show that the song has a strong mood, and the big jumps and homophonic progress of the melody have the characteristics of the melodic development of the Mongolian folk songs. The third and fourth phrases are the first and second phrases of the song. The third and fourth phrases are the derivation of the first and second phrases, and the melody advances backward on the basis of the first to fourth bars. The melodic line of this phrase is parabolic, and the amplitude of the melodic jump is larger than that of the first and second phrases, which is in sharp contrast to the former melodic line. The rhythmic composition of the third and fourth phrases is relatively simple, consisting of quarter notes, eighth notes, half notes, dotted quarter notes, and the melody uses the typical intervals of the upper fourth of the Mongolian folk song to jump in, and the melody is mainly based on the gradation, small jumps, and homophonic development, and the higher melodic range contrasts with the melodic range of the first and second phrases. The fifth and sixth phrases of the melody have a large interval jump, in sharp contrast to the previous melody, and the rhythm of the melody is more dense compared to the previous one, consisting of quarter notes, half notes, eighth notes, dotted eighth notes and dotted quarter notes, and the melodic line undulates and twists and turns, with a large change in the amplitude of the jumps. The melody of this wine song has a prominent regional style and a strong ethnicity.

The composition of 'Jinbei' also uses a lot of horse trotting rhythms, but unlike 'Nongliedebaijiu', this song uses a lot of leaping horse trotting rhythms. The 'leaping horse' is a rhythmic pattern with syncopated rhythms in which the horse suddenly leaps up when the rider suddenly pulls the horse's reins tight while the horse is walking normally. For example, the syncopated rhythm in the third beat of the third

measure in the score example 2.5, and the anti-appendage rhythm with syncopated rhythm in the first beat of the fourth measure, the cooperation of the rhythm of these two measures gives a sense of staccato, and the syncopated rhythm in the third beat of the sixth measure gives a sense of propulsive song and dance, so it gives a special feeling, and this sense of staccato is the rhythmic feature of the horse's gait, which makes the characteristics of Ordos Mongolian This makes the characteristics of Ordos Mongolian Wine Song richer.

zhen man jin bei a mei jiu piao xiang sai luri bai dun
斟满金杯啊，美酒飘香，赛鲁日拜蹲
Fill the golden cup, the wine smells good,

sai xian gei peng you a huan ju yi
赛，献给朋友啊，欢聚一

Figure 51. Jinbei Modal analysis of part

Source: Wang wei , (2024)

The syncopated antiphonal rhythm on the first beat of the twelfth measure creates a shift in rhythmic emphasis, which makes the character more distinctive, with a sense of angularity and vigour, and has a certain structural significance. This rhythmic pattern is angular and has the effect of a song and dance. As shown in example 40.

Figure 52. Jinbei Partial Score

Source: Wang wei , (2024)

6.2 Jinbeijie Rhythmic Features

In the Ordos short folk songs, the use of leaping horse gait rhythm is very common, is a major feature of the Ordos short folk songs, so in the Ordos Mongolian drinking songs, it makes people's emotions active and enthusiastic, and the listener will unconsciously enter into the realm of "drink a glass of wine" after listening to the song. There are also a lot of appositional rhythms in the song (see music example 2.7),

such as the first two beats of the first bar; the first two beats of the third bar; the first two beats of the seventh bar; the first two beats of the eighth bar; and the first beat of the eleventh bar. These appositional rhythms are in the position of strong beats, which provide the inner power of the melody, and the repetition of which visually embodies the regionality of the song, as well as the consistency of the relationship between the rhythmic strengths and beats. characteristics of the Ordos wine song are also more obvious.

Figure 53. Jinbei involves the type of rhythm of the attachment point

Source: Wang wei , (2024)

There are also a lot of big jump intervals in the song ‘Jinbei’, and big jump intervals are one of the highlights of the Mongolian wine songs in Ordos region (see Sheet Music Example 34), the third beat of the first measure is from the dominant down six degrees to the Gong tone; the third measure is from the last beat of the second measure, the melody is from the plosive on the fourth degree jumps to the commercial tone, and then on the fifth degree jumps to the plosive, and the melody continuously jumps to make it unique; the fourth melody is from the The fourth phrase of the melody from the soprano horn down the octave at the horn, although the melody jumps a lot, but the tune is still sung smoothly; the tenth measure from the plagal note using the typical upward five degree jump to the horn; the eleventh measure, the third beat, the melody from the corner of the upward seven degrees of the big jump to the merchant voice, and then reversed back to the palace tone, and finally the development of the plagal note, a very deep impression. The use of this kind of big jump intervals gives people a sense of staccato and makes people experience the enthusiasm and boldness of the master in the Ordos Mongolian Wine Song, and the flexible use of big jump intervals is a typical feature of the Ordos Mongolian Wine Song.

Figure 54 shows a musical score for the song "Jinbei". The score is written in treble clef with a 4/4 time signature and a tempo marking of ♩ = 106. The lyrics are: 斟满金杯啊，美酒飘香，赛鲁日拜敦赛，献给朋友啊，欢聚一堂，赛鲁日拜敦赛。 Several notes in the melody are circled in red, highlighting specific rhythmic or melodic features.

Figure 54. The part of Jinbei where the melody dances

Source: Wang wei , (2024)

"Jinbei" is also a song of seeing things and singing things. With the theme of wine utensils, it vividly reflects the way of life of Ordos Mongolian people, and embodies their hospitality and sincere feelings towards their guests.

/altan ju la hondaganda:n/	/asharulmadgin sain/
斟满金杯啊，	美酒飘香，
/sailor waidu:ŋ sain/	/ah du: ta:nar taigan/
赛鲁日拜敦赛，	献给朋友啊，
/nairlan so:ja do hui/	/sailor waidu:ŋ sain/
欢聚一堂，	赛鲁日拜敦赛。

Figure 55. Jinbei Lyrics Pronunciation

Source: Wang wei , (2024)

As shown in Figure 38 above, the sung phonemes of these six phrases end on '/da: n/', '/sain/', '/sain/', '/gan/', '/hui/', '/sain/', and ultimately on the two vowels "a" and "i". The final rhyme is on the vowels 'a' and 'i'. From these pronunciations, this song fully embodies the characteristic of rhyming the words with the feet.

4/4 ● ● ● ● | ● ● ● ● | ● ● ● ● | ● ● ● ● |
 zhēn mǎn jīn bēi a, měi jiǔ piāo xiāng
 斟 满 金 杯 啊， 美 酒 飘 香

4/4 ● ● ● ● | ● ● ● ● | ● ● ● ● | ● ● ● ● |
 sài lǔ rì bài cūn sài xiàn gěi péng yǒu a,
 赛 鲁 日 拜 蹲 赛 献 给 朋 友 啊，

4/4 ● ● ● ● | ● ● ● ● | ● ● ● ● | ● ● ● ● ||
 huān jù yì táng sài lǔ rì bài cūn sài
 欢 聚 一 堂 赛 鲁 日 拜 蹲 赛

Figure 56. Jinbei Correspondence between lyrics and rhythms

Source: Wang wei , (2024)

The Mongolian people are very hospitable. Whenever there is a good harvest or guests come from afar, the Mongolian people will sing ‘Jinbei’ to express their joy and enthusiasm. In the first line of the song, ‘Jinbei’ and ‘fine wine’ are very beautiful things, so they are used to express their feelings by referring to the honour of the guests. In the lyrics of this song, the liner notes ‘Sailuzhbaidunsai’ are added, which is the usual liner notes used in Ordos region, and it is one of the special features of Mongolian folk songs, and the addition of this word enriches the dance nature of this song and increases the beauty of this song. There are two times of ‘Sailuzhibaidunsai’ in the song, the first time of which makes the song present a small colour, reflecting that the hosts sing the song to welcome the guests from afar to express their kindness and sincerity; the second time of which makes the language more full of flavour, reflecting that the hosts welcome the guests with full of blessings, which emphasizes the cheerful and warm atmosphere. It emphasises the cheerful and warm atmosphere. The addition of these two liner notes makes the song rhyme more and emphasises its regionality.

The whole song doesn't have too much gorgeous rhetoric, but directly expresses the host's emotion, using the simplest words to express the sincere feelings of Ordos Mongolian people's sincere feelings, reflecting the kindness and simplicity of Ordos Mongolian people.

6.3 vocal technique

The melody of ‘The Golden Cup’ is relatively gentle, and in the process of singing, not only should there be a good breath support, but also need to have a better

musical treatment. The Mongolian drinking songs in Ordos region not only have their differences in melody and rhythm, but also have unique style characteristics in lyrics, from which they can reflect the passionate and bold character traits of Ordos Mongolian people, their sincere and simple lifestyle and their belief in the love of life.

When interpreting a song, the correct resonance is very important, and the resonating cavity needs to be enlarged and embellished in order to produce. Aesthetically pleasing sound. The Golden Cup is a wine song with more syncopated rhythms, quite characteristic of the melodic development of Ordos Mongolian short-key folk songs, when singing the syncopated rhythms of the third phrase thereof, a fourth degree jump is added to the melody, and while keeping a good breath down, the throat is relaxed, the sinuses are kept sinus, frontal sinus is excited, the chest pivot is ready, and the force is exerted around the waist to make the breath naturally hit the front of the cheekbones, so that the position of the singing will not fall off and the tone can be made uniform. From the first phrase and the second phrase of the melody is concentrated in the singing of the comfortable middle register, the melodic line is shown as a wave-like undulation, parabolic, the melody stretches on and on, this time you need to adjust the breathing of the singer, the breath can not be sucked too full, to prevent the phenomenon of body stiffness, the voice stifled, the need for source

It needs constant power to make the sound more melodious, and the emotion can be more full. (See example 45) The third and fourth phrases from the sound span, soprano to the second group of small words a, bass to the first group of small words f, the melody jumping amplitude is larger, if the timbre has been kept bright, will make the listener can not feel the joyful mood of the song, feel a little noisy, if the sound has been to keep a weak tone, will make the enthusiasm of the song diminishing, can not be better performance of the song's connotations, so the singer has to use the contrast between the strength of the song and the weakness to show the art of the song, so that it is a good way to show the song's art. show the artistic charm of this wine song. The third phrase has a ten-degree span, the singer needs to use bright and high voice to show the boldness and passion of Ordos people, while the fourth phrase has a smooth melody, the intervals are all progressive, the singer needs to use a little weaker voice to show their sincerity and hospitality to the guests, which needs the flexibility and stability of breath to match. The fifth and sixth phrases of the melody is concentrated in the second group of small words, line ups and downs, jumping

amplitude changes, which is the climax of the whole song, expressing the joyful atmosphere of the people gathered together, to have a strong breath to support the establishment of a good breathing channel, a balanced ratio of true and false voices, the voice is concentrated and driven by the breath to a long way, and finally have a strong ending, can be relatively exaggerated when singing will make the stage more vivid. The stage will be more vivid.

The musical score is written in 4/4 time with a tempo marking of ♩ = 106. The lyrics are: 斟满金杯啊，美酒飘香，赛鲁日拜敦，献给朋友啊，欢聚一堂，赛鲁日拜敦赛。

Annotations in the score include:

- A box around the notes for '赛鲁日拜敦' in the second line.
- A box around the notes for '献给朋友啊' in the second line.
- An oval around the final notes of the third line.

