



THE FUSION MUSIC CREATION BASED ON THE INNER MONGOLIAN VOCAL MUSIC  
IDENTITY



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THE FUSION MUSIC CREATION BASED ON THE INNER MONGOLIAN VOCAL MUSIC  
IDENTITY



SHA RINA

A Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of DOCTOR OF ARTS  
(D.A. (Thai and Asian Music))

Faculty of Fine Arts, Srinakharinwirot University

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THE DISSERTATION TITLED  
THE FUSION MUSIC CREATION BASED ON THE INNER MONGOLIAN VOCAL MUSIC  
IDENTITY

BY  
SHA RINA

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS  
IN D.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

-----  
(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)  
Dean of Graduate School  
-----

ORAL DEFENSE COMMITTEE

..... Major-advisor	..... Chair
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(Dr.Pongsapich Kaewkulthorn)	(Asst. Prof. Dr.Surasak Jamnongsarn)
	..... Committee
	(Asst. Prof. Dr.Metee Punvaratorn)

Title	THE FUSION MUSIC CREATION BASED ON THE INNER MONGOLIAN VOCAL MUSIC IDENTITY
Author	SHA RINA
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Thesis Advisor	Associate Professor Dr. Veera Phansue
Co Advisor	Dr. Pongsapich Kaewkulthorn

The objective of this research are main objectives;to study the multicultural music of Inner Mongolia autonomous region, To Study the Musical Identity of the Inner Mongolia autonomous region Vocal, To arrange vocal creation in fusion music style. Fieldwork was conducted in Hohhot (2022–2025) using ethnomusicological methods, case analysis, and artistic practice. It was discovered that Inner Mongolian music's evolution from nomadic roots through key historical periods. Traditional instruments (e.g., Morin Khuur, Sihü) and vocal styles (Urtiin Duu, Khoomei, Bogino Duu) were identified as carriers of cultural identity adaptable to fusion. Case studies of three fusion works ("Lun Hui," "Jiu Ge," "Moni Shan") demonstrated both tradition and innovation. Building on these findings, the researcher composed "Mother of the Grassland," commemorating the "Three Thousand Orphans" historical event. This work synthesized traditional Mongolian elements (Urtiin Duu vocal techniques, Morin Khuur timbres, Mongolian/Chinese bilingual lyrics) with pop structures. It constructing identity through ecological belonging. The study concluded that Inner Mongolian vocal identity thrives in fusion through balancing cultural essence with innovative form. It provides a replicable model for sustaining intangible heritage, demonstrating how traditional music can maintain authenticity while engaging globally and addressing contemporary themes.

Keyword : Mongolian fusion music, hybrid music styles, musical identity, cross-cultural expression, cultural hybridization

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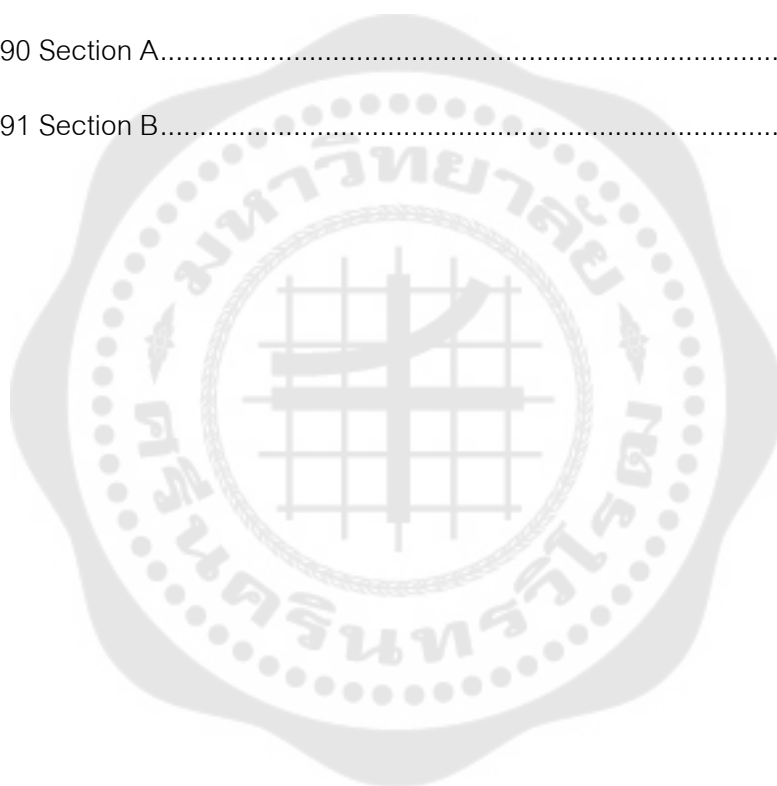
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# CHAPTER 1

## INTRDUCTION

### 1.1 Background

#### **The Historical and Cultural Roots of Mongolian Music**

The Mongolian nationality, as a distinct ethnic and cultural entity, was gradually established in the early 13th century through the political unification achieved by Genghis Khan. Historically originating from the Donghu tribal lineage, the Mongols gradually integrated various tribes across the steppe and forest regions of northern Asia, forming a shared ethnic identity. The establishment of the Mongol Empire not only expanded territorial boundaries but also laid the foundation for a diverse and inclusive cultural and artistic system. Music, as an integral component of this system, has continued to evolve and be passed down through historical developments.

#### **The Musical Ecology and Ethnic Heritage of Inner Mongolia**

Established in 1947, the Inner Mongolia Autonomous Region is one of the most densely populated Mongolian areas in China and serves as a major cultural heartland for the Mongolian people. Its diverse landscape—including grasslands, forests, and deserts—provides an ecological basis for musical diversity. Through a long history of nomadic life, Mongolian communities developed traditional musical forms such as the long song (Urtiin Duu) and throat singing (Khoomei), characterized by free melodic structures, expansive vocal ranges, and flexible rhythms. Since the Qing Dynasty, shifts toward a semi-agricultural lifestyle led to the emergence of short songs (Bogino Duu), more suited to village and communal settings. These changes reflect how socio-economic transitions have deeply influenced musical expression.

#### **Fusion and Transformation in Contemporary Mongolian Music**

Following the founding of the People's Republic of China, Mongolian music underwent a period of institutionalization and modernization under state guidance. Music conservatories, radio broadcasts, and large-scale performances contributed to the preservation and dissemination of traditional forms, while also incorporating Western harmony, orchestration, and performance techniques, thus shaping a distinctly modern

path of "fusion" music. In the 21st century, amid accelerating globalization and urbanization, cultural identity is facing unprecedented challenges and reconstructions. British sociologist Anthony Giddens noted that modern identity is formed through continuous reflection amid the interaction between global and local forces. Mongolian music, therefore, becomes an essential cultural practice negotiating between tradition and modernity.

### **Vocal Practices and Identity Expression in Fusion Music**

Against this backdrop, fusion music has emerged as a creative response, blending traditional Mongolian musical elements with global genres such as pop, rock, electronic, and jazz. Representative bands like HAYA and Hanggai incorporate Khoomei, the Morin Khuur (horse-head fiddle), and traditional vocal techniques into modern arrangements. These hybrid forms not only promote Mongolian music on international platforms but also offer younger generations a means to reconnect with their cultural roots. As such, fusion music is not merely an aesthetic innovation but a political expression of cultural resilience and identity transformation.

### **Current Research and Identified Gaps**

Although Mongolian fusion music has attracted growing attention in both academic and popular discourse, most existing research focuses on instrumental performance or macro-level cultural narratives. The specific techniques of vocal arrangement, performance strategies, and their role in constructing ethnic identity remain underexplored. Particularly, the voice—as a medium of emotional and symbolic expression—occupies a unique place in Mongolian culture, yet its role in contemporary fusion music lacks systematic investigation.

### **Research Objectives and Structure**

This study aims to explore how traditional Mongolian vocal practices are restructured, sustained, and transformed in the contemporary context, reflecting the Mongolian community's understanding and expression of both individual and collective identity. Specifically, the study addresses the following core questions:

What are the technical approaches and creative logics behind vocal arrangements in fusion music?

How does the voice function as a carrier of cultural memory and emotional identification?

In what ways do vocal practices engage with global cultural contexts to negotiate identity?

The dissertation is divided into the following main sections:

Chapter 1: Introduction. This chapter clarifies the research background, objectives, significance, and scope of the study.

Chapter 2: Literature Review. The review is organized around three key dimensions:

Relevant national policy documents, The historical background of Mongolian music from a contemporary pluralistic perspective, Other multidimensional perspectives on fusion music.

Chapter 3: Research Methodology. This chapter includes three components: Research Design, Data Collection, Data Analysis.

Chapter 4: Main Body of the Dissertation. This chapter presents the core findings and detailed analysis.

Chapter 5: Conclusion, Discussion and Recommendations. This final chapter summarizes the key findings, discusses their implications, and offers suggestions for future research and practical applications.

## **1.2 The objectives of the Study**

1.2.1 To study the multicultural music of the Inner Mongolia autonomous region.

1.2.2 To study the vocal music identity of the Inner Mongolia autonomous region.

1.2.3 To create a vocal composition in fusion music style

### 1.3 Significance

In the process of collecting and organizing literature and materials related to Mongolian music, we found that previous studies have largely focused on aspects such as the historical development, cultural characteristics, and the artistic significance and inheritance of traditional Mongolian music culture. Research on Mongolian traditional music and culture has primarily centered around these themes, while studies on fusion music with Mongolian themes from a modern perspective remain relatively scarce. As a result, existing research is mostly confined to the period before the founding of the People's Republic of China and tends to emphasize the "traditional" dimension.

#### Theoretical Significance

As a vital component of Chinese national music, traditional Mongolian music embodies rich historical memory and cultural symbolism. Its vocal techniques, melodic structures, and musical vocabulary reflect the distinctive aesthetics and spiritual world of the steppe culture. In academic research, most previous studies have focused on historical origins, cultural functions, and artistic characteristics—primarily emphasizing the "traditional aspects" of Mongolian music. However, research on fusion music, particularly contemporary vocal works that incorporate Mongolian elements, remains limited. There is a noticeable lack of in-depth analysis on vocal arrangement, stylistic transformation, and identity expression in this field.

By systematically examining the current practices of vocal creation within Mongolian fusion music, this study expands the scope of ethnomusicology, vocal performance studies, and cultural identity theory. It offers new case studies that contribute to building a more comprehensive theoretical framework for fusion music. Theoretically, this research aims to bridge tradition and modernity, exploring how Mongolian musical elements are adapted and reconfigured within the context of globalization. In doing so, it deepens our understanding of key questions such as how music contributes to cultural identity and how traditional music can be revitalized in modern society.

Furthermore, by taking traditional Mongolian vocal techniques (such as Urtiin Duu and khoomei) and analyzing their integration with modern musical forms (including pop, rock, and electronic music), this study develops a multi-disciplinary analytical framework that intersects musicology, cultural studies, and aesthetics. This not only enriches the theoretical structure of ethnic music research but also provides a valuable model for studying the modernization of other minority music traditions.

This study is based on the contemporary multicultural musical landscape and focuses on the creation of vocal works in Mongolian fusion music and the mechanisms of identity expression. It aims to bridge the academic gap between tradition and modernity, as well as between ethnic and global contexts, offering new perspectives for the development of ethnic music. The research holds significant theoretical and practical value.

#### **Practical Significance**

Amid accelerating globalization, digitalization, and urbanization, traditional ethnic music faces increasing risks of marginalization and symbolic appropriation. As a form of cultural reproduction, Mongolian fusion music functions not only as a medium for translating and disseminating ethnic culture but also as a crucial vehicle through which younger generations reconstruct their cultural identities. Studying contemporary Mongolian fusion vocal music contributes to sparking interest and recognition among youth toward their cultural heritage, thereby enhancing ethnic confidence and a sense of belonging.

This research attempts to present traditional Mongolian vocal elements in contemporary musical formats, emphasizing the dynamic relationship between "inheritance and innovation" in musical creation. By composing new vocal works infused with Mongolian cultural language, the study encourages the expansion of ethnic music into broader social and aesthetic domains and offers a practical pathway toward constructing a modern Chinese music culture characterized by unity and diversity.

On the level of cultural policy and education, this study provides valuable resources for updating the content of ethnic music education in modern contexts. It also



offers practical insights for cross-ethnic and cross-cultural music education practices. Moreover, the findings can inspire music producers and cultural promoters with creative ideas and dissemination strategies, expanding the audience and reach of Mongolian music.

Finally, as a medium of intercultural communication, Mongolian fusion music contributes to enhancing the global visibility and influence of Chinese ethnic music. It helps build a culturally rooted yet globally resonant expressive system and supports the international dissemination of outstanding Chinese traditional culture from a musical perspective.

#### 1.4 Scope of the Study

This study centers on the creation of Mongolian fusion vocal music and is grounded in the broader musical culture of the Inner Mongolia Autonomous Region, with fieldwork conducted primarily in the Hohhot area. It focuses on the following three main research objectives:

##### **To study the multicultural music of the Inner Mongolia Autonomous Region**

The research begins with a review of the historical development of Mongolian music and investigates its evolution within the multi-ethnic cultural context of Inner Mongolia. It covers the use of traditional Mongolian instruments in fusion music, as well as the cultural and social factors that have influenced the progression of Mongolian music. Drawing from the perspectives of ethnomusicology and cultural theory, the study explores how Mongolian music interacts with pluralistic musical forms and the global cultural flow to develop regionally distinctive contemporary expressions.

##### **To study the vocal music identity of the Inner Mongolia Autonomous Region**

Focusing on vocal performance as a core element, this study examines how Mongolian vocal art contributes to identity construction within the context of fusion music. Through case analyses of representative works by Hanggai Band, Tan Weiwei, HAYA Band, Anda Group, and Erguna Band—along with the author's own experiences in performance and practice—the research explores three key dimensions: musical

composition, vocal performance and stage presentation, and the integration and reinterpretation of Mongolian elements. These analyses aim to reveal how Mongolian vocal identity is preserved, transformed, and innovated in contemporary fusion contexts, highlighting its artistic characteristics and cultural significance.

#### **To create a vocal composition in fusion music style incorporating Mongolian elements**

Building upon theoretical research and case analysis, the author will create an original fusion vocal work that incorporates traditional Mongolian musical elements. This creative project seeks to combine Mongolian musical language with modern musical expression, serving as both an artistic representation of the research findings and a practical demonstration of how Mongolian culture can be expressed through contemporary fusion music.

The research will be conducted from 2022 to 2025 in the Inner Mongolia Autonomous Region and will employ methods such as literature review, case analysis, critical listening, fieldwork, and musical interaction. Guided by the ontology of music, the study incorporates multiple theoretical frameworks, including ethnomusicology, musical style and language theory, music sociology and identity theory, hybridity and cross-cultural theory, and contemporary performance and media theory. These frameworks will support an in-depth investigation of the cultural meanings and musical identities embedded in Mongolian fusion music.

### **1.5 Definition of terms**

#### **Fusion Music Vocal Works**

“Fusion music vocal works” refers to vocal compositions that integrate elements from diverse musical traditions, genres, or cultural expressions—particularly combining traditional ethnic (in this case, Mongolian) musical characteristics with contemporary, globalized music styles. These works emphasize the blending of different musical languages, vocal techniques, instruments, and performance aesthetics, resulting in

innovative forms of musical expression that reflect both cultural heritage and modern identity.

In the context of this study, fusion music vocal works specifically denote musical creations that incorporate traditional Mongolian vocal techniques (such as long song or Khoomei), melodic structures, rhythmic patterns, and instrumentation (e.g., Morin Khuur, tovshuur) with elements of popular music genres like rock, jazz, electronic, or world music. These compositions are not only musical hybrids but also cultural texts that convey meanings related to identity, memory, and social transformation in a multicultural and globalized era.

### **Mongolian Fusion Music**

The term "fusion," in its psychological sense, refers to the integration of cognition, emotion, or attitudinal tendencies between different individuals or groups after a certain degree of interaction or collision. In music, fusion refers to the innovative reconfiguration of musical styles through the intersection and combination of diverse genres. This paper focuses primarily on the fusion between Mongolian music and modern music, involving the integration of musical language, ways of thinking, intention and aesthetics, as well as the blending of cultural elements and performance techniques. Through the analysis of selected musical works, the study explores the ethnic characteristics and global appeal of fusion music and examines the artistic value of traditional musical elements regenerated in a contemporary context.

Starting from the musical ontology and grounded in musicology, this paper investigates the traditional cultural connotations specific to the Mongolian ethnic group embedded in fusion music, explores the possibilities of integrating Chinese traditional music with various musical forms, and analyzes its diverse modes of interpretation. Using representative works by Chinese fusion bands as examples, the paper discusses the significance of blending traditional music with popular music.

### **Ethnomusicology:**

Ethnomusicology is an interdisciplinary field that studies the relationship between music and its cultural context. Originating from "comparative musicology" in the

early 20th century, it has since evolved into a comprehensive discipline that integrates perspectives from musicology, anthropology, sociology, and other fields. Ethnomusicology emphasizes understanding music within its specific social, cultural, and historical contexts, focusing on the subjective experiences of music practitioners, cultural identity, and the social functions of music.

In this study, ethnomusicology serves not only as the theoretical foundation for analyzing Mongolian fusion music but also as a core methodological approach for interpreting its cultural significance, identity construction, and cross-cultural dissemination. By examining how traditional Mongolian musical elements are presented in contemporary fusion vocal works, the ethnomusicological perspective helps to reveal how music functions as a medium for cultural expression, ethnic identity, and social interaction in the context of globalization and localization.

#### **Musical Style & Language Theory**

Musical Style & Language Theory provides a crucial framework for examining the structural and cultural variations in musical expression through both stylistic characteristics and musical language. In the context of studying Mongolian fusion music, "musical style" encompasses not only the distinctive modes, rhythms, melodic contours, and vocal techniques of traditional Mongolian music but also the integration and evolution of modern genres such as pop, rock, and electronic music within composition and arrangement. "Musical language" refers to the semantic system embedded in the sound structures, expressive techniques, and emotional communication of different musical cultures, manifested through the organic combination of rhythm, pitch, timbre, and melodic configuration. This theory helps analyze how Mongolian music achieves a synthesis of traditional and contemporary vocabularies in the process of fusion, revealing how musical language conveys cultural identity, emotional depth, and aesthetic value. By delving into musical style and language, we can gain a more comprehensive understanding of how Mongolian elements in contemporary expression reflect continuity, transformation, and innovation.

#### **Music Sociology & Identity Theory**

Music Sociology & Identity Theory focuses on the interaction between music and society, examining how music contributes to the construction of individual and collective identity, as well as its role in cultural transmission and social structure. In this study, the theory is applied to analyze how Mongolian fusion music, within the context of globalization and multiculturalism, reshapes the cultural identity and social recognition of the Mongolian ethnic group through vocal expression, thematic selection, performance language, and stylistic integration. Music is not only a form of artistic expression but also a form of social practice and cultural medium, reflecting the tension between ethnicity, locality, history, and contemporaneity. Through analysis of contemporary Mongolian musical expressions—such as Hanggai Band and HAYA Band—this research reveals how music becomes a crucial tool for the Mongolian community to reinforce self-perception, articulate cultural positions, and construct group identity in modern society. It also highlights the role of fusion music as a bridge in fostering mutual understanding, communication, and identity formation among different ethnic groups.

#### **Hybridity & Cross-cultural Theory**

Hybridity and Cross-cultural Music Theory primarily focuses on the new cultural forms that emerge from the contact, exchange, and fusion of different cultural systems, emphasizing the fluidity, diversity, and innovation of culture in the context of globalization. This theory is widely used in the music field to explore the interactive relationship between traditional musical elements and modern musical languages, particularly in the analysis of the fusion of ethnic and contemporary music phenomena.

In this study, the theory is applied to analyze the representation, evolutionary path, and cultural significance of Mongolian traditional music in contemporary fusion music creation. By exploring the intersection and integration of Mongolian musical elements (such as Khoomei, Urtiin Duu, horsehead fiddles, etc.) with modern genres like pop, rock, and electronic music, this theory helps reveal how this musical fusion retains the core characteristics of ethnic culture while undergoing reconstruction and reinvention in terms of musical style, vocal techniques, and cultural expression. The

theory also contributes to understanding the dynamic interaction of ethnic and global aspects in Mongolian fusion music within the modern context and explains the important role of fusion music as a platform for cross-cultural communication in the construction of ethnic identity, cultural recognition, and the generation of aesthetic experiences.

### **Contemporary Performance & Media Theory**

Contemporary Performance & Media Theory examines the impact of modern technology and media on artistic expression, particularly in the fields of music and performing arts. This theory focuses on how performance practices evolve in response to changes in society, technology, and culture, especially in the context of globalization and digital environments. It emphasizes that performance as a form of cultural transmission extends beyond stage presentations, including the widespread dissemination through modern media channels such as television, film, online platforms, and social media.

In this study, Contemporary Performance & Media Theory is applied to analyze the performance and dissemination of Mongolian fusion music works, exploring how Mongolian traditional musical elements can be better accepted and recognized in a globalized context through contemporary performance styles and media tools, such as video performances, live streaming, and social platforms. This theory helps reveal the diversification trends in contemporary music creation and interpretation, especially in the context of increasing cross-cultural interactions, and how innovative media channels enhance the influence of ethnic music, fostering mutual construction of ethnic cultural identity and cultural communication.

Through this theoretical framework, the study will delve into the cultural exchange, audience experience, and emotional resonance generated in the performance and dissemination of Mongolian fusion music, particularly how traditional music is regenerated and innovated through media and performance formats in the global music market.

### **Cognitive anthropology**

From the perspective of Mongolians, this paper adopts emic cognition method for analysis, emphasizing that routine and concepts in the human brain play a decisive role in consciousness, emotion and behavior. This theory is combined with the exploration of how Mongolians organize and use their own culture, following three steps: field study, desk analysis, and comparison of social sciences and humanities. "Once data collection has been completed, ethnomusicologists generally aim for two analytical purposes: one is to sort through ethnographic and ethnographic data within the overall chain of practices, behaviors, and concepts of the social music being studied... The other is technical analysis of sound materials collected in the laboratory." There are two ways of analysis, one is to analyze, sort out and summarize a large number of individual adaptation and experience study cases; The other is to use the basic characteristics of cultural patterns to directly deduce the structural characteristics of individual factors, and summarize the two approaches as "individual to general" and "general to individual".

### **Mongolian Music Terminology**

In international academic papers, specific terms related to Mongolian long songs typically follow the rules of transcription in the original language. These terms are unique to Mongolian culture and are directly linked to its language and cultural identity. Using Pinyin may obscure their cultural affiliation. Research on Mongolian culture in the international academic community is often based on the Mongolian transcription system (such as the "Mongolian Latin Transcription Scheme" or the commonly used academic transcription system). Therefore, Mongolian cultural terms are generally prioritized in Mongolian Latin transcription. The specific terms used in this paper are listed as follows:

TABLE 1 Proper Noun Annotation (Chinese, Mongolian transcription, English Explanation)

Chinese terminology (Hanyu Pinyin)	Mongolian transcription	English Explanation
Humai	Khoomei	Mongolian throat singing
Changdiao	Urtiin Duu	traditional folk long song
Duandiao	Bogino Duu	Mongolian short folk song



Matouqin	Morin Khuur	Mongolian	horsehead fiddle
Sihu	Khuuchir	Four-stringed	fiddle
Huobusi	Huobusi	Mongolian	lute
Yatuga	Yatga	Mongolian	zither
Tuobuxiu'er	Tovshuur	Two-stringed	lute
Hu Jia	Bishguur	Vertical	flute
Kouxianqin	Amankhuur	Jaw	harp
Nuogula	Nogoon	Mongolian	vocal ornamentation
Chao'er	Choor	Mongolian	polyphonic music system

Source: The Table was created by the author, Sha Rina.



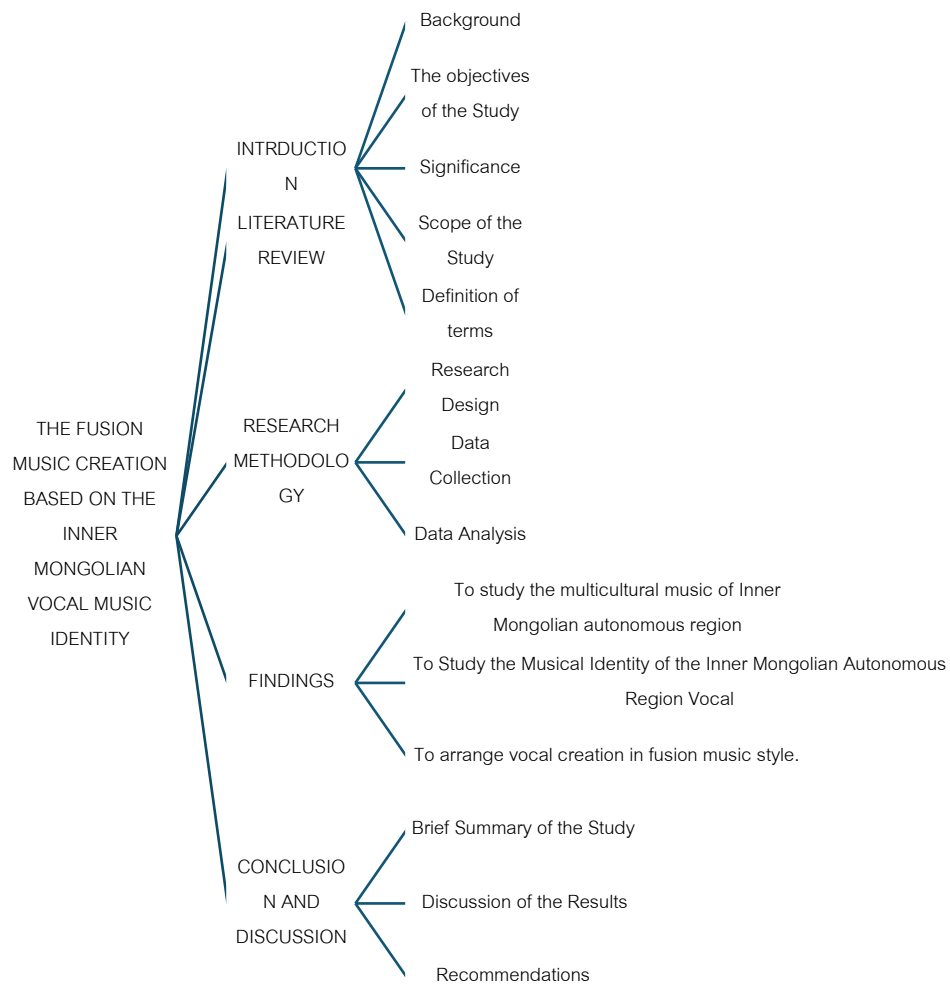


FIGURE 1 Framework Diagram

Source: written by author Sha Rina

## CHAPTER 2

### LITERATURE REVIEW

The study of Mongolian music in China began in the early 20th century, with a landmark starting point being the completion of "Mongolian Customs" by Luo Sang Qidan between 1915 and 1918. Despite its over 100-year history, the research on Mongolian music remains a relatively niche field within musicology and cultural studies. According to data from China National Knowledge Infrastructure (CNKI), as of 2025, there are only 191 academic papers on "Mongolian music." Through the analysis of these documents, the research mainly focuses on four areas: the historical development of Mongolian music, the collection and preservation of Mongolian folk music, the inheritance, protection, and education of Mongolian music, and the exploration of the integration of traditional Mongolian music with modern developments. These studies have provided a theoretical foundation for a deeper understanding and development of Mongolian music. Although the number of studies is limited, academic attention has gradually increased. From the literature review, the research on contemporary Mongolian music and modern music mainly covers the following aspects:

#### **Relevant national policy documents**

In order to protect the music culture of ethnic minorities, the General Office of the State Council(Council, 2005) issued the Opinions on Strengthening the Protection of Intangible Cultural Heritage in China in 2005, which formulated the guideline of "protection as the mainstay, rescue as the first priority, rational utilization, and inheritance and development".

In 2012, the State Council approved the establishment of the National Art Fund to encourage the development of folk music, a move that has been highly effective and has contributed to the prosperity of artistic and literary creation in China. In 2014, the Ministry of Culture and the Ministry of Finance(Finance, 2014) mentioned in "Supporting Ethnic Music is a Strategic Need for National Cultural Development" that the Ministry of Culture and the Ministry of Finance provide strong economic support for the

development of ethnic music in China, demonstrating the Party and Government's concern for the music and culture of ethnic minorities.

The State Administration of Press(Press, 2015), Publication, Radio, Film and Television (SARFT) proposed in its December 1, 2015 Opinions on Vigorously Promoting the Development of China's Music Industry to vigorously promote the production and publication of original ethnic music works.

In 2021, the General Office of the Central Committee of the Communist Party of China (CPC), and the General Office of the State Council(Council, 2021) issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, which proposed a number of effective protection strategies in conjunction with the current situation of protection and development.

On August 10, 2022, the Ministry of Culture and Tourism(China, 2022) responded to the "Suggestions on Strengthening the Inheritance and Development of Chinese Traditional Music": an important part of the excellent traditional Chinese culture is Chinese traditional music, which is an important source for nurturing the core socialist values, and the Ministry of Culture and Tourism and other relevant departments attach great importance to the development and inheritance of Chinese traditional music.

In "A Review of the Development of Minority Music in 20th Century China," Du Yaxiong (Du, 2000)systematically outlines the development of minority music in the 20th century, with the founding of New China in 1949 as a dividing point. He describes the challenges faced in current research, revealing the interaction between policy, academia, and society. Du focuses on future development perspectives, balancing the protection of tradition with innovative development, and advocates for the shift in minority music research from "rescue documentation" to a stage that emphasizes both "living inheritance" and "theoretical construction."

In "Strategies for the Protection and Development of Minority Ethnic Music Culture," Nong Xingguang(Nong, 2022) emphasizes the urgency of protecting and developing minority ethnic music culture as an important part of Chinese culture. Minority ethnic music is not only the core of traditional Chinese culture but also a

significant representative of China's intangible cultural heritage. Nong Xingguang quotes Lv Ji's affirmation of the value of minority ethnic music, highlighting its indispensable contribution to Chinese culture. In recent years, the government has introduced a series of policies aimed at the protection and inheritance of minority ethnic music culture, including related guiding opinions from the State Council and the General Office of the CPC Central Committee, which put forward the principle of "protection as the main priority, rescue first, rational use, and inheritance and development." However, to achieve these goals, financial support from the government, cooperation from local authorities, and public participation are still necessary. Nong Xingguang further analyzes how to protect and develop minority ethnic music culture in the contemporary social context, emphasizing that, based on inheritance and promotion, the contemporary value of such music should be fully explored to drive the modernization of ethnic music culture.

#### **Historical Background of Mongolian Music in Contemporary Pluralistic Perspective**

In the field of Mongolian music and culture research, Wulanjie's(WuLanjie, 2006) *Mongolian History of Mongolian Music* can be regarded as an authoritative work of pioneering significance. The book takes time as the main line, systematizes the development of Mongolian music from ancient times to contemporary times, and builds the theoretical framework of general history of Mongolian music for the first time, which is of milestone significance to related research. The *History of Mongolian Music* is not only an important basic achievement in the study of Mongolian music, but also an important theoretical reference for the sustainable development and innovative practice of traditional culture in modern society. Its far-reaching academic value and practical guidance significance provide a solid foundation and rich inspiration for subsequent research in the fields of ethnomusicology, cultural anthropology and intangible cultural heritage protection.

Hugejiletu's *Mongolian History of Mongolian Music*(Hugejiletu, 2011) is a comprehensive and systematic study of the development of Mongolian music and

culture, covering musical changes from the ancient period to the modern era. The book closely correlates the evolution of Mongolian music with historical, religious, and social changes, paying special attention to key historical nodes such as the court music of the Yuan Dynasty, the fusion of Tibetan-Buddhist music in the Qing Dynasty, and the movement for the preservation of folk songs. By analyzing the many types of Mongolian music (e.g., Urtiin Duu(traditional folk long song), Bogino Duu, epic music, instrumental music, religious music, etc.) and exploring the impact of different regions and ethnic intermingling on Mongolian music, it demonstrates the diversity of grassland culture. This work not only fills the gaps in the study of Mongolian music but also provides a historical basis for the protection of intangible cultural heritage and promotes policy making and cultural inheritance. At the same time, the book compares the similarities and differences between the music cultures of the Eurasian steppe and promotes international academic exchanges. Overall, the book provides an important academic reference for the study of steppe civilization and Mongolian music philosophy.

Fan Zuyin(Fan, 2019) pointed out in his article "To Give a Right Name to Folk Songs--Another Discussion on the Inheritance, Dissemination and Development of Folk Songs" that folk songs, as the products of oral creation and circulation by the people, should be emphasized for their authenticity and wholeness, so as to prevent confusion of authenticity and falsity in the inheritance. He emphasized that the development of folk songs should be moderately innovative on the basis of inheritance, so as to maintain national characteristics. Taking "Anda" group as an example, Fan Zuyin analyzed their innovative practice based on the inheritance of traditional Mongolian music (such as Urtiin Duu, Bogino Duu, Khoomei, etc.). They have enriched the expressive power of their works through arranging, polyphonic techniques and acoustic expansion, which not only preserves the essential features of traditional music but also realizes the living inheritance and development of ethnic music on the modern stage. (Fanzuyin,2006)

In "The Reflection of Traditional Mongolian Music Cultural Elements in Contemporary Works," Wu Yingga(WuYingga, 2024), combining personal creative practice, explores the integration and development of traditional Mongolian music in

modern works. He systematically reviews the application of traditional musical elements from four aspects: folk song elements (such as the Urtiin Duu melody, Bogino Duu mode, and storytelling tunes), Choor art (such as Khoomei and Choor concepts), instrumental elements (such as the sound characteristics of the Morin Khuur, Huobusi, and Hu Jia), and nomadic cultural customs (such as horse-riding rhythms, Andai dance, and sacrificial rituals). Wu Yingga emphasizes that by drawing from the spiritual connotation of traditional music and folk culture, modern creations can not only preserve ethnic characteristics but also achieve integration and innovation within the global musical context, providing a practical example for the living inheritance and contemporary development of Mongolian traditional music.

In his article "Going Global with Ethnic Music from the Anda Group", Botelotu(Boteletu, 2018a) points out that although the idea that "what is national is global" is often questioned by ethnomusicologists, the practice of the Anda Group demonstrates that the fusion of the national and the global is possible. The article criticizes the ethnomusicology community's avoidance of the concept of "innovation," arguing that blind "innovation" in traditional music can lead to a loss of essence. However, Anda's approach of "tradition as the foundation, self as the body", and moderate innovation on the basis of adhering to the essence of folk music, demonstrates a new path for the inheritance and development of traditional music in the new era, and provides a new perspective for thinking about the relationship between tradition and innovation.

In *Survival and Release - On the Traditional Functions and Concepts of Surviving Original Folk Songs*, Huang Yunzheng(Huang, 2003) discusses the social functions and traditional values of original folk songs. Starting from the cultural chain during the period of China's agricultural society, the article analyzes how the surviving original folk songs have inherited and maintained their unique social functions. Huang Yunzheng emphasizes that original folk songs are not only an important part of national culture, but also carry deep traditional values, and these folk songs still have a certain survival and release function in the social changes. Through the study of these folk

songs, the article reveals how they continue to influence and shape people's cultural identity and emotional expression in contemporary society.

“The Study of Mongolian Intangible Cultural Heritage”: The Horse-head Harp and Its Cultural Changes explores the horse-head harp as an important symbol of traditional Mongolian music and its cultural changes. 2003 saw the inscription of the horse-head harp as a masterpiece of the “Oral and Intangible Cultural Heritage of Humanity” by UNESCO, further recognizing its place in Mongolian culture. In 2003, the traditional music of the Khoomei was inscribed by UNESCO as a masterpiece of the “Oral and Intangible Cultural Heritage of Humanity”, further confirming its status in Mongolian culture. The article points out that the music style of the modern Morin Khuur fuses the traditional elements of the Mongolian ethnic group with western and modern popular music, forming a unique style of “diversified integration”. On the basis of inheriting the traditional music style, Khoomei has absorbed and borrowed from other music genres, especially after the 1990s, in the context of the global. (Tonglaga, 2010) In informationization era, western music has had a profound impact on its development. In addition, the cultural background of the Horse-head-Qin is closely related to the horse worship of the Mongols. The Mongolian people's reverence for the horse is not only reflected in their daily life and ritual activities but also expressed their deep affection for the horse through the representative instrument of the Morin Khuur. Horse-head fiddle has become a symbol of Mongolian culture, not only inheriting the traditional art, but also integrating with modern music, showing its unique cultural charm and vitality.

The research on the history of Mongolian instrumental music involves a number of important musical instruments and historical topics, The related research results include “Tuobuxiuer and Sabuerdin”, (Moerjiyu, 1985) “The Mystery of ‘Haolin·Choor’”, (Moerjiyu, 1987) ‘Tracing the Trail of Hu Jia’, (Moerjiyu, 1986), etc. This research has explored the traditional instruments of Mongolia from different angles and has made a great contribution to the development of Mongolian traditional instruments. This research explored the origin, evolution and cultural significance of Mongolian



traditional instrumental music from different angles. At the same time, the collection and organization of Mongolian folk songs have also made remarkable progress, from the “Collection of Inner Mongolian Folk Songs” published in 1954 to the “Integration of Mongolian Folk Songs”(J. Wang, 2013) in recent years, which not only provide rich materials for research, but also promote the protection and inheritance of folk songs. Especially in the 21st century, with the rise of global multiculturalism and the idea of “intangible cultural heritage” protection, more attention has been paid to the collation and publication of Mongolian folk songs, laying the foundation for the inheritance and development of Mongolian music.

Li Shixiang(Li, 2003) expressed in his article “The Influence of ‘Choor’ Phenomenon on Mongolian Music Style” that there are many different opinions in the academic world about the formation of Mongolian music style, among which, the phenomenon of “Choor” and the corresponding concepts greatly influenced the development of Mongolian music and the formation of its style. Among them, the phenomenon of “Chaoor” and its corresponding concepts have had a great influence on the development and style of Mongolian music, which is divided into two major genres, vocal music and instrumental music, and each influences the practice and development of Mongolian music and art in a different way. “There are five representative forms of “Choor” with the help of different articulations: chanting, singing, blowing, playing and pulling. Of the five Choor, Hao Lin - Choort refers to the resonance effect of the human voice, like a song is not a song of two-voice chanting without words, but also “hu mai”, “throat rice” and other names. Originating from the Eheer River in Altai (citation: translated as “gold” in Mongolian, northwest-southeast, across the borders of China (Xinjiang), Kazakhstan, Russia, and Mongolia, with China as the middle section), the legend says that it is a kind of strange and wonderful sound imitating the river passing through the caves, and then there is a self-indulgence among the Khoomei! The overtone melody of “singing” has a special significance in cultural anthropology, and the unique vocalization of “Choor” has laid the original foundation for the unique musical style of the Mongols (Urtiin Duu), and the phenomenon of “Choor” has been widely



recognized in the steppes of northern China. The phenomenon of “Choor” has evolved in the grassland culture of northern China, just as a continuation of the national spirit, floating in the vast northern grassland.

In the article of Boteletu,(Boteletu, 2018c) “The term of “liveliness”——The conceptual expression and re-expression issues in Mongolian traditional music.”, it is said that the Mongolians in Xinjiang Altay region think that the term “Choor” means two kinds of references, one is Khoomei, which means the vocal cords produce two kinds of sounds at the same time; the second one means the human voice singing the low part and the reed pipe playing the melodic part. In the article “The term ‘Choor’ in Xinjiang Altay area”, it is said that Mongolians in Xinjiang Altay area think that the term “Choor” means two kinds of references, one of them is Khoomei, which is the vocal cords that emit two kinds of sounds at the same time, and the second one refers to the human voice that sings the low part and the reed pipe that plays the melodic part, that is to say, the two parts of the vocal voice and the instrumental part, and the music world will unify the genre and call it “Khoomei”. The Urtiin Duu, in Mongolian, belongs to the ceremonial feast song, and the Bogino Duu, in Mongolian, is used for entertainment in daily life, while the Urtiin Duu and the Bogino Duu are called by the modern people for the purpose of unification of expression. The classification is based on the function and meaning in life.

“The Formation of Mongolian Urtiin Duu Music Style from the Perspective of Time and Space”(Shi, 2008): Thinking about the formation of Mongolian culture and art from the worldview of simple materialism, tracing back to the roots, time and space change with the times, from the earliest settlement, settlement or migration, history to the future, the development of art and culture has always been closely related to the life of the people, and time and space have become the way of development of national art and culture.

“Contemporary Ethnomusicology and the State and Trend of China”(Zhang, 2004): The development of ethnomusicology in contemporary China is characterized by two features: first, the study of music ontology, which is an inquiry into China's inherent

“theory of ethnomusicology”; and second, the study of the significance of music and culture, which is an inquiry into the relationship between cultures. Contemporary music ethnography has changed its style of writing, so its music style will be influenced by subjective factors such as personal intuition, insight and the role of personal character, which is different from traditional music and traditional music ethnography.

The research model proposed by Timothy Rice(Rice, 1987) in 1987, i.e. the constitutive nature of history, the sustaining nature of society and the creativity of the individual, the “constitutive nature of history” that Rice talks about covers the meeting of the present and the past points of time, as well as the recreation of the past, and the study of historicity is mainly embodied in the historical research perspective and the level of care. Historical research is mainly reflected in historical research perspectives and levels of care, research perspectives lie in the cultural context in which the facts occurred, and the levels of care are ethnic history, regional history, cultural history, micro-history, etc. Among them, Scheuermey categorizes the “micro-history” he is concerned with into six major fields, namely: “traditional field”, “new field”, “transnational studies” popular music studies, women and music, and the study of institutions. The scope of the discipline has been expanded, so that the modern city has become a new direction for musicologists.

A “Wandering” Tradition: The Emergence and Identity of the Chinese Mongolian Hula in a Modern Context: In 1985, Chinese musicologists such as Morgihu discovered the hula in Xinjiang, China, and in 2009, it became an intangible cultural heritage. In 1985, Chinese musicologists such as Morgihu discovered the hula in Xinjiang, China, and in 2009, the Chinese Mongolian hula became an intangible cultural heritage. The “Chinese Hula” is the main element of the hula, which is created on the basis of the traditional music of the Mongolian people in various genres, and this form of stage presentation has been recognized internationally, which means that the “Chinese Hula” has its own special way of playing, singing and developing, and it is the “modernization” of traditional music. It is a product of the “modernization” of traditional music. Anda group, Hanggai band, HAYA band and other representatives of the new

Mongolian music performance style to produce the rise, they will be Mongolia's traditional musical instruments, traditional folk song melody and traditional singing style for innovation and arrangement, the formation of a unique "Mongolian new ethnic music" music style, Khoomei, as the traditional singing method of the Mongolian people, is the most important part of these bands' music works. Hula, as the traditional singing style of the Mongolian people, is the core of these bands' musical works. Under the background and wave of intangible heritage protection, Mongolian bands have gradually come into the public's view and become the dominant category of music culture.(Boteletu, 2018b)

As mentioned in the article of Boteletu,(Boteletu, 2010) "The Pluralistic Structure and Situation of Contemporary Mongolian Music Culture", contemporary Mongolian music presents a pluralistic state, forming a state of music development in which three music genres coexist, namely folk music, elite music, and popular music, which collide and cross each other, constituting the overall structure of contemporary Mongolian music. Folk music, a genre of communication passed on orally in the folk, is characterized by cultural precipitation and long history; elite music, in line with the contemporary, professional music genres, such as symphony, chamber music, etc., utilizes Mongolian materials and contents, and creates and performs them according to the mode of western art music; popular music, popular music appreciated by the public on a daily basis, with a higher degree of popularity, tends to be popularized. The situation of contemporary Mongolian music can be summarized by the terms "main culture" and "subculture". The term "main culture" can be referred to the mainstream/main body culture mentioned in Gao Cai, which is a kind of dominant consciousness, the music culture advocated and supported by the society, while subculture is a subordinate and secondary part. The subculture is subordinate, a secondary part. The new music is new and innovative, but has a certain dependence on traditional music, a new music that conforms to modernity, a form that is recognized by the mainstream consciousness and confirmed by the mainstream culture and has become the dominant culture of Mongolian music culture.

Pang Zhonghai and Meng Qingtian's "Exploring the Use of Popular Music Elements in Mongolian Song Composition" mentioned that the market economy needs constant innovation and fusion, and the music industry is moving in the direction of diversification because of multicultural music works, and the fusion of Mongolian music and popular music is an inevitable product of modern aesthetics.(Meng, 2022)

Wang Changyan's(Wang, 2009) "On the Traditional Harmonious Culture of the Mongols and Its Modern Value" summarizes the harmonious spirit of traditional Mongolian culture as "the spirit of the celestial unity of man and nature, the spirit of freedom and equality, the spirit of honesty, and the spirit of heroism." To revere and love nature, to live in harmony and integration with nature, and to emphasize the importance of protecting and respecting nature while demanding from it, is an equal relationship and the supreme and sacred pursuit of this bold and romantic nation. Goodness and beauty, as the art form of traditional Mongolian music, have been gradually perfected with the development of society and culture. "The aesthetic feeling of free and perfect unity of man and nature is the aesthetic feeling shared by the Mongolian nation, which is a kind of historical and traditionalized aesthetic feeling and aesthetic style and has become a specific cultural source stream full of national individuality. "

According to Wuyuntana and Sarina, the innovation of Mongolian traditional music is developed without losing the national characteristics and without sacrificing the national artistic spirit. In "The Protection and Development of Mongolian Traditional Music in Contemporary Cultural Context", it is said that the ethnicity of Mongolian traditional music mainly depends on the object to be expressed, the medium of musical expression and the use of technology, and the appropriate technology of musical expression in three aspects. In this regard, it is necessary to take in modern music elements and extract the essence of ethnic music.(Wuyun Tana, 2012)

In "Innovation and Development of Mongolian Music in Contemporary Cultural Context", Sarina(Sarina, 2005) mentions that traditional Mongolian music is facing new challenges under the influence of multiple factors such as modern politics and economy,

and that it is still an arduous task to combine traditional Mongolian music with modern market aesthetics.

Wu Hailong(Wu, 2019) mentioned in “Analyzing the inheritance and development of Mongolian music elements in pop music” that the integration of pop music and Mongolian music is not only the trend of pop music development, but also an important way of Mongolian music innovation, and there are three ways in the article that are worthy of attention: 1. pop singers cover Mongolian music 2. Mongolian as background music creation 3. Special instrumental music is integrated into the creation of pop music.

In the study of the origin and development of traditional Mongolian musical instruments, Moerjiu(Moerjiu, 2005), in his article “The Evidence of the Huobusi”, has comprehensively analyzed the relationship between the Huobusi and the mouth string. The article starts with historical records, archaeological discoveries, traditional customs, ritual activities, national language and the remains of ancient civilizations, etc., and systematically demonstrates the historical evolution of the firebush through an interdisciplinary approach. Morgihu points out that the Huobusi is not only closely related to the traditional music culture of the Mongolian people but also has a deep historical connection with the mouth string, an ancient musical instrument, in terms of instrumental form, performance techniques and cultural functions. Overall, Morgihu's research provides a solid academic basis for understanding the cultural origin of the firebush with informative data and rigorous logical reasoning, which not only deepens the understanding of the historical background of Mongolian traditional musical instruments but also plays an important foundation for further exploring the diversity and continuity within Mongolian musical culture.

In his article “A Preliminary Exploration of the Integration of Huobusi and Mongolian Crossover Bands”, Yang Fan(Yang, 2018) explores the application and evolution of the traditional Mongolian plucked instrument Huobusi in contemporary crossover bands. By systematically collecting and organizing the audio data and music examples of the Huobusi played in different crossover performances, the article

analyzes in detail the connection between its rhythmic characteristics, harmonic texture and the overall style of the work. Yang Fan points out that the rhythmic presentation of Huobusi not only retains the free and flowing rhythmic characteristics of traditional Mongolian music but also shows the possibility of interfacing with modern music systems in cross-border fusion, especially in the richness of the harmonic texture and the enhancement of rhythmic dynamics, which demonstrates its adaptability and innovative potential.

In the study of the integration and development of traditional and modern Mongolian music culture, Bao Ailing(Bao, 2014), in her article "Continuation and Integration of Music and Culture---Cultural Reflections on the Mongolian Soprano Khuuchir and its Music," takes the development history of the Mongolian soprano Khuuchir as a clue to systematically organize the cultural characteristics and trajectory of change of this musical instrument and its music in different periods of time. The article takes the development history of the Mongolian Khuuchir as a clue and systematically combs through the cultural characteristics and changes of the instrument and its music in different periods. The article explores the cultural types to which the Mongolian soprano Khuuchir belongs and the cultural qualities it presents from a variety of perspectives, including the instrument's shape and ornamentation, the cultural traditions and personal qualities of the representative performers, and the evolution of the Khuuchir's music itself. According to Bao Ailing's research, the development of the Mongolian soprano Khuuchir fully demonstrates the continuity and openness of traditional Mongolian music culture. In terms of content and theme, Khuuchir music still takes grassland, herdsmen and horses as the objects of expression, but in terms of musical language and expression, it embodies the contemporary characteristics of the multicultural fusion of tradition and modernity, and of the nation and the world. This process not only promotes the contemporary expression of Mongolian musical culture but also provides an important academic perspective for understanding the cultural adaptation and innovation of minority music in the context of globalization.



In her article "On the Inheritance and Development of Mongolian Musical Elements in Popular Music," Zhao Yanyan (Zhao, 2016) explores the integration of Mongolian musical elements with popular music, arguing that such fusion is an inevitable outcome of social development and ideological liberation. As Mongolian musical elements gradually become core materials in the creation of pop music, an increasing number of pop singers are producing songs with distinct ethnic characteristics by covering Mongolian songs, incorporating the Mongolian language, and combining them with popular music arrangements. This process not only promotes the inheritance and innovation of ethnic music but also contributes to the diversification of popular music. Through an analysis of the characteristics and innovative applications of this integration—highlighting successful examples such as the band Hanggai—Zhao further illustrates the great potential of combining ethnic and popular music. Her research enhances the understanding of Mongolian music and offers a theoretical framework for music creators, helping them to produce more appealing works and driving the mutual development of ethnic and popular music.

In the field of oral transmission research on Mongolian music, Dr. Botelertu's monograph *Performance, Text, Context, Transmission: A Study on the Orality of Mongolian Music* presents highly insightful theoretical perspectives. Through an in-depth analysis of Mongolian musical performance practices, the book emphasizes the crucial characteristics of "variability" and "generativity" in orally transmitted music, challenging the traditional script-centric epistemology that has long dominated musicological studies. This work carries significant theoretical value and methodological implications. Drawing on an interdisciplinary approach that integrates performance studies, textual studies, and ethnomusicology, Botelertu reveals the essential features of the Mongolian oral transmission system—namely, the "unity in difference" and "innovation within tradition." His analysis of the dynamic nature of oral musical texts enriches the theoretical dimensions of Mongolian music studies and provides important methodological references for global research on orally transmitted musical cultures. By highlighting the "diversity and generativity within the oral world," this research offers a

new academic perspective and analytical framework for reinterpreting non-written musical traditions.(Qiao, 2014)

In the field of research on Mongolian Khuuchir (four-stringed fiddle) art, Sua's work *Individual Tradition and New Horizons: A Study on Wu Yunlong's Khuuchir Art* provides a significant case study that explores the relationship between the evolution of traditional musical arts and their modern construction through the lens of individual life history. By taking the artistic life of Wu Yunlong as the focal point, this study deepens the understanding of the developmental trajectory of Mongolian Khuuchir art, while offering a detailed and thought-provoking analysis of the interplay between tradition and modernity in contemporary Mongolian musical culture. Situating Wu Yunlong and his Khuuchir artistry within the broader socio-cultural transformations of Mongolian society since the 20th century, Sua's research vividly illustrates the rise and decline of Khuuchir musicians and music throughout modern history. This work not only enriches the historiography of Mongolian traditional music but also contributes to ethnomusicology by providing a methodological reference that combines the "individual-society-culture" triadic perspective for the study of traditional arts.(Su, 2013)

In *A Preliminary Study on the Vocal Techniques and Forms of Mongolian Urtiin Duu*, Li Xiaoping(Li, 2006) highlights the Mongolian long song as a unique cultural treasure of the northern grasslands, representing a distinctive vocal form created by the Mongolian people and other nomadic ethnic groups through centuries of pastoral life. Since the 1950s, Mongolian long song has been integrated into formal music education, achieving notable results that have enriched and diversified its artistic expression. Li emphasizes that an in-depth exploration of the vocal techniques and stylistic forms of Urtiin duu contributes to a more comprehensive understanding of the uniqueness and cultural significance of this ethnic vocal tradition. This study not only addresses practical needs in vocal pedagogy but also aims to enhance public awareness of Mongolian long song, thereby promoting the preservation and development of this traditional art form.

