



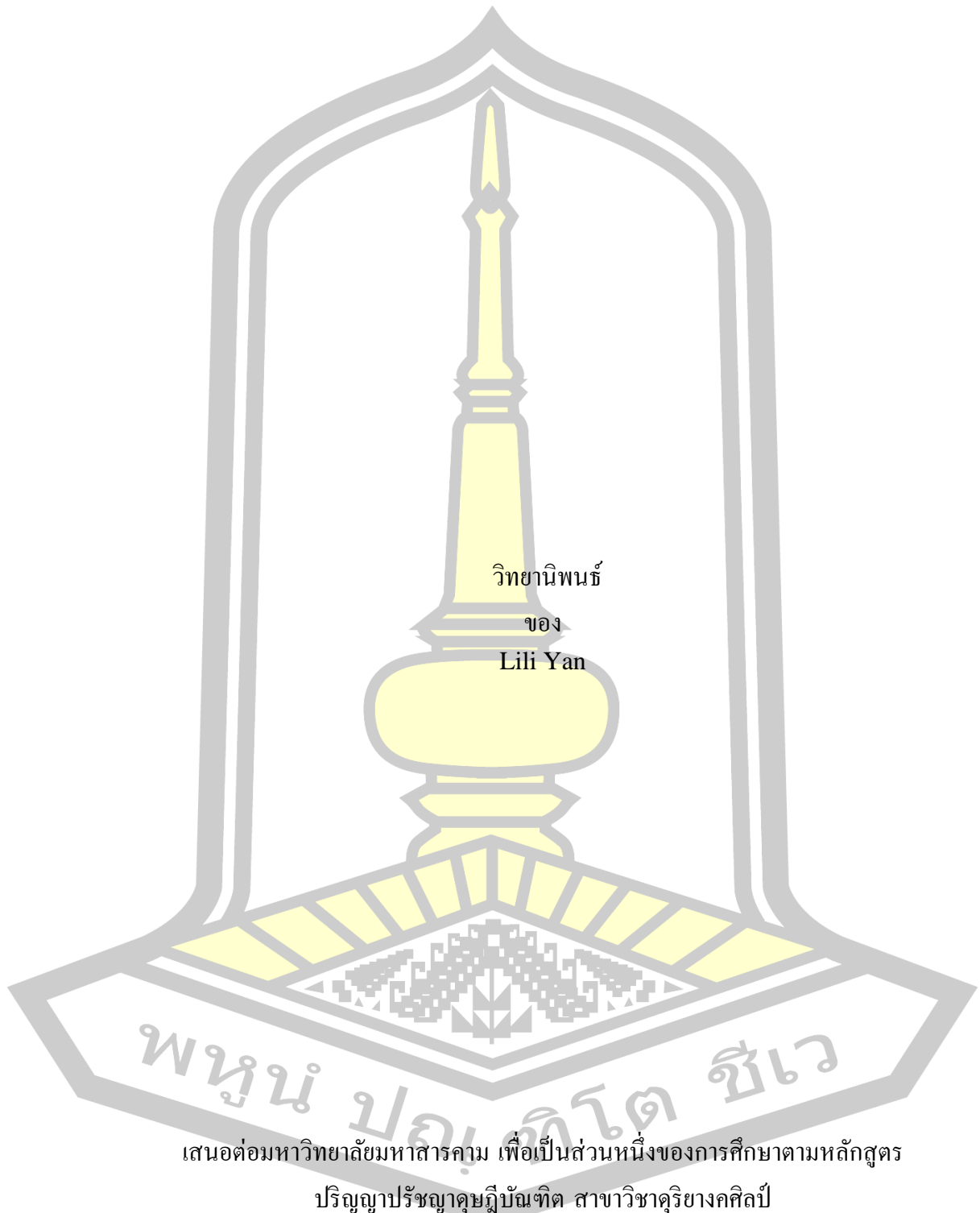
Chinese Folk Songs of the Elunchun Ethnic Group in Northeast China

Lili Yan

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

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วิทยานิพนธ์

ของ

Lili Yan

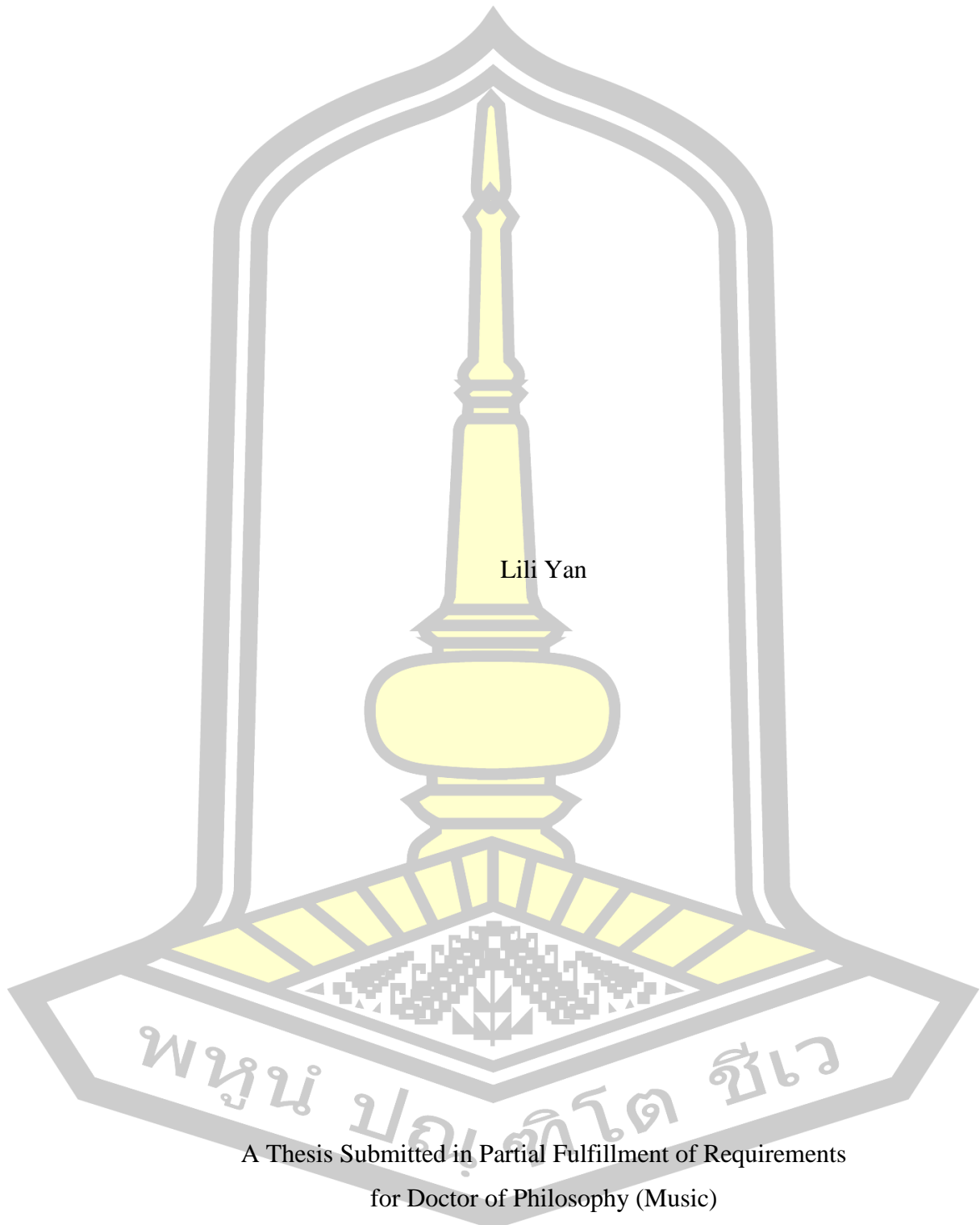
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The examining committee has unanimously approved this Thesis, submitted by Ms. Lili Yan , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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ABSTRACT

The objectives of this research were to: 1) Investigate the historical development of Chinese folk songs among the Elunchun ethnic group in Northeast China. 2) Analyze the musical characteristics of Chinese folk songs among the Elunchun ethnic group in Northeast China. 3) Propose guidelines for the preservation and transmission of Chinese folk songs among the Elunchun ethnic group in Northeast China. Qualitative research methods with interview and observation forms are adopted as research tools. Collect data on-site through interviews with three key informants and classify and analyze the collected data. The results indicate that:

1. The historical development of Elunchun folk songs reflects their reverence for nature. However, modernization and the decline of hunting practices threaten their preservation. Strategies include integrating songs into school curricula, promoting cultural exchange, and developing the Elunchun music culture industry. Incorporating modern elements can expand their appeal while preserving their fundamental identity.

2. The musical characteristics of Elunchun folk songs are people's connection to nature, daily life, love, and spiritual beliefs. The songs "Xin Xin Xiang Yin De Ren" symbolize harmony, while "Zanda Ren" represents joyous celebrations. "Elunchun De Hui Yi" conveys the people's reverence for nature and their transition into modern life. "De Mi De" is deeply rooted in Elunchun Shamanism and carries religious significance.

3. The preservation and transmission of Elunchun folk songs are crucial for the ethnic group's cultural identity. A comprehensive approach involving research, education, and innovative practices is needed to preserve their musical legacy, promote them through traditional and new media, and maintain their relevance in contemporary society.

Keyword : Chinese folk songs, Elunchun ethnic group, Musical characteristics, Northeast China, Transmission and heritage

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Lili Yan

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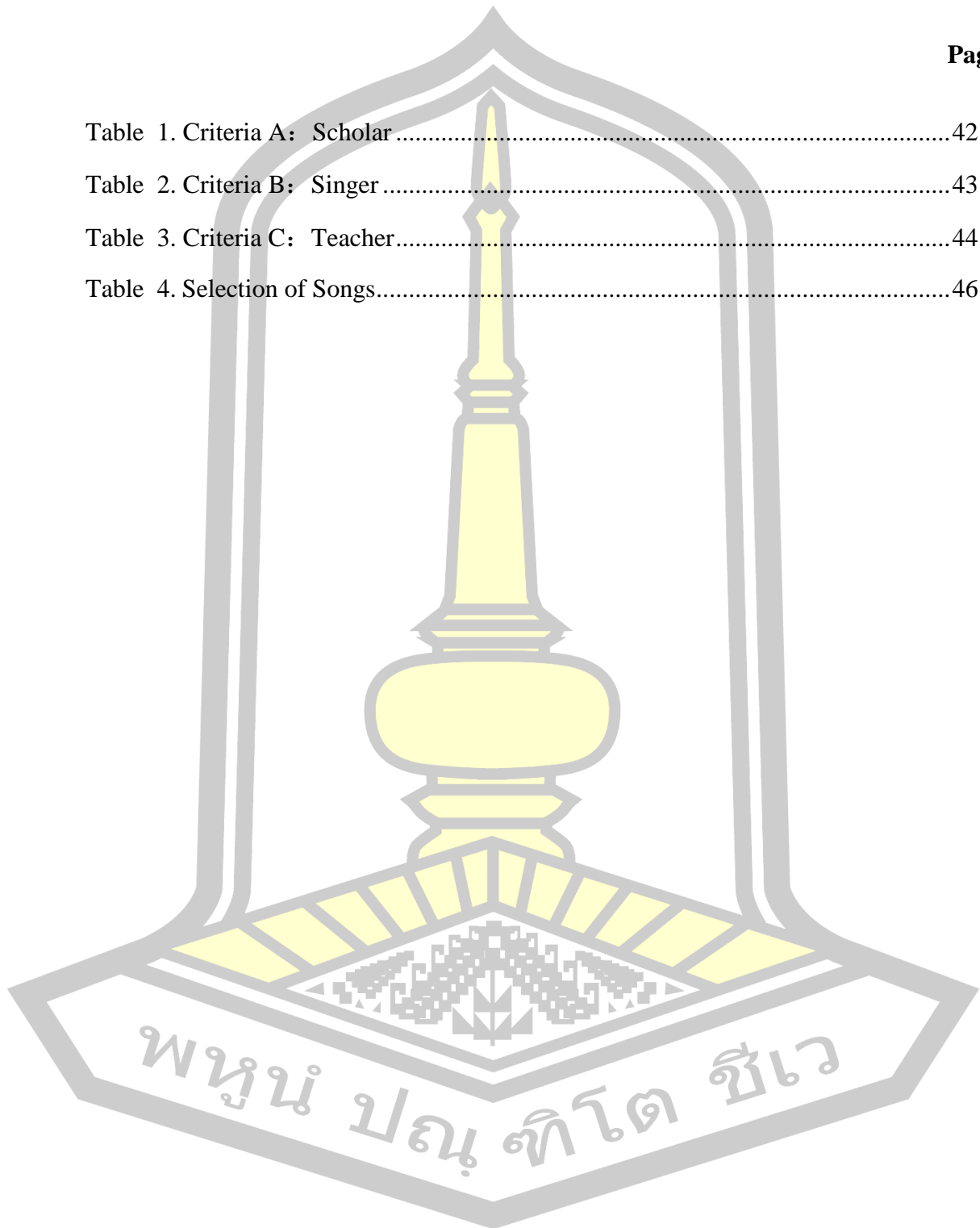
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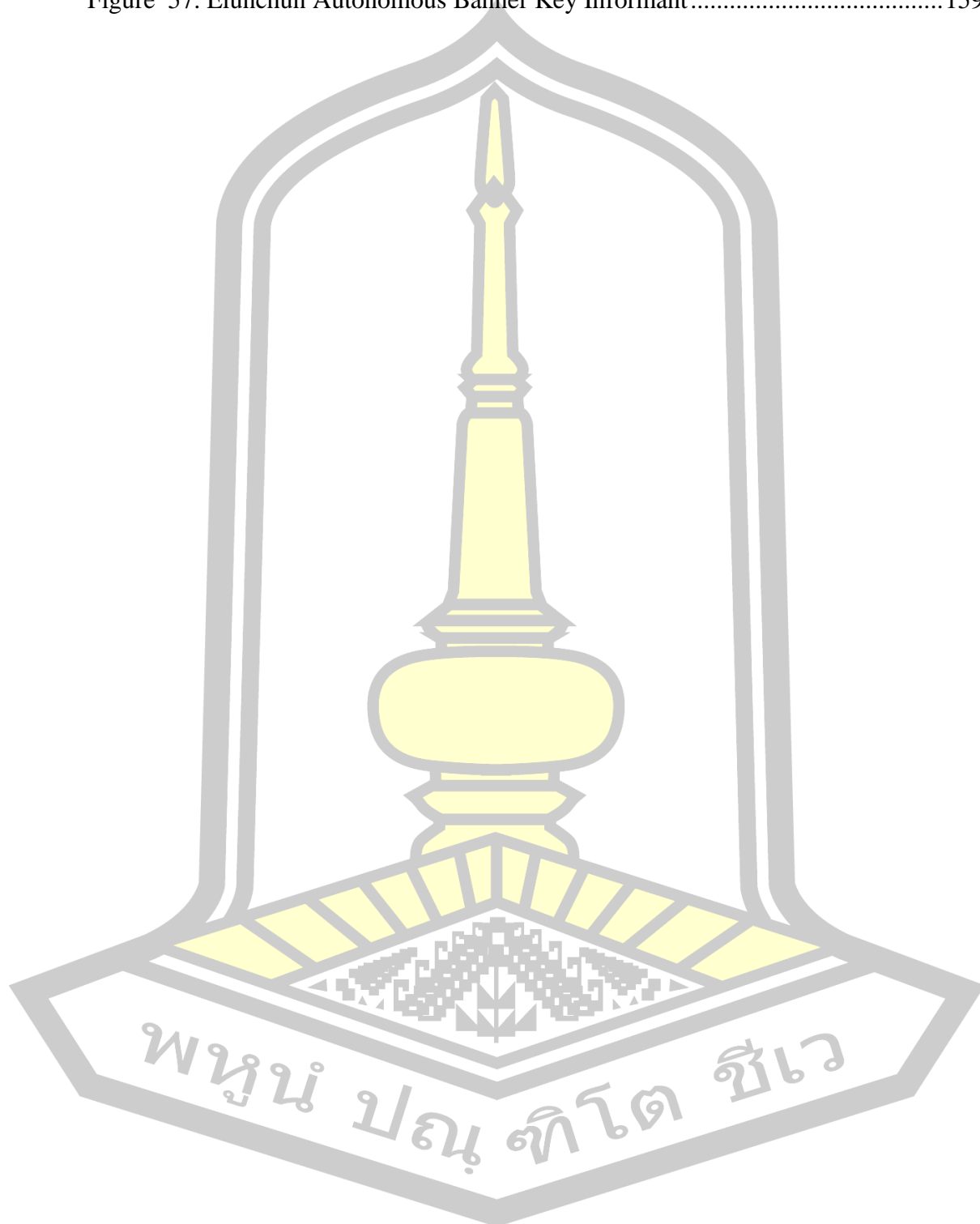
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CHAPTER I

Introduction

1. Research Background

Heilongjiang Province, located in Northeast China, is known for its vast landscapes, abundant natural resources, and rich cultural heritage. It serves as a vital cultural region in China, hosting diverse ethnic groups that contribute to its cultural richness. Heilongjiang has historically shaped Chinese civilization by spanning geographical features such as the Northeast Plain, Songnen Plain, the Songhua River Basin, and the Greater and Lesser Khingan Mountains (Shan Patrick Fuliang, 2016; Wang Jing'ai et al., 2022). The province is crucial to China's cultural and historical landscape, having witnessed various historical developments, including its significant role during World War II. After establishing the People's Republic of China in 1949, Heilongjiang became a cornerstone of Northeast China's growth and development. Its unique culture and history make the province a significant subject of study, especially concerning its ethnic minorities, such as the Elunchun people, whose traditional music and cultural practices are critical to the region's heritage (Bihua Shi, 2019).

The Elunchun ethnic group primarily resides in Heilongjiang Province and neighboring regions. They are concentrated in areas like Elunchun Banner, Buha Banner, Morin Dawa Daur Autonomous Banner, and several counties such as Huma, Xunke, Aihui, and Jiayin. Heilongjiang Province is home to the Elunchun population, with other significant settlements in the Elunchun autonomous banner in Hulunbuir City, Inner Mongolia Autonomous Region. Despite being a relatively small ethnic group, the Elunchun have a rich cultural history that is deeply connected to their environment. The forested regions and rivers where the Elunchun live are essential to their traditional hunting-based lifestyle. These natural elements have significantly influenced their cultural expressions, including their craftwork, fur-making skills, and, most notably, their folk music. With its well-preserved natural environment, the Elunchun Autonomous Banner is a critical center for preserving and developing Elunchun culture (Kim Loretta E, 2019).

Elunchun folk songs are integral to this ethnic group's cultural identity and are one of the most significant expressions of their historical and spiritual heritage. These songs reflect the Elunchun people's daily lives, emotions, and historical experiences. Rooted in their ancestors' hunting lifestyle in the forests of Northeast China, the folk songs of the Elunchun are rich in local cultural characteristics and represent the oral traditions that have been passed down for generations (Zhang Wenzhuo, 2015). The melodies are distinct and often accompanied by simple, rhythmic patterns that evoke the natural environment in which the Elunchun people live. The lyrics, though simple, convey deep emotions and resonate with the ethnic group's connection to their land, history, and traditions. The diversity of singing forms, from solos to duets and choruses, further highlights the versatility and richness of Elunchun folk songs (D' Evelyn Charlotte et al., 2022).

However, despite the profound cultural value of Elunchun folk songs, they are currently facing significant challenges in the modern world. The rapid pace of modernization and globalization threatens the preservation of these traditional songs. As younger generations become more integrated into mainstream society, the transmission of these oral traditions is increasingly endangered. Cultural homogenization and the pressures of contemporary life have contributed to declining singing and passing down these folk songs. This situation calls for urgent attention and proactive measures to ensure the survival and continuity of Elunchun folk music. Public awareness campaigns, educational initiatives, and community-driven efforts to promote and safeguard Elunchun folk songs are essential to preserving this aspect of Chinese ethnic culture (Howard Keith, 2016).

The research explores the preservation and transmission of Elunchun folk songs by examining their historical development, musical characteristics, and cultural significance. It will use literature reviews, field investigations, and case studies to analyze the foundational elements of these songs, including rhythm, melody, and performance styles. The research will also document the evolution of these songs from hunting traditions to contemporary forms. The study will propose guidelines and strategies for preserving and transmitting these folk songs, ensuring their cultural heritage remains a vibrant part of China's cultural landscape. The Elunchun folk songs

are a valuable cultural treasure reflecting the ethnic group's deep connection to their environment, history, and traditions. The research will provide critical insights into their preservation and promotion, comprehensively analyzing their cultural significance and proposing practical measures for their protection.

2. Research objectives

2.1 To investigate the historical development of Chinese folk songs among the Elunchun ethnic group in Northeast China.

2.2 To analyze the musical characteristics of Chinese folk songs among the Elunchun ethnic group in Northeast China.

2.3 To propose guidelines for the preservation and transmission of Chinese folk songs among the Elunchun ethnic group in Northeast China.

3. Research Questions

3.1 How have the historical developments of the Elunchun ethnic group influenced the evolution of their folk songs in Northeast China?

3.2 What are the defining musical characteristics of Chinese folk songs within the Elunchun ethnic group regarding melody, lyrics, singing techniques, and rhythmic patterns?

3.3 What strategies can be developed and implemented to preserve and transmit Elunchun folk songs to future generations?

4. Research Benefit

4.1 This research will contribute to the academic understanding of Elunchun folk songs' cultural and historical significance, enriching the broader study of Chinese ethnic music.

4.2 Analyzing the musical characteristics of Elunchun folk songs will provide valuable insights for ethnomusicologists and music educators interested in traditional Chinese music.

4.3 The proposed preservation and transmission guidelines will offer practical solutions for cultural practitioners, policymakers, and communities to safeguard the folk music traditions of the Elunchun people.

5. Research Definitions

5.1 Elunchun ethnic folk songs refer to the traditional musical expressions of the Elunchun people, deeply embedded in their cultural identity. These songs serve as a means of preserving and conveying the Elunchun community's history, emotions, experiences, and worldview across generations.

5.2 Historical development refers to the chronological study of the evolution of Chinese folk songs within the Elunchun ethnic group, focusing on critical events, influences, and cultural contexts that have shaped the creation and progression of these musical traditions over time.

5.3 Musical characteristics refer to the detailed analysis of the elements that define the Elunchun ethnic group's folk songs, including the melody, lyrics, singing techniques, and rhythmic patterns.

5.4 Preservation refers to the measures and strategies employed to safeguard Elunchun folk songs. This includes enacting conventions, laws, and regulations, collaborative efforts through joint declarations, active government interventions, the involvement of social organizations, the publication and distribution of relevant materials, and educational programs in universities to ensure the continuity of this musical heritage.

5.5 Transmission refers to how Elunchun folk songs are passed down to future generations. This involves educational initiatives in primary and secondary schools, the cultivation of inheritors from the Elunchun community, and documenting and organizing materials.

6. Conceptual Framework

The study investigates the Elunchun ethnic group's Chinese folk songs in Northeast China, focusing on their historical development, musical characteristics, and preservation methods. Using qualitative methods like questionnaires, observations, and interviews, the research analyzes the intricate musical elements using theoretical frameworks like ethnomusicology, Elunchun nationality, and Western music theory. The study ensures the preservation and transmission of these valuable musical traditions to future generations.

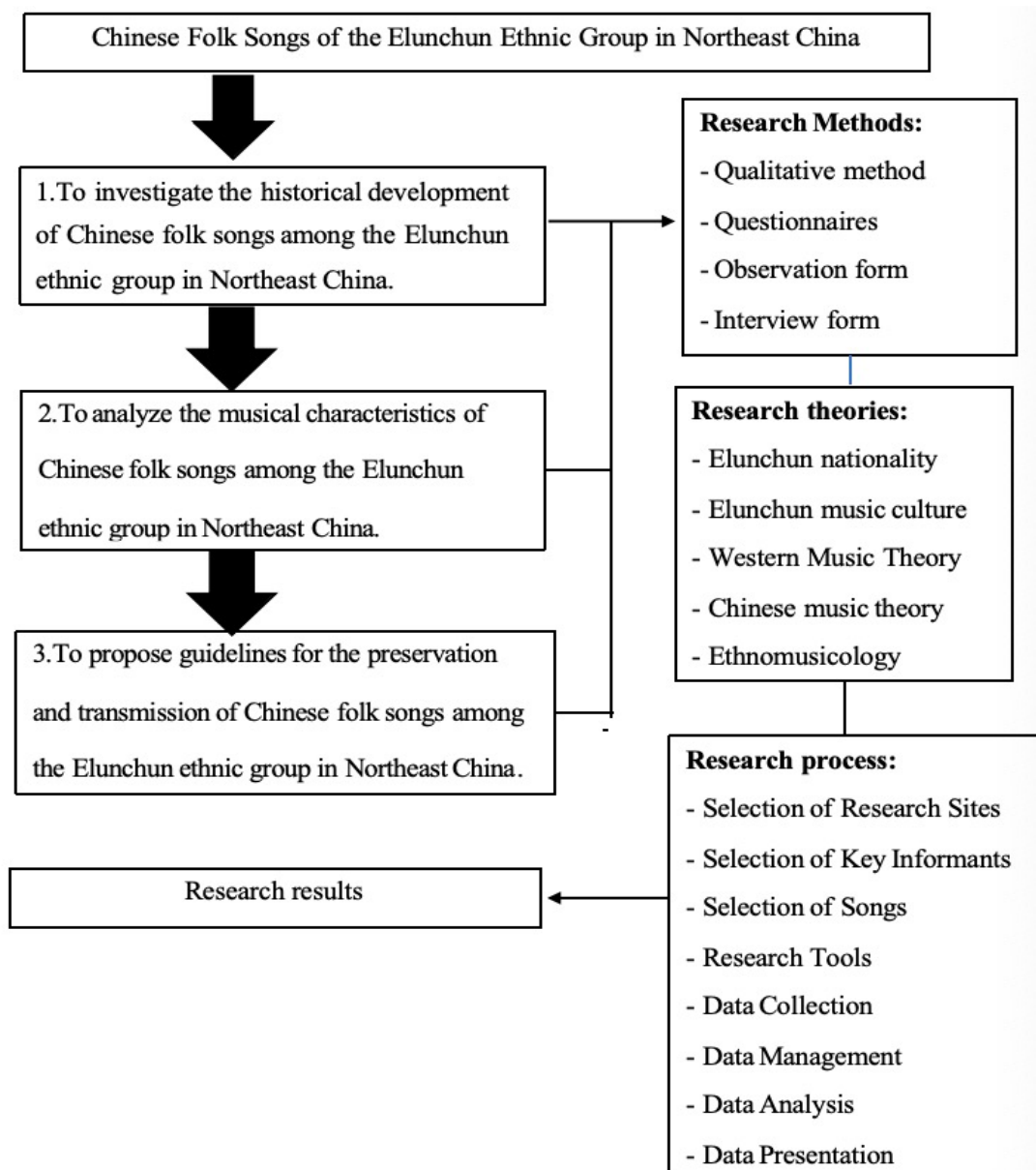


Figure 1. Conceptual Framework

Source: Lili Yan



CHAPTER II

Literature Reviews

In this chapter, the researcher conducts a comprehensive and in-depth review of all existing literature on Elunchun ethnic music culture with a rigorous academic attitude and an indefatigable spirit of exploration. These documents are like a treasure trove of knowledge, opening a door to the mysterious world of Elunchun ethnic music culture for the researcher. The researcher unearths extremely important information from these documents through careful reading and analysis. Like shining pearls, this information lays a solid foundation for the subsequent research work. The researcher will review it according to topics and objectives:

1. General knowledge of Northeast China
2. General knowledge of Elunchun folk songs in Northeast China
3. The folk songs in the Elunchun ethnic group
4. The essential characteristics of Elunchun folk songs in Northeast China
5. Theories used
6. Related research

1. General knowledge of Northeast China

1.1 General Knowledge of Heilongjiang Province and Inner Mongolia Autonomous Region

Heilongjiang Province is an important provincial administrative region in China. Its capital city is Harbin. Located in the northeast of China, both the northern and eastern ends of China are here. It is named after the Heilong River in the northeast of Heilongjiang Province. The Ussuri River and Russia border the eastern and northern parts of Heilongjiang Province. The land and water boundaries are about 3,045 kilometers long. It is connected to the Inner Mongolia Autonomous Region in the west and Jilin Province in the south. Heilongjiang Province is about 1,120 kilometers long from north to south and about 930 kilometers wide from east to west, with an area of 473,000 square kilometers. There is one sub-provincial city (Harbin), one large city (Qiqihar), ten prefecture-level cities, and one district in the province, as

well as 64 municipal districts, 18 county-level cities, 45 counties, and one autonomous county.

Heilongjiang Province has a diverse topography. The western part is the Songnen Plain, and the northeastern part is the Sanjiang Plain. The northern and southeastern parts are mountainous areas. Many plains are mainly at an altitude of 50 - 200 meters. As a heavy industrial base in China, it covers fields such as machinery, petroleum, coal, timber, and food industries. The machinery industry supports the construction of national infrastructure. Rich petroleum and coal resources guarantee energy supply. The timber industry uses forest resources to promote the development of related industries. The food industry provides diverse foods relying on agricultural products.

Heilongjiang Province is the northernmost province in China. Russia borders its northern and eastern parts; its southern part is adjacent to Jilin Province, and its western part is connected to the Inner Mongolia Autonomous Region. Its name is derived from the Heilong River, the Heilong River, which is also the Chinese name of the Amur River. The Amur River flows along the border between China and Russia. The area of Heilongjiang Province is 463,600 square kilometers, slightly larger than Sweden, covering 60% of the former Manchuria. It was once the traditional home of ethnic minorities such as the Buyi people, Mohe people, Khitan people, Jurchen people, Manchu people, and other nomadic peoples. These ethnic groups have lived the lives of fishermen, hunters, herdsman, and so on for thousands of years. Therefore, the spread of civilized culture in this area is relatively slow, and its early historical records are relatively scarce. It is known that from the 7th to the 10th centuries, most of Heilongjiang Province was ruled by the Bohai Kingdom. The Bohai Kingdom is a mixed kingdom of Korean and Mohe people that ruled the northern part of Korea and Manchuria. Many scholars believe that the Mohe people are the ancestors of the Jurchen people and modern Manchu people. The unique historical culture and geopolitical location of Heilongjiang Province provide an essential background and foundation for the subsequent study of Elunchun folk songs.



Figure 2. Map of Heilongjiang Province

Source: Chinafolio (n.d.)

The Inner Mongolia Autonomous Region is located on the northern border of the People's Republic of China, with Hohhot as its capital. It spans the northeastern, north and northwestern regions and borders eight provinces and regions. It is one of the provincial-level administrative regions in China with the most significant number of neighboring provinces. Its northern part borders Mongolia and the Russian Federation. It is one of China's five ethnic minority autonomous regions. Located in Eurasia, the Inner Mongolia Autonomous Region has a length of 2,400 kilometers from east to west, a span of 1,700 kilometers from north to south, and a land border of 4,200 kilometers. Inner Mongolia covers an area of 1.183 million square kilometers, accounting for 12.3% of the total area of the country. At the end of 2014, the permanent population of the region was 25.048 million, mainly distributed among 49 ethnic groups such as Han, Mongolian, Manchu, Hui, Daur, and Ewenki. It has 9

prefecture-level cities, 3 leagues, 22 municipal districts, 11 county-level cities, 17 counties, 49 and autonomous banners. Inner Mongolia is rich in resource reserves and is known for its reputation of "mining in the east and west, farming in the south, and herding in the north." The per capita area of grassland, forest, and cultivated land ranks first in China, and the reserves of rare earth metals rank first in the world. It is also the largest grassland grazing area in China. Inner Mongolia is one of the fastest-growing provinces in China. There are many border ports, and it has close economic and technological cooperation with Beijing-Tianjin-Hebei, the northeast and the northwest. It is a radiation area for the coordinated development of Beijing-Tianjin-Hebei.

The Inner Mongolia Autonomous Region is one of the significant settlements of the Elunchun people. Its unique geographical environment, rich resources, and diverse ethnic cultures provide an important soil and background for the survival and development of the Elunchun people. It also provides indispensable regional support and cultural materials for studying Elunchun culture, especially Elunchun folk songs.



Figure 3. Map of Inner Mongolia Autonomous Region

Source: Chinafolio (n.d.)

1.2 Social Structure of Heilongjiang Province and Inner Mongolia Autonomous Region

Heilongjiang Province, as a significant agricultural province in China, is the most essential commodity grain base and strategic grain reserve base. In terms of national strategy, agriculture, especially grain production, holds a crucial position and shoulders the critical mission of ensuring national food security and ecological security. Heilongjiang Province is not only a solid agricultural province but also a region with a large number of ethnic minorities, including Manchu, Korean, Mongolian, Hui, Daur, Xibe, Elunchun, Ewenki, and Kirgiz. Fertile soil, abundant water sources, a long history, and frequent cultural exchanges are likely essential reasons for the richness and vigorous development of traditional music art in Heilongjiang. Music activities are manifestations of people's subjective initiative and can also be regarded as how different ethnic groups represent their own ethnicities to the outside world. In this case, the relatively rich land and sufficient water resources in Heilongjiang Province can attract different ethnic groups to live here, creating an environment where music cultures of various ethnic groups merge with each other. Gradually, a new type of music culture will emerge, laying a solid material and cultural foundation for the rich and colorful folk traditional music culture.