Figure 57. Jinbei vocal technique

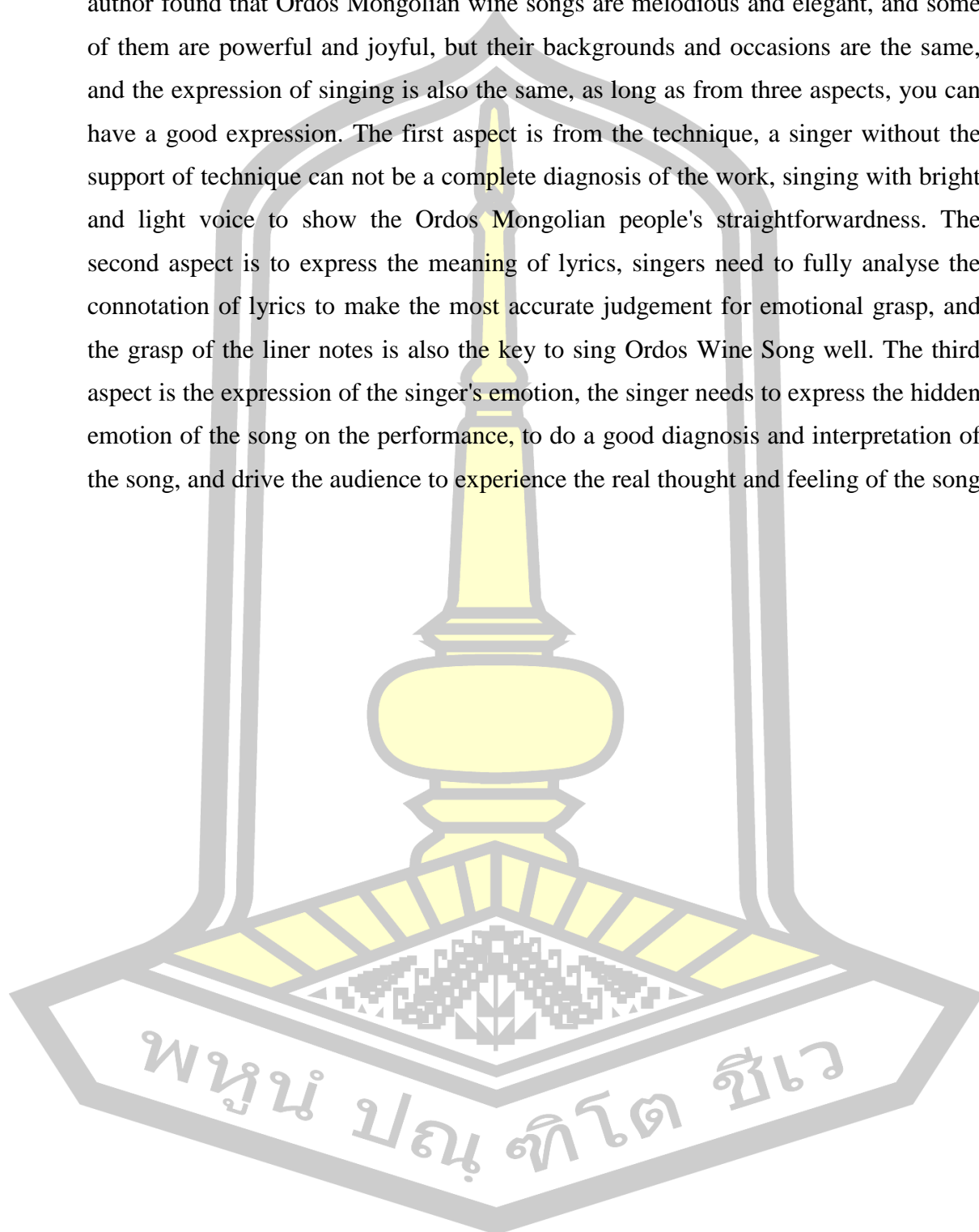
Source: Wang wei , (2024)

6.4 lyrical content of the Jinbei

If you want to sing a song well, you must understand and accurately express the emotion of each lyric. This wine song is very life-like, and the Ordos Mongolian people use the wine cups they often use as the title to express their praise, and the sung lyrics and melody become their most simple expression. When singing this song, the concept of bringing the voice with emotion is very important. When singing this song, the melodious and sincere lyrics together with the abundant emotion can deeply attract the listeners, who will be unconsciously attracted and brought into the atmosphere of the wine song. In the first line, 'Fill the golden cup, the wine smells good' fully expresses the importance and love of the Mongolian people for wine. Whenever there is an important festival or an important guest comes, they will always treat him with wine and use the wine song to express their heart's happiness and joy, at this time, the singer should wear a smile, concentrate on the position of the song, send out breath continuously, and enter into the atmosphere of the wine song happily.

The singer should smile, concentrate on the singing position, send out the breath continuously, and enter into the singing state happily. In the line 'To friends, get together happily', there is a progression of emotion, when the master sings this song, he expresses the beauty of wine first, and then dedicates this beauty to the guests, so this line shows the sincere heart of Ordos Mongolian people to treat the guests, and expresses the respect and love to the guests, and the singer needs to have a stable breath support and more exquisite singing. The singer should have more stable breath support and more exquisite performance to render the grand scene of gathering together. There are two liner notes in the song, 'Sailuzhibaidunsai', which is Ordos dialect, meaning 'wishing all is well'. When singing the first 'Sailuzhibaidunsai', the host wants to bring his full blessings to his guests, wishing them all the best and no troubles; when singing the second 'Sailuzhibaidunsai', the host emphasises again on wishing for all the best, singing the song to express his strong hope that his guests will become more and more prosperous. When singing the second 'Sailuzhibaidunsai', the master emphasised again that he wished all the best and sang this drinking song, he strongly hoped that his guests could be better and better, which can show the importance of the guests for the master and the sincerity and goodness of the Ordos Mongolian people, and the second 'Sailuzhibaidunsai' is slower than the first one, and the voice is strengthened a little bit. When singing, adding the melodious sound of the Ma Touqin can complement the singing of the song. The Ma Touqin can bring the singer's emotion into the melody quickly, while the singer's voice is integrated with the sound of the Ma Touqin, which is no longer thin, and gradually brings the audience into a beautiful atmosphere, and ultimately ends up in a perfect scene rendered by the Ma Touqin. Whether a song has a good performance, just breath and technical support is not enough, but also the understanding of the song, emotional processing, in the usual learning life to listen more, see more, sing more, think more, cultivate a good sense of music is very necessary, it will be involved in all the singing performance. To sum up, when singing 'Strong White Wine', you need to pay attention to the rhythmic staccato in this wine song, keep the breath stable, sing with the correct vocal technique, keep a relaxed mood, and analyse the emotion from each lyric to feel the meaning of the lyrics in their presence. When singing 'Golden Cup', you need to pay attention to the smoothness of the melodic line, keep the breath consistent, do not change the timbre due to the change of the melody, understand the

inner emotion of the lyrics and sing it with the concept of emotion with voice. The author found that Ordos Mongolian wine songs are melodious and elegant, and some of them are powerful and joyful, but their backgrounds and occasions are the same, and the expression of singing is also the same, as long as from three aspects, you can have a good expression. The first aspect is from the technique, a singer without the support of technique can not be a complete diagnosis of the work, singing with bright and light voice to show the Ordos Mongolian people's straightforwardness. The second aspect is to express the meaning of lyrics, singers need to fully analyse the connotation of lyrics to make the most accurate judgement for emotional grasp, and the grasp of the liner notes is also the key to sing Ordos Wine Song well. The third aspect is the expression of the singer's emotion, the singer needs to express the hidden emotion of the song on the performance, to do a good diagnosis and interpretation of the song, and drive the audience to experience the real thought and feeling of the song.



CHAPTER VI

The changes in the preservation of folk songs used in wedding ceremonies in the Inner Mongolian Autonomous Region, China

This chapter provides the following research based on the views of Jinhua, Zamusu, and Husle, as well as information provided by the stage artists, folk artists, and wedding planners they helped to contact.

1. The Changes in Folk Songs Used in Wedding Ceremonies in Inner Mongolia
2. Preservation of wedding ceremony folk songs in Inner Mongolia Autonomous Region
3. Promotion of Folk Songs for Wedding Ceremonies in Inner Mongolia Autonomous Region

1. The Changes in Folk Songs Used in Wedding Ceremonies in Inner Mongolia

1.1 Perspectives on social change

With the continuous evolution of the times and the profound changes in the social system, the social structure, lifestyle and values of Inner Mongolia Autonomous Region are undergoing an unprecedented and profound change. This change is not only reflected in the level of economic development, but more importantly, it touches people's spiritual world and social interaction patterns. In this grand historical process, the old ethnic society is gradually transitioning to a modernised community, a process that has not only changed people's daily life style, but also had a profound impact on traditional customs, one of the most notable manifestations of which is the significant changes in the form and content of the wedding ceremony.



Figure 58. January 21, 2024 - Willow Sookie's Wedding

Source: Wangwei , (2024)

1.1.1 Changes in Wedding Ceremonies

In traditional Inner Mongolian society, the wedding ceremony is regarded as an important social event, which is not only the union of two families, but also a major event for the whole tribe or community. Therefore, in the past, wedding ceremonies tended to place greater emphasis on family honour and the transmission of traditional customs. Music, as an integral part of the wedding ceremony, often carries deep cultural significance and social value. In the past, due to the closed social environment, the music at weddings was usually primitive and simple, reflecting the living conditions and aesthetic preferences of the people of that era.

After entering the modern society, with the improvement of the degree of opening to the outside world and the development of information technology, the wedding music in Inner Mongolia has also shown new characteristics. In the context of modern society, wedding music is no longer limited to traditional forms, but incorporates more open and inclusive elements. For example, many young people choose to incorporate pop music or cross-cultural music elements into their weddings as a way to express their desire for a better life and their unique understanding of personal emotions. Such changes not only reflect the pursuit of aesthetic trends by

contemporary youth groups, but also add freshness and contemporary flavour to traditional weddings.

The change of Mongolian wedding music is not only a change in music style, but it also contains rich cultural significance. On the one hand, it reflects the trend of social progress and cultural diversity; on the other hand, it is a way for the new generation of young people to express their individuality and identity. By integrating traditional and modern, local and international musical elements, wedding music not only becomes a bridge connecting the past and the future, but also provides an important platform for people to show themselves and share happiness.

In conclusion, the evolution of wedding music in Inner Mongolia Autonomous Region is a microcosm of social change, which witnesses the progress of the times and the development of society. In this process, music, as a special carrier, not only records the emotions and wishes of people in different historical periods, but also becomes an important link connecting different cultures and promoting social harmony. In the future, with the further development of society and the continuous exchange and integration of culture, I believe that wedding music will also show a more diversified appearance, bringing people a more colourful cultural experience.