In *A Study on the Origins and Development of Mongolian Toasting Songs in Inner Mongolia*, Wang Hanjun(H. Wang, 2013) explores the historical roots and evolution



of Mongolian toasting songs (Jiu Ge), asserting that they are a unique form of folk music indigenous to the Inner Mongolia region. These songs are closely tied to the local cultural environment and the emotional expressions of its people. The article provides a thorough analysis of the background, classifications, stylistic features, and the emotional and social functions conveyed by toasting songs. Wang emphasizes that toasting songs are not only a vital component of Mongolian traditional culture but also serve important social functions deeply intertwined with pastoral life and nomadic traditions. Through the study of Jiu Ge, Wang reveals how this musical form reflects the Mongolian people's way of life, modes of emotional expression, and patterns of social interaction, further underscoring the unique cultural significance and role of toasting songs within Mongolian society.

In his article “The Categories, Characteristics, and Socio-Cultural Functions of Ethnic Minority Toasting Songs”, Liu Jun(Liu, 2005) provides an in-depth exploration of the diversity and cultural significance of toasting songs among China's ethnic minorities. He classifies these songs based on their functional contexts—such as daily hospitality, weddings, festivals, and funerals—and by thematic content, including types such as offering songs, persuasion songs, and gratitude songs. Liu emphasizes that toasting songs serve not only practical purposes, such as encouraging drinking and enlivening social gatherings, but also perform broader social and cultural functions. These include moral education, the transmission of historical and cultural knowledge, and the expression of emotions. As a crucial part of the alcohol-related traditions among ethnic minorities, toasting songs reflect the character, worldview, and philosophical perspectives of various ethnic groups. Liu argues that the rich meanings and multifaceted social roles embodied in toasting songs merit deeper scholarly attention and cultural preservation.

The article “On the traditional harmony culture of the Mongols and its modern value” explores the spirit of harmony embedded in traditional Mongolian culture and its relevance in the modern era. It argues that Mongolian harmonious culture gradually developed under the influence of pastoral economic systems and socio-political

structures, forming a profound historical foundation. The core spirit of this traditional harmonious culture can be summarized as: “the unity of humans and nature,” “the spirit of freedom and equality,” “the spirit of honesty and trust,” and “the heroic spirit.” These ideals reflect the close relationship between the Mongolian people and the natural world, as well as their social values of freedom and equality. The article further analyzes the cultural foundations that gave rise to this harmony, emphasizing the significant impact of the natural geographical environment and the pastoral economy. It highlights how the unique cultural characteristics of the Mongolian people historically fostered ethnic harmony and continue to hold meaningful implications for promoting ethnic integration and social stability in contemporary society. Thus, preserving and promoting traditional Mongolian harmonious culture remains of great practical importance today. (Wang, 2009)

The article “On the Fundamental Characteristics of Mongolian Culture and Their Reflection in National Character” explores the core traits of Mongolian culture and how these are manifested in the national character of the Mongolian people. It asserts that Mongolian culture is deeply rooted in reverence for nature, freedom, and a strong heroic spirit—qualities that significantly shape both the ethnic identity and ideal personality of the Mongolian people. The Mongols regard the “hero” as the ultimate ideal of personal character. This heroic ideal not only reflects their profound love for freedom and nature but also symbolizes a deep cultural admiration for heroism. The national character of the Mongolian people is often described as leisurely, romantic, and bold, with the heroic persona occupying a sacred and ultimate position within their cultural framework. By analyzing these cultural traits, the article highlights the vital role of heroism in Mongolian culture, emphasizing its central importance in shaping personal identity and sustaining the transmission of the Mongolian national spirit. (Wu, 2016)

In his article “On the emic — etic dual perspective approach in music ethnography research: Also, on the origins and development of the cultural subjectivity analysis model in ethnomusicology”, Yang Minkang (Yang, 2005) explores the methodological lineage between Mantle Hood’s three-level cognitive model and cognitive anthropology. The article reveals how these frameworks are theoretically

connected in their approach to studying musical cultures. Cognitive anthropology emphasizes the organizing role of cultural conventions and concepts in shaping human behavior, emotions, and perceptions of the material world. It posits that every ethnic group possesses a unique cultural system for interpreting and structuring reality. This school of thought underscores the importance of analyzing ethnographic material from the insider's perspective—adopting the emic approach to uncover the internal structures of cultural phenomena. Yang further discusses the application of culturally centered models in musical ethnography and proposes a dual-perspective (emic and etic) analytical approach. He argues that combining insider and outsider viewpoints enables a more comprehensive understanding of musical practices and cognitive patterns across different cultural contexts.

In his book *The Anthropology of Music*, Alan Merriam (Merriam & Merriam, 1964) proposed the “tripartite model of musical cognition,” emphasizing the close interrelationship among the musical product, the process of its production, and the underlying cultural concepts. He argued that while musical behavior and musical product can be theoretically distinguished, they are inseparable in practice. Merriam further noted that feedback mechanisms in the learning process closely link the final musical product to its cultural ideas, and that neglecting any one of these components leads to an incomplete understanding of musical phenomena. Additionally, Merriam outlined three fundamental steps for ethnomusicological research: fieldwork, desk analysis, and cross-disciplinary comparison involving both the social sciences and the humanities. This framework highlights a comprehensive methodological approach that includes both in-depth analysis of the sociocultural context of musical practices and technical analysis of sound materials. It reflects the multidimensional and detailed nature of musical ethnographic research.

In terms of the constituent elements of musical cultural models, ethnomusicology (or music analysis) has been significantly influenced by linguistic semiotics and structuralist analytical approaches. Researchers often focus on the analysis of musical form and structural elements, as well as the processes through

which these unfold. In “How Musical Is Man?” John Blacking (Blacking, 1973) explores the relationship between music and human culture, offering an in-depth examination of musical structure. Scholars such as Zhao Rulan and others have also emphasized the hierarchical nature of musical structures and their cultural contexts, highlighting the importance of classifying melodic families in order to understand differing approaches rooted in biology, genetics, and cultural particularism.

In “The Academic Value and Cultural Significance of World Music Studies”, Luo Qin (Luo, 2006) explores the dynamic interaction between music and culture, emphasizing the profound mutual influence between academic thought and cultural context. The development of music anthropology has been strongly shaped by cultural forces, within which the concept of “world music” has gradually taken form and become a subject of in-depth research. The article points out that with the acceleration of globalization, world music has emerged not only as an important medium for cross-cultural communication but has also been absorbed into commercial markets, becoming part of cultural commodification. In this global exchange, representative forms of world music embody the cultural characteristics of various ethnic groups, while also displaying trends of cultural hybridity in terms of content, form, and style. The article further discusses new modes of ethnically influenced musical composition, highlighting the increasing complexity of ethnic factors as a distinctive feature in contemporary composition. Composers promote cultural integration by using diverse ethnic musical elements. Ultimately, the article underscores the exceptional cultural significance of world music research, arguing that cultural anthropology provides essential theoretical support for cross-cultural music studies and encourages deeper reflection on the nature of culture and humanity.

The article “On the Vocal Techniques and Musical Style of the HAYA Band” analyzes how the HAYA band integrates Mongolian folk music with modern popular elements to create music rich in ethnic character. Since its formation in 2006, the band has fused traditional Mongolian musical elements—such as the Morin Khuur (horsehead fiddle), Khoomei (throat singing), and long song (urtiin duu)—with the language of

contemporary music, thereby promoting the popularization and internationalization of Mongolian music. Representative works such as *Wolf Totem*, *Migration*, and *Blue Wolf Earth* showcase a deep integration of music, nature, and ethnic culture through innovative vocal techniques and musical arrangements. The article highlights that HAYA's vocal style and techniques pay particular attention to linguistic expression and the natural delivery of ethnic languages, ensuring that both Mongolian and Chinese lyrics convey cultural depth while aligning with modern pop sensibilities. Moreover, the band skillfully combines traditional instruments with Western ones to create distinctive sound effects. For example, in *Wolf Totem*, the fusion of the Morin Khuur with synthesizer-generated natural sounds results in a powerful and immersive musical atmosphere. As a world music ensemble, the HAYA band not only preserves and promotes Mongolian musical heritage but also showcases the charm of Chinese ethnic music on the global stage. Its success has contributed significantly to the development of ethnically infused popular music, offering valuable insights for the diversification of Chinese pop music.(Miu, 2021)

The article "The Composition and Vocal Performance of Mongolian-Style Songs" explores the evolution and cultural characteristics of Mongolian-style songs over the 60 years following the founding of the People's Republic of China. It divides the development of these songs into three historical periods: the "Seventeen Years" period (1949–1966), the Cultural Revolution period (1966–1978), and the New Period (1979–2009), highlighting how compositional styles changed with the times, influenced by themes of national unity and the spirit of the era.(Jin, 2010)

The vocal performance of Mongolian-style songs integrates traditional Mongolian vocal art with Western bel canto and modern popular music, forming distinctive "ethnic vocal techniques" and "bel canto techniques." The article emphasizes the long song (*urtiin duu*) as a core feature of Mongolian musical style and analyzes the themes, melodies, and structures of contemporary Mongolian songs. These songs often address topics such as nature worship and hero worship, reflecting the aesthetic and spiritual values of Mongolian culture. With the passage of time, Mongolian-style songs

have gradually taken on modernized characteristics and have become known as a distinct “Mongolian phenomenon” in the Chinese music scene. This phenomenon is closely tied not only to the broader pursuit of national unity and social harmony but also to the self-identification and cultural consciousness of the Mongolian people. It has contributed to the widespread dissemination and growing recognition of the cultural value of Mongolian-style songs. The fusion of Mongolian music between tradition and modernity has gradually become a focal point of research. In recent years, with the policy direction of ethnic culture protection and inheritance, more and more Mongolian musicians have started to experiment with blending traditional music with modern elements. Zhang Ying(Zhang, 2016), in *Origins and Dialogue:” Mongolian Music in Beijing”*, points out that Mongolian music activities reflect the sense of identity within the Mongolian ethnic group and showcase the characteristics of its socio-political changes through the integration of traditional and modern elements. Similarly, Li Jianjun(Li, 2012), in *“The Transformation of Ethnic Traditional Music”*, emphasizes that ethnic music ensembles, by aligning with modern musical aesthetics, have achieved the transformation of traditional music within a modern context. Their musical innovation not only preserves ethnic culture but also facilitates the international expansion of Mongolian music in the globalized context. Furthermore, in the context of globalization, the innovative inheritance of Mongolian music reflects the balance between local culture and modern elements, showcasing the possibility of multicultural coexistence. The modernity of Mongolian music is not only reflected in the innovation of form but also in its transnational cultural dissemination, forming a model of cultural export with an international perspective.

Han Xingyu's(Han, 2010) *The Reflection and Significance of Mongolian Music Elements in Modern Music Composition* primarily explores the application of Mongolian music elements in contemporary music. The article first defines the concept of “Mongolian music elements,” which includes Mongolian folk songs, musical instruments, vocal timbre, as well as the lifestyle and historical themes of the Mongolian people. Specifically, Mongolian folk songs encompass *Urtiin Duu*, *Bogino Duu*, and the



Mongolian-Han blended manhan tune; Mongolian musical instruments refer to traditional instruments such as the horsehead fiddle, the chaor horsehead fiddle, and the Mongolian four-stringed violin; vocal timbre includes the distinctive Mongolian Urtiin Duu and Khoomei (throat singing); while the cultural and historical themes involve the natural landscape, folk customs, as well as historical figures and events of the Mongolian people.

#### **Other Multidimensional Perspectives on Fusion Music**

Les's viewpoint states, "Music provides a symbolic form for past or emerging identity phenomena. This symbolic form reflects the internal structure of music and often forms the iconic elements of identity symbols. The practical nature of music can be a sign of the temporal logic of identity." Yang Minkang(Yang, 2017) summarizes and quotes this perspective in his article "Research on Chinese ethnic minority music in the context of 'music and identity': Introduction to the symposium on 'music and identity'.". Music can offer a symbolic expression for previously existing or emerging identity phenomena, and this symbolic form reflects the internal structure of music, often forming iconic elements of identity symbols. He further notes that the practical nature of music can be viewed as a temporal logic symbol of identity, meaning that music is not only a reflection of cultural identity but also has the ability to showcase collective cultural memory and identity in specific historical and social contexts. In the context of Chinese ethnic minority music, music serves not only as a tool for conveying emotion and culture but also as a symbol carrying ethnic identity and collective memory. Ethnic music, through its unique melodies, rhythms, and performance forms, creates identity symbols closely tied to specific social and historical contexts. Particularly in the context of globalization, the identity function of ethnic music is even more prominent, and its symbolic characteristics help maintain and transmit ethnic cultural identity.

In his book "Modernity and Self-Identity", Anthony Giddens(Giddens, 2023) points out that one of the core characteristics of modernity is the increasing interconnection between externality and intentionality, manifested in the intertwining of globalization influences and individual attributes. He emphasizes that the order of

modernity is characterized by institutional reflexivity, the reorganization of time and space, and mechanisms of disembedding. He argues that traditions and customs have not been replaced by the inevitability of rational knowledge, which makes the "self-identity issue" a central topic. Giddens further discusses that in modern society, the construction of individual self-identity no longer relies on external traditional orders but turns inward to reflection and self-creation. Particularly in terms of the body, individuals express concerns about self-control through indulgent self-care activities. This focus on physical appearance reflects how individuals in modern society seek stability in their self-identity amid the uncertainty brought by globalization and modernity.

In her article "Research Pathways in Ethnomusicology: The 'Music and Identity' Approach—A Case Study of Ethnomusicology from 1982 to 2015", Wei Linlin(Wei, 2017) mentions that in contemporary society, both the natural environment and socio-cultural political structures have undergone significant changes, leading to corresponding shifts in primitive beliefs. In response, a new tool for adjusting and strengthening ethnic identity has emerged. Khoomei, as a cultural symbol, provides this identity with a new performative form, offering a new integration of social culture. The re-selection of musical behaviors and styles represents a process of "social musicalization."

The Mongolian Urtiin Duu, as the "living epic" of the steppe civilization, has become a focal point of academic attention due to its aesthetic experience and cultural value. The Aesthetic Experience of Mongolian Urtiin Duu Music points out that the Urtiin Duu is not only "the most exquisite cultural form of the Mongolian people," but also a symbolic marker of their way of life. Its distant and free melodic structure, the Nogoos vibrato technique, and the " Khoomei " harmony system together form the "unity of heaven, earth, and human voice," constructing a steppe ecological aesthetic paradigm. In The History of Mongolian Music, Hu Gejiletu further reveals that the rhythmic form of the Urtiin Duu (such as imitating the rhythm of horse hooves) is highly homologous with the natural environment (wind sounds, herding noises), reflecting the nomadic groups' "sonic landscape symbiosis" worldview. From the perspective of cultural identity, the Urtiin Duu is emphasized as a sonic landscape carrier of Mongolian historical memory,



and its melodic themes (such as "The Vast Grassland") strengthen ethnic identity through intergenerational transmission. Rice's "music semiotics" theory provides theoretical support for this, suggesting that the Urtiin Duu encodes the temporal logic and spatial perception of nomadic society through time-based sonic symbols (such as free rhythm).(Hou, 2014)

Yang Xifan(Yang, 2006), in *The Anthropological Perspective in Ethnomusicological Research*, mentions that the application of cultural anthropology has become one of the core academic attitudes in contemporary ethnomusicology. Cultural anthropology focuses on exploring the origins, evolution, and intrinsic patterns of human cultures, comparing the similarities and differences between the cultures of various ethnic groups and regions, and revealing their underlying social significance. Taylor defined "culture" as a complex whole that includes knowledge, beliefs, art, law, morals, and all other aspects of human life, while Malinowski emphasized that culture is the true expression of people's lives, filled with emotions and actions. The scope of cultural anthropology research covers multiple areas such as material production, social structure, and religious beliefs, aiming to identify the commonalities and differences between cultures, discovering both the universality and uniqueness of culture, and summarizing the laws of social development. This discipline provides a profound theoretical framework for ethnomusicology, enabling the study of ethnic music not only in terms of technique and form, but also placing greater emphasis on its cultural background and social functions, exploring the relationship between music, cultural identity, and social change.

The cultural characteristics of the Mongolian people have been profoundly shaped by their long-standing nomadic way of life, which is closely tied to their traditional mode of subsistence. In *The "Ecological Characteristics of Mongolian Nomadic Culture"*, Wuyunbatu(Wuyunbatu, 1999) points out that the formation of an ethnic culture ultimately depends on the livelihood patterns that a people have maintained over a long period of time, as well as the material and energy bases on which those livelihoods rely. Mongolian nomadic cultural life constitutes an organic and

integrated cultural-ecological system formed by the close interrelationship among the grasslands, livestock, and herders. As a form of human adaptation to the arid and high-altitude environment, the nomadic mode of production and living reflects the Mongolian people's deep understanding of and response to nature. This way of life has not only shaped the social structure and everyday customs of the Mongolian people but also significantly influenced their cultural traits, including music, religious beliefs, and social organization, thereby forming a distinctive sense of ethnic identity and cultural expression.

In the article “Reflections on the relationship between the borrowing of national music culture and modern music writing”, Fang Dongqing(Fang, 2010) starts with the analysis of the specific compositional techniques of Dieter Marker's symphonies in terms of their structures, pitches, rhythms, and orchestrations, and explores the composer's modern compositional techniques and factors, as well as the diversified compositional backgrounds of the composer's special travel experiences, i.e., Gamelan music, German classical music, and the rock music born under the industrial production, to discover the roots of the composer's creations and briefly analyze them aesthetically. In the course of my research, I have explored the composer's creative roots and briefly analyzed their aesthetics, in which the spirit of “fetishism” and broad “inclusiveness” has greatly inspired my study and creation, as well as the construction of my own thinking on this topic.

Li Xinsai(Li, 2013) mentioned in “The Integration and Innovation of Buddhist Music Elements and Popular Music Elements in China” that: nowadays, “crossover” music has become a trend, how to deal with the use of traditional music elements in Chinese modern music is now the diversified needs of people for music in contemporary society.

Su Yuwen(Su, 2022), “The Integration of Chinese Traditional Music and European and American Popular Music from <Mulan>” explores how to skillfully use Chinese thinking and composing in European and American popular music and how to

integrate Chinese traditional music elements with popular music elements and enhance its artistic value.

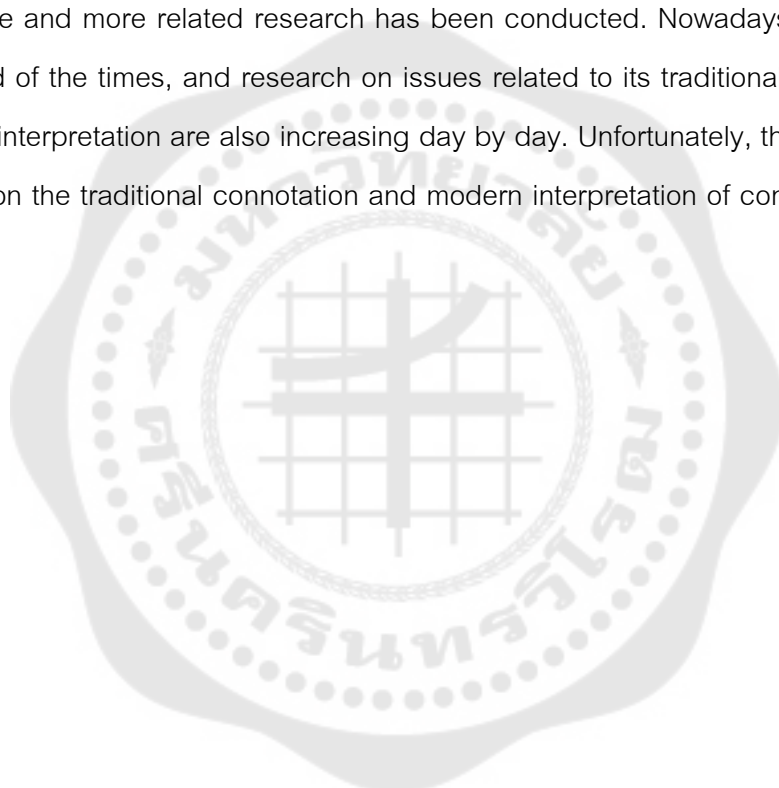
Xu Fangying's(Xu, 2018) "The Fusion of Western Jazz Music and Chinese Ethnic Elements" summarizes and outlines the way of teaching this kind of style of work in the process of piano teaching, researches how the piano works adapted from traditional Chinese folk tunes blend well with Western jazz music, and elaborates on the integration of Western jazz elements into Chinese ethnic and folk works as a form of creation, as well as the influence on the future of Chinese piano creation. Influence. (Xu Fangying, 2018.6.2)

Yang Yuqiao(Yan, 2018), "The Integration of Tibetan Ethnic Music Elements in Popular Music Styles" discovers the influence, value and significance of the integration of Tibetan ethnic music elements and modern popular music styles on Tibetan traditional music and modern popular music through research, and makes it more convenient for creators to have deeper technical support and creative basis for Tibetan traditional music and modern popular music through technological means, and opens up more creative ideas. more creative ideas.

Yan Fei's(Fei, 2006) article "The Connotation of Chinese Traditional Music and the Integration of Western Compositional Techniques - A Musical Analysis of Tan Dun's String Quartet <Feng Ya Song>" attempts to analyze the work from the perspective of inheriting the essence of Chinese traditional music culture and applying western compositional techniques, and to examine how Tan Dun combines the classical western chamber music of string quartet with the deep roots of the nation's music culture and the unique aesthetic psychology of the work. The article attempts to analyze the work from the perspective of combining the essence of traditional Chinese music culture with the use of Western compositional techniques, and to examine the melodic writing, rhythmic language, polyphonic form and compositional structure of the work to see how Tan Dun integrates the string quartet, which is the classical chamber music of the West, with the profound heritage of the national music culture and the unique aesthetic psychology of the musical work. (Yanfei, 2006)

Wang Xiaoyan(Wang, 2019)'s article “The Integration and Interpretation of Singing Techniques of Chinese Folk Music and Contemporary Popular Songs” takes the popular song “Huayin Laoqiang Shouting” as an example and summarizes the integration of Chinese folk music and singing techniques of contemporary popular songs in a more in-depth and detailed way, so as to understand the significance of the integration of folk music and contemporary popular music. (Wang Xiaoyan)

To summarize, many national policies have shown the importance of folk music, and more and more related research has been conducted. Nowadays, fusion music is the trend of the times, and research on issues related to its traditional connotation and modern interpretation are also increasing day by day. Unfortunately, there are not many articles on the traditional connotation and modern interpretation of contemporary fusion music.



## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 Research Design

This study is situated at the intersection of musical ethnography and cultural identity theory, with identity as its central conceptual framework. It explores the mechanisms of cultural expression and compositional logic embedded in vocal works of fusion music from the Inner Mongolia Autonomous Region. Methodologically, the research adopts a mixed-methods approach, integrating various qualitative and analytical methods to achieve a multidimensional interpretation of the interrelationships among musical texts, vocal performance practices, and cultural identity.

The methodological framework of this study is inspired by Alan Merriam's tripartite model, which examines music from three interrelated perspectives: the sound produced, the behavior surrounding musical performance, and the concepts or ideas about music within a cultural context. This model is combined with Timothy Rice's theoretical construction on music and identity, offering both theoretical support and empirical pathways for analyzing how fusion music conveys and constructs expressions of identity.

#### **Literature Research and Text Analysis Method**

A method of constructing a theoretical framework and supporting research questions by systematically collecting, organizing and analyzing existing literature. For the study of Mongolian music culture, the literature research method needs to take into account historical documents, modern academic achievements and cross-cultural perspectives. Focusing on the historical sorting of Mongolian music in the Mongolian pluralistic music culture in the Inner Mongolia Autonomous Region, the academic lineage of common Mongolian musical instruments in fusion music, and the three modes of Mongolian singing, the three dimensions are used to build a solid theoretical foundation, which will also highlight the historical depth and the sense of academic dialogue in the study of Mongolian music and cultural change.

#### **Ethnomusicology and Fieldwork**

As a primary methodological approach of this study, musical ethnography emphasizes participatory research within the socio-cultural context of musical practice. To this end, the author conducted fieldwork and in-depth interviews in cities such as Hohhot and Beijing, engaging directly with Mongolian vocalists, composers, and music educators to obtain first-hand data. Through participant observation and active listening, the researcher took part in ethnic vocal music classes and attended or participated in performances of ethnic fusion music, in order to observe the performative manifestations of such works in real-life contexts.

Additionally, the study involved collecting and organizing audiovisual materials, including representative musical works such as *Lun Hui*, *Jiu Ge* (Drinking Song), *Moni Shan*, and the author's own composition work. These materials—audio recordings, videos, and musical scores—form the basis for textual and stylistic analysis. All academic interpretations and theoretical elaborations are conducted with respect for the cultural logic of the musical subjects involved.

#### **Musical Structural and Stylistic Analysis**

In order to explore how traditional Mongolian musical elements are presented within fusion vocal works, this study conducts an in-depth analysis of three representative compositions through score-based and audio material analysis. First, it examines the historical context and cultural attributes of each work, along with their formal structure and musical form. Secondly, it analyzes vocal techniques and performance styles across different versions, focusing on various singing methods such as *Khoomei* (throat singing), *urtiin duu* (long song), *Bogino Duu* (short song), and contemporary pop vocal techniques. Special attention is given to the creative transformation of melodic motifs within these fusion compositions. Finally, the analysis focuses on the incorporation and integration of Mongolian musical elements, structured into three key aspects: the representation of traditional elements, modern reconstruction and cross-genre fusion, and the cultural significance and identity implications. This methodological approach aims to reveal the mechanisms of fusion between tradition and modernity on the sonic level.

### Listening Practice and Musical Interaction

In this study, Listening Practice and Musical Interaction is employed to investigate the auditory experience, emotional resonance, and cultural connotations embedded in Mongolian fusion vocal works, particularly in the context of identity construction. This method draws on recent trends in ethnomusicology and the sociology of music that emphasize the experiential nature of music, the subjectivity of the listener, the interactivity of musical texts, and the perceptual connections between sound and culture.

By applying this approach, I position myself as a multi-positional listener—researcher, cultural inheritor, and contemporary audience member—engaging in immersive listening and participatory observation of Mongolian fusion bands and performances. This creates a deep sensory and interpretive dialogue between the musical text and bodily perception. Each listening session is guided by elements discussed throughout this dissertation, including musical structures such as melody, rhythm, and instrumentation; linguistic features in Mongolian or Chinese; and vocal techniques such as traditional, bel canto, pop, or hybrid styles. These are analyzed alongside the emotional responses, identity associations, and cultural memories they evoke.

Moreover, musical experience is not limited to subjective listening but also involves musical interaction—such as participating in performances or creative processes of Mongolian fusion music. During fieldwork, in-depth conversations with composers, vocalists, and audiences offer insights into how they interpret expressions of ethnicity, modernity, and identity in music. Through linguistic interaction, bodily responses, and interpretive vocabulary arising during the listening process, a perceptual chain of evidence is constructed, highlighting music as a carrier of identity.

### 3.2 Data Collection

This study employs a qualitative, ethnographically informed approach to data collection, emphasizing field-based, performance-centered, and text-oriented methods.



Data was gathered from multiple sources to ensure the comprehensiveness and triangulation of the findings.

### **Fieldwork and Participant Observation**

Field research was conducted in key cultural hubs including Hohhot, Beijing, and Ulaanbaatar (if applicable), where Mongolian fusion music is actively produced and performed. Through participant observation, I attended live performances, rehearsals, and vocal training sessions in conservatories and community cultural centers. These settings provided firsthand access to the ways in which fusion music is performed, taught, and received in real-world contexts. Detailed field notes were taken to document environmental, social, and performance dynamics.

### **Semi-structured Interviews**

In-depth semi-structured interviews were conducted with Mongolian vocalists, composers, arrangers, and music educators. The interviews aimed to uncover personal narratives, compositional motivations, performance choices, and understandings of ethnic and cultural identity. Interview questions focused on topics such as the use of traditional Mongolian elements, perceptions of “fusion,” experiences with cultural transmission, and the emotional and symbolic meanings of their music.

### **Audio-Visual and Archival Material**

Audio and video recordings were collected from live performances, studio sessions, and online music platforms. These include representative works such as “Lun Hui” (Lun Hui), “Jiu Ge” (Drinking Song), “Moni shan(Moni Mountain)”, and my own creative composition “Caoyuan e’ji(Mother of the Grasslands)”. In addition, musical scores and lyric manuscripts were gathered when available. These materials were systematically categorized for subsequent structural and stylistic analysis.

### **Online and Secondary Sources**

Relevant scholarly literature, documentaries, media interviews, and digital ethnography (e.g., online fan communities, livestream interactions, and YouTube commentaries) were also consulted. These materials provided contextual data on audience reception, popular discourse, and the dissemination of Mongolian fusion music in broader cultural and transnational contexts.



Together, these data sources offer a multidimensional view of how Mongolian traditional music elements are reinterpreted and embodied in contemporary fusion vocal works, and how these expressions contribute to the ongoing negotiation of cultural identity.

Overall, the data collection in this study aims to provide a comprehensive and detailed understanding of the current state of fusion music among the Mongolian ethnic group in the Inner Mongolia Autonomous Region. Centered on Mongolian fusion music, the research constructs a multi-level analytical framework that systematically reviews the historical development of music in Inner Mongolia, representative instruments, and the three major vocal styles. It emphasizes the historical trajectory, musical forms, current status of transmission, and pathways of modern integration. Secondly, the study selects three representative vocal works—LUN HUI, JIU GE, and MONI SHAN—to analyze their musical structures, compare various performance versions (such as those by Hanguai Band and Tan Weiwei), and deconstruct Mongolian elements. This analysis reveals the integration processes and cultural meanings of traditional Mongolian symbols in the construction of contemporary musical identity. Finally, the study focuses on the practice of composing fusion music, exploring how Mongolian musical elements are modernized and reinterpreted within a globalized context through cultural attributes, formal structures, and cross-genre integration. It further investigates how traditional Mongolian elements are reconstructed and expressed in modern musical environments, thereby responding to contemporary demands for ethnic identity and cultural heritage.

### 3.3 Data Analysis

3.3.1 To study the multicultural music of the Inner Mongolia autonomous region.

3.3.1.1 The Music History Development in the Inner Mongolia autonomous region.

3.3.1.1.1 In ancient times (From prehistoric times to the early 13th century)

3.3.1.1.2 Mongol Yuan period (1206-1636)

3.3.1.1.3 Ming and Qing dynasties (15th—19th centuries),

3.3.1.1.4 Modern transition period (early 20th century to 1949)

3.3.1.1.5 Contemporary Era (1949—Present)

3.3.1.1.6 Diversified Musical Ecosystem (Emerging Trends Since the 21st Century)

3.3.1.2 The musical instruments of the Inner Mongolia autonomous region.

3.3.1.2.1 Morin Khuur (Horsehead Fiddle)

3.3.1.2.2 Mongolian Sihu (Khuuchir)

3.3.1.2.3 Huobusi (Mongolian Lute)

3.3.1.2.4 Yatga (Mongolian zither)

3.3.1.2.5 Tovshuur (Two-stringed lute)

3.3.1.2.6 Bishguur (Vertical flute)

3.3.1.2.7 Amankhuur (Mongolian jaw harp)

3.3.1.3 Mongolian singing styles in Inner Mongolia Autonomous Region

3.3.1.3.1 Khoomei (Mongolian Throat Singing)

3.3.1.3.2 Urtiin Duu (Mongolian Long Song)

3.3.1.3.3 Bogino Duu (Mongolian Short Song)

3.3.2 To study the vocal music identity of the Inner Mongolia autonomous region.

3.3.2.1 LUN HUI (Lun Hui)

3.3.2.2 JIU GE (Drinking Song)

3.3.2.3 MONI SHAN (Moni Mountain)

3.3.3 To create a vocal composition in fusion music style

3.3.3.1 Work analysis

### 3.3.3.2 Embodiment and Fusion of Mongolian elements

## CHAPTER 4

### FINDINGS

#### 4.1 To study the multicultural music of Inner Mongolia autonomous region.

Inner Mongolia Autonomous Region is an important bearer of Mongolian culture. The vast grasslands, deep historical traditions and diverse ethnic practices have together nurtured a rich and diversified Mongolian musical culture. Since ancient times, the Mongolian people have created unique forms of musical expression in various social scenes such as nomadic life, religious beliefs, court rituals, folk customs and so on, such as Urtiin Duu(traditional folk long song), Bogino Duus, Khoomei,Morin Khuur, Huobusi, and asl instrumental ensembles, etc. These forms of music are not only an important part of the grassland people's life, but also an important part of their culture. These musical forms are not only the artistic manifestation of the grassland people's life wisdom and emotional world, but also an important identification of the ethnic group's cultural identity and social relations.

With the evolution of history and social changes, Mongolian music culture has been continuously exchanging and integrating with neighboring ethnic groups, and at the same time, it also shows various styles and development paths in different regions and within different tribes. The interaction between local music traditions, national forces and global cultural waves has enabled Mongolian music to maintain its traditional vitality and at the same time show new artistic forms and cultural significance. This inherent diversity and dynamism constitute the rich and complex face of Mongolian music culture.

Based on the Inner Mongolia autonomous region, this section focuses on the pluralistic features of Mongolian music culture, through the Music History Development in the Inner Mongolia autonomous region, The musical instruments of the Inner Mongolia autonomous region, and Mongolian singing styles in Inner Mongolia Autonomous Region, revealing the evolutionary logic and cultural value of Mongolian music in history and contemporary times, traditional instruments in fusion music, ethnic singing styles, and cross-cultural exchanges. The study aims to deepen the understanding of the

Mongolian music culture as a whole. The aim is to deepen the understanding of Mongolian music culture as a whole, to explore its inheritance and innovation in the context of globalization, and to provide new theoretical perspectives and practical insights for ethnomusicology and multicultural studies.

#### 4.1.1 The Music History Development in the Inner Mongolia autonomous region.

The main Mongolian settlement in the Inner Mongolia Autonomous Region, the region has Mongolia and Han, Hui, Manchu, Daur, Ewenke, Oroqen, Korea and other more than 50 nationalities, in 2005 the region's total population of 23.86 million people, of which 4.21 million people are Mongols.



FIGURE 2 Map of Mongolian Tribes and Migrations before the Formation of the Mongol Empire

Source: The data collection and organization were conducted by the author

The Mongol nationality was formed at the beginning of the 13th century, initially it was only a name used by a tribe with Donghu as its origin among the Mongolian tribes, and then it gradually absorbed and fused with the forest hunting and steppe nomadic tribes living in the north of the desert area and developed into the common name of these tribes.

The eastern bank of the Erguna River (called Wangjian River in Tang Dynasty) is the cradle of Mongolian history. About the 7th century, Mongolia began to Mongolia grassland migration, the 12th century, it has been scattered in today's Ennen River, Kluren River, the upper reaches of the river and east of the Kent Mountains, and the derivation of the begging Yan, Za'ataran, Tai Chiwu, and so on many tribes. 13th century, headed by Genghis Khan, Mongolia united all the parts of the Mongolia region, and gradually fused into a new national community. The word "Mongolia" from the original name of a tribe into a national name.



FIGURE 3 Portrait of Genghis Khan

Source: The data collection and organization were conducted by the author



FIGURE 4 Map of Mongolia in the Yuan Dynasty

Source: The data collection and organization were conducted by the author

Genghis Khan, formerly known as Temujin, after he unified the Mongolian ministries, in 1206 in the good offices of the river (now the Ennen River) held in Khurilai (the great gathering), by all the aristocrats of the whole of Mongolia as the Khan, the number of Genghis Khan, the establishment of a unified Mongolian aristocracy, the feudal khanate of the Mongolian society plays an important role in the development of the Khanate. After his accession to the throne, he embarked on a large-scale foreign military campaign, attacking Jin in 1211 and 1215 and occupying the central capital (present-day Beijing), launching his first western expedition in 1219 and expanding his territory to Central Asia and southern Russia, and dying of illness when he conquered Western Xia in 1227. Subsequently, Vogtai Khan and Mongkol Khan continued their conquest activities, successively destroying the Western Xia, Jin and other regimes, but also conquered Central Asia and parts of Europe, and established four major khanates. 1260, Kublai became the Great Khan, and moved the center of the rule of the desert from the north of the Hualin to Yenching (later known as the metropolis, today's Beijing), and changed the name of the Mongol state to "Yuan" in 1271, and in 1279, changed the name of the Mongol state to "Yuan", and in 1271, changed the name of the Mongol state to "Yuan". In 1271, the Mongol state name was changed to "Yuan", and in 1279, the



Southern Song Dynasty was destroyed and the whole country was unified. During the Yuan Dynasty, the Mongolian region was divided into many feudal territories, which belonged to the three provinces of Lingbei, Liaoyang and Gansu, and the province of Zhongshu.



FIGURE 5 Mongolian Territory during the Qing Dynasty

Source: The data collection and organization were conducted by the author

After the fall of the Yuan Dynasty, some Mongols established a vassal relationship with the Ming Dynasty, and after the middle of the 16th century, Mongolia in the north of the desert and Mongolia in the south of the desert were formed. At the end of the Ming Dynasty, the Turks moved to the lower reaches of the Volga River and then broke free from the enslavement of the Tsarist Russians and returned to the motherland in 1771; the Heshuot moved to the southeast and then moved to Qinghai and other places. At the same time, the tsarist Russia's invasion claws into our country in xinjiang erut mongolia region and buy and instigate erut junggar department of nobles such as gardan to qinghai mongolia 、 north mongolia and south mongolia launched invasion, the qing dynasty after many times with the army, finally in 1776 pacified the junggar minority of nobles of the rebellion, re-unified mongolian region. In order to strengthen the rule over the Mongols, on the basis of re-adjusting the original feudal territories of

Mongolia, such as “Uluz” and “Ottok”, the Qing government established the flag system in the Mongol region with reference to the eight banners system of the Manchus.

After the Opium War, with the invasion of foreign capitalism, Mongolia, like the whole country, gradually became a semi-colonial and semi-feudal society. At the same time, the Mongolian people, rich in glorious revolutionary traditions, have been fighting persistently against imperialism and feudalism.



FIGURE 6 Geopolitical Map Showing Russian and Japanese Influence in Inner Mongolia

Source: The data collection and organization were conducted by the author





FIGURE 7 Geopolitical Map Showing Russian and Japanese Influence in Inner Mongolia

Source: The data collection and organization were conducted by the author

Among the capitalist powers that invaded China, Tsarist Russia was the first to extend its aggression, followed by the gradual penetration of Japanese power into Mongolia, and in the early 17th century, Tsarist Russia invaded Mongolia in many ways. After the Opium War, Tsarist Russia not only occupied a large part of China's territory through a series of unequal treaties, but also seized all kinds of privileges, dumped commodities, exported capital, built railroads, plundered resources, and controlled the economic lifeblood of Mongolia. During the period of Xinhai Revolution, Tsarist Russia took the opportunity to collude with and support a few feudal superiors and Lama living Buddha --- Zhebzun Dampa and so on to instigate the so-called "independence" and "autonomy" in Mongolia, inciting the national scum to start a revolt, and attempting to take the opportunity to annex the Mongolian region. After the 1911 Revolution, Japanese imperialism intensified the invasion of China's northeastern and eastern Mongolia. the early 1930s, most of Inner Mongolia fell into the Japanese imperialist colony.

To get rid of the destiny of national peril, the Mongolian people went forward to carry out the heroic revolutionary struggle. early 17th century, will persuade the surrender of the “envoys” out of the yurt, thus thwarting the tsarist Russian conspiracy.

In June 1859, the British and French invasion forces attacked the Dagu Kou, stationed there more than 2,000 Mongolian cavalry under the command of the Sinhalese, despite the Qing government's sellout and surrender order, rose in self-defense to return fire. After a day and night of fierce fighting, sank 4 enemy ships, killed and wounded more than 400 enemy troops, beat the invading army fled in distress.

Taiping Heavenly Kingdom Movement period, the Mongolian people set off against the Qing government and Mongolian feudal ruling class struggle. Since then, in the western part of Inner Mongolia, the Mongolian people have been fighting against the ruling class in the form of “Duguilong”. In the eastern part of Inner Mongolia, there were the Yizhou and Chaoyang Uprisings led by the Mongolian Bailinga, in which the Han and Mongolian people united and fought against the rulers.

During the Xinhai Revolution, the Mongolian people launched a struggle against the Northern Warlords, centering on the protection of pastureland and the fight against land grabbing.

Soon after the founding of the Communist Party of China (CPC), Li Dazhao, head of the Northern Political Committee of the CPC, and other comrades carried out revolutionary work in Inner Mongolia.

During the period of the domestic revolutionary war, the party in order to strengthen the leadership of the revolutionary struggle in Inner Mongolia, in Hohhot, Baotou, Chahar, Jehol and other places to establish the party's working committee, set up a revolutionary mass organization ----- workers, peasants and soldiers alliance. Also use publications to Mongolian people of all ethnic groups to publicize the revolutionary truth and the Party's advocacy of the cause of Mongolian national liberation. 1926, a number of Mongolian revolutionary youth to the Peasant Movement Seminar to learn to listen to Comrade Mao Zedong's teachings and became the backbone of the peasant movement. After the failure of the Revolution, many outstanding Mongolian communists

and revolutionaries, such as Dosonian and Li Yuzhi, were killed. However, the revolutionary struggle in Inner Mongolia did not stop, and in 1929, the struggle of Gadamerin against the Mongolian princes and nobles who colluded with the warlords in the Northeast to sell their land broke out in the eastern part of the country.

Anti-Japanese War period, the party led the Inner Mongolia Mongolia, Han people of all ethnic groups in the Ikezhaomeng and Daqingshan area anti-Japanese guerrilla base to carry out anti-Japanese struggle. After the victory of the war, the Mongolian traitors to fill the Ying Dalai in Xilin Gol League West Sunit Banner set up the so-called "Provisional Government of the Republic of Inner Mongolia". Ulanhu and other comrades resolutely fought against this separatist activity. On the basis of mobilizing the masses, the Inner Mongolian People's Congress was convened, the "Provisional Government" was dissolved, and a meeting of representatives of the Inner Mongolian unions and banners was held in Zhangjiakou in November 1945 to set up the Federation of the Autonomous Movement of Inner Mongolia, and a conference of the unity of the autonomous movement was convened in Chengde on April 3, 1946 to abolish the "East Mongolian Autonomous Government". On April 3, 1946, the Unified Conference of Autonomous Movements was held in Chengde, which abolished the "East Mongolia Autonomous Government" and established the East Mongolia General Branch of the Federation of Autonomous Movements of Inner Mongolia and the People's Government of Xing'an Province; and on May 1, 1947, the Inner Mongolia Autonomous Region was formally established.



FIGURE 8 Founding Ceremony of the Inner Mongolia Autonomous Region, May 1, 1947

Source: The data collection and organization were conducted by the author

This section outlines the historical development of Mongolian music through the following periods: the Ancient Period, the Mongol-Yuan Period, the Ming and Qing Dynasties, the Modern Transitional Period, the Contemporary Era, and the New Developments since the 21st Century.

#### 4.1.1.1 In ancient times (From prehistoric times to the early 13th century)

From ancient times to the Xiongnu period

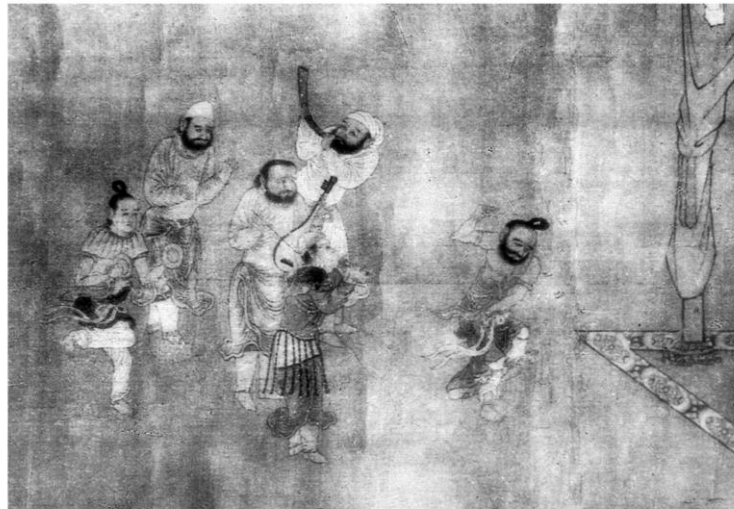


FIGURE 9 Illustration of Barbarian Kings Attending a Musical Performance

Source: Institute of Music Research, Chinese National Academy of Arts. (1988). *An Illustrated History of Chinese Music*. People's Music Publishing House. The data collection and organization were conducted by the author

During prehistoric times, Mongolian music had not yet solidified into fixed forms but already exhibited fundamental features deeply tied to the steppe environment. The nomadic lifestyle necessitated musical expressions that adapted to the natural world, serving social interactions and production activities. Prehistoric Mongolian music primarily manifested in vocal chants, drumming, and the use of wind instruments, accompanying daily activities such as herding, rituals, and hunting.

Within the social structure of nomadic tribes, music held strong symbolic and ritual significance, essential for mobilizing and guiding communal events, shamanic ceremonies, and sacrificial rites. During this era, music was not merely a medium for individual emotion but also a reflection of collective identity, tribal cohesion, and spiritual beliefs. Its functions included religious worship, social bonding, and cultural transmission, with myths, history, and tribal lore passed down orally through song.

The rise of the Xiongnu Empire marked a transformation in Mongolian music's social organization and military culture. As Xiongnu political power expanded, music

evolved beyond tribal rituals and social gatherings to assume military roles, becoming a tool to boost morale and unify command. The Xiongnu period saw diversified musical forms and an enriched array of instruments, most notably the horsehead fiddle (Morin Khuur), bronze drums, and bagpipes, which were integral to military ceremonies, daily life, and religious practices. Organized into tribal units, the Xiongnu elevated music to a pivotal status in political and social activities, using it to express ethnic identity and strengthen communal solidarity. The musical practices of this period, particularly in rituals, warfare, and social contexts, profoundly influenced later developments in Mongolian music. Traces of Xiongnu musical traditions can still be discerned in the ethnic music systems of the Yuan and Qing dynasties. This era laid the groundwork for the forms, functions, emotional expressions, and societal roles of later Mongolian music, providing both cultural and spiritual foundations for its contemporary revival and innovation.

#### **Xianbei and Turkic periods**

With the migration and fusion of nomadic peoples, musical forms gradually became more diverse, incorporating more musical elements related to grassland life. Following the Xiongnu, the Xianbei emerged as a dominant nomadic power on the Mongolian Plateau, establishing regimes such as the Northern Wei. Their culture absorbed influences from the Xiongnu, Han Chinese, and Central Asian traditions. Music, as a vital component of Xianbei society, served religious rituals (e.g., shamanic ceremonies), military endeavors, celebrations, and everyday entertainment.

Subsequently, the Turkic Khaganate rose to prominence across the Mongolian Plateau and Central Asia, embodying distinct steppe nomadic traits while integrating elements from Persian and Sogdian cultures. Turkic music played a central role in nomadic life, military campaigns, and diplomatic rites, leaving a lasting impact on later Mongolian music. Its cross-cultural characteristics—blending indigenous steppe traditions with Persian and Sogdian influences—laid the foundation for the evolution of Mongolian musical identity. The Turkic period thus marked a critical phase in the



synthesis of diverse cultural currents, shaping the trajectory of Mongolian music's development through its adaptability and hybridity.

The music of the Xianbei period (approximately the 3rd to 6th centuries): Simple instruments such as bone flutes and mouth harps (Amankhuur) were used, primarily to imitate natural sounds (like wind and animal calls) or to accompany dances. It mainly consists of short and concise folk songs, with contents mostly related to hunting, war, and love, exhibiting strong narrative and lyrical qualities. Based on the pentatonic scale, the melody lines are simple yet expressive, with a free rhythm that aligns with the nomadic lifestyle of the grasslands. In Shamanist rituals, music occupies a central position, as shamans communicate with spirits through drumming, singing, and dancing, making music the medium that connects the human and spiritual realms. It plays an important role in military activities, with war drums and horns used to boost morale and convey signals. Music serves as a carrier of ethnic memory, transmitting tribal history and cultural values through forms such as epics and folk songs. In ethnic interactions with the Han people, music played a bridging role, absorbing elements of Han culture and leading to a fusion of Han-style ritual music and Xianbei traditional music in court music.

The music of the Turkic period (approximately the 6th to 8th centuries): Further developments were made in string instruments (such as the bow string instrument similar to the Huobusi) and percussion instruments (such as drums), which were widely used in military ceremonies and celebrations. More complex vocal forms were developed, such as epic chanting (similar to the later Mongolian "Urtiin Duu"), which was used to extol heroic deeds and tribal history. With the pentatonic scale as its foundation, the melody lines are concise yet expressive, featuring a free rhythm that harmonizes with the mobile nature of grassland nomadic life. Turkic music may have already incorporated a throat-singing technique similar to "Khoomei," used to imitate natural sounds or enhance the religious mystique of the music. In Shamanic rituals, music holds a central role as shamans communicate with spirits through drumming, singing, and dancing, serving as the medium that connects the human and divine

realms. Additionally, the Turks expressed their worship of Tengri (the Sky God) through music, which held a sacred status in sacrificial activities. It plays a significant role in military activities, where war drums and horns are used to boost morale and convey signals. Additionally, court music is utilized in diplomatic ceremonies to demonstrate the empire's majesty and soft cultural power. Music acts as a vehicle for ethnic memory, transmitting tribal history and cultural values through forms such as epics and folk songs. It has served as a bridge in cultural exchanges with Persia, incorporating elements of Central Asian instruments (such as the pipa and konghou) into its music.

#### **During the Liao and Jin dynasties**

During the Liao and Jin dynasties, Mongolian music culture absorbed elements from the Khitan and Han cultures. At the same time, it began to encounter religious cultures such as Buddhism, providing a rich cultural soil for the development of Mongolian music. The solemnity and grandeur of Khitan music, as well as the delicacy and elegance of Han music, had a profound impact on Mongolian music. In addition, the introduction of Buddhist music gradually imparted a religious character to Mongolian music during this period, particularly evident in temple and court music. Mongolian music of the Liao and Jin dynasties retained many traditional grassland music forms, especially singing and dancing. The main manifestations of Mongolian music during this period included chanting, instrumental performances, folk songs, and ritualistic song and dance. There were significant changes in the types and forms of Mongolian musical instruments. Some instruments were influenced by those of the Khitan and Han, while traditional Mongolian instruments such as the horsehead fiddle (Morin Khuur) and long-tune lute (Tovshuur) underwent further development. At the same time, court instruments like the "guzheng" (Chinese zither) and "pipa" (lute) were also used in Mongolian courts. The fusion and innovation of these instruments laid the foundation for the diversification of Mongolian music. Its musical characteristics were closely related to nomadic life, expressing daily life, natural scenery, tribal epics, and heroic stories through songs and dances. Mongolian music of this period can be divided into two main areas: folk music and court music. Folk music was mostly orally transmitted and covered topics related to



life, labor, and entertainment. Court music, with higher artistic quality and standardization, was influenced by Han and Khitan cultures and was often used in court banquets and national ceremonies. Furthermore, there was interaction between court and folk music, particularly during grand ceremonies and celebrations, where folk music elements were often incorporated into court music, reflecting the fusion and exchange of national music.

#### 4.1.1.2 Mongol Yuan period (1206-1636)

The development of Mongolian music in the Inner Mongolia region during the Yuan Dynasty was closely linked to the historical background of the time. The rise and expansion of the Mongol Empire provided a broad space and rich cultural resources for the development of Mongolian music. With the empire's expansion, cultural exchanges between the Mongols and regions such as Central China and the Western Territories became increasingly frequent, injecting new elements into Mongolian music.



FIGURE 10 Yuan Dynasty Tomb Murals

Source: The data collection and organization were conducted by the author from the Shaanxi Provincial Institute of Archaeology: "The Yuan Dynasty Mural Tomb at Donger

Village, Pucheng, Shaanxi," Source: published in Archaeology and Cultural Relics, 2000(1), inside front cover.

The establishment of the Yuan Dynasty marked the transition of the Mongols from a nomadic civilization to an agricultural one, which had a profound impact on the development of Mongolian music. The Mongol rulers' emphasis on and support for music promoted the flourishing development of Mongolian music. Inner Mongolia, as the main settlement area for the Mongols and one of the political, economic, and cultural centers during the Yuan period, provided a fertile environment for the development of Mongolian music due to its unique geographical and social cultural conditions.



FIGURE 11 Mural Painting of a Musical Ensemble from Meidaizhao, Inner Mongolia People's

Source: Publishing House. (2004). Encyclopedia of Mongolian Studies: Cultural Relics and Archaeology (p. 317). Hohhot: Inner Mongolia People's Publishing House. The data collection and organization were conducted by the author

Mongolian music in Inner Mongolia during the Yuan period can mainly be divided into three categories: court music, religious music, and folk music. Court music was an important component of Yuan court culture, reflecting the fusion of Mongolian

music with Central Chinese music. It included music for sacrificial rites, banquets, and ceremonial processions, reflecting the aesthetic tastes and political needs of the Yuan rulers.