Inner Mongolia Autonomous Region is vast in territory and has diverse natural landscapes. Important ecological resources are found here, such as the Tengger Desert, the largest desert in the world, and the famous grassland scenery of Hulunbuir Grassland. These beautiful ecological environments attract a large number of domestic and foreign tourists to come for sightseeing, providing a broad market space for the autonomous region to develop environmental tourism and green industries. At the same time, the Inner Mongolia Autonomous Region is extremely rich in natural resources. Strategic mineral resources such as coal and rare earth provide strong support for its economic development. In addition, the autonomous region has also formed a relatively complete industrial system, covering traditional industries such as energy, chemical industry, and metallurgy, as well as high value-added industries such as new materials and new energy, providing abundant human, material, and technical resources for serving the new development pattern. Similar to Heilongjiang Province, the Inner Mongolia Autonomous Region is also striving to create an

environment that integrates the music cultures of different ethnic groups, thus promoting the slow emergence of a new type of music culture and laying a solid material and cultural foundation for the rich and colorful folk traditions.

1.3 Inclusive Cultural View

Heilongjiang Province and Inner Mongolia Autonomous Region are extremely distinctive regions in northern China. They possess an inclusive cultural outlook and exhibit the unique charm of harmonious coexistence of multiple cultures.

Heilongjiang Province, as a region where multiple ethnic groups live together, is home to many ethnic groups such as Manchu, Korean, Mongolian, Hui, Daur, Xibe, Elunchun, Ewenki, and Kirgiz. Different ethnic groups bring their own unique languages, customs, arts, and traditions and interact and merge with each other on this land. People here respect each other's cultural differences and jointly inherit and develop rich and colorful ethnic cultures. For example, in traditional music art, the musical characteristics of various ethnic groups learn from and absorb each other, forming a unique and rich Heilongjiang music culture. This inclusive cultural outlook makes Heilongjiang Province a melting pot of cultures, and various ethnic groups jointly create a beautiful life in harmonious coexistence.

Inner Mongolia Autonomous Region is also known for its inclusive cultural outlook. Here, there are vast grasslands, vast deserts, and diverse natural landscapes, attracting people of different ethnic groups to settle here. As the leading ethnic group, the Mongolian people live in harmony with other ethnic groups, such as Han, Hui, Daur, and Ewenki, with their bold, enthusiastic personalities and unique cultural traditions. In the Inner Mongolia Autonomous Region, the cultures of different ethnic groups blend with each other and jointly constitute the rich and colorful grassland culture. From traditional Mongolian music and dance to festival activities in which various ethnic groups participate together, this inclusiveness and harmony are reflected. For example, the Nadam Fair is not only a grand event for the Mongolian people but also attracts people of other ethnic groups to participate and share joy and friendship.

In conclusion, Heilongjiang Province and Inner Mongolia Autonomous Region, with their inclusive cultural outlooks, provide fertile soil for the cultural inheritance and development of various ethnic groups. Here, people of different ethnic

groups respect and learn from each other, jointly creating a beautiful home where multiple cultures coexist and thrive. This inclusive cultural outlook not only enriches China's cultural diversity but also provides a valuable example for the exchange and integration of world cultures.

1.4 Traditional Festivals of the Elunchun People

All ethnic minorities have unique cultures and customs, and the Elunchun people are no exception. Their festivals are rich and colorful, carrying profound ethnic cultural connotations.

1) The Fire God Sending Festival. The Fire God Sending Festival (also known as worshipping the fire god) is a traditional festival of the Elunchun people and is held on December 23 every year. The Elunchun people highly revere the fire god. Generally, it is forbidden to splash water or spit on the fire, and it is also not allowed to use knives or other iron objects to make a fire. They firmly believe that such actions will anger the fire god. In terms of diet, before eating, the Elunchun people usually throw some food into the bonfire to show respect for the fire god. They believe that December 23 is the day when the fire god ascends to heaven. Every family will make "Laogaotai" to worship the fire god. They cook two kinds of rice until it is half-thin and half-dry, mash it and add oil. First, they offer a bowl to the fire god, pour some into the bonfire, then kowtow to the bonfire, and finally the whole family enjoys "Laogaotai".

2) The Spring Festival. The Spring Festival is a major traditional festival of the Elunchun people. Usually, one month in advance, the Elunchun people prepare meat, rice, and noodles for the New Year. People who go hunting or on business trips will return home before New Year's Eve. On New Year's Eve, when the sun sets, every family will light a bonfire at the door, which symbolizes a prosperous and happy life. Before having the family reunion dinner, the elderly will open various shrines and lead the family to offer sacrifices, burn incense, and kowtow to pray for the blessings of the gods for the happiness and health of the family. After that, they will also go to the crossroads to burn paper and kowtow for the dead. After the ceremony, the family sits around and enjoys the family reunion dinner. The Elunchun people have the custom of staying up late on New Year's Eve. They believe that this can ensure a smooth year ahead.

3) The Lantern Festival. The Lantern Festival of the Elunchun people is on the fifteenth day of the first lunar month, similar to the Lantern Festival of the Han people. On this day, the whole family will have a family reunion dinner. At the same time, there are entertainment activities such as horse racing, wrestling, singing, and dancing. People revel all night.

4) The Smearing Black Festival. On the sixteenth day of the first lunar month, the Elunchun people will smear pot ash on their faces. It is said that this can drive away evil spirits and ensure safety. On this day, regardless of age or gender, everyone will wipe pot ash with their hands and then visit relatives and friends and smear each other's faces. However, children cannot smear their father's face, nor can uncles, sons, and sisters-in-law smear each other's faces. People in other relationships can smear each other's faces casually, but they must kowtow to the elders before smearing. This custom has been preserved to this day and has now evolved into a pure form of entertainment.

5) The Dragon Boat Festival. The Elunchun people also celebrate the Dragon Boat Festival. Every morning during the Dragon Boat Festival, groups of Elunchun people go to the forest to collect mugwort, wildflowers, birch branches, etc., with dew on them and hang them or place them on their own doors and windows. They believe the dew on the flowers and plants can cure diseases and drive away evil spirits.

6) The Moon Worship Festival. The Moon Worship Festival is a sacrificial festival of the Elunchun people and is held on the fifteenth day of the eighth lunar month every year. During the sacrifice, an idol with a painted moon will be hung in the center of the "Lu", and the idol should face the moon. Put the skinned wild animal under the altar with its head facing the idol. Then, people kowtow to the gods and pray for God to bless the people's safety, smooth hunting, and that the children will not get sick. Then, smear the blood of the wild animal on the idol's mouth. After the meat is cooked, everyone eats it together. In the sacrifice of the Moon Worship Festival, animals with claws are absolutely prohibited. Otherwise, it will offend the gods and may be scratched or fall ill by the claws. If a wild animal has not been caught after several days of hunting, the hunter will put a clean basin under the moon and then kowtow to the moon to pray for the moon god to help with hunting. Observe

the basin the following day. Any animal hair that appears in the basin means what kind of wild animal will be hunted.

1.5 Overview of Elunchun Banner

The Elunchun Banner was established in 1951 and was changed to an autonomous banner in 1952. It is one of the earliest autonomous banners of ethnic minorities in China. The total area of the banner is 59,880 square kilometers (including Jiadaqi and Songling districts under the jurisdiction of the Greater Khingan Mountains in Heilongjiang Province). It is the most prominent banner and city in Hulunbuir City. It has jurisdiction over 10 townships, 82 administrative villages, and 33 communities. There are six forestry companies: Inner Mongolia Forest Industry Group, Hulunbuir Agricultural Reclamation Area, its four state-owned farms, and Heilongjiang Greater Khingan Mountains Agricultural Industry and Commerce United Company. The total population under the banner is 235,300 people (excluding Jiadaqi and Songling districts). There are 25 ethnic groups living here, including Han, Mongolian, and Elunchun. The ethnic minority population is 30,300 people. Among them, there are 3,047 Elunchun people, accounting for 12.9% of the total population. "Elunchun" is in the Elunchun language and means "people on the mountain." The Elunchun ethnic group is one of the 28 ethnic groups with a population of less than 300,000 supported by the state. The autonomous banner is the "birthplace of the Xianbei ethnic group" and the "hometown of hunting." It is known as "northern jade" and "green pure land." It is a national critical ecological function area, a high-quality grain production base, a green agricultural demonstration area, and an advanced banner for food safety in the autonomous region. In 2022, it was rated as a national soybean seed production county and became one of the 216 national seed breeding bases. At the same time, the autonomous banner is a critical banner for tourism and old revolutionary base areas. In January 2021, the Elunchun Banner was named a "demonstration unit of the eighth batch of national demonstration areas for ethnic unity and progress" by the National Ethnic Affairs Commission. (Zheng Fuban, 2023).

In summary, this literature review can be applied to this research by providing essential background on the cultural and geographical context of the Elunchun people. The unique characteristics of Heilongjiang Province and the Inner Mongolia

Autonomous Region, where the Elunchun people reside, offer a foundation for understanding how the region's diverse natural landscapes, ethnic composition, and historical background influence the development of Elunchun folk songs. The rich social and ecological resources of these regions support the intermingling of cultures, contributing to the distinctive musical traditions of the Elunchun. By examining the history, social structure, and cultural inclusivity of these areas, the research can explore how Elunchun folk songs have been shaped and preserved, and how they continue to evolve in response to modern influences. This broader understanding will help in analyzing how the Elunchun's traditions, festivals, and way of life are expressed through their music and how their songs can be preserved in contemporary society.

2. General knowledge of Elunchun folk songs in Northeast China

Before the founding of the People's Republic of China, there were few research works and articles on the Elunchun ethnic group. However, since the founding of the People's Republic of China, research on the Elunchun ethnic group has gradually become more extensive. "The Elunchun People" by Qiupu is a must-read for researchers of the Elunchun ethnic group. "Elunchun Studies" by Zhao Fuxing is also an essential work for understanding the history and culture of the Elunchun ethnic group. "Solon and the Elunchun Ethnic Group" by Zhong Lu'en is one of the earliest works to recognize the Elunchun as an ethnic group.

Since the 1950s, the country has organized a large-scale social history survey of ethnic minorities, including a comprehensive survey of the Elunchun ethnic group. The systematic and detailed survey and research accurately recorded the economic and cultural conditions of the Elunchun ethnic group at that time and preserved the rich history of this hunting ethnic group, which holds significant reference value for studying the contemporary Elunchun ethnic group. (Wang Xiaotong, 2014).

When paying attention to the problems faced by the Elunchun culture in the modernization process, people also see the dilemmas faced by many ethnic groups: whether to continue retaining traditional culture or adapt to modern development. At the academic seminar held by the Institute of Sociology and Anthropology of Peking University, Fei Xiaotong pointed out: "The Elunchun is an ethnic group that has lived

in the forest for a long time. They have passed down a culture suitable for the forest environment from generation to generation and make a living by hunting and raising reindeer. In the past hundred years, the increasing decline of the forest has threatened the survival of this small ethnic group, which has only a few thousand people now. The question raised is, from the perspective of the Elunchun, what should we do to survive? This is not only a problem unique to the Elunchun. In my opinion, this is a common problem for modern people or post-industrial humans, and it is also a problem related to the future of human culture, which is worthy of our attention and reflection. I say this because I think this is a problem of the relationship between individuals and culture. People use natural resources to create, maintain, and develop their own humanistic world. Culture is made by people and for people. From a human perspective, what the Elunchun ethnic group encounters is that people have created a hunting culture that uses nature to serve themselves, and the destruction of the forest threatens this culture. If we adhere to the original culture, it will lead to the destruction of people. Now we are facing a difficult choice: protecting culture or protecting people? According to my understanding, culture is people, then the choice is obvious: protecting people rather than culture. That is to say, the Elunchun ethnic group can only survive through cultural transformation. This means that the traditional culture of ethnic minorities should adapt to the development of modern culture, and how to protect and inherit traditional culture in the process of development requires us to seriously consider." (Fei Xiaotong, 2014).

Nowadays, the Elunchun people have long been distanced from their history of living in the mountains. They no longer warm themselves around the bonfire. Due to changes in production methods, folk songs that teach hunting experiences to teenagers seem to have lost their meaning. Without the original form of natural life, Elunchun folk songs are difficult to resonate with modern audiences. During the hunting period of the Elunchun ethnic group, the entertainment of people of all ages sitting around singing, dancing, and telling stories has been replaced by modern lifestyles such as listening to the radio and watching TV. In the eyes of many Elunchun people, the ancient and monotonous ethnic songs seem boring. (Cao Duoquan, 2022)

In addition, due to the lack of ethnic characters and methods of recording songs, the Elunchun people do not have a way to write music, which makes the spread of folk songs extremely limited. Moreover, due to various factors, the language of the Elunchun ethnic group has also gradually been lost. The development and inheritance status of Elunchun folk songs is increasingly worrying. Nowadays, the Elunchun people have moved away from the mountains and forests. Their everyday lifestyle is becoming more urbanized. Most men and women of the Elunchun ethnic group marry Han people or other foreign ethnic groups. Many living habits have been assimilated. Interracial marriage and ethnic coexistence are very common. The rapid process of urbanization has not only changed the production and lifestyle of the Elunchun people, but it has also led them to generally accept modern culture and education, which has a substantial impact on the lives and worldviews of teenagers. Conversely, young people can take less and less traditional culture from their own ethnic group. With the successive deaths of older generations of inheritors and folk artists, the protection and inheritance status of Elunchun folk songs is concerning.

However, the traditional folk songs of the Elunchun ethnic group have not entirely disappeared from our modern view. Although there are fewer people who can sing these folk songs, with the strengthening of the country's and region's efforts to protect intangible cultural heritage, these precious ethnic and cultural arts are gradually beginning to present themselves in new forms. These exhibitions not only receive the support and love of the people of this ethnic group but are also increasingly valued by all sectors of society, allowing more people to experience the unique ethnic customs and cultural charm of the Elunchun.

In summary, this literature review can be applied to this research by examining how modernization and urbanization have affected the preservation and transmission of Elunchun folk songs. The historical context reveals that the Elunchun people, once reliant on hunting, have experienced significant cultural shifts, which have impacted the relevance and resonance of their traditional songs. This research can draw on the challenges outlined in the literature, such as the loss of the Elunchun language, the lack of formalized methods for recording music, and the diminishing practice of traditional folk arts. However, the revival of interest in intangible cultural heritage offers a potential pathway for preserving these songs. By addressing these

issues, the research can explore strategies to modernize and adapt the transmission of Elunchun folk songs, ensuring that they remain a vital part of the community's cultural identity in contemporary society.

3. The folk songs in the Elunchun ethnic group

The Elunchun ethnic group is mainly distributed in the Elunchun Banner and Buta Banner of Hulunbuir City in the Inner Mongolia Autonomous Region, as well as in Humar, Xunke, Aihui, Jiayin, and other counties in Heilongjiang Province. People of the Elunchun ethnic group, regardless of age or gender, are all skilled at singing and dancing. They often combine poetry, music, and dance to create their own unique style.

The Elunchun folk songs have numerous tunes and diverse styles. They are improvised and sung as they are created. Most Elunchun folk songs are primarily in the tune of mountain songs, namely "Zanda Ren." These tunes are high-pitched, mellow, and feature a slight tremolo. Generally, they are fixed. Lyrics can be added improvisationally, and the tunes also allow for free playing. Joy, anger, sadness, and happiness can all be fully expressed through the rhythm of the songs. The singing methods of "Zandalun" include antiphonal singing, ensemble singing, solo singing, and chorus singing. In singing, words like "Naiye" and "Xinaye" are often included, making the melody melodious and moving.

"Zanda Ren" in Elunchun folk songs can be divided into six categories: hunting songs, mountain songs, drinking songs, folk custom songs, love songs, and new folk songs. Hunting songs are folk songs sung by hunters on occasions such as going out hunting, during the hunt, and returning from hunting. They display the brave character of hunters and the hunting life, such as "Big Hunting" and "Return from Hunting." Love songs occupy a large proportion of Elunchun folk songs. The content is very rich, as it not only includes the Elunchun people's passionate pursuit of love and lasting tenderness but also encompasses their straightforward accusations and resistance to arranged marriages. Folk custom songs refer to folk songs sung by the Elunchun people during customary activities such as weddings, funerals, and wedding celebrations. The content is rich and reflects the broad social life of the Elunchun people. In their folk songs, this is a hundred-flower garden with beautiful

tunes and profound meanings. New folk songs, such as "Singing New Life," reflect the joy of the Elunchun people living a new life.

The singing methods of Elunchun folk songs are rich and diverse. Mainly in the tune of mountain songs, namely "Zanda Ren," the singing methods include antiphonal singing, ensemble singing, solo singing, and chorus singing. In singing, words like "Naiye" and "Xinaye" are often accompanied, which sounds melodious and moving. These words not only enrich the expressiveness of the songs but also endow them with strong ethnic characteristics. Singers often use fixed words and function words such as "Naiye," "Ehuolan," "Dehuolan," and "Hemohemo" to match the music. Since the lyrics are highly improvisational and random, they are easier to rhyme and very attractive to sing, making them deeply loved by people in the issuing areas.

For example, in hunting songs like "Big Hunting," one can feel the excitement and courage of the hunters as they venture into the wild. The vivid descriptions in the lyrics and the powerful rhythm of the tune bring to life the scenes of hunting. Love songs such as "My Heart's Yearning" express deep emotions and a longing for love. The lyrics are full of passion and tenderness, showing a unique way of expressing love among the Elunchun people. Folk custom songs like those sung during weddings are filled with joy and celebration, reflecting the rich traditions and values of Elunchun culture. New folk songs like "Singing New Life" showcase the changes and progress in the lives of the Elunchun people, with lyrics that express hope and happiness for the future.

3.1 Hunting Songs

Among the Elunchun folk songs, there are many Elunchun hunting songs. Their content mainly reflects the feelings of hunters regarding hunting life and the different emotions before and after the hunt. Hunting songs have few lyrics, long tunes, and many function words. The rhythm is free; the melody is high-pitched, melodious, undulating, bold, and unrestrained. For example, "The hunter leaves home to hunt. Go hunting in the mountains." "Hunt wild boars and foxes; catch all civets." "The prey is distributed to everyone, and the elderly and widows all have a share." "Exchange the remaining prey for grain. Exchange the animal skins for salt." In the primitive hunting period, the production activities of the Elunchun people often

required entering the deep mountains. Music was their best companion in these activities, helping them express emotions and thoughts. Elunchun hunting songs vividly depict the hunting life of the Elunchun people and reflect their close connection with nature.

These hunting songs vividly reflect the daily life and spirit of the Elunchun hunters. The lyrics often describe the excitement and anticipation before setting out on a hunt, the challenges and thrills encountered in the mountains, and the satisfaction and generosity that follow a successful hunt. The long tunes and free rhythms echo the vastness and freedom of the hills and forests. When hunters sing these songs, they not only express their own experiences but also pass on the wisdom and skills of hunting from generation to generation.

The hunting songs also highlight the importance of sharing and community among the Elunchun people. After a hunt, the prey is distributed to everyone, ensuring that the elderly and widows are taken care of. This reflects their sense of fairness and mutual support. Moreover, the exchange of prey for essential goods like grain and salt shows their practicality and ability to adapt to different circumstances.

In addition to their practical significance, these hunting songs are also a form of artistic expression. The high-pitched melodies and bold rhythms create a unique auditory experience that captures the essence of the Elunchun people's courage and perseverance. They are a valuable part of Elunchun's cultural heritage, preserving the memories and traditions of a bygone era.

3.2 Love Songs

Elunchun love songs are a major highlight in Elunchun folk music. Love songs contain rich and diverse words that have no specific meaning at the beginning, middle, or end, such as "Unaqi, the one in my heart." There are far more words without specific meanings in Elunchun folk songs than in Han folk songs. A type of Elunchun folk song hums words without specific meanings to express emotions. Elunchun love songs inherit this characteristic of folk music and convey rich emotions through lyrics. Many Elunchun love songs carry a hint of sadness while expressing love, reflecting social life. It is very difficult for young men and women of the Elunchun ethnic group to meet, get to know each other, and fall in love. On one hand, natural conditions are unfavorable for their dates. The "Ulin" of the Elunchun people

is like a village where more than ten relatives live together. The strict requirement of exogamy obliges young people to only make friends with the opposite sex from other "Ulin." There are several mountains between "Ulin." There are no roads in the forest, and the best means of transportation is horses. On the other hand, social customs and pressures also pose obstacles. Before the founding of New China, although the Elunchun ethnic group was in the stage of primitive clan society, family private ownership had already emerged. Influenced by the Han and Manchu, feudal patriarchal concepts were widespread in Elunchun society. Engagement requires gifts, marriage demands a dowry, and arranged marriages by parents are very common.

3.3 Folk Songs of the Elunchun Ethnic Group

Elunchun folk songs play an extremely important role in the folk life of the Elunchun ethnic group and have a strong presence in almost all folk customs. Since hunting and gathering are the main production methods for the survival of the Elunchun people, themes reflecting these activities naturally become the main content of Elunchun folk songs. The ritual songs and custom songs of the Elunchun ethnic group are also distinctive. In the past, most ritual songs were closely related to worshipping gods. "Divine songs" run through the entire process of the "Shaman" ritual.

The Elunchun ethnic group has long considered hunting and gathering to be the main production method. This unique survival mode naturally makes the theme of hunting and gathering one of the core elements of Elunchun folk songs. In the folk songs of the Elunchun ethnic group, people can hear vivid depictions of hunting scenes in the mountains and forests, feel the tension and excitement of hunters tracking prey, and experience the joy and pride that comes after harvesting. These songs are not only records of production activities but also expressions of the Elunchun people's awe and gratitude toward nature.

The ritual songs and custom songs of the Elunchun ethnic group also have unique characteristics. Ritual songs are usually sung on essential occasions and ceremonies, carrying the traditional values and moral norms of the Elunchun ethnic group. Custom songs are closely connected with various folk customs, such as weddings, funerals, and festival celebrations. In the past, most ritual songs were closely related to worshipping gods. "Divine songs" play an essential role in the

"Shaman" ritual and run through the entire process. The melody of divine songs is solemn and mysterious, and the lyrics are full of awe and supplication for the gods. Through the singing of sacred songs, the Elunchun people hope to obtain the blessings of the gods and ensure their lives are safe and smooth, with abundant prey and prosperous families.

In addition, Elunchun folk songs also reflect the rich social life and interpersonal relationships of the Elunchun ethnic group. Songs often contain praises for family affection, friendship, and love, as well as for family harmony and neighborhood unity. These folk songs are not only an art form but also an important means of cultural inheritance for the Elunchun ethnic group. Through word-of-mouth transmission, they pass on the history, traditions, and values of the Elunchun ethnic group to future generations, allowing the culture of the Elunchun ethnic group to continue and develop throughout the long river of time.

3.4 New Elunchun Folk Songs

Since the reform and opening up, "Zanda Ren" in new Elunchun folk songs has presented more novel content. A batch of excellent new folk songs, such as "Oh, My Great Forest" and "People on the Ridge," has continuously emerged. These new folk songs vividly display the new life and style of the Elunchun people in this new era. While retaining the unique characteristics of Elunchun folk songs, modern elements are integrated to make them more aligned with the times.

Elunchun folk songs are rich and colorful in content, covering multiple fields such as hunting, love songs, and folk customs. In hunting songs, listeners can feel the bravery and wisdom of Elunchun hunters in the mountains and forests and experience their close connection with nature. Love songs delicately express the sincere emotions between young men and women of the Elunchun ethnic group, including sweet love and helpless sadness. Folk custom songs reflect the rich traditional customs and cultural connotations of the Elunchun ethnic group even more.

The singing methods of Elunchun folk songs are diverse, including antiphonal singing, ensemble singing, solo singing, and chorus singing. During the singing process, words with ethnic characteristics, such as "Naiye" and "Xinaye," are often used, making the melody melodious and moving. These folk songs have strong ethnic characteristics and high cultural value. They are not only an accurate portrayal of the

lives of the Elunchun people but also record the history, traditions, emotions, and lives of the Elunchun ethnic group. They are precious treasures in the cultural treasure trove of the Chinese nation. Like bright pearls, they add a unique charm to the diverse culture of the Chinese nation.

In summary, this literature review can be applied to this research by providing a deeper understanding of the musical traditions and cultural expressions unique to the Elunchun community. The diverse forms of their folk songs, ranging from hunting songs to love songs and new folk songs, highlight the rich content that reflects the group's connection with nature, their social customs, and their emotional expressions. The improvisational and flexible nature of Elunchun songs, combined with distinctive melodies and tonal structures, offers a framework to analyze how these songs are created, performed, and transmitted orally through generations. The research can leverage these insights to explore how Elunchun folk songs not only preserve cultural heritage but also adapt to contemporary contexts, integrating modern elements while maintaining traditional values. This holistic view helps frame the importance of preserving and disseminating these songs in modern society, emphasizing their cultural significance and role in ethnic identity.

4. The essential characteristics of Elunchun folk songs in Northeast China

The Elunchun ethnic group has only its own ethnic language but no written language. Their ethnic culture is mainly transmitted orally, as are folk songs, passed down from generation to generation. Elunchun folk songs have the distinct characteristic of being improvised. Generally, the melody is relatively simple and flexible. The lyrics are improvised to express emotions by borrowing imagery and reflecting real-life scenes.

4.1 Rich singing forms

4.1.1. There are diverse singing forms, including antiphonal, ensemble, solo, and chorus singing. Different singing forms apply to different scenarios. In gatherings and celebrations, chorus and antiphonal singing are common to enhance the festive atmosphere. When individuals express emotions, solo singing better reflects the singer's inner feelings.

4.1.2. Exclamatory words such as "Naiye" and "Xinaye" are often used in singing, enriching the rhythm of the songs and adding ethnic flavor, making the songs melodious and moving.

4.2. Unique tone and scale characteristics

4.2.1. The pentatonic scale is dominant. Elunchun folk songs belong to the Chinese pentatonic scale system. The pentatonic scales of "Yuyin, Luoyin, and Zhiyin" are widely used, and "Yudiao" is more representative, endowing the songs with a unique ethnic style. "Yudiao" makes the melody ethereal and distant, reflecting the Elunchun people's perception of mountain forest life and their reverence for nature.

4.2.2. The seven-tone scale also exists. Seven-tone scale songs in Elunchun folk songs are not very resistant to the appearance of partial tones. Seven-tone scales, such as Qingjiao, Yayue, and Yanle, are also used in songs, enriching the musical expressiveness.

4.3. Unique melody style

4.3.1. The overall melody is high-pitched and powerful, with strong cultural characteristics of a hunting nation. It reflects the bravery and heroism of the Elunchun people, aligning with their mountain forest environment and personal traits.

4.3.2. While high and powerful, the melody is also melodious and undulating, featuring large pitch jumps and a circuitous progression reminiscent of the undulating scenery in the mountains and forests. This reflects the state of emotions and love for the life of the Elunchun people.

4.4. Relatively free rhythm

4.4.1. The rhythm is generally free and unrestrained, which relates to the free and unrestrained lifestyle of the Elunchun people. Singers can freely handle the rhythm according to their emotions and expressive needs, enhancing the expressiveness and appeal of the songs.

4.4.2. Songs of "Zandalun" usually have regular beats and symmetrical phrases. Extended sounds are often used at the beginning and end of phrases, with corresponding echoes in other words. The long note at the end of a sentence can create a stable ending effect for the song.

4.5. Rich and distinctive lyrics

4.5.1. The lyrics often depict natural scenery such as forests, rivers, and mountains, showing the close connection between the Elunchun people and nature. At the same time, they also involve production and life content, recording traditional lifestyles and cultural customs.

4.5.2. Most lyrics are improvised, with improvisational and random characteristics. Singers can fill in the lyrics according to their situation and feelings, making each song unique. Moreover, the lyrics rhyme at the end of sentences, are catchy, and are easy to remember and sing.

4.6. Simple and diverse structure

4.6.1. Usually, a square four-phrase or two-phrase structure is adopted, which is simple, straightforward, and easy to sing and remember.

4.6.2. The melody has strong contrast and is repeated many times. Through repetition, the theme is strengthened, and the audience's impression is deepened. The contrast increases the layering and richness of the songs.

In summary, this literature review can be applied to this research by examining the unique characteristics of Elunchun folk songs, such as their improvisational nature, a wide variety of singing forms, and distinctive tonal and rhythmic patterns. Understanding these musical traits helps apply Western music analysis and Chinese traditional music theory to explore the deeper structures of Elunchun music, such as the use of the pentatonic scale and the cultural significance of high-pitched melodies reflecting the group's hunting heritage. Ethnomusicology theory further enhances this research by providing a framework for studying the cultural context in which these songs are performed, emphasizing their role in transmitting ethnic identity and connection to nature. This combination of theories allows for a comprehensive analysis of Elunchun folk songs' development, preservation, and dissemination, focusing on their musical characteristics and cultural importance in historical and contemporary contexts.

5. Theories used

This research aims to use Western music analysis theory, Chinese traditional music theory, and ethnomusicology theory to conduct an in-depth study on the

development, musical characteristics, and dissemination of Elunchun folk songs. At the same time, through interviews, the inheritance and protection of Elunchun folk songs are summarized, and opinions are put forward.

5.1 Western Music Analysis Theory

Western music analysis theory mainly focuses on analyzing and researching rhythm, melody, and harmony. This theory is primarily used to examine the external structure of Elunchun folk songs.

In terms of rhythm, rhythm refers to the length and intensity of musical notes in musical movement. The relationship between organized tones of different lengths constitutes melody (Li Chongguang, 1962). Rhythm is usually regarded as the structural support of music. The beat is the periodic and regular repetition of strong and weak beats in music. In traditional Chinese music, the beat is called "ban yan." Among them, "ban" is equivalent to a strong beat, while "yan" is equivalent to a secondary strong beat (middle eye) or a weak beat (Wang Yaohua, 2010).

Melody, also known as a tune, reflects the overall thought or core theme of music. It is played by a single part containing many independent tones combined with mode, rhythm, and beat. The undulating music is organized in an orderly manner according to a particular rhythmic level to form a tune. The tune is the most important means of expression in musical forms. It is the essence of music and one of the critical factors determining musical characteristics. The direction of the same sound is called horizontal; the tune shows an upward trend from low pitch to high pitch and a downward trend from high pitch to low pitch.

Harmony includes "chord" and "harmonic progression." In polyphonic music, a combination of more than three tones arranged according to a third relationship is called a chord. A chord is usually a sound combination formed by the vertical (simultaneous) overlapping of three or more musical sounds according to specific rules. The horizontal organization of chords constitutes harmony. Harmony has apparent color effects of thickness, lightness, density, and thinness. At the same time, it also plays a role in forming phrases, dividing musical sections, and concluding music (Li Chongguang, 1962).

Western music analysis theory requires comprehensive analysis. Based on the above analysis objectives, this paper conducts an in-depth analysis of music to

identify musical images that resonate with the audience. Using Western music analysis theory, we can more deeply understand Elunchun folk songs' melody structure and rhythmic characteristics. In addition, this also helps researchers conduct thorough research on the musical ontological structure of Elunchun folk songs.

5.2 Chinese Traditional Music Theory

The Chinese traditional music theory research methods involve analyzing the music structure of Elunchun folk songs, making interpretations, and examining residual scores. Chinese traditional music includes three major music systems: the Chinese music system, the European music system, and the Persian-Arabic music system (Wang Yaohua, 2010).

We should continue to analyze the music ontology based on Western music analysis theory and use Chinese traditional music theory to explore its deep structure. This research aims to utilize a combination of Chinese and Western music theories to conduct an in-depth analysis of representative works of Elunchun folk songs to ensure a clear understanding of the music ontological structure of Elunchun folk songs.

This research focuses on studying the behavior, perception, emotion, and thinking patterns in Chinese traditional music performances and discusses the cognitive patterns, performance habits, music structures, and formal interpretation principles involved in transmitting musicians' knowledge. Based on musicians' narratives, objective observations, and analyses, it summarizes the relevant discourses between traditional Chinese music performing arts and music forms. Additionally, based on national culture, it classifies specific types of musical instruments and songs, conducting reverse comparative studies on their relationships with playing techniques, finger combination routines, and singing methods to explore the knowledge or expression methods of "musicological combinations," "tone patterns," and "music patterns" (Xiaomei, 2020). Analyzing traditional music forms in Chinese music theory is one of the most critical paradigms. The research method of Chinese conventional music structure is based on the study of traditional music forms. The structural principle of music is the music grammar of a nation; it is a thinking pattern developed by humans during long-term music practice, according to the natural laws of their cultural forms. Analyzing music structure from multiple angles, levels, and dimensions can be applied to macroscopic traditional music. At the same time, it can also

profoundly analyze the elements of micro music, facilitating a comprehensive and meticulous study of the structure of Chinese traditional music and a deep understanding of the music ontology of Elunchun folk songs. It is worth noting that nothing can be analyzed using a single research method. This is a very one-sided approach. Therefore, the Chinese traditional music structure research method holds great significance for studying the music ontology of Elunchun folk songs. However, for collecting Elunchun-related literature, music scores, recordings, and other materials, the analytical methods of Western music theory are also a necessary supplement. It is important to note that Western music theory primarily focuses on music scores and modular music systems. Chinese traditional music theory will help researchers study the deep structure of Elunchun folk songs and propose relevant theoretical significance.