1.1.2 Inner Mongolian Wedding Ceremony Folk Songs in the Context of Cultural Integration

As a region inhabited by many ethnic groups, Inner Mongolia has maintained close ties with neighbouring ethnic groups since ancient times. With the development of the times, especially since the reform and opening up, Inner Mongolia's exchanges with the outside world have become increasingly frequent, and the collision and fusion between different cultures have become more and more obvious. This cultural fusion not only promotes economic exchanges between regions, but more importantly, it promotes the development of cultural diversity, among which the changes in marriage music are particularly notable.

1.1.2.1 Introduction of foreign music elements

In the process of cultural exchange, the introduction of foreign musical elements has become a trend. These elements not only originate from other regions of China, but also include different music styles from all over the world. For example,

some western music forms such as pop music, rock music and even jazz have been gradually introduced into the wedding music of Inner Mongolia. These new musical elements have not only enriched the expression of traditional music, but also brought new inspirations and possibilities for local music creation.

1.1.2.2 Borrowing and integrating the characteristics of Mongolian folk songs from different regions

Inner Mongolia is a vast region, and Mongolian music from different regions has their own unique styles and characteristics. In recent years, with the deepening of cultural integration, music exchanges between different regions have become more frequent. Artists have begun to try to draw on and integrate musical elements from different regions to create more representative and innovative works. This practice not only helps to protect and pass on local musical heritage, but also allows Inner Mongolian folk songs to show a more diversified and inclusive face.

1.1.2.3 Diverse forms of wedding folk song performance

Under the background of cultural integration, Inner Mongolian wedding ceremony folk songs present diverse forms of performance. From traditional long tunes and huomai to modern electronic music, and then to innovative works integrating a variety of musical styles, wedding music is undergoing profound changes. These changes not only reflect the local people's desire and pursuit of a better life, but also show their attitude of actively embracing new things while inheriting traditional culture.

Cultural integration not only brings new vitality and development opportunities for Inner Mongolia wedding folk songs, but also promotes mutual understanding and respect among different cultures. In the future, with the deepening of cultural exchanges, Inner Mongolia wedding music continues to develop and grow, bringing people more diversified, high-quality art.

1.1.3 Changes in Inner Mongolian Marriage Music in the Context of Changing Life Patterns

With the accelerated pace of modern society, people's lifestyles and concepts are also undergoing profound changes. In the context of such a rapidly changing era, people's demand for wedding celebrations has also shifted from a single traditional ceremony to diversification and personalisation. This change is not only

reflected in the form and content of the wedding, but also profoundly affects the choice and creation of wedding music.

1.1.3.1 Personalised demand for wedding celebration

In modern society, more and more young people pursue a unique and meaningful wedding experience. They want their wedding to be not only a celebration ceremony, but also a stage to show their personality and express their love story. Therefore, when it comes to the choice of wedding music, couples are increasingly inclined to make customised choices or compositions based on their own personalities and preferences. This trend reflects a more open and tolerant cultural attitude, as well as the importance modern young people place on personal expression and creativity.



Figure 59. The duo sang the modern song “hvvs jirgal” during the wedding celebrations of Hojiva and Zhang Ga on October 12, 2023

Source: Wangwei , (2023)

1.1.3.2 ‘Taste of the New’ in Wedding folk songs

Against the backdrop of young people's love of trying new things, wedding ceremony folk songs in Inner Mongolia have also begun to undergo profound changes. Although the old traditional repertoire is still respected and loved, it is no longer the only option. Many couples choose to combine traditional music with modern music, creating musical works that retain ethnic and cultural

characteristics while conforming to modern aesthetics. In addition, some musicians and creators actively try to integrate different music styles into wedding music, such as pop music, rock music and even electronic music, making the content and expression of wedding music richer and more diverse.

The emergence of personalised wedding music not only meets the expectations of modern young people for wedding ceremonies, but also injects new vitality into the wedding culture of Inner Mongolia. These musical works can not only better express the emotions and stories of the newlyweds, but also become a bridge connecting tradition and modernity, the local and the world, and promote the exchange and integration of different cultures.

With the change of life pattern, Inner Mongolia wedding ceremony music is undergoing a profound change. This change is not only reflected in the innovation of music content and form, but more importantly reflects the trend of social and cultural development and changes in personal values. In the future, with the emergence of more personalised and innovative musical works, Inner Mongolia wedding folk songs will continue to develop in a more diversified direction.

Table 6 The music used in a new Mongolian wedding banquet

Song Name	Origin	Musical Form	Usage Context
Xīnzhōng de Gēbì (心中的戈壁)	Mongolia	Morin Khuur (Horsehead Fiddle) Piece	Opening Song
Xiàrì xiāngqì (夏日 香气)	South Korea	Pop Piano	MC Entrance
Wēnróu de fēng (温 柔的风)	Ujimqin	Long Tune Folk Song	Bride and Groom Entrance
Àobāo xiānghuì (敖 包相会)	Inner Mongolia	Folk Song	Bride and Groom Bowing

Měngǔ rén (蒙古人)	Inner Mongolia	Folk Song	Parents' Bowing
Sānxiáng sānbǎo (吉祥三宝)	Inner Mongolia	Folk Song	Background Music During Break
Lánsè de Měngǔ gāoyuán (蓝色的蒙古高原)	Inner Mongolia	Creative Mongolian Song	Guests Dining
Wǒ de gēn zài cǎoyuán (我的根在草原)	Inner Mongolia	Creative Mongolian Song	Guests Dining

1.1.4 Changes in Folk Songs in Inner Mongolian Wedding Ceremonies in the Context of Scientific and Technological Progress and Media Dissemination

With the rapid development of modern science and technology, especially the progress of audio recording, video recording, network communication and other technologies, the way of music dissemination and creation have undergone fundamental changes. These technologies have not only greatly broadened the scope of music dissemination, but also made music creation more convenient and diversified. Against this background, marriage music in Inner Mongolia has also ushered in unprecedented opportunities for development.

1.1.4.1 Changes in the way of music dissemination

Advances in digital technology have enabled Inner Mongolia's wedding music to spread rapidly across the globe through various digital media platforms. Whether through Internet music platforms, social media or video sharing sites, this music can easily cross geographical boundaries and gain a wider audience. This mode of dissemination not only gives more people at home and abroad the opportunity to understand and appreciate Inner Mongolia's wedding music, but also provides a broad stage for local musicians to showcase their talents.

1.1.4.2 Innovation of music creation mode

The application of new technology has not only changed the way of music dissemination, but also provided more possibilities for music creation. For example, the addition of electronic music elements makes wedding music more modern and meets the aesthetic needs of the younger generation. In addition, the use of high-quality audio equipment makes music works in the recording and playback can present a richer and fuller sound effect, thus enhancing the overall artistic effect. These technological innovations have not only enriched the form of music expression, but also opened up new paths for the creation of Inner Mongolia wedding music.

1.1.4.3 Music exchange under the vision of globalisation

With the globalised communication brought about by technological progress, Inner Mongolia wedding music has not only received widespread attention at home, but also gained recognition on the international stage. This cross-cultural musical exchange not only helps to promote the traditional culture of Inner Mongolia, but also provides an opportunity for people around the world to understand and experience different cultures. Through the universal language of music, closer ties have been established between different countries and regions.

Technological advances and media communication have brought unprecedented opportunities for the development of Inner Mongolian wedding music. By utilising advanced digital technology and multimedia platforms, Inner Mongolia's wedding music can not only spread faster to the rest of the world, but also achieve greater innovation and breakthroughs in its creation. In the future, as technology continues to advance, it is believed that Inner Mongolia wedding music will play an even more important role globally, becoming a bridge between different cultures and people.

1.2 Government level

In recent years, local governments in China and the Inner Mongolia Autonomous Region have attached great importance to the protection and inheritance of intangible cultural heritage, and have introduced a series of policies and measures to support the development of traditional art forms such as wedding music in Inner Mongolia. For example, the Regulations on the Protection and Management of Representative Inheritors of Intangible Cultural Heritage in Hulunbeier City were approved and adopted by the Thirty-first Meeting of the Standing Committee of the

Thirteenth People's Congress of the Inner Mongolia Autonomous Region on 16 November 2021; as well as the Regulations on the Protection of Intangible Cultural Heritage in the Inner Mongolia Autonomous Region, which mentions a number of protection measures, such as the implementation of the '1,000 Schools, 10,000 Homes' programme to support representative items of intangible cultural heritage to enter schools, classrooms and teaching materials. The draft also mentions the editing and publication of some academic results on the protection of intangible cultural heritage, such as the Typical Styles of Traditional Mongolian Dress in Inner Mongolia, the Style Areas of Inner Mongolian Long Tune Folk Songs and Their Typical Repertoire, and the Graphic Collection of the List of Representative Items of Intangible Cultural Heritage in Inner Mongolia. These policies not only provide a solid legal basis for the protection of Inner Mongolian marriage music, but also create a favourable external environment for the creative activities of musicians.

1.2.1 Strengthening the excavation and protection of traditional music

In order to effectively protect the valuable cultural heritage of Inner Mongolian wedding ceremony folk songs, governments at all levels have increased their efforts to excavate and collate traditional music resources. By organising experts and scholars to go into the folklore to collect information and collate music scores, a large amount of precious musical information has been systematically preserved. In addition, a series of measures have been taken to strengthen the protection of traditional music, such as the establishment of bases for the protection of intangible cultural heritage and the creation of special archives, to ensure that this cultural heritage is passed on from generation to generation.

1.2.2 Encouraging musicians' innovative practices

Under the support of the policy, the inheritance and development of Inner Mongolia wedding folk songs is not only limited to traditional means of protection, but also focuses on encouraging the innovative practice of musicians. Through the organisation of various training courses, concerts, festivals and other activities, musicians are provided with a platform to display their talents and exchange experiences. These activities not only inspire musicians to create, but also provide impetus for the modernisation and transformation of traditional music.

1.2.3 Education and Training and Public Performances

In order to let more people understand and participate in the inheritance activities of Inner Mongolian marriage music, the government and the community also actively promote education and training programmes. Schools offer relevant courses to cultivate a new generation of musical talents; community organisations regularly hold public lectures and workshops to popularise traditional music knowledge. In addition, through the organisation of public performances and other forms, more people can personally experience the charm of Inner Mongolian wedding music, which enhances the cultural self-awareness of the whole society.

Policy support and cultural self-awareness have jointly promoted the inheritance and development of Inner Mongolian wedding music. In this process, not only effectively protect the valuable intangible cultural heritage, but also through continuous innovation and practice to give new vitality to traditional music. In the future, with the continuous attention and support from all walks of life to the protection of intangible cultural heritage, it is believed that Inner Mongolia wedding music will continue to shine in the inheritance, and become a cultural bridge connecting the past with the future, and the traditional with the modern.

1.3 Inheritance level

Social and cultural changes have led to the transformation of the oral transmission of music, which is mainly manifested in the expansion of transmission channels and the diversification of transmission methods. (Li Shixiang, 2015) The traditional oral music inheritance channels mainly include family relatives inheritance, teacher-disciple inheritance and social folk inheritance. However, in modern society, in addition to these three traditional channels, modern educational transmission and modern media transmission have been added, thus enriching and expanding the transmission channels of the short-key folk songs. The basic mode of transmission of traditional Mongolian music is 'oral transmission by heart'. Despite the challenges of modernisation, this mode of transmission still plays a role in rural communities. Nowadays, the transmission of folk songs has changed from a single way to a more diverse way.