Religious music saw significant development during the Yuan period, especially with the introduction and spread of Tibetan Buddhist music, which had a profound influence on Mongolian music. Mongolian religious music mainly consisted of Buddhist music and Shamanic music, both of which played important roles in rituals and religious practices. Folk music was the main type of Mongolian music in the Yuan period, reflecting the production life, thoughts, emotions, and aesthetic interests of the Mongolian people. Forms of folk music such as Urtiin Duu, Bogino Duu, Khoomei, and Morin Khuur music were fully developed and widely spread during this time.

The Mongolian music of Inner Mongolia during the Yuan period developed unique artistic features in terms of musical form, content, and performance. In terms of musical form, Mongolian music melodies were long and vast, rhythms were free and expansive, modes were rich and varied, and structures were flexible and changeable. These characteristics reflected the natural environment of the Mongolian Plateau and the nomadic way of life.

In terms of content, Mongolian music during the Yuan period covered a wide range of topics, including historical legends, heroic epics, love stories, and everyday life. These themes not only showcased the historical culture of the Mongols but also expressed the emotions and thoughts of the Mongol people. In terms of performance, Mongolian music emphasized emotional expression and the creation of artistic imagery, possessing strong artistic appeal. Various performance forms such as solo singing, duets, choruses, and instrumental performances added rich expressive power to Mongolian music.

During the Yuan period, Mongolian music in Inner Mongolia played important political, religious, and entertainment roles in social life. Politically, Mongolian music was widely used in rituals, court meetings, banquets, and other occasions, helping to maintain rule, unite the people, and promote national prestige. Religiously,

music became an important medium for communicating with deities, praying for blessings, dispelling disasters, and purifying the soul. In terms of entertainment, Mongolian music enriched the spiritual life of the people and became an indispensable element in important events such as the Naadam Festival and wedding celebrations.

The development of Mongolian music in the Inner Mongolia region during the Yuan period had a profound impact on later generations. It not only laid the foundation for the future development of Mongolian music, but its artistic style, music types, and performance forms also had a lasting influence. Furthermore, Mongolian music enriched the connotations of Chinese musical culture and added unique charm to it. As the Mongol Empire expanded, Mongolian music spread worldwide, promoting the exchange and integration of Eastern and Western musical cultures.

#### **4.1.1.3 Ming and Qing dynasties (15th—19th centuries)**

The development of Mongolian music in Inner Mongolia during the Ming and Qing Dynasties was closely related to the historical context of the time. During the Ming Dynasty, although the Mongol power had retreated to the northern steppe, Inner Mongolia remained an important birthplace and center for the inheritance of Mongolian culture. During this period, Mongolian music continued to thrive and develop in a relatively independent environment, preserving its unique ethnic characteristics. The Ming government's policy of "loose-rein policy (jimi zhengce)" promoted exchanges between the Mongols and other ethnic groups, providing new opportunities for the development of Mongolian music.

During the Qing Dynasty, with the establishment of the Manchu-Mongol alliance and the Qing rulers' control over Mongolian regions, Mongolian music in Inner Mongolia entered a new phase of development. The Qing emperors' attention and support for Mongolian culture fostered the prosperity of Mongolian music. The Qing court's establishment of the Lifan Yuan (Board of Rites) and the Mongolian Eight Banners system provided institutional support for the spread and development of Mongolian music in the imperial court. At the same time, with the expansion of the Qing

Empire and deepening ethnic integration, exchanges between Mongolian music and Manchu and Han music became more frequent, injecting new vitality into Mongolian music. During this period, Inner Mongolia became an important center for Mongolian music culture, attracting musicians and scholars from various regions and further promoting innovation and development in Mongolian music.

Mongolian music in Inner Mongolia during the Ming and Qing Dynasties, while inheriting the traditions of the Mongol-Yuan period, further developed into a more diverse array of musical forms. In terms of court music, although Mongolian court music declined during the Ming Dynasty, it was revived and developed during the Qing Dynasty. With the Manchu-Mongol marriage alliance and the Qing court's emphasis on Mongolian music, Mongolian court music was rejuvenated. The music in the Qing court not only retained traditional Mongolian characteristics but also integrated Manchu and Han music elements, forming a unique style. The music performed in the Qing court included sacrificial music, banquet music, and ceremonial music, reflecting the perfect fusion of Mongolian, Manchu, and Han music.

Religious music continued to develop during the Ming and Qing periods, particularly with the widespread dissemination of Tibetan Buddhist music in Mongolian regions. Mongolian Buddhist music during this period formed a unique scriptural chant modalities and ritual dance-music complexes, becoming an important part of Mongolian religious culture. Shamanic music also continued to circulate in the folk tradition, preserving the characteristics of Mongolian indigenous religious music. In terms of folk music, Urtiin Duu, Bogino Duu, khoomei, and Khoomei music were further developed and refined. Long-tune folk songs reached their artistic peak during this period, with many widely acclaimed works emerging. Khoomei, as a unique vocal technique, was systematized and standardized during this time. Horsehead fiddle music also saw new playing techniques and repertoires, becoming an important representative of Mongolian music. Additionally, with the deepening of cultural exchanges, some new forms of folk music began to emerge, such as the Mongolian "Haolai Bao" (storytelling art), which

gradually formed and became popular during this period, serving as an important vehicle for Mongolian folk culture.

Mongolian music in Inner Mongolia during the Ming and Qing periods presented richer and more diverse artistic characteristics in terms of form, content, and performance. In terms of musical form, while retaining traditional characteristics, Mongolian music absorbed more diverse cultural elements. Melodies became more varied, rhythms more flexible, and the modal system more refined. Particularly through exchanges with Han music, Mongolian music absorbed certain musical forms and structural features of Han music, creating new musical styles. For example, some Mongolian folk songs began to adopt the "introduction-development-turn-conclusion" structure of Han music, while still retaining unique Mongolian ornamentation and tremolo techniques.

In terms of musical content, the themes of Mongolian music during the Ming and Qing periods became more diverse, covering not only traditional heroic epics and historical legends but also topics reflecting everyday life, love stories, and social realities. These topics not only showcased Mongolian history and culture but also reflected the social changes and people's lives of the time. For example, some folk songs began to depict the landscapes of the steppe, nomadic life, and scenes of labor, demonstrating the harmonious relationship between the Mongolian people and nature. In terms of musical performance, Mongolian music emphasized the expression of emotion and the creation of artistic atmosphere, possessing strong artistic appeal. Various performance forms such as solo singing, duet singing, chorus, and instrumental performances were further developed, and the performance techniques became more refined. In particular, horsehead fiddle playing techniques significantly improved during this period, and many renowned horsehead fiddle players and classic pieces emerged.

During this period, Mongolian music in Inner Mongolia continued to play important political, religious, and entertainment roles in social life. Politically, especially during the Qing Dynasty, Mongolian music became a key link in the Manchu-Mongol alliance and cultural exchange, playing an important role in court ceremonies and



diplomatic occasions. The Qing court frequently performed Mongolian music during important political events to show respect for, and importance attached to Mongolian culture. This not only strengthened the political alliance between the Manchu and Mongol peoples but also promoted the spread and development of Mongolian music in the imperial court.

Religiously, music remained an important part of Buddhist and Shamanic rituals, serving as a medium for communication with the gods, praying for blessings, and warding off disasters. Tibetan Buddhist music further developed and became standardized during this period, forming a unique chant style and ritual music system. Shamanic music continued to be passed down in the folk tradition, serving as an important carrier of Mongolian indigenous religious beliefs. In terms of entertainment, Mongolian music continued to enrich the spiritual life of the people, becoming an indispensable element of important occasions such as festival celebrations and weddings. Musical performances at traditional festivals such as the Naadam Festival not only entertained the people but also preserved and promoted Mongolian music culture.

The development of Mongolian music in Inner Mongolia during the Ming and Qing periods had a profound impact on later generations. It not only laid a more solid foundation for the subsequent development of Mongolian music but also had a lasting influence on its artistic style, music types, and performance forms. For instance, the long-tune folk song style formed during this period remains a key representative of Mongolian music to this day. Moreover, the exchanges and fusion of Mongolian music with Han, Manchu, and other ethnic music contributed significantly to the diversification of Chinese music culture. The incorporation of Han musical elements into Mongolian music, as well as the integration of Mongolian musical characteristics into Han music, enriched the connotation of Chinese music culture.

Additionally, the experiences of inheritance and innovation in Mongolian music during the Ming and Qing periods provide valuable lessons for the inheritance and development of contemporary ethnic music. The successful experience of absorbing elements from other ethnic musics while maintaining traditional features

during this period offers important insights into the preservation and innovation of ethnic music in the context of globalization today. The development of Mongolian music during the Ming and Qing periods shows that the growth of ethnic music requires not only preserving its own unique characteristics but also actively engaging in exchanges and fusion with other musical cultures to maintain vitality and creativity.

#### **4.1.1.4 Modern transition period (early 20th century to 1949)**

From the early 20th century to 1949, Inner Mongolia experienced intense social changes and cultural transformations, which had a profound impact on the development of Mongolian music. Politically, major events such as the fall of the Qing Dynasty, the rule of the Beiyang government, the Japanese invasion, and the establishment of the Inner Mongolia Autonomous Region significantly influenced the environment for Mongolian music development. These political changes not only altered the power structure of Mongolian society but also provided new opportunities and challenges for the development of Mongolian music.

Culturally, as modern civilization was introduced and education developed, traditional Mongolian culture faced unprecedented shocks and challenges. The establishment of new schools, the publication of newspapers and magazines, and the emergence of modern artistic groups provided new platforms for the dissemination and development of Mongolian music. At the same time, the introduction of Western music theory and techniques offered new ideas and methods for the innovation of Mongolian music. During this period, many Mongolian musicians began to experiment with combining traditional musical elements with modern musical techniques, creating new works that reflected the characteristics of the times.

During this period of modern transformation, Mongolian music in Inner Mongolia, while inheriting tradition, developed into a more diversified array of music genres. In terms of the inheritance and innovation of traditional music, forms such as Urtiin Duu, Bogino Duu, Khoomei, and Khoomei etc. music were further developed and innovated. Many musicians, while preserving traditional features, attempted to



incorporate modern musical elements, creating new works with distinctive contemporary features. For example, some Urtiin Duu folk songs began to adopt new arrangements, incorporating harmonies and multi-voice singing, enriching the expressive power of the music.

Regarding the emergence and development of new musical forms, influenced by Western music, new musical styles began to appear in Mongolian music. Forms such as choirs, symphonies, and operas were gradually accepted and adopted by Mongolian musicians. At the same time, new music forms that blended Mongolian traditional elements with Western musical techniques also began to emerge, such as Mongolian-style piano pieces and violin compositions. The appearance of these new music forms not only enriched the expressive techniques of Mongolian music but also paved the way for the modernization of Mongolian music.

During the period of modern transformation, Mongolian music in Inner Mongolia exhibited unique artistic features in terms of musical form, content, and performance. Musically, while maintaining traditional characteristics, Mongolian music absorbed modern elements. Melodies became more varied, rhythms more flexible, and harmonies and orchestration techniques more complex. Particularly in exchanges with Western music, Mongolian music absorbed some modern compositional techniques and expressive methods, forming new musical styles.

In terms of musical content, Mongolian music during this period covered a wider range of topics, not only including traditional themes such as pastoral life and heroic epics but also addressing themes such as social change, national liberation, and patriotism. These topics not only showcased Mongolian history and culture but also reflected the social realities and the voices of the people at the time. In terms of performance, Mongolian music emphasized the expression of emotion and the creation of atmosphere, possessing strong artistic appeal. Various performance forms such as solo singing, chorus, and instrumental performances were further developed, and performance techniques became more refined. In particular, horsehead fiddle playing

techniques saw significant improvement during this period, and many famous Morin Khuur fiddle players and classic pieces emerged.

During the modern transformation period, Mongolian music in Inner Mongolia region played important political, cultural, and educational roles in social life. Politically, Mongolian music became an important carrier of national identity and cultural consciousness, playing a crucial role in the national liberation movement and the anti-Japanese struggle. Many musical works expressed the Mongol people's desire for freedom and liberation, inspiring the people's spirit. Culturally, Mongolian music became an essential means of inheriting and promoting national culture, enhancing the Mongol people's pride in their ethnic identity and cultural confidence.

In terms of education, Mongolian music became an important part of the new education system, with many schools offering music courses and nurturing a large number of musical talents. At the same time, Mongolian music became an important bridge for cross-cultural exchange, promoting understanding and friendship between the Mongols and other ethnic groups.

The development of Mongolian music in Inner Mongolia during the modern transformation period had a profound impact on later generations. It not only laid the foundation for the contemporary development of Mongolian music but also had a lasting influence on its artistic style, music types, and performance forms. Furthermore, this period's success in integrating traditional Mongolian music with modern musical elements provides valuable lessons for the inheritance and innovation of ethnic music in today's globalized world. The experience of maintaining traditional characteristics while actively incorporating modern music elements offers important insights into the preservation and innovation of ethnic music in the context of globalization today.

#### **4.1.1.5 Contemporary Era (1949—Present)**

The development of Mongolian music in Inner Mongolia during the contemporary period is closely related to the cultural policies of the Party and government. After the founding of the People's Republic of China, the Party and

government attached great importance to the protection and development of ethnic minority cultures, formulating a series of policies to support the development of Mongolian music. In the 1950s, the Inner Mongolia Autonomous Region established specialized music research institutions and artistic groups, providing organizational support for the inheritance and development of Mongolian music. At the same time, the government strongly supported the education and talent cultivation of Mongolian music, offering courses in Mongolian music at all levels of schools and training a large number of professional musicians.

Since the reform and opening up, with the development of the socialist market economy and the deepening of cultural system reforms, Mongolian music in Inner Mongolia has embraced new opportunities for development. The government increased its efforts to protect and support Mongolian music, setting up special funds to support the creation, performance, and research of Mongolian music. At the same time, with the prosperity of the cultural market and the development of media technology, the channels for the dissemination of Mongolian music became more diversified, and its influence continued to expand. During this period, a large number of outstanding Mongolian musicians and works emerged in Inner Mongolia, significantly raising the influence of Mongolian music both domestically and internationally.



FIGURE 12 The Asir Band of Prince De's Mansion in the 1930s and 1940s

Source: Provided by the Inner Mongolia Chahar Culture Research Association. The data collection and organization were conducted by the author.

In the contemporary period, Mongolian music in Inner Mongolia has developed a more diversified range of music genres while inheriting tradition. In terms of the inheritance and innovation of traditional music, forms such as Urtiin Duu, Bogino Duu, khoomei, and Morin Khuur music were further developed and innovated. Many musicians, while preserving traditional features, also attempted to incorporate modern musical elements, creating new works with distinctive contemporary characteristics. For example, some long-tune folk songs began to adopt new arrangements, incorporating harmonies and multi-voice singing, enriching the expressive power of the music.

In terms of the emergence and development of new music forms, with the advancement of modern cultural construction, some new music forms began to appear in Mongolian music. For example, Mongolian-style choral music, symphonies, and operas gradually developed and matured. Additionally, new music forms that combine traditional Mongolian elements with modern musical techniques began to emerge, such as Mongolian-style pop music and rock music. The emergence of these new music forms not only enriched the expressive techniques of Mongolian music but also paved the way for its modernization.

During the contemporary period, Mongolian music in Inner Mongolia exhibited unique artistic characteristics in terms of musical form, content, and performance. Musically, while maintaining traditional features, Mongolian music absorbed modern elements. Melodies became more varied, rhythms more flexible, and harmonies and orchestration techniques more complex. Particularly in exchanges with Western music, Mongolian music incorporated some modern compositional techniques and expressive methods, forming new musical styles.

In terms of musical content, Mongolian music during this period covered a broader range of themes, including traditional subjects such as pastoral life and heroic epics, as well as new themes reflecting socialist construction, national unity, and patriotism. These themes not only showcased Mongolian history and culture but also reflected the social realities and the voices of the people during this period. In terms of performance, Mongolian music emphasized emotional expression and the creation of

atmosphere, possessing strong artistic appeal. Various performance forms such as solo singing, chorus, and instrumental performances were further developed, and performance techniques became more refined. Particularly, Morin Khuur playing techniques saw significant improvements during this period, and many famous Morin Khuur players and classic pieces emerged.



FIGURE 13 Classroom teaching photo

Source: Publishing Group, Inner Mongolia Culture Press, 1st edition, November 2013, p. 64. The data collection and organization were conducted by the author

During the contemporary period, Mongolian music in Inner Mongolia played important political, cultural, and educational roles in social life. Politically, Mongolian music became an important carrier of national unity and patriotic education, playing an active role in socialist construction. Many musical works expressed the Mongol people's love for the Party and the country, as well as their enthusiasm for socialist development. Culturally, Mongolian music became an essential means of inheriting and promoting national culture, strengthening the Mongol people's pride in their ethnic identity and cultural confidence.

In education, Mongolian music became an important part of modern education, with many schools offering music courses and nurturing a large number of musical talents. At the same time, Mongolian music also became an important bridge for cross-cultural exchange, promoting understanding and friendship between the Mongols and other ethnic groups.

The development of Mongolian music in Inner Mongolia during the contemporary period has had a profound impact on later generations. It not only laid the foundation for the development of contemporary Mongolian music but also continues to influence its artistic style, music types, and performance forms. At the same time, the success of integrating modern culture while maintaining traditional features during this period provides valuable insights for the preservation and innovation of ethnic music in today's globalized world.

#### **4.1.1.6 Diversified Musical Ecosystem (Emerging Trends Since the 21st Century)**

Since the 21st century, the development of Mongolian music in Inner Mongolia has been closely related to the background of globalization and digitization. The acceleration of globalization has brought Mongolian music into contact with music cultures from around the world, influencing and impacting its development. At the same time, the development of digital technology has provided new platforms and methods for the creation, dissemination, and preservation of Mongolian music. These changes have brought new opportunities for the development of Mongolian music but have also introduced new challenges.

In this context, the government of Inner Mongolia Autonomous Region has formulated a series of policies to support the development of Mongolian music. For example, special funds have been set up to support the creation, performance, and research of Mongolian music; a Mongolian music database and digital preservation platform have been established; and various international Mongolian music festivals and



competitions have been organized. These policy measures have provided strong support for the development of Mongolian music in a diversified musical ecosystem.

Since the 21st century, Mongolian music in Inner Mongolia has developed a more diversified range of music types while inheriting traditional elements. In terms of the inheritance and innovation of traditional music, forms such as Urtiin Duu, Bogino Duus, khoomei (throat singing), and horsehead fiddle music have been further developed and innovated. Many musicians, while maintaining traditional characteristics, have also attempted to incorporate modern music elements, creating new works with contemporary features. For instance, some long-tune folk songs began adopting new arrangements by integrating electronic music elements, enriching the expressiveness of the music.

In terms of the emergence and development of new music forms, with the advancement of globalization and digitization, new musical forms have begun to emerge in Mongolian music. For example, Mongolian-style electronic music, hip-hop, and world music have gradually emerged. Additionally, new music forms that blend Mongolian traditional music elements with modern musical techniques have also begun to appear, such as Mongolian-style film scores and musicals. The emergence of these new music forms has not only enriched the expressive techniques of Mongolian music but also opened new pathways for its modernization.

Since the 21st century, Mongolian music in Inner Mongolia has presented unique artistic characteristics in musical form, content, and performance. Musically, while maintaining traditional features, Mongolian music has absorbed elements from multiple cultures. Melodies have become more varied, rhythms more flexible, and harmonies and orchestration techniques more complex. Particularly in exchanges with world music, Mongolian music has incorporated modern compositional techniques and expressive methods, forming new musical styles.

In terms of musical content, the themes of Mongolian music during this period are more diverse, including not only traditional topics such as pastoral life and heroic epics but also subjects reflecting contemporary social realities, environmental

protection, and global issues. These themes not only showcase Mongolian history and culture but also reflect the diverse values and global perspectives of contemporary society. In terms of performance, Mongolian music emphasizes emotional expression and the creation of atmosphere, possessing strong artistic appeal. Various performance forms such as solo singing, chorus, and instrumental performances have been further developed, and performance techniques have become more refined. Particularly, horsehead fiddle playing techniques have seen significant improvements during this period, and many famous Khoomei performers and classic pieces have emerged.

Since the 21st century, Mongolian music in Inner Mongolia has played important cultural, educational, and economic roles in social life. Culturally, Mongolian music has become an essential means of inheriting and promoting national culture, enhancing the Mongol people's ethnic pride and cultural confidence. At the same time, Mongolian music has also become an important bridge for cross-cultural exchange, promoting understanding and friendship between the Mongols and other ethnic groups.

In education, Mongolian music has become an important part of modern education, with many schools offering music courses and training a large number of musical talents. At the same time, Mongolian music has become an important medium for international cultural exchange, attracting students and scholars from around the world to study and research it. Economically, Mongolian music has become an important component of cultural tourism and the cultural and creative industries, contributing significantly to the economic development of Inner Mongolia.

The development of Mongolian music in Inner Mongolia since the 21st century has had a profound impact on future generations. It has not only laid the foundation for the development of contemporary Mongolian music but also continues to influence its artistic style, music types, and performance forms. Moreover, the success of integrating multiple cultural elements while maintaining traditional characteristics during this period offers valuable insights for the preservation and innovation of ethnic music in today's globalized world.



### Summary

This section centers on the development of Mongolian music in the Inner Mongolia Autonomous Region from the ancient period to the present, dividing it into six stages: the ancient period, the Mongol-Yuan period, the Ming and Qing periods, the modern transition period, the contemporary period, and the 21st century, and exploring the diversified musical ecological environment since the 21st century. Each period shows unique musical characteristics and is closely related to the social, political, economic and cultural contexts of the time.

In conclusion, the development of Mongolian music in Inner Mongolia has been a process of continuous inheritance, integration and innovation. It has always been closely connected with the production life, social changes and cultural exchanges of the Mongolian people, and has shown strong vitality and adaptability. Future development is expected to continue to maintain its unique national characteristics on the basis of multicultural fusion and to show a more diversified outlook in the context of globalization.

TABLE 2 Summary

Period		Main characteristics	Social background	Music genre	Main function	Influence
In ancient times		Closely related to the steppe environment, highly functional, oral transmission predominate s,	Nomadic life, tribal society, the rise and fall of nomads such as the Huns, Xianbei and Turkic peoples.	Vocal singing, drums, bagpipes, ritual music, social music	Religious rituals, socializing, productive activities, military command	Laying the foundation for later generations of Mongolian music

	musical instruments gradually emerge.				
Mongol Yuan period	Court music, religious music and folk music coexist, blending cultural elements from the Central Plains and the Western Regions, with long and vast melodies.	The rise and expansion of the Mongol Empire and the transition from a nomadic to an agrarian civilization.	Court music, religious music (Buddhism, shamanism), folk music (Urtiin Duu, Bogino Duu, hula)	Politics, religion, entertainment	Laying the foundation for the development of Mongolian music in later generations, the style, genre, and form had a lasting impact on later generations.
Ming and Qing dynasties	Inheriting the traditions of the Mongol Yuan period and integrating the elements of Manchu and Han	The Ming and Qing dynasties ruled with a Manchu-Mongolian alliance and deepened ethnic	Court music, religious music (Buddhism, shamanism), folk music (Urtiin Duu,	Politics, religion, entertainment	The artistic style of long-toned folk songs is still an important representative today, contributing to the

	cultures, the	integration.	Bogino		diversificatio
	Urtiin Duu		Duu,		n of Chinese
	folk songs		Khoomei,		music and
	have		hollabao)		culture.
	reached their				
	artistic peak.				
Modern	Western	Dramatic	Innovations	Politics,	It lays the
transition	musical	social	in	culture,	foundation
period	elements	changes,	traditional	education	for the
	were	the	music and		development
	absorbed,	introduction	the		of
	new musical	of Western	emergence		contemporar
	forms	culture, and	of new		y Mongolian
	emerged,	the national	musical		music, and
	and the	liberation	forms such		the
	musical	movement.	as choral		experience
	content		and		of
	reflected the		orchestral		inheritance
	themes of		music.		and
	social				innovation is
	change and				an important
	national				revelation for
	liberation.				future
					generations.
Contempora	The	The	Innovations	Politics,	Sustained
ry Era	government	founding of	in	culture,	impact,
	has	new China,	traditional	education	maintaining
	emphasized	reform and	music and		traditional
	protection	opening up, the			characteristi

	and the emergence of new forms of music, and the diversification of dissemination channels.	and the development of the socialist market economy. Mongolian-style choral, symphonic and pop music.	cs in the context of globalization and active integration into modern culture.
Diversified Musical Ecosystem	Diversification in the context of globalization and digitization, the fusion of tradition and modernity, and the emergence of more new forms of music.	Globalization, digitalization, government support policies. the rise of new forms of music such as electronic music, pop music, hip-hop and world music.	Culture, education, economy maintaining traditional characteristics in the context of globalization and active integration of multicultural elements.

Source: The Table was created by the author, Sha Rina.

In conclusion, the development of Mongolian music in Inner Mongolia has been a process of continuous inheritance, integration and innovation. It has always been closely connected with the production life, social changes and cultural exchanges of the Mongolian people, and has shown strong vitality and adaptability. Future development is expected to continue to maintain its unique national characteristics on the basis of multicultural fusion and to show a more diversified outlook in the context of globalization.

#### **4.1.2 The musical instruments of the Inner Mongolia autonomous region.**

##### **Overview of Mongolian Instrumental Music Culture and Instrument Classification**

Mongolian instrumental music not only boasts a long history but also possesses rich and distinctive traditional resources. According to the traditional Chinese classification system of blown, bowed, plucked, and struck instruments, Mongolian instruments encompass a wide variety of types. In the book *Mongolian Tribes Studies*, instruments are categorized into three main types: string instruments, wind instruments, and percussion instruments. String instruments are further divided into bowed and plucked categories (pp. 716–733). In contrast, Burenbayar and Yue Sheng, in *Traditional Musical Instruments of the Mongols*, classify Mongolian instruments into four categories: percussion instruments, wind instruments, plucked string instruments, and bowed string instruments.

The internationally recognized Hornbostel-Sachs classification system (proposed in 1914), based on the physical principles of sound production, divides Mongolian instruments into four major categories: Chordophones (string instruments), Aerophones (wind instruments), Membranophones (membrane instruments), and Idiophones (self-sounding instruments).

Chordophones include bowed instruments such as the Morin Khuur and Choor, and plucked instruments such as the Tovshuur/Tobshuur and Yatga.

Aerophones are further divided into edge-blown types (e.g., Limbe, Khuur/Tsuur, also referred to as Holin Chuur) and reed-blown types (e.g., Modon Choor).

Membranophones mainly include drums, producing sound through vibrating membranes.

Idiophones produce sound through the material of the instrument itself, such as the Khongorog, a copper bell used as a clothing or saddle ornament that jingles with movement to enhance rhythm, and the Huobusi, a Mongolian jaw harp made of wood or bone, played by plucking while held in the mouth, producing an ethereal tone often used in love song duets.

Beyond physical classification, Mongolian instruments are also categorized through multi-dimensional perspectives that consider cultural function, social role, and ecological relationships:

**Functional Classification:** Instruments are divided into ritual and secular types. Ritual instruments include the Shaman Drum (Hengreg) and Holin Chuur, used in religious ceremonies as mediums of communication between humans and deities. Secular instruments such as the Tovshuur and Limbe are used in folk entertainment and festive dances, emphasizing rhythm and interaction.

**Ecological-Acoustic Classification:** Instruments are categorized as imitative or abstract. Imitative instruments mimic natural sounds—for example, the Morin Khuur imitates horse neighs and wind, and the Limbe simulates birdcalls. Abstract instruments, such as the Yatga, convey a sense of spatiality through their arrangement of pitches, detached from direct sound imitation.

**Social Stratification Classification:** Instruments are distinguished between courtly and folk usage. Court instruments, such as the Yatga and large bronze chimes (now lost to history), served aristocratic rituals with complex structures and precise tuning. Folk instruments like the Mongolian jaw harp and Tovshuur are simpler in construction and allow for greater improvisation, reflecting the emotions and lives of the common people.

**Contemporary Dynamic Classification:** Instruments are categorized as traditional, modified, or cross-genre. Traditional instruments adhere strictly to historical construction and performance practices (e.g., handmade horsehair strings for the Morin Khuur). Modified instruments undergo structural improvements (e.g., increased number of strings on the Yatga) or material substitutions (e.g., nylon strings replacing horsehair). Cross-genre instruments, such as the electronic Morin Khuur or jazz-fusion Khoomei accompaniments, break the boundaries of traditional functions and require reevaluation of their cultural identities.

Mongolian percussion instruments include shaman drums, cymbals, and various ritual instruments used in shamanistic and Buddhist contexts, symbolizing religious significance. Bowed instruments are divided into Choor-type and Khuur-type. Choor-type instruments include the traditional Choor, Yekele, Sinegen Khuur, Arisen Khuur, and Helegasen Khuur, typically featuring a triangular or trapezoidal wooden body covered with animal skin, often with two strings tuned in fourths, fifths, or reverse fourths (as in the Morin Khuur). Their bows and strings are usually made of horsehair, with the bow played outside the strings. These instruments have a warm, overtone-rich timbre, traditionally used for epic recitations and folk song accompaniment, or in ensemble settings. Khuur-type instruments refer to variants of the Mongolian Hu-qin, available in large, medium, and small sizes.

Plucked instruments include the Huobusi, Tovshuur, Yatga, Yangqin, and Sanxian. Wind instruments include the Modon Choor, Limbe (flute), and Xiao. In addition to solo instruments, Mongolian folk ensembles include forms such as the Eastern Mongolian Ensemble, Aseer, and the Ordos Naj Ensemble.

However, the instruments discussed in this dissertation are those commonly used in the fusion of Mongolian musical elements with modern music.



#### 4.1.2.1 Morin Khuur (Horsehead Fiddle)

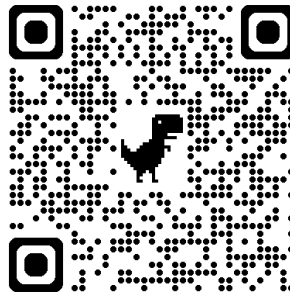


FIGURE 14 (video QR) Morinhuur Folk Music - The Walking Horse

Source: The data collection and organization were conducted by the author

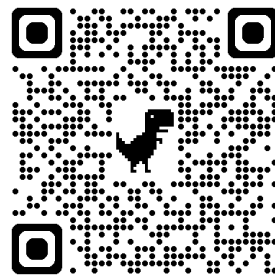


FIGURE 15 (video QR) Morinhuur Folk Music - Yun Liang

Source: The data collection and organization were conducted by the author

Within the context of contemporary studies on Morin Khuur music, this dissertation systematically examines the Mongolian bowed string instrument of Inner Mongolia Autonomous Region through three primary dimensions: Historical Lineage of the Morin Khuur, Investigates the instrument's origins through critical analysis of textual records, archaeological evidence, and logical inference, proposing plausible conjectures regarding its evolutionary trajectory; Structure, Terminology, and Performance Techniques of the Morin Khuur, Analyzes the physical form, naming conventions, and playing methods; Cultural Significance of the Morin Khuur, Explores the instrument's role in Mongolian cultural traditions and spiritual practices.

### The Designations of the Morin Khuur (Horsehead Fiddle)



FIGURE 16 Morin Khuur 1

Source: The data collection and organization were conducted by the author

Regarding the name and attributes of the Morin Khuur, Ulan Jie believes that ancient Mongolians did not call this instrument "Morin Khuur", and the decorative object atop the instrument's neck was not a horse head. The earliest name of the Morin Khuur was "Choor", and its top was decorated with a beast head. He argues that the name "Morin Khuur" originated in the late Qing Dynasty. Qi Baoligao shares this view, stating that "Morin Khuur" is not the instrument's original name, nor has it always featured a horse head. The current Morin Khuur evolved from a dragon head, transforming over a thousand years from a coiled dragon-headed lute shape to a Morin Khuur, rectangular trapezoidal form. The playing method transitioned from plucking to being played with two external horsehair strings, making it one of China's earliest instruments to use horsehair bowing. Throughout history, the Morin Khuur developed distinct schools among different tribes of the Mongolian ethnic group. Some tribes called it "Khiichir", while others referred to it as "Shinagen Khuur". The name "Morin Khuur" is a modern

appellation. In ancient times, the top of its neck was not adorned with a horse head but rather "Matar"—the head of a demon, which aligns with the central theme of ancient Mongolian heroic epics where heroes conquer beastly demons like Mangus.

#### The Structure and Tonal Characteristics of the Morin Khuur (Matouqin)



FIGURE 17 Morin Khuur 2

Source: Photographed by the author Sha Rina



FIGURE 18 Horsehead carving of the Morin Khuur

Source: Photographed by the author Sha Rina



FIGURE 19 Soundbox of the Morin Khuur

Source: Photographed by the author Sha Rina

The construction of the Morin Khuur embodies profound ecological and cultural symbiosis. Its horsehair strings and bow utilize renewable resources from naturally shed horsehair, avoiding slaughter-based material extraction, thus reflecting nomadic symbiotic ethics. The carved horsehead scroll transcends mere ornamentation, materializing Mongolian equine spiritual veneration—horses historically functioned as labor partners, martial tools, and spiritual guides in pastoral society, with the instrument elevating human-equine interdependence into a cultural totem. The trapezoidal resonance chamber acoustically simulates the air resonance characteristics of Mongolian gers (yurts), while its double-string quintal tuning (C-G) corresponds to the low-frequency wind patterns prevalent on the Eurasian steppe during seasonal transitions. Two signature techniques encode ecological metaphors: 1. Wind Bow Technique (Salhiin Khuur): Intermittent bow pressure mimics the rustling rhythm of wind-swept grasslands. 2. Galloping Glissando (Moriin Tsuur): Left-hand sliding vibrato replicates the polyrhythmic layering of stampeding herds.

### **The Historical Origins and Development of the Morin Khuur**

Regarding the historical lineage of the Chaoer and the Morin Khuur, Uligiqan posits that the Chaoer emerged prior to the Yuan dynasty (1271–1368). In the

Horqin region, the Chaoer primarily served as an accompaniment instrument for heroic epics—specifically the "tales of suppressing Mangus" (mythological demons)—leading him to postulate that the Chaoer originated contemporaneously with these epic traditions, thus predating the Yuan era. Bat and Narisong hypothesize that the Chaoer developed before the 13th century and evolved into a specialized court instrument thereafter. Srinadmid, building on historical records and limited scholarly research, concludes that the Chaoer's origins extend far earlier than the Mongol Empire period. He argues that it likely circulated among northern nomadic tribes predating the Mongol ethnicity, flourished during the reign of Genghis Khan and the Mongol Khanate, and subsequently spread to Central Asia and Europe through Mongol westward expansions, exerting influence on their musical traditions.

#### **Performance Techniques of the Morin Khuur**

The Morin Khuur boasts a rich and diverse array of performance techniques, encompassing both traditional and contemporary stylistic practices. Core techniques include:

**Vibrato (Nairalga) :** Subtle lateral oscillation of the left-hand fingertips along the horsehair strings, generating cyclical pitch modulation to enrich timbral depth and emotional resonance.

**Glissando (Urlyk):** Continuous pitch transitions achieved through controlled longitudinal finger slides across the fretless neck, facilitating microtonal inflection (e.g., hörhölöö weeping effects in Mongolian urtin duu Urtiin Duu).

**Pizzicato (Tatlikh):** Plucking techniques utilizing fingernail or plectrum to produce staccato articulations or rhythmic ostinati, often mimicking hoofbeat patterns.

**Double Stopping (Khoomei Khelber):** Simultaneous activation of adjacent strings (typically tuned to a perfect fifth) to create harmonic interference beats, evoking the psychoacoustic sensation of wind across grasslands.

**Natural Harmonic Nodes (Tsokhilgo):** Light nodal contact at  $1/2$ ,  $1/3$ , or  $1/4$  string lengths to isolate upper partials, yielding ethereal frequencies reminiscent of avian calls.

**Ecomimesis (Baigalyn Duulagdah):** Idiomatic sound symbolism replicating steppe biophony; Equine Neigh Simulation: Rapid bow reversals with variable pressure to imitate equine vocalizations (fundamental frequency: Wind Vortex Emulation: Circular bowing patterns combined with harmonic overpressure to evoke aeolian resonance.

### **The cultural significance of the Morin Khuur**

The Morin Khuur transcends mere cultural symbolism, functioning as a praxis of identity negotiation for both Mongolian individuals and collectives. Its signification undergoes continuous reconfiguration through intergenerational transmission and transborder mobility. Under the dual pressures of modernity and globalization, the instrument's cultural meaning oscillates between "authenticity preservation" and "innovative adaptation", catalyzing pluralistic performative strategies. A paradigmatic case is the emergence of Nomadic Punk Aesthetic: avant-garde Mongolian bands (e.g., Hanggai, Nine Treasures) integrate the Morin Khuur into heavy metal frameworks. Through hypervelocity bowing techniques and distortion effects, they construct an auditory paradigm of "Steel Steppe"—a deliberate subversion of state-sanctioned "ethnic authenticity" discourses. This rebellion epitomizes the instrument's capacity for semiotic nomadism, challenging essentialist cultural taxonomies. The Morin Khuur's cultural significance must not be fossilized as nostalgic heritage. Rather, its nomadic ontology, the inherent ability to traverse boundaries and reconfigure meanings—requires activation within contemporary contexts. Its symbolism constitutes a dynamic semiotic network:

The instrument's future survival transcends organological concerns, engaging in the ontological value of nomadic civilization in the 21st century. It asserts that cultural vitality resides not in museumified "authenticity", but in nomadic plasticity—the triadic capacity to: Cross epistemic boundaries (shamanic → digital); Adapt to ecological-technological shifts; Recombine semantic matrices.

Only by embracing this fluidity can the Morin Khuur evolve as "living heritage", perpetually resonating with the winds of the Mongolian Plateau—a sonic testament to civilizations that thrive through metamorphosis.

#### 4.1.2.2 Mongolian Sihū (Khuuchir)

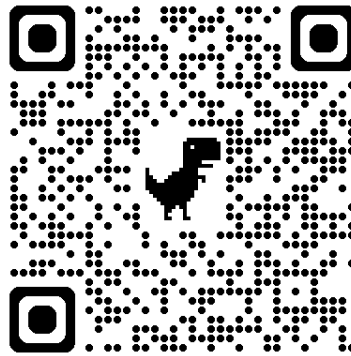


FIGURE 20 (video QR) Chinese Mongolian Ethnicity Folk Music - Xiuying Han

Source: The data collection and organization were conducted by the author Sha Rina

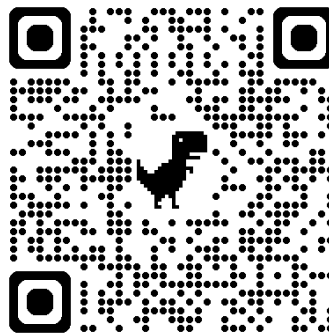


FIGURE 21 (video QR) Chinese Mongolian Ethnicity Folk Music - Bao Jinhua

Source: The data collection and organization were conducted by the author Sha Rina



### The Designations of the Mongolian Sihu

The Mongolian four-stringed fiddle, known as the sihu, is referred to by various regional designations. For instance, the Huuer, first documented in Mongolian historical sources such as *Yuan Shi · Treatise on Music* (*Yuan Shi · Treatise on Rites and Music*), originates from the Mongolian term meaning "stringed instrument" or "bowed string instrument." Another appellation, Dörvön Chavkhdaṣt Huur, highlights its multi-string characteristic, derived from the ancient Mongolian stringed instrument Choor. In certain regions, it is called Orkhin Huur, or "household fiddle," reflecting its widespread use in folk music. The Mongolian sihu serves not only as a solo instrument but also as an indispensable component in ensemble traditions such as Eastern Mongolian ensemble music, Ordos Nair, and Xilin Gol Asir. It is extensively employed in musical accompaniments for Huren Uliger (epic storytelling), narrative folk songs, Haolibao (improvised poetic performances), and folk melodies, making it the most widely disseminated and prevalent instrument in Mongolian folk culture.

### The Structure and Tonal Characteristics of the Mongolian Sihu



FIGURE 22 Mongolian sihu

Source: The data collection and organization were conducted by the author Sha Rina

The fundamental structure of the Mongolian sihu consists of several key components, including the resonator body, neck, strings, bridge, and bow. The

resonator is typically made of wood, shaped in a trapezoidal or nearly rectangular form, and traditionally covered with snakeskin or sheepskin, which contributes to its deep and rich tonal quality. In some modern adaptations, wooden soundboards have been introduced to enhance volume and resonance. The neck is slender and slightly curved, usually crafted from hardwoods such as birch or jujube, and its top end is often adorned with symbolic carvings—such as horse heads or deer antlers—that reflect Mongolian totemic beliefs. Traditionally, strings were made from horsehair or sheep gut, though contemporary versions commonly use metal or nylon strings to improve tonal stability. The bow, strung with horsehair and shaped in a curved form, is made from durable wood and bears structural similarity to those of the *erhu* and *Morin Khuur*. The *sihu* produces a sonorous and full-bodied sound, capable of conveying both the vast, expansive qualities of Mongolian music and the delicate expressiveness of lyrical melodies, making it especially well-suited for long-song (*urtiin duu*) traditions and narrative music.

### **The Historical Origins and Development of the Mongolian Sihu**

The historical origins of the Mongolian *sihu* can be traced to the 13th century, with the Yuan dynasty (1271–1368) representing a pivotal period in the development of Mongolian musical culture. During the expansion of the Mongol Empire, Mongolian instruments absorbed influences from the musical traditions of the Central Plains, Turkic peoples, and Persia, leading to the gradual formalization of the *sihu*'s structural design. Regarding the instrument's historical evolution, Zhao Shuanghu, referencing annotations by the renowned Mongolist Jagchid Sechen, posits that the terms *Huuer* and *Choor* in the *Altan Tobchi* (Golden Chronicle) correspond to the modern *sihu* and *choor*. The *choor* was historically employed to accompany heroic epics, while the *huqin* (a broad category of bowed string instruments) served as an accompaniment in both Mongolian court and folk music. Zhao further suggests that the Chinese term *huqin* literally translates to “instrument of the Hu people”, noting that ancient Han Chinese historical texts referred to northern nomadic groups as *Hu'er*. He

postulates that this Chinese term for northern tribes may derive linguistically from the Mongolian Huuer, thereby linking the instrument's nomenclature to cross-cultural exchanges between Mongol and Han communities. Regardless of whether the term Huuer originated from a specific Mongol tribe or was transmitted to Mongol communities through earlier northern steppe groups such as the Xiongnu or Donghu, it evolved into a quintessential Mongolian folk instrument, preserved and developed to the present day. This underscores the sihu's ancestral ties to ancient northern steppe cultures predating the Mongol ethnic identity. Zhao further asserts that the Mongolian huur (bowed string instruments) has been part of the chordophone tradition for over a millennium, with the Ebügen Huur (ancestral fiddle) emerging as early as the 13th century or earlier, albeit under varying names such as huur, huqin, xiqin, and tiqin. The term sihu became standardized during the Ming dynasty (1368–1644) after centuries of evolution. Throughout the Ming and Qing periods (1368–1912), the Mongolian sihu thrived across the grasslands, serving as a cornerstone of both folk and court music. In folk contexts, it primarily accompanied changdiao (long-tune songs), banquet melodies, and traditional dances. By the Qing era, it was integrated into imperial court music and ceremonial rituals, performed alongside instruments like the Morin Khuur (horsehead fiddle) and rebab, reflecting its elevated status within Mongolia's musical and cultural hierarchy. Since the founding of the People's Republic of China in 1949, over six decades of development have cultivated a vast network of inheritors and audiences for Mongolian sihu art, with significant contributions from sihu performers and musicologists dedicated to its research, achieving remarkable scholarly and artistic outcomes. Since the mid-20th century, innovations in materials and refinement of performance techniques have modernized the instrument. In contemporary contexts, the Mongolian sihu transcends its traditional role in Mongolian music, finding application in symphonic music, film scores, and popular genres, marked by its seamless integration with electronic and rock genres. This adaptability underscores its evolution from a cultural emblem of the Mongolian people to a dynamic medium in global musical expression, bridging heritage and modernity.

### Performance Techniques of the Mongolian Sihu

The performance techniques of the Mongolian sihu synthesize traditional Mongolian string instrument skills while incorporating modern performance theories, forming a unique technical system that manifests in three dimensions: foundational playing methods, distinctive techniques, and contemporary performance innovations:

**Basic Performance Techniques: Bowing Techniques:** The Mongolian sihu employs a push-and-pull bowing technique, which is similar to the "tui la gong" (push-pull bowing) used in the Chinese erhu. However, due to the sihu's longer bow hair, it allows for broader and more expansive bowing motions. This extended range of movement contributes to a more resonant and sustained tonal quality, enhancing the instrument's expressive capabilities. The Mongolian sihu is typically placed on the performer's left thigh during performance, similar to the playing posture of the Morin Khuur (horsehead fiddle). This positioning distinguishes it from the Chinese erhu, which is held differently. Traditional playing techniques of the Mongolian sihu involve minimal use of vibrato; however, contemporary performers have begun incorporating vibrato and glissando to enhance musical expressiveness.

**Distinctive Techniques:** Mongolian Galloping Rhythm, The "Mongolian Galloping Rhythm" technique imitates the sound of galloping horse hooves by rapidly alternating the bowing direction, creating a rhythmic and dynamic pulse in the music. Harmonics Playing, By utilizing the natural harmonics of the strings, the tone becomes more transparent and resonant, often employed to evoke a sense of loftiness and vastness in the musical expression. Double-Stop Playing, simultaneously playing two strings creates a richer harmonic effect. Rapid Finger Alternation, Rapid alternation of finger placement on the strings with the left hand creates a distinctive sound effect resembling Mongolian throat singing.

**Modern Performance Development:** The performance techniques of the Mongolian sihu have undergone significant expansion in contemporary contexts. For instance, fusion with Western string instruments has led performers to draw inspiration

from violin and double bass bowing techniques, refining the sihu's expressiveness with greater nuance. In modern Mongolian symphonic or chamber music works, the sihu has been integrated into polyphonic orchestration frameworks, collaborating with instruments like the Morin Khuur (horsehead fiddle) and vocal styles such as khoomei (throat singing) to create innovative artistic forms. Additionally, experimental musicians are exploring new timbral possibilities by combining the sihu with electronic soundscapes, merging its traditional resonance with digital effects and genres like electronic and rock music. These advancements reflect the instrument's adaptability and its evolving role in bridging cultural heritage with avant-garde musical expression.

### **The cultural Significance of the Mongolian Sihu**

As the most narratively potent bowed string instrument of the Mongolian people, the cultural significance of the sihu lies first in its acoustic encoding of collective memories from nomadic society. Unlike the lyrical nature of the Morin Khuur (horsehead fiddle), the sihu, with its unique four-stringed, double-bowed structure and complex techniques, serves as an "acoustic archive" of Mongolian history, mythology, and lived experiences. Its sonic articulation carries epic narrative qualities, exemplified by techniques such as the "double-bow method" (simultaneously bowing inner and outer strings with two bows) to mimic battle scenes, dialogues, and natural soundscapes. For instance, in performances of the Geser Epic, artists employ rapid staccato bowing to evoke galloping horses and glissandi with vibrato to simulate howling winds, constructing a "curtainless auditory theater." The high-pitched clarity of the Kharchin sihu resembles an eagle's cry, ideal for heroic themes, while the deep, resonant bass of the Oirat sihu evokes camel bells, often used to evoke the vastness of the steppe. These tonal distinctions function as acoustic markers of distinct tribal cultural identities.

The sihu's significance also traverses the evolution of Mongolian spiritual beliefs, transitioning from a shamanic medium of spirit communication to a liturgical tool in Tibetan Buddhism, and later secularizing into a vehicle for folk moral education—reflecting the complexity of Mongolia's religious ecology. Early sihu instruments often

featured wolf-head carvings (a Mongolian totem) and strings made of reindeer tendons. In shamanic Bo rituals, performers induced trance states by aligning the instrument's frequencies with shamanic drum rhythms through repetitive playing of specific pieces, such as Summoning Ongon. Buryat shamans believed the sihu's four strings corresponded to the four directional deities (Doloon Udgan), while the dual bow vibrations symbolized the interplay of yin-yang energies—a metaphoric acoustic sorcery system hinted at in the Secret History of the Mongols. Following the 17th-century Gelugpa school's introduction, the sihu was incorporated into monastic ensembles and underwent desacralized modifications: wolf-head carvings were replaced by lotus motifs, and the four strings were standardized (symbolizing the Four Noble Truths). Liturgical pieces like Twenty-One Praises to White Tara adhered strictly to “seven-tone devotional” rhythmic patterns. Monastic murals, such as the Medicine Buddha Sutra Illustration in the Maitreya Temple, depict the sihu played alongside ritual horns (ragdung) and suona, their combined acoustics believed to “purify the three karmas” and fulfill the religious function of sonic offerings.

In modern times, Uliger storytellers integrated Buddhist concepts of karma into their narratives, with the sihu's fifth-tuned strings (G-D-G-D) interpreted as an acoustic metaphor for the “Five Precepts” (non-violence, non-stealing, etc.). For example, in tales like *Mulan Rescues His Mother*, descending glissandi symbolize the torments of hell, admonishing listeners to uphold ethical conduct. The Kharchin region still practices “music-mediated conflict resolution,” where village elders resolve disputes by having parties listen to the sihu performance of Quanshan Tiao (Melody of Moral Persuasion), leveraging the emotional resonance of soundwaves to achieve reconciliation. This multilayered interplay of sound, belief, and social practice positions the sihu as both a cultural artifact and a living conduit of Mongolian cosmovision.

#### 4.1.2.3 Huobusi (Mongolian Lute)

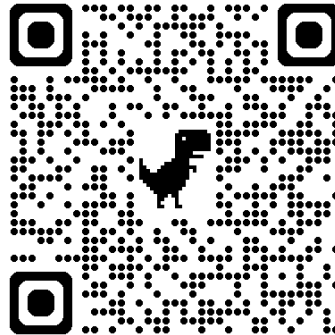


FIGURE 23 (video QR) Chinese Mongolian Ethnicity Folk Music - Baiqi Asier

Source: The data collection and organization were conducted by the author Sha Rina

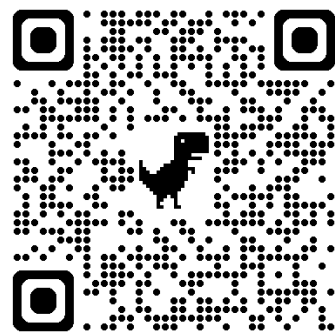


FIGURE 24 (video QR) Chinese Mongolian Ethnicity Folk Music - Ming Anqi Asier

Source: The data collection and organization were conducted by the author Sha Rina

#### The Designations of the Mongolian Huobusi

The traditional Mongolian plucked string instrument known as huobusi in modern Mongolian script) exhibits varied nomenclature across historical periods and regional contexts. The term (huobusi), widely used in contemporary Mongolia and Inner Mongolia, China, is the most prevalent designation among Mongol communities. Linguistically, the name likely originates from Mongolian onomatopoeia, mimicking the instrument's plucking sounds, though some scholars posit influences from Central Asian



or Uyghur linguistic traditions, drawing parallels to terms like *dutar* (Uyghur plucked lute). Historical texts from the Qing dynasty (1636–1912) and Republican era (1912–1949) record diverse transliterations such as *Hubusi*, *Hebusi*, and *Hubisi*, reflecting dialectal or regional phonetic variations in Mongolian.

Within the Qing court music system, the *huobusi* was occasionally categorized as a “Mongolian instrument” and documented using Manchu-Han hybrid nomenclature, such as *Mogolian Sixian* or *Mogolian Pipa* (“Mongolian lute”), to distinguish it from Han Chinese instruments. Sinicized labels like *Mogolian Pipa* also emerged in regions influenced by Han cultural practices. Among Mongol communities in Xinjiang and northwestern China, the instrument is sometimes termed *Mogolian Dutar*, emphasizing its structural similarities to the Uyghur and Uzbek *dutar*, a designation that highlights cross-cultural exchanges along the Silk Road. Regional variations in its name persist across Mongolia, Inner Mongolia, Xinjiang, and Tibet’s Altai region, with historical dialectal variants like *Hubusi* and *Hebusi* still referenced in archival materials.

In Inner Mongolia, the standardized term *huobusi* is predominantly used today. Modern ethnomusicological efforts are formalizing the instrument’s nomenclature, with music academies in Mongolia and China adopting (*huobusi*) as the orthographic standard. However, in cross-cultural contexts and global music markets, descriptors such as “Mongolian lute” or “Mongolian four-stringed instrument” are occasionally employed to enhance accessibility for non-Mongolian audiences, bridging cultural specificity with international intelligibility. These evolving designations underscore the *huobusi*’s dual role as a marker of Mongolian identity and a medium of transcultural dialogue.