5.3 Ethnomusicology Theory

Ethnomusicology theory includes the description, classification, comparison, interpretation, and generalization of music (which may be sound), specific musical traditions, music in a series of related works, or music and cognitive, artistic, experiential, social, cultural, political, and economic issues, themes, and processes (Timothy Press, 2010).

Ethnomusicology mainly researches national music in countries and regions with different social systems and development levels to discover music-related laws. Ethnomusicology belongs to the category of musicology and is closely related to ethnology and folklore. Music is a social behavior (Timothy, 2010). It includes investigating and researching the musical characteristics of different ethnic groups, countries, and regions, exploring the relationships between this music and geography, history, and other cultures, compiling ethnomusicology or regional musicology, and drawing music-related conclusions. Although ethnomusicology is regarded as a discipline, it is more like a research concept and perspective, that is, examining music as a culture, mainly focusing on the interaction between the formation of musical texts and cultural contexts. It draws on the theories and methods of multiple interdisciplinary fields such as folklore, anthropology, sociology, linguistics, and history to describe and analyze the generation of music and its underlying cultural significance. Secondly, Chinese traditional music research is a systematic theoretical

paradigm based on summarizing the artistic forms and characteristics of traditional music's "five major categories" of traditional music. More importantly, it systematically studies the rhythm, keys, music scores, and musical instruments of traditional music. Chinese ethnomusicology borrows many traditional music research methods to analyze musical forms. Traditional music research has gradually absorbed the research concepts of ethnomusicology and begun to pay attention to the interaction between the composition of musical forms and cultural contexts. The research objects of these two disciplines are similar. The scope of the research is broader, while the latter is mainly limited to the "five major categories" of traditional music. There are significant differences in academic concepts between the two: ethnomusicology mostly combines the writing paradigm of field ethnography and focuses on the performance behavior of music and its underlying cultural significance. Traditional music research emphasizes the static analysis and description of the structural characteristics of music itself while lacking the examination of the formation process of musical texts, performance behaviors, and symbolic meanings. Although the boundaries between these two disciplines still exist, their research concepts are gradually moving toward integration (Zhao Shufeng, 2022).

Ethnomusicology is so important because it utilizes the mutual infiltration of multiple disciplines and contains a large amount of information. In this sense, ethnomusicology is the hermeneutics of music culture. It adopts a reductionist method to interpret music as much as possible in the context of time and to revive music. However, we know that laws are meaningful connections between things or between internal elements of things. When we use related disciplines to study music issues, we cannot force unnecessary connections, as this will only lead to confusion in research methods and misunderstandings for readers. Folk music is a particular discipline of music theory. Collectors, scholars, and practitioners have defined and developed this concept in various ways across different geographical locations and historical periods. Its roots lie in issues such as the identity and recognition of "folk", the definition of musical repertoires, the ways these repertoires are spread, and the evaluation of sounds (Sadie, 2001). It must track and integrate the progress of related non-music theoretical disciplines to highlight its unique characteristics and advantages. Therefore, it is necessary to incorporate its research methods into related non-music

theories. In theoretical science, the focus of music research is gradually shifting to people, musicians, behaviors, and psychology within social and cultural environments rather than remaining exclusively on music or a narrower musical form. The music turns to people, from workers to performers and participants. The transformation of viewpoints and concepts has led to the transformation of ethnomusicology.

In summary, this literature review can be applied to this research by combining insights from Western music analysis, Chinese traditional music theory, and ethnomusicology to profoundly investigate the musical characteristics and cultural significance of Elunchun folk songs. Western music analysis helps understand the songs' structural elements, such as melody, rhythm, and harmony. In contrast, Chinese traditional music theory allows for a nuanced exploration of the cultural and historical contexts specific to Chinese folk music. Ethnomusicology further adds a layer of understanding by examining the music's social, cultural, and performative aspects within the Elunchun community, providing a comprehensive view of how the songs function within their cultural fabric. Together, these theoretical frameworks provide a robust foundation for analyzing how Elunchun folk songs have evolved, how they are transmitted, and what measures can be taken to preserve them in the face of modernization and cultural change.

6. Related research

Colin Mackerras (1984) explores the cultural significance of folksongs and dances among China's minority nationalities, constituting about 6.7% of the population. It discusses the Communist Party of China's policies regarding these cultural forms, emphasizing their importance in reflecting social contexts and national identity. The research is based on extensive studies conducted in 1982, including visits to minority areas and the Central Institute for the Nationalities in Beijing. The paper highlights the professionalization of artists within these communities, noting improvements in their social status due to better salaries and training opportunities. It also raises concerns about the potential dilution of minority cultural expressions due to Han influence while advocating for the autonomy of minority nationalities in their performing arts. The author identifies three main genres of traditional folksongs and

emphasizes the need for cultural integration that respects the unique identities of these groups.

Yi Tian et al (2021) summarize the challenges and strategies for developing the folk art industry in Northeast China, focusing on its transformation into a modern industrial society. The paper highlights how changes in production modes and lifestyles have endangered traditional folk arts, such as paper cutting and jade carving, while some forms have adapted to industrialization. Through qualitative and quantitative research, the authors propose mechanisms for protecting and creatively developing folk art, including optimizing folk art forms, building a standardized trading platform, and leveraging the "Internet +" model to create communication platforms for artists, collectors, and investors. They stress the importance of balancing cultural preservation with economic benefits to ensure the sustainable growth of folk arts in contemporary society.

Hui Yang and Aitalina Andrianovna Borisova (2023) discuss the intricate relationship between Erzhenzhuan, a comedic song and storytelling dance art from Northeast China, and shamanistic culture, emphasizing how this folk art has retained elements of shamanism throughout its evolution. The article traces the historical development of Erzhenzhuan, highlighting its transformation from shamanic practices to a recognized secular art form in the 20th century. It details unique performance styles, such as Danchutou and Lachansi, and examines the influence of shamanistic attire on contemporary costumes. Additionally, the paper explores the musical aspects that have origins in shamanic sacrificial songs, illustrating the syncretic nature of Erzhenzhuan as it gains popularity across China, mainly through television and media. The research aims to demonstrate the lasting impact of shamanistic culture on the artistic expressions found in Erzhenzhuan, which is increasingly embraced by audiences nationwide.

Chen Wei (2020) summarizes the artistic characteristics and singing techniques of the Yunnan folk song "Guess Tune," a minor folk song from the Yi nationality in Yunnan Province, China. This unique duet song, originating from children's guessing games, is characterized by its lively rhythm and improvisational nature. The song's structure is divided into four sections with repetitive melodies, requiring singers to skillfully alternate between high and low notes to depict the

innocence of children. Chen analyzes the specific singing techniques needed for this piece, such as clear articulation, rhythmic control, and a playful vocal tone, highlighting its cultural significance within Yunnan's diverse musical traditions.

Tang Kai (2021) summarizes the Singing a Chinese Nation: Heritage Preservation, the Yuanshengtai Movement, and New Trends in Chinese Folk Music in the Twenty-First Century. In mainland China, television and radio stations, print media, publishing houses, and research institutions are state-owned; the internet and record companies are tightly regulated; and public concerts are government-sponsored or government-permitted. The emergence of a cultural phenomenon, the rise and fall of a musical genre, or a musician's success is always a result of or at least related to a centralized control mechanism. This article examines new trends in Chinese folk music in the twenty-first century. It reveals how the centralized control operates to shape music traditions from various ethnic groups and regions into the pluralistic-unitary heritage of the freshly conceived, millennia-old Chinese Nation.

Ping Shiqi et al (2024) summarize the evolution of Dong small songs, exploring their cultural significance, historical roots, and contemporary expressions within Chinese folk music. Through a combination of ethnographic fieldwork, interviews, and archival research, the authors analyze how these traditional songs, deeply embedded in the cultural identity of the Dong ethnic group, have adapted over time in response to modernization, globalization, and urbanization. The study underscores the challenges faced by Dong small songs in the modern era, including shifting social structures and changing interests of younger generations, while emphasizing their enduring cultural value and the need for preservation efforts. The research offers insights into the complex dynamics of cultural change, blending tradition and innovation in Chinese folk music.

Yu Jun et al (2008) summarize the development of methods for recognizing Chinese folk musical instruments in polyphonic music, addressing the challenge of identifying dominant instruments in complex music compositions. The study presents two main approaches: a song-level method and a segment-level method, achieving accuracy rates of 85% and 89%, respectively, for 14 Chinese folk instruments across four instrument families. The research demonstrates that a combination of audio features, including Mel-Frequency Cepstral Coefficients (MFCC), is essential for

effective instrument recognition. The study concludes that the methods developed significantly improve recognition in polyphonic music, highlighting the potential for application in music information retrieval systems.

Yin Ai Qing et al (2013) explore the transmission of Xibo music culture in Northeast China by developing a school-based music curriculum to promote preserving Xibo traditional music. Through collaborations with local music faculties, they compiled a curriculum that includes 53 folk songs, eight instrumental pieces featuring the Dongbuer, and six dance forms, emphasizing the integration of Xibo cultural heritage in education. This chapter highlights how the curriculum facilitates the preservation and inheritance of Xibo music through formal education, encouraging cultural continuity while adapting to modern educational frameworks. The study provides insights into how ethnic music can be successfully embedded within school curricula, ensuring cultural survival amidst societal changes.

In summary, this literature review can be applied to this research by drawing from various studies on the preservation, cultural importance, and challenges faced by ethnic music traditions. Exploring how folk songs reflect social and national identities among minority groups highlights the cultural significance of Elunchun music, which serves as a vital expression of their heritage. Modernization and industrialization threaten the survival of traditional arts, as seen in the broader context of Northeast China, where strategies for preservation and adaptation must be developed. Integrating ethnic music into school curricula offers a practical approach to ensuring the transmission of Elunchun music, fostering cultural continuity through formal education. Additionally, the adaptive strategies employed by other ethnic groups in the face of cultural change provide valuable insights for the Elunchun in balancing the preservation of their traditional songs with modern influences. This review helps frame the Elunchun folk songs within the broader discourse of cultural survival, education, and innovation.

CHAPTER III

Research Methodology

This study provides ideas and inspirations for protecting and developing the intangible cultural heritage of the Elunchun ethnic group in Heilongjiang Province and the Inner Mongolia Autonomous Region. The research structure is as follows:

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

1. Research scope

1.1 Scope of Content

This research extensively explores the historical development, musical characteristics, and preservation and transmission practices of Chinese folk songs among the Elunchun ethnic group in Northeast China. The investigation will examine how these folk songs have evolved over time, identifying significant historical events and cultural influences. The analysis will focus on the musical elements such as melody, lyrics, singing styles, and rhythmic patterns unique to the Elunchun folk songs. Additionally, the study will propose strategies for protecting and transmitting these folk songs, emphasizing the role of government policies, social efforts, educational promotion, and innovations in music creation and performance to ensure their preservation.

1.2 Scope of Time

From July 2023 to December 2023, investigators conducted on-site interviews and recorded videos with artists while writing and revising papers.

During the same period, data collection and organization were collected, gathering information from various channels such as the internet, the Elunchun Banner Autonomous Banner Cultural Center, familiar friends, teachers, and industry experts.

From December 2023 to August 2024, on-site investigations and data collection were conducted. Relevant individuals were interviewed, and videos were recorded.

Data will be organized from August 2024 to March 2025, and the paper's writing and revision will be completed during this period.

2. Research process

2.1 Selection of Research Site

Researchers have chosen Elunchun Banner, the main settlement area of the Elunchun ethnic group, in Hulunbuir City, Inner Mongolia Autonomous Region, China, as their research location. Elunchun Banner is a significant area for disseminating folk songs, with the Elunchun people being known as the "last hunting ethnic group" in China. The researchers aim to study the characteristics and music of Elunchun folk songs and the dissemination channels of Elunchun music to provide empirical evidence for future research. The Elunchun Banner has a rich history of social development, ethnic, philosophical, religious, and art history, with rich research materials in fields such as ethnology, folklore, aesthetics, musicology, and anthropology. The Elunchun Banner has promoted ethnic culture and folk song resources, promoting local economic development, tourism prosperity, and strengthening ethnic unity. However, theoretical research on Elunchun folk songs is scarce, and further research is urgent.

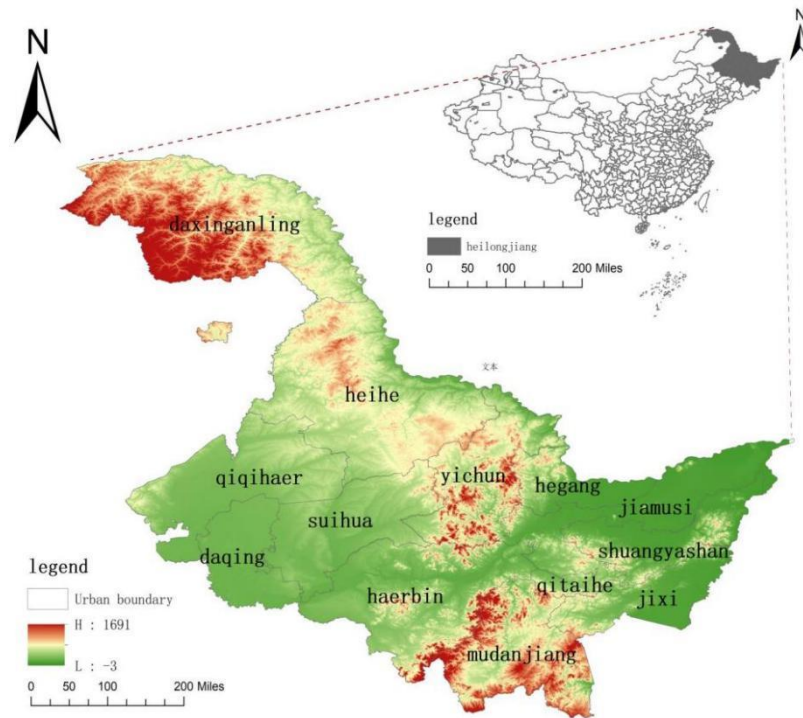


Figure 4. Map of Heilongjiang

Source: http://datav.aliyun.com/portal/school/atlas/area_selector

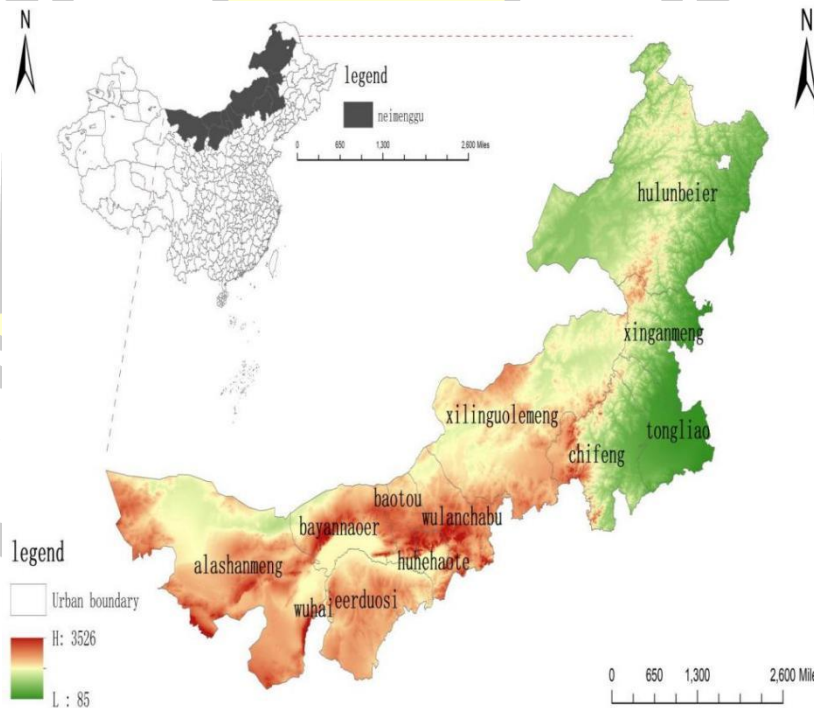


Figure 5. Map of Inner Mongolia Autonomous Region

Source: http://datav.aliyun.com/portal/school/atlas/area_selector

2.2 Selection of the key informants

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

- 1) The individuals are directly related to the research field of this paper.
- 2) They must belong to the Elunchun ethnic group and have been born, raised, and lived in the area.
- 3) They should profoundly understand the local Elunchun folk songs.
- 4) The selected candidates are recognized as the representative inheritors of Elunchun folk songs at or above the provincial level and enjoy a high reputation in the local society.
- 5) The informer has rich experience in performing Elunchun folk songs.

Three key informants were selected after a strict selection process: He Yinghua, Nei Shumei, Meng Jinhong, Ba Nihua, and Man Gumei. According to the above selection criteria, the researchers selected Nei Shumei, Ba Nihua, and Meng Jinhong because they are the most outstanding representatives of key informants.

The researchers interviewed three key informants, musicians of Elunchun's intangible cultural heritage. The three teachers are my primary informants, mainly because of the introduction of two teachers specializing in Elunchun culture. They are also artists who intend to make a documentary about Elunchun culture. Their video and audio materials will contribute to the follow-up study of This research.

The researcher interviewed five temporary informants and accumulated written and oral information, as well as characteristics and sound form characteristics about the development of Elunchun music.

1) Nei Shumei

Neishumei, born in 1943 in the Gule clan of the Wole tribe of the Elunchun ethnic group, is a renowned heir to the Zanda people's music. She is known as "Little Deer Grandma" for her beautiful singing and ability to quiet small animals. Despite her short stature, she has adopted over ten children. Neishumei is a cultural ambassador and a talented singer, showcasing her unique talent and exquisite skills in various Zanda people's repertoires. Her singing evokes scenes of forests and rivers in

her hometown, winning acclaim and respect. She believes folk songs represent the spiritual culture of a nation and has dedicated her life to this cause. Neishumei encourages innovation based on tradition and actively participates in cultural research projects. She is a loving mother and a dedicated figure in the Elunchun ethnic group, using practical actions to protect national heritage and pass down the beautiful melody of their folk songs. (Figure 6. Key Informant Nei Shumei)



Figure 6. Key Informant Nei Shumei

Source: Lili Yan, from fieldwork in August 2024

2) Ba Nihua

Banihua, born on June 8, 1957, is a significant inheritor of the "Zanda Ren" folk songs of the Elunchun ethnic group. She is a representative inheritor of the intangible cultural heritage of the Elunchun people and has been active in various cultural activities since retiring. Banihua's work, "Shaman Tune," condenses the essence of Elunchun culture, showing profound religious beliefs and unique cultural heritages. She actively engages in cultural protection and inheritance, nurturing the next generation of "Zanda Ren" singers and teaching them to understand and respect the culture. Many young singers have emerged under her guidance, and Banihua's contributions to cultural protection are widely recognized. She calls on the younger generation to cherish and participate in the inheritance of cultural heritages. Banihua plans to study and spread musical traditions, explore integration with modern music,

and keep folk songs alive to gain international recognition.(Figure 7. Key Informant Ba Nihua)



Figure 7. Key Informant Ba Nihua

Source: Lili Yan, from fieldwork in August 2024

3) He Yinghua

He Yinghua, born on December 15, 1956, is a key cultural figure in Elunchun folk music. Born in Xiriteqi Hunting Village, she has been passionate about singing since childhood and is dedicated to preserving and promoting traditional music. She is a representative inheritor of "Zanda Ren" folk songs, ensuring the long-term continuation of Elunchun music and traditions. Her performances are known for their authenticity and emotional depth, bringing audiences into the rich Elunchun culture. He Yinghua participates in cultural activities, holding folk song lectures and workshops to introduce Elunchun ethnic music culture. Despite the challenges of young people's weakening interest in traditional music, she continues to attract young people innovatively. She collaborates with young music producers to launch modern-style Elunchun folk songs. Her story inspires the importance of cultural inheritance and her contributions to the Elunchun ethnic group.(Figure 8. Key Informant He Yinghua)



Figure 8. Key Informant He Yinghua

Source: Lili Yan, from fieldwork in August 2024

4) Man Gumei

Man Gumei Born on July 27, 1956, in Wulubutie Town, Inner Mongolia, Mangumei has a passion for art, particularly Elunchun folk songs. Her singing reflects the cultural charm of the Elunchun ethnic group and has been instrumental in preserving the Elunchun culture. As a national intangible cultural heritage inheritor of Elunchun fur handicraft skills, she actively participates in cultural activities and imparts traditional skills to young people. Her work, "Three Kinds of Rice" (Return from Hunting), is renowned for its beautiful melody and profound connotation, showcasing the life and emotions of the Elunchun people. Mangumei actively participates in cultural exchange activities, attracting young people to join the inheritance team. Her love and perseverance for the Elunchun culture illuminate the cultural sky, making the culture glow with new vitality and inspiring others to cherish and protect the traditional culture. (Figure 9. Key Informant Man Gumei on the left)



Figure 9. Key Informant Man Gumei on the left
Source: Lili Yan, from fieldwork in August 2024

5) Meng Jinhong

Meng Jinhong was born in Guli Township, Elunchun Autonomous Banner in 1946. In 2014, she was recognized as the representative inheritor of the Autonomous Region level Intangible Cultural Heritage Elunchun Paper Cuttings Protection Project. As of now, she has created approximately 500 paper cutting works. Meng Jinhong holds a deep passion for the art of the Elunchun ethnic group. In her own words, "I love it so much." She is intelligent, versatile, and ingenious. Not only is she proficient in Elunchun paper cuttings, but she also excels in Elunchun folk song "Zanda Ren", the production of Elunchun fur clothing, and the production of Elunchun birch bark and other Elunchun ethnic skills. Her deep love for Elunchun ethnic art has truly permeated her blood and life. Elunchun ethnic art has not only added luster to her life but also showcases the unique charm of ethnic culture. Her representative song 'Heart to Heart People' further reflects the warmth and connection within the Elunchun community. Meng Jinhong's dedication and talent have made her an important figure in preserving and promoting Elunchun ethnic art.(Figure 10. Key Informant Meng Jinhong)



Figure 10. Key Informant Meng Jinhong
Source: Lili Yan, from fieldwork in August 2024

2.2.2 General informants

Table 1. Criteria A: Scholar

Name	Gender	Birth Year	Site	Profession	Professional titles
Menghe Tuya	Female	1982	A town in Elunchun Autonomous Banner, Inner Mongolia	Scholar	Assistant researcher on Elunchun culture
Baiyin Jirigala	Male	1978	A county in Elunchun Autonomous Banner	Scholar	Researcher on local ethnic history and culture
Wuyun Gerile	Female	1985	An Elunchun settlement in Inner Mongolia	Scholar	Researcher on Elunchun language and folklore
Chaoketu	Male	1980	Urban area of Elunchun Autonomous Banner	Scholar	Researcher on ethnic art and cultural inheritance

Qimuge	Female	1979	A township in Elunchun Autonomous Banner	Scholar	Scholar on Elunchun traditional ecological culture
Baolide	Male	1983	An Elunchun area in Inner Mongolia	Scholar	Assistant on regional ethnic development research
Alima	Female	1981	A town in Elunchun Autonomous Banner	Scholar	Specialist on Elunchun folk literature research
Bater Suhe	Male	1977	A village in Elunchun Autonomous Banner	Scholar	Scholar on ethnic traditional skills and culture research

Table 2. Criteria B: Singer

Name	Gender	Birth Year	Site	Profession	Professional titles
Yu Shurong	Female	1963	Daxing'anling Region, Heilongjiang	Ethnic Singer	National-level representative inheritor of Elunchun folk songs
Wurenna	Female	1959	Elunchun Autonomous Banner, Inner Mongolia	Elunchun Folk Singer	Inner Mongolia Autonomous Region-level intangible cultural heritage inheritor
Mergen	Male	1972	Huma County, Heilongjiang	Elunchun Musician	Promoter of Elunchun traditional music, local cultural researcher
Ao Qier	Male	1965	Jagdaqi, Heilongjiang	Elunchun Ethnic Instrumentalist	Folk artist, promoter of Elunchun cultural heritage
Darima	Female	1975	Elunchun Autonomous Banner, Inner Mongolia	Elunchun Folk Song Performer	Inheritor of Elunchun traditional ballads
Sona	Female	1980	Morin Dawa Daur Autonomous Banner, Heilongjiang	Elunchun Singer	Local folk singer, promoter of Elunchun music
Asima	Female	1968	Daxing'anling Region, Heilongjiang	Elunchun Music Educator	Active promoter of Elunchun music preservation and

					inheritance
Aoligeng	Male	1970	Elunchun Autonomous Banner, Inner Mongolia	Elunchun Folk Singer	Singer of Elunchun traditional songs

Table 3. Criteria C: Teacher

Name	Gender	Birth Year	Site	Profession	Professional titles
Agula	Male	1975	Alihe Town, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Inheritor of Elunchun folk music, outstanding teacher at the municipal level
Tuo Ya	Female	1980	Dayangshu Town, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Messenger of Elunchun music culture dissemination, leader of music discipline at the banner level
Morigen	Male	1978	Keyihe Town, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Expert in Elunchun music research and teaching, key teacher at the school level
Bateer	Male	1973	Wulubutie Town, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Teaching expert of folk music, winner of regional music education contribution award
Qiqige	Female	1985	Nuomin Town, Elunchun Autonomous Banner,	Music teacher	Rising star of Elunchun music culture inheritance, outstanding art instructor teacher at

			Hulunbuir City, Inner Mongolia Autonomous Region		the school level
Anda	Male	1976	Yili Town, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Characteristic teacher of ethnic music education, messenger of cultural and artistic promotion at the banner level
Saren	Female	1983	Tuozhamin Township, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Outstanding contributor to music education at the town level, member of Elunchun folk music lovers association
Ulan	Female	1981	Jiwen Town, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Messenger of campus ethnic music culture dissemination, outstanding educator in music education at the banner level
Husileng	Male	1979	Guli Township, Elunchun Autonomous Banner, Hulunbuir City, Inner Mongolia Autonomous Region	Music teacher	Innovator in Elunchun music teaching, leader of music teaching and research group at the school level

2.3 Selection of Songs

These selected classic works have a significant impact on our research. The criteria for selecting songs are as follows:

2.3.1 Recommendation from the inheritor of the intangible cultural Elunchun folk song Zanda Ren.

2.3.2 Classic representative works of Elunchun folk songs.

2.3.3 Songs showcasing distinct regional characteristics.

2.3.4 Songs recommended by professional singers.

Table 4. Selection of Songs

Type of songs	Description	Total songs	Selected song
1.Songs Related to Hunting and Labor Life	This includes <u>hunting</u> songs and so on. Such <u>songs</u> closely revolve around the <u>traditional hunting life</u> of the <u>Elunchun ethnic group</u> , <u>reflecting</u> the <u>hunters' emotions</u> and <u>scenes</u> during the <u>hunting process</u> .	About 15	1
2. Songs for Emotional Expression (Mainly Love Songs)	Love songs <u>account for a large proportion</u> in <u>this category</u> . Their content is <u>rich</u> , including both <u>passionate pursuits of love</u> and <u>tender feelings</u> , as well as <u>complaints</u> and <u>resistance against arranged marriages</u> .	About 10	1
3. Custom and Ritual Songs	This includes <u>hunting</u> songs and so on. Such <u>songs</u> closely revolve around the <u>traditional hunting life</u> of the <u>Elunchun ethnic group</u> , <u>reflecting</u> the <u>hunters' emotions</u> and <u>scenes</u> during the <u>hunting process</u> .	16	1

2.4 Research Tools

The research tools include an observation form and an interview form. The process of creating research tools.

- 1) Design questions according to the research objectives.
- 2) Design observation forms and interview forms.
- 3) After completing the design, hand it over to the advisor for inspection.

4) Make revisions according to the advisor's comments.

5) Modifications were made according to the specialist's advice before being used in the investigation.

2.5 Data Collection

2.5.1 Preliminary understanding and familiarity: The data collection process begins with a preliminary understanding and familiarity with relevant information through interviews and observation. This enables researchers to gain important insights into the topic.

1) Observation: During the data collection process, researchers conducted field investigations and direct observations on the folk songs of Elunchun Banner. Use tools such as mobile phones, DSLR cameras, camcorders, and recorders to record music activities related to Elunchun folk songs. Directly observe the singing process of 20 folk songs in Elunchun and take complete videos and related photos. This method allows researchers to collect first-hand information and store it on SD cards, computers, and USB drives. So far, researchers have observed wedding ceremonies, shamanic rituals, and music-related folk activities of the Elunchun ethnic group's intangible cultural heritage and conducted interviews.

2) Interview: During the data collection process in two locations, the researchers selected five groups of respondents as interviewees. The interview format is flexible, and the content aligns with the research objectives. The interviewees include representative inheritors of Elunchun folk songs, vocal performers of Elunchun folk songs, local leaders, music teachers, students from primary and secondary schools, and local universities.

2.5.2 Literature Review: Through extensive reading and consulting of relevant literature and online resources, further understanding of the research content has been achieved. This enables researchers to collect comprehensive data to support their research.

2.5.3 Collect data and submit the design to the consultant for review after completion.

2.5.4 Make necessary modifications based on feedback from consultants.

2.5.5 Further refine the survey tools based on expert opinions.

2.6 Data management

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

2.7 Data Analysis

2.7.1 The data analysis for this goal will involve qualitative methods. The qualitative data obtained through interviews, observations, and document analysis will be subjected to thematic analysis to gain a deeper understanding of the cultural significance of these songs, their current practices, and any challenges they face.

2.7.2 Analysis of historical development and characteristics: The data analysis for this goal will mainly be qualitative. It involves a historical analysis of archives, literature, and oral history to trace the evolution and development of folk songs in Heilongjiang Province and the Elunchun Autonomous Banner region of China. This analysis will identify critical historical events, social influences, and changes in musical elements (music, melody, lyrics, singing style) over time.

2.7.3 Propose preservation guidelines: The data analysis for this goal will combine qualitative and practical study. Qualitative data collected from interviews, expert opinions, and literature reviews will be analyzed by theme to determine the best practices, challenges, and opportunities for protecting the Elunchun ethnic folk songs. Actual analysis will include synthesizing these qualitative data into actionable recommendations for preservation and promotion.

2.8 Data presentation

2.8.1 Chapter 1: Introduction

2.8.2 Chapter II: Literature Review

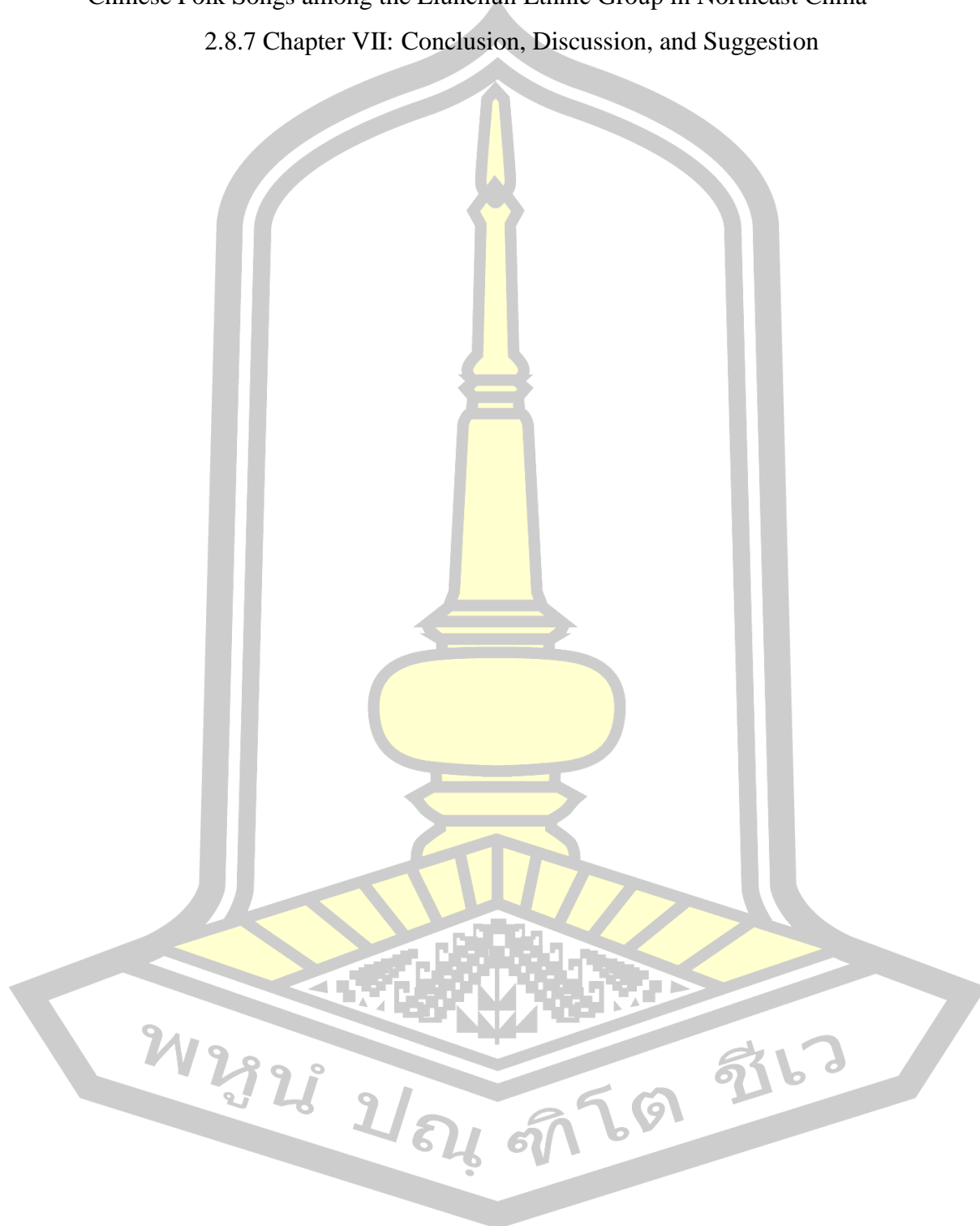
2.8.3 Chapter III: Research Methodology

2.8.4 Chapter IV: The Historical Development of Chinese Folk Songs among the Elunchun Ethnic Group in Northeast China

2.8.5 Chapter V: The Musical Characteristics of Chinese Folk Songs among the Elunchun Ethnic Group in Northeast China

2.8.6 Chapter VI: Guidelines for the Preservation and Transmission of Chinese Folk Songs among the Elunchun Ethnic Group in Northeast China

2.8.7 Chapter VII: Conclusion, Discussion, and Suggestion



CHAPTER IV

The Historical Development of Chinese Folk Songs among the Elunchun Ethnic Group in Northeast China

This chapter delves into the origins of Elunchun folk songs, tracing their evolution from their early creation within the hunting culture of the Greater and Lesser Khingan Mountains to their contemporary status. It examines the influences of neighboring ethnic groups, the impact of migration, and the adaptation of musical forms over time. Through this historical lens, we gain insights into the resilience of Elunchun musical traditions and their significance in preserving the ethnic identity of the Elunchun people in the face of modern societal changes.