1.3.1 Traditional transmission channels

Traditional transmission channels refer to an informal way of learning and passing on cultural heritage in the form of knowledge, skills, customs and arts, which

mainly relies on oral transmission, teacher-apprentice teaching and family transmission. This mode of transmission usually does not rely on the formal education system, but is carried out through practices, rituals and activities in daily life.

1.3.1.1 Family Affinity Inheritance

For traditional folk art, especially folk songs, family kinship is the main channel of transmission for many famous folk artists in Inner Mongolia. Their paths to fame all began in their own families. Their first teachers of folk songs were often their parents or other family members. This is true, for example, of the older generation of singers, Hazab, Baoyin Deligare, and Chaganbala, and of the middle-aged singers, Rasurong, Alatanqiqi, and Dedema.

1.3.1.2. Inheritance by Teacher and Apprentice

Another important channel of folk art inheritance is the relationship between master and apprentice. There are mountains beyond the mountains, and there are heavens beyond the heavens. Going out and learning from masters helps folk artists deepen their artistic skills and gradually form a unique artistic style. For the early musical enlightenment of folk singers, the family kinship inheritance relationship is crucial, but the kinship relationship is not omnipotent, has its own limitations. A talented child who learns folk songs from his parents will one day realise that the repertoire of his parents has been exhausted, and is far from enough to satisfy his own desire for knowledge. At this point, the parents will often take the initiative to seek out a better teacher for their child to learn from. For example, the long tune master Hazab, teenage years have to worship two masters to learn the art, one is the Abahanal Banner of the royal family singers Szhiguleng, the other is the Abaga Banner of the royal family's chief singer Temudin; Hulqi Zaracen, since childhood, like the narrative folk songs, Hao Lai Bao, Uliger, until the age of 14 or 15 years old basically able to accompany their own raps and folk songs Hao Lai Bao. 18 years old, Zaracen to worship the local Lama Hulch Taoge set as a teacher, systematic study of Hu Ren - Uliger. Folk artiste sixty-three, the same in his youth also had to learn from the master, his master is horqin famous short song king Chaganbala. Most of the narrative folk songs sung by Sixty-Three were learnt from Chaganbala.

1.3.1.3. Social Folklore Inheritance

There are various traditional folk activities in Mongolia, such as Naadam, Ovoo sacrifice, wedding ceremony, joyful festivals and so on. Generally speaking, the spread and inheritance of folk songs cannot be separated from social folk activities. According to the traditional custom, Mongolians must sing different folk songs on different occasions of folk activities. Because the characteristics of folk activities include social, collective, periodic, and stability, the existence of these characteristics has built a broad stage for the inheritance of traditional national culture and art and formed a very stable channel for the spread of folk songs.

Naadam, which means 'game' and 'amusement' in Mongolian, is one of the large-scale folk activities of the Mongolian people and has many social functions. It has many social functions, such as collective entertainment for herdsmen, display of folk culture and art, release of official notices, and even exchange of goods and materials. Among the many social and folk activities of the Mongolian people, Naadam has always been in the centre, and it plays a special role in the dissemination and inheritance of folk songs. Traditional Mongolian folk songs, instrumental music, dances, as well as 'men's three competitions' (wrestling, archery, horse racing), costumes, food and crafts, etc., are all shown in Naadam activities. No wonder some people will Naadam conference than a special form of 'grassland art carnival' 'folk culture exposition', seems to be very reasonable.

Once a year the large-scale Naadam, for folk singers to display their talents, face the masses, towards society, provides a broad stage. During the Naadam, the singers sing for the majority of herdsmen, they are both competing with each other, and each other, expanding their artistic horizons. A beautiful, beautiful, healthy content of folk songs, as long as sung in Naadam, get the audience's favourite and welcome, it will go, quickly spread throughout the grassland. A young Daoqin (folk songs)

hand), if not sung in Naadam, and success, it is difficult to get social recognition, it is difficult to become a famous Singer.

So it seems that whether it is between master and disciple, or between families, or between social folklore, there is an interrelationship between the above three.

There exists a relationship of mutual promotion among the above three, which in turn builds a complete set of perfect interaction mechanism for the

The dissemination, inheritance and protection of folk songs play an irreplaceable role. To this day, the above mechanism have not become obsolete and still maintain a strong vitality. It is not difficult to find that students of art colleges and universities and vocalists of literary groups in Inner Mongolia are still learning the art of folk songs. Students of art colleges in Inner Mongolia, vocalists of art organisations, and folk singers from the families of folk singers have the natural advantages of Mongolian language, pastoral life in the pastoral areas, and have high musical talent. Not only do they have good voices, but they can sing many short folk songs, they can sing many short and long folk songs, and it is much easier for them to learn folk music than the children who grow up in the city. It is no wonder that no coincidence that since the 1960s and 1970s, from this group of students and performers, excellent folk singers in short and long tunes have emerged, such as Rasurong, An Changzhu, Omu Oo, Alatanqiqiqi, Zaghdasurong, Li Shuangxi, and others. Therefore, when we explore the issue of dissemination, inheritance and protection of traditional Mongolian folk songs in the new century, we should not ignore the inherent traditional cultural mechanisms, but should study and research them carefully, and learn from them and make use of them.

1.3.2. Modern Inheritance Channels

Modern inheritance channels refer to a way of using modern technology and means of communication to transmit and protect traditional culture.

1.3.2.1. School Education Inheritance

School education inheritance refers to the mechanism of training talents with the ability to master ethnomusic skills and ethnomusic research by making use of the platform of good teaching and scientific research in schools. This mechanism can play a two-way interactive effect on the long-term development of folk music. Based on the level of the development of the times, in the process of music education in schools, ethnic music should be regarded as the most important component, and ethnic music should be introduced into the process of music education, so as to lay the most crucial cornerstone for the development of music education - in the early stage of music education, ethnic music can be regarded as the

main part of the whole music education, and with the development of music education, ethnic music has evolved into the most important part of music education. With the development of music education, folk music has evolved into the cornerstone and foundation of music education, so that all students are placed in a favourable environment oriented to folk music from the very beginning, and always keep a positive and open mind to absorb and learn all the outstanding music cultures. This inheritance mechanism breaks the original inheritance mechanism of folk music on the one hand, and on the other hand, it provides a channel and platform for the inheritance of folk music. It can be said that education is the inherent power of national culture inheritance. Under the situation of cultural globalisation and diversification, school education, as the main channel of cultural transmission, should undertake the historical mission of national cultural inheritance. Contemporary singers Bai Hongmei and Bai Yuhua, who are active in stage performances, are young singers who grew up in school education. For example, the ‘Horqin Folk Song Inheritance Class’ and ‘Ordos Folk Song Inheritance Class’ of the College of Arts of Inner Mongolia University are the most typical products of school education inheritance.

The Chahar Folk Song Inheritance Education Base was set up on 28 November 2018 at the Mongolian Primary School in Xilinhot City, Inner Mongolia Autonomous Region, aiming to pass on and protect the excellent national culture;

On 20 August 2024, Inner Mongolia University for Nationalities established the Nashun Horqin Folk Song Education Inheritance Base, etc.; Hulunbeier Folk Song Inheritance Class of the Department of Ethnic Music of the Inner Mongolia Academy of Arts:

On 5 December 2024, the Inner Mongolia Arts College set up the Hulunbeier folk song inheritance class, and successfully held the ‘colourful ballad II’ teaching results report concert.



Figure 60. Hulunbeier Folk Song Class Showcase

Source: Wangwei , (2024)



Figure 61. Hulunbeier Folk Song Class Showcase

Source: Wangwei , (2024)

1.3.3 Modern Media Heritage

Modern media, is a product of the development of science and technology in modern society. It mainly includes computers, television, mobile phones, radios and so on. Traditional music uses modern media as a carrier to make people and countries communicate with each other and become a link of communication.

The traditional music has become a link of communication between people and countries through modern media. On the one hand, this kind of inheritance brings foreign cultures into the countryside, and on the other hand, it encourages traditional cultures to go out of their small towns and villages.

On the other hand, it encourages traditional culture to go out of the original small space and spread in a larger space. The survey found that for Inner Mongolia Autonomous Region, the new political environment after the Cultural Revolution gave traditional music a chance to regenerate, and this came from the interaction between the people on the one hand, and radio and television on the other. Singer Chaganbala's short folk songs, Hulch, copying the Uligar, Hao Lai Bao are through the radio and television spread throughout the rural pastoral areas, which to a certain extent led to the revival of the traditional music of horqin. In contemporary times, young singers such as Bai Hongmei, Suya and Bai Yuhua are more commonly known to the general public through audio-visual products (CDs of folk songs).

1.4 Local people level

This part of the study was conducted mainly through the oral accounts of local artists, wedding practitioners, folk artists, and practitioners of Mongolian culture.

1.4.1 Artists

‘The Mongolian people, because they are nomadic, in the past, many people could not read and write, so there are fewer written records of folk songs, in recent years, although there are more people who can read and write, but most of them are more neglectful of the organisation of the folk songs, especially the musical scores, and they all go to study how to sing them because their songs used to be taught by the masters, and they learnt them without using the scores ‘The above is from the account of informant Uranje.

1.4.1.1 Emphasis on practice rather than theory, formal scores are seriously lost or not produced.

For thousands of years, China's folk music has been passed down mainly through the oral tradition of masters leading apprentices, and there is very little written information like song scores. This is a unique way of transmission in our agricultural society, and Mongolian folk songs are no exception. This way of inheritance emphasises that the apprentice should follow the master one sentence at a time, focusing on the oral inheritance between the master and the apprentice, and there are very few music scores, plus the music scores have to encounter the influence of the changing times and other factors in the process of passing on the songs, so the ones that can be passed on are even more scarce nowadays. The famous Mongolian long tune singer Hazab wrote and arranged more than three hundred and eighty long tune scores during his lifetime, which were destroyed during the Cultural Revolution, and finally died in the regret of not leaving a complete record. His speciality, the Chao and Dao, has also almost disappeared. The lack of music scores not only makes it difficult to pass down a large number of Mongolian folk songs, but also gradually distorts them due to the change of time and the living environment. It can be said that the music score is the bridge between the history and the present of any music, and it is also the important guarantee for its future.