### **The Structure and Tonal Characteristics of the Huobusi**



FIGURE 25 Huobusi

Source: Photographed by the author Sha Rina

The traditional huobusi features a body shape typically elliptical or pear-shaped, resembling the Central Plains pipa (Chinese lute) but smaller in size. Its body is traditionally carved from a single block of wood—commonly birch, basswood, or mulberry—to optimize acoustic resonance. Mongolian craftsmanship emphasizes ornate carvings and decorative motifs on the body, often depicting pastoral symbols such as steppe animals or Tengri (the “Eternal Sky” in Mongolian cosmology). In modern improved versions, innovations like internal sound bars have been added to the resonance chamber to enhance tonal projection, while some designs adopt segmented construction techniques akin to those of the modern pipa, improving volume and sustain.

The neck of the huobusi is elongated and slightly curved, traditionally slender to facilitate agility in high register playing. It is fitted with 10–14 frets, historically movable to allow microtonal adjustments, a feature shared with the Uyghur dutar. Contemporary models often utilize fixed frets to standardize intonation for modern performance practices. The scroll is typically carved with traditional Mongolian motifs, such as horse heads or cloud patterns, symbolizing nomadic cultural identity. Tuning pegs, made of wood or metal, adjust string tension.

Traditional huobusi strings were crafted from silk or gut, while modern iterations predominantly use nylon or metal strings to improve tuning stability and tonal clarity. Most instruments have four strings, though rare three-string variants exist. While sharing structural similarities with the Chinese pipa and Uyghur dutar, the huobusi distinguishes itself through its compact proportions, fret flexibility, and acoustic adaptations to Mongolian musical idioms, embodying a synthesis of regional influences and indigenous innovation.

### **The Historical Origins and Development of the Huobusi**

The huobusi, a traditional Mongolian plucked string instrument, embodies a profound historical legacy and cultural significance. Its evolution intertwines with Mongolian nomadic traditions, spiritual beliefs, courtly music, and modern ethnomusicological developments. From historical, ethnomusicological, and organological perspectives, the history of the huobusi can be broadly categorized into distinct phases. The instrument is also known by variant transliterations such as Hunbusi, Hebisi, Longpaicao, Tuowangzici, Hubosi, and Haobisi, all representing phonetic adaptations of the same term.

Two folkloric narratives persist regarding its origins: one posits its derivation from the Chinese pipa, while the other suggests an Arabic provenance. Hugjiltu, in *The History of Mongolian Music* (in Mongolian), notes that the huobusi first appeared in the mid-Tang period (8th–9th century CE) among ethnic minority regions of northwestern China—specifically the Gaochang (Khocho) region—and was introduced to the Central Plains during the Song dynasty (960–1279), though it gained widespread prominence only in the Yuan era (1271–1368). Scholar Wulan Jie contends that the term huobusi, transcribed in Chinese historical texts as Hubusi, Hubosi, or Hupoci, originates from the Turkic word kopuz. Japanese scholar Hayashi Kenzo argues that the root qobuz initially denoted a generic term for stringed instruments in Turkic languages, later evolving into the specific designation for the plucked huobusi.

The precise origins of the huobusi remain obscure, though its presence in the northern steppes of the Tang dynasty (618–907) is well attested. Hayashi further asserts that the instrument had long been a shared cultural artifact among northern nomadic peoples but became known to the Central Plains around the Song dynasty. By the Yuan period, it achieved nationwide dissemination. This historical trajectory underscores the huobusi's role as both a product of cross-cultural exchange and a vessel of nomadic identity, bridging regional musical traditions across Eurasia.

Morjihu traces the historical emergence of the huobusi through interdisciplinary lenses, including archival records, archaeological findings, traditional customs, ritual practices, linguistic analysis, and remnants of ancient civilizations. He explores the genealogical connection between the huobusi and the Mongolian mouth harp (khuur), positing that the instrument originated in Central Asia and was introduced to China around the 12th–13th centuries via migrations of Uighur and Tatar peoples. Specifically, it was adopted by Mongol communities engaged in pastoral and hunting economies, who later disseminated it across broader regions. Morjihu emphasizes that the instrument's physical form and nomenclature constitute historical artifacts, reflecting linguistic layers of ethnic amalgamation. He also highlights the influence of regional dialects on Mongolian phonetics, with such phonetic variations further permeating neighboring languages through cross-cultural interactions.

During the Yuan dynasty (1271–1368), Mongol rulers prioritized musical arts, incorporating instruments from diverse ethnic groups into court ensembles. The huobusi likely underwent formative interactions with Han Chinese pipa and Uighur dutar during this period, solidifying its role in Mongolian court music. In Yuan-era folk contexts, it accompanied Mongolian dances, narrative arts like *Uliger* (epic storytelling), and banquet entertainment. Under the Qing dynasty (1636–1912), Mongol music became integrated into Manchu imperial ceremonies, with the huobusi evolving into a representative Mongolian instrument within the court's "Eight Banner Mongolian Music" system, performed at royal rituals and state banquets. Among Mongolian communities, it

remained central to pastoral folk songs, Urtiin Duu accompaniment, and epic performances.

The early 20th century saw the huobusi revitalized through ethnomusicological research, with improvements in playing techniques and craftsmanship. Mongolian music conservatories began formalizing its instruction, integrating it into professional musical pedagogy. By the 21st century, the huobusi has been innovatively adapted in traditional Mongolian music, pop genres, and cross-cultural collaborations, emerging as a dynamic element on global stages.

Scholarly works such as Yue Sheng's *Ancient Music, New Voices: The Huobusi*, Jia Weihang's *The Origins and Rebirth of the Huobusi*, and Zhang Ting's *The Current State and Development of the Mongolian Traditional Instrument Huobusi* further elucidate the instrument's cultural and historical dimensions from diverse perspectives, reinforcing its significance in both academic and performative realms.

### Performance Techniques of the Huobusi

**Right-Hand:** The right-hand techniques of the huobusi primarily employ plucking methods, akin to those of plucked instruments such as the pipa and dutar, while embodying the distinctive rhythmic sensibilities and tonal qualities inherent to Mongolian musical traditions.

**Left-hand:** Huobusi's left-hand techniques mainly include slides, vibrato, and string bending, characterized by the melodic fluidity and expressiveness unique to Mongolian music.

TABLE 3 Performance techniques

Right-Hand Methods)	Techniques (Plucking	Left-hand Techniques
<b>Sweeping Pluck:</b> Rapid plucking of strings by the right-hand fingers to achieve fluid, legato melodic lines. Widely employed in		
<b>Glissando:</b> Sliding the finger along the fretless neck to create gradual pitch shifts, emulating the nuanced inflections of		

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Mongolian folk songs and epic accompaniments to evoke a flowing, narrative quality.	Mongolian traditional long tune singing. Enhances melodic freedom and evokes the pastoral aesthetics of Mongolian steppe music.
<b>Tremolo Pluck (similar to Pipa's Lunzhi):</b> Continuous, rapid plucking of a single string to produce a sustained, undulating sound. Ideal for expressing the expansive, meditative atmosphere of Mongolian traditional long-tune music.	<b>Vibrato (Rouxian):</b> Subtle oscillations of the fingertip on the string to enrich tonal expressiveness. embodies the lyrical and meditative qualities intrinsic to Mongolian folk melodies.
<b>Single-Finger Pluck:</b> Alternating plucks using the thumb, index, or middle finger for crisp articulation, suited to rapid melodic passages. Commonly applied in huobusi solos or dance music requiring rhythmic precision.	<b>String Bending (Tuixian):</b> Pushing or pulling the string laterally to alter pitch dynamically. Adds vivacity to melodies, particularly suited to rhythmic Mongolian dance music or lively Uliger (epic storytelling) accompaniments.
<b>Alternate Plucking with Two Fingers:</b> Coordinated use of the thumb and index finger to produce rounded, cohesive tones. Enhances rhythmic clarity in fast-paced melodies through controlled alternation.	<b>Trill:</b> Rapid, controlled finger tremors on the string to produce delicate tonal fluctuations. Amplifies emotional intensity in Mongolian lyrical and ceremonial music.
<b>String Striking (Percussive Pluck):</b> Lightly striking the strings or soundboard with fingers or the palm to generate percussive effects.	<b>Percussive Tapping and Echo Effects</b> Striking the string briefly and releasing it to generate rhythmic elasticity and resonance.

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Source: The Table was created by the author, Sha Rina.

Beyond conventional plucking methods, the huobusi employs distinctive techniques that enrich its tonal palette and expressive range:

**Harmonics:** Lightly touching specific nodal points on the strings to produce ethereal, bell-like overtones, this technique is used in Mongolian music to evoke natural soundscapes such as wind or flowing water, enhancing its pastoral aesthetic.

**Percussive Strumming :**Striking the body or bridge with the right hand to generate drum-like rhythmic effects , adds percussive dynamism, heightening rhythmic vitality in ensemble or solo performances.

**Polyphonic Playing :**Plucking two strings simultaneously to create harmonic textures , enhances musical depth in solo improvisations or accompaniments, reflecting Mongolian harmonic sensibilities.

**Combined Alternate Plucking and Glissando:** Integrating rapid string alternations with glissando to create melodies imbued with Mongolian character, Ideal for emulating the melismatic phrasing of Urtiin Duu, blending technical precision with emotive fluidity.

#### **The cultural significance of Huobusi**

The huobusi's compact, portable design and versatile playability resonate with the nomadic ethos of "following water and pasture," symbolizing an unrestrained approach to life. Its crisp, resonant timbre, often described as "mimicking the wind, flowing water, or galloping horses," reflects the pastoralist's intimate observation of and emotional connection to the steppe, mountains, and livestock. As a ritual instrument, the huobusi holds multifaceted roles: in weddings, it is gifted as a bridal dowry or ceremonial offering, symbolizing blessings for the newlyweds and enlivening festivities with jubilant melodies; in funerals, its somber tones express mourning and convey a philosophy of the soul's return to nature; during communal gatherings like the Nadam Festival and Oboo worship rituals, it collaborates with the Morin Khuur and khoomei to create a "sonic feast," reinforcing tribal cohesion. In Mongolian shamanic rituals, the huobusi's vibrations are believed to mediate between the earthly and spiritual realms, summoning deities and facilitating the shaman's trance state. When accompanying



heroic epics like Jangar and Geser, its music sanctifies the narrative, transforming the instrument into a living medium of oral history.

Contemporary musicians, such as the Mongolian band Anda Ensemble, have fused the huobusi with rock, electronic, and symphonic genres, positioning it as a bridge between tradition and modernity. Its unique timbre and performance techniques remain deeply rooted in Mongolian steppe culture, epitomizing the nomadic musical ethos. Alongside the Morin Khuur, the huobusi stands as a core symbol of Mongolian identity, its structural and melodic variations serving as markers of distinct tribal identities. Beyond an instrument, it embodies a living epic, fluid faith, and unifying emblem, carrying the nomads' reflections on life, nature, and eternity—a “sonic cipher” of Eurasian pastoral civilization. In the modern era, as an intangible cultural heritage, the huobusi has become a vessel of Mongolian cultural pride, continuously narrating the steppe's stories and acting as a cultural bridge linking past and future, local traditions and global soundscapes.

#### 4.1.2.4 Yatga (Mongolian zither)

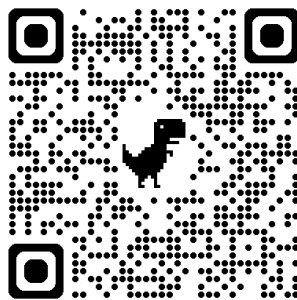


FIGURE 26 (video QR) Chinese Mongolian Ethnicity Folk Music - Beloved Girls

Source: The data collection and organization were conducted by the author

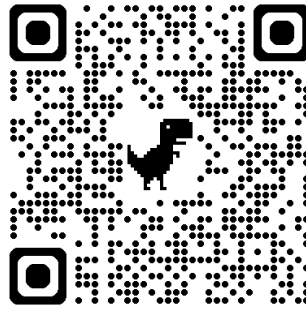


FIGURE 27 (video QR) Chinese Mongolian Ethnicity Folk Music - Gulechagan Asier

Source: The data collection and organization were conducted by the author

### **The Designations of the Yatga (Mongolian Zither)**

The yatga, a traditional Mongolian plucked zither, has been known by multiple regional and historical names, reflecting its evolving cultural contexts. In Chinese academic research, it is sometimes termed Menggu Guzheng (“Mongolian Guzheng”) to facilitate comparative studies with the Chinese guzheng. Scholarly debates propose connections between the yatga and the Se, an ancient zither from the Xiongnu period (3rd century BCE–1st century CE), leading some studies to reference this historical nomenclature. In recent decades, Mongolian and Inner Mongolian musicians have modernized the instrument, adapting it to contemporary performance needs under the designation xiandai yatga (“modern yatga”). In international music circles, it is alternately referred to as the Mongolian Zheng or Mongolian Se to enhance cross-cultural comprehension, balancing ethnomusicological specificity with global accessibility. These varied designations underscore the yatga’s role as both a cultural artifact and a dynamic medium of intercultural dialogue.

### **The Structure and Tonal Characteristics of the Yatga (Mongolian Zither)**



FIGURE 28 Yatga

Source: The data collection and organization were conducted by the author

The Yatga, a traditional Mongolian plucked zither, shares structural and acoustic similarities with the Chinese guzheng, Korean gayageum, and Turkic zithers.

TABLE 4 The Structure and Tonal Characteristics of the Yatga

Structural Features	Tonal Characteristics	Musical Styles and Performance
<b>Construction and Materials:</b> Traditional yatga instruments feature a rectangular wooden resonator, typically 1.2–1.8 meters in length, crafted from hardwoods like pine or maple. The surface is often carved with Mongolian totemic motifs (e.g., cloud patterns, Eight Auspicious	<b>Warm and Mellow:</b> The yatga's resonance chamber yields a richer, deeper timbre compared to the Chinese guzheng.  <b>Clear and Bright:</b> Metal strings enhance the brilliance of high registers, ideal for capturing the vastness of the Mongolian plateau.	<b>Musical Attributes:</b> Rooted in the pentatonic scale enriched with nogulra (vibrato) techniques from Mongolian traditional long-tune, creating melancholic, narrative textures. Blends free-metered improvisation with structured rhythms, mimicking natural sounds like galloping horses (e.g.,

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Symbols) or adorned with lacquer paintings. Historically strung with horsehair or silk, modern versions commonly use nylon or steel strings. The number of strings ranges from 12 to 21, with traditional models retaining 12–13 strings and modern improved versions extending to 21 for expanded range. The bridges, arranged in a herringbone pattern, are made of ox bone or hardwood. A slightly arched soundboard and bottom sound holes enhance acoustic projection, producing a deep, expansive timbre evocative of the Mongolian steppe.	<b>Expressive</b> Fewer strings and adjustable bridges allow for Mongolian-specific techniques like glissandi and vibrato (nogulra).	<b>Flexibility:</b> in the piece Ten Thousand Galloping Horses).
	<b>Adaptability:</b> Capable of rendering traditional melodies and modern compositions with equal proficiency.	<b>Repertoire and Function:</b> Traditional Repertoire, Linked to epics (e.g., Jangar, Geser) and shamanic rituals. Modern Developments, integrated into symphonic works (e.g., compositions by Mongolian artist B. Sharav) and fused with Morin Khuur (horsehead fiddle) and khoomei (throat singing), forging contemporary Mongolian fusion genres.
Decorative Culture: The head and tail of the yatga are often inlaid with silver, coral, or turquoise, symbolizing reverence for		

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nature and deities. Side panels may depict the “Five Livestock” (horses, cattle, camels, sheep, goats), emblematic of nomadic life.

Regional Variations.

Eastern Inner Mongolia preserves traditional shorter yatga models (12 strings), while instruments in Mongolia and western regions reflect modern influences, featuring larger bodies and broader ranges.

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Source: The Table was created by the author, Sha Rina.

### **The Historical Origins and Development of the Yatga (Mongolian Zither)**

The yatga is a traditional Mongolian plucked chordophone with roots tracing to the nomadic cultures of Inner Asia. Its development spans multiple historical epochs:

#### **Xiongnu and Xianbei Periods (3rd century BCE–5th century CE):**

Archaeological evidence, including wooden resonator fragments resembling zithers unearthed from Xiongnu tombs at Noin-Ula, Mongolia, and stringed instruments with soundboxes discovered in the Altai region, suggests early prototypes of box-shaped plucked instruments among steppe nomads. The Records of the Grand Historian notes Xiongnu musical exchanges with Central Plains cultures, referencing instruments akin to the se or zheng.

#### **Turkic and Uighur Khaganates (6th–9th centuries):**

Silk Road interactions facilitated the fusion of Central Asian, Persian, and Chinese musical traditions.

Instruments such as the Kazakh *jetigen* and Central Plains *zheng* hybridized, forming early “long zither” and “short zither” variants that informed the *yatga*’s nascent forms.

**Mongol Empire and Yuan Dynasty (13th–14th centuries):** Following Genghis Khan’s unification of Mongol tribes, the *yatga* was institutionalized within the imperial court’s musical system. Scholar Wulan Jie, in *Mongolian Music*, identifies the *yatga* as a primary Mongol plucked instrument during the Yuan era. Historical texts like *Huayi Yiyu* refer to it as *yashihan* or *yatga*, confirming its status as a refined court instrument. Ethnomusicologist Hugjiltu posits that the zither, originally created by northern nomads, became a court instrument in the Qin dynasty (221–206 BCE), spread across the Central Plains, and was reintroduced and adapted by the Mongols during their empire’s expansion, evolving into the distinct *yatga*.

**Ming and Qing Dynasties (1368–1912):** Post-Yuan, as Mongols retreated to the steppes, the *yatga* transitioned from courtly to folk contexts, becoming integral to nomadic life. It accompanied folk songs, narrative arts, and, under Qing-era Tibetan Buddhist influence, monastic rituals.

**Modern Era (20th–21st centuries):** Influenced by the Chinese *guzheng* and Western harp, the *yatga* underwent structural and technical modernization. Since the 21st century, it has been incorporated into symphonies, film scores, and cross-genre projects. Mongolian bands like *Hanggai* fuse the *yatga* with rock and electronic music, redefining its role in global soundscapes.

### **Performance Techniques of the Yatga (Mongolian Zither)**

The *yatga* employs distinct right- and left-hand techniques rooted in traditional Mongolian music while integrating modern innovations. Right-hand methods include single finger plucking and alternate plucking. Left-hand techniques involve vibrato *rouxian*, glissando, harmonics, and staccato.

Modern adaptations have expanded the *yatga*’s technical lexicon, drawing from the *guzheng* and piano. These include rapid tremolo for melodic fluidity, chordal playing with both hands to enhance harmonic depth, and polyphonic techniques where

left and right hands perform distinct melodic lines, enriching musical texture. Contemporary musicians, such as the Mongolian band Hanggai, integrate the yatga into rock and electronic genres through percussive plucking and distortion effects, while others explore jazz-inspired improvisation with blues-inflected scale variations or striking the strings or body to produce rhythmic, percussive textures for modern dance or fusion music.

### **The cultural Significance of the Yatga (Mongolian Zither)**

The yatga's decorative motifs and acoustic symbolism reflect profound Mongolian cosmological and ecological philosophies. Cloud patterns (yunwen) carved into its body symbolize the protection of Tengri (Eternal Heaven), while flame motifs evoke shamanic reverence for fire deities. Depictions of the "Five Livestock" (horse, cattle, camel, sheep, goat) metaphorize the lifecycles of nomadic pastoralism. The instrument's deep, resonant timbre is perceived as an extension of the steppe's sonic landscape: its lower registers mimic roaring northern winds and thunder, its highs evoke birdsong and mountain springs, and its mid-range intertwines the rhythms of grazing herds with the melismatic contours of long song. For instance, the composition *Four Seasons* employs technical nuances to sonically emulate spring's budding grasses, summer's torrential rains, autumn's rustling winds, and winter's silent snowfall, encapsulating the steppe's ecological rhythms.

The yatga's improvisatory nature—manifested in elastic tempos and fluid phrasing—echoes the unpredictability of nomadic life, while its fixed pentatonic scales and stylized ornaments signify fidelity to ancestral wisdom. Its pentatonic framework aligns with the Mongolian cosmological "Five Elements" (metal, wood, water, fire, earth), and its performance philosophy seeks resonance between the instrument, player, and nature, embodying the ecological ethos of "harmony between heaven and humanity". Fundamentally, the yatga represents a poetic response to the Mongolian environment, an artistic chronicle of historical fate, and a unique interpretation of universal human emotions. Beyond serving as an acoustic totem of the steppe, it has emerged as a



bridge for cross-cultural understanding in the modern era—its vibrating strings resonating with the winds of the grassland, the spirits of ancestors, and the anxieties and aspirations of contemporary life, transcending temporal and spatial boundaries.

#### 4.1.2.5 Tovshuur (Two-stringed lute)



FIGURE 29 (video QR) Chinese Mongolian Ethnicity Khoomei & Folk Song - Brotherhood.

Taben Tasika

Source: The data collection and organization were conducted by the author

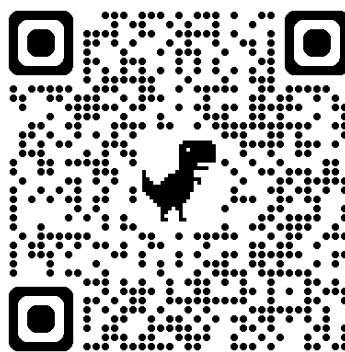


FIGURE 30 (video QR) Chinese Mongolian Ethnicity Khoomei & Folk Song - A Paeen for

Mandu Lahan

Source: The data collection and organization were conducted by the author

### The Designations of the Tovshuur:

This study examines the naming of the Tovshuur from three perspectives: linguistic, regional-cultural, and academic.

**Linguistic Perspective:** In Mongolian, the root “tovsh-” means “to strike” or “to resonate,” referencing the sound production method of this plucked instrument. In the Oirat Mongolian dialect, the consonant “v” is pronounced distinctly, leading to the transliteration Tovshuur. However, among Kalmyks in Russia, whose pronunciation is influenced by Russian, the “v” sound is softened to “b”, resulting in the variant Tobshuur. These two names for the same instrument reflect differences in phonetic transliteration into Chinese.

**Regional-Cultural Perspective:** Among the Torghut and Khoshut tribes in Xinjiang, the term Tovshuur is preserved and closely associated with the epic Jangar, symbolizing the historical legitimacy of their eastward return. In contrast, the Kalmyks (descendants of the westward-migrating Oirats) use the term Tobshuur, highlighting the influence of Russian on their language and reflecting the simplified design of the instrument adapted to the climate of the Volga River region. In Mongolia’s Khovd Province, both appellations are used interchangeably in daily life, though the academic community prefers Tovshuur for standardization in international contexts.

**Academic Perspective:** Authoritative sources such as the Encyclopedia of Chinese Ethnic Musical Instruments consistently use the term Tovshuur, and it has been included in China’s National Intangible Cultural Heritage list under entries like “Tovshuur Musical Art.” International scholarly publications recommend including the Mongolian transliterations to avoid confusion. Published scores and performance programs should clearly specify the origin of the name (e.g., “Oirat Tovshuur” or “Kalmyk Tobshuur”). The coexistence of both terms reflects the fluidity of Oirat Mongolian culture itself—different names for the same instrument telling a polyphonic epic of war, migration, and civilization.

### The Structure and Tonal Characteristics of the Tovshuur



FIGURE 31 Tovshuur

Source: The data collection and organization were conducted by the author

The Tovshuur, a two- or three-stringed plucked lute, is integral to Mongolian folk music and epic recitations. Its unique construction and resonant timbre embody the acoustic aesthetics of steppe culture. Traditional Tovshuur instruments are carved from a single block of pine (songmu), apricot (xingmu), or mulberry (sangmu) wood into a ladle- or gourd-shaped body, with a slightly arched back to enhance resonance. Modern improved versions adopt a flattened trapezoidal design for portability and stage performance. The soundboard is often engraved with cloud patterns (yunwen), symbolizing the Eternal Heaven (Tengri), flame motifs reflecting shamanic reverence for fire deities, and depictions of the “Five Livestock” (horse, cattle, camel, sheep, goat), emblematic of nomadic pastoralism. The headstock and side panels are inlaid with coral, turquoise, or silver ornaments, serving both decorative and sociocultural functions to denote clan identity and status.

Acoustically, the Tovshuur produces a deep, warm bass register and a clear, articulate treble, creating rich textural layers. Its strings allow performers to execute elastic glissandi through free sliding techniques, enhancing the expressive melancholy of Urtiin Duu. The instrument’s capacity for dynamic pitch modulation and sustained resonance makes it particularly suited to evoking the vastness of the steppe and the emotional nuances of Mongolian oral traditions. When accompanying epics like

Jangar or ritual chants, the Tovshuur's tonal warmth and flexibility transform it into a sonic vessel of cultural memory, bridging ancestral soundscapes with contemporary performative practices.

### **The Historical Origins and Development of the Tovshuur**

According to Oirat Mongolian legends, the Tovshuur was created by shamans under the divine inspiration of Tengri (Eternal Sky). The earliest iterations were crafted from lightning-struck wood, covered with the hide of a divine horse, and strung with mane hairs of celestial steeds. Its sound was believed to commune with the heavens, summon storms, and channel natural forces. The instrument's wolf- or swan-shaped scrolls, rooted in Oirat totemism, symbolize the spiritual bond between the tribe and the natural world. Archaeological evidence, such as wooden ladle-shaped resonator fragments discovered in Xiongnu tombs at Noin-Ula, Mongolia, suggests early prototypes of plucked instruments among ancient steppe nomads.

Morjihu, in his article *Topshuur and Saburdiin*, identifies the Tovshuur as a distinct two-stringed plucked lute among Xinjiang's Mongolian communities. He refutes claims equating it to the Kazakh *dombra*, emphasizing its unique Mongolian characteristics in structure, performance techniques, and musical repertoire. He argues that the name *Tovshuur* itself, preserved through oral tradition, affirms its indigenous Mongolian origins. However, he acknowledges influences from Central Asian nomadic cultures, particularly the Turkic *jetigen*—a two-stringed, sheepskin-covered plucked lute with a ladle-shaped body—as a probable precursor.

During the Mongol Empire, the Oirats ("Forest People") elevated the *Tovshuur*'s role in tribal rituals and military gatherings, standardizing its two-stringed, ladle-shaped form. The *Secret History of the Mongols* recounts Oirat chieftain *Khutugtai Beki* "plucking strings and singing" during alliances, referencing an early *Tovshuur*.

The 17th-century westward migration of the Torgut tribe to the Volga region (present-day Kalmykia, Russia) led to the instrument's adaptation as the *Tovshuur*, simplified for the local climate and tuned to align with Russian folk modes.

In the 20th century, Tovshuur entered modern music, blending with Western instruments like the guitar and piano. Contemporary Mongolian artists integrate it into electronic and rock genres, expanding its sonic possibilities. This cross-cultural evolution has solidified its role not only as a guardian of tradition but also as a dynamic symbol of global Mongolian identity, bridging ancestral legacies with avant-garde innovation.

### Performance Techniques of the Tovshuur

The performance techniques of the Tovshuur synthesize the nomadic imagery and epic narrative traditions of the Oirat Mongols, emphasizing the emulation of natural soundscapes and rhythmic storytelling. Its technical system balances practicality and artistry, encompassing foundational plucking and glissando methods alongside advanced techniques like string vibration, double stops, and pitch bending. Mastery of these skills enables performers to adapt dynamically to the emotional and rhythmic demands of the music, optimizing the instrument's tonal expressiveness. Two iconic onomatopoeic techniques exemplify its atmospheric capabilities:

**“Wind Chant”:** Combine right-hand strumming with left-hand glissando to mimic the crescendo of steppe winds. The strumming intensity gradually amplifies while glissando intervals widen, creating an immersive auditory illusion of approaching storms.

**“Hoofbeat Pulse”:** Alternates thumb and index finger plucking on high strings, accelerating from sparse to dense rhythms to evoke horses transitioning from trotting to galloping.

Ornamental techniques further enrich its vocabulary, grace notes imitate bird calls (e.g., the abrupt upward glissandi in Pastoral Song), while natural harmonics symbolize dialogue with Tengri (Eternal Heaven). The percussive striking—marked by repetitive motifs and crescendo strumming—guides dancers into trance-like states during shamanic rituals.

Modern innovations integrate guitar-derived techniques like hammer-ons and pull-offs, expanding the Tovshuur's technical and expressive range. These methods,

rooted in tradition yet open to reinvention, cement the instrument's role as both a guardian of Mongolian pastoral identity and a dynamic participant in global musical dialogues.

### **The cultural Significance of the Tovshuur**

The Tovshuur, as a traditional Mongolian instrument, occupies a pivotal role in the cultural identity of Mongol communities. Its deep, resonant timbre aligns with the vastness, ruggedness, and unbridled spirit of the Mongolian steppe. Often performed alongside Urtiin Duu(long-tune songs), epic recitations, and folk narratives, the Tovshuur serves as a medium for expressing Mongolian emotions and historical memory, transcending its function as a mere musical tool to become an embodiment of Mongolian cultural identity.

From a socioreligious perspective, the Tovshuur holds sacred status in Mongolian rituals. Shamans employ it in ceremonies to bridge the human and divine realms. In Oirat shamanic Bo rituals, the instrument's harmonics and repetitive rhythms guide shamans into trance states, its soundwaves perceived as a sonic bridge connecting the three realms (heaven, earth, and humanity). Carvings of wolf or swan heads on the scroll symbolize shamanic guardian spirits, while strumming techniques evoke imagery of "souls riding birds through clouds." Combined with sacred chants, the Tovshuur becomes integral to exorcisms, blessings, and rain-summoning rites, cementing its role as a sacred mediator between mortals and deities.

Tovshuur's fusion with modern music has revitalized its cultural relevance. Contemporary Mongolian musicians blend it with electronic, rock, and jazz genres, forging innovative sonic hybrids. This cross-genre experimentation not only aligns the instrument with global musical trends but also amplifies the global resonance of Mongolian traditions. When its strings vibrate, the Tovshuur transcends its identity as an Oirat Mongolian "sonic totem" to become a metaphor for marginalized civilizations affirming their intrinsic value amid the tides of modernity.

As both an artifact and a living tradition, the Tovshuur encapsulates Mongolian spirituality, historical continuity, ritual practice, and cultural cohesion. It serves as a conduit for transmitting Mongolian history, artistry, and ethos. In the modern era, it persists as a bridge for intercultural dialogue, embodying the profound interplay between heritage and innovation, locality and universality testament to the enduring vitality of nomadic civilization in a globalized world.

#### 4.1.2.6 Bishguur (Vertical flute)



FIGURE 32 (video QR) Chinese Mongolian Ethnicity Folk Music - Four Mountains

Source: The data collection and organization were conducted by the author

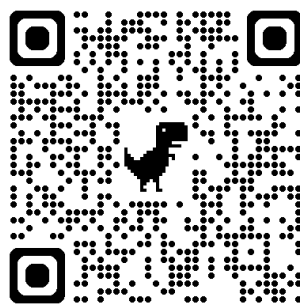


FIGURE 33 (video QR) Chinese Mongolian Ethnicity Folk Music - The Walking Black

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Source: The data collection and organization were conducted by the author



### The Designations of Hu Jia

The diverse nomenclature of the Hu Jia, a pivotal wind instrument among ancient northern Chinese ethnic groups, transcends linguistic variation to embody cultural transmission, ethnic interaction, and functional evolution. Drawing on historical texts, archaeological remains, and ethnomusicological fieldwork, this study examines the diachronic development and synchronic distribution of terms such as Hu Jia, Choor, Modun Choor, Lu Jia, and Choor, revealing their cultural metaphors, ethnic boundary reconfigurations, and ritual-musical institutional shifts. The multiplicity of its names reflects Sino-frontier cultural osmosis, instrumental innovation, and symbolic contestations between nomadic and agrarian civilizations.

The term Hu Jia first appeared in Eastern Han (25–220 CE) records, initially denoting a broad category of wind instruments from the Hu (“northern nomadic”) regions. The character Hu demarcated geographic and cultural boundaries of steppe peoples, while Jia derived from jia, indicating its original construction from reed. Fu Xuan’s *Ode to the Jia: Preface* from the Western Jin dynasty (266–316 CE) notes its “reed-leaf acoustics,” confirming early Hu Jia’s reliance on plant-based resonators. By the Han dynasty (202 BCE–220 CE), the instrument bifurcated into two types: the three-holed reed Hu Jia of the steppes and a wooden variant introduced to the Central Plains, the latter termed Lu Jia due to material shifts. During the Tang dynasty (618–907), the Ai Jia, crafted from sheep bone or horn, became exclusive to imperial processional music (*lubu guchui*), its name emphasizing ritual function and melancholic timbre (evident in Du Mu’s poetic “sorrowful Jia” imagery). The Qing *Illustrated Ritual Paraphernalia of the Imperial Court* documented a standardized three-holed wooden Hu Jia termed *Menggu Jia Chui*, reflecting Manchu ethnic-political symbolism.

Emerging during the Warring States period (475–221 BCE), the Hu Jia proliferated among northwestern nomadic groups (Xiongnu, Xianbei, Turkic) in regions like Xinjiang, Gansu, and Inner Mongolia. Its role as a cultural intermediary between steppe and agrarian societies is epitomized in Han historical texts, where it symbolized “frontier exoticism” and military-ceremonial hybridity. The term Hu Jia itself, recurrent in

Han records and later standardized, encapsulates the tension between Sinicization and nomadic identity—a duality echoed in its shifting materials (reed to wood to bone) and functions (battlefield signal to courtly ritual).

The etymology of Hu Jia constitutes a microcosm of civilizational exchange: its semantic shifts, material transformations (reed to wood), and functional ascensions (military tool to state ritual artifact) encode traces of ethnic encounters, technological innovation, and ideological discipline. Future research integrating acoustic archaeology and corpus linguistics may further decode the cultural DNA embedded in its “name-reality dialectic”.

#### The Structure and Tonal Characteristics of Hu Jia



FIGURE 34 Hu Jia

Source: The data collection and organization were conducted by the author

**The Structure:** The origin of the Hu Jia can be traced back to China’s Warring States period. Initially used predominantly by nomadic peoples, early Hu Jia instruments were made from natural materials such as bamboo, wood, or bone. The original form of the Hu Jia was relatively simple and belonged to the category of traditional single-pipe aerophones. Its tube body was typically long—ranging from approximately 50 to 70 cm—and crafted from smooth bamboo or wood. The inner bore of the tube was hollow to facilitate the transmission of sound waves. The mouthpiece at

the top was usually open-ended, with some early versions employing rudimentary reed blades made from herbal leaves; later iterations utilized more refined bamboo or metal reeds. These reeds vibrated to produce sound, giving the Hu Jia a penetrating timbre. In its early form, the Hu Jia's tone was direct and unembellished, primarily serving as a frontier signal instrument or military horn. Its rough, resonant sound was often used to boost morale or convey commands.

As sociocultural contexts evolved—particularly during the flourishing of the Tang and Song dynasties, the structure of the Hu Jia was gradually improved and began to resemble modern *suona* or other aerophones. During the mid-development phase, the Hu Jia was no longer limited to bamboo construction. Materials such as wood and metal became prominent, especially after the Tang dynasty. Tube materials diversified, commonly including rosewood, boxwood, and copper. The use of metal increased the instrument's durability and contributed to a brighter, clearer sound quality. The bell opening was enlarged, adopting an open structure similar to the modern *suona*. Reeds became more sophisticated, crafted from thin metal or finely processed bamboo. As a result of these refinements, Hu Jia evolved from a simple signal instrument into a delicate performance tool with enhanced timbral layers and expressive potential. It was no longer confined to military settings but began to appear in court music, literati gatherings, and folk-art performances, gaining recognition as an artistic instrument.

In the modern era, the structure of Hu Jia has become increasingly standardized and refined. With advancements in craftsmanship and playing techniques, modern Hu Jia designs prioritize tonal variety and player comfort. Common tube materials now include fine rosewood, red sandalwood, and even plastic or synthetic composites. Metal Hu Jia variants, with their unique metallic tonal quality, are occasionally used for specific performance contexts. Modern reeds are made from precise metal or composite materials to ensure tone stability and rich resonance. These reeds allow for finer control over vibration and tonal dynamics, making the modern Hu Jia adaptable to more complex and diverse performance demands. Moreover, tuning

mechanisms have improved, and the tube body is now professionally designed to guarantee greater pitch accuracy and tuning stability during performances.

**Tonal Characteristics:** The Hu Jia is renowned for its strong penetrating sound, which historically made it highly effective as a signal instrument. Its timbre is typically resonant, powerful, and bright, able to carry across vast grasslands and deserts. The Hu Jia's sound, particularly in the low and high registers, is characterized by intensity and impact. This forceful tone is closely linked to the instrument's historical role as a nomadic war horn and ritual instrument, embodying the heroism, bravery, and resilience of nomadic peoples.

Beyond its powerful quality, Hu Jia's sound also conveys a profound and expansive character, giving it a unique expressive power in portraying natural landscapes and pastoral life. Its timbre can evoke the boundlessness of the grasslands and the solitude of the nomadic spirit. For instance, when players extend the notes using broad breath control, the Hu Jia can produce low tones with an ethereal resonance, creating a sense of spatial vastness and emotional solitude—reflecting feelings of isolation and remoteness from civilization.

Another remarkable feature of Hu Jia's sound is its combination of rawness and refinement. The rawness is evident in its powerful low register and volume, while the refinement is reflected in its sensitivity to subtle variations, such as overtone fluctuations and nuanced dynamic control. Especially in modern performances, performers can use delicate breath and finger techniques to reveal the complexity beneath the Hu Jia's rugged surface.

Hu Jia's sound is capable of expressing multi-layered emotions. Its soaring high notes often symbolize the passion of battle or national pride, while its deep, low tones are imbued with sentiments of loneliness, nostalgia, and reflections of the distant frontier. In the context of borderland culture, Hu Jia's expressive tension is particularly striking.

Thus, the structure and sound of the Hu Jia are not only fundamental aspects of its identity as a musical instrument but also deeply reflect historical culture

and ethnic spirit. From a rudimentary signaling tool to a sophisticated performance instrument, every structural transformation has brought about corresponding changes in its tonal characteristics. By analyzing Hu Jia's construction and timbre, one gains deeper insight into its musical attributes and its symbolic significance in cultural history.

### **The Historical Origins and Development of the Hu Jia**

**Early Origins:** The emergence of the Hu Jia is deeply intertwined with the nomadic lifestyle of Inner Asian pastoralists. The vast grasslands and deserts necessitated long-distance communication tools, and the Hu Jia's piercing sound fulfilled this need, serving as a signalling device for military commands, hunting coordination, and communal morale. Its earliest forms likely drew influence from Central Asian or Western cultures, as the "Hu" regions of the Western Territories played a pivotal role in shaping ancient Chinese steppe cultures. This cross-cultural exchange provided a fertile ground for Hu Jia's development as both a functional and symbolic artifact.

**Development from the Han to Tang-Song Periods :** During the Han dynasty (202 BCE—220 CE), the Hu Jia entered the Central Plains and gained cultural prominence. Initially employed in military and ritual contexts, it gradually ascended to courtly and literati circles. By the Tang dynasty (618–907), the Hu Jia reached an artistic zenith, becoming integral to court ensembles, imperial banquets, and scholarly gatherings. This era marked its transformation from a frontier signaling tool to a sophisticated musical instrument, with advancements in structure, timbre, and technique. The Silk Road facilitated its dissemination beyond China, paralleling the spread of other West Asian instruments like the Turkish saz and Persian dammar, collectively embodying East-West cultural syncretism.

**Song to Ming-Qing Periods :** Post-Song dynasty (960—1279), the Hu Jia transitioned from courtly to folk contexts, particularly in the Mongolian Plateau and Inner Mongolia, where it became a cultural emblem of local nomadic communities. With the rise of the Yuan dynasty (1271–1368), Mongolian steppe culture profoundly influenced Central Plains traditions. The Hu Jia, as a Mongolian folk instrument, permeated daily life,

rituals, and festivals, its structure and performance techniques becoming standardized. Regional variations emerged in areas like Inner Mongolia and Qinghai, where it fused with local folk music, religious rites, and customs, cultivating distinct regional styles. During this period, its timbre grew richer and more resonant, reflecting the ruggedness and spiritual depth of nomadic culture.

This historical trajectory underscores Hu Jia's dual identity as a pragmatic tool and a cultural symbol, adapting to shifting sociopolitical landscapes while preserving its acoustic and symbolic ties to the Eurasian steppe.

### **Performance Techniques of the Tovshuur**

The performance techniques of the Tovshuur, a traditional two- or three-stringed plucked lute indigenous to Mongolic pastoralists, reveal a nuanced interplay between musical expression, cultural embodiment, and environmental adaptation. Rooted in the oral-epic traditions and communal rituals of Inner Asia, the Tovshuur's playing methods reflect both its functional utility and its symbolic resonance in steppe life. Typically held at a diagonal angle against the chest or lap, the instrument is played with a plectrum or fingers, depending on regional customs. Plucking techniques range from sharp, percussive strokes to gentle, sustained picking, producing timbres that alternate between rhythmic propulsion and melodic introspection. This duality mirrors the existential tensions of nomadic life—mobility and rootedness, resilience and fragility.

Tovshuur players often employ open-string drones and pentatonic melodic frameworks, aligning with the modal structures of Mongolian long song (*urtiin duu*) and epic chant traditions. Ornamentation techniques such as vibrato, hammer-ons, pull-offs, and glissandi imbue the Tovshuur's tone with expressive depth, enabling performers to simulate the galloping of horses, the wind across the grasslands, or the emotive cries of ancestral spirits. In epic performances, the Tovshuur functions not merely as accompaniment but as a narrative instrument—its rhythms pacing the spoken word, its interludes reflecting thematic shifts, and its dynamics heightening dramatic tension.

Moreover, regional variants of Tovshuur performance—such as those in Western Mongolia (Altai) or among Kalmyk and Tuvan communities—demonstrate localized innovations. In the Altai region, performers frequently utilize rhythmic strumming patterns and drone-based improvisation, while Tuvan styles emphasize harmonic overtones and vocal-instrumental integration. This reflects the instrument's adaptability within diverse musical ecologies and its integral role in maintaining oral-historical continuity.

In contemporary contexts, Tovshuur performance has expanded beyond its traditional bounds, finding new expressions in fusion genres, ethnic jazz, and global folk collaborations. While preserving core techniques, modern performers experiment with amplification, alternative tunings, and cross-cultural instrumentation, transforming the Tovshuur into a dialogic medium between indigenous knowledge and global artistic trends. Thus, its performance practices encapsulate a dynamic spectrum of continuity and innovation, reinforcing the Tovshuur's status as both a sonic archive of nomadic heritage and a living instrument of creative reinvention.

### **The Cultural Significance of Hu Jia**

Hu Jia transcends its role as a musical instrument to embody the emotional and existential fabric of steppe pastoralism. As both an expressive medium for nomadic life and a vital signalling tool among tribes, its sonic identity intertwines with the boundless freedom and vastness of the grassland environment. Its timbre—alternately bold, melancholic, and unrestrained—captures the nomadic ethos of resilience, heroism, and spiritual communion with the land.

**Symbol of Nomadic Identity** :The Hu Jia's soundscapes evoke the unbridled spirit of the steppe, reflecting the nomadic worldview rooted in mobility and adaptability. In dances, rituals, and ceremonial gatherings, its music symbolizes the raw vitality and untamed wilderness central to pastoral identity. Simultaneously, its mournful undertones articulate the historical tribulations of nomadic peoples—their struggles, losses, and enduring connection to ancestral legacies. The instrument frequently accompanies



heroic epics and historical narratives, serving as an acoustic memorial to collective memory and territorial reverence. In modern contexts, it has become a sonic emblem of ethnic pride, galvanizing cultural continuity among Mongol and other Inner Asian communities.

**Cultural Identity and Global Resonance:** The Hu Jia is deeply interwoven with Mongolian ethnic identity and cultural belonging. Its pervasive presence in folk festivals and communal celebrations reinforces a sense of shared heritage, awakening ancestral memories and historical consciousness with every performance. Beyond its local significance, Hu Jia has emerged as a global symbol of cultural diversity. Its dissemination worldwide transforms it from a Mongolian or nomadic icon into a bridge for cross-cultural dialogue, resonating with universal themes of human resilience and ecological interdependence.

**Artistic and Emotional Medium :**The Hu Jia's penetrating timbre uniquely conveys the steppe's dual landscapes of grandeur and desolation. In rendering heroic tales or folk narratives, it articulates layered emotional textures—pride, sorrow, longing—becoming a vessel for both artistic creation and cathartic expression. Its cultural profundity and symbolic potency have garnered international recognition, enabling it to thrive in contexts ranging from traditional pastoral music to avant-garde cross-genre collaborations.

**Legacy in the Globalized Era:** Despite globalization, Hu Jia remains a dynamic cultural artifact, its significance undiminished. Whether through traditional techniques or modern innovations, it persists as a shared heritage of nomadic, Chinese, and global cultures. Its enduring presence on artistic stages worldwide underscores its role as a mediator between local traditions and universal human experiences, affirming its timeless relevance as both a musical instrument and a cultural cipher.

#### 4.1.2.7 Amankhuur (Mongolian jaw harp)

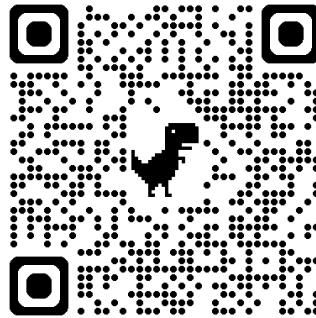


FIGURE 35 (videoQR) Khoomei & Folk Song - The Echo of Wilderness

Source: The data collection and organization were conducted by the author

Although the Mongolian jaw harp and the harmonica share similar names in Chinese, they differ significantly in terms of structure, playing technique, timbre, and cultural background. The Mongolian jaw harp is a traditional instrument imbued with deep cultural significance and artistic value, often used in epic singing and religious rituals, where it serves ceremonial or spiritual functions. In contrast, the harmonica is a simple folk instrument, typically used for entertainment and everyday leisure.

Within Mongolian musical culture, both instruments play distinct and important roles. However, due to the similarity in their names, they are often confused. Therefore, this study adopts a comparative research approach, analyzing and summarizing the characteristics of the Mongolian jaw harp and harmonica based on several dimensions: nomenclature, structure, timbre, musical characteristics, performance techniques, performance contexts, cultural functions, and their respective roles in contemporary Mongolian fusion music:

TABLE 5 The Designations, The Structural and Tonal Characteristics, The historical origins and development, performance techniques, The cultural significance

	The Designations	Structural and Tonal Characteristics	Historical origins and development	performance techniques	The cultural significance
Mongolian jaw harp	This instrument is also referred to as the "Khoomei lute" or "throat-singing instrument," known in Mongolian as Urtiin Duu Khükher or Khoyor khuruu.	It usually features two or three strings, which may be made of metal or silk. Deep and melodious, with a rich tone quality, the suitable for Urtiin Duu and epic chanting. The tone is deep, melodious, and full, and due to the incorporation of "throat singing" techniques, it creates a	The history of the jaw harp can be traced back to the ancient steppe civilizations, particularly the early societies of Mongolian people. Its earliest forms were likely made from primitive materials such as animal hide and wood, gradually evolving from rudimentary string	The playing method is closely related to throat singing (overtone singing), therefore it is often referred to as the "throat harp" or "khöömei harp." It requires plectrum plucking, bowing, and the integration of throat singing techniques to produce complex sound effects.	With the increase in globalization and cultural exchange, the role of Mongolian jaw harp and Mongolian harmonica in modern Mongolian fusion music has gradually expanded into cross-cultural communication, entering the international music market. As

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	Mongolian
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The Table was created by the author, Sha Rina.

### Summary

This section illustrates the richness and diversity of Mongolian musical instruments in the Inner Mongolia Autonomous Region and provides an in-depth discussion of the major musical instruments appearing in Mongolian fusion music from multiple perspectives, including their designations, forms, timbres, historical origins, playing techniques, and cultural significance. The study shows that Mongolian musical instruments in Inner Mongolia do not exist in isolation, but are closely connected with nomadic culture, religious beliefs, social life, and historical changes, and reflect significant regional characteristics and cultural inheritance.

The article analyzes in detail the main musical instruments, such as Morin Khuur, sihu, huobusi, yatuga, tobushuur and hu Jia. The analysis covers the evolution of the names of the instruments, the characteristics of the shape, the characteristics of the sound, the historical origin, the playing techniques as well as the cultural symbolism. For



example, the “horse's head” of Morin Khuur symbolizes the unique horse culture and spiritual totem of Mongolian people; the tone and playing technique of Huobusi are closely related to the nomadic life; the shape and tone of Yatuga reflect the Mongolian people's reverence to nature and gods; the playing technique of Tobushuur is closely related to the epic chanting and shamanic rituals of the Weilat Mongolian people; Hu Jia embodies the grandeur and sadness of the nomadic people. These analyses reveal the deep connection between musical instruments and Mongolian culture.

This section also emphasizes the integration and innovation of these Mongolian instruments in modern music. The instruments mentioned in the text have been used in modern music compositions and have been combined with Western instruments and musical styles, demonstrating the vitality and adaptability of Mongolian music. This fusion not only enriches the expression of Mongolian music but also promotes the dissemination of Mongolian music on the international stage, and is an important part of Mongolian culture, whose richness and diversity reflect the long history and unique cultural heritage of the Mongolian people. The study of these musical instruments not only helps to better understand the Mongolian culture, but also provides important references to the inheritance, development, and innovation of ethnic music.

#### 4.1.3 Mongolian singing styles in Inner Mongolia Autonomous Region

##### 4.1.3.1 Khoomei(Mongolian Throat Singing)

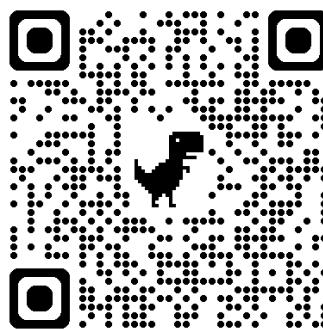


FIGURE 36 (videoQR) Khoomei & Morinhuur Folk Song –Distant Place

Source: The data collection and organization were conducted by the author

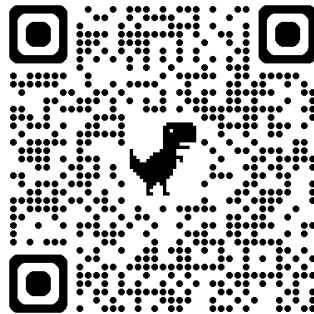


FIGURE 37 (videoQR) Khoomei & Morin khuur Folk Song -The Peaks in Aertai

Source: The data collection and organization were conducted by the author

The Mongolian "Choor" music exists both as an independent genre and as an attached form; it includes vocal, instrumental, and mixed vocal-instrumental forms. Among them, the vocal Chool includes two types: the solo "Haolin Choor" and the group "Choledao." The instrumental Chool includes the bowed string "Chool" and the "Tovshuur." "Maodun Chool" and "Sam Chool" are combinations of vocal and instrumental forms. These "Chool" genres follow a highly formalized pattern, wherein a high melodic voice part is sung or played over a continuous low bass, forming a two-part structure. This form can be performed solo (e.g., Haolin Chool, Maodun Chool) or by multiple performers (e.g., Choledao). It exists in vocal form, instrumental form, and as a combination of both. For example, the bowed string "Chool" from eastern Inner Mongolia is an instrumental form where the performer uses a bow to simultaneously play the inner and outer strings of the instrument. The outer string plays the melodic part, while the inner string maintains a continuous low bass. In the Altai region of Xinjiang, Maodun Chool is a vocal and instrumental combination, where the performer sings the continuous low bass while playing a jaw harp to produce the melodic part.

Thus, research on Mongolian polyphonic music primarily focuses on the concepts, essential characteristics, historical origins, cultural attributes, regional

distribution, musical forms, singing and playing characteristics, polyphonic mechanisms, performance styles, and the common and unique traits of the Chol system in music. The research in this field has been extensive and is currently a hot topic in Mongolian music studies.

Uligchi Chang was the first to conduct a systematic classification of Chol music. He categorized the Chol traditions passed down in Mongolian folk culture into four types: "Uta Shun Chol" (a bowed-string instrument similar to the Morin Khuur), "Maodun Chol" (Jaw Harp), "Haolin Chol" (Khoomei), and "Chol Yin Dao" (Choor Chorus). Scholars generally agree that Khoomei (Haolin Chol) is a branch of the Chol series.

Regarding the artistic characteristics and singing techniques of Khoomei and Haolin Chol, Morjiu believes that Haolin Chol involves one person singing (not playing the jaw harp) and producing two sounds: a continuous low bass and a clear major pentatonic scale melody sung three octaves above the bass. This creates a unique two-part structure in the music. The continuous low bass resembles the "chanting" of the jaw harp, starting with a fourth jump from the tonic to the dominant and always accompanying the melody below. The melody, three octaves above, produces a harmonic overtone-like sound—resembling the pure, transparent tone of a flute. Haolin Chol is a vocal form with a two-part structure: simultaneously producing an overtone melody, while the Chol provides a continuous bass, in a major key and pentatonic scale. In terms of technique, it is sung in one breath, creating a natural harmonic effect. In terms of content, it is untitled and wordless. Morjiu also proposed the concept of "Haolin Chol Tonic," arguing that Mongolians made a breakthrough in their auditory nerve control and coordination, producing a peculiar and harmonious sound series entirely through the energy of the human body, without the aid of external instruments, which he called the "Haolin Chol Tonic."