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

1. The Origins of Elunchun Folk Songs

The Elunchun ethnic group, with a long history and unique culture, is like a bright pearl shining in the vast starry sky of ethnic cultures. Its folk songs are not only a form of musical art but also a vivid carrier of the Elunchun people's history, emotions, life, and beliefs. Profoundly exploring the origin of Elunchun folk songs is of crucial significance for understanding the cultural connotation and spiritual world of this ethnic group.

1.1 Multidimensional Factors of the Origin of Elunchun Folk Songs

1.1.1 Nurtured by the Natural Environment

The Xing'an Mountains region, where the Elunchun people have lived for generations, is like a magnificent painting of nature, endowing this ethnic group with a rich source of inspiration. The natural environment here is unique, presenting different sceneries in different seasons. In spring, everything comes back to life. The birds in the forest chirp merrily, and the streams flow as if playing a vibrant movement, injecting lively elements into the musical perception of the Elunchun people. In summer, the dense forest is lush and green. The wind passes through the

branches and leaves, making a rustling sound intertwined with the sound of rain, forming a unique rhythm of nature. The Elunchun people keenly capture these natural rhythms and integrate them into the creation of folk songs. In autumn, the golden leaves fall, making a gentle rustling sound, like the whispers of nature, telling the changes of years. The howling wind and snow rage in winter, and its strong rhythm also becomes a unique element in Elunchun folk songs.

The rich natural resources of the Xing'an Mountains provide beautiful natural sounds and profoundly influence the emotions and psychology of the Elunchun people. The vast forest gives people a profound and mysterious feeling, inspiring their awe of nature. This awe is reflected in folk songs. The melodies and lyrics of songs often express gratitude for nature's gifts and respect for natural forces. For example, some folk songs depict the magnificent scenery of the forest and the harmony in which the Elunchun people live with nature. They convey their deep emotions and sense of belonging to this land through music.(Figure 11. Elunchun Life)



Figure 11. Elunchun Life

Source: Lili Yan, from fieldwork in August 2024

1.1.2 Shaped by Hunting Life

Hunting is the traditional way of life of the Elunchun people and an important source of folk song creation. During hunting, the Elunchun people face various challenges and dangers, making hunting songs their spiritual pillar and emotional sustenance.

When tracking prey, the Elunchun people must maintain high concentration and vigilance. At this time, the hunting songs usually have a relatively compact rhythm and a simple yet powerful melody, which can help them focus and seem to integrate with everything in the forest to sense the prey's trail better. For example, there is a folk song called "Tracking Tune." Its melody is light and rhythmic. The lyrics often contain descriptions of the prey's characteristics and whereabouts, as well as the psychological activities of hunters, such as "The prey's footprints are faintly visible in the snow. Our hearts are tense with the footsteps. Wind, please blow gently and don't disturb the tranquility of this forest. Let us find the prey's direction smoothly."

When encountering fierce beasts, hunting songs are full of expressions of courage and strength. The impassioned melody and high-pitched singing can inspire the hunters' fighting spirit and make them unyielding in the face of danger. Like the song "Brave Elunchun," vividly shows the bravery and fearlessness of the Elunchun people when facing beasts: "The high Xing'an Mountains is a vast forest, where brave Elunchun lives. A fierce horse and a gun roam the mountains, hunting, patrolling, and protecting the forests." This song is not only an accurate portrayal of hunting life but also a symbol of the brave spirit of the Elunchun people. It plays a vital role in inspiring morale during the hunting process.

After harvesting prey, people will sing cheerful celebration songs. The melody becomes relaxed and pleasant, and the rhythm is bright and lively, full of joy and satisfaction. The lyrics express gratitude for nature's gifts and yearning for a better life, such as "Today we have a full harvest. The prey is a gift from nature. We will share this joy with our families and sing and dance around the bonfire to spend a beautiful time together." These songs are not only a celebration of hunting results but also praise of labor, reflecting the positive and optimistic attitude of the Elunchun people towards life.(Figure 12. Hunting Life)



Figure 12. Hunting Life

Source: Lili Yan, from fieldwork in August 2024

1.1.3 Integrated into Daily Life

In addition to hunting, the daily life of the Elunchun people is also full of the melodies of folk songs, which has become another important factor in the origin of these songs. During family gatherings, festival celebrations, and other occasions, folk songs serve as an essential way for people to express emotions and strengthen family bonds and friendships.

For example, during the traditional festival of the Elunchun ethnic group, the "Bonfire Festival," people sit around the burning bonfire and immerse themselves in a joyful atmosphere. At this time, everyone sings songs with strong ethnic characteristics and dances happily to celebrate this beautiful moment. These songs usually have a bright and cheerful rhythm and a beautiful melody, full of love for life and longing for the future. The lyrics cover every bit of family life, the warmth of family affection, and wishes for a better life, such as "The bonfire illuminates our faces, and smiles are on everyone's hearts. We hold hands and dance around the bonfire. The singing drifts in the night sky. May our lives be as warm and beautiful as this bonfire."

Daily folk songs also tell stories, inherit culture, and educate future generations. The elders will pass on the history, traditional customs, and moral concepts of the Elunchun ethnic group to the younger generation by singing. This way of passing on from mouth to mouth makes folk songs an entertainment form and an essential link in ethnic and cultural inheritance. For example, some ancient folk songs tell the heroic deeds of ancestors and the migration history of the ethnic group,

allowing future generations to understand their roots, remember the history of the ethnic group, and cultivate a sense of identity and pride in ethnic culture.(Figure 13. Daily Life)



Figure 13. Daily Life

Source: Lili Yan, from fieldwork in August 2024

1.1.4 Influenced by Religious Beliefs

Religious beliefs occupy a vital position in the culture of the Elunchun ethnic group and also profoundly impact the origin and development of folk songs. The Elunchun people believe in Shamanism and that everything has a spirit, a concept deeply reflected in folk songs.

In Shamanic rituals, folk songs are essential for shamans to communicate with spirits. Shamans pray for spirits' protection, gifts, and guidance by singing and dancing. These sacrificial songs usually have a mysterious quality and a robust rhythm, which can create a solemn atmosphere. For example, in the ritual of sacrificing mountain gods, people will sing the "Song of Sacrificing Mountain Gods." The lyrics express reverence and gratitude to the mountain gods: "The lofty mountain god, you guard this mountain forest and give us prey and water sources. With a pious heart, we offer sacrifices to you and pray that you bless our tribe with peace and prosperity." The song's melody is solemn and profound, and the rhythm is slow and regular as if telling of the mysterious connection between the Elunchun people and the mountain gods.

The doctrines and mythological legends of Shamanism also provide rich materials for the creation of folk songs. The content of many folk songs is related to

the stories and legends of spirits. Through the form of songs, these religious beliefs are passed on to future generations. At the same time, Shamans also play an important role in the inheritance of folk songs. They not only sing folk songs in rituals but also pass these songs on to the younger generation, making religious beliefs and folk song cultures passed down from generation to generation. This close combination of religion and music not only enriches the connotation of Elunchun folk songs but also enhances the cohesion and inheritance of ethnic culture.(Figure 14. Religious Beliefs)



Figure 14. Religious Beliefs

Source: Lili Yan, from fieldwork in August 2024

1.1.5 Marked by the History of National Migration

The Elunchun ethnic group has experienced many migrations in the long historical process, leaving a profound mark on the origin and development of folk songs.

Migration is a journey full of hardships and challenges. During this process, the Elunchun people rely on folk songs to record history, inherit culture and condense national spirit. In some ancient folk songs, the migration routes of ancestors, the difficulties experienced and the life in the new homeland are often mentioned. These songs have become living fossils of national history, carrying the memories and emotions of the Elunchun people. For example, there is a folk song that describes their journey through the vast forests and grasslands: "We left our hometown and embarked on a long migration road. The forest is boundless, and the grassland is vast.

We carry hope and courage and chase the new sunshine. Along the way, we have experienced wind and rain, but our singing has never stopped. It accompanies us through the difficult years and leads us to a new life." This song reproduces the historical picture of the migration of the Elunchun ethnic group through simple lyrics and melodious melodies, allowing future generations to feel the tenacity and perseverance of their ancestors.

During the migration process, the contact and exchanges between the Elunchun ethnic group and other ethnic groups also had an impact on folk songs. They absorbed the musical elements of other ethnic groups and enriched their own folk song art. For example, in exchanges with neighboring ethnic groups such as the Mongolian and Daur ethnic groups, Elunchun folk songs borrowed some of their musical melodies, rhythms and singing styles while maintaining their own characteristics. This cultural exchange and integration makes Elunchun folk songs more colorful and shows the characteristics of continuous development and innovation of ethnic culture in exchanges.

1.2 Forms and Characteristics of Elunchun Folk Songs

The forms of Elunchun folk songs are rich and diverse, including solo singing, duet singing, chorus singing, etc. Each form has its unique expressiveness and application scenarios.

Solo singing is usually used to express personal emotions and thoughts. Singers can give full play to their voices and singing skills more freely and convey their inner feelings to the audience through singing. Duet singing is often seen in communication or competition between men and women. The interaction of singing shows the wit and talent of the Elunchun people and also enhances the feelings between them. Chorus singing is mainly used in collective activities such as festivals and sacrificial rituals. It can create a warm and united atmosphere and enhance the nation's cohesion.

In terms of lyrics content, Elunchun folk songs cover various aspects such as hunting, life, love, religion, etc., almost involving all aspects of the lives of the Elunchun people. The lyrics' language is simple, clear, and vivid, and often uses rhetorical devices such as metaphors and personifications to make the songs more infectious and artistic. For example, in a folk song describing love, the lyrics compare

lovers to flowers and bees. "You are the blooming flower, beautiful and fragrant. I am the hardworking bee, surrounding you. Our love is as sweet as nectar, making people intoxicated." This vividly expresses the deep affection between lovers.

The melody of Elunchun folk songs has distinct characteristics. Usually, it has the characteristics of simplicity, liveliness, and strong rhythm. Most of these melodies come from the sounds of nature. After being imitated and refined by the Elunchun people, they form a unique musical style. For example, natural sounds such as wind, rain, and bird songs are integrated into the melody of folk songs, making the songs full of the breath of nature. At the same time, the melody of folk songs will also change according to different emotional expressions and scene needs. When expressing cheerful emotions, the melody is usually bright and rising; when expressing sad or solemn emotions, the melody will become low and soothing.

The singing style of Elunchun folk songs is also very unique. Singers usually combine true and false voices to make the singing more layered and expressive. Some unique ornamentations and glissandos, such as trills and appoggiaturas, will also be added during the singing process. These techniques not only increase the charm of the song but also can better express emotions. In addition, singing Elunchun folk songs is often accompanied by dances. People express the emotions and content of songs through body language, making the entire performance more vivid and vivid. The dance movements are closely coordinated with the rhythm and melody of the song, forming a unique art form and allowing the audience to feel the charm of Elunchun folk songs.

1.3 Inheritance and Development of Elunchun Folk Songs

In history, Elunchun folk songs were mainly passed down by word of mouth. This way of inheritance has been continued in families, tribes and other groups. The elders pass on folk songs to the younger generation, making this cultural treasure passed down from generation to generation. In the inheritance process, not only the melody and lyrics of songs are passed down, but more importantly, the ethnic spirit and cultural connotation contained in them are also inherited and carried forward.

However, with the development of the times and social changes, Elunchun folk songs are facing some challenges. Factors such as changes in modern lifestyles and the impact of foreign cultures have gradually weakened some young people's

interest in folk songs, and the inheritance of folk songs is facing the dilemma of no successors. In order to protect and inherit this precious ethnic cultural heritage, the Elunchun people and all sectors of society have taken a series of measures.

On the one hand, some people with insight and cultural workers of the Elunchun ethnic group are actively committed to the collection, collation and research of folk songs. They go deep into the settlements of the Elunchun ethnic group, interview folk singers, record a large amount of folk song materials, and carry out collation and publication, leaving precious cultural wealth for future generations. At the same time, they also cultivate a new generation of folk song inheritance talents and increase young people's understanding and interest in folk songs by holding folk song training courses and cultural activities.

On the other hand, Elunchun folk songs are also constantly innovating and developing. On the basis of retaining traditional characteristics, modern musical elements are integrated to create many new folk songs with a sense of the times. These new folk songs not only inherit the traditional culture of the Elunchun ethnic group but also meet the aesthetic needs of modern people, opening up new ways for the dissemination and development of Elunchun folk songs. For example, some modern Elunchun singers combine traditional folk songs with popular music to create songs with unique styles, which are loved by a wide audience. At the same time, the development of modern media also provides a broader platform for the dissemination of Elunchun folk songs. Through television, radio, the Internet and other media, Elunchun folk songs can go out of the mountains, spread to the whole country and even the world, and let more people understand and know this unique ethnic culture.

1.4 The Historical Development of Elunchun Folk Songs

"The ancestors of the Elunchun people have a long history of living in the Greater Khingan Mountains and the Lesser Khingan Mountains. In ancient times, they made a living by hunting and were renowned for their hunting skills." Therefore, the Elunchun people have lived in Northeast China for a long time.

Like other ethnic minorities in China, the Elunchun people are a nation with a long cultural tradition, and their folk music culture has a long history and is an important part of China's multi-ethnic music. Its music has unique artistic

characteristics, such as a high-pitched and robust melody, rich and characteristic lyrics, and a relatively free rhythm. Because the nation does not have its own characters, there is no record of its early history in the classics of all dynasties. Therefore, the splendid Elunchun history and culture are mainly shown through its rich oral literature, myths, folklore, and music. Due to the specific geography, economy, religion, culture, influence of national migration and production, and lifestyle, the Elunchun folk music culture shows strong personality characteristics in the common cultural circle.

To study the traditional Elunchun vocal folk music, it is necessary to combine its own theory and research methods with other non-musical theory disciplines to reflect the academic nature of music itself. Regarding cultural generation background and composition factors, the Elunchun traditional folk music has formed its own unique folk songs under the influence of neighboring ethnic groups such as the Daur, Ewenki, and Manchu. In terms of music, the traditional Elunchun vocal folk music is mainly divided into hunting songs, love songs, narrative songs and so on. Hunting songs reflect the hunting life and brave spirit of the Elunchun people. In folk music, the tone has absorbed the music culture of local ethnic groups, forming its own unique style. In terms of lyrics, Elunchun vocal folk music not only uses its own ethnic language but also has the characteristic of rhyming at the end of sentences, which are catchy and easy to remember and sing. It also reflects the close connection between the Elunchun people and nature. Therefore, music has become an invisible text to record the history and culture of the Elunchun people and become an important means to explore the Elunchun folk culture and even analyze the traditional culture of the Elunchun people. Therefore, to excavate the music of the Elunchun people is to inherit the nation's culture. From these traditional cultures, we can more directly perspective the connotation of people's lives at that time, so this is the critical significance of studying conventional Elunchun vocal folk music. In the study of the Elunchun traditional sound In music, if we ignore or understand and understand the history of the Elunchun and the development history and current quo of music are not deep, we cannot understand and understand the music of the Elunchun because the national nature of music is closely related to the development of the nation(Liu,2013).

The Elunchun ethnic group is one of the ancient ethnic groups in northern China and has a unique and rich culture. The following discusses the history and development of the Elunchun ethnic group from several aspects. The simple musical forms, single musical genres, the development status of ethnic characteristics, and a relatively closed living geographical environment provide objective conditions for the Elunchun ethnic group to retain traditional culture to a certain extent. The Elunchun people have lived in the Greater Khingan Mountains and the Lesser Khingan Mountains for generations. The vast forests are not only their living homes but also shape their unique culture. The closed environment here makes the traditional culture of the Elunchun ethnic group less disturbed by the outside world and can be inherited relatively completely. At the same time, the social structure of the Elunchun ethnic group also plays an important role in maintaining social stability, promoting social development, and inheriting national culture. The Elunchun people make a living by hunting and have formed a close clan social structure. This structure helps to inherit the nation's skills, culture, and values.

The different national destinies determine the psychological states of other ethnic groups and then affect the creation of their own national histories. In the long historical process, the Elunchun ethnic group has interpreted and created unique cultural contributions through its own development experience.

The Elunchun ethnic group has experienced multiple stages of development in history. In ancient times, they made a living by hunting and were closely connected with nature. This way of life shaped their brave and tenacious characters and is also reflected in their folk songs. Elunchun folk songs are full of praise for nature, eulogies for hunting life, and promotion of brave spirits.

As history has developed, the destiny of the Elunchun ethnic group has also changed. In different historical periods, they have been influenced by external forces and are constantly adapting to new environments. However, the Elunchun ethnic group has always maintained its own ethnic characteristics and cultural traditions and has passed on the nation's history and memory through forms such as folk songs.

During the development of the Elunchun ethnic group, music also went through different periods.(Figure 15. The History and Development of Elunchun folk music)

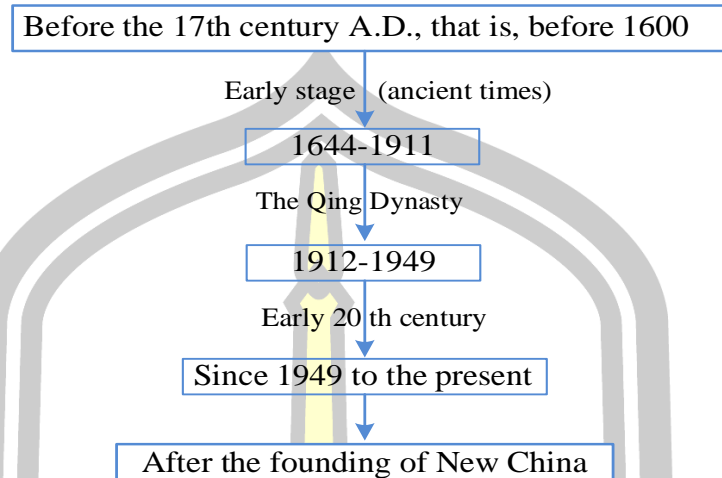


Figure 15. The History and Development of Elunchun folk music

Source: Lili Yan (2024)

1.4.1. Early stage

In the early stage (ancient times), the music of the Elunchun ethnic group was closely related to their way of life, which was centered around hunting and showed unique charm and value.

The Elunchun people lived in the vast forest, and hunting was their primary way to obtain living resources. During this long historical period, music was closely related to hunting and became essential for them to express emotions, pass on experience, and boost morale.

In terms of the content of music, many songs vividly depict hunting scenes. Lyrics often feature natural landscapes such as forests, mountains and rivers, as well as images of various wild animals. For example, "The dense forest is our home, and prey run in the mountains. Hunters bravely chase forward and show joy with a full harvest." Such lyrics make people seem to be in the hunting life of the Elunchun people and feel their close connection with nature. At the same time, music also describes the hunting process, from the preparations before departure to the intense excitement of chasing prey, and then to the joy after a successful capture, all of which can be vividly reflected in songs. For example, "Hunters get ready to set off, with bows and arrows in hand and firm will. Chase prey without stopping and return in victory with singing."

In terms of musical form, early Elunchun music has a simple and unadorned melody. Usually composed of a few basic notes, the melody line is direct without too many decorations and complex changes. This simple melody is easy to remember and sing, and it meets the actual needs of the Elunchun people in hunting life. They can hum these songs easily during breaks or rest while hunting to relieve fatigue and relax. In addition, music has a strong rhythm, which is closely related to the rhythm of hunting life. A fast rhythm may represent the intense moment of chasing prey, while a slow rhythm may indicate that hunters are resting or waiting for an opportunity. This strong rhythm makes music more energetic and infectious.

Early Elunchun music also has intense improvisation. Since there are no fixed musical scores and strict creative norms, hunters can improvise songs according to their moods, feelings, and situations. Lyrics may change at any time according to hunting experiences and emotions, and melodies may also be adjusted according to different singing occasions and singers' personalities. This improvisation makes music more flexible and diverse, full of vitality.

From the cultural value and significance perspective, early Elunchun music is an important part of Elunchun culture, carrying the nation's history, traditions, and values. The Elunchun people pass on their hunting life, beliefs, customs, and so on to future generations through music. These songs are not only a way of entertainment but also a means of education and inheritance, allowing the younger generation to understand their national culture and enhance their national identity and pride. Music also reflects the Elunchun people's brave, tenacious, and optimistic national spirit. In the arduous hunting, the Elunchun people always maintain their love for life and hope for the future. Their music is full of strength and courage, expressing their indomitable spirit in the face of the challenges of nature. In addition, music plays a role in strengthening national cohesion in Elunchun society. The Elunchun people can feel each other's existence and unity in everyday musical activities. Whether in celebration activities after hunting returns or at family gatherings, festivals, and other occasions, music can unite people to share joys and sorrows and enhance national cohesion and centripetal force.

1.4.2. The Qing Dynasty

During the Qing Dynasty, the music of the Elunchun ethnic group presented a unique development trend.

As the Elunchun ethnic group was brought under the rule of the Qing Dynasty, their exchanges with other ethnic groups became increasingly frequent. This kind of exchange made Elunchun music deeply influenced by the cultures of other ethnic groups.

On the one hand, new changes began to appear in the melody. It may have absorbed the relatively graceful melody trends in the music of ethnic groups such as the Manchu and Han people and combined with the relatively simple and robust melody in traditional Elunchun music, forming a more rich and diverse melody style. For example, in some songs, there are both the high-pitched tones in Elunchun music and the delicate melody changes in Han music, making the music more layered.

On the other hand, there are also new expansions in the content of lyrics. In addition to continuing to depict hunting life and natural landscapes, there may also appear some contents reflecting exchanges and integrations with other ethnic groups. For example, praising the care of the rulers of the Qing Dynasty for the Elunchun ethnic group, or describing the scenes of the Elunchun ethnic group living and working together with other ethnic groups. These lyrics not only enrich the connotation of Elunchun music but also reflect the exchanges and integrations among ethnic groups.

In addition, the use of musical instruments may also be influenced by other ethnic groups. Some musical instruments of ethnic groups such as the Manchu and Han people may be introduced, such as erhu and flute, and combined with traditional Elunchun musical instruments such as mouth harp and roe deer whistle, enriching the expressiveness of music. In terms of playing forms, ensemble methods of other ethnic groups may also be borrowed, making the music more colorful.

The music of the Elunchun ethnic group during the Qing Dynasty portrays the lives of the Elunchun people and witnesses cultural exchanges and integrations among ethnic groups. While retaining its own characteristics, it absorbs the essence of the cultures of other ethnic groups and injects new vitality into the development of Elunchun music.

1.4.3 Early 20th century

In the early 20th century, the music of the Elunchun ethnic group deeply reflected their hardships and longing for a better life.

During this period, foreign invasions brought massive disasters to the Elunchun ethnic group. Their homes were destroyed, and their relatives and compatriots suffered. In music, there is full of anger towards the invaders and a determination to resist. The lyrics may describe the brutal acts of the invaders and inspire the fighting spirit of the Elunchun people. For example, "When foreign enemies invade and homes are broken, the anger of the Elunchun people burns. Pick up hunting guns to protect our homeland and fight the enemy tenaciously." This powerful expression shows the bravery and tenacity of the Elunchun people in difficult situations.

At the same time, natural disasters also occurred frequently, bringing great difficulties to the lives of the Elunchun people. Music reflects their helplessness and pain in the face of natural disasters. For example, "Floods inundate the land, and the hardships of the Elunchun people continue. Losing homes makes hearts sad. When can we see sunny days?" But even in such a difficult situation, the Elunchun people still did not give up their longing for a better life.

The longing for a better life in music is manifested as a desire for a peaceful, tranquil and prosperous life. They express their hope for the future with songs. For example, "Looking forward to the early arrival of peace, the Elunchun people show smiles. Work together to rebuild our homeland, and a better life will come tomorrow." This longing for a better life has become their spiritual pillar under challenging years, inspiring them to bravely face difficulties and strive to survive.

In addition, the music of the Elunchun ethnic group during this period may also have undergone some changes in melody and rhythm. Due to the hardships of life and the complexity of emotions, music may be more profound and tragic, and the rhythm may be slower to express their inner pain and thinking about fate. But at the same time, there will also be some exciting melodies and rhythms, reflecting their hope for the future and determination to strive.

In general, the music of the Elunchun ethnic group in the early 20th century accurately portrays their complicated lives and a spiritual manifestation of their unremitting pursuit of a better life.

1.4.4 After the founding of New China

After the founding of New China, from 1949 to the present, the music content is rich and diverse, absorbing modern musical elements and continuously innovating and developing. The music of the Elunchun ethnic group has entered a new stage of development after the founding of New China.

On the one hand, the music content has become more prosperous and diverse. With the improvement of living conditions and social progress, the living scenes of the Elunchun people are broader, and the music themes are also expanded. In addition to the traditional hunting theme, there are also songs that praise the new life, honor the hometown, and express national unity. For example, there are songs that depict the scene of the Elunchun people living and working in peace and contentment in the new society. "Laughter rises in the new home, and the happiness of the Elunchun people is long. Unite as one and move forward, and create a better life together." There are also songs that express love for the motherland and praise for national unity. "The land of the motherland is full of spring, and the hearts of the Elunchun ethnic group are connected. Hand in hand and enter a new era, and write a new chapter in national unity."

On the other hand, Elunchun music actively absorbs modern musical elements. On the basis of retaining its own characteristics, it draws on the advantages of various musical styles such as pop music and national music. In terms of melody, it may be more smooth and pleasant to listen to, and incorporate some modern music harmony and arranging techniques to enhance the expressiveness of music. In terms of rhythm, it will also be more diverse. There are both traditional slow rhythms to reflect the deep emotions of the nation and energetic fast rhythms to show the vitality of the Elunchun people in the new era. For example, in some newly created Elunchun songs, one can hear the clever combination of pop music rhythms and traditional Elunchun melodies, giving people a refreshing feeling.

At the same time, Elunchun music is continuously innovating and developing. The new generation of Elunchun musicians, on the basis of inheriting

traditional music, boldly try new musical forms and expression techniques. They combine modern musical instruments with traditional musical instruments to create unique musical effects. Through exchanges and cooperation with musicians of other ethnic groups, they broaden the thinking of music creation and promote Elunchun music to a broader stage. For example, in some Elunchun music works, modern musical instruments such as guitars and electronic organs are added to play together with traditional musical instruments such as mouth harps and roe deer whistles, adding new charm to the music.

In short, after the founding of New China, Elunchun music has undergone tremendous changes in content, form and style, showing vigorous vitality and creativity. It has become an important part of Elunchun culture and a shining pearl in the treasure trove of Chinese national music.

1.5. Development during historical changes

The Elunchun people, an ancient and mysterious ethnic group, have lived for generations in the Greater and Lesser Khingan Mountains region of northeastern China. Over the long course of history, the Elunchun people have undergone countless changes and developments. Their history is like a magnificent epic, showcasing the resilience and wisdom of this nation.

1.5.1 The Origin and Early Life of the Elunchun People

The origin of the Elunchun ethnic group can be traced back to the ancient Shiwei people. The Shiwei people are an ancient nomadic ethnic group, distributed in northeastern China and eastern Mongolia. In the process of historical development, the Shiwei people gradually differentiated into multiple different ethnic groups, some of whom developed into the Elunchun ethnic group.

The early Elunchun people made a living by hunting. They lived in dense forests and relied on hunting to obtain food and living materials. The Elunchun people's hunting skills are extremely advanced. They are skilled in using tools such as bows and arrows, hunting rifles, etc., and can accurately hunt and kill various wild animals. During the hunting process, the Elunchun people formed a unique hunting culture, respecting nature and revering life, believing that every animal has its own soul and value.

1.5.2 Elunchun people during the Qing Dynasty

During the Qing Dynasty, the Elunchun ethnic group was included in the Qing Dynasty's jurisdiction. The Qing government implemented the "Lu Zuo system" for the Elunchun ethnic group, dividing them into different Lu Zuo and managing them by Zuo Ling. The Qing government also implemented the "tribute mink system" for the Elunchun people, requiring them to pay tribute to the Qing government every year for precious items such as mink fur.

During the Qing Dynasty, there were some changes in the life of the Elunchun people. On the one hand, the rule of the Qing government ensured a certain degree of stability in the social order of the Elunchun ethnic group, and their lives were also guaranteed to some extent. On the other hand, the tribute mink system of the Qing government also brought certain burdens to the Elunchun people, who had to spend a lot of time and energy hunting precious items such as mink fur.

1.5.3 Elunchun ethnic group since modern times

Since modern times, with the invasion of Western powers and the turmoil of Chinese society, the lives of the Elunchun people have also been greatly affected. During this period, the hunting resources of the Elunchun people gradually decreased, and their lives became increasingly difficult. At the same time, the culture and ideas of Western powers also began to be introduced into China, which had a certain impact on the traditional culture of the Elunchun ethnic group.

In modern history, the Elunchun people have also engaged in some resistance and struggle. For example, during the War of Resistance Against Japan, the Elunchun people actively participated in the anti-Japanese struggle and contributed to defending the territory of the motherland and the dignity of the nation.

1.5.4 Elunchun people after the establishment of the People's Republic of China

After the establishment of the People's Republic of China, the Elunchun ethnic group ushered in new historical development opportunities. The Chinese government has implemented a policy of regional ethnic autonomy for the Elunchun people and established ethnic autonomous areas such as the Elunchun Autonomous Banner to safeguard their legitimate rights and interests. At the same time, the Chinese government has also carried out large-scale economic construction and social

development for the Elunchun people, helping them improve their living conditions and raise their living standards.

In the history after the founding of New China, the traditional culture of the Elunchun ethnic group has also been well protected and inherited. The Chinese government has actively carried out research and protection work on the traditional culture of the Elunchun ethnic group, established specialized research institutions and protection organizations, and conducted in-depth research and protection on the language, literature, art, folk customs and other aspects of the Elunchun ethnic group. At the same time, the Chinese government also encourages the Elunchun people to actively inherit and develop their traditional culture, and holds various forms of cultural activities and competitions, inspiring the Elunchun people's love and pride in traditional culture.

1.5.5 Current situation and future development of the Elunchun ethnic group

At present, the population of the Elunchun ethnic group is relatively small, mainly distributed in Inner Mongolia Autonomous Region and Heilongjiang Province. The Elunchun ethnic group's economy is based primarily on agriculture, animal husbandry, and tourism, and their living standards and quality have greatly improved. At the same time, the traditional culture of the Elunchun ethnic group has also been well protected and inherited, and their language, literature, art, folk customs, and other aspects have been well developed.

In the future development, the Elunchun ethnic group faces some challenges and opportunities. On the one hand, with the accelerating process of globalization and modernization, the traditional culture of the Elunchun ethnic group is facing the danger of erosion and disappearance. On the other hand, with the rapid development of the Chinese economy and continuous social progress, the Elunchun ethnic group has also ushered in new development opportunities. For example, the Elunchun people can utilize their natural resources and traditional cultural advantages to develop industries such as tourism, promoting economic development and social progress.