1.4.1.2 The old generation of artists is getting old and there is a serious shortage of reserve talents.

With the passing away of the old Mongolian singers and the loss of skills, the single inheritance mode of relying only on the words and teachings of the old artists is more and more obviously unable to meet the needs of the future development of Mongolian wedding folk songs, and there is a serious lack of reserve talents for Mongolian folk songs, which is a cause for concern for the inheritance of Mongolian folk songs. The lack of reserve talents for Mongolian folk songs is mainly manifested in two aspects: firstly, the lack of professional talents. Firstly, there are not enough professional talents. The singing skills of Mongolian folk songs are profound and difficult, which can only be mastered through a period of systematic study. The old generation of Mongolian singing artists represented by Hazab, some of whom are about 60 years old, still live in the pastoral areas deep in the grassland. They have become the main inheritors and leading force of the original culture. Most of them have not gone out of the grassland, and their popularity and influence are far less than that of the old generation of long tune artists such as Hazab, so relatively

few people come to learn the art from their masters, and the relationship between the masters and the inheritors can not be continued, and the unique way and method of singing can not be passed on in time, which will inevitably jeopardise the protection and development of the Mongolian folk songs and wedding customs. In addition, young people's overall lack of interest in Mongolian folk songs has led to a decrease in the entire base of reserve talents. With the globalisation of economy and the development of communication media business, fresh culture and arts from all over the world hit the young people, and the psychological characteristic of pursuing fresh stimulation makes them focus their attention and energy more on novel pop elements such as rock and hip-hop, while neglecting their own ethnic culture and arts. As a result, most young people nowadays, especially teenagers, can't sing folk songs, and Mongolian young people are no exception.' You see now at this time in Inner Mongolia influential folk song artists are seventy or eighty years old, now young people love to play games, who cares about your folk songs or not, but more young people do not even understand the language, let alone sing folk songs.' Learning to sing is to endure loneliness, you have to use your brain every day how to sing well, how to express it, young people a lot of three-minute fever, love the hustle and bustle, a look at the learning of this no energy to stick around'. Through the informant Jinhua's oral, we can feel the helplessness of the older generation of the lack of heritage.

1.4.1.3 Composition of Mongolian folk songs, including wedding folk songs, has entered a bottleneck

While trying to adapt to the trend of the times, some Mongolian composers are also seeking a balance between tradition and modernity. For a long time, traditional Mongolian wedding folk songs have become the treasures of Mongolian culture with their unique flavour and deep cultural heritage. However, in contemporary society, the modernisation of these classics seems to have hit a bottleneck: on the one hand, older traditionalists often find it difficult to accept these innovations for fear of losing the original rhythm; on the other hand, the younger generation is more inclined to pay attention to and accept the modernised adaptations as they are more in line with their aesthetics and life experiences. In a discussion with a Mongolian composer friend, he said, 'It's difficult for us now, if we write traditional songs, the audience will be small, some Mongolians will sing the songs in a small

area, and when you write modern elements to cater for the market, people will say you have no flavour, the concept of acceptance of folk songs is different between the elderly and the young.’ . What's more, this is the era of capital controlling the people, and there is no way for composers to publicise their newly created songs through the media, which also makes Mongolian composers very distressed.

1.4.2 Folk Groups

Husle, a freelance musician from Ordos, said to the author, ‘Brother, you don't know how hard it is for these folk artists to make a living. In the past, when they were invited to sing for three or four days during traditional weddings, they could earn more than 1,000 yuan, but nowadays most of the weddings are new weddings, and they don't need to be sung by these folk artists, and some of them think that it is rustic, while some of them feel that it doesn't match with their own luxurious weddings, so some of them are now relying on their own music. This has led to some of them now relying on pasture for sheep herding and farming’.

1.4.2.1 The situation of inherited artists is worrying

Mongolian wedding folk songs are passed on through the voices of the singers, and without the inheritors there would be no Mongolian folk songs, so it is especially important to protect the inheritors of Mongolian folk songs. However, as a whole, the survival situation of Mongolian folk song inheritors is worrying. Even a famous song king like Hazab only lives in a house assigned to him by the government, lives on retirement pension and a little subsidy, has been living in the steppe, and his living standard is not high. There are also many folk artists who live in bad conditions and have low income and the government does not give them any subsidy, so sometimes they have to make plans to find another way out. This is due to the fact that it is difficult to sing Mongolian folk songs, especially the long tunes, etc. In order to master the long tunes better, the artists put most of their energy, money and time in their lives into the process of studying the long tunes, and they have no more energy to engage in running commercial activities. Their spirit of tireless dedication to the art is touching, but their survival situation is worrying.

1.4.2.2 Traditional artists are old-fashioned

Elderly Mongolian folk song artists usually represent the inheritors of the tradition, and they have a deep understanding and deep affection for Mongolian

folk songs. However, as times change, they may be more inclined to stick to traditional forms of performance and dissemination than to accept new technologies and ideas. In terms of technology application, the older generation of artists are less familiar with modern recording techniques, video production software or other digital tools, which limits the preservation and dissemination of their works. Traditional means of dissemination, such as oral transmission and live performances, retain the original flavour of folk songs, but their reach is limited, making it difficult to reach a wider group of listeners. When contacting several traditional folk artists, the author found that some of them were still using non-smartphones, and they thought that smartphone operation was too complicated and smartphone texts were all in Chinese, which made them inconvenient to use. And the use of their non-smart phones is limited to receiving phone calls. So let alone using smart devices for recording and communication. Due to the lack of modernised forms of expression and means of communication, the younger generation may have become particularly narrow in their access to traditional folk songs, leading to poor transmission channels.

1.4.2.3 Lack of Emerging Media Intervention

Emerging media refers to modern communication tools and technologies such as the Internet, social media platforms and streaming media services. They have great potential in promoting cultural inheritance, but they are currently not fully utilised in the inheritance of Mongolian folk songs. Insufficient digital preservation of Inner Mongolian folk songs: many valuable folk song resources are not digitally preserved, which not only increases the risk of heritage loss, but also limits their accessibility and sharing. The author also notes that there is a serious lack of promotional traffic given to Mongolian folk songs on the ever-changing social platforms, which limits the influence of this type of folk songs among young people.

At the same time, emerging media such as live streaming category provides rich interactive communication channels, but these channels have not been fully applied to Mongolian marriage folk songs inheritance and education, which reduces the interaction opportunities between the audience and performers.

1.4.3 Lack of Mongolian language and traditional nomadic ways among the new generation of young Mongolians

The lack of Mongolian language and traditional nomadic way of life among the new generation of Mongolian youth is a complex and profound social phenomenon, reflecting the challenges faced by ethnic minority cultures and traditional ways of life in the process of globalisation. The Mongolian language and the nomadic culture it carries are not only an important part of the Mongolian national identity, but also a core element of its unique cultural heritage. However, with the changing times and accelerated modernisation, a decline in Mongolian language proficiency has been observed among the new generation of Mongolian youth, many of whom are no longer able to use the language fluently. At the same time, rapid urbanisation has further weakened the connection between the younger generation and the traditional nomadic lifestyle, making it difficult for them to empathise emotionally and intellectually with the ancient songs that are deeply rooted in the grasslands. A Mongolian staff member from the Ordos Cultural Centre summarises the situation as follows:

Firstly, with the popularisation of Chinese in the education system, Mongolian is used less frequently in daily communication and education, leading to a decline in the Mongolian language skills of the younger generation.

Secondly city life provides more job opportunities and educational resources, attracting a large number of young Mongolians to leave the steppe for the cities, reducing their opportunities to use Mongolian in their daily lives.

The spread of modern media, especially the Internet and TV programmes, which are mostly in Chinese, has further reduced the scenes where Mongolian is used.

At the same time, she believes that the fading of the traditional nomadic lifestyle has led to a change in the lifestyle of Mongolian youth. More and more Mongolian young people are choosing to settle down in cities, away from the traditional nomadic life, and reducing the opportunities to contact and understand nomadic culture. This has led to a blurring of their identity, and a lack of in-depth understanding of their own language and culture may lead to confusion among the younger generation about their ethnic identity.

In real life situations, many young people already lack an identity with their own culture due to the lack of language and nomadic ways, and they are even more out of place in folk songs whose lyrics they do not understand.

2. Preservation of wedding ceremony folk songs in Inner Mongolia Autonomous Region

Inner Mongolian wedding ceremony folk songs are a way of expressing the emotions of the local people and an inseparable part of traditional Mongolian culture. These folk songs reflect the living customs, emotional world and values of the Mongolian people and have cultural heritage, historical documents, emotional ties, educational functions, social harmony and artistic significance.

Protecting Mongolian folk songs in Inner Mongolia is not only a contribution to the memory and identity of a people, but also a contribution to the diversity of human cultural heritage. Effective conservation measures can ensure that these valuable forms of folk art continue to flourish and play a positive role in contemporary society.

2.1 Humanistic Protection

People are both the Xiongers and protectors of culture. When preserving Mongolian hunlian folk songs, priority should be given to protecting people, including senior artists, folk artists, and young Mongolians as inheritors.

2.1.1 Enhancing Social Status and Recognition

Governments or relevant institutions can issue certificates of honor to outstanding inheritors to recognize their contributions to the protection and transmission of national culture. Honorary titles such as "Master of Mongolian National Music Heritage" can be awarded to raise their social status and visibility.

2.1.2 Economic security

The government can provide economic subsidies to the inheritors, especially those with poor living conditions. Performance fees can be raised to ensure reasonable remuneration for their participation in various performances. Social security such as pension insurance can be provided to relieve their worries. A special fund for 'Mongolian folk songs (including wedding ceremony folk songs)' can be set up, financed by government grants and extensive social fundraising.

2.1.3 Health Care

Given that China does not implement universal free healthcare, medical expenses can be high. Health insurance can be provided to ensure timely and effective medical services. Regular free or discounted health check-ups can also be offered.

2.1.4 Participation in Decision-Making

A consultative committee composed of inheritors can be established to involve them in the formulation of policies for the protection of Mongolian music. Their opinions and suggestions should be fully considered in related matters.

2.1.5 Legal Protection

Legal protection can be strengthened for the works of inheritors to prevent infringement of their creative achievements and the misappropriation of their performance revenues. Legal safeguards should be ensured when signing performance contracts.

2.1.6 Ensuring Learning Environment for Mongolian Youth

Mongolian folk songs are sung in the Mongolian language. Language preservation is essential for cultural heritage. Efforts should be made to encourage the use of Mongolian in daily family conversations to create a natural language environment. Parents should support their children's learning of Mongolian, such as playing Mongolian songs and stories at home. Increased support should be provided to Mongolian schools, with systematic Mongolian language courses offered daily. Age-appropriate Mongolian language textbooks, exercise books, and multimedia materials should be developed. Rich extracurricular activities such as Mongolian language recitation contests, poetry creation competitions, and cultural weeks should be organized to increase opportunities for students to use Mongolian. Mongolian language learning incentives can also be established.

2.2 Technical Safeguards

The Yongle Encyclopedia, compiled during the Yongle period (1403–1424) of the Ming Dynasty, is a comprehensive encyclopedia initiated by the emperor himself. Covering a wide range of topics with over 370 million characters, it became one of the largest encyclopedias in the world. Drawing inspiration from such precedents, government departments such as the Culture Department of the Inner Mongolia

Autonomous Region can undertake the construction of an encyclopedic platform for Inner Mongolian folk music.

2.2.1 Establishment of an official database

Standardised notation: The traditional way of oral transmission is transformed into written form, and modern notation systems such as stave notation and pentatonic notation are used to standardise the notation of Mongolian wedding ceremony folk songs. The standardised notation is conducive to the wide dissemination and learning of the songs.

Retaining local characteristics: In the process of notation, unified music symbols can be used creatively, and attention is paid to retaining the pronunciation characteristics of local dialects and specific singing techniques, such as guttural and ornamental sounds, in order to maintain the authenticity of the songs.

Publication and distribution: The notation will be organised into a book and officially published for music educators, scholars and enthusiasts to study and refer to. **Academic Research:** Organize experts and scholars to conduct in-depth research on these scores, uncovering their historical and cultural value, and provide necessary annotations and interpretations to help people better understand these folk songs.