#### 4.1.3.1.1 The Historical Background and cultural attributes of Khoomei

The origins of khoomei trace back to the nomadic societies of ancient Inner Asia, deeply rooted in the pastoral culture and spiritual practices of the Mongolian

steppe. The 13th-century *Secret History of the Mongols* references *Holyn Choor*, an early precursor to *khoomei*, used for epic recitations and hunting signals. In antiquity, the Mongols' intimate relationship with nature shaped their acoustic communication: throat singing mimicked animal calls—deer cries, wolf howls—to lure prey or convey messages, fostering a sonic dialogue with the environment. Over time, these pragmatic vocalizations evolved into an artistic medium, drawing inspiration from natural soundscapes such as wind, thunder, flowing water, and wildlife cries. Its resonant timbre, mirroring the vastness of grasslands and deserts, became a vessel for pastoral emotions, embedding nomadic life into musical expression.

From a spiritual perspective, *Khoomei* served as a shamanic conduit, bridging human and divine realms. Shamans replicated natural sounds—wind whispers, river murmurs, wolf calls—to commune with spirits. The polyphonic nature of *khoomei* is believed to originate from such mimetic practices. The sustained drone, perceived as the “breath of the earth,” and the overtone harmonics, symbolizing the “call of the heavens,” formed an acoustic metaphor linking the three realms (heaven, earth, humanity). This sacred function epitomized the philosophy of “harmony between heaven and humanity”.

Marco Polo's 14th-century *Travels* noted Mongols producing “strange sounds from their throats,” likely referencing early *khoomei*. By the Yuan dynasty (1271–1368), it merged with choor traditions, becoming integral to court rituals and folk practices. During the Qing era (1636–1912), Mongol cultural marginalization and 20th-century stigmatization as “feudal remnants” nearly eradicated *khoomei*, surviving only through oral transmission by herders and shamans.

The late 20th-century ethnic revival saw scholars and artists reclaiming *khoomei*. Its 2009 UNESCO Intangible Cultural Heritage designation elevated it to a “shared human legacy,” transforming it into a global symbol of Mongolian identity. Modern innovations, such as fusion with rock, electronic, and jazz genres (e.g., the Hanggai Band and Anda Union), reflect both creative reinvention and strategic cultural assertion in a globalized world.

Khoomei's history is a sonic epic of Mongol dialogue with nature and civilization. From shamanic altars to global stages, it embodies the spiritual DNA of nomadic peoples and the resilience of tradition amid modernity. Its journey underscores how ancestral soundscapes adapt, persist, and redefine cultural belonging in an interconnected world.

#### 4.1.3.1.2 The Musical Form of Khoomei

The most distinctive feature of khoomei is its ability to produce two or more distinct pitches simultaneously. Through specialized vocal techniques, the performer generates a deep fundamental tone alongside a high-pitched harmonic overtone, a method termed polyphonic singing or multiphonic singing. In advanced forms, performers employ intricate techniques to create even richer acoustic textures, such as layering multiple harmonics or modulating resonance between the throat, mouth, and nasal cavities. This dual-voice phenomenon—rooted in precise control of vocal folds, tongue positioning, and breath—transforms the human voice into a multifaceted instrument, embodying the sonic duality of the Mongolian steppe: the earth's primal rumble and the sky's ethereal call.

**Acoustic Structure:** The separation of the fundamental tone (low frequency) and harmonics (high frequency). The fundamental tone is produced by the contraction of the throat muscles, creating a continuous low pitch, typically ranging from 80-150Hz. It simulates the vibrations of the earth or the chest cavity and is the main sound in Khoomei singing. This tone is often deep and low, resembling traditional "throat singing". The low frequency produces a powerful, deep, and rich tone, mimicking natural strong sounds like thunder or the sound of hooves. The harmonics are enhanced by adjusting the shape of the mouth (such as tongue placement and lip positioning), creating a high-pitched melody (frequencies reaching up to 2000Hz or more). These harmonics resemble the sound of a flute or a whistle and form the unique timbre of Khoomei. It is amplified through special vocal techniques, such as the resonance of the throat and mouth, producing a clear and sharp high-frequency tone. By adjusting the

mouth, throat, and chest cavity, the performer can control the pitch and volume of the harmonics. The high-frequency part is often penetrating and can simulate light, crisp natural sounds like wind or birdsong. The timbre of Khoomei forms a composite structure by combining low and high frequencies, different from traditional monophonic singing. The performer typically uses specific vocal techniques to separate the fundamental tone and harmonics, creating contrast and layering between them. The low frequency provides the musical foundation, while the high frequency adds clarity and expressiveness to the sound. The harmonic series in Khoomei is non-linearly distributed, differing from the harmonic series in Western tonal systems and more closely resembling the frequency spectrum of natural sounds.

**Musical Elements:** Khoomei imitates natural sounds such as wind (the sand-grain feeling in Alashan Khoomei), flowing water (the lingering tone in Xilin Gol Khoomei), and animal howls (the sharp tones in Tuvan Khoomei). The human voice is transformed into an "instrument", producing timbres similar to the Morin Khuur (horsehead fiddle) or Choor (flute).

The core musical characteristic of Khoomei relies on the natural harmonic series, with interval relationships approximating pure tuning. Microtonal intervals (smaller than semitones) are often present. During performance, the singer controls the throat and mouth resonance to maintain a stable low fundamental tone while selecting different pitches from the harmonic series to form a melody. The high-pitched melody often revolves around the pentatonic scale (Gong, Shang, Jue, Zhi, Yu), but due to the limitations of harmonics, the pitch has a floating quality.

Traditional Khoomei does not follow a fixed metrical structure and often uses free rhythm, determined by the performer's breathing, breath changes, and the flow of natural harmonics, similar to rubato. The low fundamental tone provides a sustained bass, creating a dragging effect, while the harmonic melody forms rhythmic patterns above the fundamental. The rhythm is regulated through adjustments in tongue, throat, and mouth resonance. The harmonic melody can express triplets, syncopated rhythms, or rhythms similar to those of the Mongolian Morin Khuur music. When

combined with instruments like the Morin Khuur or the Mongolian drum (Tovshuur), the rhythm can become more stable, often in time signatures like 2/4 or 4/4, similar to Mongolian folk dance music. In some melodically intense 3/4 dance music, 3/4- or 6/8-time signatures are also common.

Traditional Khoomei performances usually lack a fixed formal structure and are often developed spontaneously by the performer based on personal style, emotion, and environment. However, in practice, several common formal structures can be identified, such as the simple one-section form (A), two-part form (A-B), three-part form (A-B-A'), variation form (Theme and Variations), and progressive form (Gradual Progression Form).

**Performance Forms:** Khoomei, as a unique Mongolian polyphonic singing technique, has developed diverse performance forms over its long history. These forms are influenced not only by regional and stylistic evolution but also by factors such as cultural environment, instrument combinations, and the specific needs of the performance context. Therefore, it is believed that the current understanding of Khoomei differs in two main aspects: "genre" and "singing technique." One interpretation views Khoomei as a specific genre, while another sees it as a vocal technique (or set of vocal techniques).

As a genre, Khoomei has a specific geographical distribution, with the main regions being Hulunbuir, Xilingol, Ordos, and Alashan in Inner Mongolia, particularly the Hulunbuir Grassland, which is considered one of the key areas for the transmission of Khoomei art. Traditional practices (such as herders singing while grazing or resting) use Khoomei techniques based on Mongolian folk songs, with representative works like Four Seasons, Galloping Horses, and Pastoral Songs. There are also self-contained, unique vocal techniques and specific repertoire, such as The River Ebii and Ode to Altai.

As a vocal technique, Khoomei transcends regional and genre boundaries. It has further developed and enriched the core characteristics of its native



vocal form, forming a systematic set of singing techniques capable of performing any type of musical piece.

Khoomei performance forms can be categorized into solo, choral, instrumental accompaniment, stage performance, and cross-genre fusion. Each form exhibits different artistic characteristics and cultural values. Solo performances include impromptu singing by herders while riding, grazing, or resting, expressing reverence for nature and emotional release. There are a cappella solo performance, where the singer relies solely on the voice to create an intense, raw sound without the aid of any instruments or background music—this is often seen in formal competitions or traditional cultural displays. Additionally, there are solo performances with accompaniment, with common instruments including the Morin Khuur, Choor, and Tovshuur. In modern music, Western instruments such as guitar, synthesizers, and percussion are frequently used, expanding the expressive range of Khoomei.

Choir performances include both traditional and modern polyphonic choral styles. Traditional choral forms are often found in ritual ceremonies, folk celebrations, and Nadam festivals, where Khoomei is typically performed in polyphonic form. In contemporary music, some Khoomei choirs perform in a manner similar to Western choirs, with different singers performing bass (fundamental) and treble (overtone) parts. Some works even incorporate Mongolian Urtiin Duu, counterpoint, and harmony techniques, making the overall music more symphonic.

Khoomei can be performed alongside traditional instruments or integrated with modern elements, such as:

**Rock music (Rock Khoomei):** The deep voice of Khoomei pairs well with distorted electric guitar sounds. Many heavy metal bands from Mongolia and Russia have incorporated Khoomei elements.

**Electronic music (Electronic Khoomei):** Modern music tools such as synthesizers and drum machines can be combined with Khoomei to create mysterious, ethereal effects.

**Symphony (Khoomei with Orchestra):** In recent years, collaborations between Khoomei and symphony orchestras have emerged as a high-end art form, such as performances with the Mongolian Symphony Orchestra and Khoomei singers.

Khoomei plays an important role in traditional Mongolian ceremonies and festivals. For instance, during the Nadam Festival (the largest traditional Mongolian gathering), Khoomei performances are often featured during the opening ceremony or celebratory performances. In ritual ceremonies (such as those in Shamanism or Tibetan Buddhism), the resonant effects of Khoomei are believed to connect people to nature and create a mystical religious atmosphere. It is also used in traditional ceremonies such as weddings, coming-of-age rituals, and blessings. In recent years, Khoomei has been widely employed in cross-disciplinary performances, including theater, modern dance, and visual arts. In modern cross-genre fusion performances, Mongolian Khoomei is widely used in rock, electronic, metal, world music, and other genres.

#### 4.1.3.1.3 Characteristics of Khoomei Singing

Khoomei is a special throat singing technique with unique acoustic characteristics and performance methods. Its singing and playing features are mainly reflected in the principles of sound production, singing techniques, breath control, and musical expression style.

**Principles of Sound Production and Singing Techniques:** Regarding the singing techniques of Khoomei, Morjihuu believes that the singing style of Haolin-Choor is: "First, a continuous low bass is produced on the tonic, then a transparent major scale melody is simultaneously produced three octaves above the tonic, and the piece ends on the tonic... The entire piece is composed of a single melodic phrase and is completed in one breath." Based on the method of sound production, Khoomei is divided into five singing styles:

Haolin Khoomei, which is the unique singing technique where two voice parts are sung simultaneously. The singer uses the throat resonance with a bubbling sound to produce a rich bass sustained note, while singing a clear and transparent high

harmonic melody above this long note. This singing technique, known as "Haolin-Choor" among the Mongols of Xinjiang in China, means "harmony sung with the voice." The sound is soft, the bass is lighter, and the harmonics resemble the sound of wind blowing across the grasslands. It is clear, spacious, and adaptable to Mongolian Urtiin Duu and pastoral songs.

Kargyraa. The singer lowers the voice and deepens the bass, while the harmonics become duller, producing a deep, heavy resonance. This style is suitable for performing heroic epics and ancient ritual music.

Sygyt. To imitate natural sounds such as wind, birds, and water, the harmonics are extremely high, resembling a whistle or metal vibrations. This technique requires strong breath control and throat tension to maintain clear high harmonics.

Borbangnadyr. This style has a tremolo effect, with harmonics vibrating, suitable for expressing dynamic scenes like rushing rivers or storms.

Ezenggileer. Mimicking the rhythm of galloping hooves, this harmonic style is often heard in scenes of horseback riding and hunting, giving a sense of rhythm.

**Breath Control:** Khoomei requires diaphragmatic breathing, which is controlled by the diaphragm to maintain the flow of breath and ensure stable, continuous sound. Khoomei demands more frequent vocal cord closure and relatively less airflow. Harmonics are controlled by adjusting the opening and closing of the vocal cords to regulate pitch and volume. Typically, Khoomei maintains a steady, long breath to achieve stable harmonic resonance. When the music has a stronger rhythmic feel, breath elasticity must be controlled to maintain the music's rhythm. During singing, moving the tongue forward and backward changes the resonance cavity of the mouth, adjusting the pitch of the harmonics. The opening and closing of the lips also affect the timbre of the harmonics, making them either clearer or softer. From a resonance perspective, chest resonance adds thickness to the sound, while the addition of head resonance increases the brightness of the harmonics, making them clearer and more focused. In summary, breath control in Khoomei emphasizes diaphragmatic stability, throat adjustment, and resonance cavity manipulation. It also requires the performer to

have high endurance and precise airflow control. Mastering these techniques allows the performer to freely manipulate the pitch, timbre, and rhythm of the harmonics, enriching the vocal layers and enhancing the expressive tension of Khoomei.

**Musical Expression Style:** Mörgjiu, based on conversations with two artists from Altai Khanda Gatu Mongolian Autonomous Township, Tabentai and Bulinbayar, summarized the singing technique of Haolin Khoomei as follows: First, a sustained low pitch is produced on the tonic, and then, simultaneously, a transparent major-scale melody is emitted three octaves higher, ending on the tonic. Similar to the flute, the entire piece is composed of a single musical phrase, completed in one breath. He believes that the chant is a continuous low pitch that lasts until the end of the piece, while a beautiful, complete melodic line appears three octaves above it (with a timbre resembling the high register of the flute). The music is extremely simple, consisting entirely of a single breath-long, major scale melody, without title or lyrics. Sometimes, the low pitch chant jumps a fourth up to the tonic. The interesting combination of the harmonic melody line and the sustained low pitch forms fascinating dual-structure music (primitive polyphonic music), with a colorful sound that feels vast and mysterious. Influenced by the culture of the grasslands, early Khoomei singing was relatively traditional, reflecting the resonance with the grassland environment, epic and war songs, shamanic culture, and Buddhist music. In later periods, as cultural diversity and cross-cultural development progressed, Khoomei singing began to exhibit a variety of musical characteristics, reflecting its cross-border and multidimensional developmen

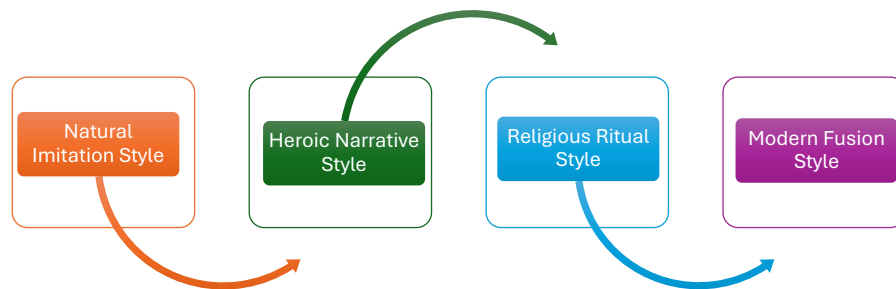


FIGURE 38 Different style

Source: Write by author Sha Rina

**Natural Imitation Style:** The sounds of wind, flowing water, and bird calls are typical examples of natural imitative sound effects. The initial singing style of Khoomei was inspired by the prairie environment, with the singer using harmonic resonance to imitate the sounds of nature. Khoomei expresses the Mongolian people's reverence and love for the prairie, horses, starry skies, and mountains.

**Heroic Narrative Style:** Khoomei occupies an important place in Mongolian heroic epics (such as Jangar), with its own unique timbre and stylistic features. In Khoomei, the Kargyraa style produces a deeper, more resonant tone, ideal for narrating heroic deeds, giving the song a sense of mystery and weight. In imitating war and hunting scenes, Khoomei is used to create the tense atmosphere of battles or hunts, such as imitating the sounds of warhorses neighing or the bow and arrow. This is mainly in the Borbangnadyr style, where the harmonics vibrate rapidly, creating a sense of urgency and excitement.

**Religious Ritual Style:** In Shamanic rituals, Shamans use Khoomei to simulate the sounds of soul summoning or communication with spirits. The deep Kargyraa style is often used in rituals to convey the reflection of souls and supernatural power. In regions such as Inner Mongolia and Mongolia, throat singing, influenced by Tibetan Buddhism, combines with Khoomei to create a temple chant style. The long,

deep Kargyraa is used in Buddhist chanting or meditation music to create a calm, mystical atmosphere.

**Modern Fusion Style:** In recent years, Khoomei has been widely used in rock and metal music, leading to the development of the unique style known as Mongolian Metal. Khoomei has also merged with electronic music to form ambient or experimental music styles. Additionally, Khoomei has been integrated with jazz, folk music, and film and video game soundtracks, resulting in a distinctive modern fusion music style.

#### 4.1.3.1.4 The Current Status of the Inheritance of Khoomei

Khoomei, as a unique throat singing art of the Mongolian ethnic group, has made some progress in inheritance and protection in recent years, but it still faces multiple challenges. The following is a comprehensive analysis of its current status of heritage.

##### **Positive Current Status and Development of Inheritance:**

Establishment of Intangible Cultural Heritage Protection System, Khoomei was listed as the first batch of national intangible cultural heritage in 2006 and successfully entered the UNESCO "Representative List of the Intangible Cultural Heritage of Humanity" in 2009. With clear protection policies in place, the Inner Mongolia Autonomous Region government has promoted systematic protection through measures such as setting up special funds, establishing dedicated working groups, and organizing academic seminars (such as the 2022 special exhibition and academic seminar). This has greatly enhanced its international status and protection efforts.

In 2010, the College of Arts at Inner Mongolia University launched a Khoomei major, training a group of professional talents and providing fresh strength to artistic troupes. National-level inheritor Hu Gejiletu and other artists have trained hundreds of students through master-apprentice transmission and concentrated training. Some of these students are active in cultural and artistic groups like Ulan Muqi. Through online platforms, some Khoomei singers have started offering online courses, such as

video tutorials, live singing, and lectures, to pass on Khoomei techniques to a broader audience.

The cooperation between traditional artists and scholars has provided new momentum for the inheritance of Khoomei. Many traditional Khoomei artists have begun collaborating with ethnomusicologists and artists to research and organize the traditional techniques and historical background of Khoomei art. Scholars have published a large number of academic works on Khoomei, gradually increasing recognition of its musicological value.

Khoomei has gained global attention through international events (such as the 2014 China International Khoomei Competition) and cultural exchange activities, attracting cooperation from countries like Mongolia, Russia, and Japan. Additionally, the rise of female Khoomei singers has broken traditional gender limitations, demonstrating the modern adaptability of Khoomei art.

The modernization of Khoomei's performance has become a significant trend in its development. With the exchange and integration of global music cultures, more and more modern musicians are incorporating Khoomei elements into genres like rock, electronic, ambient music, and world music, thereby broadening the audience base of Khoomei.

Documentary films, movies, music albums, and other media have played an important role in promoting Khoomei art. For example, Khoomei's remarkable performances have become a key part of cultural displays in documentaries about Mongolian traditional culture. Social and video platforms (such as YouTube and TikTok) have also become channels for disseminating Khoomei art, allowing more young people to encounter Khoomei and learn about this traditional art form through the internet.

**Challenges Facing Traditional Inheritance:** Inheritance Disruptions and the Impact of Urbani Khoomei singing is largely confined to the older generation of practitioners. However, with the advancement of globalization and modernization, especially the accelerated urbanization process, many young people have left their hometowns to work or study in cities. The younger generation of Mongols has gradually



distanced themselves from pastoral life and traditional culture as urbanization progresses. Traditional nomadic lifestyles are being replaced by modern societal norms, leading to a disruption in the transmission of traditional Khoomei. Furthermore, the influence of external cultures, such as Western popular music, electronic entertainment, and internet culture, has posed a challenge, making it difficult for Khoomei to be inherited in certain regions.

Although Khoomei art has a deep cultural foundation, its transmission has not been integrated into the mainstream education system. Many traditional artists have not received formal music education, and the transmission of techniques primarily relies on oral tradition, which lacks a systematic and standardized educational framework. Currently, there are relatively few scholars and artists who specialize in Khoomei within academic and artistic circles, which limits its overall dissemination and development.

Due to its unique expressive form, Khoomei's performance style does not easily align with modern stage music performances. Traditional Khoomei singing requires relatively closed and quiet spaces, whereas modern stages often seek shock value and interactivity. As a result, the traditional artistic form of Khoomei faces limitations in such environments.

Surveys show that 73% of non-art students at universities in Inner Mongolia are unaware of Khoomei, and only 18% have some knowledge of it. The younger generation tends to favor popular culture, and Khoomei's appeal is relatively limited.

The traditional master-apprentice transmission of Khoomei lacks a system of theoretical support, making it difficult to meet the needs of modern education. Additionally, women who wish to learn Khoomei still face physiological and educational barriers, requiring more scientific guidance.

Despite these challenges, Khoomei's teaching, performance, and inheritance have received extensive support from both the government and society. Through events like Khoomei Art Festivals and music exchange activities, Khoomei art

continues to be promoted and passed down. As an intangible cultural heritage, the inheritance of Khoomei is of great significance. Through this art form, the Mongol people not only preserve their ancient culture but also maintain ethnic pride and cultural independence. As one of the representatives of Mongol culture, Khoomei is gradually reaching the global stage. Modern Mongolian musicians are integrating traditional Khoomei with elements of world music, creating new artistic forms. With the increasing number of world music festivals and cultural exchange activities, Khoomei has become an important window for the international community to understand Mongolian culture.

#### **4.1.3.1.5 The Connection Between Khoomei and Modern Fusion Music**

Since the beginning of the 21st century, with the acceleration of globalization, especially the rapid development of information technology, musical forms and cultural styles from all over the world have been rapidly disseminated and integrated. The revival of folk music has become a global cultural trend. For the Mongolian and other nomadic peoples, Khoomei, as a highly culturally representative art form, has gradually found a new place in modern music creation. Many contemporary artists have realized that traditional music is not only a means of cultural preservation but also a source of innovation and inspiration. As a result, more and more musicians are exploring the possibility of integrating Khoomei into modern music.

#### **Fusion Approaches**

**Integration with Rock and Metal Music,** Many Mongolian metal bands incorporate Khoomei into modern music, combining it with standard 4/4 hard rock or metal rhythms, enhancing the rhythmic intensity.

**Electronic Music (Free Rhythms or Synthesized Beats),** In electronic or ambient music, the natural rhythm of Khoomei is often sampled and fused with synthesizer beats, adapting to the Low-Frequency Oscillator (LFO) rhythm or loop structures of synthesizers.

**Fusion of Electronic and Ethnic Sounds:** With the rise of electronic music, many artists began to combine Khoomei with electronic effects, synthesizers,

and samples, creating an ethno-electronic music style. For instance, DJ Tarkan and other artists have incorporated Khoomei recordings in their works, blending them with electronic rhythms and sound effects to create music that is both ethnically unique and futuristic.

Electronic music's approach to sound processing further expands Khoomei's expressive range. By utilizing reverb, delay, filtering, and other effects, the sound of Khoomei becomes more layered, adding dynamic movement and spatial depth to its modern stage performance.

**Integration with Jazz Music:** Jazz and improvisational music (with irregular time signatures and complex rhythms) have incorporated Khoomei as an improvisational rhythmic element in certain jazz or experimental music projects, combining it with complex time signatures like 5/4, 7/8, and others, creating a unique rhythmic texture.

**Integration with World Music:** In recent years, Khoomei artists have collaborated cross-culturally with musicians from around the world, blending Mongolian traditional music elements with African drums, Arabic melodies, Latin rhythms, Indian music, and more. This collaboration has not only promoted innovation in music styles but also generated significant interest in Khoomei from audiences worldwide.

For example, Mongolian musician Batzorig Vaanchig collaborated with Western singers and performed at world music festivals, showcasing the charm of Khoomei fused with different musical elements. Through this approach, Khoomei has broken regional boundaries and fostered cultural exchange and fusion.

**Cross-Genre Symphonic and Classical Reconstruction:** The collaboration between Khoomei and symphony orchestras embodies the dialogue between tradition and modernity. The Inner Mongolia National Song and Dance Theatre has worked with orchestras, using Khoomei as the bass voice and blending it with strings and woodwinds to create a layered, multi-voice structure. This not only highlights Khoomei's harmonic characteristics but also enriches the narrative space of symphonic music. Such attempts have moved Khoomei from folk rituals to the high art stage.

**Integration with Pop Music:** Some pop singers have also begun to incorporate Khoomei elements into their works. For example, Li Yuchun used Khoomei in certain performances, creating pop music with ethnic features. Through this fusion, Khoomei not only conveys emotional depth but also adds cultural weight to pop songs.

Pop music often emphasizes catchy and harmonious melodies, and Khoomei's low bass response and high-pitched harmonics can add unique tonal layers to songs, giving pop music a distinctive style compared to traditional Western music.

### **The Unique Contribution of Khoomei to Modern Fusion Music**

**Sound Layering and Spatiality:** The multi-voice singing technique of Khoomei can provide modern music with rich sonic layers. In traditional Khoomei performance, the singer creates complex sound effects by controlling different sound layers (fundamental tone and overtones). This technique has been borrowed by modern music composition, making musical works more expressive in terms of spatiality and depth.

**Cultural Symbolism and Emotional Expression:** The deep throat tones and high overtones of Khoomei convey profound emotions, often evoking feelings of mystery, vastness, and freedom, which align with the spirit of Mongolian nomadic culture on the steppes. This emotional expression makes Khoomei not just a timbre in modern music, but also a symbol of emotional resonance and cultural identity.

**Ecological and Natural Imagery:** The singing style of Khoomei often mimics the sounds of nature, such as wind or flowing water. This natural imagery, combined with environmental music and soundscape music, transforms Khoomei into a symbol of ecology and nature in modern music. Through sound reproduction, Khoomei adds a naturalistic and environmental awareness to contemporary musical works, reflecting society's increasing focus on ecological protection and the natural environment.

Modern Mongolian musicians have fused traditional Khoomei with pop music, electronic music, world music, and other genres, creating a modernized form of

Khoomei art. These fusions preserve traditional timbres and techniques while integrating modern elements, making Khoomei more diverse and globalized.

#### 4.1.3.2 Urtiin Duu (traditional folk long song)

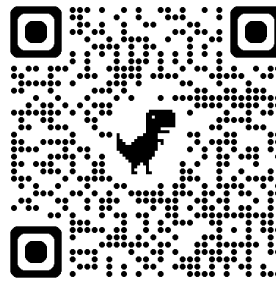


FIGURE 39 (video QR) Chinese Mongolian Long Tune Folk Song - Strong and Vigorous Steed

Source: The data collection and organization were conducted by the author

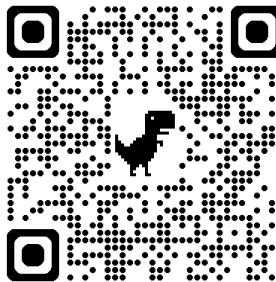


FIGURE 40 (video QR) Long Tune Folk Song - Small Yellow Horse

Source: The data collection and organization were conducted by the author

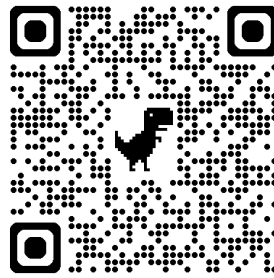


FIGURE 41 (video QR) Folk Songs - Wuhertu and Huiteng

Source: The data collection and organization were conducted by the author

Urtiin Duu, meaning "long song" in Mongolian, is one of the most representative musical forms of the Mongolian people and a crucial component of the musical culture of the northern nomadic peoples of China. Known for its long melodies, free rhythms, and profound emotional expression, it was added to the UNESCO Intangible Cultural Heritage of Humanity list in 2005, as part of a joint application by China and Mongolia. As an important expression of traditional Mongolian music, the long song is not only a musical art but also a reflection of the ethnic culture, lifestyle, and spiritual world of the Mongolian people.

In the Mongolian language, Urtiin Duu is a term that refers to this type of folk song, characterized by its flowing, undulating melodies that resemble the streams in the mountains or the drifting clouds in the sky, with no strict rhythmic limitations. The long song can be further categorized based on the performance context and lyrical content, such as ritual songs, wedding songs, praise songs, and songs of collective praise. Beautiful Qi Ge suggested using the term "Urtiin Duu" to refer to long folk songs, believing that the word "Duu" in "Urtiin Duu" refers to ancient songs of the past.

#### 4.1.3.2.1 The Historical Background and Cultural Attributes of Urtiin Duu

##### Historical Background of Urtiin Duu

**Origin and Early Development of Urtiin Duu:** The history of Urtiin Duu can be traced back to ancient times, initially closely linked to the nomadic life of the

Mongols. Early Urtiin Duu mainly served as tools for communication between tribes and as ceremonial music, deeply connected with nature worship, sacrificial activities, and the nomadic economy. During the period when Shamanism (Tengrism) was prevalent, Urtiin Duu were often used in sacrificial rituals to express reverence and prayers to the gods of heaven and earth. Early long song melodies were distant, and the lyrics contained abundant natural imagery, such as the grasslands, swift horses, soaring eagles, and rivers, reflecting the Mongols' harmonious coexistence with nature. As the Mongols lived a nomadic lifestyle, constantly moving in search of pasture and water, this way of life prompted the development of music that adapted to vast spaces. The wide vocal range and fluid, variable melodies of Urtiin Duu suited the expansive environment of the grasslands, allowing the songs to travel long distances.

**The Era of Genghis Khan:** During the Mongol Empire's expansion, Urtiin Duu were combined with epic singing (such as the Janggar), becoming an important means for Mongol warriors to express emotions and praise heroic deeds. After Genghis Khan unified the Mongolian Plateau in the 13th century, the establishment of the Mongol Empire facilitated cultural exchange and integration. During this period, Urtiin Duu were not only lyrical songs in the lives of herders but also took on political and military functions. With the cultural spread of the Mongol Empire, Urtiin Duu gradually entered the royal courts, becoming part of aristocratic entertainment and ceremonial music. The courtly versions of Urtiin Duu became more refined, with lyrics focusing on the achievements of emperors and the prosperity of the state.

**Ming and Qing Dynasties:** During the Ming and Qing Dynasties, Mongol society was influenced by Confucian culture and Tibetan Buddhism. The themes and functions of long song music expanded further, such as the addition of religious elements due to the spread of Tibetan Buddhism. Many pieces were used for chanting and religious ceremonies. As the various Mongol tribes developed, distinct regional styles of long song music gradually emerged.

**Modern Period:** Since the 20th century, long song music has faced the challenges of modernization, while simultaneously seeking a balance between tradition



and innovation. Urtiin Duu has been integrated into new forms of music, such as pop music, symphonic music, and electronic music, helping them remain vibrant in the era of globalization.

### **Cultural Attributes of Urtiin Duu**

**Nature Worship and Worldview:** The themes of Urtiin Duu often revolve around life on the grasslands, such as *The Four Seasons Pastoral Song* and *The Wild Goose*, expressing a deep attachment to one's homeland and a celebration of the nomadic lifestyle. The melodies are long and free, symbolizing the vast, boundless space of the grasslands, and reflect the Mongols' reverence for the heavens and the earth. The lyrics and melodies of Urtiin Duu is heavily influenced by the Mongol worldview, with one of the core cultural attributes being the worship of nature. Elements such as the grasslands, rivers, mountains, and stars frequently appear in Urtiin Duu, embodying the Mongols' philosophy of harmonious coexistence with nature.

**Oral Tradition and Collective Memory:** Urtiin Duu are often combined with the Mongol hero epics, passing down tribal histories, heroic tales, and social values. Through singing Urtiin Duu, historical, ethical, and moral concepts are passed on to younger generations. Traditionally, the Mongols did not have a written language, so music became an important medium for recording history and culture. As an oral tradition, Urtiin Duu carry rich ethnic memories.

**Nomadic Culture and Aesthetic Features:** In the performance of Urtiin Duu, techniques such as vocal slides and vibrato are often used, making the voice more fluid and penetrating, aligning with the expansive sense of space in the grasslands. Unlike the fixed rhythms found in traditional Han folk songs, Urtiin Duu are performed with a free rhythm, allowing performers to express emotions freely. The free rhythm, wide vocal range, and unique vocalization method of Urtiin Duu reflect the characteristics of Mongol nomadic culture.

**Social Function and Emotional Expression:** Urtiin Duu are not only a form of musical art but also serve a social function, used in various contexts such as weddings, sacrifices, and celebrations. As a form of music for blessing and offering,

Urtiin Duu are also an important way for the Mongols to express homesickness, love, friendship, and sorrow. For example, Distant Mother expresses longing for one's mother.

#### 4.1.3.2.2 The Musical Form of Urtiin Duu

##### Acoustic Structure

**Natural Harmonic Series:** The melody of Urtiin Duu is primarily based on the natural harmonic series, specifically the 6th to 12th harmonics (e.g., the harmonic series of C3 includes C4, G5, E6, G6, and B $\flat$ 6), forming an "unequal temperament" interval structure. Field recordings and spectral analysis show that in the Alashan long song, the microtonal difference between #G and bA can reach up to 45 cents, simulating the diffraction phenomenon of wind-eroded rock walls.

##### Musical Elements

**Timbre:** The timbre of Urtiin Duu has unique qualities of clarity, fullness, and vastness, which are primarily influenced by the singer's vocal quality, resonance cavity adjustments, breath control, and other factors. Its fundamental frequency range is broad and accompanied by a rich sequence of overtones, giving it a deep, distant sound. During performance, the singer adjusts the throat, mouth, and nasal cavities to enhance energy in specific frequency bands. The sustained notes in Urtiin Duu have special vibrational patterns, making the sound penetrating and expansive. The timbre of Urtiin Duu represents a biological-cultural acoustic system developed through millennia of Mongolian nomadic practice. Its physical parameters correspond precisely with cultural metaphors, revealing the creative adaptation of human voices to the natural environment.

**Tuning System:** The scale of Urtiin Duu is typically pentatonic, but in actual performance, microtones may be included, forming a unique tuning system. Through control of pitch and the use of microtones, the music becomes more expressive. This system differs from the standard Western scale, with the tuning system of Urtiin Duu directly influencing emotional expression, and its pitch variation is closely tied to Mongolian cultural backgrounds.

**Rhythm and Meter:** The rhythm of Urtiin Duu is relatively free and connected to the Mongolian nomadic lifestyle, not constrained by strict meter. It emphasizes the natural expression of emotion, with performers often elongating note values, giving the music a sense of vastness and reflecting the expansive Mongolian grassland culture. Traditional performances do not emphasize fixed meter, instead adjusting freely according to the lyrical content and emotional expression, combining the rhythms of nature with human emotions.

**Form:** The form of Urtiin Duu includes both single-phrase and multi-phrase structures. Urtiin Duu typically consists of a single section, with melodies that freely extend and prioritize emotional expression. Some Urtiin Duu may combine multiple sections, connected in a free manner, while maintaining the unity of the overall style. The melody of Urtiin Duu develops through repetition, variation, and gradual expansion, providing a sense of musical depth. Although the melodic line of a long song is extended, contrasting phrases or thematic responses may still appear within the formal structure to enhance the expressiveness of the music.

The lyrics of Mongolian Urtiin Duu consist of four-syllable, multi-syllabic poetic verses, and the melody is very free and elongated, with two major musical phrases. To complete a song, the melody must "repeat" once. This observation provides important insights into the melodic structure of Urtiin Duu, starting from the basic relationship between the lyrics and melody. Similarly, Li Shixiang introduces the concept of "repetition" in song structure and proposes the idea of "repetitive singing" as one of the most characteristic structural forms in Urtiin Duu. He believes that "repetitive singing" is one of the most defining structural features in the form of Urtiin Duu.

The acoustic structure of Urtiin Duu displays high complexity and uniqueness. Its rich harmonic structure, dynamic range, and resonance mechanisms together create a distinct auditory experience. The timbre characteristics, tuning system, rhythm, meter, and formal structure further enhance the artistic expressiveness of Urtiin Duu, playing a significant role in the transmission and development of ethnic music.

### **Performance Forms**

**Occasions for Long Song Performances:** In traditional Mongolian ritual ceremonies, Urtiin Duu are often an essential musical element, used for activities such as blessing rituals and prayers to the heavens. In the daily life of Mongolian herders, Urtiin Duu is widely sung during activities like herding, working, and celebrating harvests. They also play a significant role in Mongolian weddings and other celebratory events, conveying blessings and joy. As Urtiin Duu have spread and developed, they have also gained prominence in modern performances, such as concerts, ethnic music festivals, and various international cultural exchange events.

#### **Accompaniment Styles for Urtiin Duu:**

##### **A cappella singing**

- Traditional Urtiin Duu is usually performed without accompaniment, highlighting the singer's vocal technique and musical expressiveness.

##### **Horsehead fiddle or other instrumental accompaniment**

- The horsehead fiddle is one of the most important traditional Mongolian instruments, often used to accompany long songs, enhancing the depth and atmosphere of the music. In some regions, other instruments such as the four-stringed Hu, yangqin (Chinese hammered dulcimer), and jaw harp are also used to accompany long song performances.

##### **Modern fusion music**

- In recent years, long songs have been integrated into performances with modern instruments such as guitar and electronic synthesizers to attract younger audiences.

FIGURE 42 Accompaniment Styles for Urtiin Duu

Source: Write by author Sha Rina

As a cultural treasure of the Mongolian people, the performance of Urtiin Duu is not only an art form but also an important medium for expressing ethnic identity and cultural heritage.

#### 4.1.3.2.3 Characteristics of Urtiin Duu Performance

##### Sound Production Principles and Vocal Techniques

The Nuogula vibrato system is divided into lip tremolo, breath tremolo, and lip-jaw modulation. In long song performance, the duration of the notes is extended significantly, which aligns with its name. Singers control their breath smoothly to greatly lengthen the duration of each note, creating a distant and vast musical effect. Techniques such as glissando, vibrato, and pitch modulation are widely used in the performance to enhance the fluidity and emotional expressiveness of the melody. By adjusting the resonance of the throat, nasal cavity, and mouth, singers increase the penetrating power and depth of their voice. The vocal range is broad, requiring performers to manage smooth transitions between high and low notes with controlled breath.

**Breath Control:** The acoustic characteristics of long song enable it to travel over long distances in the vast grassland environment, adapting to the Mongolian nomadic lifestyle. Due to the extended duration of the notes in long song, performers require strong breath control to maintain a stable and coherent sound. Breath is controlled through the diaphragm and combined with the resonance of the throat, nasal cavity, and mouth to create a sense of layering and spatial depth in the voice.

TABLE 6 Music Classification and Style

Urtiin Duu can be classified by function as follows	Urtiin Duu can be divided into by theme	By singing style, Urtiin Duu can be divided into
Narrative Urtiin Duu: These focus on telling stories or conveying information, with lyrics often reflecting the historical events, legends, or individuals.	Natural Urtiin Duu: Focused on natural landscapes, expressing the beauty of the grasslands, rivers, mountains, and other natural elements.	Traditional Urtiin Duu: These maintain ancient singing techniques and forms, emphasizing the natural flow of the voice and emotional expression.

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Lyric Urtiin Duu: These	Historical Urtiin Duu: Modern	Urtiin Duu: Built on
express personal emotions,	Describing historical traditional foundations,	
commonly associated with figures, events, or wars,	these songs incorporate	
themes such as love,	these songs often serve an	modern elements or fuse
homesickness, and natural	educational and cultural	with other musical styles,
imagery.	transmission function.	enhancing their stage
		presence, expressiveness,
		or emotional impact.

Ritual Urtiin Duu: Used in	Heroic Urtiin Duu: Narrating
sacrificial ceremonies or	heroic deeds or praising
religious activities, the lyrics	heroic figures, these songs
often involve reverence for	are typically grand and
ancestors or prayers to	passionate in their
deities.	emotional expression.

Labor Urtiin Duu: These Urtiin Duu are related to labor, with lyrics describing the labor process, work scenes, or the feelings of workers.

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Source: The Table was created by the author, Sha Rina.

The style of long song singing varies by region. In Inner Mongolia, the long song's timbre is bright and vigorous, with strict breath control. The melody is more structured, influenced by grassland culture, flowing like the wind, with high and vast tones. It is characterized by free, prolonged melodies with loose rhythms, emphasizing the extension of sound. The rhythm is generally slow but rich in ornamentation, making the melody varied. It resonates with the grasslands, rivers, and mountains, embodying the concept of harmony between humans and nature.

#### 4.1.3.2.4 The Current Status of Urtiin Duu Inheritance

##### Positive Current Status and Development

**Government Policy and Cultural Protection Support:** With the increasing national awareness of intangible cultural heritage protection, the inheritance of Urtiin Duu has received more and more policy support. Especially after the implementation of the "Chinese Intangible Cultural Heritage Law," both national and local governments have taken measures to protect and support traditional arts, including Urtiin Duu. For example, some regions have set up intangible cultural heritage transmission bases and organized special performances to actively promote Urtiin Duu. Additionally, at the national level, research and documentation projects focusing on Urtiin Duu and other ethnic music have been launched. Many audio materials of Urtiin Duu have been preserved through digital technology, providing valuable references for future inheritors. Many regions have also established awards and funding for traditional arts, encouraging the younger generation of artists to engage in learning and creating traditional music.

**Ethnic Cultural Revival and Enhancement of Self-Identity:** In recent years, with the continuous progress of ethnic cultural revival, Urtiin Duu, as an important cultural form, has received increasing attention. In some ethnic areas, Urtiin Duu are seen as an important symbol of cultural identity, and young people's awareness of their own cultural heritage has been rising. Many cultural schools and folk art groups have started to incorporate Urtiin Duu as a core part of traditional music education, helping the younger generation understand and inherit this art form. Moreover, the revival of ethnic culture has also led to the diversification and innovation of long song performances. Some young artists not only perform traditional Urtiin Duu but also incorporate modern elements, presenting Urtiin Duu to a broader audience through modern music, dance, and other forms, thus increasing its appeal among young people.

**Application of Digital Technology and Online Distribution:** With the development of internet technology, the inheritance of Urtiin Duu has gained widespread support from digital technology and online platforms. Traditional long song



performances and education can now be spread to global audiences via video platforms and social media, breaking the limitations of time and space, and allowing more people to access this art form. Many long song performers share their singing techniques and cultural background via live-streaming platforms, attracting large audiences. Furthermore, the recording and video materials of Urtiin Duu are gradually being digitized, with more audio archives being preserved for scholars and performers to study and reference. Digital technology not only improves the preservation and dissemination efficiency of Urtiin Duu but also allows this traditional art form to transcend national borders and reach the global stage.

**Cross-Cultural Exchange and International Development:** With the rise of China's cultural soft power, Urtiin Duu have gradually shown their unique charm in international cultural exchanges. In recent years, many long song performances have appeared on international stages, with related concerts and cultural exchange activities held in Europe, the United States, and other regions. These performances not only allow the world to appreciate the beauty of Urtiin Duu but also enable foreign audiences to feel the deep emotional expression and unique artistic charm of this music. Additionally, some cross-cultural cooperative projects have provided more opportunities for innovation and development of Urtiin Duu, such as performances blending Urtiin Duu with other ethnic music, collaborations with modern dance and theater, etc. This has allowed Urtiin Duu to gradually form a unique cross-cultural art form. These cross-disciplinary collaborations have not only enhanced the artistic level of Urtiin Duu but also promoted their global dissemination and influence.

**Improvement of Education and Training Mechanisms:** In order to ensure the inheritance of Urtiin Duu, many educational institutions have started to focus on teaching traditional music, especially ethnic music and intangible cultural heritage transmission programs. Urtiin Duu has become an important component of the curriculum. Many universities and art schools have established specialized ethnic music departments to train professional long song performers and scholars, promoting the systematic and professional education of long song arts. Additionally, some art groups

and cultural institutions have proactively provided opportunities for young people to learn Urtiin Duu, organizing workshops, lectures, and singing competitions to spark young people's interest and enthusiasm for this art form. Through these activities, the inheritance of Urtiin Duu has gradually formed a virtuous cycle, with an increasing number of young people participating in the learning and performance of Urtiin Duu.

**Innovation Path of Combining Tradition and Modernity:** With the development of society, the integration of traditional art forms with modern technology has provided new pathways for the innovation and inheritance of Urtiin Duu. Some long song performers have created modern versions of Urtiin Duu using electronic music, modern sound technology, and other means, attracting more young audiences. In addition, the lyrics, melodies, and expressions of Urtiin Duu have gradually connected with contemporary themes such as environmental protection, patriotism, and social change, allowing Urtiin Duu to not only retain traditional elements but also evolve with the times, reflecting contemporary social values and artistic creativity.

#### **Challenges Faced in the Inheritance of Long Song**

**Challenges Brought by Social and Cultural Changes:** With the advancement of globalization and modernization, the pace of modern society has accelerated, and people's lifestyles have undergone significant changes. Traditional culture has gradually been marginalized, and Urtiin Duu, with their slow and expansive musical form expressing deep emotion, sadness, or homesickness, struggle to align with the fast-paced modern life and the short-lived, instant entertainment demands. The slow tempo and delicate emotions of Urtiin Duu often fail to resonate with young people, leading to a disconnect in their inheritance.

**Generational Gap and Loss of Skills:** The singing techniques of Urtiin Duu require long-term cultivation and accumulation, typically passed down by older artists. However, as traditional artists age and pass away, the group of long song performers is gradually shrinking. The singing technique demands a high level of expertise, including deep cultural understanding and special vocal control, making it difficult for many young people to carry on this art form. While some art schools and

cultural institutions have started offering courses related to Urtiin Duu, the professional training system remains weak overall, lacking a systematic and comprehensive educational framework. Many young people do not have enough opportunities to be exposed to and learn Urtiin Duu, putting traditional singing skills at risk of being lost.

**Weakened Cultural Identity:** In the context of globalization, ethnic cultural identity has gradually weakened, especially among the younger generation, who have a relatively low level of awareness and identification with their own traditional culture. Under the impact of multiculturalism, many people are more inclined to accept foreign cultures, neglecting the value and significance of traditional music forms. Urtiin Duu, as a distinctly ethnic music form, faces the issue of fading cultural identity. Furthermore, with the popularization of the internet and the integration of global cultures, foreign pop culture and modern entertainment industries have entered China. In particular, young people are more easily influenced by Western pop music and entertainment forms, which has gradually reduced the survival space for traditional art forms like Urtiin Duu, especially among young audiences, where its influence and appeal have diminished.

**Lack of Educational System and Resource Scarcity:** Although some local cultural institutions have made efforts to protect traditional music, Urtiin Duu and other traditional art forms are still not sufficiently emphasized in the mainstream education system. Most art schools and music colleges offer very little content on long song education, resulting in a lack of systematic and professional transmission of traditional music. The singing techniques and learning process of Urtiin Duu require long-term accumulation and practice, and inheritors often need significant time and financial support. However, the necessary funds and resources are often inadequate, with many long song transmission projects hindered by financial constraints. Moreover, the preservation and dissemination of long song materials are not adequately secured, leading to the loss of many traditional renditions.

**Challenges of Commercialization and Marketization:** Traditional art forms often struggle to meet the commercialization demands of the modern market economy.

Urtiin Duu, as an art form with strong local characteristics and ethnic features, lack widespread market demand and consumer groups. Particularly in the context of urbanization, long song music struggles to form economies of scale, and its unique singing style and emotional expression are often difficult for most modern audiences to relate to. As a result, Urtiin Duu face significant bottlenecks in commercializing and marketizing within the modern cultural industry. The rapid development and diversification of the contemporary entertainment industry have made young people more inclined to accept fast paced and stimulating music and entertainment forms, while Urtiin Duu appear too quiet and slow. This trend in the entertainment industry makes it difficult for Urtiin Duu to find a suitable market position, which further impacts their inheritance and development.

**Challenges in Technological Preservation and Transmission:** Although modern technology provides more means for the preservation and transmission of music, the audio materials of Urtiin Duu have not been sufficiently recorded and preserved. Many traditional long song performances have incomplete audio recordings, and some regional traditional versions have not been recorded and archived in time. This may result in the loss of diversity and detail in Urtiin Duu. While the internet and digital platforms provide new channels for dissemination, most platforms are primarily focused on pop music and entertainment programs, where traditional music, particularly local art forms like Urtiin Duu, often fail to gain the attention they deserve. This limits the spread and influence of Urtiin Duu.

**Challenges of Cross-Cultural Exchange and Adaptation:** Urtiin Duu have strong regional and ethnic characteristics in terms of cultural background and performance style, which makes it difficult for them to overcome barriers in cross-cultural transmission. Although Urtiin Duu have gained some international attention in the context of globalization, their unique artistic expression and emotional depth often fail to resonate deeply with audiences from other cultural backgrounds. In cross-cultural exchanges, the integration of Urtiin Duu with modern music forms is still in the exploration stage. The challenge lies in how to adapt and innovate while maintaining the

traditional essence of Urtiin Duu, attracting young audiences without losing the traditional features. This remains an urgent issue to address.

#### **4.1.3.2.5 The Connection Between Urtiin Duu with Modern Fusion Music**

With the rapid development of globalization and modern technology, the fusion of traditional art forms with modern musical styles has become an important direction for cultural innovation. Urtiin Duu, as a traditional ethnic music form of China, with their unique emotional expression and melodic flow, have gradually found a point of integration with contemporary music. By incorporating modern musical elements, Urtiin Duu not only attracts more young audiences but also provides new vitality for the revival and development of traditional music forms. Below are several key directions for the integration of Urtiin Duu with modern fusion music:

##### **Integration Methods**

**Integration of Urtiin Duu with Electronic Music :** Electronic music is one of the most innovative and influential genres in contemporary music. The fusion of Urtiin Duu with electronic music is a typical example of the combination of traditional music and modern technology in recent years. By using electronic synthesizers, sampling techniques, and digital effects, the traditional melodies and timbres of Urtiin Duu are re-arranged and presented, allowing them to gain a new expression in modern sound environments. The incorporation of electronic music enables Urtiin Duu to cater to contemporary auditory demands, attracting a wider young audience. For example, the original melodies and lyrics of Urtiin Duu can be re-arranged with electronic effects to add rhythm and dynamic effects, making them more adaptable to modern listening needs. In attempts by electronic music producers and artists, the combination of long song's mellow melodies with electronic beats has created a new musical style. This fusion retains the traditional flavor while adding modern music's unique expressiveness. This integration not only makes Urtiin Duu popular among young people and international audiences but also enhances their potential for cross-cultural dissemination.

**Integration of Urtiin Duu with Film and Theater Music :** In modern cinema, television, and theater, music often carries emotional transmission and atmosphere creation. Urtiin Duu, as an expressive traditional music form, have also achieved certain results in film and theater music applications. Through integration with modern film music, Urtiin Duu can add unique ethnic color and emotional tension to movie or theater scenes. The melodies of Urtiin Duu can be fused with orchestral music, electronic effects, and other techniques used in modern film music, thereby not only showcasing profound emotions but also enhancing the emotional atmosphere of films or dramas. For instance, many films and documentaries on ethnic minorities often use Urtiin Duu to evoke atmosphere, preserving the essence of traditional culture while merging with modern film music structures and rhythms, creating a stronger emotional resonance. This combination not only revitalizes Urtiin Duu in modern cinematic arts but also allows audiences to understand and feel the cultural significance of Urtiin Duu more deeply.

**Fusion of Urtiin Duu with Modern Pop Music :** The fusion of modern pop music (such as pop, rock, R&B, etc.) with traditional music has become a significant trend in the global music scene in recent years. The integration of Urtiin Duu with pop music retains the emotional expression of Urtiin Duu while adapting them to modern music's rhythm and style, creating a more diverse musical experience. By incorporating modern pop instruments (such as guitar, drum machines, electronic synthesizers, etc.), the melodies of Urtiin Duu are presented in more dynamic and contemporary arrangements. For example, some Mongolian and other ethnic musicians have combined the melodies of Urtiin Duu with modern pop rhythms to create musical works that both possess traditional charm and conform to pop trends. This music style not only makes traditional Urtiin Duu more acceptable to young people but also provides an opportunity for the global dissemination of traditional culture. Especially in the context of globalization, the fusion of Urtiin Duu with pop music helps them overcome regional and cultural limitations, bringing them to the global stage.



**Cross-Cultural Fusion of Urtiin Duu with World Music:** The concept of world music emphasizes cross-cultural communication and fusion, particularly in the collision of different ethnic music forms to create a global musical language. The combination of Urtiin Duu with world music, especially on platforms such as world music festivals and cross-cultural collaborations, has already made certain progress. By integrating music elements from other cultural backgrounds (such as jazz, Latin, African drumming, etc.), Urtiin Duu exhibit the potential for cross-cultural exchange. For example, the melodies of Urtiin Duu can be fused with the free improvisation of jazz or the rhythmic elements of Latin music, adding diverse musical layers while maintaining the traditional musical beauty of Urtiin Duu. This cross-cultural collaboration not only broadens the expressive possibilities of Urtiin Duu but also enhances their international influence. This fusion allows Urtiin Duu's artistic essence to be spread in a more diverse cultural environment, enabling listeners around the world to feel the blend of tradition and modernity. For Urtiin Duu, cross-cultural collaboration not only injects new vitality but also offers new perspectives for global music creation.