In short, the historical changes of the Elunchun ethnic group are a history full of hardships and struggles, as well as hope and the future. Throughout their long

history, the Elunchun people have always maintained a tenacious spirit and a longing for a better life, constantly adapting to the development and changes of history. In the future, we believe that the Elunchun people will continue to carry forward their excellent traditions and culture and make greater contributions to the great rejuvenation of the Chinese nation.

1.6. Changes after the founding of New China

After the founding of New China, the Elunchun ethnic group seemed to welcome the dawn and opened a brand-new historical period. Under the meticulous care of the great Party and the people's government, the Elunchun people bid farewell to the erratic life in the mountains and forests in the past, gradually walked out of the mountains and forests, and embarked on the broad road of living and working in peace and contentment.

In this historical stage, Elunchun music also experienced significant earth-shaking changes. On the one hand, the content of folk songs is more prosperous and more diverse, like a colorful picture scroll. Among them, there are nostalgic chapters full of deep affection for the traditional hunting life. The thrilling scenes of chasing prey in the dense forest and the unique experience of close interaction with nature are vividly sung in folk songs, carrying the deep nostalgia of the Elunchun people for the past years. At the same time, sincere praise and celebration of the new life are also added. The new home, stable life, and the increasingly developing social environment have all become new themes of folk songs. The Elunchun people use passionate melodies and moving lyrics to express their gratitude to the Party, their cherishing of a happy life, and their infinite longing for a beautiful future.

On the other hand, as modern culture blows into the settlements of the Elunchun ethnic group like a spring breeze, Elunchun music also bravely opens its arms and begins to actively absorb modern musical elements and boldly carry out innovation and development. The rhythm, arranging techniques, and diversified forms of expression of contemporary music have injected new vitality into Elunchun music. The music creators of the Elunchun ethnic group skillfully combine the unique charm of traditional folk songs with modern musical elements to create brand-new musical works that have ethnic characteristics and conform to the trends of the times. While retaining the soul of Elunchun music, these works also broaden its dissemination

range, allowing more people to appreciate the charm of Elunchun music. Whether on celebrating ethnic festivals or the broad cultural stage, Elunchun music blooms with brilliant light in a brand-new posture.

1.7 Conclusion

The origin of Elunchun folk songs is the result of the joint action of multiple factors. It stems from the close contact between the Elunchun people and nature, the tempering of hunting life, the emotional expression of daily life, the edification of religious beliefs and the historical precipitation of national migration. These factors are intertwined to form the unique artistic style and rich cultural connotation of Elunchun folk songs.

Elunchun folk songs are a form of music and the spiritual sustenance and cultural symbol of the Elunchun people. It carries the nation's historical memory, inherits the nation's artistic tradition, and shows the wisdom and creativity of the Elunchun people. We should pay more attention to and protect Elunchun folk songs, which are a precious cultural heritage in modern society. Through various ways, we should promote its inheritance and development and let this pearl of ethnic culture continue to shine in the tide of the times and contribute to enriching and prospering the cultural diversity of the Chinese nation. At the same time, we should also draw wisdom and strength from the origin and development of Elunchun folk songs, respect nature, love life, inherit culture, and let these beautiful values be inherited and carried forward in contemporary society.

2. The Cultural Significance Status of Elunchun Folk Songs

The Elunchun ethnic group, a brave and intelligent nation, has folk songs like a vivid ethnic epic, carrying the rich and diverse cultural connotations and profound and distant historical heritages of this ethnic group. In the vast expanse of ethnic culture, Elunchun folk songs occupy a unique and irreplaceable important position.

Elunchun folk songs are an accurate portrayal of the lives of the Elunchun people. They have long inhabited the dense and deep forests of the Greater and Lesser Khingan Mountains and make a living mainly by hunting. Their folk songs are filled with respect and admiration for nature, vivid depictions of hunting life, and delicate expressions of various emotions such as joys, angers, sorrows, and pleasures in life.

For example, the song "The High Xing'an Mountains" sings like this: "The high Xing'an Mountains are a vast forest, inhabited by brave Elunchun people. Each has a gallant horse and a long gun. Roe deer and wild deer run everywhere in the mountains and fields, and there is no end to hunting..." This song vividly shows the beautiful scene of harmonious coexistence between the Elunchun people and nature, as well as their heroic hunting demeanor. These folk songs not only allow the outside world to understand the unique lifestyle of the Elunchun people but also enable people to deeply feel their passionate love for life and deep gratitude to nature.

Elunchun folk songs are faithful witnesses to the history of this ethnic group. In the long historical river, the Elunchun ethnic group has not yet formed its own writing system. Its historical culture is mainly passed on through word of mouth, and folk songs are one of the crucial carriers of inheritance. Many folk songs contain narrations of historical events such as the heroic deeds of ancestors, the arduous journey of ethnic migration, and tribal wars. These songs are like living fossils of history, providing extremely precious materials for future generations to study the history of the Elunchun ethnic group. For example, the song "Sister Morigen" tells the moving story of a brave Elunchun heroine leading her people to rise up and fight against foreign enemies and defend their homeland. Through this song, people can understand the various hardships and tribulations that the Elunchun people have experienced in the historical process and their indomitable ethnic spirit.

Elunchun folk songs have a high artistic value. Their melodies are simple yet lively and dynamic, with solid rhythms and distinct ethnic characteristics. Elunchun folk songs often use the pentatonic scale, with a relatively wide range and rich variations in melody, giving people a feeling of boldness and enthusiasm. At the same time, in terms of singing style, Elunchun folk songs are often accompanied by unique vocal techniques such as shouts and yells, making the songs more vivid and infectious and full of power. In addition, the lyrics of Elunchun folk songs also have high artistic quality and strong infectivity. The language is concise and condensed but contains deep emotions and rich imagery. For example, in the lyrics of the song "We Are People in the Mountains": "We are people in the mountains. Our hearts are like a burning fire. The mountains are our mothers, and the forest is our home." Using

simple and vivid language, it deeply expresses the deep emotions of the Elunchun people towards the mountains and their passionate love for their hometown.

2.1 Assessment of the Current State of Elunchun Folk Songs in Elunchun Autonomous Banner, China: Elunchun folk songs in Elunchun Autonomous Banner are abundant with diverse resources, including ancient melodies recorded in historical documents, folk literature, customs, and the musical traditions passed down by Elunchun folk artists. However, the landscape of these songs has been significantly transformed by the tides of contemporary multiculturalism, disrupting the cultural ecosystem that once sustained the vitality of Elunchun ecological music. Traditional folk songs and musical traditions have found themselves displaced from their original performance and rendition settings, leading to a gradual decline and, in some cases, their disappearance.

As the lifestyle and livelihoods of Elunchun people undergo transformation, along with the influence of modern culture and the development of urbanization, the enchanting melodies of Elunchun traditional tunes have lost their natural habitats. The melodious Elunchun folk songs, once emblematic of the vast forests and the brave hunters, are gradually fading as the Elunchun people move towards a more modernized civilization. This juncture presents a crucial choice: to safeguard and cultivate the legacy of Elunchun folk songs while embracing modern civilization, or to allow them to fade into obscurity. Preserving the original musical heritage is essential, but progress must not be abandoned. Instead, the coexistence of modern civilization and the preservation of Elunchun traditions is imperative (Li Ming, 2022).

2.1.1 The purpose of Elunchun folk songs expression:

Looking back at history and daily life, Elunchun music has always been an essential carrier of aesthetic expression in Elunchun communities. It encompasses rich social relationships and condenses national emotions and unique outlooks on life intricately intertwined in these relationships. Elunchun folk songs reflect their close connection with nature and express love and reverence for forests, mountains, and rivers. Through folk songs, the Elunchun people convey their brave, tenacious, and united national spirit and show their will to survive in the harsh natural environment. At the same time, folk songs also record the historical changes, traditional customs,

and lifestyles of the Elunchun ethnic group, becoming an essential link in inheriting national culture.

2.1.2 Elunchun music expression medium:

The Elunchun people use a unique musical expression medium that coordinates music with lyrics in their native language. This medium vividly records the birth and evolution of the Elunchun ethnic group. Wisely choosing musical expression techniques is crucial, including incorporating contemporary musical elements that conform to the spirit of the times. However, it is also necessary to resist the temptations of consumer culture and the production of shallow and inferior folk music, as this may undermine the national pride and self-confidence of the Elunchun people.

2.1.3 Emotions and imagination of Elunchun music creators:

The realm of Elunchun music creation is in transition, shifting from collective efforts to individual pursuits. Music creators' emotions and attitudes towards the Elunchun people, as well as their understanding of ethnic life, directly affect the essence and value of ethnic art. Creators must strike a delicate balance between adhering to national traditions and integrating contemporary realities. This requires a subtle aesthetic relationship that can effectively depict the contemporary challenges and cultural aspirations of Elunchun music.

2.2 Evaluation of the inheritance status of Elunchun traditional music culture

Inheritance serves as an ethnic culture's core lifeline, pivoting to ensure its cross-generational continuation and development. Elunchun traditional music culture is deeply rooted in the Elunchun language and profoundly influenced by its nomadic tradition. Thus, there is an urgent need for practical and effective inheritance methods to maintain its vibrant cultural vitality.

2.2.1 Diversified Inheritance Platforms

As society's attention to cultural reform and creation continues to grow, the inheritance platforms for Elunchun traditional music culture are becoming increasingly diverse. They have long broken through the limitations of conventional dissemination environments such as open grasslands and yurts and widely cover diversified platforms such as art museums, opera houses, universities, and famous art museums. Art museums hold special exhibitions on Elunchun traditional music

culture, displaying cultural relics, musical instruments, and historical materials related to music, allowing audiences to intuitively understand its profound cultural connotations. Opera houses provide a more professional and high-end performance stage for Elunchun traditional music. Through carefully choreographed performances, they showcase its unique musical charm to a broader audience group. Universities have become essential positions for cultivating professional talents and conducting academic research. By offering relevant courses and research projects, they deeply explore the connotations and values of Elunchun traditional music culture, providing theoretical support and talent reserves for inheritance. Famous art museums combine Elunchun traditional music culture with modern art elements in a way that is closer to contemporary life and popular aesthetics, attracting the attention and interest of the younger generation.

2.2.2 Different Inheritance Methods

The inheritance of traditional music culture needs to skillfully integrate the essence of different cultures while adhering to its core characteristics. The inheritance methods have undergone evolutionary development and now cover a rich variety of forms, including family tradition inheritance, master-apprentice system inheritance, inheritance relying on social backgrounds, inheritance following cultural etiquette, inheritance through mass communication, inheritance through imitation, structured learning inheritance, and inheritance through online audio dissemination. In families, elders pass on traditional music singing skills and repertoires to juniors through word of mouth, enabling family culture to continue. The master-apprentice system provides more systematic and in-depth learning opportunities for young people with musical talents. Masters teach by example and impart unique playing techniques and musical understandings. Inheritance in social backgrounds is reflected in various folk activities and festival celebrations. People naturally inherit and perform traditional music on these occasions. Music inheritance in cultural etiquette is combined with specific rituals and etiquettes, endowing music with more profound cultural significance. Mass communication spreads Elunchun traditional music to more expansive areas through media such as radio, television, and newspapers. Imitation learning is a standard method for beginners. By imitating the singing and playing of predecessors, they gradually grasp the essence of music. Structured learning is carried

out in schools and training institutions with systematic curriculum settings and teaching methods. Online audio dissemination, with the help of the power of the Internet, breaks through time and space limitations, allowing more people to access Elunchun traditional music anytime and anywhere.

In addition, among famous Elunchun cultural and artistic figures, a grassroots phenomenon known as "genre culture" has emerged. These cultural and artistic figures, with their own influence and artistic attainments, have formed distinctive artistic schools, attracted numerous followers and learners, and further promoted the inheritance and development of Elunchun traditional music culture. While inheriting traditions, they also continuously innovate and explore, injecting new vitality into traditional music.

Elunchun's traditional music culture faces a complex situation in modern society, which is full of challenges and opportunities. On the one hand, the rapid development of modern society and the strong impact of multiculturalism make it extremely difficult for traditional music to maintain its original form and unique charm. The acceleration of urbanization has brought profound changes to people's lifestyles and aesthetic concepts, squeezing the living space of traditional music. The influx of a large number of foreign cultures makes it easier for the younger generation to access and accept other music styles, reducing their attention to local traditional music. On the other hand, the emergence of new technologies and new media has opened up new channels and broad platforms for the inheritance and promotion of traditional music.

For example, digital technology enables Elunchun traditional music to be recorded more accurately, archived comprehensively, and disseminated widely. Through digital processing, the quality of music's sound and preservation period have significantly improved, better meeting the needs of future generations for research and appreciation. The rise of online platforms and social media allows Elunchun Music to interact directly with global audiences. Musicians can release their works through online platforms, communicate and share with fans, and attract more people's attention and love. At the same time, integration and innovation with other music forms also bring new development opportunities for Elunchun traditional music. Combining Elunchun traditional music with modern music production technology and

integrating elements of popular music to create new music works that retain traditional charm and meet modern aesthetic needs can attract more young listeners, expand the audience group of conventional music, and continuously promote the vitality and creativity of Elunchun traditional music culture.

2.2.3 The significance of inheritors

The continuous prosperity and development of Elunchun's traditional music culture cannot be separated from a dedicated team of inheritors. As the loyal guardians of intangible cultural heritage, Inheritors shoulder the sacred mission of ensuring the proper protection and inheritance of ethnic culture. Strengthening the cultivation and support of inheritors is essential for protecting and developing Elunchun's traditional music culture.

For the Elunchun people, traditional music is a simple art form and a vital carrier carrying historical memories and cultural genes. Inheritors play an irreplaceable key role in inheriting the unique musical language and rich cultural connotations of the Elunchun ethnic group. Their love and dedication to traditional music keep the ancient melodies and rhythms passed down through generations alive in modern society. Through their inheritance, the Elunchun people's spiritual wealth and cultural identity are continued and passed on, allowing future generations to appreciate the wisdom and emotions of their predecessors.

In addition, inheritors are like a solid bridge connecting the past and the future. They closely link the glorious traditions left by ancestors with the modern life of the ethnic group, enabling traditional music culture to always adhere to its core essence while adapting to the changes of the times. In the context of multiculturalism in modern society, inheritors, through continuous efforts and innovation, let Elunchun traditional music continue to shine with unique brilliance in the long river of history and contribute unique strength to the diversity and richness of human culture. They not only inherit music itself but also inherit a national spirit and cultural confidence, inspiring future generations to cherish and inherit local culture.

2.3 Analysis of the Current Situation of Elunchun Music Culture Education

2.3.1 The Significance of Folk Music in School Education:

Since the 20th century, people's attention to multiculturalism has been continuously increasing. Elunchun folk music, which may seem relatively single from

an individual perspective, has unique charm and diversity from the macroscopic perspective of world music. National music is an essential foundation of music culture. To deeply understand the culture of Elunchun music, one needs to understand this ethnic group and its cultural characteristics. In China, more and more people recognize the importance of developing national music education and promoting national music culture. At relevant music education seminars, the theme of "taking Chinese culture as the foundation, giving full play to the positive role of music education in national quality education, and attaching importance to the inheritance of national music culture" was established (Zhang Hua, 2018). While embracing modernization, it is of great significance to protect and promote Elunchun music culture.

2.3.2 Evaluation of the Inheritance Status of Elunchun Music Education:

Elunchun music is one of the treasures of Chinese traditional national music, representing a unique forest culture. In history, music has always been an important carrier for recording the Elunchun people's life details and historical changes. Strengthening Elunchun music education in Elunchun inhabited areas plays a crucial role in implementing ethnic policies, improving students' comprehensive qualities, and protecting and promoting national music culture.

Folk music may seem single from an individual level, but it shows rich diversity from the broad background of world music. In recent years, with the development of globalization, the importance of national culture in developing a country or nation has become increasingly prominent, and the sustainable development of national culture has become a vital issue. Education plays an essential role in the protection of folk music. Through specific music practices, students can understand the history, values, and aesthetics of the Elunchun ethnic group and cultivate cultural awareness and national pride. In addition, folk music education can develop students' creativity and sense of cooperation through activities such as composition, singing, and instrument playing. At present, Elunchun folk song culture protection is mainly carried out in ethnic cultural research institutions and rural areas, and insufficient attention is paid to school music education. The main reasons for this situation are the lack of full integration of folk music into the curriculum and the limited professional ability of teachers. Modern pop music is full of vitality and

conforms to contemporary trends and aesthetics, and it is easy to attract students' attention. While Elunchun folk music faces competition due to limited exposure and relatively traditional dissemination methods. At present, the inheritance of Elunchun folk music culture is mainly carried out in professional research institutions, rural areas, and some educational institutions. Although this is an essential aspect of national music and cultural heritage, the foundation of national cultural inheritance lies in school education. School music education is a crucial field for protecting national music culture. At present, Chinese music education mainly focuses on Western music and contemporary Chinese music, which is undoubtedly essential. However, school music education has long ignored the cultural value of national music. This defect in school music education content has led to insufficient inheritance of Elunchun music culture. Many Elunchun children cannot even sing a single Elunchun folk song. This situation can be attributed to the following factors:

- 1) The lack of a basic framework for Elunchun folk music in school music education leads to insufficient curriculum integration and limited professional knowledge of teachers in this field.
- 2) Modern pop music is full of vitality and contemporaneity, conforming to popular trends and aesthetics, and it is easy to attract students.
- 3) In an era of highly developed information technology and network connections, the accessibility and wide dissemination methods of modern pop music provide students with multiple opportunities to explore domestic and international pop and contemporary music.

In school music education, addressing these challenges is crucial for effectively protecting and promoting Elunchun folk music culture.

Elunchun folk songs play an essential role in the inheritance of ethnic culture. It is a critical way in the Elunchun people to inherit national culture and educate future generations. In the traditional society of the Elunchun ethnic group, children learn folk songs from their elders from a young age and learn about the history, culture, customs, and moral norms of their ethnic group through singing. The national spirit of courage, diligence, kindness, and unity contained in folk songs has also been passed down from generation to generation of Elunchun people. In addition, Elunchun folk songs have played an essential role in forming national cohesion. In

various festivals, celebrations, and gatherings, people sing folk songs to share happiness and enhance their relationships with each other. Folk songs have become a spiritual bond for the Elunchun people to unite and resist the impact of foreign cultures together. It has also made significant contributions to the diversity of Chinese national culture. The Chinese nation is a big family composed of 56 ethnic groups, each with a unique culture. As an essential part of Elunchun culture, Elunchun folk songs have enriched the treasure trove of Chinese national culture with their unique artistic style and cultural connotations. It interacts and integrates with the music cultures of other ethnic groups, jointly promoting the prosperity and development of Chinese culture. However, with the development of society and the acceleration of modernization, Elunchun folk songs are facing severe challenges. On the one hand, the way of life of the Elunchun people has undergone tremendous changes, and hunting culture has gradually faded out of people's lives, which has caused many folk songs related to hunting to lose their habitat. On the other hand, influenced by modern culture, the younger generation's interest in Elunchun folk songs has gradually weakened, and there has been a discontinuity in the inheritance of folk songs. We need to take a series of practical measures to protect and inherit the precious cultural heritage of Elunchun folk songs. Firstly, the government should increase investment in protecting Elunchun culture, establish specialized protection institutions and research centers, and strengthen the collection, organization, research, and protection of Elunchun folk songs. Secondly, we should attach great importance to the inheritance of Elunchun folk songs and cultivate more inheritors of folk songs through holding folk song training courses and organizing folk songs into campus activities to ensure that there are successors to Elunchun folk songs. At the same time, we should also strengthen the promotion and dissemination of Elunchun folk songs, utilizing modern media technology to enable more people to understand and recognize the unique charm of Elunchun folk songs. In addition, it encourages the Elunchun people to innovate and develop folk songs while maintaining their traditional cultural characteristics to better adapt to the needs of modern society.

As a treasure of Elunchun culture, Elunchun folk songs have important cultural significance and status. It is a vivid portrayal of the life of the Elunchun people, a witness to national history and the essence of artistic creation, and an

essential embodiment of the cultural diversity of the Chinese nation. We should fully recognize the importance of protecting and inheriting Elunchun folk songs, take adequate measures, and let this ancient art form shine with new vitality and vigor in the new era.

3. The Challenges Encountered in Preserving of Elunchun Folk Songs

As an indispensable part of China's intangible cultural heritage, Elunchun folk songs are like a treasure trove containing rich historical and cultural heritages, ethnic emotions, and unique artistic charm. They are vivid portrayals of the Elunchun people's lifestyle, values, and spiritual pursuits. However, in today's rapidly evolving society, protecting Elunchun folk songs faces many severe challenges.

3.1 Transformation of Lifestyle

The Elunchun people have long relied on hunting for a living. Their folk songs are closely intertwined with hunting life, reflecting the joys and sorrows, labor skills, and reverence for nature during hunting. For example, some songs vividly depict hunting techniques, the habits of prey, and the idyllic scenes in the mountains and forests. Hunting is a means of survival and a crucial part of their cultural identity.

However, with the continuous progress of society, the lifestyle of the Elunchun ethnic group has undergone a profound transformation. The government's policies have encouraged them to leave the mountains and settle down, engaging in agriculture and animal husbandry. This transformation has gradually distanced the Elunchun people from their traditional hunting culture. As a result, the living environment on which folk songs depend has drastically changed. Many hunting-related folk songs are gradually being forgotten as their original habitats disappear. Only a few elderly Elunchun people still remember and sing these songs. As they grow older, the risk of losing these precious cultural treasures forever looms large.

3.2 Impact of Modern Culture

In the era of globalization and informatization, modern culture has permeated every corner with its powerful dissemination and influence. The Elunchun ethnic group is no exception. Pop music, movies, television, and the internet have become the main forms of entertainment and cultural consumption for the younger generation.

In contrast, Elunchun folk songs seem ancient and traditional, struggling to capture the interest of young people.

Many young Elunchun individuals lack knowledge and understanding of their own ethnic folk songs and are less inclined to learn and inherit them. They are drawn to fashionable and popular cultural elements, leading to a discontinuity in the inheritance of Elunchun folk songs. This poses a threat to a musical tradition and endangers a significant part of the ethnic identity and cultural heritage.

3.3 Changes in Language Environment

Language serves as an essential carrier for the inheritance of folk songs. Most Elunchun folk songs are sung in the Elunchun language. However, with the development of society and the integration of ethnic communication, the use of the Elunchun language has gradually narrowed. More and more people in Elunchun are using Chinese for communication, and the inheritance of the Elunchun language is facing enormous challenges.

Consequently, many young Elunchun people are no longer proficient in their native language. Without understanding the lyrics, it becomes difficult to accurately grasp the connotations and emotions of folk songs, making it even more arduous to pass them on. The shrinking language environment is like losing fertile soil for growing folk songs.

3.4 Shortage of Inheritors

Inheritors are crucial to the inheritance and development of Elunchun folk songs. However, for various reasons, the number of inheritors is dwindling. On one hand, with the passing of the older generation of Elunchun folk song performers, many precious singing skills and traditions are on the verge of extinction. Their unique styles and interpretations are irreplaceable treasures.

On the other hand, the oral transmission method of Elunchun folk songs faces difficulties in modern society. Young people, driven by economic interests and under the pressure of various aspects of life, are reluctant to invest a significant amount of time and energy in learning folk songs. Moreover, the lack of effective incentive mechanisms and guarantee measures means that many inheritors face difficulties during the inheritance process, dampening their enthusiasm and initiative.

3.5. Lack of Effective Protection Mechanisms

Although Elunchun folk songs have been included in the national intangible cultural heritage protection list, there are still deficiencies in actual protection work. Firstly, relevant laws and regulations are not yet perfect. There is a lack of clear provisions on the scope of protection, protection measures, and the rights and obligations of inheritors, presenting challenges to the protection of folk songs.

Secondly, insufficient investment in protection funds is a prominent issue. Protecting Elunchun folk songs requires substantial financial support for collecting and organizing folk songs, cultivating inheritors, and developing cultural activities. Limited funds hamper the effectiveness of these efforts.

Furthermore, there is a tendency to emphasize declaration but neglect actual protection. Some local governments and relevant departments are more focused on obtaining the title of an intangible cultural heritage rather than implementing effective measures for protection.

3.6 Weak Awareness of Cultural Inheritance

Under the impact of modern society, the sense of identity and pride in Elunchun ethnic culture among some people has weakened, and their awareness of cultural inheritance is lacking. They consider Elunchun folk songs outdated and unable to meet the needs of modern society, thus showing reluctance to learn and inherit them.

This weak awareness affects the inheritance and development of Elunchun folk songs and threatens the entire Elunchun culture. Cultural inheritance is a collective responsibility, and a lack of understanding can lead to the gradual disappearance of precious cultural elements.

In conclusion, the protection of Elunchun folk songs face a complex web of challenges, including changes in lifestyle, the impact of modern culture, changes in the language environment, a shortage of inheritors, a lack of adequate protection mechanisms, and weak awareness of cultural inheritance. These challenges are interrelated and make the protection task extremely difficult.

To safeguard and inherit this precious cultural heritage, the joint efforts of the entire society are required. The government should take the lead by improving relevant laws and regulations, increasing investment in protection funds, and

strengthening supervision. Educational institutions should incorporate Elunchun folk songs into music education to enhance students' cultural awareness. The media should actively promote folk songs through various channels. The Elunchun people need to strengthen their sense of cultural inheritance and take pride in their unique heritage. Only through practical and effective measures can we ensure that Elunchun folk songs continue to shine with new vitality in the new era.

4. The Strategic Approaches for the Advancement of Elunchun Folk Songs

The melodious melody of Elunchun folk songs is like a clear spring flowing through the vast forests of the Greater and Lesser Khingan Mountains, carrying the Elunchun people's history, culture, and emotions. However, with modern society's rapid development and multiculturalism's impact, Oroqen folk songs are facing many challenges. Exploring strategic paths for their development has become an important issue we urgently need to solve.

4.1 Promoting communication and cultivating the soft power of Elunchun culture: As an ancient ethnic group in China, the Elunchun people have a unique and rich culture. In today's era, we can learn from the concept of soft power proposed by Harvard University professor Joseph Nye to understand the critical value and development direction of Elunchun culture.

The culture of the Elunchun people is formed based on their long history, unique way of life, profound national spirit, and traditional values. The songs, dances, folk stories, handicrafts, and other cultural expressions of the Elunchun are essential forms of their culture. For example, Elunchun folk songs, with their melodious melodies and vivid lyrics, showcase Elunchun people's love for nature, their insights into hunting life, and their yearning for a better life. The traditional handicrafts of the Elunchun people, such as birch bark craftsmanship and animal skin production, reflect their exquisite skills and carry the nation's memory and wisdom.

Culture is a prominent manifestation of the comprehensive abilities of the Elunchun ethnic group. The solid cultural soft power of the Elunchun ethnic group is crucial for cultivating a vibrant national cultural field. Firstly, the soft power of Elunchun culture can enhance the nation's cohesion and sense of identity. By inheriting and promoting the culture of the Elunchun ethnic group, the people can

better understand their history and traditions, thereby enhancing their sense of pride and belonging to their ethnic group and making the entire nation more united. Secondly, the soft power of Elunchun culture can improve the nation's influence. When the culture of the Elunchun ethnic group moves towards a broader stage and is understood and appreciated by more people, the image of the Elunchun ethnic group will also be better spread, attracting more attention and support.

In the development of contemporary society, the soft power of Elunchun culture plays a fundamental role. On the one hand, it can promote economic development. For example, developing Elunchun cultural tourism and combining ethnic culture with the tourism industry can drive local economic growth and improve people's living standards. On the other hand, it can enrich people's spiritual world. The ecological wisdom, brave spirit, and optimistic attitude contained in the culture of the Elunchun ethnic group can provide valuable spiritual nourishment for modern people, helping them find peace and solace in their fast-paced lives.

We need to take a series of measures to enhance the soft power of Elunchun culture. Firstly, it is necessary to strengthen the protection and inheritance of culture. By establishing cultural protection mechanisms, cultivating inheritors, and conducting cultural education, we ensure the continuity of the uniqueness and integrity of the Elunchun culture. Secondly, we need to promote cultural innovation and development. By combining modern technology and artistic means, we aim to innovate and recreate the culture of the Elunchun ethnic group, making it more in line with the needs of the times and people's aesthetics. Finally, it is necessary to strengthen cultural exchange and dissemination. By organizing cultural activities, participating in international exchanges, and utilizing modern media and other channels, more people can understand and recognize Elunchun culture and enhance its domestic and global influence.

The soft power of Elunchun culture is an important support for national development. We must fully recognize its value and significance, actively take measures to cultivate and enhance it, and let the culture of the Elunchun ethnic group shine more brilliantly in contemporary society.

Enhancing the cultural soft power of Elunchun music requires strengthening its artistic appeal and infectiousness. The worldview of the people of Elunchun is

shaped by their hunting lifestyle and interpersonal relationships that harmoniously coexist with nature. This is vividly expressed in their music, showcasing a profound emotional landscape. This constitutes the spiritual core and cornerstone of the soft power of Elunchun music culture. Exploring and elucidating modern cultural values through Elunchun music can enrich its charm.

In modernization and globalization, cultural exchange and interaction are crucial for enhancing a country's soft power. The music of the Elunchun ethnic group must adopt an open attitude, absorb and integrate valuable cultural elements from other cultures, and ensure the continuation of its cultural vitality.

In addition, experts and scholars in the field of Elunchun music research play a crucial role in scientifically and healthily protecting and developing Elunchun music. Their contributions have promoted cultural exchange and recognition of Elunchun music domestically and internationally, enhancing its cultural influence. (Figure 16. The "Muta Festival" of Elunchun Cultural Exchange)



Figure 16. The "Muta Festival" of Elunchun Cultural Exchange

Source: https://www.sohu.com/a/337619938_120157688

4.2 Exploring new communication channels - prioritize school education:

Due to the impact of globalization and modernization, traditional music of the Elunchun ethnic group is also facing the challenge of transitioning from the "center" to the "periphery." In response to this transformation, it is increasingly evident that school education plays a crucial role in protecting the traditional music culture of the Elunchun ethnic group.

Education is the cornerstone of a country's historical development and cultural progress and is related to inheritance and development. As an effective channel for cultural dissemination, school education is crucial in ensuring the sustainable development of the traditional music culture of the Elunchun ethnic group.

In recent years, local governments have actively taken measures to incorporate the traditional music of the Elunchun ethnic group into school curricula and establish ethnic classes and courses with distinct characteristics. In terms of cultural dissemination, universities and colleges are also important channels for protecting the traditional music of the Elunchun ethnic group. For example, some ethnic colleges cleverly utilize their cultural advantages to create dynamic and diverse cultural inheritance mechanisms. Field investigations have shown that schools can hire ethnic inheritors of traditional music of the Elunchun ethnic group as guest professors to strengthen professional resources and enrich academic landscapes. In addition, these universities seamlessly integrate the traditional music of the Elunchun ethnic group into the educational framework, significantly expanding the field of cultural education, promoting the traditional music of the Elunchun ethnic group, and revitalizing ethnic education.

In short, integrating Elunchun music into schools represents a crucial step in protecting and maintaining traditional folk culture. This model provides a standardized and systematic approach to cultural inheritance, which helps to develop the traditional music of the Elunchun ethnic group, cultivate a harmonious and symbiotic culture, and promote the progress and construction of Elunchun music.

4.3 Vigorously develop the Elunchun music culture industry and expand platforms and opportunities:

Culture is the collective memory of a nation and is passed down through tangible and intangible forms. It constitutes the core of public welfare undertakings and is the spiritual wealth shared by ethnic communities. In recent years, with the rapid development of society and economy, people have generated new spiritual and cultural needs in daily life, which are reflected in various market demands. Developing cultural enterprises is the key to producing a series of culturally rich products and revitalizing the growing cultural market, an essential aspect of economic development. For the Elunchun people, the development of the Elunchun music

culture industry is of great significance. Elunchun music is an integral part of Elunchun culture. Its unique melody and rhythm reflect the Elunchun people's way of life in harmony with nature and their brave and tenacious national spirit.

The vigorous development of the Elunchun music culture industry will bring many positive results. First, it can combine the inherent resource advantages of Elunchun music with the cultural sector and profoundly influence social and economic progress. Elunchun music is unique in the treasure trove of Chinese national culture. It is a cultural consumption and an essential channel for cultural accumulation and public service projects. The development of the Elunchun music culture industry will support the prosperity of cultural pursuits in Elunchun-inhabited areas, stimulate cultural innovation, and promote the rapid maturity of the Elunchun music culture industry. For example, Elunchun music festivals and music competitions can be held to attract more people's attention to Elunchun music and also provide a platform for music creators. Cultural products related to Elunchun music, such as music albums and souvenirs, can also be developed to expand the influence of Elunchun music.