2.2.2 Establishment of a digital music library

Recording: Use modern recording technology to produce high-quality recordings of wedding folk songs sung by veteran artists, preserving the original sound materials.

Video production: Produce high-definition videos to record the singing process, including body language and facial expressions, so that the audience can more intuitively feel the charm of folk songs.

Establishment of database: Integrate and categorise the recorded audio and video materials on a unified digital platform, including the establishment of a digital resource library of Mongolian wedding folk songs for public access and learning.

Online Sharing: Widely share these valuable cultural assets through online platforms such as music websites and social media.

Mobile application development: Develop dedicated applications to enable users to learn and enjoy these folk songs anytime, anywhere via smartphones and other mobile devices.

3. Promotion of Folk Songs for Wedding Ceremonies in Inner Mongolia

Autonomous Region

There is a dialectical relationship between preservation and promotion. On one hand, preservation ensures that these traditional musical forms are fully passed down to future generations, maintaining their original cultural value and artistic characteristics. On the other hand, promotion aims to make these folk songs known and appreciated by more people today, thereby giving them new vitality and social value. Here are some suggestions for promotion:

3.1 Vigorously Cultivate Ethnically Mongolian Composers

In the process of protecting Mongolian folk songs and engaging with global cultures, a key link is the involvement of talented ethnically Mongolian composers. Therefore, it is necessary to cultivate excellent composers from within the Mongolian community. This requires a systematic educational plan and ongoing support mechanisms. Here are some specific suggestions and steps:

3.1.1 Elementary Education Stage

Music Education: From primary school, introduce basic music theory and skills through school education, such as music theory, sight-singing, and ear training.

Traditional Music Learning: Expose children to and teach them Mongolian traditional music, such as long tunes, short tunes, throat singing, and traditional instruments like the horse-head fiddle.

Music Interest Groups: Encourage children to join school music interest groups, such as choirs and bands, to foster their ability to collaborate and perform.

3.1.2 Higher Education Stage

Specialized Course Offerings: Establish specialized music colleges or departments in universities, offering courses in Mongolian traditional music, composition techniques, music history, and music analysis.

Practical Experience: Organize students to participate in concerts and music festivals, giving them opportunities to work with experienced composers and performers and gain practical experience.

Interdisciplinary Collaboration: Encourage composition students to collaborate with students from other arts disciplines, such as dance and theater, to broaden their perspectives and foster innovative thinking.

3.1.3 Practice and Composition

Workshops and Master Classes: Regularly invite renowned domestic and international composers to conduct workshops and master classes, sharing their compositional experiences and techniques.

Composition Opportunities: Provide students with opportunities to participate in composition projects, such as scoring films or creating background music for stage productions.

Competitions and Exhibitions: Organize students to participate in various music composition competitions, providing them with platforms to showcase their works and increase exposure.

3.1.4 Support and Incentives

Scholarships and Grants: Establish scholarships and grant programs to provide financial support to talented students.

Mentorship System: Implement a mentorship system, assigning professional mentors to guide and support students in their creative processes.

Resource Access: Provide students with rich library resources, electronic databases, and music software to assist them in completing their compositions.

3.1.5 Industry and Social Cooperation

Industry Connections: Establish partnerships with music production companies and publishing organizations to provide broader market opportunities for student creations.

Cultural Projects: Participate in cultural preservation projects sponsored by governments or non-governmental organizations, enabling students to contribute to the transmission of Mongolian music.

3.2 International Exchange

International Exchange Programs: Encourage students to participate in international exchange programs and establish cooperative relationships with foreign music institutions, providing opportunities for overseas study.

International Collaborative Performances: Organize cross-border music exchange activities, such as collaborating with musicians from other ethnicities, to expand international perspectives.

Through these comprehensive measures, a group of culturally knowledgeable and innovative Mongolian composers can be effectively cultivated, contributing to the preservation and development of Mongolian music.

3.3 Telling New Age Love Stories

It is human nature to listen to stories. Throughout the world, good marketing often revolves around telling a compelling story. Examining the enduring Mongolian folk songs, we find a moving story behind each song. In these stories, the resonance of love is universal and timeless. These love stories are the youth of the ancients, remembered for a lifetime and cherished by the world. Through research and personal experience, we have learnt that the joys and sorrows of ancient love stories were different from those of today. However, the ancients could not empathise with the despondency of modern people, just as modern people could not fully understand the hopelessness of ancient love, such as the entanglement between a monk and a woman, or the grief of a nobleman who lost a loved one. Telling new love stories is necessary to adapt to the trend of the new era. To tell a good Mongolian love story in the new era, it is necessary to combine the contemporary social background with Mongolian cultural characteristics to create a story that resonates widely and maintains the national characteristics. The following points are worth thinking about:

3.3.1 Combining Tradition and Modernity

Traditional Elements: Retain Mongolian traditional elements such as clothing, customs, festivals, and cultural symbols, such as yurts, horse-head fiddles, tea, Naadam festivals, and grasslands.

Setting: Set the story in a modern urban or rural environment, reflecting the life of young people, including social interactions, cultural clashes, and challenges of love and conflict.

3.3.2 Creating Unique Characters

Character Development: Design characters with depth and distinct personality traits, such as bravery, resilience, optimism, and romance, making them more three-dimensional and believable.

3.3.3 Strengthening Cross-Disciplinary Collaboration

Collaboration: Mongolian composers should draw inspiration from a wide range of fields, such as writers, screenwriters, and poets. Collaborating with professionals can enhance character and story development, achieving harmony and resonance in themes, plots, natural elements, and emotional appeal.

Interdisciplinary Cooperation: Fundamentally, it requires cooperation between scriptwriters, authors, and Mongolian music composers. This collaboration needs government coordination and the voluntary participation of artists in the Mongolian community.

3.4 Vigorous Intervention of New Media

The intervention of new media plays a significant role in promoting Mongolian love songs. With technological advancements and social progress, new media has become an important channel for cultural dissemination. Below are several ways in which new media can facilitate the spread of Mongolian love songs:

3.4.1 Multi-Platform Distribution

Social Media: Utilize platforms like Weibo, WeChat Official Accounts, Douyin, Kuaishou, etc., to publish content related to Mongolian love songs, such as music videos (MVs), performance clips, and behind-the-scenes footage, attracting the attention of younger generations.

Music Platforms: Release high-quality audio files on platforms like NetEase Cloud Music, QQ Music, Kugou Music, etc., allowing listeners to easily enjoy and download the songs.

3.4.2 Interactive Experiences

Live Streaming: Invite Mongolian artists to perform live via streaming platforms, where viewers can interact and ask questions in real-time, enhancing engagement.

Online Classes: Offer online courses teaching Mongolian folk song vocal techniques, enabling more people to learn about and practice these songs.

3.4.3 Digital Documentation and Dissemination

Digital Archives: Establish digital archives of Mongolian folk songs, including lyrics, sheet music, and different versions of performances, facilitating access for researchers and enthusiasts.

App Development: Develop dedicated applications integrating resources of Mongolian love songs, offering features such as playback, learning, and sharing.

3.4.4 Cross-Industry Collaboration

Film and Television: Collaborate with film and TV producers to integrate Mongolian love songs into storylines, increasing exposure.

Games and Anime: Incorporate folk song elements into games or produce animations based on Mongolian culture, appealing to younger audiences.

3.4.5 User-Generated Content (UGC)

Creation Challenges: Launch video creation challenges, encouraging users to upload their own renditions of Mongolian love songs, increasing user participation.

Topic Discussions: Create relevant hashtags, encouraging netizens to share stories and feelings related to Mongolian love songs.

3.4.6 Data Analysis and Personalized Recommendations

Data Analysis: Use big data analysis to understand user preferences and behavior patterns, optimizing content recommendation strategies.

Personalized Recommendations: Based on listening habits, recommend Mongolian love songs tailored to individual tastes, improving user satisfaction.

3.4.7 Internationalization

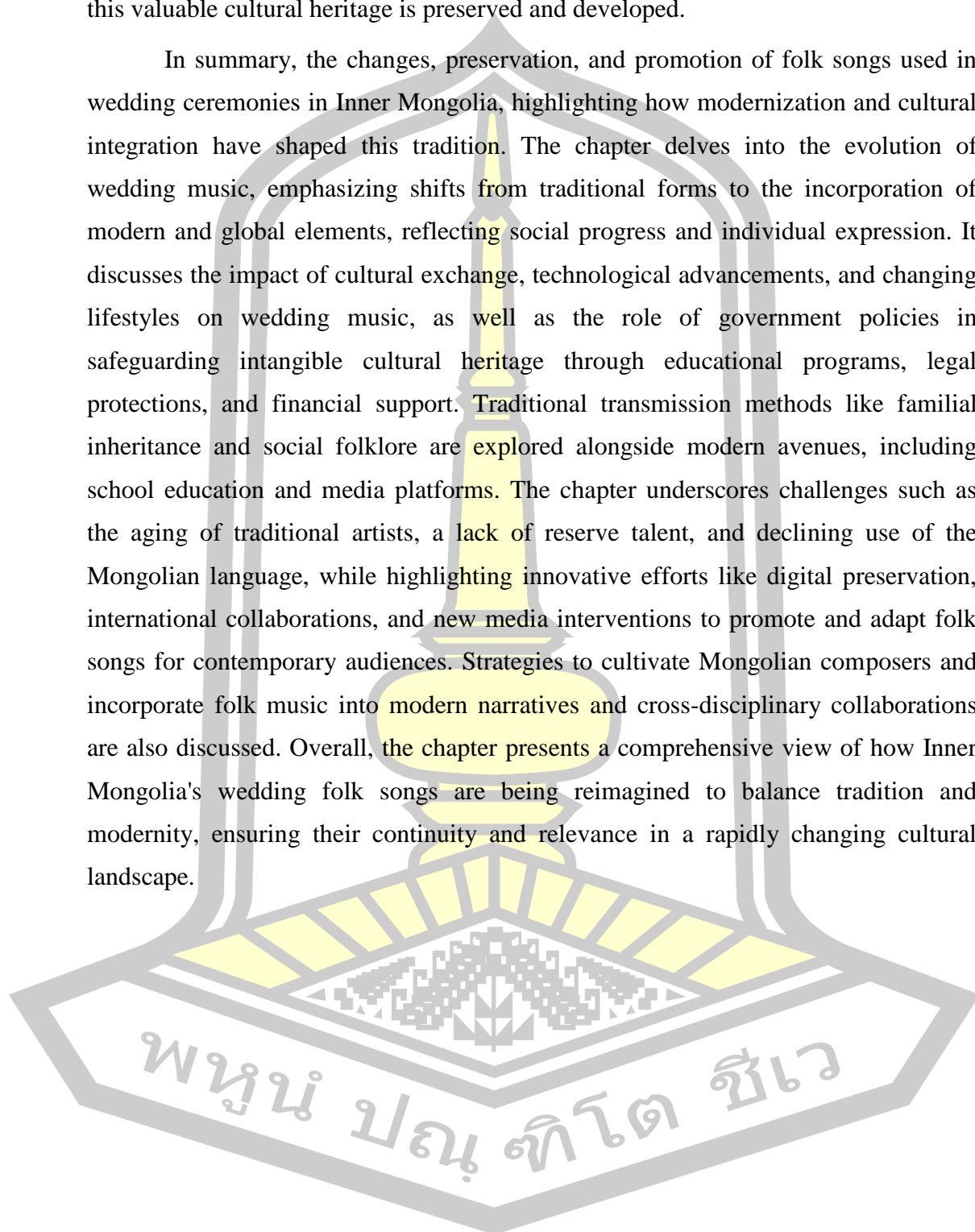
International Platforms: Utilize international social media platforms like YouTube and TikTok to initiate global adaptation contests for Mongolian folk songs, promoting them to a global audience.