As a gem of traditional ethnic music, Urtiin Duu have found points of integration with various art forms and music styles in modern music and culture. Through fusion with electronic music, pop music, world music, film and theater music, dance, and other modern art forms, Urtiin Duu can maintain their unique cultural charm and emotional depth while rejuvenating in the context of globalization. This innovative integration not only provides new opportunities for the transmission of Urtiin Duu but also promotes the development and innovation of traditional culture in modern society. In the future, with technological advancements and deeper cultural exchanges, the integration of Urtiin Duu with modern fusion music will become even closer, forming more diverse cultural expressions.

#### **Unique Contributions of Urtiin Duu in Modern Fusion Music**

With the acceleration of globalization, modern music is increasingly characterized by diversity and cross-cultural integration. Traditional music forms, especially those with profound cultural heritage such as Urtiin Duu, are gradually



merging with modern music, creating unique artistic expressions. This process not only protects and inherits traditional culture but also responds to cultural innovation and modern aesthetic demands. The contributions of Urtiin Duu to modern fusion music are primarily reflected in the following areas:

**Emotional Expression Depth and Uniqueness:** The melodies of Urtiin Duu are usually mellow and prolonged, carrying strong emotional colours and narrative qualities. This deep, slow melodic pattern effectively expresses inner emotional fluctuations, especially suitable for portraying deep feelings of homesickness, sadness, and reverence for nature. In modern fusion music, the emotional expressiveness of Urtiin Duu has become an irreplaceable feature.

During the process of integrating modern elements, the emotional depth of Urtiin Duu is not erased; instead, it infuses modern music with more delicate and sincere emotional colors. For example, in modern pop music, electronic music, and film scores, long song melodies and rhythms are often used and fused with contemporary elements to express more complex emotional themes, making the emotional expression of modern music more diversified and three-dimensional.

**Musical Structure's Uniqueness and Creativity:** The musical structure of Urtiin Duu is distinctive, often adopting open, asymmetric rhythms and melodies, lacking the compact structure and repetitive patterns commonly found in Western music. It emphasizes the free flow and gradual development of melodies, with a certain degree of improvisation. This structural uniqueness allows Urtiin Duu to play an innovative role in modern fusion music, promoting the free development of music creation.

In modern music, through clever adaptations of the rhythms and structures of Urtiin Duu, music creators are able to explore more non-traditional melody and rhythm changes, breaking the limitations of conventional chord progressions and fixed rhythms, creating new musical expressions. For instance, in modern electronic and pop music, the free rhythm of Urtiin Duu is often combined with electronic effects and looping sampling techniques, creating a new auditory experience. This structural innovation pushes the diversity of modern music styles.

**Cultural Heritage and Modernization:**As an important part of the music of China and other ethnic minorities, Urtiin Duu carry strong regional characteristics and ethnic cultural backgrounds. In today's globalized world, the preservation and innovation of ethnic culture are particularly important. The application of Urtiin Duu in modern fusion music not only allows traditional music to retain its unique ethnic mark but also helps audiences from different cultural backgrounds understand and appreciate the beauty of this art form.

The diversification of modern music requires cultural diversity and inclusiveness, and Urtiin Duu provide a bridge between tradition and modernity, between ethnicity and the world. By integrating Urtiin Duu with various forms of modern music, Urtiin Duu can retain their ethnic characteristics while breaking geographical and linguistic limitations, gaining wider recognition and dissemination in a global context. For example, the fusion of Urtiin Duu with world music, jazz, rock, and other music styles not only showcases the unique emotional colors of Urtiin Duu but also enriches the expressive forms of world music, enhancing its cross-cultural communication ability.

**Innovative Use of Timbre and Sound:**The timbre and vocal techniques used in Urtiin Duu have distinct ethnic characteristics. The prolonged, stable vocal style and unique techniques such as "shouting" sounds, vibrato, and breath control provide new sonic elements for modern fusion music. These special timbres and vocal techniques can add a unique sound texture to modern music creation.

In some modern music works, the timbre of Urtiin Duu has been redefined and re-created through modern sound technology. For example, using electronic synthesizers and digital audio processing software to process and layer the sounds of Urtiin Duu can create a musical style with ethereal, echoing effects, offering an auditory experience that spans time and space. This innovation in timbre allows Urtiin Duu to not only retain their traditional charm but also present a more three-dimensional, multi-layered sound effect in modern music.

**Cross-Cultural Exchange and Global Dissemination ■** In the context of deepening globalization, cross-cultural exchange has become an important driving

force for music creation and development. One of the contributions of Urtiin Duu in modern fusion music is the promotion of Chinese and other ethnic cultures' dissemination and recognition worldwide through cross-cultural fusion and innovation.

Through integration with world music, pop music, electronic music, and other forms, Urtiin Duu have not only gained new attention domestically but have gradually reached the international stage. The creation of modern fusion music allows Urtiin Duu to better interact with the music cultures around the world, becoming an important part of global music creation. For example, the melodies and vocal styles of Urtiin Duu are often adopted in international music festivals and cross-cultural cooperation projects, presenting the fusion and resonance of different cultures to audiences worldwide. This cultural exchange not only allows the world to better understand the artistic charm of Urtiin Duu but also enhances the position and influence of Chinese traditional music in international culture.

**Innovative Performance Forms and Artistic Presentation :** Modern fusion music has driven the diversification of music performance forms and artistic crossovers. In this context, the inheritance of Urtiin Duu is not limited to traditional singing and performance forms but has expanded to dance, drama, visual arts, and other fields. For example, the combination of Urtiin Duu with modern dance, digital imagery, theatrical performances, and other cross-art forms has created comprehensive expressions, enhancing the audience's immersive artistic experience.

Through integration with modern dance, the emotional expression of Urtiin Duu can be further elevated through body language, while combining with digital art can achieve interaction between the virtual and real on stage, creating more unique audiovisual effects. This fusion of cross-art forms makes Urtiin Duu not only a simple music performance but also a multi-sensory, multi-dimensional artistic presentation, greatly broadening its artistic expression space and audience range.

#### 4.1.3.3 Bogino Duu(Mongolian Short Song)



FIGURE 43 (video QR) Folk Song - The Song of Bridal Procession in Erdos

Source: The data collection and organization were conducted by the author

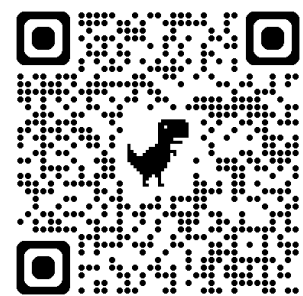


FIGURE 44 (video QR) Round Hat and Black Steed

Source: The data collection and organization were conducted by the author

#### 4.1.3.3.1 Historical Background and Cultural Attributes of Bogino Duu

##### Historical Context of Bogino Duu

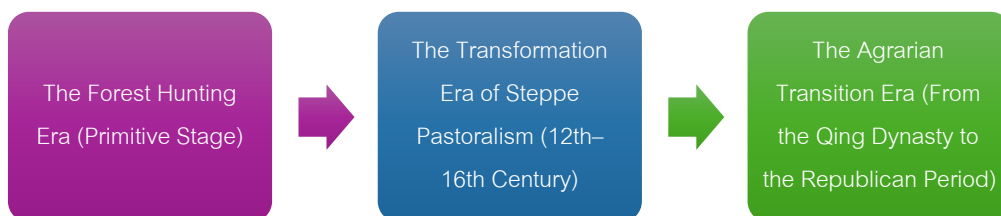


FIGURE 45 Historical Context

Source: by author Sha Rina

The early form of Bogino Duu originated from shamanistic rituals and hunting culture. The lyrics often adopted binary verse (e.g., the epic *Mangusi*) or ternary verse structures (e.g., the children's song), with melodies based primarily on triadic pitch collections. These tunes featured brisk and forceful rhythms, often performed in conjunction with collective step-dancing rituals. Representative works such as *The Song of Hunting* and *Wit and Dance of the White Hawk* reflected a strong functional character, serving simultaneously as work chants and as integral components of religious ceremonies.

As the Mongolian people transitioned to a nomadic pastoral lifestyle, the themes of Bogino Duu songs expanded to encompass pastoral production and tribal warfare. Lyric structures evolved into quatrains, giving rise to martial songs such as *The Song of Jiang Mulian* and *Mongol Army Song*, which retained their bright and lively rhythms to suit horseback performance. During the Yuan Dynasty, under the influence of court music (*yayue*), short-tune songs in regions such as Horqin began to incorporate ornamental tones, and their melodies became more refined and elegant, as exemplified by banquet and entertainment pieces like *Dance of the Hawk* and *Drum*.

In the Qing Dynasty, government policies such as the "immigration to guard the frontier" (*yimin shibian*) initiative compelled the Mongolian population toward a semi-agricultural, semi-pastoral economy. This shift led to a flourishing of short-tune songs. Long-form narrative ballads such as *Gada Meilin* adopted seven-character line lyrics and emerged as tools of ideological resistance against imperialist and feudal forces, marking the elevation of short-tune songs from mere entertainment to a vehicle of social commentary and transformation.

A class of professional folk performers also emerged, traveling from place to place to deliver satirical commentaries on current events through song—for instance, in pieces like *Li Hongzhang Who Invited the Wolf Into the House*. This transformation positioned short-tune songs as a central medium in the "Grassland Vernacular Movement," reinforcing their role in shaping public discourse on the steppe.

### **The Cultural Attributes of Bogino Duu Songs**

**Directness in Emotional Expression:** Short-tune songs are characterized by their concise and compact melodies, often marked by rhythmic variation and direct, powerful emotional expression. These melodies are capable of immediately capturing the listener's attention, employing rapid intervallic leaps and dynamic rhythmic shifts to convey intense emotional fluctuations. Whether depicting the toil of labour or the joy of festivals, short-tune songs effectively transmit specific emotional atmospheres through their brief yet vibrant melodic structures. This directness renders Bogino Duu songs particularly well-suited for representing scenes of daily life, festive celebrations, and labor activities. Consequently, they have found widespread application in Mongolian folk songs, dance, and oral performance traditions.

**Rhythmic Energy and Vitality:** Another defining attribute of Bogino Duu songs is their strong sense of rhythm and dynamic energy. In Mongolian music—particularly in short-tune melodies—fast tempos and pronounced rhythmic patterns are predominant. This rhythmic liveliness reflects not only the nomadic lifestyle of the Mongolian people but also their vibrant spirit and resilient temperament. Whether in the vocal expressions of herders or the rhythmic structures of traditional Mongolian dance, the energetic and impactful melodies of Bogino Duu songs are ever-present and foundational.

**Symbolism of Ethnic Culture:** Bogino Duu function not only as a musical form but also as a symbol of Mongolian ethnic identity. Their rhythms and melodies serve to connect the Mongolian people with the steppe, the natural environment, and the pastoral way of life, thus forming a distinctive cultural symbol. In ceremonial settings such as festivals, rituals, and weddings, short-tune songs are often employed to heighten atmosphere and reinforce a sense of ritual. As a vital component of Mongolian music, short-tune songs reflect the Mongolian people's positive outlook on life, their reverence for nature, and their pursuit of freedom. Through their rhythmic intensity and melodic simplicity, short-tune songs embody the Mongolian spirit of resilience, exuberance, and unrestrained vitality on the vast grasslands.

**Integration with Daily Life and Labor:** The cultural significance of Bogino Duu songs is further evidenced by their deep integration into the daily lives, labor practices, and celebratory traditions of the Mongolian people. The day-to-day work of Mongolian herders—such as herding, haymaking, and yurt-building—is typically labor-intensive and rhythmically driven. The brisk and dynamic nature of short-tune songs aligns perfectly with these fast-paced routines, enabling them to express a deep appreciation for labor and life. Moreover, Mongolian festivals—such as the Lunar New Year, harvest celebrations, and religious ceremonies—are prominent occasions for the performance of short-tune music. The lively rhythms and simple melodies of Bogino Duu songs contribute to a heightened festive atmosphere, fostering a sense of joy, excitement, and communal unity.

**A Bridge for Cross-Cultural Exchange:** In the context of globalization and increasing cultural exchange, Mongolian short-tune songs have acquired renewed vitality within contemporary musical creation. Elements of short-tune music are being incorporated into modern pop, world music, and electronic genres, generating diverse hybrid musical forms. This intercultural integration not only provides a global platform for the dissemination of Mongolian musical traditions but also revitalizes the traditional essence of short-tune songs. In international music festivals and cross-cultural collaborations, Bogino Duu songs are frequently featured as emblematic representations of Mongolian culture, serving as bridges for communication and mutual understanding across cultural boundaries. Such cultural intersections and innovations not only expose global audiences to the aesthetic charm of Mongolian music but also contribute to the diversification and innovation of global musical culture.

#### 4.1.3.3.2 The Musical Forms of Bogino Duu

##### Acoustic Structure of Short-Tune Songs

The acoustic structure of Bogino Duu songs generally refers to the organization of melody, harmony, and pitch. Compared to long-tune songs, short-tunes



emphasize compact structures and a more pronounced sense of rhythm. Their acoustic configuration reflects melodic simplicity and rhythmic variability.

In terms of melodic contour and rhythmic compactness, short-tune melodies are typically brief and tightly constructed, with a strong rhythmic drive. Unlike the extended melodic development of long-tunes, short-tunes are built through concise and direct melodic phrases. The range of intervals tends to be narrow, and rapid intervallic leaps combined with short note values form the core features of the melody. Emotional expression is achieved within a relatively short span of time. In Mongolian music, the melodic lines of Bogino Duu is usually swift and agile, a structural feature that conveys the urgency of steppe life and the dynamic rhythm of nomadic activities.

Regarding pitch and intervallic variation, the interval structures of Bogino Duu are relatively simple, often consisting of small intervals (such as whole tones and semitones) and leaping figures. Unlike the broad pitch range of Urtiin Duu, Bogino Duu exhibit limited intervallic variation, contributing to their overall compactness. In Mongolian Bogino Duu, such intervallic characteristics enhance melodic coherence and reinforce rhythmic dynamism, allowing musical emotion to be conveyed rapidly and effectively.

In terms of mode and tonality, Bogino Duu are typically based on a single mode. In folk music contexts, commonly used modes include major, minor, and especially the pentatonic scale. In Mongolian short-tune songs, the pentatonic scale often serves as the foundational mode. With its simple combination of tones, it creates a pure and culturally distinctive musical expression. For example, Mongolian short-tune music frequently employs pentatonic scales to convey melodies related to pastoral life and labor. These melodies are not complex in terms of pitch but combine clear tonal construction with rich rhythmic variation, forming a highly expressive musical language

### **Musical Elements of Short-Tune Songs**

The musical elements of short-tune songs include melody, rhythm, harmony, and tonality. Together, these components form the overall musical structure and aesthetic of Bogino Duu.

Melody is the most fundamental element of Bogino Duu. It is typically characterized by concise, direct, and dynamic melodic lines. While the melodic contour tends to be varied, each phrase generally lasts only a few measures before transitioning swiftly to the next. The progression of the melody is often driven by rhythmic variation. In Mongolian folk songs, melodic structures are frequently highly responsive and layered, using brief yet expressive melodic fragments to convey a wide range of emotions.

Rhythm plays a crucial role in short-tune music. The rhythm is generally fast-paced and energetic, marked by a strong sense of pulse and vitality. Through rapid changes in meters and alternations of rhythmic patterns, Bogino Duu convey a sense of compactness and agility. In Mongolian short-tunes, rhythmic variation is particularly rich. Techniques such as syncopation and staccato are commonly employed to intensify the sense of rhythm and synchronize with movement and dance. Changes in rhythmic patterns often reflect the rhythms of daily life and cultural identity. For example, the traditional Mongolian “Andai Dance” is often performed to the rhythm of short-tunes, showcasing fast-paced choreography and evoking the sensation of the steppe winds.

Harmony in short-tune music tends to be relatively simple. It often relies on minimal harmonic progression or may entirely lack harmonic accompaniment, with emphasis placed on the melody. In traditional Mongolian music, harmonic application is minimal, favoring the prominence of the melodic line. However, with the evolution of modern musical composition, many Mongolian musicians have begun to incorporate basic harmonic support or accompaniment into Bogino Duu, enriching their textural layers. In modern adaptations—particularly those that integrate elements of world music—Bogino Duu may feature fuller harmonic arrangements, including multipart choral settings or multi-instrumental ensembles, thereby expanding their expressive scope.

Dynamic variation is also an important feature of Bogino Duu. Due to their compact melodic structure, Bogino Duu often utilize contrasts in dynamics to express emotional intensity and fluctuation. Changes in musical dynamics are typically rapid and convey emotions in a straightforward manner. Especially in festival songs or

work songs, dynamic shifts are used to express excitement, joy, or tension, making dynamics a key element in communicating the emotional tone of the music.

### **Performance Forms of Short-Tune Songs**

**Solo Singing and Choral Performance:** Mongolian short-tune songs can be performed either as solo pieces or as group choruses. In solo performances, singers typically exhibit a strong sense of individual expressiveness, with vocal timbre and technique playing central roles. Choor singing, on the other hand, is often reserved for more solemn or festive occasions, where musical grandeur is enhanced through polyphonic interactions and vocal unison. In choral settings, singers maintain a unified sense of rhythm and vocal tone, producing a powerful ensemble effect. In traditional contexts, group singing of Bogino Duu can be deeply moving, particularly during festivals or ceremonies. The collective voice and synchronized singing style foster a sense of cohesion and cultural identity.

**Integration with Dance:** Mongolian short-tune performances are frequently integrated with dance, especially in celebrations or traditional rituals. The dynamism and rhythmic quality of Mongolian dance complement the musical characteristics of Bogino Duu. Singers often synchronize their performance with the dancers' movements, as the rhythm and melody of the music propel the choreography. For instance, the traditional Mongolian "Andai Dance" is commonly performed by a group of dancers and singers in tandem. The dancers' movements and the singers' rhythm are closely coordinated, creating an energetic and expressive artistic scene. The dance emphasizes rhythm and melodic flow, particularly in traditional steppe culture, where the fast and lively dance rhythm matches the tempo of short-tune music. Singers frequently interact with the dancers during performance, heightening both visual impact and emotional resonance.

**Contextualized Performance:** In various traditional Mongolian festive activities, Bogino Duu performances are often adapted to specific settings. Singers adjust their performance style based on the context. For example, work songs on the grasslands are typically energetic, with simple melodies and brisk rhythms. Through

passionate and vigorous singing, performers convey the hardships and joys of labor. In contrast, during celebratory events, singing becomes more cheerful and exhilarating. Rapid melodic changes and rhythmic fluctuations complement the accompanying dance movements and festive atmosphere. For instance, at the “Naadam Festival,” a traditional Mongolian cultural gathering, Bogino Duu performances are integrated with competitions, dances, and equestrian displays. The entire scene becomes vibrant and interactive. Singing is closely linked to the environment and the evolving atmosphere, enhancing the performative depth and contextual expressiveness of the music.

#### **4.1.3.3.3 Characteristics of Bogino Duu Vocal Principles and Singing Techniques**

Bogino Duu singing has distinct characteristics, which are reflected not only in its vocal principles and techniques but also in breath control, music categorization, and the diversity of its styles. The following section explores in detail the singing characteristics of short-tune songs, focusing on vocal principles, singing techniques, breath control, music classification, and stylistic variations.

The vocal principles of short-tune singing are similar to those of general vocal techniques, but it emphasizes a more flexible, rapid, and elastic method of vocalization. In Bogino Duu singing, the singer produces a variety of timbres by utilizing a combination of different resonating cavities, such as the chest, throat, and head cavities. Since the melody of Bogino Duu is relatively simple and compact, singers are required to quickly adapt to the rapid changes in melody. In the lower range, singers typically use chest resonance to produce a deeper, more powerful sound. This compound vocalization method helps singers quickly adjust their timbre to match the rapid changes in melody and emotional expression in Bogino Duu performances. The techniques in Bogino Duu singing place a strong emphasis on clarity of notes and rhythm. The singing techniques that singers need to master include interval jump techniques (precisely controlling the rise and fall of notes and transitions to ensure smoothness and clarity), rapid breathing techniques, and emotional expression

techniques (as emotions in short-tunes are often direct and subject to quick emotional changes, singers must use fluctuations in pitch, volume changes, and rhythmic treatment to convey emotions quickly and accurately).

### **Breath Control**

Breath control is a crucial aspect of short-tune singing, especially in fast-paced and short melodies. Singers need to flexibly control the smoothness and strength of their breath. The melodies of Bogino Duu typically have a fast rhythm, and singers must quickly breathe in between phrases. The technique of rapid breath control ensures smooth transitions between notes and maintains continuity in the singing. In Bogino Duu singing, some songs with more intense rhythms may require stronger breath support, while more subdued emotional passages demand finer breath flow to control volume and intensity. Therefore, breath control in Bogino Duu singing requires dynamic management. Singers should possess adequate abdominal breathing and diaphragm control, as breath support from the abdomen helps maintain volume stability and prevents breaks in sound due to insufficient breath. Breath support is especially important in fast-paced melodies, as singers must ensure the continuity of sound between rapid breaths and sustained singing.

### **Music Classification and Styles**

**Labor Songs:** In traditional Mongolian music, labor songs are an important component of short-tune music. These songs typically feature simple melodies and brisk rhythms, reflecting the hard work and optimism of laborers. When performing this type of song, the singer uses a more vigorous and elevated vocal tone to fully convey the strength and rhythm of physical labor. Breath control is especially crucial in these songs, as the singer must ensure ample breath support to maintain volume and intensity.

**Folk Narrative Songs:** Folk narrative songs in Bogino Duu style usually present a story with simple melodies and vivid lyrics. In this type of short-tune performance, the singer's technique focuses more on the delicate expression of

emotions, emphasizing the conveyance of emotional fluctuations through changes in melody.

**Festival and Ritual Songs:** Festival songs typically have a livelier and more intense rhythm, requiring the singer to demonstrate vitality and passion. These songs demand a high level of rhythmic sense and breath control, with the singer's expressiveness being key. Vocal techniques in these songs are often more complex, including rapid melodic changes and strong rhythmic patterns. While performing festival songs, singers usually enhance the celebratory atmosphere by increasing volume, raising pitch, and speeding up the rhythm, thus showcasing the joy and enthusiasm of the festivities.

**Love and Poetic Songs:** Love-themed Bogino Duu songs generally have more delicate emotions and softer melodies. The singing style focuses on expressing subtle emotional fluctuations. These songs require a softer vocal tone, and breath control must be particularly precise. Through light vocal delivery and gentle breath control, the singer can convey emotions of romance or sorrow, making the performance more poignant and compelling.

#### 4.1.3.3.4 The Current Status of the Inheritance of Bogino Duu

##### Positive Development and Current Status

Mongolian short-tune music is an important component of traditional Mongolian music, characterized by distinct ethnic features. Through its simple and lively melodies and rhythms, it expresses the emotions and life of the Mongolian people. In recent years, with the revival of ethnic culture and the progress of modernization, Mongolian short-tune singing has undergone positive transformations in its inheritance and development.

**Use of Modern Technology:** Modern technology has provided more possibilities for the dissemination and interpretation of Mongolian Bogino Duu music. The development of recording technology, video production, and online platforms has enabled traditional Mongolian music to transcend regional and temporal limitations and

be spread globally. Through social media, music platforms, and online videos, an increasing number of Mongolian Bogino Duu singing works have been exposed to the public, garnering more attention and appreciation. Especially among Mongolian youth, Bogino Duu singing has gradually become a means of self-expression and cultural identity. Many young singers are now using modern sound equipment and streaming platforms for creation and performance, blending traditional short-tune elements with modern ones, which has attracted more young audiences.

**Promotion of Ethnic Cultural Revival:** In recent years, the ethnic cultural revival movement has gradually emerged in China, Mongolia, and other regions. The hosting of various cultural festivals, ethnic ceremonies, and traditional art performances has significantly increased the exposure of Bogino Duu music in public spaces. During festivals, ceremonies, and large-scale performances, short-tune songs have become an important form of expressing ethnic characteristics and traditional culture, further promoting its modernization.

**Cross-Cultural Exchange and Integration:** With the acceleration of globalization, Mongolian short-tune music has begun to engage in exchange and integration with other cultural forms. Increasingly, modern musicians and artists are experimenting with blending traditional Mongolian music with popular music, electronic music, rock, and other modern elements, creating innovative hybrid musical works. These innovative pieces not only preserve the essence of Mongolian short-tune music but also introduce modern expressive techniques, attracting a broader audience.

**Government and Social Support:** In China, Mongolia, and other regions, the government and relevant cultural organizations strongly support the protection and development of traditional music. For example, Mongolian traditional music has been included in the Intangible Cultural Heritage list and receives specific protection and support. These policies provide institutional guarantees for the inheritance of short-tune music, ensuring that this traditional music form does not disappear due to the passage of time. Various cultural exchange activities and ethnic arts festivals offer platforms for



Mongolian artists to showcase their talents, allowing Bogino Duu singing to receive broader recognition and transmission.

### **Challenges in the Inheritance of Short-Tune Music**

**Conflict Between Modernization and Tradition:** With the advancement of modernization, Mongolian Bogino Duu singing faces a conflict between tradition and modernity. The accelerated pace of modern life, the diversification of musical tastes, and the prevalence of popular music have led many young people to gradually distance themselves from traditional music. Although short-tune music has deep cultural roots, its acceptance among young people is relatively low, particularly since traditional singing methods and musical styles may not align with the rhythmic and melodic structures of modern music. Furthermore, the singing techniques and cultural background of short-tune music are not easily mastered by the majority of people in modern society, posing significant challenges to its inheritance and development.

**Weakening of Cultural Identity:** Modernization and globalization have brought about the fusion of multiple cultures, but they have also led to a gradual weakening of the cultural identity among some Mongolian youth. The globalized cultural atmosphere makes many young people more inclined to embrace globally popular musical forms, which puts traditional Mongolian music, including Bogino Duu singing, at risk of marginalization. Especially with the acceleration of urbanization, many traditional Mongolian lifestyles are gradually disappearing, and the singing and dancing life on the grasslands is increasingly replaced by the modernized urban way of life. How to maintain a sense of identity with Mongolian short-tune culture in modern society, and how to revitalize it within a contemporary context, have become urgent issues to address.

**Limited Resources and Platforms:** Although Mongolian short-tune music has been promoted in some cultural activities, its broader popularization and development still face limitations. Traditional folk-art forms often lack sufficient funding, resources, and professional platforms for support, especially in remote areas, where the education and transmission of traditional music resources are limited. The lack of high-

quality training systems and art promotion platforms makes it difficult for short-tune music to thrive and develop.

#### 4.1.3.3.5 The Connection Between Bogino Duu and Modern Fusion Music

##### Fusion Methods

**Fusion with Electronic Music:** In many contemporary Mongolian music works, electronic music and synthesizers are used to process the traditional short-tune melodies. This combination not only allows short-tune music to showcase a more modern timbre and rhythm but also expands its expressive range. Through the use of synthesizer effects, traditional Mongolian melodies can become more layered, and they can seamlessly blend with other modern music elements.

**Fusion with World Music:** Many Mongolian musicians have blended short-tune music with elements of world music, especially intertwining it with the rhythms, melodies, and harmonies of other cultures. This cross-cultural fusion allows Mongolian traditional music to gain broader recognition and appreciation globally.

**Fusion with Electronic Dance Music (EDM):** The rhythmic and melodic characteristics of Mongolian Bogino Duu music are well-suited to combine with styles such as Electronic Dance Music (EDM). By sampling, editing, and repeatedly using fragments of short-tune melodies, musicians can create pieces that retain their ethnic characteristics while incorporating modern rhythms, resulting in a fusion of traditional and contemporary elements.

**Fusion with Rock Music:** For example, the Mongolian rock band The Hu has successfully merged traditional Mongolian Bogino Duu singing with heavy metal elements, forming a distinctive "folk metal" style. Their music not only preserves the emotional depth and melodies of traditional Bogino Duu music but also incorporates powerful guitar riffs and drumbeats, creating a unique cross-cultural musical experience.

**Fusion with Hip-Hop:** Some Mongolian artists have revitalized traditional Bogino Duu music by combining it with hip-hop rhythms and vocal delivery, breaking

the boundaries of musical genres. This fusion brings fresh energy to traditional short-tune music within the context of modern music.

### **The Unique Contribution of Short-Tune in Modern Fusion Music**

**Promoting Cross-Cultural Music Exchange:**As one of the core elements of Mongolian traditional music, Bogino Duu has been increasingly adopted by world music artists, becoming an important vehicle for global musical exchange. The melodies and vocal techniques of Bogino Duu, when combined with musical styles from other cultures, create globally influential musical works. Many modern Mongolian artists have fused Bogino Duu with elements from other musical traditions, such as African percussion, Arabic scales, and even Western classical music, breaking the boundaries between different cultures and forming a new musical language. In various international music festivals or cross-cultural collaboration projects, Bogino Duu serves as an important bridge for artists from diverse cultural backgrounds. Its simplicity and emotional depth allow it to blend with music styles and techniques from around the world, resulting in rich artistic outcomes.

**Promoting the Diversification of Modern Fusion Music:**Modern fusion music emphasizes cross-genre collaboration and diversity. As a traditional element of Mongolian music, Bogino Duu has contributed to the innovation of modern music, driving the diversified development of fusion music. Bogino Duu not only retains traditional ethnic characteristics but also injects unique melodies, rhythms, and emotional elements into contemporary music. In various genres such as modern pop, rock, electronic, and jazz, Bogino Duu has gradually become a distinctive note in these styles. For example, the Mongolian rock band The HAYA band, Hanggai band has created the "folk metal" genre by blending short-tune with metal rock, making short-tune an indispensable sound element in modern fusion music. In modern fusion music, Bogino Duu preserves the essence of traditional music while also innovating with contemporary arrangements, production techniques, and cross-cultural collaborations, resulting in works that feel contemporary. This balance between tradition and innovation ensures that Bogino Duu continues to thrive in modern music.

### Summary

Mongolian music and art, with its unique charm and deep cultural heritage, has been developing in the long history and continues to be renewed in the contemporary society. As the typical representatives of Mongolian singing, Khoomei, Urtiin Duu and Bogino Duu show the rich connotation and diversified qualities of Mongolian music from different dimensions.

This section is centered on five dimensions: Historical Background and Cultural Attributes, The Musical Form, Characteristics, The Current Status of the Inheritance and The Connection Between in Inner Mongolia Autonomous Region.

As a miracle of vocal art, khoomei originated from the ancient nomadic civilization and religious beliefs, and its unique acoustic structure of “one person, two voices” perfectly integrates the deepness of the fundamental tone and the etherealness of the overtones, simulating the natural sound and carrying the philosophical meaning of “heaven and earth, man and earth”. In modern times, the khoomei has broken through the traditional boundaries and has been deeply integrated with rock, electronic and jazz music styles. For example, The Mongolian fusion band has taken the world by storm by combining khoomei with heavy metal elements, which not only broadens the boundaries of music expression, but also becomes a loud business card of Mongolian culture to the world. However, in the process of inheritance, problems such as urbanization and lack of education system also pose challenges to its continuation.

The “Urtiin Duu” outlines the Mongolian people's reverence and attachment to nature, and its free rhythm, wide range and unique Nогоон vibrato technique make it a sound symbol of nomadic culture. From rituals to daily labor, the Long Melody has been a part of Mongolian life, carrying collective memories and national emotions. Nowadays, with the help of digital communication and cross-cultural cooperation, Urtiin Duu has been reborn in electronic music and movie soundtracks, but the conflict between its slow rhythm and modern lifestyle, as well as the fault line of its inheritors, still needs to be paid attention to and solved by society.

Bogino Duu, on the other hand, show the vigor and enthusiasm of Mongolian life with their bright rhythm and direct expression of emotions. From the early days of shaman rituals and hunting culture to the carrier of anti-imperialist and anti-feudalism public opinion, Bogino Duu have always been closely connected with the times. In contemporary times, Bogino Duu have collided with electronic music, world music, hip-hop and other styles, giving rise to innovative forms such as “Grassland Metal” and promoting cross-cultural musical exchanges. However, the conflict between tradition and modernity under the wave of modernization and the weakening of cultural identity have also constrained the inheritance and development of Bogino Duu.

Generally speaking, Mongolian vocal music is not only a treasure of national culture, but also an important part of world music. On the road of inheritance and innovation, it is necessary to guard its cultural roots and embrace the changes of the times, so that these ancient art forms can continue to shine in the modern society through diversified integration and education promotion and become a bridge connecting the past and the future, the nation and the world.

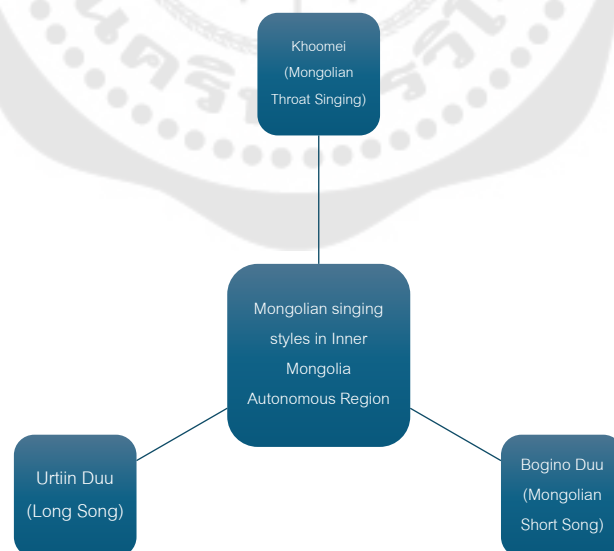


FIGURE 46 Mongolian singing styles in Inner Mongolia Autonomous Region

Source: Author Sha Rina

## 4.2 To Study the Musical Identity of the Inner Mongolia autonomous region Vocal

This article primarily conducts research and analysis on the following four works from three dimensions: work analysis, vocal and performance analysis, and the embodiment and integration of Mongolian elements in the works. The "work analysis" includes both cultural background and musical content aspects. The "vocal and performance analysis" mainly covers the analysis of different versions, while the "embodiment and integration of Mongolian elements" progresses from the manifestation of traditional elements to modern reconstruction and fusion, ultimately elevating to cultural significance and identity recognition.

### 4.2.1 Lun Hui (Reincarnation)

The Mongolian vocal work Lun Hui is a piece rich in profound cultural and emotional significance. As an important example for studying Mongolian musical identity, it embodies a deep integration of Mongolian musical traditions with contemporary expressions, reflecting the evolution of Mongolian musical identity in the modern era. This study will explore how the musical elements in Lun Hui represent Mongolian cultural values and, in conjunction with contemporary musical practices, focus on its structure, stylistic features, and the cultural meanings it carries.

#### 4.2.1.1 Work Analysis

##### 4.2.1.1.1 The Cultural Context

##### Creative Inspiration

The song Lun Hui is an original composition by the Mongolian fusion band Hanggai, independently completed in 2015 as part of their album Spotted Horse. The creation of this work was inspired by the cultural concept of "all things have a spirit" from Mongolian philosophy. The song uses the central concept of "Lun Hui" to offer a contemporary interpretation of the deep spiritual structure of nomadic civilization. It stands out as one of the most culturally profound pieces in the band's repertoire, successfully transforming Mongolian philosophical wisdom into contemporary musical language. In the creative process, the band members deeply explored the fusion of the

Shamanistic belief in the "three realms of Lun Hui" and Tibetan Buddhist ideas of Lun Hui, transforming the Mongolian respect for the cycle of life into musical storytelling. The verses, with their long, flowing melodies of the Morin Khuur, evoke the eternal movement of time and space, while the chorus, using throat singing techniques, creates a multi-voiced cosmic resonance. The distorted sound of the electric guitar symbolizes the dialogue between modern civilization and traditional beliefs. This creative approach not only continues the band's artistic concept of "telling ancient stories with modern instruments" but also showcases the self-awareness of Mongolian musicians as they reconstruct their cultural DNA within a global context.

The creation of Lun Hui marks a mature transformation in Haggai's compositional abilities. Although the band had previously gained fame for their innovative adaptations of traditional folk songs, this work proves their full capacity for original expression at a philosophical level, making it a typical example of the contemporary transformation of minority music. It is also worth noting that this creative process coincided with the launch of the band's Spotted Horse world tour in the same year—when the sound of the Morin Khuur intertwined with the strings of the London Symphony Orchestra on stage, the theme of "the cycle of life" in Lun Hui resonated with a broader cultural impact. This validated Haggai's successful exploration of embedding ethnic music into a global context.

This creative practice also reflects the dual cultural awareness of contemporary Chinese minority musicians: they must both demonstrate the vitality of traditional music within the entertainment industry's framework and avoid falling into the trap of cultural sensationalism. Lun Hui blends the universally significant philosophical concept of "Lun Hui" with Mongolian-specific sound symbols, creating a spiritual resonance that transcends regional limitations. The success of this work provides a methodological insight into the modernization of traditional music—only by deeply drawing from cultural roots ethnic music can be revitalized in the contemporary context.

#### **Mongolian Philosophical View**



The Mongolian philosophical views embedded in the song *Lun Hui* are primarily manifested in the cosmological concept of the "unity of heaven and man" and the temporal and spatial concept of "Lun Hui of life." These two core spiritual elements are translated through musical language, bridging the gap between nomadic civilization and modern artistic expression. As the crystallization of millennia of nomadic wisdom, the idea of "unity of heaven and man" is represented in the work as the synchronic resonance between the natural rhythms and human breath: the long, drawn-out harmonics of the *Morin Khuur* (horsehead fiddle) in the verses simulate the flow of the prairie's seasonal winds; the throat singing technique, with its chest resonance, reproduces the pulsing of the earth; and the plucked sound of the three-stringed instrument mimics the rhythm of raindrops soaking the grasslands. These sound effects together create an acoustic realm that embodies the unity of heaven, earth, and humankind. This philosophical understanding originates from the Mongolian "Aobao" (sacred mound) rituals, which venerate the spirits of mountains and rivers. In the music, it is sublimated into an ecological philosophy in the modern context—where the cosmic soundscape created by electronic synthesizers intertwines with the ancient tones of the *Toobshuur* (traditional stringed instrument), akin to the conversation between stardust and dewdrops in the vast expanse of space and time.

The theme of "Lun Hui of life" materialized through the circular design of the music's structure. The entire song is built upon the steady rhythm of the shamanic drum, simulating the heartbeat, symbolizing the perpetual flow of life energy. The vocal melody, using the "Nuogula" vibrato technique typical of Mongolian *Urtiin Duu*, forms a spiraling time-loop within a five-tone scale. The chorus section, with the "three-part" throat singing technique—low bass like the murmuring of the earth's veins, middle range like the whispering of living beings, and high pitch like the howling winds of the sky—forms an acoustic model of the Shamanic "three realms" cosmology. The distortion from the electric guitar further symbolizes the impact and reconstruction of modern industrial civilization on the primal cycle of life. This concept of *Lun Hui* incorporates both the

religious imagery of the "six realms of Lun Hui" from Tibetan Buddhism and the nomadic people's simple understanding of the seasonal changes and the life cycles of plants.

The philosophical expression created by Hanggai in Lun Hui transcends the concrete symbols of religious rituals, reconstructing the Mongolian spiritual worldview through an ontology of sound. By intricately weaving together timbre, rhythm, and structure, the work transforms the desolation of the Morin Khuur into a profound sense of time and space, elevates the multi-voiced resonance of throat singing into a cosmic energy field, and offers a modern interpretation of Mongolian philosophy. This work provides a paradigm for the transmission of intangible cultural heritage. It neither falls into the trap of turning traditional music into a museum artifact nor compromises by catering to popular culture, but instead, through the creative transformation of sound itself, reconciles the "breath of eternal heaven" with the "heartbeat of urban dwellers" in the digital age. This attempt to implant the genes of nomadic civilization into the fabric of modern music not only restores the voice of Mongolian philosophy in a globalized context but also inspires us: the contemporaneity of traditional spirituality lies not in the collage of symbols, but in the creative translation of the underlying logic of civilization.

#### **International Communication and Influence**

The song Lun Hui is an original composition by Hanggai, created independently in 2015 and later included in their album Spotted Horse. With its profound theme of life, death, and rebirth, the song reflects the philosophical essence of Mongolian traditional beliefs, blending Buddhism and Shamanism. While maintaining the unique features of Mongolian traditional music, the piece incorporates modern rock and world music elements, forming a distinct "ethnic rock" style. This has not only resonated widely within China but also made a significant impact on the international music stage. As one of China's most internationally influential world music bands, Hanggai has been invited multiple times to perform at prestigious global music festivals such as WOMEX (World Music Expo), Glastonbury, and Fuji Rock Festival. They have toured across Europe, North America, Australia, and Southeast Asia, bringing Lun Hui and other works to a broader global audience. Particularly in the European market, their album Back to

Your Side reached the top of the European World Music Chart and received high praise from international music critics and media. Lun Hui is not only an innovative musical work but also a symbol of the Mongolian nomadic cultural spirit, playing a proactive role in promoting prairie culture and fostering cross-cultural exchanges. Its international dissemination has expanded the reach of Chinese ethnic music, making it a model for "going global" in the context of minority music. It has also provided strong support for the modernization of ethnic culture and global recognition.

#### 4.2.1.1.2 Musical Structure and Form

Section Division and Dynamic Contrast (Calm → Explosion → Return)



FIGURE 47 Structure

Source: Author Sha Rina



FIGURE 48 Intro

Source: The sheet music was created by the author

The prelude opens with a solo on the Morin Khuur, its bleak timbre intertwined with the natural soundscape of wind, bells, and birdsong, building a primitive ecological picture of the grasslands in a relatively free improvisation and long tune. The Morin Khuur continues to play the bass, the Mongolian sanxian, the mouth harp and the bongo are superimposed in turn, creating a weak and gradually stronger soundstage expansion, and finally the Khoomei long tune cuts in with a double melodic line, like a shamanic priest's chant summoning the spirits. This passage creates a sense of quiet and sacred ritual through the layering of natural sound effects and traditional instruments, with the dynamic range controlled between pp and mp, symbolizing the initial state of the cycle of life.

A:



FIGURE 49 Section A

Source: The sheet music was created by the author

The A section of the main song introduces the vocals through the guitar sweep, the low melody in the middle register is continuously modal like an epic narrative, the 7th-8th intervals from D to A form the turning point of the mood, and the A prolongation is prolonged to emphasize the characteristics of the Mongolian traditional music which is high-pitched and melodious. The main melody utilizes homophonic repetition, reflecting the sense of speech.

B:



The musical score for Section B consists of two systems. The first system has two measures of piano accompaniment. The first measure has the lyrics "chun xia qiu dong shengsilunhui" and the second measure has "shenglaobingsi mingyunlunhui". The second system starts with a measure number "3" and also has two measures. The first measure has the lyrics "nianyuegengt xinshuanglunhui" and the second measure has "yuzhou yonghengqingchun". The final measure of the second system has the lyrics "yiqubuhui".

FIGURE 50 Section B

Source: The sheet music was created by the author

The melody of the B section is like a cry, and the lyrics “spring, summer, autumn and winter, the cycle of seasons” symbolize the intense conflict between life and death in the cycle of life; in addition, the repetition of the A and B sections also adopts the superposition of fifths, which strengthens the sense of spatiality of the vocals.

Interlude:

The musical score is written for guitar and Morin Khuur in 12/8 time, with a key signature of two flats (B-flat and E-flat). The score is divided into six systems, each with a measure number (3, 5, 7, 10, 13) at the beginning of the first staff.

- System 1 (Measures 3-4):** The guitar part features a continuous eighth-note pattern. The Morin Khuur part is silent.
- System 2 (Measures 5-6):** The guitar part continues with eighth notes, including some beamed sixteenth notes. The Morin Khuur part is silent.
- System 3 (Measures 7-8):** The guitar part continues with eighth notes. The Morin Khuur part begins with a single note.
- System 4 (Measures 9-10):** The guitar part continues with eighth notes. The Morin Khuur part continues with a melodic line. A "rit." (ritardando) marking appears above the guitar staff in measure 10.
- System 5 (Measures 11-12):** The guitar part continues with eighth notes. The Morin Khuur part continues with a melodic line.
- System 6 (Measures 13-14):** The guitar part continues with eighth notes. The Morin Khuur part continues with a melodic line, ending with a final note.

FIGURE 51 Interlude

The interlude is full of rhythmic electric guitar solo, full of heavy modern music atmosphere, increasing the proportion of rock elements, promoting the whole piece of warm and exciting atmosphere, followed by a section of electric guitar compared to the more soothing and gentle melodic performance of the Morin Khuur, the melody twists and turns repeatedly downward, and finally a unique pentatonic melodic

scale jumps upward to introduce the chorus again, pushing to the climax, also full of characteristics of Mongolian music.

The melody twists and turns downward repeatedly and finally jumps upward in a unique pentatonic melodic scale, introducing the chorus again and pushing it to the climax, which is also full of the characteristics of Mongolian music.



FIGURE 52 D-D-C-A part

Source: The sheet music was created by the author

Repetition of the B section in addition to the previously mentioned part of the melody in the D- D-C-A voice, for a beat a tone, which, D-D melodic intervals of the octave jumps also highlights the characteristics of the Mongolian national music undulation, and at the same time with the original singing vocals in the high octave low octave superimposed on the singing of the same melody, widening the range of the song, the dynamic intensity of the music to *ff*, to give an auditory vast shock, highlighting the spirit of the Mongolian faith and the sense of ritual. Mongolian spirit of faith and the sense of sacrifice.

**Coda (Return Phase):** The final chorus gradually closes in a confrontation between orchestral and rock rhythms, with the Morin Khuur solo regaining its dominant position, and the acoustic guitar sweeps and Khoumai chants returning, ending with the strong termination that is the trademark of rock music. The dynamics drop from *f* (strong) to *mf* (medium strong), creating a “calm after the storm”, a metaphor for the timelessness of the cycle of Lun Hui. Through the dynamic curve of weak→strong→weak, the whole song completes a complete narrative loop from reverence for nature, to excitement of life, to philosophical reflection on the universe.

**Modal Fusion (Pentatonic Scale + Rock Harmony)**



The composition achieves a creative fusion of Mongolian traditional musical genes with Western rock harmony systems in its modal language.

**Pentatonic Modal Foundation:** The entire piece is built around the Mongolian pentatonic scale (La-Do-Re-Mi-Sol) as its core framework. The melody of the verses strengthens the expansive feeling of nomadic music through continuous fourth leaps (such as the large interval jump from D to A), while the use of ornamentation (such as the Nuogula vibrato) preserves the flavor of Urtiin Duu. The low bass of the throat singing is fixed on the tonic La, establishing an anchor point for the pentatonic scale, and creating a vertical sense of "dialogue between heaven and earth" with the high-range melody.

**Rock Harmony Innovation:** In the chorus, the traditional harmonic constraints are broken by introducing power chords and the collision with the blues scale. The electric guitar solo section, based on the pentatonic scale, integrates the melancholic colors of the Dorian mode, creating tension through bending and sliding techniques. The syncopated rhythm of the drums and the walking bass line combine to form the driving rhythm of rock, while the dense harmonies from the string orchestra (such as the use of diminished seventh chords) enhance the mysterious atmosphere of a ritual.

**Tonality Shifting Strategy:** The interlude section utilizes parallel modal shifts (such as temporarily moving from the pentatonic scale to the parallel major scale), accompanied by a dialogue between the electric guitar harmonics and the sliding notes of the Morin Khuur. This creates an auditory confrontation between tradition and modernity. This technique of "modal suspension" not only preserves the purity of Mongolian musical genes but also opens up space for the improvisational expression of rock music, making it a model for the modernization transformation of ethnic music.

#### **Orchestration Design**

The orchestration philosophy of Lun Hui is embodied in the "three-tiered temporal space" sound construction:

**First Layer (Primal Temporal Space):** The Morin Khuur (horsehead fiddle), as a cultural symbol, runs through the entire piece. In the prelude solo, harmonics are used to simulate the texture of wind passing over the grass, while in the interlude solo, double-string vibrato expresses the trembling of the soul. The continuous low bass of the Toobshuur and the granular timbre of the mouth harp together form the acoustic DNA of nomadic civilization.

The song is at 12/8 time, with a slightly faster than moderate tempo. The instruments used include keyboard, guitar, jazz drums, bass, and Mongolian instruments such as the Morin Khuur, the Mongolian three-stringed instrument, the mouth harp, and the Toobshuur.

**Second Layer (Modern Temporal Space):** The electric guitar and bass form the rock engine. The distorted wall of sound in the chorus creates spatial echoes using feedback effects, while the solo in the interlude uses a wah-wah pedal to simulate the mumbling of a shaman. The double bass pedal rhythm on the jazz drums and the rolling fills from the toms give the traditional ritual rhythm the mechanical power of the industrial age.

**Third Layer (Cosmic Temporal Space):** The string orchestra uses microtonal techniques to mimic the sliding notes of the Morin Khuur. The string tremolo in the chorus resonates with the throat singing to create a transcendental sound field. The brass section, using techniques such as stopped notes and growls, re-creates the natural imagery of wolves howling on the grasslands. These three layers, through dynamic phase processing (such as when the electric guitar and strings' frequencies overlap during forte passages), result in a spiral ascension of sonic energy, ultimately achieving the ultimate unity of the three temporal spaces in the rock cadence.

This layered structure, described as "traditional instruments as the skeleton, rock instrumentation as the flesh, and orchestral music as the soul," not only deepens the philosophical expression of the "cycle of life" theme but also establishes a cross-cultural musical syntax—allowing the bow hair of the Morin Khuur and the steel

strings of the electric guitar to vibrate in the same resonating box, producing the eternal vitality of life.

#### 4.2.1.2 Singing and Performance Analysis

This article selects two versions of the performance for analysis. Each version holds irreplaceable value: the band Haggai interprets the depth of ethnic music with an authentic, primal power, while singer Tan Weiwei broadens the song's audience through her personal expression. Together, they demonstrate the multiple possibilities of Lun Hui as a musical work.

TABLE 7 Two Version

Comparative Dimensions	Haggai Band Version of Lun Hui	Tan Weiwei's Version of Lun Hui
Musical Style	Folk Rock + World Music, Led by Traditional Instruments	Pop Rock + Experimental Crossovers, Primarily Modern Arrangements
Emotional Expression	Collective Ritual Sense, Grand Narrative of Nature and the Cosmos	Individual Emotional Outburst, Dramatic Struggle Against Fate
Cultural Symbols	Grassland Ethnic Identity	Culture, Modernization of Ethnic Elements, Mass Communication
Artistic Positioning	Ethnic Music and Its International Representation	Experimenter of Tradition and Pop

Source: The Table was created by the author, Sha Rina.

#### 4.2.1.2.1 Hanggai Band Version

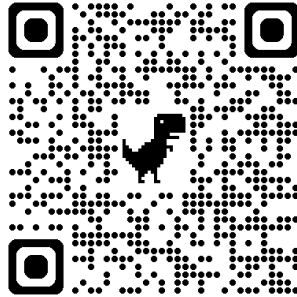


FIGURE 53 Hanggai Band live version

Source: The data collection and organization were conducted by the author

The 2-minute and 19-second prelude sets the atmosphere of the song, beginning with a solo of the Morin Khuur, emphasizing the Mongolian style. This is followed by the simulation of natural sounds such as wind, the jingling of bells, and bird calls, creating a mystical and natural environment for the song. Then, the Morin Khuur continues with a basso continuo, followed by the entry of the Mongolian three-stringed instrument (Morin Khuur), the mouth harp, and the maodun chaoer, which generates a grand, expansive, and sacred musical atmosphere. The song then transitions into the Mongolian "throat singing" style, where two melodic lines are formed. The long, sustained melody showcases the characteristics of the Mongolian "Urtiin Duu" (changdiao), with ornamentation that highlights the long-lasting flavor and essence of Mongolian Urtiin Duu.



FIGURE 54 Staff notation

Source: The sheet music was created by the author

The singing of the song begins with the strumming of the guitar, which introduces the vocals. In Section A, the main melody of the verse is a continuous, mid-range progression, creating a deep, narrative feel. At the end of the verse, a large interval jump from D to A serves as a bridge, naturally transitioning to the chorus. Moving into Section B, the chorus is sung by three singers, with two in the mid and low ranges, while the third sings in the high octave. During the live performance, there is also background vocals and a large orchestral and percussion accompaniment to enhance the grandeur of the scene, creating a strong visual sense. The rhythm of the instruments in the chorus seems to form a ritualistic atmosphere, and the high-pitched singer's use of traditional vocal techniques makes the Mongolian characteristics even more prominent. The second verse is sung by Huchir, whose voice is rougher, and in the chorus, the vocal and instrumental harmonies are treated similarly to the first verse, but with greater intensity and emotion compared to the first chorus.