Second, developing the Elunchun music culture industry can enrich people's quality of cultural life and quality of life. This industry can improve people's artistic quality and lay the foundation for improving cultural life. Elunchun-inhabited areas have laid a certain foundation for developing the Elunchun music culture industry, but the share of cultural consumption in total consumption is still not large. Therefore, promoting the industrialization of Elunchun music culture is a strategic priority for building a strong cultural center. It can strengthen the teaching of Elunchun music in school education to cultivate students' love and appreciation of their own ethnic music. At the same time, extensive publicity activities on Elunchun music culture can be carried out to improve people's awareness and recognition of Elunchun music.

Third, developing the Elunchun music culture industry has contributed to constructing a harmonious society in Elunchun-inhabited areas. It accumulates and transforms social and cultural capital and promotes the process of construction of a socialist spiritual civilization. This, in turn, promotes the harmony between social, economic, and cultural development. With the continuous upgrading of people's needs for multi-level spiritual and cultural experiences, the development of the Elunchun

music culture industry can produce products rich in cultural connotations to meet these needs and become an essential spiritual pillar for building a harmonious society. For example, Elunchun music can be combined with the tourism industry to create an Elunchun music culture tourism brand so that tourists can feel the charm of Elunchun music while enjoying the natural scenery. The development of the Elunchun music culture industry can also drive local employment and economic growth and promote social stability and harmony.

Summary

The Elunchun people, closely connected to their natural environment, have expressed their reverence for nature and hunting life through their songs, reflecting their cultural values, spiritual beliefs, and way of life. The chapter highlights the multidimensional factors influencing the development of Elunchun folk songs, including the natural environment, hunting traditions, daily life, religious beliefs, and migration history. These elements have shaped the unique characteristics of Elunchun folk music, from its melodies to its lyrics, which reflect themes of bravery, survival, and harmony with nature. Additionally, the chapter examines the cultural significance of these songs in maintaining ethnic identity and their role in transmitting history, beliefs, and traditions. However, Elunchun folk songs face challenges in preservation, such as lifestyle changes, the influence of modern culture, and the decline in the use of the Elunchun language. Strategic approaches for their advancement include promoting cultural exchange, integrating folk songs into school curricula, developing the Elunchun music industry, and encouraging modern innovations while preserving traditional elements. The Elunchun people can safeguard their musical heritage through these efforts, ensuring its continued relevance in a contemporary, globalized world.

CHAPTER V

The Musical Characteristics of Chinese Folk Songs among the Elunchun Ethnic Group in Northeast China

This chapter analyzes the musical characteristics of Chinese folk songs among the Elunchun ethnic group in Northeast China, reflecting this Indigenous community's rich cultural traditions and lifestyles. These four folk songs, typically rooted in the pentatonic scale, embody themes such as nature, love, daily life, and spiritual beliefs. Passed down orally, these songs preserve the Elunchun people's unique history and customs. The melodies, lyrics, singing techniques, and rhythmic patterns of the four pieces are intricately connected to the Elunchun's natural environment and way of life, making them essential to their cultural identity and heritage. The four songs analyzed are:

1. Xin Xin Xiang Yin De Ren
2. Elunchun De Hui Yi
3. De Mi De

1. Xin Xin Xiang Yin De Ren

This song is a famous Elunchun folk song. The lyrics are full of Elunchun characteristics and simple emotions. The lyrics read: 'Magpies like to land in the birch forest. I wish to marry a clever and intelligent young man. Crows like to land on poplar trees. I wish to marry a talkative young man. Ants like to climb on Scotch pines. I wish to marry someone who can support me.' The description of natural scenes and the expectation of an ideal partner vividly show the Elunchun people's yearning for love and pursuit of a beautiful life.

Female singers usually sing this song. They perform this emotion vividly with melodious and graceful melodies. The melody is like the breeze in the forest, gently brushing the audience's hearts, making people seem to be in the vast forest and beautiful natural environment of the Elunchun ethnic group. At the same time, the beautiful lyrics add endless charm to the song. Each sentence seems to tell a moving story, immersing people in it and making them feel Elunchun culture's profound

heritage and unique charm. Whether in terms of musical expressiveness or the appeal of lyrics, ‘Xin xin xiang yin de ren’ is a classic among Elunchun folk songs and is famous for its unique artistic charm.”, as shown in Figure 14.

"Xin xin xiang yin de ren" is a folk song with distinct Elunchun characteristics. It belongs to the pentatonic scale system, with a beautiful melody and rich rhythm. The whole song adopts a relatively regular two-part structure of upper and lower sections, with a specific main note as the core, creating a harmonious musical atmosphere. The lyrics consist of four sentences, each concise and full of charm, composed of two semantic groups. When singing, the breath is long, and the melody fluctuates moderately. The song also cleverly incorporates some elements of natural sound effects, such as simulating the sound of birds, adding vividness and a natural atmosphere to the song.(Figure 17. Xin xin xiang yin de ren)



Figure 17. Xin xin xiang yin de ren

Source: Lili Yan, transcription from fieldwork in August 2024

1.1.1 Melody:

From the melody perspective, "Xin xin xiang yin de ren" has a melodious and graceful melody, as natural and smooth as flowing water. Its melody line is relatively delicate, and the use of grace notes is just right, giving people a fresh and simple feeling. The melody development of this song is based on traditional Elunchun musical elements, fully demonstrating the regional characteristics and ethnic customs of Elunchun people's lives. The melody seems to make people feel the beauty of the forest and the charm of nature in the lives of the Elunchun people.

The essential signature of this piece is F#, C#, G#, and D#, which may be either E major or C# minor. Since the starting note of the melody is sol# and the

ending note is C#, it can be inferred to be C# minor. Considering that there is no a (A) throughout the piece, comprehensively, this is a folk song in C# harmonic minor. The entire melody of the music has a touch of faint sadness, gradually unfolding from the dominant note of the V level. The intervals between the notes are moderate, neither too close to bring a sense of urgency nor too loose to lose coherence, as if telling an ancient and profound story. Its rhythm is relatively stable, and the occasional long notes and dotted rhythms, like the slight ripples on a calm lake surface, add a touch of agility and vitality to the melody. In the process of the melody's progression, the use of intervals is rich and diverse. The interweaving of small leaps and stepwise progressions makes the melody fluent and able to produce emotional fluctuations at critical points. For example, in the parts expressing deeper emotions, the frequently used minor third and minor sixth intervals create a soft and slightly sad atmosphere, making people seem to feel the diligence and tenacity of the Elunchun people in life and their reverence for nature and love for life. The development of the melody has a certain logic and layering. In the first measure, a fourth leap is made. A third leap is made in the fifth measure, making the music even more melodious and graceful. It is not a simple repetition but rather a clever variation and derivation based on the theme. Some melody fragments will appear in different forms in the subsequent paragraphs, either with slight adjustments in rhythm or changes in pitch, like the threads of memory shuttling through time, tightly weaving the whole song together to form an organic whole. On the whole, the melody of this C# harmonic minor folk song is simple and unadorned, yet it touches people's hearts with its sincere emotions and unique ethnic style. It carries the history and culture of the Elunchun ethnic group. It is the crystallization of the musical wisdom of this ethnic group, allowing every listener to appreciate the unique musical charm and profound cultural heritage of the Elunchun ethnic group.(Figure 18. Melody)

喜 鹊 喜 欢 落 在 白 桦 林 中
xi que xi huan luo zai bai hua lin zhong

5
我 愿 嫁 给 聪 明 伶 俐 的 小 伙 儿 呐 依 耶
I yuan jia gei cong ming ling li de xiao huo na yi er

Figure 18. Melody

Source: Lili Yan, transcription from fieldwork in August 2024

1.1.2 Lyrics:

This song's lyrics adopt the Elunchun people's traditional expression and contain profound cultural connotations. The lyrics are based on natural scenes, such as magpies landing in birch forests, crows landing on poplar trees, and ants climbing on Scotch pines. These natural phenomena express the expectations of Elunchun women for ideal partners. The lyrics not only show the beautiful yearning for the love of the Elunchun people but also reflect their attitude toward living in harmony with nature. At the same time, the lyrics of this song also convey the diligent, brave, straightforward, and other spiritual characteristics of the Elunchun people, becoming one of the essential representatives of Elunchun ethnic culture.

Since the Elunchun ethnic group has a language but no written script, their lyrics cannot be recorded directly. They can only be recorded by being translated into Chinese. There is not a one-to-one correspondence between their lyrics and the Chinese translation. Therefore, the lyrics of this song consist of three sections, but not every section can be exactly matched in translation. The overall three melodies are consistent. Additionally, the onomatopoeic word, "native," is added as the concluding sentence. (Figure 19. Singing rhyme diagram)

4/4 喜 xi 鹊 que 喜 xi 欢 huan 落 luo 在 zai

2/4 白 bai 桦 hua 林 lin 中 zhong

5/4 我 wo 愿 yuan 嫁 jia 给 gei

4/4 聪 cong 明 ming 伶 ling 俐 li 的 de 小 xiao 伙 huo 呐 na 依 yi 耶 ye

4/4 乌 wu 鸦 ya 喜 xi 欢 huan 落 luo 在 zai

2/4 杨 yang 树 shu 上 shang

5/4 我 wo 愿 yuan 嫁 jia 给 gei

4/4 能 neng 说 shuo 会 hui 到 dao 的 de 小 xiao 伙 huo 呐 na 依 yi 耶 ye

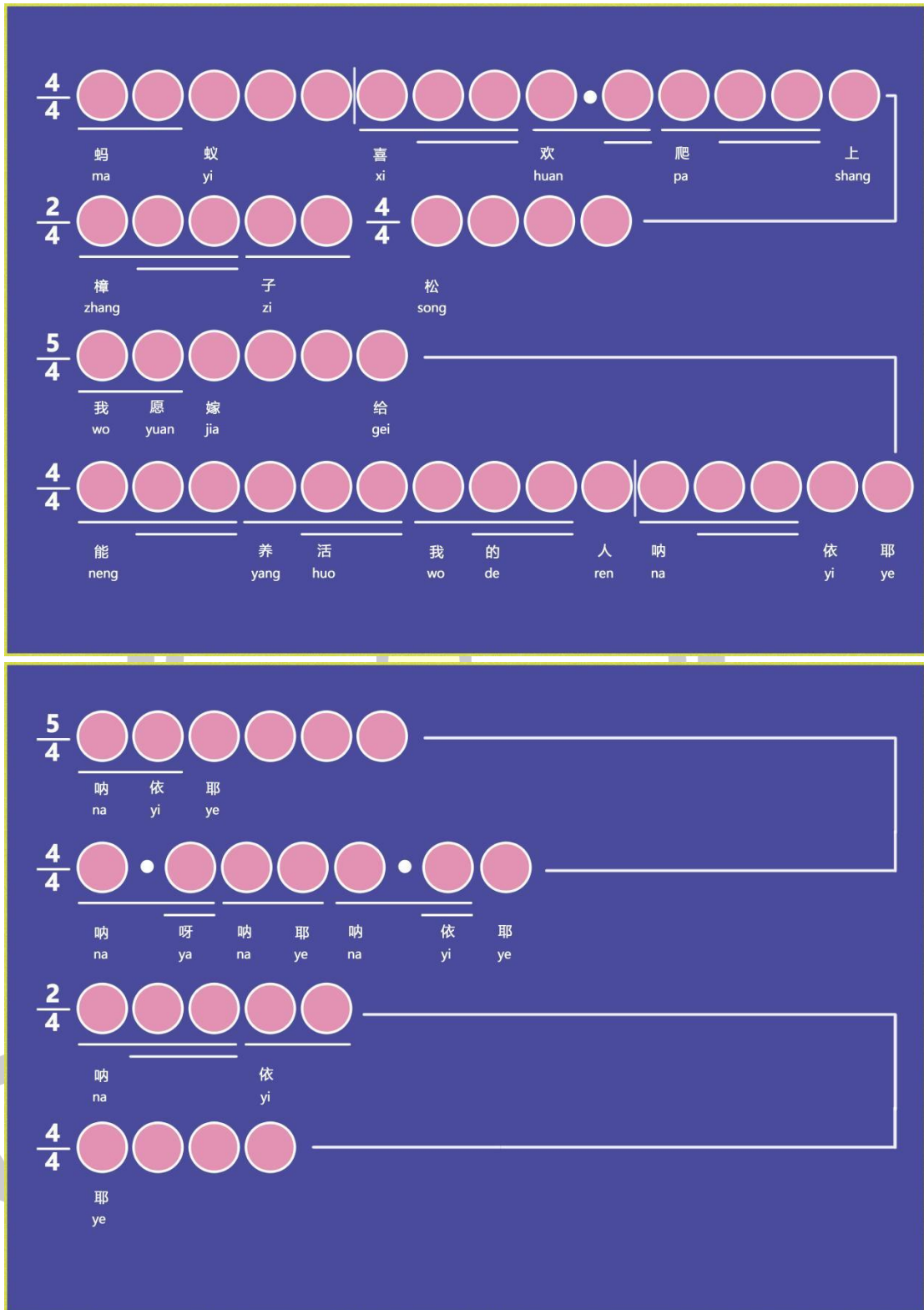


Figure 19. Singing rhyme diagram

Source: Lili Yan, transcription from fieldwork in August 2024

1.1.3 Singing Style:

The singer who sings 'Xin Xin Xiang Yin De Ren 'needs to have excellent singing skills. When singing, singers should grasp the rhythm and melody of the song, use natural and smooth breathing control, and express the emotional connotation of the song in a passionate singing style. At the same time, singers also need to showcase the characteristics of Elunchun folk songs through unique vocal techniques and the use of beautiful notes. For example, some vibrato, glissando, and other decorative techniques can be added in appropriate places to enhance the expressiveness of the song. In addition, singers can further convey the emotions contained in their songs through body language and facial expressions, allowing the audience to experience the charm of Elunchun folk songs better.(Figure 20. Singing Style)

The image shows a musical score for the song 'Xin Xin Xiang Yin De Ren'. It consists of two staves of music. The first staff is in 4/4 time and contains the lyrics: 喜鹊 (xi que) 喜欢 (xi huan) 落在 (luo zai) 白桦林 (bai hua lin) 中 (zhong). The second staff is in 4/4 time and contains the lyrics: 我愿嫁 (I yuan jia) 给 (gei) 聪明伶俐 (cong ming ling li) 的小伙 (de xiao huo) 呐 (na) 依耶 (yi ye). A red circle highlights a specific rhythmic pattern in the second staff, which consists of a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note.

Figure 20. Singing Style

Source: Lili Yan, transcription from fieldwork in August 2024

1.1.4 Rhythmic pattern

Regarding rhythm, "Xin Xin Xiang Yin De Ren" shows unique charm. Its rhythm changes are rich and diverse, full of agility. Dot rhythms frequently appear in the song, adding a sense of jumpiness and vitality to the whole piece, making the rhythm rhyme more distinctive. For example, eighth and sixteenth notes alternate in succession after a long note. This ingenious combination makes the rhythm undulate and change, avoiding monotony and mediocrity, thus making the music more emotionally layered and able to fully express various delicate emotions. This rhythm pattern is deeply rooted in Elunchun traditional music culture. It is a vivid manifestation of the rhythm of life and emotional expression of the Elunchun people

in music, reflecting their unique lifestyle and national character, allowing the audience to better appreciate the unique charm and profound connotations of Elunchun music.(Figure 21. Rhythmic pattern)

Figure 21. Rhythmic pattern

Source: Lili Yan, transcription from fieldwork in August 2024

2. Elunchun De Hui Yi

"Elunchun de hui yi" is an extremely charming Elunchun folk song and a brilliant cultural treasure. Its melody is melodious and graceful, like a gentle breeze caressing the soul, creating a serene and beautiful atmosphere. The melodious notes seem to narrate the ancient stories of the Elunchun people and showcase their life in the vast forest. Perhaps it contains the Elunchun people's reverence and love for nature, memories of their hunting life, and longing for the future. The lyrics of this song are like a vivid picture, presenting the past and present of the Elunchun people. "There is the sun, the moon, and the stars in the sky." This creates a grand and mysterious natural atmosphere, making people feel as though they are in the vast world where the Elunchun people live. "There are Elunchun people everywhere in the forest." This depicts the close connection between the Elunchun people and the forest. They once lived in this forest in a unique way. In the past, they couldn't find food in the mountains, reflecting the difficult times they faced. However, "Today, under the leadership of the Communist Party, our leaders guide us Elunchun people to live a good life." This sentence is full of hope and gratitude, reflecting the tremendous changes in the lives of the Elunchun people under the care of the Communist Party of

China. Surprisingly, this song seems to have a special magic. It can attract wild animals as if it is a call of nature. When the melody sounds, wild animals will stop and listen quietly. Kittens and puppies at home will also become quiet as if being brought into a peaceful dream. This fully shows the appeal and charm of this song. It can touch the human heart and resonate wonderfully with animals. "Elunchun de hui yi" is a musical work and a carrier of Elunchun culture. It carries the history, traditions, and values of the Elunchun people and passes them on to the world through beautiful melodies. It makes us feel the close connection between the Elunchun people and nature and their respect and love for life. At the same time, it also provides a window to understand Elunchun culture, allowing us to know and appreciate this ancient and mysterious ethnic group more deeply. Whether it is a quiet night or a noisy day, it can bring us unique tranquility and touch, immersing us in the melodious melody and feeling the beauty of nature and the miracle of life. It is a vivid portrayal of national unity and progress.(Figure 22. Elunchun De Hui Yi)



Figure 22. Elunchun De Hui Yi

Source: Lili Yan, transcription from fieldwork in August 2024

1.2.1 Melody:

"Memories of the Elunchun" adopts the pentatonic scale of D flat. The key signature is Bb, Eb, Ab, Db, and Gb. The starting note is Db (re) as the main note and ends on B (si). The entire piece is free, gentle, and melodious. The melody of this piece is graceful and melodious, like a gentle breeze brushing the heart. The melody line is smooth, with little undulation but rich in changes. Some repetition and variation techniques may be used to enhance the expressiveness of the music. At the

same time, unique musical elements of the Elunchun people, such as specific rhythm patterns and ornamental notes, are integrated into the melody, making the song more ethnic. The development of the melody not only conforms to people's auditory habits but also brings freshness, allowing people to constantly feel the charm of Elunchun ethnic music during the listening process. The pentatonic scale is widely used in traditional Chinese music. Its interval relationship is harmonious, giving people a natural and simple feeling. The choice of D flat makes the whole song have a certain sense of stability in pitch and can better show the characteristics of Elunchun ethnic music, creating a strong ethnic atmosphere for the song and making the audience seem to be in the living scenes of the Elunchun people.(Figure 23. Elunchun De Hui Yi)

5 b D 唔 啊 天 上 有 太 阳 月 亮
wú a tiān shàng yǒu tàiyáng yuèliang

9 还 有 星 星 在 森 林 里 到 处 多 有
hái yǒu xīng xīng zài sēn lín lǐ dào chù duō yǒu

13 鄂 伦 春 人 呐 依 耶 呐 呀 呐 耶
è lún chūn rén nà yī yē nà ya nà yē

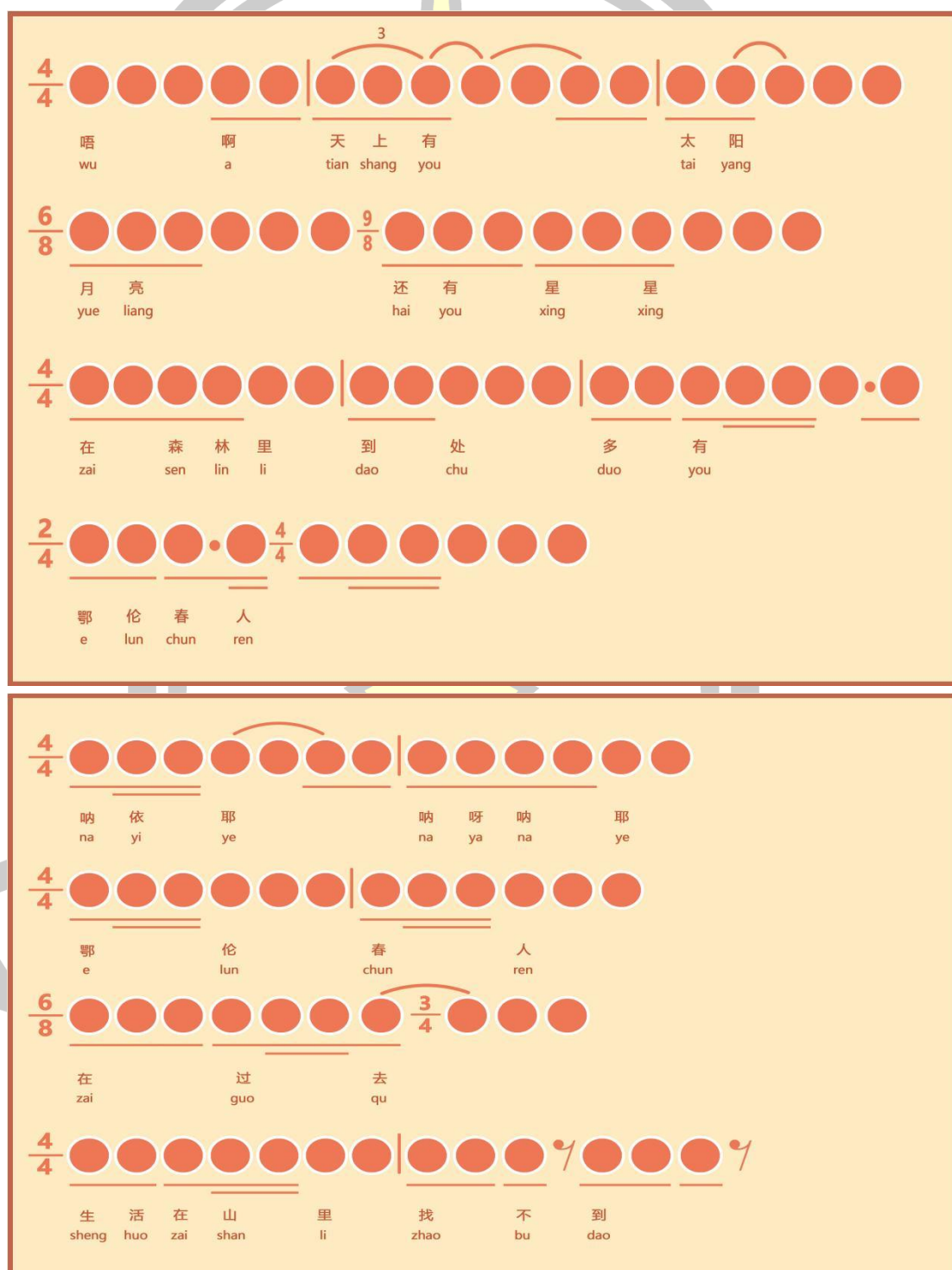
Figure 23. Elunchun De Hui Yi

Source: Lili Yan, transcription from fieldwork in August 2024

1.2.2 Lyrics:

The lyrics are concise and poetic, vividly presenting the life and emotions of the Elunchun people. "There are the sun, the moon, and the stars in the sky" creates a grand and mysterious natural atmosphere, making people seem to be in the vast world where the Elunchun people live. "There are Elunchun people everywhere in the forest" depicts the close connection between the Elunchun people and the forest. The lyrics also reflect the historical changes of the Elunchun people. From having difficulty finding food in the mountains in the past to living a good life under the leadership of the Communist Party today, it is full of hope and gratitude. The lyrics not only express the memories of past life but also show the longing for a beautiful

future. At the same time, the lyrics of this song are not in one-to-one correspondence. Judging from its rhythm with multiple changes, its characteristic is freedom. This free rhythm reflects the love for nature and complements the natural atmosphere created by the lyrics and the close connection between the Elunchun people and nature. (Figure 24. Singing rhyme diagram)



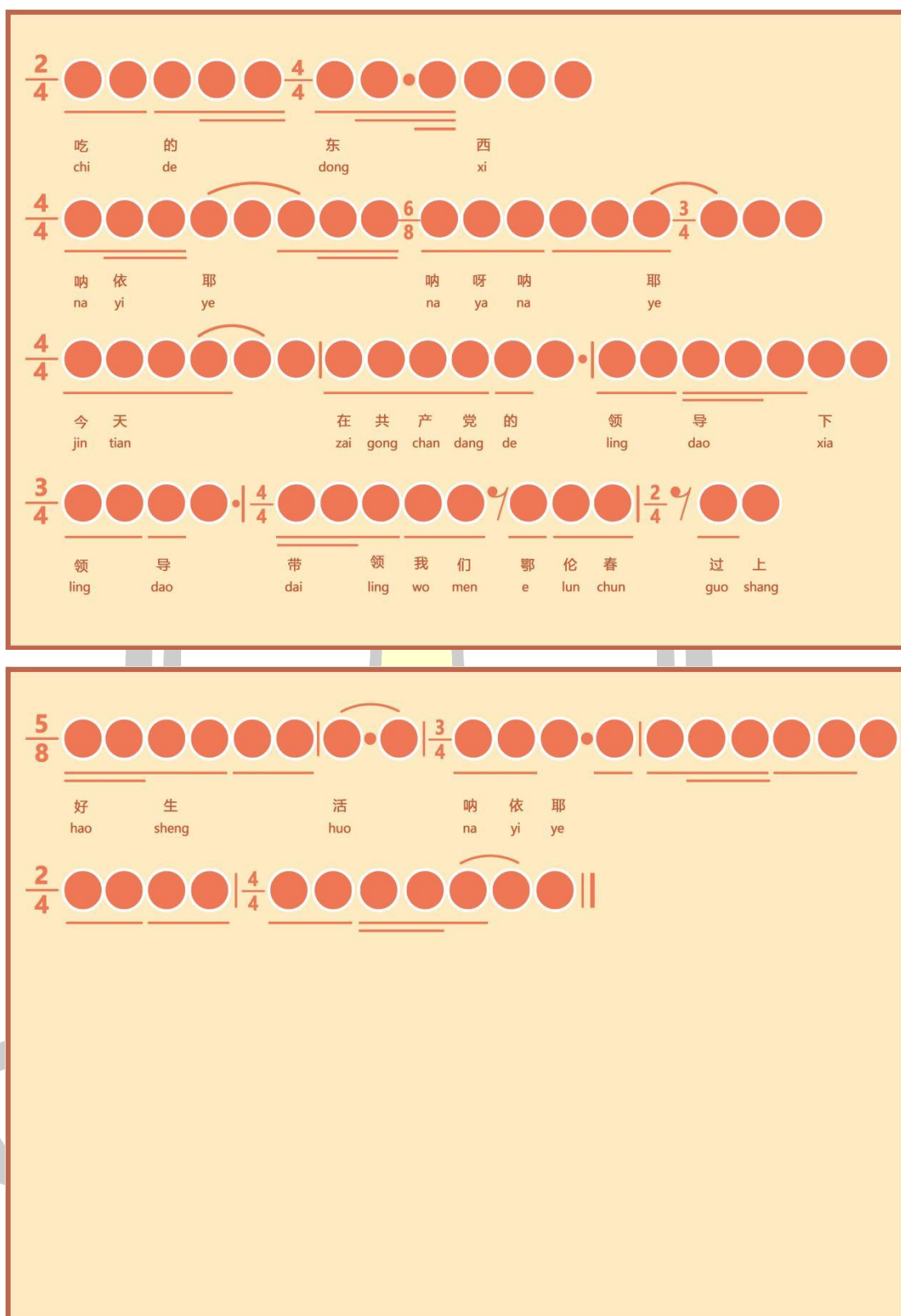


Figure 24. Singing rhyme diagram

Source: Lili Yan, transcription from fieldwork in August 2024

ethnic style in the mountains. And this piece precisely interprets this carefree spiritual outlook of the Elunchun people with its free rhythm.(Figure 26. Rhythmic pattern)

The image shows a musical score for the song "De Mi De" in a key of three flats (B-flat major/D minor) and a 4/4 time signature. The score is written on a grand staff with a treble clef. The lyrics are in Chinese and English. The rhythmic patterns are highlighted with red boxes:

- Measure 1: A quarter note, a quarter note, a quarter note, and a quarter note.
- Measure 5: A quarter note, a quarter note, a quarter note, and a quarter note.
- Measure 9: A quarter note, a quarter note, a quarter note, and a quarter note.
- Measure 13: A quarter note, a quarter note, a quarter note, and a quarter note.

The lyrics are:

唔 啊 天 上 有 太 阳 月 亮
 wu a tian shang you sun yue liang

还 有 星 星 在 森 林 里 到 处 多 有
 hai you xing xing zai sen lin li dao chu duo you

鄂 伦 春 人 呐 依 耶 呐 呀 呐 耶
 e lun chun people na yi ye na ya na ye

鄂 伦 春 人 在 过 去
 e lun chun people zai guo qu

Figure 26. Rhythmic pattern

Source: Lili Yan, transcription from fieldwork in August 2024

3. De Mi De

"De Mi De" is a song of great significance in the culture of the Elunchun ethnic group. The lyrics "When the Elunchun people sing, they sing their own songs of the Elunchun" strongly convey the love and perseverance of the Elunchun people for their own national culture. They use songs as a carrier to inherit the nation's history, stories and emotions, showing a high sense of pride in their unique cultural identity. The lyrics "From now on, the Elunchun people will walk well" contain a kind of firm determination and beautiful expectation for the future. It is as if it is the oath of the Elunchun people in the changes of times, expressing their attitude of moving forward bravely and facing life actively.

As an important part of Shamanism's repertoire, "De Mi De" is closely intertwined with the spiritual and cultural traditions of the Elunchun ethnic group. Shamanism occupies an important position in the history of the Elunchun ethnic group. It is not only a religious belief but also a way of life and a bond for cultural

inheritance. This song carries the mysterious power and cultural connotations of Shamanism and is passed on to future generations through melody and lyrics.

"De Mi De" is not just a musical work. It is a treasure of Elunchun culture. It has witnessed the development process of the Elunchun ethnic group and recorded their joys and sorrows. In the song, we can feel the Elunchun people's reverence for nature, love for life, and deep emotions for families and tribes. Through this song, we can peek into the rich cultural heritage of the Elunchun ethnic group and appreciate their unique artistic charm and spiritual world. It reminds us that the culture of every ethnic group is the commonwealth of mankind and is worthy of our cherishing, protecting, and inheriting. Let us listen to the melody of "De Mi De" together, enter the mysterious world of the Elunchun ethnic group and feel their cultural charm.(Figure 27. De Mi De)



Figure 27. De Mi De

Source: Lili Yan, transcription from fieldwork in August 2024

1.3.1 Melody:

"De Mi De" adopts the pentatonic scale of G major. As a part of shaman tunes, it shows distinct musical qualities. The pentatonic scale of G major endows this song with a bright and harmonious tone, fully reflecting the characteristics of traditional folk music. This choice of scale gives "De Mi De" unique charm and an air of ancient tradition. Its melody is smooth and flowing, with a certain rhythm and cadence that is easy to remember. The melody may incorporate repetitive patterns and variations, further enhancing its musical appeal. In addition, "De Mi De" contains typical elements of Elunchun folk music, such as specific intervals and melodic turns, which make it stand out as a unique musical work. This is a two-part song with correspondence. The lyrics and melody are corresponding to each other in both parts.

This correspondence makes the song more rigorous in structure and also enables the audience to feel its unique artistic charm more in the process of appreciation.(Figure 28. Melody)

1(1-10)
 德耶么德耶么 德耶啊 德耶么德耶么德耶啊
 de ye me de ye me de ye a de ye me de ye me deyea

6
 耶啊 鄂伦春人唱歌的时候就唱鄂伦春自己的歌
 e lun chun people chang ge de shi hou jiu chang e lun chun zi jide ge

12(11-20)
 德耶么德耶么 德耶啊 德耶么德耶么德
 de ye me de ye me de ye a de ye me de ye me de

16
 耶啊 从此以后鄂伦春人要好好的走
 yea cong ci yi hou e lun chun people yao hao hao de zou

21
 德耶么德耶么 德耶啊 德耶么德耶么德耶啊
 de te me de ye me de ye a de ye me de ye me de yea

Ending phrase

Figure 28. Melody

Source: Lili Yan, transcription from fieldwork in August 2024

1.3.2 Lyrics:

"De Mi De" is a religious song featuring shaman tunes. Its lyrics are corresponding. Onomatopoeia serves as the main content of the lyrics, while the other two lines simply introduce that the Elunchun people sing their own songs and tread on a better path. The lyrics of "De Mi De" bear profound cultural significance. As noted before, it reflects the pride of the Elunchun people in their own culture and their determination to move forward. The lyrics are simple yet profound, expressing the essence of Elunchun's life and beliefs. They serve as a window into the world of the Elunchun people and their spiritual pursuits.(Figure 29. Singing rhyme diagram)

2/4 德 那 么 德 那 么 德 耶 啊
de na me de na me de ye a

2/4 德 那 么 德 那 么 德 耶 啊 耶 啊
de na me de na me de ye a ye a

2/4 鄂 伦 春 人 唱 歌 的 时 候 就 唱 鄂 伦 春 自 己 的 歌
e lun chun ren chang ge de shi hou jiu chang e lun chun zi ji de ge

2/4 德 那 么 德 那 么 德 耶 啊
de na me de na me de ye a

2/4 德 那 么 德 那 么 德 耶 啊 耶 啊
de na me de na me de ye a ye a

2/4 从 此 以 后 鄂 伦 春 人 要 好 好 的 走
cong ci yi hou e lun chun ren yao hao hao de zou

2/4 德 那 么 德 那 么 德 耶 啊
de na me de na me de ye a

2/4 德 那 么 德 那 么 德 耶 啊 耶 啊
de na me de na me de ye a ye a

Figure 29. Singing rhyme diagram

Source: Lili Yan, transcription from fieldwork in August 2024

1.3.3 Singing Style:

The singing style of "De Mi De" is characterized by its natural and unrestrained quality. Singers may use their unique vocal techniques to express the emotions and meanings of the song. The singing is often full of passion and vitality, reflecting the strong spirit of the Elunchun people. It may also incorporate elements of Shamanistic chanting, adding a mysterious and sacred dimension to the performance. (Figure 30. Singing Style)

The musical score for "De Mi De" is presented in a 2/4 time signature. It consists of four systems of music, each with a vocal line and a bass line. The lyrics are written in Chinese characters and Pinyin. Red boxes and circles highlight specific notes and phrases in the vocal line.