Cross-Cultural Exchange: Collaborate with artists from other countries and regions to host online concerts, showcasing the charm of Mongolian folk songs.

New media offers unprecedented opportunities for the promotion of Mongolian love songs. By employing these diverse approaches, we can effectively

enhance the visibility and influence of Mongolian love songs, ensuring the legacy of this valuable cultural heritage is preserved and developed.

In summary, the changes, preservation, and promotion of folk songs used in wedding ceremonies in Inner Mongolia, highlighting how modernization and cultural integration have shaped this tradition. The chapter delves into the evolution of wedding music, emphasizing shifts from traditional forms to the incorporation of modern and global elements, reflecting social progress and individual expression. It discusses the impact of cultural exchange, technological advancements, and changing lifestyles on wedding music, as well as the role of government policies in safeguarding intangible cultural heritage through educational programs, legal protections, and financial support. Traditional transmission methods like familial inheritance and social folklore are explored alongside modern avenues, including school education and media platforms. The chapter underscores challenges such as the aging of traditional artists, a lack of reserve talent, and declining use of the Mongolian language, while highlighting innovative efforts like digital preservation, international collaborations, and new media interventions to promote and adapt folk songs for contemporary audiences. Strategies to cultivate Mongolian composers and incorporate folk music into modern narratives and cross-disciplinary collaborations are also discussed. Overall, the chapter presents a comprehensive view of how Inner Mongolia's wedding folk songs are being reimaged to balance tradition and modernity, ensuring their continuity and relevance in a rapidly changing cultural landscape.



CHAPTER VII

Conclusion Discussion and Suggestions

1. Conclusion

The historical development of Mongolian wedding ceremonies in the Inner Mongolian Autonomous Region, China, is deeply intertwined with the cultural, political, and societal transformations of the Mongol people. Rooted in the ancient traditions of hunting and nomadic societies, these ceremonies have evolved over centuries to reflect the values, beliefs, and lifestyles of the Mongolian people. From their origins in the mountain forest hunting culture, where music and rituals celebrated survival and bravery, to the transition into grassland nomadic culture, characterized by pastoral songs and symbolic ceremonies, Mongolian weddings have remained a vital cultural expression. The influence of significant historical periods, such as the Yuan Dynasty, introduced new elements like political alliances and cultural syncretism into wedding rituals, while later eras like the Qing Dynasty saw the integration of Manchu and Buddhist practices. Modernization and globalization further transformed these traditions, particularly after the founding of the People's Republic of China in 1949. Policies promoting national unity and cultural preservation encouraged the simplification of wedding ceremonies and the professionalization of music and arts, enriching the cultural fabric of Mongolian weddings. Today, these ceremonies blend traditional elements, such as the symbolic use of the hada and sacred fire rituals, with modern adaptations like professional wedding planning and tourism integration, ensuring their relevance in contemporary society. Despite challenges like cultural adaptation and Western influences, Mongolian weddings continue to thrive as a testament to the enduring heritage and identity of the Mongolian people, encapsulating their deep connection to nature, community, and spirituality. Through music, dance, and intricate rituals, these ceremonies celebrate not only the union of two individuals but also the resilience and vibrancy of Mongolian culture in an ever-changing world.

The musical characteristics of Mongolian folk songs for wedding ceremonies in the Inner Mongolia Autonomous Region highlight the deep cultural significance and diverse artistic expressions of this rich tradition. The study identifies three main

forms: vocal music, instrumental music, and chants, each serving unique roles in the ceremonial context. Vocal music, particularly the distinct styles of Changdiao (long tune), Duandiao (short tune), and Manhandiao (blended tune), showcases themes ranging from love and longing to joy and cultural fusion. Instrumental music, with iconic elements like the Morin Khuur (horsehead fiddle), enhances the ambiance with its evocative tones, reflecting the nomadic spirit of the grasslands. Chants, a form of oral literature often performed by elders, carry blessings and cultural wisdom, reinforcing the solemnity of the occasion. Representative songs such as "Nuenjiya" and "Songqinge" exemplify these musical forms, blending lyrical imagery, melodic beauty, and rhythmic sophistication to convey emotions and cultural narratives. Wedding folk songs serve not only as entertainment but also as vital tools for cultural preservation, social connection, and emotional expression. They embody the values, history, and identity of the Mongolian people, creating a bridge between tradition and modernity. Despite the influences of globalization and modernization, these folk songs maintain their role as symbols of ethnic pride and cultural heritage, enriching contemporary weddings with a fusion of ceremonial gravitas and festive celebration. Moving forward, efforts to preserve and innovate within this musical tradition will ensure its enduring role in Mongolian cultural life.

The preservation of Inner Mongolian wedding ceremony folk songs is a critical endeavor that intertwines tradition with the demands of modern society. Amidst rapid social changes, these songs, once integral to the cultural fabric of wedding ceremonies, are evolving through the integration of contemporary and global influences. Changes in wedding traditions, personalization of ceremonies, and the adoption of diverse musical forms have redefined their role, reflecting societal progression while maintaining cultural identity. However, this evolution poses significant challenges, including the decline of oral transmission, the aging of traditional artists, the lack of younger successors, and insufficient utilization of modern media. Efforts to address these challenges encompass comprehensive strategies at various levels, such as government-led initiatives for policy support, financial assistance, and cultural education programs; modern educational institutions fostering talent through specialized courses; and the use of digital technology to archive, promote, and disseminate folk songs globally. Additionally, new media platforms and cross-disciplinary collaborations are creating innovative ways to

engage broader audiences, ensuring these folk songs remain accessible and relevant. Ultimately, the preservation and promotion of Inner Mongolian wedding folk songs require a balanced approach, blending respect for tradition with the incorporation of modern elements and technology. By embracing these strategies, Inner Mongolian wedding folk songs can serve as a cultural bridge between generations, fostering a deeper appreciation for their artistic and historical significance while adapting to contemporary cultural contexts.

2. Discussion

The research highlighted significant changes in the form and content of wedding folk songs, influenced by social modernization and cultural integration. Traditional practices that emphasized oral transmission and communal performances are gradually being replaced by diverse forms that incorporate contemporary music styles such as pop, jazz, and electronic music. This finding aligns with Shi Yongqin's (2017) study, which emphasized the evolving aesthetic characteristics of Ordos folk songs as reflective of societal changes. However, while some researchers, such as Liu LingLing (2013), argue that modernization risks diluting the cultural authenticity of traditional songs, this study suggests that such adaptations enhance cultural relevance and ensure the continued engagement of younger generations.

The preservation of wedding folk songs remains a critical concern amidst declining traditional practices and the aging of skilled inheritors. The findings corroborate the arguments of Hasbar (2005) and Huang ShuMei (2003), who emphasized the importance of systematic documentation and the establishment of institutional frameworks for cultural preservation. Government-led initiatives, such as the creation of digital archives and education-based inheritance mechanisms (e.g., Inner Mongolia University's folk song inheritance programs), have been instrumental in ensuring the longevity of these traditions. However, as Guo ChunLing (2012) noted, the lack of comprehensive digitization and standardization of folk song notations still poses challenges to accessibility and transmission.

The study also found that the promotion of wedding folk songs through new media platforms and cross-cultural collaborations has broadened their reach. This finding supports the conclusions of HanXue (2017), who noted that integrating

traditional music into contemporary media can bridge generational gaps and enhance public appreciation. Social media platforms, live streaming, and interactive digital tools have emerged as effective channels for engaging younger audiences. Nonetheless, as Suluge (1997) warned, the over-commercialization of cultural elements risks compromising their inherent value, underscoring the need for balanced approaches to cultural promotion.

The findings align with cultural preservation theories, particularly those emphasizing the dynamic nature of intangible heritage (UNESCO, 2003). The study illustrates how cultural identity is negotiated through a balance between tradition and innovation. The coexistence of long-tune and modernized folk songs demonstrates how cultural heritage adapts to evolving societal needs while retaining its core values. This duality resonates with ManduFu's (1997) theoretical framework, which views cultural aesthetics as fluid constructs shaped by historical and social contexts.

While previous studies, such as those by Ren LiJun (2015) and Dai BaiCai (2021), highlighted the decline of traditional practices due to urbanization, this research underscores the resilience of folk songs facilitated by educational and governmental interventions. The integration of folk music into formal education systems, as seen in the Chahar Folk Song Inheritance Education Base, contradicts earlier notions that globalization inevitably marginalizes indigenous traditions (Guo HuaYi, 2013). Instead, it demonstrates that institutional support can sustain and even revitalize cultural heritage.

The findings have practical implications for policymakers, educators, and cultural practitioners. Strengthening the social status of folk song inheritors through financial and legal support, as suggested by Uranje (oral account), can address the declining number of skilled performers. Additionally, fostering interdisciplinary collaborations among composers, writers, and media professionals, as outlined by HasiBator (2009), can generate innovative ways to present traditional music to modern audiences.

This research contributes to the understanding of the dynamic evolution of Inner Mongolian wedding folk songs, emphasizing the importance of integrating traditional and modern approaches to preservation and promotion. By situating these findings within the broader context of cultural heritage preservation, this study

underscores the need for adaptive strategies that honor tradition while embracing innovation.

3. Suggestions

3.1 Suggestions for Applying This Research

3.1.1 Integration into Education: Incorporate Inner Mongolian wedding folk songs into school curricula to promote awareness and preservation among younger generations. Courses can focus on their cultural, historical, and musical significance.

3.1.2 Use of Digital Platforms: Develop digital archives and mobile applications to document and share wedding folk songs. Platforms like Douyin and WeChat can be used to promote interactive learning and performances.

3.1.3 Support for Folk Artists: Provide financial aid, legal protections, and collaboration opportunities for artists to sustain their contributions. Mentorship programs can also facilitate knowledge transfer to younger generations.

3.2 Suggestions for Further Research

3.2.1 Comparative Studies: Investigate similarities and differences between Inner Mongolian wedding folk songs and those of other ethnic groups to understand shared cultural values.

3.2.2 Effects of Modernization: Study how globalization and modern media influence the evolution and reception of Inner Mongolian folk music.

3.2.3 Evaluation of Preservation Efforts: Quantitatively analyze the outcomes of preservation programs, such as school initiatives and digital archives, to measure their impact and identify areas for improvement.