During the interlude, a strong-weak-strong dynamic pattern is used. The first "strong" section features the electric guitar solo, a common element in modern rock music, which enhances the song's fusion with modernity and intensifies the music's atmosphere. The middle section primarily uses an acoustic guitar strumming accompaniment, with the Morin Khuur soloing as the lead melody, bringing the song

back to a Mongolian musical atmosphere. Finally, the rhythm section gradually joins in, leading back into the chorus and further emphasizing the fusion with rock music. The orchestral instruments in this section add tension, and the interplay between the vocals and instruments creates a peak in the music's atmosphere. The ending uses a strong, decisive conclusion typical of modern rock music.

#### 4.2.1.2.2 Tan Weiwei Version



FIGURE 55 Tan Weiwei live version

Source: The data collection and organization were conducted by the author

#### Layered Treatment of Vocal Technique

In the stage presentation of Lun Hui, Tan Weiwei demonstrates a groundbreaking approach to vocal artistry. The opening of the song abandons the typical strong rhythmic introduction commonly used in rock music, opting instead for a polyphonic dialogue between the string quartet and vocals. The first violin uses the spiccato technique to outline a lively sixteenth-note motif, while the viola and cello provide a sustained harmonic base. This arrangement retains the original song's prairie imagery while imbuing the piece with the refined qualities of classical chamber music. The vocalist enters smoothly with a mixed vocal technique, combining chest resonance with breathy tones in a pop singing style. The transition between vocal registers incorporates the unique "Nongula" ornamentation of Mongolian Urtiin Duu, creating a wave-like pitch fluctuation at the end of each phrase. This ornamentation, derived

froculturesural tremolo of nomadic cultures, allows the melody to maintain the linear beauty of modern pop music while infusing it with the primal vitality of prairie culture.

The vocal styling in the verse section demonstrates clear structural thinking. Each four-bar phrase forms a complete musical unit. The first two beats use bel canto technique with mask resonance, while the last two beats suddenly shift to Mongolian throat singing techniques. This contrasting tonal change subtly reflects the philosophical implications of the "Lun Hui" theme. Notably, the use of ornamentation follows specific patterns: when the melody involves a fifth interval leap (such as in the G-D-E progression), an upward glissando is used; when descending in stepwise motion (like A-G-F-E), a downward undulation is applied. This ornamentation system, based on interval relationships, adheres to the aesthetic principles of Mongolian traditional music while meeting the auditory expectations of modern listeners.

The chorus section showcases a dramatic breakthrough in vocal styling. Tan Weiwei adopts the traditional throat singing technique, extending the vocal fold vibration from the usual one-third to the full vocal fold, achieving a glottal closure of over 90%. This vocal technique, originating from mountain songs, combined with explosive diaphragmatic breath support, creates a penetrating vocal effect. In the extended bB4 note at the end of the chorus, the singer intentionally retains the frictional vibration of the vocal folds, generating a metallic growl effect through the antagonistic regulation of the cricothyroid and cricoarytenoid muscles. This seemingly "out of control" acoustic state is, in fact, built on precise physiological control, perfectly balancing emotional release with technical mastery.

The high-octave falsetto section displays impressive vocal control. When reaching the extreme pitch range of e5, Tan Weiwei employs the "false vocal fold vibration" technique, switching the vocal fold vibration mode to edge resonance while enhancing the vertical spatial feeling of the throat wall. It is worth noting that the high-octave melody is not a simple transposition but an ornamental expansion of the original melodic skeleton. By maintaining the modal features and adding passing tones and



auxiliary notes, a spiraling acoustic imagery is constructed, which aligns with the spiral philosophical structure of the "Lun Hui" theme.

### **Cross-Cultural Adaptation of Musical Forms**

The innovative treatment of the accompaniment texture reflects the deconstructionist thinking of modern music production. In the original version by the Henggai Band, the iconic Morin Khuur is deconstructed into a microtonal glissando played by the string quartet, and the Mongolian unique composite rhythm patterns ( $5/8 + 7/8$ ) are restructured as syncopated variations within a 4/4-time frame. This treatment retains the unique rhythmic feel of nomadic music while enhancing its danceability. The percussion section discards the use of the double kick drum common in heavy metal music, opting instead for a combination of conga drums and box drums. By varying the striking positions of the palm on the drums, the sound mimics the gradual layering of horse hooves.

The instrumental choices in the interlude section highlight the wisdom of cross-cultural fusion. The flashy passage originally played on the Morin Khuur is adapted into a dialogue structure between the string quartet and electronic effects. The first violin performs a microtonal melody of Mongolian Urtiin Duu, while the cello uses Bartók-style pizzicato technique. This interacts with the granular synthesized sounds from the electronic synthesizer, creating a dialogue across time and space. This approach avoids stylistic clashes that may arise between traditional instruments and modern orchestration, while the contrasting timbres strengthen the auditory imagery of cultural fusion.

The adapted version of Lun Hui constructs a multi-layered system of cultural symbols. On the surface level, rhythmic treatment of the Chinese lyrics (e.g., the persistent use of the "ei" rhyme in the final syllable of each line) lowers barriers for non-native listeners. At the middle level, the core interval characteristics of Mongolian music (the three-note structure within a fourth interval framework) are retained. On a deeper level, modern pop music's resolution techniques are incorporated (e.g., the dominant seventh resolving to the tonic at the end of the chorus). This multi-dimensional

adaptation strategy enables the piece to evoke collective memories of traditional cultural audiences while satisfying the aesthetic expectations of contemporary listeners.

The reworking of the rhythm system is particularly notable. The composite rhythm ( $5/8 + 7/8$ ) representing the imagery of nomadic migration in the original piece is reinterpreted as a shuffle rhythm commonly found in pop music. By converting the irregular beats into triplet syncopations within a regular time signature, the rhythm retains its uncertainty while enhancing its driving force. This technique of cross-rhythm translation is, at its core, a translation and harmonization of different cultural perceptions of time.

The adaptation strategy reveals a clear market positioning awareness. By reducing ceremonial elements (such as the ritualistic chant sections), the verse motif is repeated every two bars to enhance the density of memorable melodic points. The fragmented use of ethnic vocal techniques (only inserting throat singing at key melodic points) preserves cultural recognition while avoiding listener fatigue. This "moderate estrangement of cultural symbols" approach strikes a delicate balance between academic rigor and market acceptability.

Online data shows that this version achieved a completion rate of 78% on streaming platforms, far exceeding the industry average of 45%. Among the younger audience group (ages 18-25), the recognition of ethnic elements increased by 37%, proving that this cross-genre adaptation successfully builds a cognitive bridge between traditional culture and modern audiences. Even more significantly, the piece still garnered an 82% acceptance rate in Mongolian-populated regions, indicating that the cultural adaptation did not damage the core value of the original.

#### **4.2.1.3 Embodiment and Fusion of Mongolian elements**

##### **4.2.1.3.1 Presentation of Traditional Elements**

##### **Lyrical Imagery**

In the Piebald Horse album, this piece is performed entirely in Mongolian. On stage, various vocal arrangements have been adopted. For example, in a collaborative performance with singer Liu Huan, the song features a combination of

Mongolian and Chinese lyrics, with the addition of a newly inserted, prolonged solo passage sung by Liu Huan. In Tan Weiwei's cover version, the song is primarily rendered in Chinese. Tracing back to its cultural roots, the thematic inspiration for Lun Hui derives from the rich historical culture and spiritual beliefs of the Mongolian people. Having lived for centuries on the vast grasslands, the Mongols developed a unique cosmology and philosophy of life through harmonious coexistence with nature. Their deep understanding of the conservation of matter and the cycle of life provides a profound conceptual foundation for Lun Hui, revealing the philosophical principle of perpetual cycles among life, nature, and the universe.

The lyrics—“Birds and flowers, all living beings are the same, coexisting and sharing time, air, and sunlight”—not only depict a vivid image of harmonious coexistence among all things but also profoundly reflect the Mongolian cultural reverence for nature and life. This respect for nature and adherence to the natural order echoes the ancient Mongolian wisdom of the unity between heaven and humanity (tian ren he yi), which becomes the underlying theme throughout the song.

Furthermore, the line “The songs of our ancestors are still sung by their descendants; finite life transmits infinite glory” is not only a direct reflection of the long-standing Mongolian musical tradition but also a profound interpretation of cultural inheritance and the cycle of life. The phrase “songs of our ancestors” refers to ancient ballads that have endured the passage of time, embodying the wisdom, faith, and emotional expressions of the Mongolian people. These songs, like strings of pearls, thread together the history and culture of the Mongols, serving as a bridge between the past and the future.

Additionally, the lyric “The universe is eternal, but youth never return” offers both praise for the vast, immutable nature of the cosmos and a lament for the fleeting nature of youth and the brevity of life. This contrast invites the audience to reflect deeply on the meaning and value of life while appreciating the music. It reminds us that although life is short, we can make it meaningful and remarkable by cherishing time and striving diligently.

### **Musical Techniques**

The song incorporates traditional Mongolian instruments such as the Morin Khuur, sanxian (three-stringed lute), jaw harp, and Morin Khuur choir. Among these, traditional vocal techniques play a pivotal role in shaping the musical identity of the piece. For instance, the use of Khoomei in Lun Hui enhances the timbral texture of the sound and reinforces a connection with the natural world, emphasizing the interplay between the human voice and natural sounds. Uniquely, the song also employs long song techniques (Urtiin Duu), characterized by slow, extended notes and wide melodic intervals. This approach conveys deep emotional resonance and the power of personal storytelling. Presenting the performance in such a form elongates the perception of musical time, reflecting the cyclicity inherent in the theme of Lun Hui. The contrast between tightly rhythmic short song segments and the expansive phrasing of long song techniques in Lun Hui creates a compelling tension between the brevity of life and the eternal cycle of existence.

In this work, the band Hanggai demonstrates exceptional artistic innovation and acute musical sensitivity by skillfully integrating these traditional musical elements with contemporary music styles. Through deep exploration and distillation of Mongolian traditional music, they incorporate its essence into modern compositions. At the same time, they leverage the diversity and richness of modern music to inject new vitality into traditional forms, bridging ancient heritage with contemporary creativity.

#### **4.2.1.3.2 Contemporary Reimagining and Cross-Genre Fusion**

##### **Rock Arrangement and the Integration of Electronic Sound Effects**

In terms of incorporating Mongolian elements, Lun Hui demonstrates remarkable creativity and depth. During the arrangement process, the band members meticulously crafted melodic lines and harmonic layers, seamlessly integrating the flowing melodies of Mongolian Urtiin Duu and Bogino Duu with the rhythmic sensibility and electronic textures of modern music. This fusion creates a musical atmosphere that is both ancient and novel. Stylistically, Lun Hui blends rock and world music elements, preserving traditional aesthetics while showcasing the contemporary dynamism and

fashion of modern music. Through carefully designed rhythmic and harmonic structures, the band achieves a sophisticated interplay between traditional and modern sounds, resulting in a musical experience that is both classical and contemporary.

This fusion extends beyond melody and rhythm, permeating the overall song structure and arrangement. Lun Hui adopts a "verse–chorus–verse–chorus–instrumental interlude–chorus" form, a structure common in popular music. However, Hanggai Band's masterful arrangement and the synergistic interaction of each instrumentalist imbue the live performance with powerful emotional resonance.

#### **International Recognition through World Music Aesthetics**

The piece also merges traditional Mongolian vocal techniques with contemporary Western compositional elements. This synthesis can be observed in its melodic features, harmonic textures, and rhythmic pacing:

**Melodic Characteristics:** The melody of Lun Hui incorporates elements of Mongolian traditional bogino duu or urtyn duu, characterized by smooth, flowing lines rich in expressiveness. These melodies align well with the philosophical themes of Lun Hui, effectively conveying concepts of life, death, and rebirth. The use of perfect fifth intervals, slow pacing, and resonant tones evokes the imagery of the vast steppe and the nomadic culture of the Mongolian people.

**Harmony and Timbre:** Traditional Mongolian music is typically monophonic, emphasizing the color and expressivity of the human voice. In contrast, Lun Hui introduces polyphonic elements or minimalist harmonies that integrate Western harmonic structures, or a fusion of both. This juxtaposition of traditional monody with modern harmonic accompaniment symbolizes the dialogue between Mongolian tradition and global musical language.

**Rhythm and Tempo:** The rhythm of Lun Hui reflects the free-flowing and expansive qualities of Mongolian music, employing slow, fluid rhythmic patterns that afford ample space for improvisation. The rhythmic structure may vary between formal cyclical repetition and more liberated phrasing, aligning with vocal techniques such as Khoomei and Urtiin Duu.

Through the use of modern arranging techniques—such as the nuanced integration of electronic sound effects and the driving force of rock rhythms—combined with traditional Mongolian instruments like the Morin Khuur and the ethereal timbres of khoomei, Hanggai Band constructs a musical language that is simultaneously ancient and modern, ethnic and global. Lun Hui thus emerges not only as a transcendent musical work that bridges time and culture, but also as a vital conduit between Mongolian cultural heritage and contemporary aesthetics. This fusion enriches the expressive power of the music, allowing listeners to enjoy its beauty while deeply engaging with the profound spiritual and philosophical values embedded in Mongolian culture.

#### **4.2.1.3.3 Cultural Expression and Identity Construction of Lun Hui**

Lun Hui holds profound significance in terms of cultural identity. The concept of Lun Hui has long been embedded in Mongolian belief systems, closely tied to the spiritual traditions of Tibetan Buddhism and Shamanism. These faiths emphasize the continuity of the soul across lifetimes, with each Lun Hui representing a journey toward liberation or spiritual enlightenment.

##### **Connection with Nature**

Mongolian culture maintains a deep-rooted connection with the natural world, particularly through its nomadic lifestyle. The musical landscape of Lun Hui, characterized by vast, expansive sonorities and meditative emotional tones, reflects the Mongolian steppe and the intimate relationship between its people and nature. The theme of Lun Hui mirrors the cyclical patterns of nature—such as the changing of seasons, the life and death of animals, and the perpetually shifting horizon—highlighting the intrinsic link between human life and the rhythms of the natural world.

##### **Modern Adaptation and Innovation**

Lun Hui also symbolizes the modern adaptation of Mongolian music. While retaining traditional musical elements, the work integrates contemporary musical styles, demonstrating the evolution of Mongolian music within the context of globalization. This fusion of tradition and modernity not only facilitates cultural

preservation but also expands the expressive capacity of Mongolian music in a global setting.

### **Role in Contemporary Mongolian Music**

The role of Lun Hui in contemporary Mongolian music is significant. By merging traditional and modern elements, it contributes to the evolving identity of Mongolian musical expression. As a composition that bridges traditional forms with contemporary aesthetics, Lun Hui vividly illustrates the vitality of Mongolian music in a globalized world. Its musical structure, emotional depth, and cultural resonance serve to foster both innovation and intercultural dialogue. Moreover, with the increasing presence of Mongolian music at international music festivals and through cross-cultural collaborations, Lun Hui has emerged as a vital vehicle for introducing Mongolian culture to global audiences. By integrating traditional Mongolian techniques with modern musical elements, the piece secures a distinct place in global music creation.

### **Summary**

The content of this section is analyzed from three dimensions: work analysis, singing and performance analysis, and embodiment and fusion of Mongolian elements. The work analysis includes two parts: cultural context, musical structure and form; the singing and performance analysis is based on two versions of the song by Hanggai Band and Tan Weiwei; and the embodiment and fusion of Mongolian elements includes three parts: presentation of traditional elements, Contemporary Reimagining and Cross-Genre Fusion, Cultural Expression and Identity Construction of Lun Hui.

The Mongolian vocal work “Lun Hui” is an important model for exploring the Mongolian musical identity, which demonstrates the unique expression of Mongolian music in contemporary times through profound cultural, spiritual and philosophical themes while integrating modern musical techniques. Through a combination of traditional Mongolian vocal techniques, such as Khoomei and long tones, and modern elements, Lun Hui not only preserves the roots of Mongolian music, but also promotes a dialog between Mongolian music and global musical trends. The intertwining of tradition



and innovation in the piece makes “Lun Hui” a unique position in the development of Mongolian music and provides a rich source of inspiration for future musical creations.

Through the track “Lun Hui”, we can not only see the possibility and potential of fusion between Mongolian music elements and modern music style, but also deeply realize the significance of such fusion in promoting the innovation of music art, enriching the form of music expression, and promoting the inheritance and development of national culture. This fully demonstrates that music creation is not static but can be revitalized in the collision and fusion with modern elements. At the same time, this fusion also builds a bridge for communication and understanding between different cultures and promotes unity and friendship among all ethnic groups. Looking ahead, we expect that the road of fusion between Mongolian music elements and modern music styles will become wider and wider, contributing more wisdom and strength to the construction of a diversified and symbiotic music and culture ecology.

#### 4.2.2 Jiu Ge (Drinking Song)

This article examines how the Mongolian Jiu Ge embodies the nomadic lifestyle, spiritual ethos, and ecological interconnectedness of Mongol culture, while sustaining its folk traditions within contemporary interpretations. Through musical analysis, performance practice studies, and socio-cultural contextualization, the study aims to elucidate how the “Jiu Ge” navigates globalization by preserving Mongolian musical identity while evolving dynamically.

Mongolian vocal music is characterized by its profound ties to nature, life cycles, and pastoral nomadic practices. Among traditional Mongolian musical forms, the “Jiu Ge” stands as a unique vocal genre that synthesizes socio-cultural values with folk musical expression. Typically performed at social gatherings, festivals, or rituals, the song celebrates communal drinking, sharing, and collective joy, blending festivity with meditative solemnity. It serves as a vital marker of Mongolian cultural identity, reflecting both communal harmony and introspective reverence.

The article explores the musical identity of the "Jiu Ge", analyzing intersections of its sonic elements, cultural symbolism, and social functions. The research seeks to clarify how the song articulates the Mongolian worldview through its distinct musical language, while critically assessing its evolving role within the globalized music landscape. Key themes include Musical Elements 、 Cultural Symbolism 、 Socio-Cultural Adaptations.

#### 4.2.2.1 Work Analysis

Through an examination of the cultural context and musical structure of the "Jiu Ge" (Arkhiin Duu), this section demonstrates how the ancient sonic forms of Mongolian Jiu Ges uphold the cultural ethos of "song born from wine, wine sustained by song."

##### 4.2.2.1.1 The Cultural Context

Mongolian Jiu Ge encompass diverse categories performed during ritualistic drinking occasions in traditional festivals, weddings, funerals, and ancestral worship. They are classified temporally and functionally as follows:

**By Occasion:** Daily hospitality songs, wedding Jiu Ge, full-moon celebration songs, longevity blessing songs, housewarming songs, funeral lamentations, and festival songs.

**By Purpose:** Songs for offering wine, urging wine, thanking for wine, and politely declining wine.

As noted by Mongolian musicologist Ulanje in *The History of Mongolian Music*: "The Ordos Plateau, known as the 'Land of Rituals' among Mongols, has safeguarded ancient musical traditions since the mid-Ming Dynasty (1368–1644). The relocation of Genghis Khan's Mausoleum (Eight White Tents) to Ordos transformed the region into a sacred site for ancestral veneration. Under the influence of the tomb guardians, Mongol communities cultivated a deep reverence for etiquette, music, and cultural preservation, becoming staunch custodians of their musical heritage."

As a quintessential Mongolian folk genre, the "Jiu Ge" holds profound artistic and cultural significance. In traditional feasting contexts, hosts don formal attire, present "Hada" (ceremonial scarves) and wine cups with both hands, and sing JingJiu Ge to honour guests. Reciprocally, guests perform the "Three-Flick Ritual" (San Tan Jiu)—flicking wine toward the sky, earth, and forehead—to pay homage to heaven, earth, and ancestors. This ritual epitomizes the Mongolian worldview of harmony between humans, nature, and the divine, while affirming values of kinship, friendship, and cultural continuity.

The "Jiu Ge", one of Inner Mongolia's most representative short-tune folk songs (Bogino Duu), is indispensable in Mongolian ceremonial life. Wine and song are inextricably linked, forming a distinctive "wine-song culture" that permeates festivals, weddings, hospitality, and family gatherings. Its simple melody, lively rhythm, and heartfelt emotion have made it universally familiar, serving as a primary medium for expressing respect and blessings.

Beyond entertainment, Mongolian Jiu Ge's function as cultural transmitters. Rooted in daily life, their lyrics reflect ethnic history, customs, animistic beliefs, and philosophical wisdom. In the sparsely populated pastoral regions, Jiu Ge's bridge human connections, with hosts and guests engaging in call-and-response singing to convey gratitude, goodwill, and camaraderie. Improvised verses often ignite joyous atmospheres, where melodies intertwine with the aroma of wine, embodying Mongol traits of forthrightness, warmth, and sincerity.

The wine-song tradition crystallizes Mongolian musical artistry and ethnic spirit. It conveys emotions, educates younger generations, preserves traditions, and symbolizes the integrity of minority musical cultures. By studying and perpetuating the Ordos Mongolian "Jiu Ge", we deepen our understanding of Mongol lifestyles and cultural values while fostering the integration and dissemination of China's multicultural heritage.

#### 4.2.2.1.2 Musical Structure and Form

The Jiu Ge is a representative example of a lively Mongolian short tune, characterized by its concise structure, simple melody, and distinct rhythm. These musical features vividly reflect the Mongolian way of life, cultural customs, and modes of production. This section begins with a score-based analysis to examine the musical characteristics of The Jiu Ge.

The piece adopts a single section form and is written 2/4 of the time. Its overall modal system is based on the G gong pentatonic mode. The first and second phrases conclude on the zhi tone, indicating a zhi mode, while the third phrase resolves on the gong tone, suggesting a gong mode. The structural diagram of the piece is as follows:

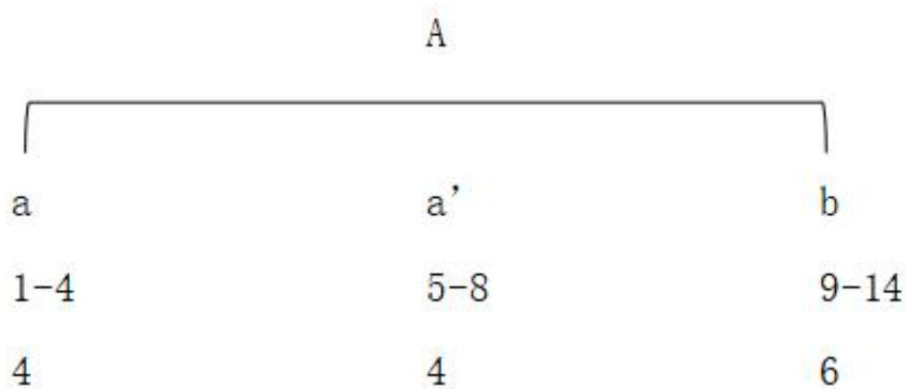


FIGURE 56 the musical form of the piece

Source: by author

G gong

The composition adopts a single-section form structured in three phrases with progressive developmental relationships.



FIGURE 57 First Phrase

Source: The sheet music was created by the author

**First Phrase:** Centered in the mid-register, it establishes a lively rhythmic framework using quarter notes, eighth notes, and dotted rhythms.

The melodic contour combines stepwise motion with characteristic Mongolian perfect fourth leaps, descending melodic lines, and repeated notes, vividly depicting the vibrant atmosphere of a steppe banquet.

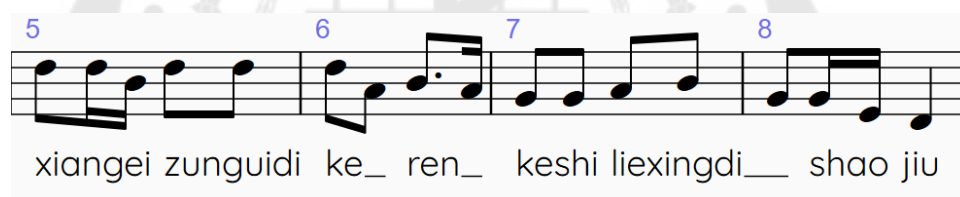


FIGURE 58 Second Phrase

Source: The sheet music was created by the author

**Second Phrase:** Reinforces thematic material through exact repetition, maintaining musical cohesion while advancing emotional intensity through lyrical variation.

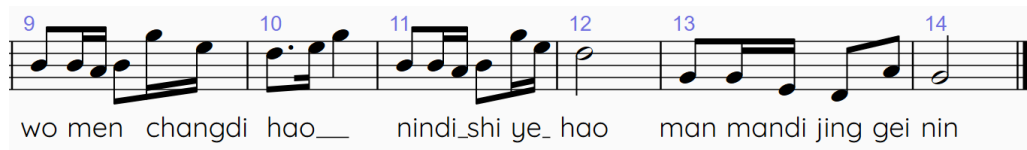


FIGURE 59 Third Phrase

Source: The sheet music was created by the author

**Third Phrase:** Expands rhythmic space via elongated note values (introducing half notes), creating textural contrast with preceding sections.

Employs wide-interval leaps to establish new melodic peaks, accentuating regional musical idioms.

**Core Rhythmic Motif:** The work's foundational rhythm derives from a "galloping" motive, which permeates the composition through varied permutations.

Basic Form: | 

Variants: | 

Extended Forms: | 



This compound rhythmic system adheres to the 2/4 meter's strong-weak pulse while simulating equestrian cadences through non-isometric subdivisions, prominently featured in measures 1, 4, 5, 8, 9, 11, and 13.



FIGURE 60 Musical Score

Source: The sheet music was created by the author

The Mongolian people regard horses as carriers of their national spirit, and this cultural perception is transformed in musical composition into a distinctive rhythmic language. The recurring element of the "horse-step rhythm" in The Drinking song is essentially a musical abstraction of the sound waves produced by horse hooves. This not only preserves the cultural memory of nomadic life but also forms a unique musical signature that distinguishes it from the music of other ethnic groups.

The "horse-step rhythm" is a hallmark of Mongolian Drinking songs. With its brisk tempo and clear meter, it reflects the Mongolian people's spirit of fearless exploration and unwavering determination. At the same time, it encapsulates the musical connotation of praise and blessing that characterizes the genre. The song features multiple instances of implied horse-step rhythms—these rhythms are primarily constructed from dotted eighth-note patterns, such as the combination of two eighth notes and a dotted eighth note found in measures 2 and 6 , and in measure 10 . Though varied, these hidden rhythmic figures are fundamentally akin to the galloping rhythm of a running horse. When paired with the graceful melody, these rhythms produce an uplifting and proud musical effect. The interplay of the two rhythmic



styles enhances the internal drive of the melodic progression, further accentuating the characteristics of Mongolian short-tune folk songs and reinforcing the joyful and festive spirit conveyed by The Drinking song.

Additionally, the melody includes several prominent wide interval leaps, such as the upward sixth from the 9 tones to the gong tone on the second beat of measure 9, and similar leaps in measures 11 and 13—from jue to gong, and from zhi to shang, respectively. These ascending fifths and sixths lend a bold angularity to the otherwise flowing melodic line, embodying the fearless, forthright, and generous character of the Ordos Mongolian people.

The combination of rhythm, melody, and wide intervallic leaps in The Drinking song exemplifies the stylistic features of Mongolian short-tune folk songs. With its clear meter, lively rhythm, dynamic melodic contours, and strong sense of movement, the song vividly conveys the genre's inherent qualities of singing and dancing. The representative horse-step rhythm further enhances the song's ethnic identity.

Through precise rhythmic design and melodic development, the piece achieves a duality of emotional expression: the energetic pulse reflects the Mongolian people's heroic and enterprising spirit, while the expansive melodic lines convey heartfelt blessings within the context of a celebratory banquet. This balance of strength and tenderness mirrors the cultural duality of the steppe—bravery intertwined with warmth.

The Drinking song integrates many typical elements of Mongolian folk music while allowing for expressive freedom, thereby reflecting both the celebratory and contemplative qualities of the piece.

#### 4.2.2.2 Singing and Performance Analysis

The Drinking song can be performed in various formats, including a cappella, unison singing, solo with choral response, or accompanied by instruments such as the Morin Khuur (horse-head fiddle). Its simple rhythms and melodies, accessible lyrics, and multifunctional roles in entertainment and social interaction

provide a broad space for improvisation. Mongolian singers employ a range of traditional vocal techniques to produce distinctive timbral effects that enhance the expressive power of the piece. Different interpretations of the song, shaped by varying performance contexts, arrangement philosophies, and cultural frameworks, have resulted in a diverse array of artistic versions. These versions preserve the core genetic code of traditional Mongolian music while also showcasing innovation and global perspectives. Two representative interpretations are outlined below.

#### 4.2.2.2.1 Anda Band Version



FIGURE 61 Anda band live version

Source: The data collection and organization were conducted by the author

The Anda Ensemble's interpretation of The Drinking song is rooted in the concept of "reconstructed authenticity." The arrangement features the Morin Khuur as the main melodic instrument, supported by the jaw harp and choir (a Mongolian flute), and rhythmically anchored by the plucked patterns of the Tovshuur (Mongolian three-stringed lute). The percussion section undergoes a modern transformation: the traditional isometric rhythm of the Mongolian drum is replaced by an asymmetrical syncopation of eighth note followed by sixteenth-note groupings, simulating the changing pace of horse hooves and reinforcing the nomadic cultural imagery through a "point-line weaving" sonic texture.

The first verse is sung softly by two to three vocalists. In the second verse, male voices join in, supported by low register khoomei (Khoomei) acting as a sustained drone that creates a three-dimensional sound field. As the vocals intensify, the accompaniment becomes more dynamic. In the third verse, male vocals are added an octave higher, with increasingly intricate drum patterns. The instrumental interlude is once again led by the Morin Khuur, joined by jaw harp, choir, and Tovshuur. The male khoomei grows in intensity, driving the instrumentation to a climax. After the interlude, all the vocal parts join together, evoking the peak moment of a festive gathering.

This version represents just one interpretation. The Anda Ensemble adapts its performances of The Drinking song to different settings, forming a closed-loop model of "tradition—innovation—dissemination." For example:

**Electronic Reconstruction:** In the 2023 television program *The Big Band 3*, the ensemble used a loop station to layer Morin Khuur harmonics over a dubstep rhythmic foundation, creating a "cyber-nomadic" aesthetic.

**Multimedia Theater Version:** In collaboration with digital artists, performers' physical movements were captured in real-time and transformed into projected images of "digital steeds," achieving an immersive audiovisual synthesis.

**Research-Oriented Version:** In ethnomusicology symposia, a "reverse deconstruction" method was employed to isolate melodic lines and present the overtone series of khoomei alongside the mathematical correspondences of horse-step rhythms, revealing the acoustic principles behind them.

Across all versions, the foundational features of the Ordos short-tune style are preserved—such as fourth intervallic leaps and isometric rhythmic frameworks—ensuring the continuity of the musical idiom. From instrumentation to performance methods, the Anda Ensemble continually integrates global musical vocabularies, including jazz improvisation and electronic effects. However, all such integrations are filtered through the aesthetic lens of Mongolian sound traditions. By tailoring versions to diverse international music festival attendees, local pastoralists, or

academic researchers, the ensemble achieves a balance between cultural identity and aesthetic defamiliarization.

This multifaceted system of versions has not only established The Drinking song as a model of Mongolian music internationalization but also offers a pathway for the revitalization of traditional folk songs in contemporary contexts. Through the dialectical unity of "ontological stability" and "peripheral fluidity," the work exemplifies how cultural vitality can be sustainably reactivated.

#### 4.2.2.2.2 HAYA Band Version

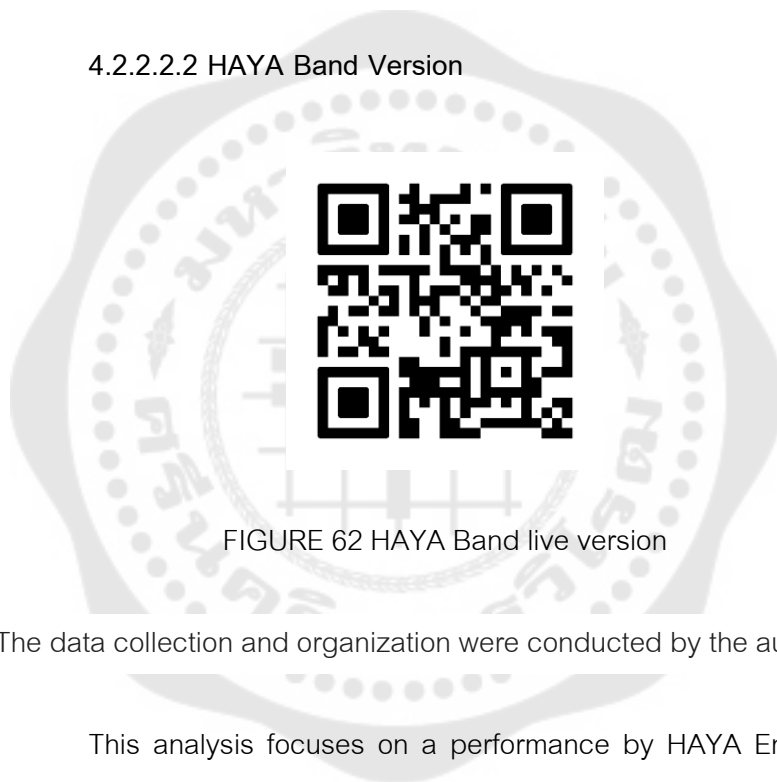


FIGURE 62 HAYA Band live version

Source: The data collection and organization were conducted by the author

This analysis focuses on a performance by HAYA Ensemble from the Chinese music program Guoyue Dadian. Their rendition of the Mongolian "Drinking song" exemplifies a profound dialogue between traditional musical elements and modern artistic expression, positioning the song not only as a vessel of cultural transmission but also as a paradigm of cross-genre innovation.

#### Performance Structure and Symbolism

Opening: A solo long-song (urtiin duu) vocalization, layered with khoomei (Khoomei) drones, initiates the piece. Lead singer Daqing Tana, clad in traditional Mongolian attire (deel) and holding a ceremonial khadag (silk scarf), performs ritualistic gestures (palms facing upward), evoking blessings for nature, life, and

fellowship. This ritual framework elevates the song's cultural logic of "drinking-blessing-unity" into a meditation on relationships between humans and nature, individuals and community, and self and cosmos.

**First Section:** Eight to ten large drums enter with a rhythmic pattern, while the ensemble delivers the melody in unison a cappella. This minimalist approach resonates with contemporary urban audiences' yearning for spiritual tranquility amid modernity's chaos, transforming the song from a folkloric ritual into a vehicle for existential reflection.

**Second Section:** Building on the first, synthesizers, string ensembles, and electronic effects are introduced, creating a "new wine in old bottles" aesthetic. By integrating Mongolian traditions with global genres (New Age, electronic, rock, and symphonic elements), HAYA repositions the "Drinking song" as a universally resonant sonic artifact.

**Third Section:** Incorporates diverse traditional instruments (Tibetan dranyen lute, Chinese lusheng mouth organ, zhongruan plucked lute, bamboo flutes) and choreographed Mongolian dance movements. This fusion expands the song's expressive scope, transcending regional confines to craft a hybridized, modernized auditory experience.

#### **Interlude and Climax**

The interlude employs thunderous drumming to evoke galloping horses and the vastness of the steppe, culminating in an abrupt silence before reprising the main theme. Accelerating tempos simulate escalating ceremonial fervor, concluding with a decelerated choral finale that mirrors the gradual subsiding of communal euphoria.

#### **Cultural Synthesis and Theoretical Implications**

HAYA's version constructs a "stable core-fluid form" model:

**Cultural Fidelity:** Retains acoustic symbols of Mongolian hospitality rituals (e.g., khoomei mimicking ceremonial toasts).

**Technological Innovation:** Employs electronic processing and theatrical staging to transcend geographical limitations.

This approach rejuvenates ancient folk songs within globalization while proposing a "living evolution" pathway for intangible cultural heritage, neither museum preservation nor commercial dilution, but an open artistic ecosystem rooted in cultural DNA. By balancing ontological stability with morphological adaptability, HAYA demonstrates how tradition can thrive through technological and aesthetic reinvention, offering a blueprint for sustaining cultural vitality in cosmopolitan contexts.

#### 4.2.2.3 Embodiment and fusion of Mongolian elements

##### 4.2.2.3.1 Presentation of Traditional Elements

##### Lyric Imagery

Many Mongolian Drinking songs are associated with toasting games or drinking contests, while others are characterized by the spontaneous singing of objects or scenes. The Drinking song is a representative example of the latter song inspired by visible objects, with wine and food as its central themes. It embodies both the everyday nature and narrative qualities of Mongolian folk songs. Structurally, this piece adopts a three-line stanza form, in which two of the three melodic phrases share an identical tune. The contrast between the varied lyrics set to the same melody constitutes a distinctive feature of this song. The lyrics are neatly structured, and the lively refrain significantly enhances the festive atmosphere of the performance.

/lɔŋhɔn dɔtɔrɔn baihuɪ dɔr/	/lɔntɔn har arih la bain /
装 在 瓶 里 的 时 候 ，	真 是 纯 净 的 白 酒 。
/nɔjɔn tanda:n bærihuɪ dɔr/	/dɔgfin har aradz la bain/
献 给 尊 敬 的 客 人 ，	可 是 烈 性 的 烧 酒 。
/ajs man da:n sain /	/uiləs tanda:n sain /
我 们 唱 得 好 ，	您 的 事 业 好 ，
/ailtgadz bærija dɔ:/	
满 满 地 敬 给 您 ！	

FIGURE 63 Lyrics

Source: The data collection and organization were conducted by the author

#### 4.2.2.3.2 Contemporary Reimagining and Cross-Genre Fusion

Within the vast continuum of traditional Chinese culture, the Drinking song stands as a unique form of folk art, carrying deep emotional significance and fulfilling diverse social functions. Particularly within the daily life and ceremonial practices of the Mongolian people, The Drinking song serves not only as a cultural symbol but also as a vital medium for emotional exchange and interpersonal connection. In the context of modern society—amidst globalization and increasing multicultural interaction—this communal singing tradition rooted in agrarian life has been revitalized with new vitality. Its artistic expression and modes of dissemination have been continually redefined, transcending geographical, linguistic, and cultural boundaries, and demonstrating strong adaptability and regenerative capacity in contemporary settings.

#### From Primal Tradition to Modern Cultural Translation

Originally embedded in the collective life of agricultural societies, The Drinking song primarily functioned to evoke collective emotions and strengthen social bonds. In traditional Mongolian communities, drinking songs were a common feature of various rituals and events, including weddings, funerals, housewarmings, and festivals. The folk adage, “No ritual without wine, no wine without song,” aptly reflects its integral



social role. The fusion of wine and song served not only ceremonial purposes but also allowed for the expression of emotions—conveying love for life, respect for guests, and the value placed on communal relationships.

However, as modernization has advanced, traditional Drinking songs have faced the risk of marginalization. Younger generations, living in fast-paced and efficiency-driven environments, are increasingly detached from traditional singing practices, shrinking the cultural space in which these songs once thrived. In response to this challenge, drinking songs have undergone a process of “cultural translation” into the modern context. While preserving their ethnic spirit, they have experienced innovation in both content and form. Updates to lyrical themes and changes in vocal techniques reflect efforts to meet contemporary demands and sustain cultural vitality.

#### **Exploration of Musical Integration across Styles**

One of the most emblematic trends in the modern evolution of The Drinking song is its fusion with contemporary musical genres. An increasing number of musicians have incorporated elements from electronic, jazz, rock, pop, and even world music into the creation and performance of Drinking songs, transforming this orally transmitted, naturally sung folk form into a new auditory experience.

In terms of musical arrangement, contemporary versions often blend modern instruments such as synthesizers, bass, and electric guitars with traditional Mongolian instruments like the Morin Khuur, Hu Jia, and jaw harp. This juxtaposition of Eastern and Western musical elements fosters a cross-cultural dialogue. For instance, combining electronic rhythmic patterns with the long, lingering melodies of traditional Mongolian Urtiin Duu preserves the ethereal vastness of the original sound while catering to modern audiences' preference for rhythm and tempo. This fusion of technology and culture not only broadens the expressive dimensions of The Drinking song but also significantly enhances its dissemination and influence within the contemporary music market.

The lyrics have also evolved beyond the conventional scope of ceremonial toasts. Modern creators integrate contemporary emotional experiences and

lifestyle elements with traditional cultural expressions, endowing The Drinking song with broader spiritual and artistic meanings. Through this expansion of content and stylistic innovation, the song has been redefined as a contemporary musical expression, rather than merely a symbolic art form reserved for ritual settings.

### **Cultural Communication and Reception in a Globalized Context**

The Drinking song has become a bridge connecting diverse cultural backgrounds. It offers the world a window into Mongolian culture and showcases the flexibility and inclusiveness of Chinese ethnic music in cross-cultural exchanges. Internationally, many have come to understand Mongolian values such as boldness, hospitality, and collectivism through The Drinking song. Through collaborative projects—such as co-arrangements and performances with international musicians, the artistic allure of the Drinking song has been further magnified and reinterpreted.

More importantly, the emotional values it conveys—unity, enthusiasm, affection, and collective honor—resonate broadly in today's globalized world. These sentiments transcend language and cultural differences, creating a shared emotional foundation for global audiences. Thus, The Drinking song becomes a culturally embedded form of expression that fosters universal empathy.

### **Contemporary Expression of Traditional Spirit**

Despite its evolving external form, the intrinsic cultural spirit of The Drinking song remains unchanged. It continues to emphasize emotional connection, interpersonal warmth, and collective identity—values that are increasingly essential in today's fast-paced, information-saturated society. As people yearn for more authentic and heartfelt human interactions, the performance of The Drinking song serves as a cultural response to this social need.

In this regard, The Drinking song is not merely a cultural relic of a particular ethnic group, but a means of addressing modern existential anxieties and rebuilding emotional bonds. It reminds us that even in an era that prioritizes individuality and efficiency, the importance of community and emotional resonance must not be neglected.

In conclusion, the contemporary reconstruction and cross-genre integration of The Drinking song represent not only musical innovation and expansion, but also the adaptation and rebirth of ethnic culture within modern society. Rooted in tradition and propelled by modernity, it transcends temporal and cultural boundaries, continuing to serve as a vessel for the most authentic human emotions. In doing so, it highlights the resilience and enduring charm of traditional Chinese culture in the eyes of the world.

#### **4.2.2.3.3 Cultural Expression and Identity Construction of Jiu Ge**

As a long-standing form of Mongolian folk art, the Drinking song is not only an indispensable cultural phenomenon in the lives of the Mongolian people but also serves as a crucial medium for emotional expression, identity construction, and social interaction. It is widely performed in various aspects of life, including labor, leisure, and ritual practices, embodying both spiritual and practical dimensions, and reflecting the profound cultural heritage and strong collective consciousness of the Mongolian ethnic group.

##### **Collective Values and Identity Formation**

The Drinking song is a vivid manifestation of Mongolian collective consciousness. Originating from an agrarian-nomadic society, it served the needs of community survival. In a natural environment characterized by harsh conditions and scarce resources, individuals could rarely face life's challenges alone, making collaboration among people essential. The Drinking song thus emerged as a cultural tool to enhance interpersonal relationships and foster collective strength.

The communal singing aspect of the Mongolian Drinking song reinforces emotional connections among members of the community and helps cultivate a shared sense of belonging. This act of collective singing and drinking not only exemplifies the strong sense of unity within the ethnic group but also transmits a deep-rooted identity across generations, enabling individuals to affirm and answer the question of "Who am I?" within the context of their ethnic culture.

##### **Spiritual Blessings and Cultural Beliefs in the Drinking song**

More than merely a form of entertainment involving singing and drinking, the Drinking song is a cultural ritual and a vehicle for spiritual expression. Its lyrics often contain blessings for health, prosperity, and peace. In traditional belief systems, drinking is not solely a material pleasure but also an act that embodies gratitude and reverence toward nature, the cosmos, and ancestors. For this reason, drinking songs are typically performed during solemn occasions such as weddings, festivals, and religious ceremonies, serving as a bridge between humans and nature, the mortal and the divine.

This sacred connotation elevates the Drinking song beyond ordinary recreational singing, integrating it into the spiritual life of the Mongolian people. Through singing and listening, individuals express their wishes and beliefs, thereby engaging in an act of cultural remembrance and transmission.

#### **Emotional Expression and Interpersonal Communication**

The Drinking song possesses a potent emotional resonance and serves as a direct and heartfelt channel for expressing feelings. Often performed at banquets, it rapidly bridges psychological distances among participants. Antiphonal singing between hosts and guests fosters a vibrant and joyful atmosphere while simultaneously enhancing interpersonal communication and mutual recognition, turning acquaintances into close companions.

This function remains relevant in contemporary society. Despite the growing emphasis on individualism, a sense of belonging and harmonious interpersonal relationships remain foundational to social cohesion. The Drinking song preserves this cultural gene by offering a primordial yet enduring method of emotional connection.

#### **Continuation of Cultural Transmission and Historical Memory**

As an integral part of oral folk tradition, the Drinking song also serves as a repository of historical and cultural memory. Many Drinking songs contain narratives about ancestral deeds, ethnic migrations, and the evolution of marriage customs. Through intergenerational transmission, these songs preserve the collective memory of the Mongolian people. For instance, it is common during traditional weddings to sing

songs recounting the stories of Genghis Khan and Börte Ujin, thereby fulfilling both ceremonial and cultural inheritance roles. This method of oral transmission was especially crucial during periods of limited literacy, preserving vast amounts of historical knowledge and establishing a unique mechanism for cultural identity construction. Individuals, in singing these songs, are re-engaging with their ethnic heritage and reaffirming their cultural roots.

### **Educational Function and Value Transmission**

The Drinking song also fulfils an important educational function. Elders often use it during banquets to educate younger generations, imparting ethnic history, life wisdom, and moral principles. Its lively language and accessible melodies enhance the impact and spread of the educational message. In some cultural contexts, the Drinking song is even regarded as an “oral textbook” used to cultivate moral consciousness and a sense of ethnic responsibility among youth.

This cultural role extends beyond the transmission of knowledge-shaped values. Themes such as respect for elders and virtue, loyalty, friendship, and gratitude embedded in the Drinking song subtly guide listeners to internalize their ethnic community's cultural ideals and social norms.

### **Entertainment Function and Artistic Aesthetic**

With social development and increasing cultural diversification, the Drinking song has expanded its performance settings and artistic functions. Once primarily reserved for ritual use, it is now widely incorporated into performances, entertainment, and commercial events, resulting in a trend of diversified dissemination.

Despite changes in its external forms, the Drinking song retains its profound artistic appeal and aesthetic value. Its powerful melodies and lively rhythms are capable of stirring collective emotions, elevating the atmosphere of festive gatherings. Participants often experience a heightened sense of cultural identity and psychological satisfaction within the joyous context of the performance.

### **Cultural Consciousness in the Course of Modern Transformation**

In today's fast-paced, urbanized, and digitized world, the Drinking song, like other forms of indigenous folk music, faces challenges related to cultural inheritance

and functional transformation. Traditional contexts for its performance are being reshaped, and the pathways for cultural dissemination are increasingly narrowed, placing the Drinking song in a precarious position.

Yet, it is precisely under these conditions that renewed reflection and creative reinterpretation of the Drinking song become possible. The modern emphasis on individual value does not necessarily conflict with the collectivist spirit inherent in the Drinking song; rather, it offers an opportunity for cultural complementarity. As long as the core values of the Drinking song are preserved and protected through modern technologies and methods of dissemination, it can continue to serve as a cultural bridge connecting past and future, local and global communities.

### Summary

The content of this section is analyzed from the three dimensions of Work Analysis, Singing and Performance analysis, and Embodiment and fusion of Mongolian elements. The work analysis includes two parts: The Cultural Context, Musical structure and form; the singing and performance analysis selects two versions of Hangana and HAYA orchestra to be analyzed; and the embodiment and fusion of Mongolian elements includes three parts: Presentation of traditional elements, Contemporary Reimagining and Cross-Genre Fusion, and the cultural meaning and identity. This chapter centers on the Mongolian “Drinking song”.

This chapter focuses on the multi-dimensional analysis of the Mongolian “Drinking song”, exploring in depth its musical characteristics, performance forms, cultural connotations and its inheritance and evolution in contemporary society. In the analysis of the work, the cultural logic of the song is revealed through the double deconstruction of the cultural background and the structure of the song, which means that “the song is born with the wine, and the wine is passed on by the song”. Its single-part triple-strophe structure, G-gallery pentatonic modulation, and “horse-step rhythm” not only show the rhythm of Mongolian nomadic life but also carry the spiritual core of

respecting heaven and earth and honoring ancestors, reflecting the coexisting qualities of bravery and warmth in the grassland culture.

Research on the embodiment and integration of Mongolian elements shows that the song conveys hospitality and national character through the imagery of “borrowing things to express love”, and that the musical technique of the song is characterized by Bogino Duu and horse-step rhythms. At the same time, its modern reconstruction presents the characteristics of cultural translation from the original to the modern context, the fusion of multiple musical styles, globalization dissemination and contemporary expression of traditional spirit. These evolutions have not only expanded the artistic boundaries of “Drinking song” but also made it an important carrier for maintaining group identity, transmitting cultural memory and promoting cross-cultural understanding.

From the perspective of cultural significance and identity, the Song of Wine serves multiple functions, including group cohesion, spiritual support, emotional communication, historical inheritance, and moral enlightenment. In the transformation of modern society, despite the difficulties of inheritance, its core values resonate with contemporary society's need for emotional connection, and through technological innovation and cultural consciousness, it has realized the creative transformation from traditional rituals to modern artistic ecology. This process confirms that the Drinking song, as a symbol of Mongolian music and culture, is constantly renewing its vitality while maintaining its national identity, providing a model for the living transmission of intangible cultural heritage.

#### 4.2.3 Moni Shan (Mount Moni)

This musical work, through its compositional elements and performance techniques, vividly embodies Mongolian culture, spirituality, and social values. The present study analyzes how Moni Shan conveys the intrinsic connections between the Mongolian people, nature, nomadic traditions, and their spiritual worldview through musical expression. Additionally, it examines how the piece adapts and sustains



evolving expressions of Mongolian cultural identity within the context of contemporary musical trends. By conducting an in-depth analysis of the musical structure, vocal techniques, and cultural connotations of Mount Moni, this research offers a comprehensive perspective on the work's role in shaping contemporary Mongolian musical identity.

Mongolian vocal music is deeply rooted in the nomadic traditions, spiritual beliefs, and the symbiotic relationship between humans and nature that define Mongolian culture. As a contemporary vocal composition, Moni Shan adopts modern interpretive approaches while preserving and transmitting these foundational themes. The title Moni Shan refers to a mythical or symbolically significant mountain, alluding to the Mongolian people's profound connection with nature and their reverence for the natural world. This study regards Moni Shan as a representative example of modern Mongolian vocal music, exploring how it merges traditional and contemporary elements to reflect the transformation of Mongolian culture under the forces of globalization.

#### **4.2.3.1 Work Analysis**

##### **4.2.3.1.1 The Cultural Context**

Moni Shan (present-day Ula Mountain) stretches across the Bayannur region of Inner Mongolia. As a branch of the Yin Mountains, it functions not only as a geographic landmark but also as a spiritual totem of the millennia-old nomadic civilization of the Urad Mongols. Historical records from the Qing dynasty refer to it as “Mouna Mountain,” with its highest peak, Dahuabei, rising to 2,324 meters above sea level and extending 94 kilometers in length, overlooking over 1.39 million hectares of mountainous pastureland. For generations, the Urad Mongols have lived in close proximity to this mountain, following the survival wisdom of “moving with water and grass.” Every spring, as the grass begins to turn green, herds are driven up the mountain, and by late autumn, entire families return to the foot of the mountain for wintering. This rhythm of migration, in harmony with the mountain, has long been imprinted in the cultural DNA of the Mongolian people. Flowing gently at the mountain's

base is the Urit River—its Mongolian name meaning “ever-flowing”—which, together with Mount Moni, forms an ecological triad of “mountain-water-human.” These elements serve as central natural imagery in the song Mount Moni.

In 2005, lyricist Lü Yanwei collaborated with Mashibatu, leader of the band Erguna, to compose Mount Moni, elevating the sacred mountain from a geographic presence to a cultural symbol. Though Lü was born in Shandong province, his extensive musical experience—including work with Cui Jian’s concerts and Tengger’s album productions—enabled him to sensitively grasp the spiritual core of nomadic civilization. Mashibatu, a Mongolian musician, skillfully integrated traditional instruments such as the Morin Khuur, Khoomei, and wooden flute into an electric band arrangement, using bass guitar as a mediator. This exploration of a “futurity of tradition” retained the expansive, meditative quality of the long song while infusing it with the rhythmic energy of rock. Following its inclusion in the 2006 album *Hongyan* (Swan Goose), the song has been performed by artists of varying styles, forming a cross-cultural “soundscape matrix.” For instance, Han Hong’s orchestral interpretation conveys the grandeur of the mountain, while the multiplicity of performances demonstrates the inclusive nature of steppe culture.