System 1 (Measures 6-10):
 德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德 耶 啊
 de ye me de ye me de ye a de ye me de ye me deyea

System 2 (Measures 11-15):
 耶 啊 鄂 伦 春 人 唱 歌 的 时 候 就 唱 鄂 伦 春 自 己 的 歌
 yea e lun chun people chang ge de shi hou jiu chang e lun chun zi ji de ge

System 3 (Measures 16-20):
 德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德 耶 啊
 de ye me de ye me de ye a de ye me de ye me de ye a

System 4 (Measures 21-25):
 耶 啊 从 此 以 后 鄂 伦 春 人 要 好 好 的 走
 yea cong ci yi hou e lun chun people yao hao hao de zou

System 5 (Measures 26-30):
 德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德 耶 啊
 de ye me de ye me de ye a de ye me de ye me de ye a

Figure 30. Singing Style

Source: Lili Yan, transcription from fieldwork in August 2024

1.3.4 Rhythmic pattern

This song "De Mi De" has distinct characteristics in rhythm. Its rhythm is relatively single. The whole song adopts a 2/4 rhythm, which is stable and regular. This single rhythm endows the song with a simple and lively style. At the same time, the two sections are repeated and corresponding, enhancing the integrity and coherence of the song. The ingenious combination of eighth notes and sixteenth notes

adds a cheerful atmosphere to the music. The use of eighth notes gives the rhythm a certain stability and sense of rhythm, while the addition of sixteenth notes brings liveliness and agility. The two complement each other, making the whole song full of vitality and making the audience seem to be able to feel the positiveness and optimism of the Elunchun people in life.(Figure 31. Rhythmic pattern)

The image shows a musical score for a song in 2/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are in Chinese and Pinyin. Three specific rhythmic patterns are highlighted with red boxes: a quarter note followed by two eighth notes, a quarter note followed by a dotted quarter note, and a quarter note followed by two eighth notes. The score is divided into two systems, with the first system starting at measure 6 and the second at measure 11.

6 德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德 耶 啊
de ye me de ye me de ye a de ye me de ye me deyea

11 耶 啊 鄂 伦 春 人 唱 歌 的 时 候 就 唱 鄂 伦 春 自 己 的 歌
yea e lun chun people chang ge de shi hou jiu chang e lun chun zi ji de ge

Figure 31. Rhythmic pattern

Source: Lili Yan, transcription from fieldwork in August 2024

In short, the folk songs of the Elunchun ethnic group are rich and colorful and have unique artistic value. Their types include hunting songs such as "Return from Hunting," religious songs such as the Shaman tune "De Mi De," love songs like "The Person with Hearts United," folk songs like "Zanda Ren," and mountain songs such as "Memories of the Elunchun." They can also be divided according to different scenes into work chants sung during labor, joyous songs during gatherings, and solemn songs during sacrifices.

In terms of structure, the folk songs of the Elunchun ethnic group often reflect the musical characteristics of this ethnic group. Most Elunchun folk songs use the pentatonic scale, mainly natural notes, without too many complex chromatic changes. In this pentatonic scale, different notes can become the leading tone, thus forming rich and diverse melodies. For example, when the "gong tone" is the leading tone, the song may show a solemn and grand style; when the "yu tone" is the leading tone, the melody may be more melodious and lyrical. At the same time, the melodic lines of Elunchun folk songs have unique characteristics. Some undulate like waves,

while others progress smoothly and then suddenly rise or fall, giving people surprise and touch.

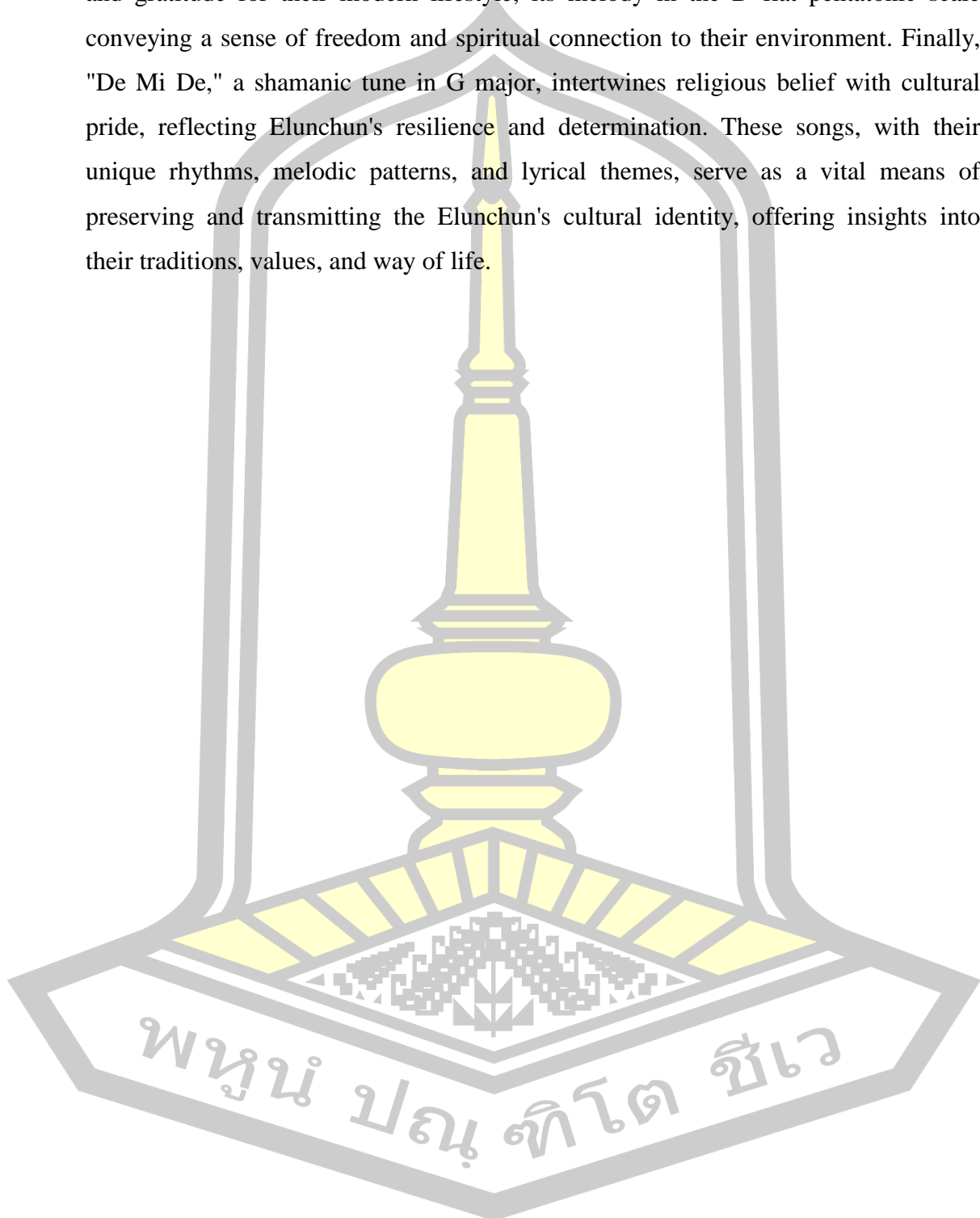
The pitch range of Elunchun folk songs is relatively wide, related to the experience of the Elunchun people living in the vast mountains and forests. Singers can show loud and passionate emotions in the high-pitch range and also express deep and restrained emotions in the low-pitch range. The frequent giant leaps in intervals in folk songs, even more, reflect the Elunchun people's brave, forthright, and unrestrained personality characteristics. The giant leaps in intervals are like the figures of the Elunchun people jumping and running in the mountains and forests, full of vitality and vigor.

In general, Elunchun folk songs have the characteristics of "strong emotions and weak fixed rhythm". In terms of rhythm, it can be roughly divided into two categories. One is a relatively free rhythm, just like the footsteps of the Elunchun people, freely shuttling in the mountains and forests. For example, some long-tune folk songs have no strict rhythm pattern. The melody flows freely, unrestrained like a mountain stream in the forest. The rhythm is like scattered beats and is difficult to accurately divide with traditional bar lines, giving people an ethereal and distant feeling. The other category has a more obvious rhythm, commonly seen in short-tune songs. The rhythm of these songs is clear and lively, and the structure is vibrant as if it is the scene of the Elunchun people sitting around and singing and dancing happily, full of the breath and vitality of life. Elunchun folk songs are the treasures of Elunchun culture. They carry the history, emotions, and life wisdom of this ancient ethnic group and are an essential window to understanding the Elunchun ethnic group.

Summary

The musical characteristics of Elunchun folk songs reflect the rich cultural heritage and deep connection to the nature of this Indigenous community. Four key songs analyzed are steeped in the pentatonic scale, a characteristic of traditional Chinese music. "Xin Xin Xiang Yin De Ren" expresses the longing for love and an ideal partner through vivid natural imagery, set to a gentle, flowing melody in the C# harmonic minor scale. "Zanda Ren" is a lively, celebratory folk song often performed during festivals, its simple yet joyous melody representing the collective spirit of the

Elunchun people. "Elunchun De Hui Yi" captures the people's reverence for nature and gratitude for their modern lifestyle, its melody in the D flat pentatonic scale conveying a sense of freedom and spiritual connection to their environment. Finally, "De Mi De," a shamanic tune in G major, intertwines religious belief with cultural pride, reflecting Elunchun's resilience and determination. These songs, with their unique rhythms, melodic patterns, and lyrical themes, serve as a vital means of preserving and transmitting the Elunchun's cultural identity, offering insights into their traditions, values, and way of life.



CHAPTER VI

Guidelines for the Preservation and Transmission of Chinese Folk Songs among the Elunchun Ethnic Group in Northeast China

The preservation and transmission of the Elunchun ethnic group's folk songs are vital to safeguarding this unique cultural heritage. These songs, integral to the history, emotions, and values of the Elunchun people, face the challenges of modernization and cultural change. To address these challenges, this chapter outlines comprehensive guidelines for the preservation and transmission of Elunchun folk songs, focusing on in-depth research, educational initiatives, innovative practices, and the promotion of cultural awareness.

1. Guidelines for the Preservation of Elunchun Folk Songs
2. Guidelines for the Transmission of Elunchun Folk Songs
3. Extensive Publicity and Promotion

1. Guidelines for the Preservation of Elunchun Folk Songs

The preservation of Elunchun folk songs requires a multi-pronged approach that addresses legal, social, and educational factors. Preservation, as defined in this study, refers to the strategies used to safeguard these songs, including legal protections, government involvement, and community engagement.

1.1 Conducting In-depth Research and Documentation

The first step in preserving Elunchun folk songs is to conduct in-depth research on their historical and cultural significance. These songs are not merely artistic expressions but are living records of the Elunchun people's journey through time, their emotional bonds, and their relationship with nature. Interviews with key Elunchun informants (Nei Shumei, Man Gumei, He Yinghua, Ba Nihua, Meng Jinhong, interview, August 30, 2024), including folk song inheritors and community elders, reveal that many of these songs document historical events, family stories, and hunting traditions. These elements have evolved over time in response to changes in lifestyle and social structures. A comprehensive understanding of the historical and cultural context of these songs provides a solid foundation for preservation. For

example, the transition from a nomadic hunting society to a more settled lifestyle has altered the thematic focus of many songs. Furthermore, interaction with neighboring cultures has introduced new musical elements, enriching the Elunchun folk music tradition. By documenting and analyzing these changes, we can appreciate the significance of Elunchun folk songs and ensure their continued relevance.

1.2 Collection and Archiving of Folk Songs

Once a comprehensive understanding of Elunchun folk songs is established, the next crucial step is the meticulous collection and archiving of these songs. Many songs are passed down orally, making them vulnerable to loss over time. Therefore, researchers and cultural specialists should visit Elunchun communities to gather and record these songs from community members who still remember and perform them. The collection process should be exhaustive, ensuring no valuable song is overlooked. After collection, the songs should be carefully classified, transcribed, and archived in a centralized repository. This folk song archive will be a valuable resource for future research, cultural education, and artistic inspiration. Such an archive will allow future generations to understand and appreciate the cultural richness of their ancestors. In addition to collection efforts, the government should play a key role in formulating policies that provide a clear framework for preserving Elunchun folk songs. These policies should establish legal protections, create special funds for cultural preservation, and promote collaboration between social organizations, educational institutions, and cultural experts.

1.3 Technological Innovations for Preservation

Modern technology can significantly enhance preservation efforts. Researchers can create durable, high-fidelity recordings of Elunchun folk songs by utilizing high-quality recording equipment and digital storage systems. Digital platforms also enable broader access to these songs, making them available for study and appreciation by audiences beyond the Elunchun community. The implementation of these technological tools not only ensures the long-term preservation of folk songs but also facilitates easier dissemination. In interviews with cultural researchers, it was noted that digital recordings and online platforms could become critical in reaching younger generations more accustomed to digital media.

2. Guidelines for the Transmission of Elunchun Folk Songs

Transmission, as defined in this research, involves the processes through which Elunchun folk songs are passed down to future generations. This includes educational initiatives, the cultivation of inheritors, and fostering innovation in the creation, performance, and dissemination of these songs.

2.1 Cultivating Folk Song Inheritors

The role of inheritors is critical to the survival of Elunchun folk songs. These individuals, often identified by their exceptional knowledge and skill, act as cultural bearers who ensure the continuation of these traditions. Cultivating a new generation of inheritors is essential for transmitting these songs. The government, educational institutions, and cultural organizations should provide platforms for folk song inheritors to showcase their talents to support this process. These platforms could include public performances, workshops, and cultural exchanges. Encouraging these inheritors to pass on their knowledge through formal apprenticeships will help ensure that the tradition continues. Interviews with community elders and current folk song performers underscore the importance of creating spaces where inheritors can interact with other musicians and scholars. This interaction encourages the exchange of ideas, fosters innovation, and strengthens the inheritors' ability to maintain and develop their craft.

2.2 Educational Integration

Integrating Elunchun folk songs into school curricula is another vital step in ensuring their transmission to future generations. By incorporating these songs into music classes, schools can introduce students to their cultural heritage. Educational field trips to Elunchun communities, where students can meet with folk song performers and experience these traditions firsthand, can further enhance the learning process. Additionally, organizing school-wide competitions and creative projects centered on folk songs can engage students and nurture a sense of pride in their heritage. Interviews with educators involved in cultural preservation projects reveal that such initiatives help students build a personal connection to their culture, which is essential for the long-term transmission of folk traditions.

2.3 Encouraging Innovation in Folk Music

While preserving traditional forms is essential, fostering innovation is also crucial for the ongoing relevance of Elunchun folk songs. Supporting Elunchun musicians in experimenting with modern musical elements can help these folk songs resonate with contemporary audiences. Musicians can blend traditional melodies and rhythms with modern instruments, electronic beats, and contemporary songwriting techniques. This process of fusion allows the songs to evolve while retaining their cultural core. Interviews with younger Elunchun musicians indicate that such innovations make the songs more appealing to their generation without diluting their traditional significance. Moreover, innovation can lead to cross-cultural collaborations, broadening the scope of Elunchun folk music. By blending Elunchun musical elements with those from other traditions, unique new forms of music can emerge, attracting global attention and fostering cultural exchange.

3. Extensive Publicity and Promotion

Publicity and promotion are key to increasing the visibility of Elunchun folk songs, both within and outside the Elunchun community. With widespread awareness, these songs can gain the recognition they deserve as a valuable part of China's cultural heritage.

3.1 Leveraging Traditional and New Media

To effectively promote Elunchun folk songs, a combination of traditional and new media platforms should be employed. In traditional media, newspapers, magazines, and radio programs can provide valuable exposure by featuring articles, interviews, and performances. Documentaries broadcast on television can introduce viewers to the history, cultural significance, and performance of Elunchun folk songs. New media platforms, such as social media, streaming services, and short video platforms, offer even more significant potential for promoting these songs. Social media campaigns featuring interactive content, such as quizzes on Elunchun folk song knowledge or contests for song interpretations, can attract a younger audience. Short video platforms, in particular, provide an engaging way to showcase brief, captivating performances of these folk songs. Online music platforms can also create curated Elunchun folk song albums, allowing users to explore and appreciate these songs in

their daily music listening habits. These platforms help preserve the songs and reach a much broader audience than traditional methods.(Figure 37. and Figure 38.)



Figure 32. Friend's photo

Source: Lili Yan's photo



Figure 33. Friend's photo

Source: Lili Yan's photo

3.2 Organizing Competitions and Performances

Folk song competitions and live performances are powerful tools for increasing the visibility of Elunchun folk songs. By organizing national and international competitions, the Elunchun tradition can attract the attention of both professional musicians and amateur folk music enthusiasts. During these competitions, well-known musicians and cultural experts can serve as judges, adding credibility and increasing public interest. Performances in public venues, such as theaters, cultural centers, and tourist attractions, can also help expose larger audiences to the beauty of Elunchun folk music. These competitions and performances can be

further enhanced by integrating other artistic forms, such as dance or theater, to create immersive cultural experiences.(Figure 39 , Figure 40, Figure 41 and Figure 42.)



Figure 34. Elunchun Birch Bark Boat Making Competition
Source: Lili Yan, transcription from fieldwork in August 2024



Figure 35. 2022 Winter Olympics
Source: https://www.scol.com.cn/zlts_ss/202201/58399745.html



Figure 36. The 4th Elunchun Folk Culture Festival
Source: Li Gaoyang Provides photos



Figure 37. The 4th Elunchun Folk Culture Festival

Source: Li Gaoyang provides photos

3.3 Community Engagement and Corporate Involvement

In addition to media campaigns and public events, engaging schools, communities, and enterprises in the promotion of Elunchun folk songs is essential. Schools can create dedicated programs or courses focused on Elunchun folk music, inviting folk song inheritors to give lectures and workshops. These interactions help students develop a deeper understanding of their cultural heritage. Local communities can also organize folk song events, such as performances or lectures, to bring Elunchun music into everyday life. Enterprises can contribute by sponsoring events, funding preservation projects, or developing cultural products that showcase Elunchun traditions. Through these efforts, the visibility and appreciation of Elunchun folk songs will increase, ensuring that this unique cultural tradition is not only preserved but celebrated. (Figure 43 and Figure 44.)



Figure 38. Elunchun Culture into Community Activities

Source: Li Gaoyang provides photos

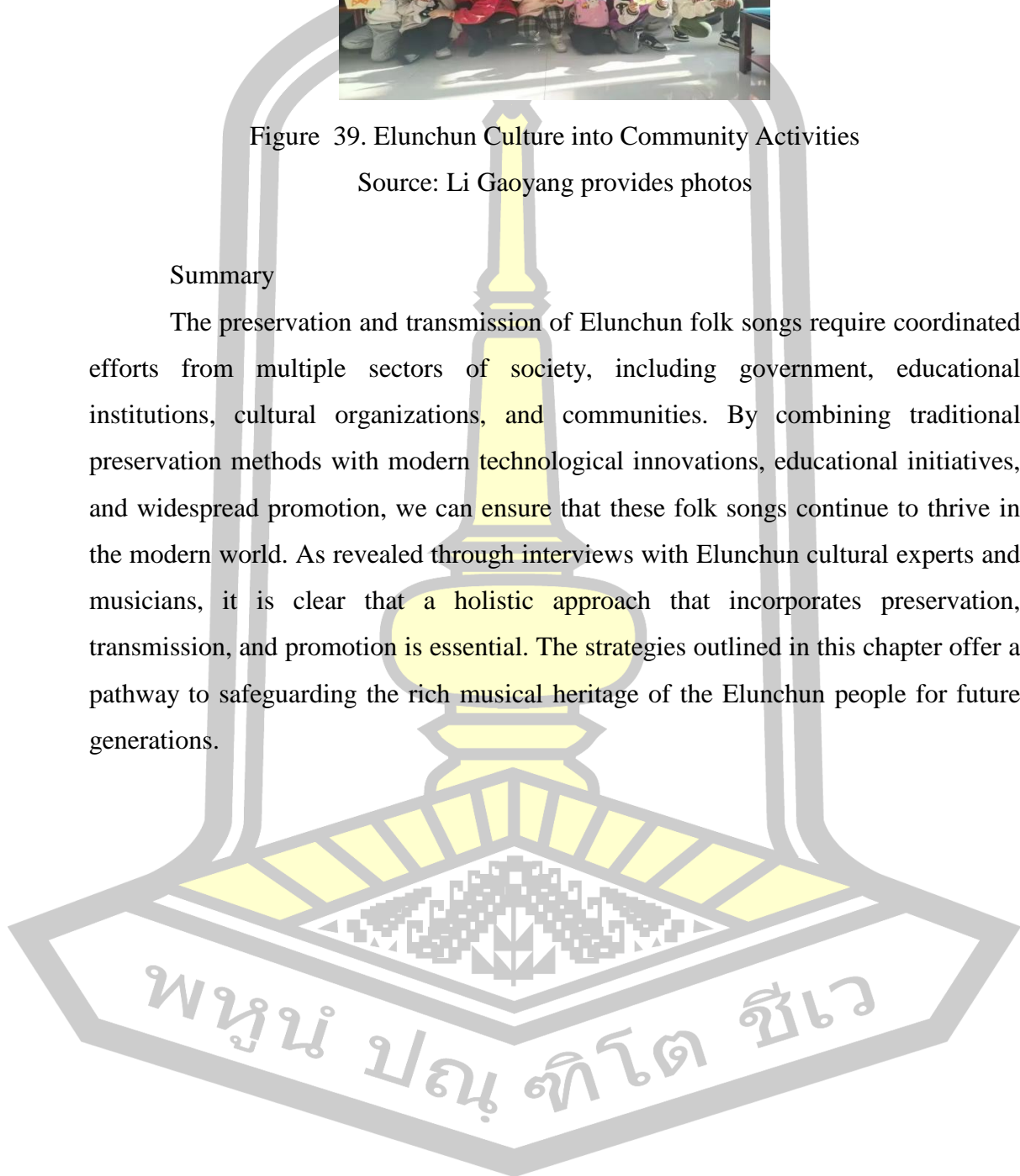


Figure 39. Elunchun Culture into Community Activities

Source: Li Gaoyang provides photos

Summary

The preservation and transmission of Elunchun folk songs require coordinated efforts from multiple sectors of society, including government, educational institutions, cultural organizations, and communities. By combining traditional preservation methods with modern technological innovations, educational initiatives, and widespread promotion, we can ensure that these folk songs continue to thrive in the modern world. As revealed through interviews with Elunchun cultural experts and musicians, it is clear that a holistic approach that incorporates preservation, transmission, and promotion is essential. The strategies outlined in this chapter offer a pathway to safeguarding the rich musical heritage of the Elunchun people for future generations.



CHAPTER VII

Conclusion, Discussion and Suggestions

1. Conclusion

The historical development of Elunchun folk songs is a significant part of the history and identity of the Elunchun people, reflecting their deep reverence for nature and their connection to the land. These songs serve as a cultural archive, preserving the history of the Elunchun people as they migrated, interacted with other ethnic groups, and adapted to changing circumstances. Over time, influences from neighboring ethnic groups, such as the Daur and Manchu, have brought new musical elements into the fold, enriching the Elunchun folk song repertoire with a diversity of melodies and rhythms. However, the preservation of Elunchun folk songs is facing significant challenges in the modern era. The shift away from traditional hunting practices, driven by government policies encouraging the Elunchun to settle into more agricultural and pastoral lifestyles, has led to a decline in the natural context that once nurtured these folk songs. As fewer people engage in the traditional way of life that inspired their creation, hunting songs are at risk of fading into obscurity. The influence of modern culture, particularly among younger generations, further complicates efforts to preserve the songs. The declining use of the Elunchun language undermines not only the songs' transmission but also the depth of understanding and emotional connection to the music's content. There are viable strategies to safeguard and advance Elunchun folk songs. One key approach involves integrating these songs into school curricula, particularly in regions where Elunchun communities reside. School-based music education provides a structured platform for students to study the history, lyrics, and techniques of folk songs, ensuring they are passed down to future generations. Promoting cultural exchange, both within China and internationally can foster interest in and appreciation for Elunchun music. Developing the Elunchun music culture industry presents an opportunity for preservation and economic growth. Producing albums, hosting music festivals, and developing Elunchun music-themed tourism can enhance the cultural and commercial value of these folk songs, raising awareness of Elunchun music and providing financial incentives for its continuation.

Incorporating modern elements into traditional folk songs can further expand their appeal while preserving their fundamental identity.

The musical characteristics of Elunchun folk songs each reflect unique aspects of Elunchun culture, encapsulating their connection to nature, daily life, love, and spiritual beliefs. "Xin Xin Xiang Yin De Ren" is a love song that illustrates the Elunchun people's yearning for a harmonious partnership through natural metaphors, with its flowing melody in C# harmonic minor evoking a gentle yet expressive mood. The song's melody, accompanied by simple yet profound lyrics, draws upon the rhythms of nature, highlighting the Elunchun's deep connection to their environment. "Zanda Ren," another key song, represents the joyous celebrations of the Elunchun people, especially after hunting or during festivals. Its lively rhythms, supported by the pentatonic scale, mirror the exuberant communal gatherings of the Elunchun, often accompanied by dancing and performed in chorus or duets. This folk song's free rhythm emphasizes spontaneity and unstructured forms, symbolizing the group's connection to their nomadic and forest-based lifestyle. In contrast, "Elunchun De Hui Yi" carries a more reflective tone, conveying the Elunchun people's reverence for nature and their transition into modern life. Set in the D-flat pentatonic scale, the song's melody is characterized by its fluidity and freedom, echoing the vast landscapes of the Elunchun homeland. The lyrics express gratitude for improved living conditions under contemporary leadership, while also preserving the memory of their traditional ways. This song exemplifies the Elunchun people's resilience and adaptability, representing both the past and future of their culture. Lastly, "De Mi De," deeply rooted in the spiritual traditions of Elunchun Shamanism, carries a distinct religious significance. The song uses the G major pentatonic scale to create a sacred atmosphere, often performed during Shamanic rituals. Its repetitive structure and onomatopoeic lyrics embody Elunchun's connection to their spiritual world and the cultural transmission of their beliefs. Each of these songs showcases the richness of Elunchun music, not just as an artistic expression but as a vital means of preserving their cultural identity. Through these songs, we observe the interplay between traditional values and modern influences, with melodies and lyrics that continue to adapt to new contexts while maintaining a deep-rooted connection to Elunchun's historical and cultural heritage. The diversity in rhythm, melody, and lyrical content

of these pieces reflects the Elunchun people's dynamic way of life, their deep reverence for nature, and their ongoing efforts to preserve their unique musical traditions amidst changing times. Through their music, the Elunchun people demonstrate the resilience of their culture and the profound impact of their folk songs as vehicles for cultural transmission and preservation. These songs not only carry the history and emotions of the Elunchun people but also serve as a powerful reminder of the importance of preserving intangible cultural heritage in the face of modernization.

The preservation and transmission of Elunchun folk songs are critical for maintaining the cultural identity and heritage of the Elunchun ethnic group. As modernization and cultural changes pose significant challenges to these traditions, a comprehensive approach that combines research, education, and innovative practices is essential to safeguarding their musical legacy. Preservation efforts must start with in-depth research and documentation of the historical and cultural context of Elunchun folk songs, ensuring that these songs are meticulously collected, archived, and protected through legal and governmental support. The use of modern technology, such as digital recordings and online platforms, can also play a pivotal role in making these songs accessible to wider audiences and future generations. Transmission of Elunchun folk songs requires nurturing new inheritors, integrating folk music into school curricula, and encouraging innovation within the musical tradition. By supporting the younger generation of musicians to experiment with modern elements, the songs can evolve while retaining their cultural roots, ensuring continued relevance in contemporary society. Promotion of Elunchun folk songs through both traditional and new media is also crucial, with cultural competitions, performances, and community engagement providing platforms for showcasing the music's beauty and cultural significance. Publicity efforts should target not only the Elunchun community but also broader audiences to raise awareness and appreciation for this unique cultural heritage. By adopting these multifaceted strategies, the Elunchun people can preserve and transmit their musical traditions while embracing the opportunities of modernity, ensuring that their cultural expressions continue to thrive and contribute to the diverse tapestry of Chinese folk music.

2. Discussion

The findings underscore the deep connection between Elunchun folk songs and the cultural identity of the Elunchun people, a consistent theme in the literature. According to ethnomusicological theory, folk music often reflects the historical, emotional, and spiritual experiences of a community (Liu, 2014). This is evident in the Elunchun people's songs, which draw heavily from their traditional hunting lifestyle, deeply rooted in their natural environment. The research confirms that these folk songs serve as a repository of cultural memory, passed down through generations, as also emphasized by Tang (2021). The cultural context provided by the introduction supports the idea that the historical development of the Elunchun community and their adaptation to the natural environment is reflected in their musical traditions.

However, the results also reveal inconsistencies in the preservation efforts, especially with the advent of modernization. As noted in the literature review, the pressures of urbanization and the younger generation's detachment from traditional lifestyles have threatened the continuity of these folk songs (Feng & Yuan, 1998). This concern aligns with Fei Xiaotong's (2014) observation that many minority cultures are forced to adapt to survive in the modern world. The findings of this study echo this challenge, as younger Elunchun individuals are increasingly disconnected from their ancestral musical traditions, thereby putting their intangible heritage at risk.

One of the most significant points of consistency between the research findings and theoretical principles is the role of technology in preserving and promoting Elunchun folk music. The literature highlights the potential of using modern technology, such as digital archiving and online platforms, to safeguard intangible cultural heritage (Chen, 2020). The research results confirm this by documenting successful attempts to record and archive Elunchun folk songs, ensuring their availability to future generations. Moreover, key informants, such as musicians and cultural inheritors, recognize the importance of using technology to broaden access to these songs beyond the Elunchun community (Ping et al., 2024). This is consistent with broader research on the role of technology in cultural preservation, which emphasizes its capacity to enhance the accessibility and sustainability of traditional practices.

Despite these efforts, the research also points to some inconsistencies in the widespread adoption of technological tools. While some younger musicians are engaging with modern platforms to blend traditional and contemporary music styles, this approach is still limited in scope. The findings indicate that further support is needed from both government and educational institutions to promote the more extensive use of digital tools for preserving Elunchun folk songs. This highlights a gap between the theoretical potential of technology in cultural preservation and its actual application in this specific context.

The research also stresses the importance of integrating Elunchun folk songs into educational curricula, a recommendation that aligns with previous studies (Yin et al., 2013). As demonstrated in the literature review, school-based programs can foster cultural pride and encourage younger generations to engage with their musical heritage. The research results support this view, suggesting that including these songs in primary and secondary school curricula could play a crucial role in their transmission. Moreover, the interviews with local educators and community leaders confirm that such initiatives can help re-engage the younger generation with their cultural roots.

However, the study highlights inconsistencies in the execution of these educational initiatives. While some schools include Elunchun folk songs in special events or extracurricular activities, these efforts are not always part of the formal curriculum. The inconsistency in educational integration suggests that a more structured and sustained approach is needed to make these programs effective in the long term.

3. Suggestions

3.1 Suggestions for Applying This Research

3.1.1 Incorporate Elunchun folk songs into local school curricula to ensure the younger generation is exposed to and appreciates their cultural heritage.

3.1.2 Utilize modern technology and digital platforms to document, archive, and share Elunchun folk music to increase accessibility and preservation.