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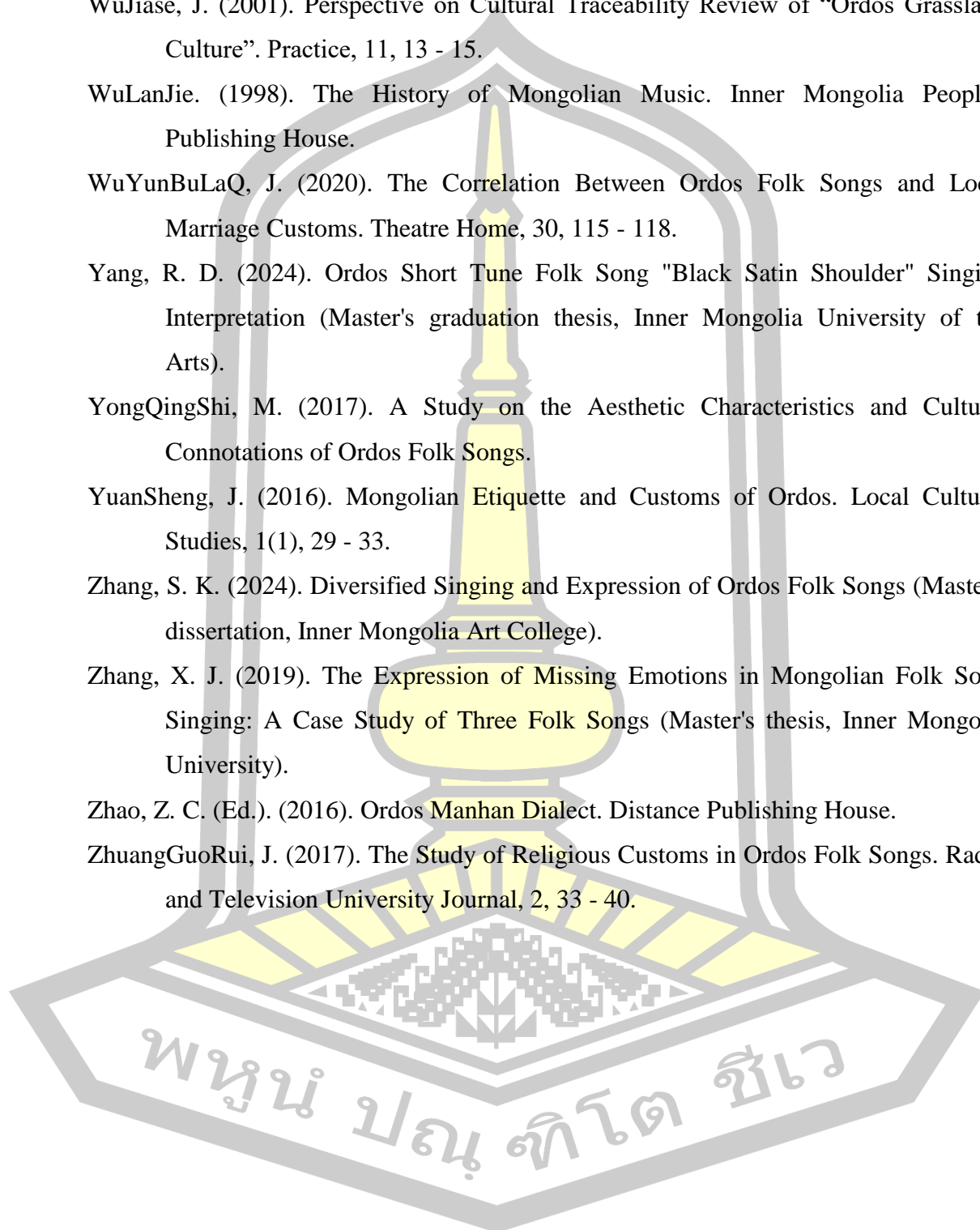
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APPENDIX

Appendix 1

Explanation of Special Terms in Dissertation

Wedding Ceremony Folk Songs: It refers to some necessary folk songs during the wedding ceremony as a way to express and set off the ceremonial feeling of the wedding.

HunLian folk songs (婚恋民歌): i.e., ethnic folk songs with marriage and love as the theme.

Chinese wu sheng diaos shi (中国五声调式): Chinese Pentatonic Tuning is a musical tuning based on the construction of five tone levels, widely found in ancient Chinese and folk music. It consists of five levels, which correspond to the five tones of modern music: Gong, Shang, Horn, Zheng, and Feather. In a simple score, they correspond roughly to 1 (Do), 2 (Re), 3 (Mi), 5 (Sol), and 6 (La). These five levels are arranged in a purely pentatonic relationship. The names of these five tone levels are derived from ancient Chinese musical terminology, and they are:

Gong (Gōng) - equivalent to Do in modern music.

Shāng (商) - equivalent to Re in modern music.

Jué (角) - equivalent to Mi in modern music.

Zhǐ (徵) - The musical equivalent of Sol in modern music.

Yǔ (羽) - equivalent to La in modern music.

Pentatonic modes can be divided into different modal variants based on different dominant tones (i.e. the base tones of the modes). For example, if a Gong tone is used as the dominant, a Gong tonality is formed; if a Horn tone is used as the dominant, a Horn tonality is formed, and so on.

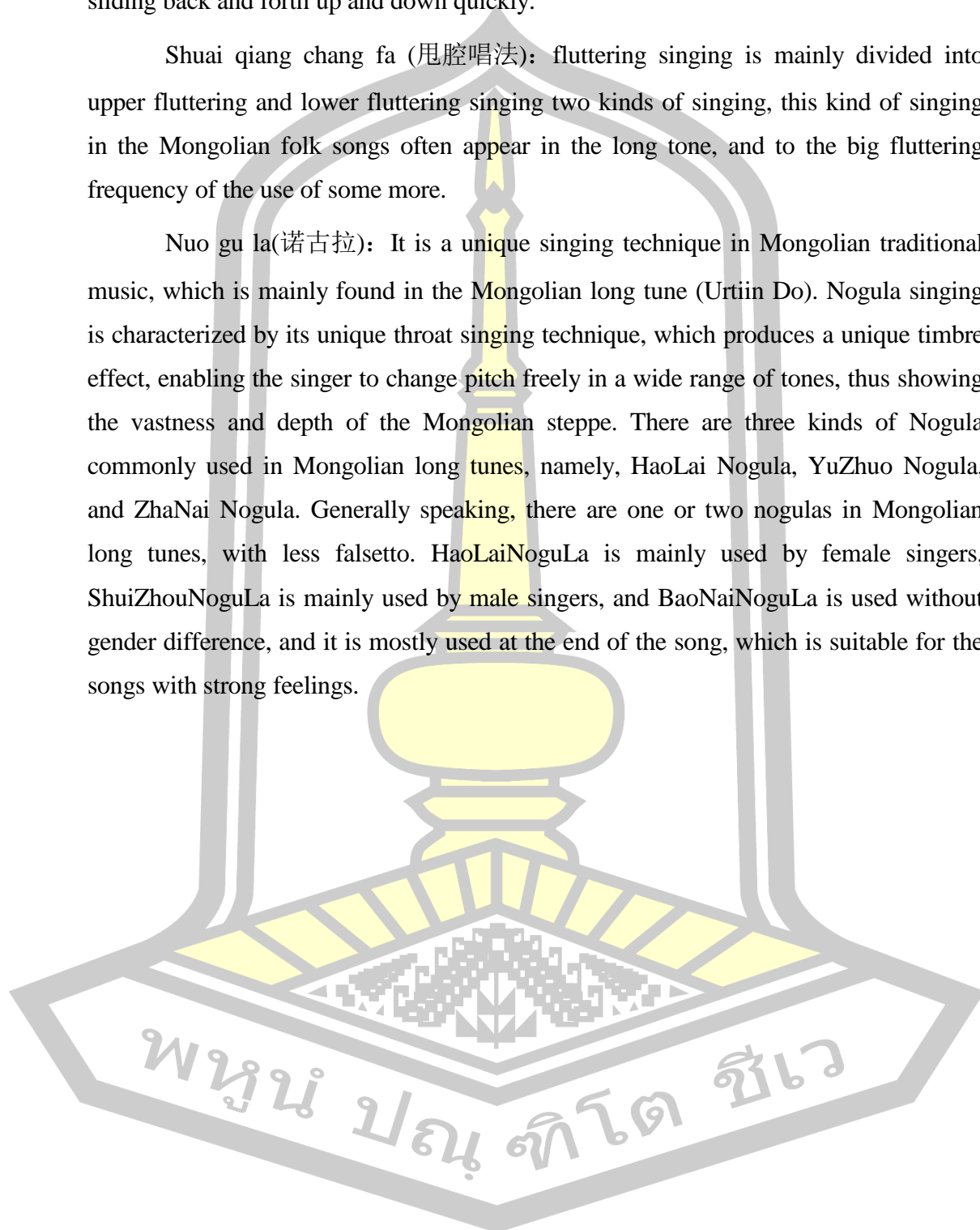
Gao qiang chang fa (高腔唱法): The singing method that uses the falsetto voice in the high register is also known as high voice singing.

Chang yin chang fa (颤音唱法): Vibrato singing is the trembling sound when singing. In Mongolian folk songs, the vibrato is like the sound made by the horse-head

fiddle, which requires the singer to master a special vocal technique, which is the sound sliding back and forth up and down quickly.

Shuai qiang chang fa (甩腔唱法): fluttering singing is mainly divided into upper fluttering and lower fluttering singing two kinds of singing, this kind of singing in the Mongolian folk songs often appear in the long tone, and to the big fluttering frequency of the use of some more.

Nuo gu la(诺古拉): It is a unique singing technique in Mongolian traditional music, which is mainly found in the Mongolian long tune (Urtiin Do). Nogula singing is characterized by its unique throat singing technique, which produces a unique timbre effect, enabling the singer to change pitch freely in a wide range of tones, thus showing the vastness and depth of the Mongolian steppe. There are three kinds of Nogula commonly used in Mongolian long tunes, namely, HaoLai Nogula, YuZhuo Nogula, and ZhaNai Nogula. Generally speaking, there are one or two nogulas in Mongolian long tunes, with less falsetto. HaoLaiNoguLa is mainly used by female singers, ShuiZhouNoguLa is mainly used by male singers, and BaoNaiNoguLa is used without gender difference, and it is mostly used at the end of the song, which is suitable for the songs with strong feelings.



Appendix 2

Some photos of the expedition



Figure 62. Mr. Uranje's home in Beijing, December 2023

Source: Wang wei , (2023)



Figure 63. Some wedding footage

Source: Wangwei , (2024)



Figure 64. Footage of a Mongolian wedding in December 2024

Source: Wang wei , (2024)



Figure 65. Singers singing at the Ordos wedding venue

Source: Wangwei, (2024)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 66. Mongolian Wedding Tea Offering Ceremony after welcoming the bride

Source: Wangwei , (2024)



Figure 67. Serving as a scene setter in a modern Mongolian wedding ceremony

Source: Wang wei , (2024)

พหุ ประเด็น โท ชีเว



Figure 68. Hozhwa & Zhang Ga Wedding October 12, 2013

Source: Wang wei , (2024)



Figure 69. Ordos Mongolian Wedding in the first half of the 20th century

Source: Ebbo , (2024)



Figure 70. Corner of Inner Mongolia Ordos Wedding Theme Park

Source: Wang wei , (2024)



BIOGRAPHY

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