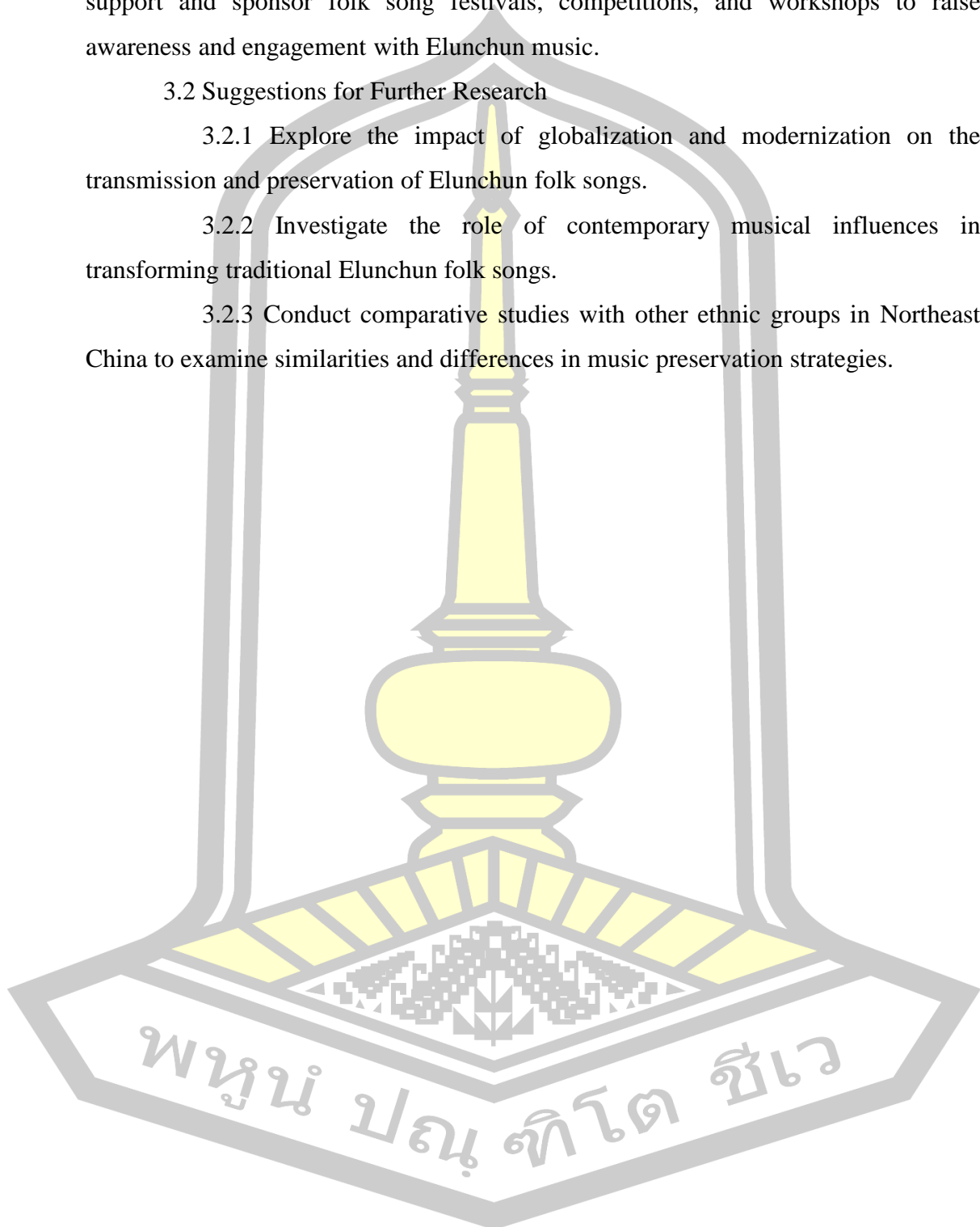
3.1.3 Encourage government agencies and cultural organizations to support and sponsor folk song festivals, competitions, and workshops to raise awareness and engagement with Elunchun music.

3.2 Suggestions for Further Research

3.2.1 Explore the impact of globalization and modernization on the transmission and preservation of Elunchun folk songs.

3.2.2 Investigate the role of contemporary musical influences in transforming traditional Elunchun folk songs.

3.2.3 Conduct comparative studies with other ethnic groups in Northeast China to examine similarities and differences in music preservation strategies.

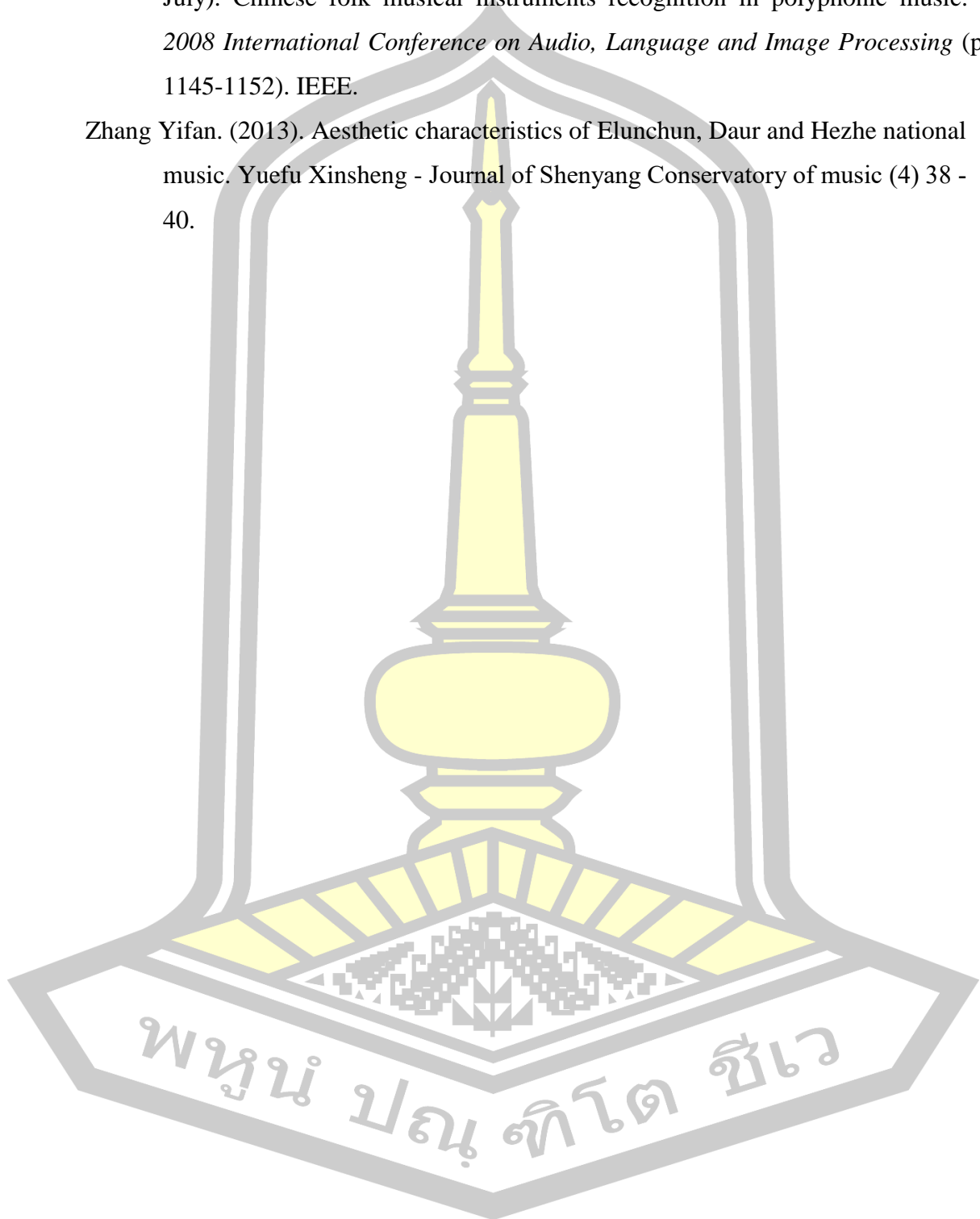


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APPENDIX

Appendix I: Interview record

Interview record 1

1. Time:

December 2022 to July 2023

2. Location

Elunchun Autonomous Banner Cultural Center, Elunchun Autonomous Banner Intangible Cultural Heritage Center, Elunchun Autonomous Banner Shaman Hall, Elunchun Cultural Library, Inner Mongolia Autonomous Region Library, Inner Mongolia Autonomous Region Performing Arts Group, Hulunbuir Song and Dance Troupe.

Name	Age	Profession	Question	Result
Guan Xiaoyun	71	Researcher of ethnic culture	1.How long have you been singing Elunchun folk song ?	1. 53years
			2.Do you know anything about the historical development of Elunchun folk songs?	2. Yes
			3.Do you know the Elunchun vocal folk music?	3. Yes
			4.Do you know the characteristics of the Elunchun folk songs?	4. Yes
			5.How many kinds of Elunchun vocal	5. Four

Name	Age	Profession	Question	Result
			<p>folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	<p>6. Yes</p> <p>7. Yes</p> <p>8. Yes</p>
Nei Shumei	81	Elunchun vocal folk music Singing artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the</p>	<p>1. 63years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p>

Name	Age	Profession	Question	Result
			<p>characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	<p>5.Four</p> <p>6.Yes</p> <p>7. Yes</p> <p>8. Yes</p>
Guan Jinfang	69	A Elunchun performing artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk</p>	<p>1.53years</p> <p>2.Yes</p>

Name	Age	Profession	Question	Result
			<p>songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	<p>3.Yes</p> <p>4.Yes</p> <p>5.Nine</p> <p>6.Yes</p> <p>7. Yes</p> <p>8.Yes</p>

Name	Age	Profession	Question	Result
Qu Yun	60	Dancer	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that</p>	<p>1.43years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Six</p> <p>6.Yes</p> <p>7.Yes</p> <p>8.Yes</p>

Name	Age	Profession	Question	Result
			restrict the development of Elunchun vocal folk music?	
He Yinghua	65	A Elunchun performing artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the</p>	<p>1.47years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Four</p> <p>6.Yes</p> <p>7.Yes</p>

Name	Age	Profession	Question	Result
			<p>Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	8.Yes
Gao er	72	Elunchun artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p>	<p>.1.58years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Five</p> <p>6.Yes</p>

Name	Age	Profession	Question	Result
			<p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	<p>7.Yes</p> <p>8.Yes</p>
Bai Ying	63	Scholar	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk</p>	<p>1.45years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p>

Name	Age	Profession	Question	Result
			<p>songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	<p>5.Four</p> <p>6.Yes</p> <p>7.Yes</p> <p>8.Yes</p>
Si Ren Batu	72	Scholar	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the</p>	<p>1.52years</p> <p>2.Yes</p> <p>3.Yes</p>

Name	Age	Profession	Question	Result
			<p>Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?n</p>	<p>4.Yes</p> <p>5. Six</p> <p>6.Yes</p> <p>7.Yes</p> <p>8.Yes</p>
Meng Shuzhen	71	Artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the</p>	<p>1.52years</p> <p>2.Yes</p>

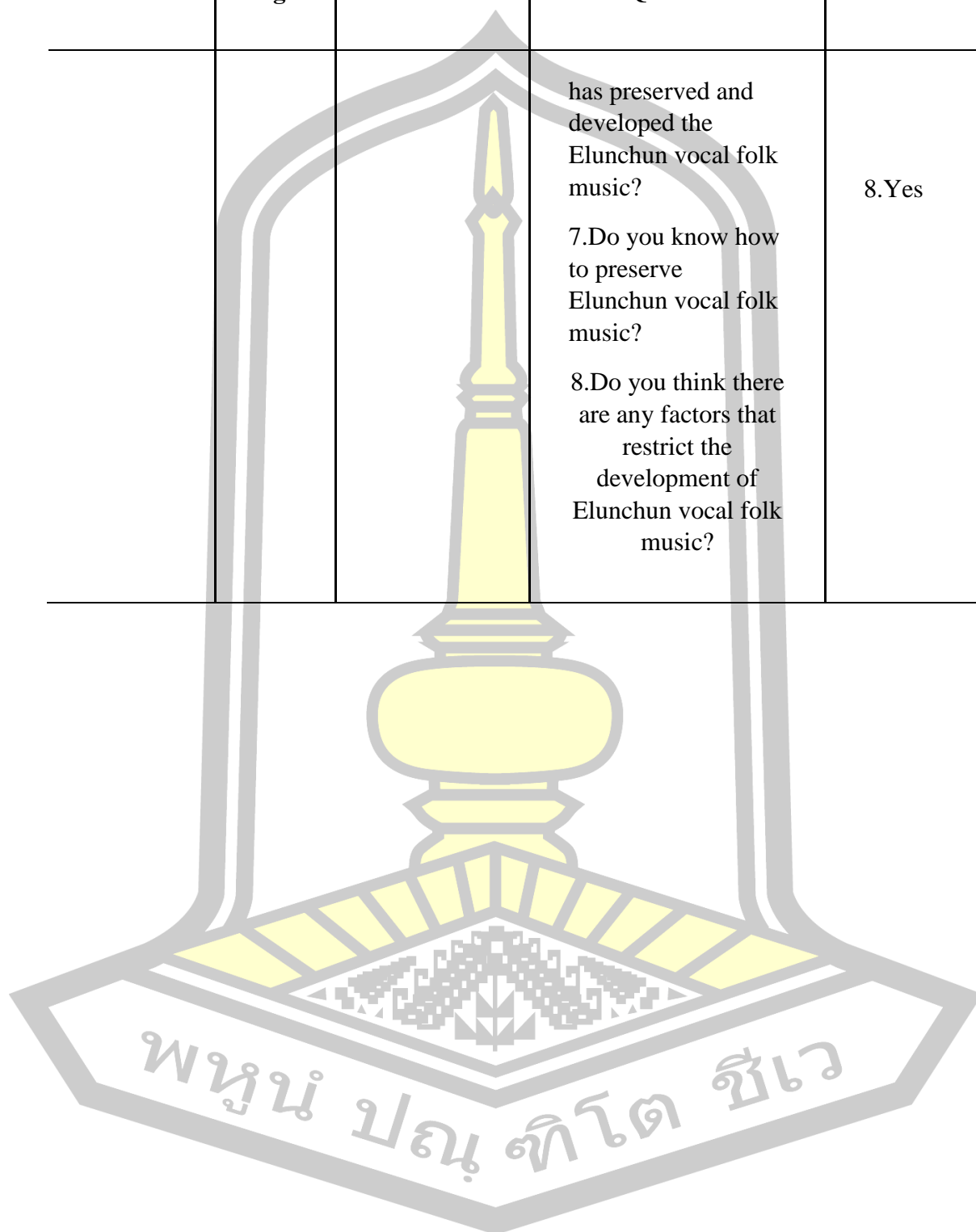
Name	Age	Profession	Question	Result
			<p>historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	<p>3.Yes</p> <p>4.Yes</p> <p>5.Four</p> <p>6.Yes</p> <p>7.Yes</p> <p>8.Yes</p>

Name	Age	Profession	Question	Result
Ba Nihua	62	Artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that</p>	<p>1.45years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Six</p> <p>6.Yes</p> <p>7.Yes</p> <p>8.Yes</p>

Name	Age	Profession	Question	Result
			restrict the development of Elunchun vocal folk music?	
Wang Shuo	53	Elunchun Artist	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how</p>	<p>1.35years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Four</p> <p>6.Yes</p> <p>7.Yes</p> <p>8.Yes</p>

Name	Age	Profession	Question	Result
			<p>to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	
Hong Lei	53	Composer	<p>1.How long have you been singing Elunchun folk song ?</p> <p>2.Do you know anything about the historical development of Elunchun folk songs?</p> <p>3.Do you know the Elunchun vocal folk music?</p> <p>4.Do you know the characteristics of the Elunchun folk songs?</p> <p>5.How many kinds of Elunchun vocal folk music are there?</p> <p>6.Do you know how the government of Elunchun Autonomous Banner</p>	<p>1.35years</p> <p>2.Yes</p> <p>3.Yes</p> <p>4.Yes</p> <p>5.Eight</p> <p>6.Yes</p> <p>7.Yes</p>

Name	Age	Profession	Question	Result
			<p>has preserved and developed the Elunchun vocal folk music?</p> <p>7.Do you know how to preserve Elunchun vocal folk music?</p> <p>8.Do you think there are any factors that restrict the development of Elunchun vocal folk music?</p>	8.Yes



Interview record 2

Questionnaire (Elunchun Autonomous Banner)

1. Time:

July 2023 to June 2024

2. Location

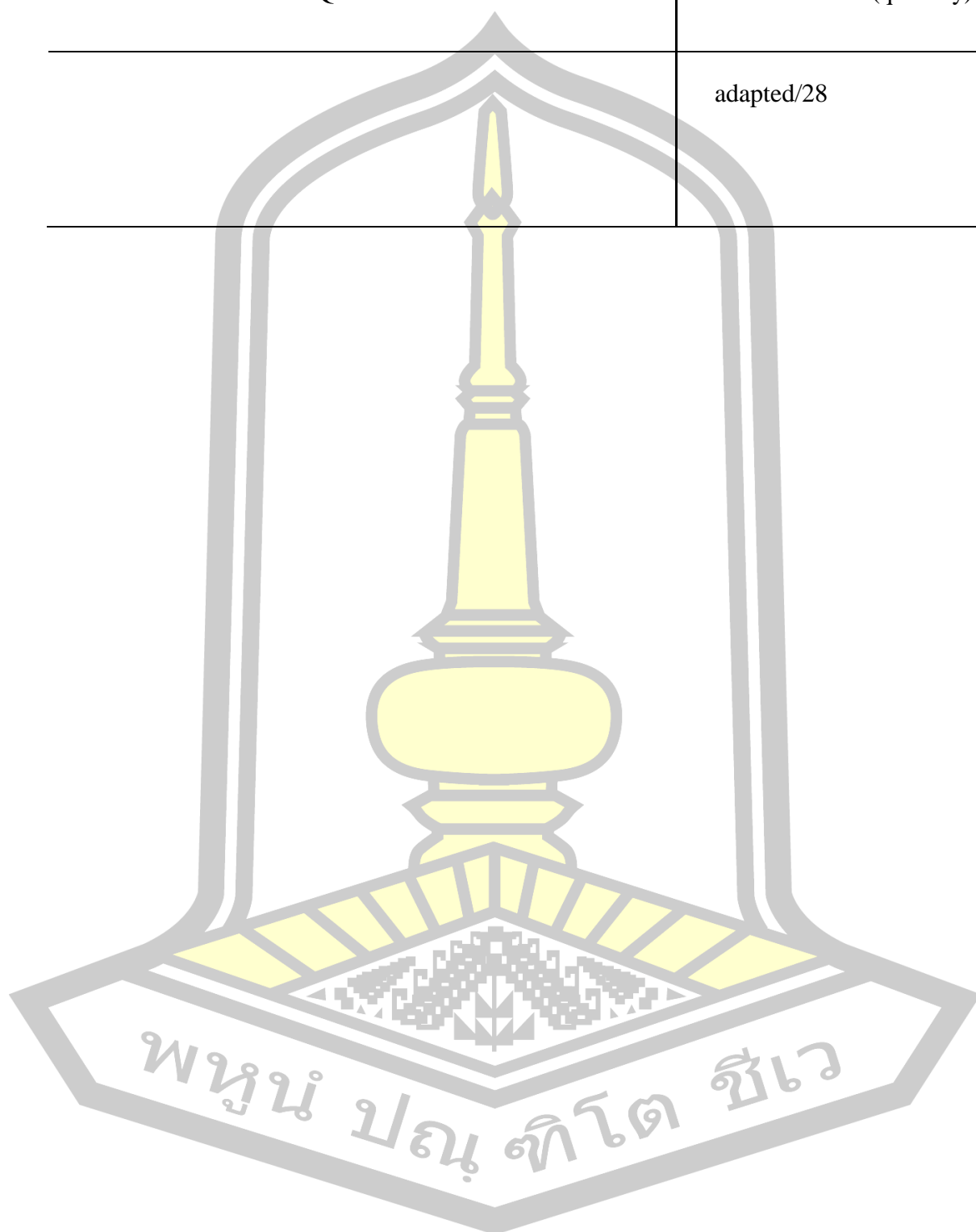
Elunchun Autonomous Banner Cultural Center, Elunchun Autonomous Banner Intangible Cultural Heritage Center, Elunchun Autonomous Banner Shaman Hall, Elunchun Cultural Library, Inner Mongolia Autonomous Region Library, Inner Mongolia Autonomous Region Performing Arts Group, Hulunbuir Song and Dance Troupe.

Question	Result/Results(quantity)
1.Your gender	Male/50 people Female /50people
2.Your age	10-20 age/10 20-30 age/15 30-40 age/35 40-50 age/20 50-60 age/15 60-70 age/5
3.Can you sing Elunchun vocal folk music?	Yes/ 100 No /0

Question	Result/Results(quantity)
4.Where did you learn Elunchun folk songs?	Family/60 School/15 Society/25
5.Please write your three favorite Elunchun folk songs .	Love song/50 Festival song/10 Drinking song/25 Hunting song/15
6.How many languages can you sing Elunchun vocal folk music?	3/34 4/66
7. What do you think is the biggest feature of Elunchun vocal folk music?	Easy to learn/43 Nice to listen/55 Free/64 It is a culture/22
8.How did you learn about Elunchun vocal folk music?	School/34 Music software/18 Radio/48 Film and TV/13 The previous generation/52

Question	Result/Results(quantity)
9. Have you ever entered a local singing competition?	Yes/18 No/82
10. Do you think Elunchun vocal folk music are developing well?	Yes/28 No/72
11. What do you think hinders the development of Elunchun vocal folk music?	Slow economic development/24 People's cognitive level/26 The government does not pay attention /20 Not enough publicity/15 Other/15
12. How do you think the effect of promoting Elunchun vocal folk music will be better?	Increase publicity /18 Held training courses/22 Folk song art festivals are often held/32 New works are

Question	Result/Results(quantity)
	adapted/28



Appendix II: The Chinese Music Notations

1.Xin Xin Xiang Yin de Ren

心心相印的人
 xin xin xiang yin de ren

Elunchun min ge
 Natation: Lili Yan

Transliteration 喜 鹊 喜 欢 落 在 白 桦 林 中
 Pinyin xi que xi huan luo zai bai hua lin zhong

2 3 4
 5 6 7
 8 9 10 11
 12 13 14
 15 16 17 18
 19 20 21
 22 rit 23 24 25

我愿嫁 给 聪明伶俐 的小伙 呐 依 耶
 I yuan jia gei cong ming ling li de xiao huo na yi ye

乌 鸦 喜 欢 落 在 杨 树 上
 wu ya xi huan luo zai yang tree shang

我 愿 嫁 给 能 说 会 到 的 小 伙 呐 呀 耶
 I yuan jia gei neng shuo hui dao de xiao huo na ya ye

蚂 蚁 喜 欢 爬 上 樟 子 松
 ma yi xi huan pa shang zhang zi song

我 愿 嫁 给 能 养 活 我 的 人 呐 呀 耶
 I yuan jia gei neng yang huo wo de ren na ya ye

呐 依 耶 呐 呀 呐 耶 呐 依 耶 呐 依 耶
 na yi ye na ya na ye na yi ye na yi ye

Figure 40. Xin xin Xiang Yin de Ren

Source: Lili Yan, from fieldwork in August 2024

2. Zanda Ren

赞达仁
zan da ren

Elunchun min ge
Natation: Lili Yan

Transliteration 呐 呀 依呀 呐呀 呀 呀 呐呀 呀 呐呀 呀
4 Pinyin na ya yiya na ye ya ya na ya ya na ya ya

2 3

7 嘞 呐呀 鄂呀 呀 唱着 歌
lei na ya ge e ya ya chang zhe ge

10 儿 唱着好听的 歌 唱着 歌 儿
er chang zhe hao ting de ge chang zhe ge er

13 好听的 14 歌 依耶 呐依耶
hao ting de ge yi ye na yi ye

5 呀 呐耶 耶 耶 呐耶 耶 呐耶耶耶 勒 呐耶 耶
ya na ye ye ye na ye ye na ye ye ye lei na ye ye

Figure 41. Zanda Ren

Source: Lili Yan, from fieldwork in August 2024

3. Elunchun de Hui Yi

鄂伦春的回忆
e lun chun de hui yi

Elunchun min ge
Natation: Lili Yan

Transliteration 唔 啊 天 上 有 太 阳 月 亮
5 Pinyin wu a tian shang you 7 sun 8 yue liang

9 还 有 星 星 在 森 林 里 到 处 多 有
hai you xing xing zai sen lin li dao chu duo you

13 鄂 伦 春 人 呐 依 耶 呐 呀 呐 耶
e lun chun people na yi ye na ya na ye

17 鄂 伦 春 人 在 过 去
e lun chun people zai guo qu

21 (生 活) 在 山 里 找 不 到 吃 的 东 西
sheng huo zai shan li zhao bu dao chi de dong xi

25 呐 依 耶 呐 呀 呐 耶 今 天
na yi ye na ya na ye jin tian

29 在 共 产 党 的 领 导 下 领 导 带 领 我 们 鄂 伦 春
zai gong chan dang de ling dao xia ling dao dai ling wo men e lun chun

33 过 上 好 生 活 呐 依 耶
guo shang hao sheng huo na yi ye

Figure 42. Elunchun de Hui Yi

Source: Lili Yan, from fieldwork in August 2024

3. De Mi De

德米德

de mi de

德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德 耶 啊
 de ye me de ye me de ye a de ye me de ye me deyea

6

耶 啊 鄂 伦 春 人 唱 歌 的 时 候 就 唱 鄂 伦 春 自 己 的 歌
 yea e lun chun people chang ge de shi hou jiu chang e lun chun zi ji de ge

11

德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德
 de ye me de ye me de ye a de ye me de ye me de

16

耶 啊 从 此 以 后 鄂 伦 春 人 要 好 好 的 走
 yea cong ci yi hou e lun chun people yao hao hao de zou

21

德 耶 么 德 耶 么 德 耶 啊 德 耶 么 德 耶 么 德 耶 啊
 de ye me de ye me de ye a de ye me de ye me de ye a

Figure 43. De Mi De

Source: Lili Yan, from fieldwork in August 2024

Appendix III: Lyrics' structure and rhyme

喜鹊 喜欢 落在 白桦林中
xi que like luo zai bai hua lin zhong

我愿 嫁给 聪明 伶俐的小伙 哟 依耶
I wish jia gei smart ling li de xiao huo na yi ye

蚂蚁 喜欢 爬上 樟子松
ant like climb zhang zi song
我愿 嫁给 能 养活 我的人 哟 依耶
I wish jia gei neng yang huo wo de ren na yi ye

哟 依耶 哟 呀 哟 依耶 哟 依耶
na yi ye na ya na yi ye na yi ye

唔 啊 天上 有 太阳 月亮
wu a tian shang has sun moon

还有 星星 在 森林里
hai you stars in the forest

到处 都有 鄂伦春人
dao chu dou you Elunchun people

哟 依耶 哟 呀 哟 耶
na yi ye na ya na ye

鄂伦春人 在 过去
Elunchun people zai guo qu

生 活 在 山里 找 不到 吃的 东西
sheng huo zai shan li zhao bu dao chi de dong xi

哟 依耶 哟 呀 哟 耶
na yi ye na ya na ye

在 共 产 党 的 领 导 下

zai gong chan dang de ling dao xia

领导我们鄂伦春过上好的生活 呐依耶
ling dao wo men elunchun guo shang hao de sheng huo na yi ye

呐呀咿呀 呐呀呀呀
na ya yi ya na ya ya ya

呐呀呀呐呀呀勒呐呀鄂呀呀
na ya ya na ya ya lei na ya e ya ya

唱着歌儿唱着好听的歌
chang zhe ge er chang zhe hao ting de ge

唱着歌儿好听的歌依耶
chang zhe ge er hao ting de ge yi ye

呐依耶呀呐耶耶耶
na yi ye ya na ye ye ye

呐耶耶呐耶耶耶勒呐耶耶
na ye ye na ye ye ye lei na ye ye

德耶么 德耶么 德耶啊
de ye me de ye me de ye a

德耶么 德耶么 德耶啊
de ye me de ye me de ye a

鄂伦春人 唱歌的时候就唱 鄂伦春自己的歌
elunchun people sing de shi hou jiu chang elunchun zi ji de song

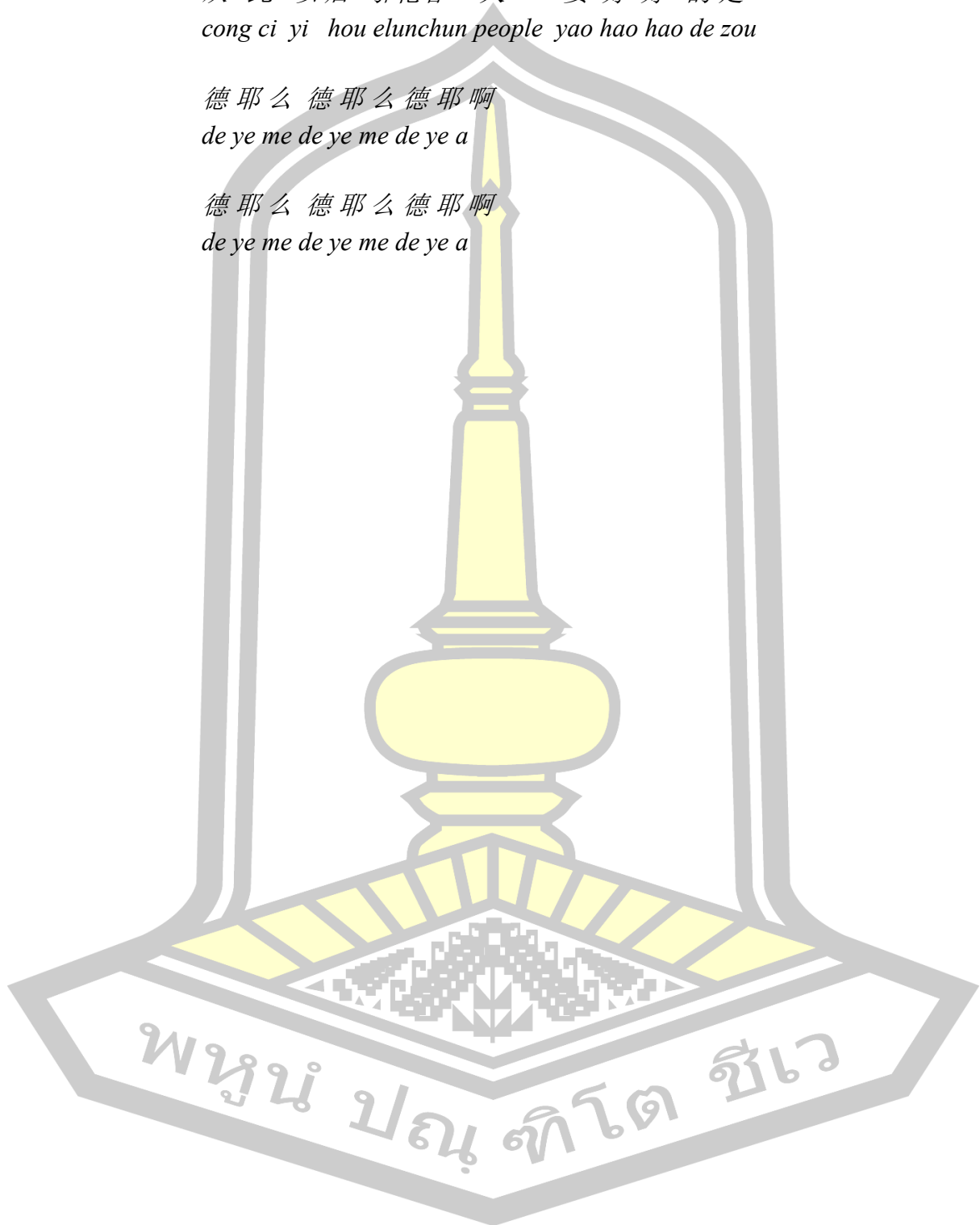
德耶么 德耶么 德耶啊
de ye me de ye me de ye a

德耶么 德耶么 德耶啊
de ye me de ye me de ye a

从此以后鄂伦春人 要好好的走
cong ci yi hou elunchun people yao hao hao de zou

德耶么 德耶么 德耶啊
de ye me de ye me de ye a

德耶么 德耶么 德耶啊
de ye me de ye me de ye a



Appendix IV: On-site interviews and field pictures.



Figure 44. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 45. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 46. Elunchun Intangible Culture Museum
 Source: Lili Yan, from fieldwork in August 2024



Figure 47. Elunchun Intangible Culture Museum
 Source: Lili Yan, from fieldwork in August 2024



Figure 48. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 49. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 50. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 51. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 52. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 53. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 54. Elunchun Intangible Culture Museum
Source: Lili Yan, from fieldwork in August 2024



Figure 55. Elunchun Autonomous Banner Key Informant
Source: Lili Yan, from fieldwork in August 2024



Figure 56. Elunchun Autonomous Banner Key Informant

Source: Lili Yan, from fieldwork in August 2024



Figure 57. Elunchun Autonomous Banner Key Informant

Source: Lili Yan, from fieldwork in August 2024

BIOGRAPHY

NAME	Lili Yan
DATE OF BIRTH	September 27, 1989
PLACE OF BIRTH	Haerbin, Heilongjiang
ADDRESS	(No. 188, Jinshan Road, Anren Town, Dayi County, Chengdu City, Sichuan Province)
POSITION	Student
PLACE OF WORK	Sichuan Film and Television Academy
EDUCATION	2009 - 2013 Bachelor of Ethnic Vocal Performance, Sichuan Conservatory of Music 2014 - 2017 Master of Ethnic Vocal Performance, Sichuan Conservatory of Music 2022 - 2025 (Ph.D.) College of Music at Mahasarakham University