The lyrics construct cultural identity through three interwoven dimensions: “sense of homeland,” “maternal narrative,” and “eco philosophy.” In terms of homeland consciousness, the repeated refrain “Moni Shan stretches endlessly” not only describes the mountain’s physical form but also metaphorically reflects the nomadic concept of a “mobile homeland.” Within the maternal narrative, the mountain is imbued with maternal attributes of purity, compassion, and benevolence, while the Urit River—described as “quietly irrigating”—is portrayed as Etügen Eke, the Earth Mother, a contemporary interpretation of the animist worldview central to Mongolian shamanism. On an eco-philosophical level, imagery such as “endless green grass” and “supporting the blue sky” culminates in an expression of the Mongolian “blue worship” tradition. The color blue (khökh) in nomadic cosmology symbolizes the Eternal Blue Sky and embodies the pastoralists’ pursuit of unspoiled nature, forming a spiritual dialogue

across time and space with Tengger's Heaven, where "the blue sky is so blue." This chromatic aesthetic permeates Mongolian dress, architecture, and language, establishing a "blue-white-green" visual spectrum that functions as a cultural code for ethnic identity.

In the song, Moni Shan is anthropomorphized, symbolizing maternal qualities such as purity, kindness, compassion, and love, expressing deep nostalgia and longing for one's homeland. The Urit River is depicted as a silent, nurturing maternal figure, quietly sustaining all life. The use of parallel words "quietly," "irrigating," "silently" enhances the lyrical rhythm and conveys gratitude for the river's silent dedication to nourishing the ancestral land. This form of expression resonates with Mongolian spiritual beliefs and embodies the profound cultural meanings of the Mongolian people. Ultimately, Moni Shan is elevated to a symbol of cultural empathy—when listeners of different ethnic backgrounds hear the winds over the mountain and the flowing river in the melody, they connect not only to the Mongolian homeland but also to a universal human longing for a poetic dwelling.

#### **4.2.3.1.2 Musical Structure and Form**

Moni Shan adopts a modified binary form, in which emotional intensification is achieved through key modulation and dynamic recurrence. The overall structure exhibits a unified interplay between symmetry and contrast. The composition can be divided into the following sections:



FIGURE 64 Form Diagram

Source: Author Sha Rina

Intro (C Yu mode, alternating 3/4- and 4/4-time signatures)



FIGURE 65 Intro

Source: The sheet music was created by the author Sha Rina

Section A (C Yu mode), a (measures 7–10) Introduction: Weak-beat octave leap, depicting the grandeur of the mountains.



FIGURE 66 Measures 7-10

Source: The sheet music was created by the author Sha Rina

b (measures 11–14) Development: Eighth-to-sixteenth note rhythm mimicking horse hooves.



FIGURE 67 Measures 11-14

Source: The sheet music was created by the author Sha Rina

c (measures 15–18) Transition: Flowing sixteenth notes resembling rushing river water.



FIGURE 68 Measures 15-18

Source: The sheet music was created by the author Sha Rina

d (measures 19–22) Conclusion: Ascending pitch range builds up energy.



FIGURE 69 Measures 19-22

Source: The sheet music was created by the author Sha Rina

Section B (C Yu mode, Chorus Climax), e (measures 23–26): Melodic contour with fourth intervals and octave drops, resembling mountain shapes.



FIGURE 70 Measures23-26

Source: The sheet music was created by the author Sha Rina

f (measures 27—30): Thirty-second note arpeggio storm.

This musical score segment covers measures 27 to 30. The melody is written in the upper staff, with measure numbers 27, 28, 29, and 30 marked above the staff. The accompaniment is split between two lower staves. The time signature changes from 3/4 to 4/4 at measure 28, then to 3/4 at measure 29, and finally to 4/4 at measure 30. The music features a variety of note values, including eighth and sixteenth notes, and rests. A watermark of a university seal is visible in the background.

FIGURE 71 Measures27-30

Source: The sheet music was created by the author Sha Rina

Interlude (Measures 31–39, Modulation from C Yu mode to D Yu mode).





FIGURE 72 Measures 31-39

Source: The sheet music was created by the author Sha Rina

A' Section (D Yu mode, Dynamic Recapitulation), a'(40-43): Texture thickening, emotional intensity rising.



FIGURE 73 Measures 40-43

Source: The sheet music was created by the author Sha Rina

b'(44-47): Reinforcement of rhythmic flow with a 46-beat pattern.

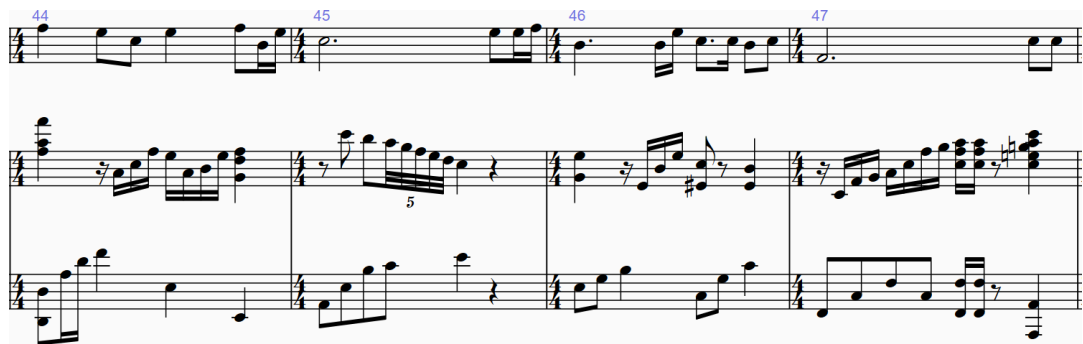


FIGURE 74 Measures 44-47

Source: The sheet music was created by the author Sha Rina

B' Section (D Yu mode, Climactic Sublimation), e'(48-51): Pedal chords enhance intensity.

FIGURE 75 Measures 48-51

Source: The sheet music was created by the author Sha Rina

f'(52-61): Triplets strengthen the tone, leading to the cadence.



FIGURE 76 Measures 52-55

Source: The sheet music was created by the author Sha Rina

FIGURE 77 Measures 56-61

Source: The sheet music was created by the author Sha Rina

Coda :D major chord open cadence, lingering aftertaste.

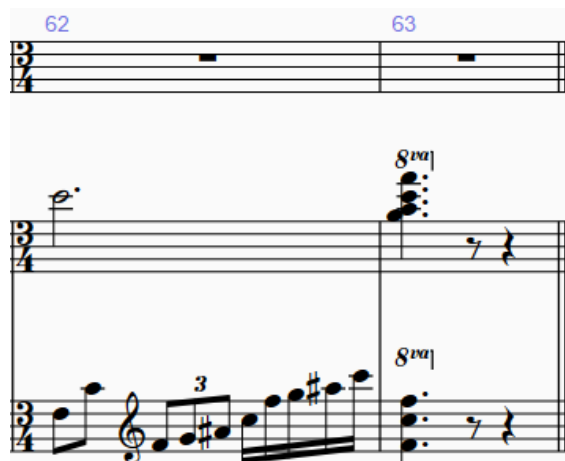


FIGURE 78 Coda

Source: The sheet music was created by the author Sha Rina

**Formal Integrity of Musical Sections:** Both Section A and Section B consist of 4-bar phrases, strictly following the Mongolian folk song "four-phrase" tradition, subtly aligning with the "cycle of the four seasons" worldview in terms of time and space.

**Fish-Biting Tail Technique:** The ending note of phrase a (e1) connects with the starting note of phrase b (e1) in a chain-like manner, and similarly, the ending note of phrase c (b1) connects with the starting note of phrase d (b1), creating a sense of continuity like the "grassland river."

**Tonal Dynamics Layout:** The piece transitions from the C major scale (Sections A and B) to the D major scale (Sections A' and B') via an interlude, with a major second upward modulation (C → D). This shift preserves the microtonal characteristics of Mongolian music (1/4 tone fluctuations) while enhancing emotional tension through color contrast.

The melody of Mount Money is based on the Mongolian Urtiin Duu, utilizing intervallic rhetoric and a system of ornaments to modernize the traditional vocal sounds.

The leap-based wave-like line in Section B (such as b1 → e2 → g2 → d2) forms a "mountain-shaped melody," with the fourth leaps symbolizing ascent and the

octave descents metaphorically representing a downward view, creating a three-dimensional auditory space.

In Section A, the stepwise wave pattern (such as C-D-E-F-E-D-C) simulates the winding flow of the Urit River, with the average interval span controlled within a third, aligning with the vibrato range of the Mongolian Urtiin Duu "Nuogula." In Section B, the leap-based wave pattern (such as  $b1 \rightarrow e2 \rightarrow g2 \rightarrow d2$ ) forms a "mountain-shaped melody," with the fourth leaps symbolizing ascent and the octave descents metaphorically representing a downward view, creating a three-dimensional auditory space.

Throughout the piece, there are 21 instances of interval leaps exceeding a fifth, including octave jumps often placed at the beginning of phrases to create a "viewing the sacred mountain" perspective shift. The fourth leaps (such as B section  $b1 \rightarrow e2$ ) originate from the harmonic series structure in the Mongolian "Choor" dual-voice chorus (C major harmonic series: C-G-C-E-G). After each large leap, a reverse stepwise motion follows (such as  $e2 \rightarrow d2 \rightarrow c2$ ), forming a "climb-stop-look around" action chain, which subtly mirrors the circumambulation ritual of the Aobao sacrifice.

Glides upward (such as the "qing" word from  $c2 \rightarrow d2$ ) span a major second and simulate the wind sweeping across the meadow, while glides downward (such as the "shen" word from  $f2 \rightarrow d2$ ) descend by a minor third, mimicking the steps of an adult Mongolian horse.

The rhythmic pattern "eight beats followed by sixteen" (X XX) appears 58 times throughout the composition, resembling the rhythm of horse hooves, corresponding to the gait of the Mongolian horse.

The harmony design of Mount Money integrates modern colours based on the traditional pentatonic scale, and the orchestration reimagines the nomadic soundscape through the texture of the piano.

#### 4.2.3.2 Singing and Performance Analysis

This section examines two distinct interpretations of "Moni Shan", focusing on their hierarchical vocal treatment and cross-cultural adaptations of musical form.

##### 4.2.3.2.1 Erguna Band Band Version

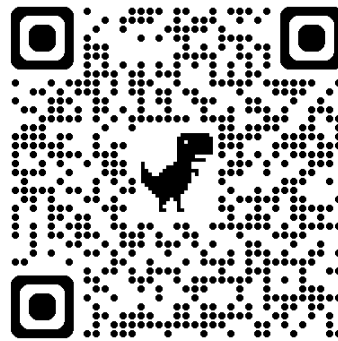


FIGURE 79 Erguna Band live version

Source: The data collection and organization were conducted by the author

As pioneers of Mongolian music modernization, the Erguna Band, led by vocalist Husleng, exemplifies a "rustic style" that bridges traditional pastoral aesthetics with contemporary sensibilities through linguistic translation, stylistic fusion, and vocal innovation.

##### Hierarchical Vocal Treatment

Husleng, though ethnically Mongolian, opts for Mandarin lyrics to broaden audience accessibility. His vocal delivery combines breathy tones, elongated syllables, and abrupt intervallic leaps to mimic Mongolian long-song (urtiin duu) techniques. For instance, in the phrase "Qing cao lian mian" (lush grasslands stretch endlessly), he extends the syllable "(mian)" over three beats, employing pharyngeal resonance to emulate the overtone effects of the Morin Khuur (horsehead fiddle), while integrating perfect fourth leaps to approximate the nogula (vibrato) of Mongolian long-song. This approach transcends the linear constraints of Mandarin tones, infusing the

lyrics with a "granular-expansive" duality—where crisp articulation coexists with melodic fluidity—evoking the phonetic cadence of Mongolian.

Husleng's version can be classified as "ancient style," with its simple tonal quality and rhythm. In the song, the prelude uses long notes in 3/4 time to convey the tranquility of the grassland, while the verses mimic the rhythm of horse hooves with a "four beats followed by sixteen beats" rhythmic pattern. The chorus uses perfect fourth leaps and octave descents to create a "mountain-shaped melody." The song ultimately returns to a calm resolution with an open tonality, forming a dramatic structure of "loose—tight—loose."

In his singing, Husleng employs the "Nogula" technique, modernizing its application in long note handling. He combines the traditional "Nogula" vibrato (meaning "wave" in Mongolian) with breathy tones from pop singing. For example, in "Moni Mountain," the word "mian" in "Qing cao lian mian" ("lush grasslands stretch endlessly") is sung with precise control over vocal cord edge vibrations and breath flow speed, producing a "grainy" tone quality. This not only retains the rustic feel of the Urat long song but also adds a modern auditory depth.

#### **Cross-Cultural Adaptation of Musical Form**

The band's arranger and bassist, Maxi Batu, synthesizes regional Mongolian musical DNA:

**Ordos Long-Song Influence:** Block chords evoke religious solemnity.

**Chifeng Long-Song Traits:** Expansive vocal ranges with restrained ornamentation.

Instrumentally, the arrangement constructs a "triple-temporal soundscape":

**Traditional:** Morin Khuur microtonal systems symbolize nomadic heritage.

**Modern:** Distorted electric guitars and rock rhythms signify contemporary disruptions.

**Transcendent:** String tremolos ascend as spiritual totems.



These fusion respects regional stylistic diversity while foregrounding nomadic improvisational ethos. By juxtaposing electronic textures with pastoral acoustics, Erguna Band navigates the tension between cultural preservation and global relevance, exemplifying how traditional forms can evolve without sacrificing ontological integrity.

#### 4.2.3.2.2 Sha Rina Version



FIGURE 80 Sha Rina live version

Source: Performance by author Sha Rina

#### Layered Vocal Design

The author uses a combination of Mongolian and Mandarin lyrics to perform "Moni Mountain," reconstructing the song through a system of ornamentation and phonetic aesthetics to seamlessly integrate Mandarin and Mongolian musical language.

In Chinese vocal art, there is a strong emphasis on "correct pronunciation and clear enunciation." The use of ornamentation in melodies not only enhances the articulation but also enriches the color and expressive power of the voice. It is a key element that reflects the regional and stylistic characteristics of different works. "Moni Mountain," being a vocal work with a prairie style, incorporates sliding tones,

vibrato, and grace notes—common in prairie songs—to decorate the melody and give the work a stronger regional flavor.

Sliding tones play an important role in expressing the linguistic characteristics and emotional content of the song. For instance, in the first phrase of the A section, the word "qing" ("green") in "Qing cao lian mian" ("lush grasslands stretch endlessly") can be enhanced with a slide up. Here, the tone is inherently high and flat, and adding the slide is not merely a necessity for correct pronunciation but imitates the playing technique of the Morin Khuur, making the sound more characteristic of the prairie. The singing of prairie vocal works differs from bel canto and national vocal styles, as it does not focus on three-dimensional sound effects but instead emphasizes the line quality of the voice. For example, in the B section, the word "shan" ("mountain") in "Moni Mountain stretches endlessly" can incorporate a slide up, making the tone more beautiful and softer. The word "shen" ("sacred") in "As sacred as a poem" can include a downward slide, enhancing the tone and exclamation, reflecting gratitude for Moni Mountain's nurturing of the people of the prairie. Similarly, the word "lan" ("blue") in "Holding up the blue sky of the prairie" can be enhanced with a downward slide to change the tone and refine the style of the song.

In the B' section, the second "man" ("slow") in the phrase "Let time slowly drift away" can include an upward slide, symbolizing the continuous passing of time while Moni Mountain silently guards the prairie, evoking a sense of peaceful happiness among the people of the prairie.

In the performance of "Moni Mountain," the word "tu" in "Urittu" can be enhanced with a large second grace note to alter its pronunciation, achieving the effect of "correct pronunciation." Similar examples in the song include the words "tian" ("sweet") in "River water is sweet," "duan" ("endless") in "Stretches endlessly," "shan" ("kind") in "Teach me to be kind," and "shen" ("sacred") in "The towering body reaches into the clouds." Grace notes can also be added to words such as "gai" ("change") in "Never change," "guang" ("light") in "Let time slowly drift away," and "yuan" ("prairie") in "Quietly waiting for the prairie."

Adding vibrato makes the voice more delicate and fluid, enriching the melodic color. For instance, the word "mian" ("endlessly") in "Qing cao lian mian" ("lush grasslands stretch endlessly") can be enhanced with vibrato, making the singing softer and more pleasant, as if the listener is standing on an endless grassland. Other similar embellishments can be made to words such as "qian" ("front") in "Standing in front of me," "duan" ("end") in "Endlessly," "shi" ("poem") in "Sacred poem," and "zou" ("walk") in "Slowly drift away."

6

feng chui guo qing cao lian mian mo ni shan zhuli zai yan

10

qian wei e shen qu gao ru yun duan shou hu zhe wo men di ping

FIGURE 81 Moni Shan Lyrics and staff notation 1

Source: The sheet music was created by the author Sha Rina

The image displays a musical score for the song 'Moni Shan'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are written in Chinese characters with pinyin below them. The score is numbered 14, 17, 20, and 23 at the beginning of each system.

**System 1 (Measures 14-16):**

an wuri tu he shui gan tian jingjing

**System 2 (Measures 17-19):**

di yong chu shan jian guangailiao wo men di jia

**System 3 (Measures 20-22):**

yuan chenmo di liu tang cong wei gai bian moni

**System 4 (Measures 23-25):**

shan lian mian bu duan wan ru shen sheng di shi

FIGURE 82 Moni Shan Lyrics and staff notation 2

Source: The sheet music was created by the author Sha Rina

FIGURE 83 Moni Shan Lyrics and staff notation3

Source: The sheet music was created by the author Sha Rina

### Cross-Cultural Musical Adaptation

The author's style is one of elegance, and the version of "Moni Mountain" sung and analyzed here is the arrangement by Bai Dongliang. In the arrangement, various rhythmic patterns are employed to express the ethnic characteristics of work. The accompaniment textures are analyzed to better assist the performance.

The use of piano accompaniment in the performance is not simply to support the vocals and serve as a simple background but plays an important role in shaping the musical imagery of the work. The piano, as a representative of the Western instrument system, is deconstructed here as a vehicle for translating the Mongolian acoustic landscape. The left-hand eighth-note rhythm (for example, measures 1-6) simulates the sustained bass of the Mongolian tobshuur, and through layered dynamics (from -p- to -mp\_), it recreates the sense of distance and proximity of the prairie horse hooves. The right-hand rhythm, with its "long-first, short-second" mixed pattern (such as dotted quarter notes and eighth notes), reconstructs the "Nuogula" ornamentation of the

Morin Khuur, transforming a single melodic line into a stereophonic space similar to Mongolian double-stringed instruments. This creates a complementary and integrated effect between the accompaniment and vocals, unifying them.

#### 4.2.3.3 Embodiment and Fusion of Mongolian elements

##### 4.2.3.3.1 Presentation of Traditional Elements

The Mongolian song "Moni Shan" embodies rich traditional cultural elements, vividly expressed through its lyrical imagery, musical style, and instrumental arrangements. These elements transform the song from a mere melody into a vessel of cultural memory and transmission.

##### Lyrical Imagery

The lyrics' natural motifs and maternal symbolism reflect the Mongolian reverence for nature and deep-rooted homeland consciousness. Monyn Mountain, as a geographical entity, is personified with maternal tenderness and nurturance, while the Wuritu River symbolizes the source of life and silent guardianship. This anthropomorphic portrayal of landscapes aligns with the animistic worldview embedded in Mongolian shamanism and Tibetan Buddhism, where all natural entities possess spiritual essence.

##### Musical Style

The melody integrates quintessential Mongolian musical traits:

**Pentatonic Framework:** Rooted in the traditional five-note scale (gong, shang, jiao, zhi, yu), the tune evokes the expansive, unhurried cadence of the Mongolian long-song (urtiin duu).

**Long-Song Aesthetics:** Characterized by sustained, melismatic phrases and free-flowing rhythms, the melody mirrors the vastness of the steppe and the profundity of nomadic emotions. Historically, urtiin duu has articulated love for homeland, kin, and nature, imbuing "Moni Shan" with authentic ethnic expressiveness.

##### Instrumentation

Traditional Mongolian instruments amplify the song's ethnic identity. In the Erguna Band's rendition, the Morin Khuur (horsehead fiddle), sihu (four-stringed fiddle), huobusi (plucked lute), and buree (flute) intertwine with modern electric

instruments, forging a dialogue between heritage and innovation. The Morin Khuur's resonant, earthy timbre—reminiscent of steppe winds—anchors the composition with cultural specificity. This orchestration not only enhances artistic expression but also exemplifies the living transmission of Mongolian music in contemporary contexts.

In summary, "Moni Shan" poetically synthesizes natural symbolism, traditional melodic idioms, and hybrid instrumentation, articulating the Mongolian people's devotion to their homeland while showcasing the enduring vitality of their cultural heritage. It stands as a successful modern reinterpretation of Mongolian traditional elements, bridging ancestral legacies with present-day artistic praxis.

#### 4.2.3.3.2 Contemporary Reimagining and Cross-Genre Fusion

The Mongolian song "Moni Mountain" not only carries a profound reservoir of ethnic cultural heritage but also demonstrates its unique charm through "modern reconstruction and cross-genre integration" within the development of contemporary music. These modern adaptations not only enhance the global appeal of the work but also help Mongolian music maintain its distinctiveness in today's cultural context. "Moni Mountain," while preserving the core features of traditional Mongolian music, expands its expressive scope by incorporating elements from popular and rock music, revitalizing the traditional idiom with contemporary vitality.

#### Musical Arrangement

Foremost among these innovations is the song's modern reconstruction in musical arrangement, which lies at the heart of its cross-genre fusion. Building upon a foundation of traditional Mongolian instruments such as the Morin Khuur (horsehead fiddle), *tovshuur*, *sihu*, and *dizi*, the arrangement integrates modern electroacoustic instruments including electric guitar, bass, and synthesizers. This combination breaks away from the relatively singular accompaniment style typical of traditional folk songs. It retains the vast and unbounded sonic atmosphere characteristic of Mongolian music while enhancing rhythmic vitality and tonal richness. As a result, the song effectively



communicates ethnic emotion while aligning with contemporary listeners' aesthetic preferences.

### **Diverse Interpretations**

The song's diverse interpretations also exemplify its cross-genre appeal. In addition to the original version performed by the Erguna Band, Moni Mountain has been reinterpreted by a wide array of artists across different stylistic backgrounds—such as Han Hong, Amuguleng, Danzeng Nima, and Gong Shuang. Some versions emphasize an emotionally nuanced pop vocal style, while others foreground the raw authenticity of traditional Mongolian vocal timbres. This diversity in performance styles not only highlights the song's adaptability and inclusiveness but also reflects the growing interaction and fusion between Mongolian music, other ethnic traditions, and popular music genres.

### **Stage Practices**

Visually and theatrically, Moni Mountain continues to transcend traditional boundaries. In large-scale concerts, musical festivals, and televised variety shows, the song is often presented alongside contemporary stage aesthetics, multimedia projections, and symphonic orchestrations. These modern theatrical technologies serve to intensify the song's narrative and visual impact, offering new expressive forms and channels of dissemination for ethnic music in broader cultural arenas.

In summary, Moni Mountain, while firmly rooted in the spiritual core of Mongolian music—namely, reverence for nature and emotional ties to motherhood and homeland—achieves a dialogue between tradition and modernity through contemporary musical arrangement, diverse performance approaches, and stage integration. Its thematic resonance transcends cultural boundaries, evoking universal values recognized by global audiences. This modern reconstruction allows Moni Mountain to resonate with younger generations while remaining grounded in its traditional musical origins. It not only amplifies the artistic tension of ethnic music but also provides a compelling example for the contemporary expression of traditional culture, endowing

Mongolian music with renewed vitality and expansive communicative power in the new era.

#### **4.2.3.3.3 Cultural Expression and Identity Construction of Moni Shan**

As a quintessential representation of Mongolian musical culture, Moni Mountain transcends the scope of mere artistic expression; its significance lies in its deconstruction of binary oppositions such as “tradition versus modernity” and “local versus global.” In the digital age, Mongolian culture reclaims its nomadic vitality through this piece. Such cultural practice not only preserves the genetic code of ancient civilizations—embodied in the nuogula vibrato and steppe civilization—but also inaugurates a poetic identity of “neo-nomadism,” positioning Moni Mountain as a spiritual totem of Mongolian cultural identity in the era of globalization.

More than a melodious prairie song, Moni Mountain is a potent musical expression of ethnic spirit and cultural identity. Its cultural significance extends far beyond entertainment, becoming a profound manifestation of the Mongolian people’s emotional connection to nature, life, ancestry, and homeland. It embodies the enduring relevance and spiritual sustenance of steppe culture within the urban context of contemporary society.

#### **Conformity to “Grassland” Culture**

Moni Mountain utilizes rich symbolic elements of “grassland” culture to present a uniquely Mongolian worldview and philosophy of life. The lyrics reference icons such as the Ula Mountains, the Wurlu River, lush grasslands, and expansive blue skies—constructing an idealized, soul-cleansing spiritual homeland. These natural symbols not only reflect the daily realities of steppe life but also serve as vessels of cultural memory and emotional attachment. Mountains, in this context, are more than geographic entities—they are spiritual sanctuaries, ancestral abodes, and guardians of life. Through its poetic depiction of mountains, the song fuses nature with human sentiment, embodying the Mongolian philosophical concept of the harmony between heaven and humanity (tian ren he yi).

#### **Natural Philosophy and Ecological Wisdom**

Cantering the imagery of Moni Mountain, the song transforms the Mongolian view of nature as a harmonious unity into an audible and emotive language. The mountain symbolizes permanence, resilience, and maternal protection—acting as a conduit between humans and nature. The Mongolian people, having historically lived nomadic lives, are deeply dependent on and integrated with the natural world. Through emotive melodies and sincere lyrics, the song expresses reverence and gratitude for nature, emphasizing the idea that humans are not masters of nature, but an integral part of it. This ecological ethos is especially valuable in an era where urban living increasingly distances people from natural environments.

Furthermore, the song conveys deep spiritual significance, reflecting the Mongolian understanding of the relationship between ancestors, deities, and the cosmos. In traditional Mongolian beliefs, mountains and rivers are regarded as sacred and imbued with ancestral spirits. Moni Mountain uses tranquil language to portray the mountain's sanctity and timelessness, reinforcing the tradition of viewing nature as both spiritual faith and emotional refuge. Through song, the performer not only recounts a story of their homeland but also engages in a metaphysical dialogue between the self and the cosmos.

The song also conveys a philosophical contemplation of life's cyclical nature. Its expansive melodies and slow yet dynamic rhythms symbolize the pulsation and cycles of life and nature. Mongolian culture emphasizes *Lun Hui* and the regenerative cycles of the universe, viewing humans, animals, grasslands, mountains, and rivers as interconnected elements of nature, coexisting in harmony. Moni Mountain musically articulates this worldview, inspiring listeners to reflect deeply on the meaning of life and the human relationship with the natural world.

### **Identity Construction**

From the perspective of identity construction, Moni Mountain functions as both a cultural memory trigger and an emotional anchor for individual and collective Mongolian identity. In the modern era, as urbanization accelerates, many children of the grasslands have migrated to cities, facing cultural alienation and identity confusion.

Works like Moni Mountain become emotional bridges that reconnect them to their steppe heritage. The song not only evokes nostalgia for the homeland but also reinforces ethnic identity and a sense of belonging.

As a Mongolian song of profound cultural resonance, Moni Mountain is valued far beyond its aesthetic appeal. Through its integration of natural imagery, ethnic spirit, ecological philosophy, and identity affirmation, it becomes a vital cultural medium through which steppe communities narrate, affirm, and safeguard their identity in contemporary society.

### Summary

The content of this section is analyzed from the three dimensions of work analysis, singing and performance analysis, and the embodiment and fusion of Mongolian elements. The work analysis includes two parts: The Cultural Context, Musical Structure and Form; the singing and performance analysis is based on the two versions of the Ergun band and Sharina; the embodiment and fusion of Mongolian elements includes Presentation of traditional elements, Contemporary Reimagining and Cross-Genre Fusion, and Cultural Expression and Identity Construction.

At the level of work analysis, “Moni Mountain” sublimates the geographic entities of Moni Mountain and Uzhtu River into cultural symbols, and through the triple lyrical dimensions of “homeland consciousness”, “motherhood narrative”, and “ecological philosophy”, it demonstrates the Mongolian people's view of nature that everything has its own spirit; its single-two-part variant integrates techniques such as fish biting the tail, and tonal transformation, and uses progressive wavy lines to simulate rivers and skipping melodies to outline mountain ranges, so as to achieve the deep intersexualization of musical form and nomadic civilization.

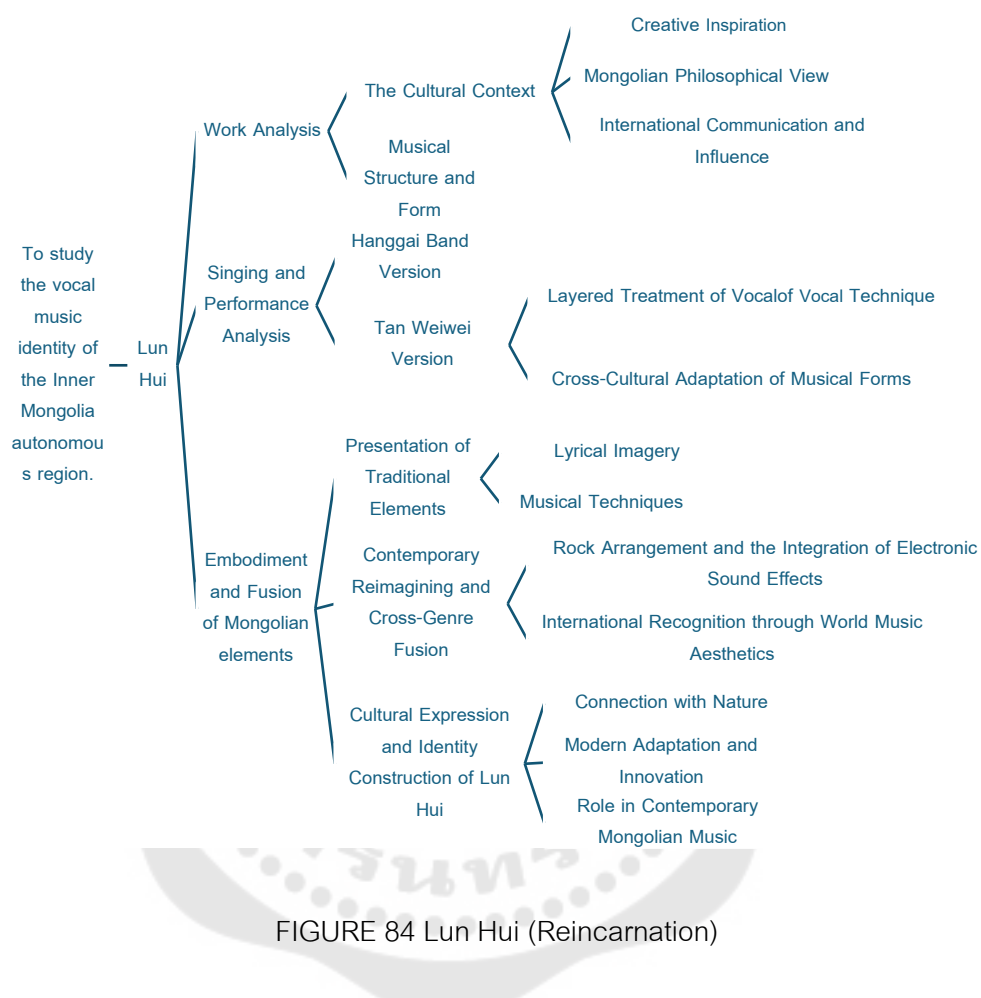
In the analysis of singing and performance, the interpretations of Erguna Band and Sharina present different innovative paths. Husleng sings in Chinese and combines the technique of “Nogula” in long tones, giving the lyrics a Mongolian flavor through the use of qi and intervals; the collision of the electro-acoustic band and ethnic

instruments builds a soundscape of “triple time” in which tradition and modernity are in dialogue. Sharina adopts the bilingualism of Mongolian and Chinese and restores the texture of the Morin Khuur by using ornamental sounds such as glissando and leaning, while the piano accompaniment deconstructs the western instruments as a carrier for the translation of the grassland's acoustic landscape, which together validate the multiple possibilities of modernized expression of ethnic vocal music.

In terms of the embodiment and integration of Mongolian elements, “Moni Mountain” inherits the genes of nomadic civilization through the natural imagery of the lyrics, pentatonic melodies and traditional instrument arrangements; at the same time, with the introduction of electro-acoustic instruments, the interpretation of multiple styles and multi-media stage practice, it realizes cross-boundary dialogue with popular culture. This “traditional roots + modern vocabulary” mode of creation not only maintains the core values of Mongolian people's reverence for nature and attachment to their homeland, but also breaks through the regional restrictions, transforming the ecological philosophy of “unity of mankind and heaven” into an emotional resonance in the global context. As a carrier of cultural identity, “Moni Mountain” not only awakens the collective memory of the Mongolian people but also builds a dynamic contemporary identity poetics for the nomadic civilization in the process of urbanization and provides a typical paradigm for the creative transformation of national music.

As a contemporary example of Mongolian musical culture, Moni Mountain demonstrates the adaptive transformation and spiritual continuity of traditional nomadic civilization in the context of globalization through the deep fusion of musical language, performance practice and cultural symbols. This section analyzes how Moni Mountain constructs a “new nomadic Ness” of Mongolian cultural identity in the modern musical ecology.

## Section summary



Source: created by the author, Sha Rina.

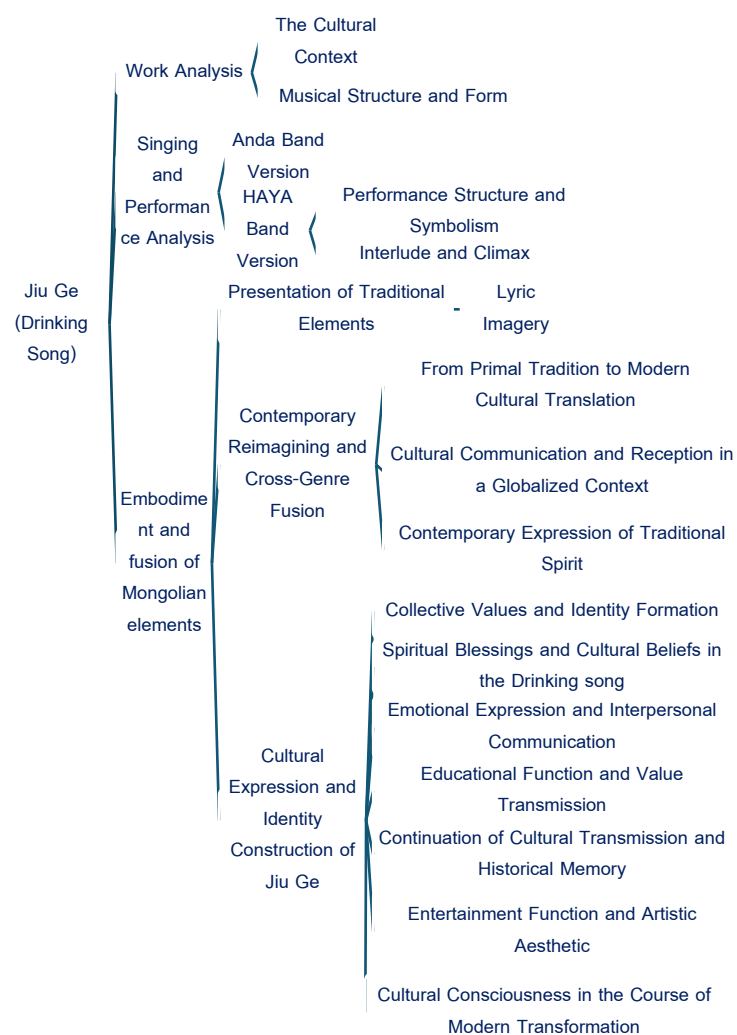


FIGURE 85 Jiu Ge (Drinking Song)

Source: was created by the author, Sha Rina.



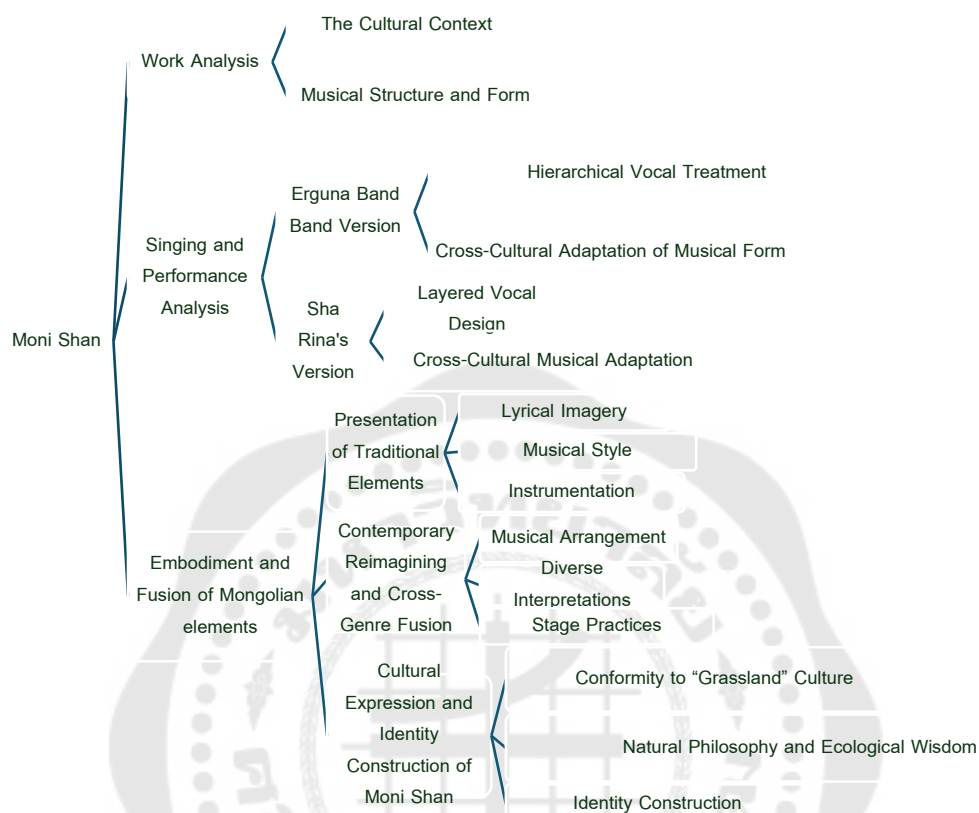


FIGURE 86 Moni Shan (Mount Moni)

Source: The Table was created by the author, Sha Rina.

#### 4.3 To arrange vocal creation in fusion music style.

Through a comparative analysis of the first three Mongolian vocal works—"Lun Hui," "Jiu Ge," and "Moni Shan"—this chapter explores the creative elements and theoretical foundations that can be referenced and adopted in the composition of the song "Mother of the Grassland." The discussion will be carried out from two dimensions: analysis of the works and the embodiment and fusion of Mongolian elements.

### 4.3.1 Work analysis

#### 4.3.1.1 The historical background and cultural attributes

The inspiration for this song comes from a touching and exemplary incident of national unity in the history of new China - "3,000 Orphans Entered Inner Mongolia". 1959-1961, during the natural disaster, the orphanages in Shanghai, Jiangsu and other places were in an existential crisis, and about 3,000 orphans faced a severe test. During the natural disaster in 1959-1961, welfare centers in Shanghai and Jiangsu Province were in a survival crisis, and about 3,000 orphans faced a severe test. Wu Lanfu, the chairman of Inner Mongolia Autonomous Region, put forward the program of "receiving one, surviving one, and strengthening one", and launched the "Grassland Mothers Feeding Southern Orphans" program with the support of Premier Zhou Enlai. Behind this decision is the wisdom of the socialist system of cross-regional resource allocation (Li Dan, 2017) but also highlights the nomadic civilization's life ethics of "heaven and earth give birth to human beings" - the traditional Mongolian code of "Yosun" provides that "Orphans are as sacred as the cubs of wild animals" (Uyun Bilig, 2005). With the generous sentiment of "as long as they are children, they are entitled to warmth", the steppe herders raised them as their own children without any reservation. This historical event, which broke the boundaries of geography and bloodline, and enabled these orphans to get a new family and the continuation of their lives on the steppe, is not only a memory of the nation's love, but also a memory of the Chinese nation's common destiny and watchfulness of the Chinese people's life. This is not only a memory of great national love, but also a true portrayal of the spirit of shared destiny and mutual help of the Chinese nation.

In the contemporary context where national unity and humanitarianism are increasingly precious, the author tries to reconstruct this historical memory by using music, the most emotionally transparent way of expression, so as to enable it to pass through the barriers of the times, and to be perceived, understood and inherited again in the contemporary cultural context. The lyrics use a combination of narrative and lyricism, depicting an orphan's emotional journey from being lost and helpless to having

something to return to, in two dimensions: the historical scene and the echo of the heart. The first part of the song starts with the poetic imagery of “the wind blowing from the south to the north”, symbolizing the change of destiny and the transmission of hope; the middle part emphasizes that “there is no blood, but there is still a warmth”, pointing out the depth of the compatriot love of the Chinese nation in the time of crisis; the last part of the song ends with the following words The last part of the song, through the warm picture of “Ah Kan open his arms”, condenses the silent tolerance and protection of the grassland mothers, building a poetics of affection beyond the bloodline.

The original intention of this song is not only to commemorate the history of national righteousness and human love, but also to intervene in the construction of public memory in real society in the form of literature and art, and to respond to the current proposition of the integration of ethnic groups and cultural identity of the times. It is not only a tribute to the Mongolian herders' spirit of love, but also an attempt to transcend time and space in cultural narrative. At a time when globalization and local culture are in symbiosis, the emotional value and humanistic significance of “Three Thousand Orphans Enter Inner Mongolia” not only belongs to an ethnic group or a period of history but is also a kind of collective memory resource that can be used as a reference for the whole mankind.

Therefore, this song not only exists as a musical work, but also as a practice of cultural intervention, a bridge that transforms history into emotional expression and memory into identity. It calls us to remember the past and continue to write the national spirit of unity, love and symbiosis in the present.

#### 4.3.1.2 Musical Structure and Form

##### Melody and Rhythm

**Mother of the Grasslands**

Composer: Sha Rina

8 **A**

feng cong nanfang chui dao\_\_ bei\_\_ fang na yi

13

nian ni hai nian you mi\_\_ mang lie che dai ni yue guo da

19

shan\_\_ di youshang lai\_\_ dao yi pian cang mangna shi cao yuan di guang

24 **B**

liang mei you xue mai rengyou wen du cao yuan da\_\_ di\_\_ gel

31

ni xin di gu xiang cong ci ni shi caoyuan shang di xi wang he\_\_

37

9

feng yu\_\_ ma\_\_ changong yishougu xiang

50

56

FIGURE 87 staff notation

Source: The sheet music was created by the author Sha Rina

The melodic design of this work is based on the Mongolian Long Tune, which draws on the long and vast artistic characteristics of grassland music, and at the same time, integrates the requirements of modern pop music for the fluidity of melodic lines, realizing the modernization of the traditional sound and rhyme. In the melodic construction, a large number of intervals of wide intervals jumping in and natural trills are used to emphasize the unique sense of vastness and space in the Mongolian Long Melody. Especially in the transition of the vocal range, the classic Mongolian Long Melody “Nuogula” ornamentation technique is utilized, which makes the melody form a natural wave-like fluctuation of pitch in the transition of the phrases. This decorative treatment not only increases the delicate layering of the melody but also evokes the simple emotion of the nomadic people singing on the vast grassland, showing primitive and deep vitality.

In terms of rhythmic treatment, although the overall tone tends to be soothing, the work does not pursue the original free rhythmic sense of long tunes but introduces the pop music's emphasis on the sense of beat and rhythmicity. For example, in the chorus, the rhythmic advancement of the low-frequency drumbeats in the orchestration and the slow flow of the melody forms a combination of dynamic and static tension, which not only retains the long feeling of the long tune, but also matches the potential expectation of contemporary listeners for a sense of rhythm. Through this rhythmic design, the work effectively breaks down the barriers between tradition and modernity, allowing the listening experience to switch freely between relaxation and rhythm.

### **Form**

In terms of compositional structure, this work incorporates the segmented framework of modern pop songs on the basis of traditional Mongolian music's free-form marching, forming a clearer and more hierarchical musical logic. The overall composition adopts the layout of the main song - chorus - main song - chorus - bridge - chorus recapitulation, which ensures the gradualness of the emotional advancement and the emotional explosiveness of the climax.

In the middle structure, special emphasis is placed on the preservation and development of the core intervallic characteristics of Mongolian music. The melody unfolds within a four-degree framework and adopts a three-note sequence (e.g. do-fa-sol or re-sol-la) as the core motif, which not only conveys the stability and ethnicity found in the traditional Mongolian scale system but also provides the lateral expansion of the melody with a high degree of freedom. Through repetition and change development, this three-tone sequence structure not only evokes the collective memory of the traditional cultural audience but also shows a unique exotic flavor in the modern listening system.

In the deep structural design, the work introduces the termination processing techniques common in modern pop music. For example, at the end of the chorus, the sense of closure and belonging is strengthened by the standard resolution of the seventh chord to the dominant chord. This treatment not only increases the overall listening comfort of the work, but also skillfully uses harmonic syntax to buffer the tension between the free flow of the long key and the clarity of the pop song's passage, creating a unique kind of compositional tension and fusion of aesthetics.

#### **Vocal Elements**

Vocally, the work adopts the popular vocalization method of air voice mixed with chest resonance, which makes the voice texture softer and more penetrating. In the beginning of the song, the singer introduces a weak air voice with a slight closure of the vocal cords and an even flow of breath, paving the way for the gradual development of the subsequent mood. As the melody advances, the chest resonance gradually aggravated, forming a dynamic process of change from light to heavy, from virtual to real, which is extremely infectious.

In the change of vocal range, the singer flexibly utilizes the traditional "Nogula" technique of Mongolian long tune. Through the continuous fine decorative notes, the change of vocal range appears natural and smooth, and at the same time gives the sound a richer tone color and emotional tension. At the end of each phrase, the amplitude of the pitch fluctuation is intentionally widened, so that the melodic line will

show the characteristic free fluttering of the prairie singers when it comes to the end. This technique not only makes the melody fuller of vitality but also strengthens the grassland cultural imprint of the song as a whole.

In the lyrics, the rhyming treatment of the Chinese end rhyme greatly enhances the overall auditory coherence and musicality of the language. In particular, the continuous use of “ei” rhyme makes the whole song form a natural loop on the language level, which not only reduces the acceptance barrier of non-native listeners but also increases the overall memory of the song.

In terms of emotional expression, the singer makes full use of the characteristics of the prolonged tones of long tones to interpret a kind of introspective and deep emotion through slow, long notes. Each elongated high note seems to tell a moving story about personal experience, family and national sentiment or the meaning of life, allowing the listener to be introduced to a broader emotional space in an invisible way.

#### 4.3.2 Embodiment and Fusion of Mongolian elements

##### 4.3.2.1 Presentation of Traditional Elements

###### Lyric Imagery

A:

Feng cong nan fang chui dao bei fang

Na yi nian, ni hai nian you

Means: The wind blows from the south to the north, That year, you were still young and confused. The lyrics use simple but graphic language, narrated from a child's point of view. Starting from the poetic imagery of “wind blowing from the south to the north,” the song depicts the process of the orphans traveling north by train, crossing mountains and rivers, and arriving at the grassland.

A:

Lie che dai ni yue guo da shan di you shang

Lai dao yi pian cang mang, na shi cao yuan di you shang.



Means: The train takes you over the sadness of the mountains, To a vast expanse that is the light of the grassland. "The train takes you over the sorrow of the mountains" is a metaphorical reconstruction of this migration. The geographically significant Yinshan Mountain range is transformed into a symbol of the cultural and psychological barrier, while the "light of the steppe" corresponds to the spatial imagery of the "Ovoo" unique to the Mongolian Plateau - not only a geographic coordinate, but also a place of acceptance for those who have moved away from home. It is not only a geographical coordinate, but also a spiritual container to accept the foreigners. This duality is in dialogue with the anthropologist Xiang Biao's proposal of "trans localism," revealing the dialectical relationship between geographical mobility and cultural fixation in the early years of socialism.

B:

Mei you xue mai,  
 reng you wen du,  
 cao yuan da di  
 gei nix in de gu xiang,  
 cong ci  
 ,ni shi cao yuan shang de xi wang,  
 he feng yu ma  
 tong chang yi shou gu xiang.

Mean: Without blood, there is still warmth, The grassland gives you a new homeland, from now on, you are the hope of the grassland, The wind and the horses sing the same song of homeland.

In the chorus of the song, "No bloodline, but still warm", the theme is clarified, conveying the glory of humanity and the deep feeling of national unity that transcends blood ties. The song deliberately dissolves the blood ties of the traditional clan society and builds a proposed kinship relationship based on geo-ethics. As shown in "Singing the Same Homeland with the Wind and the Horse," the grassland ecology

(wind/horse) becomes a new substitute for blood, forming what Levi-Strauss called the process of “anthropomorphizing of nature”.

A':

Meng gu bao, gou huo zai ran fang

Yue liang wei ni shou zhe ye

A ma zhang kai shuangbi

Jiang ni lan ru huai zhong

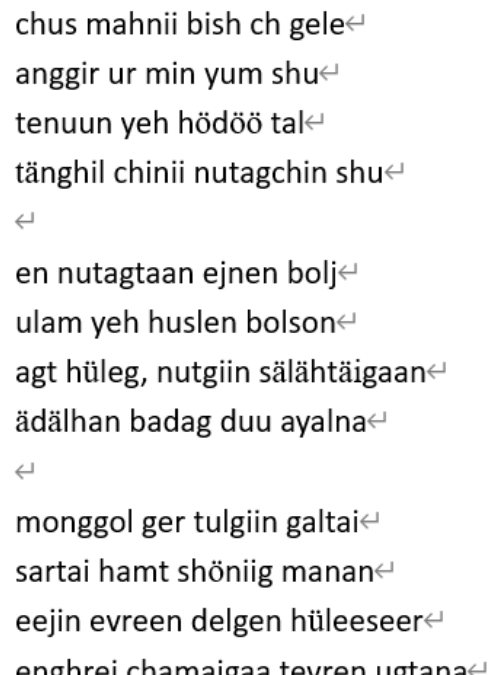
Bie pa, a ma zai

Means: Yurt The campfire is burning the moon keeps watch for you. Did you open your arms? Take you in your arms. Don't be afraid. Anyone?

The yurt, the bonfire, and the symbols of “Mother” (in Mongolian) create a warm and stable spiritual home. Mongolian adopters are called “Anyone” (mother in Mongolian), a title that marks the transition from biological to cultural motherhood. In Mongolian culture, the god of fire (Garaba) has the connotation of purification and rebirth (Xing Li, 2004). The use of the imagery of the lyrics “the bonfire is burning” not only reproduces the scene of the adoption ceremony but also alludes to the melting of cultural genes - the individual memories of the orphans in the South are quenched in the flames and transformed into the memories of the children in the South. The individual memories of the southern orphans are quenched into the collective cultural memory of the grassland in the fire. The creator intentionally strengthens the writing of bodily perception: the tactile sense of “open arms”, the temperature sense of “bonfire” and the body sense of “wind” form a multi-modal perception network. This strategy originates from the Mongolian “body cosmology” - the belief that the human body meridians are isomorphic with the steppe and rivers (Baolig, 2012), which allows the listener to transcend historical barriers through sensory resonance.

The lyrics of this song abandon the melancholic tendency of traditional national narratives and instead adopt an ecofeminist perspective to reconstruct history. In the imagery of “the moon watches over the night for you,” the moon is both the “Ehgal” (mother goddess) of Mongolian shamanism and the emotional carrier of the





|urd jügiin yeh säläh↵  
 umra (umar) senggensen ter jil↵  
 öd soron ch burdeegui↵  
 enghrei chimin nälähhan baila↵  
 ↵  
 urt aynii tursh chi↵  
 uul usiig davan tuulj↵  
 uudam taliin engger jorhod↵  
 ögöömör hur ibeej toslo↵  
 ↵  
 chus mahnii bish ch gele↵  
 anggir ur min yum shu↵  
 tenuun yeh hödöö tal↵  
 tänghil chinii nutagchin shu↵  
 ↵  
 en nutagtaan ejnen bolj↵  
 ulam yeh huslen bolson↵  
 agt hüleḡ, nutgiin sälähtäigaan↵  
 ädälhan badag duu ayalna↵  
 ↵  
 monggol ger tulgiin galtai↵  
 sartai hamt shöniig manan↵  
 eejin evreen delgen hüleeseer↵  
 enghrei chamaigaa tevren ugtana↵  
 ↵  
 buuvei, eejin baina↵

FIGURE 89 Latin transcription

Source: The sheet music was created by the author Sha Rina

### Musical Technique

The melody of the “A section” in the beginning of the song is softly unfolded by mixing the air voice into the chest resonance, and in the transition of the vocal region,

the unique “Nogula” ornamentation technique of Mongolian long tune is adopted, which gives the melody a primitive grassland flavor through the wave-like fluctuation of the pitch of the final note. This technique not only inherits the sound aesthetics of the nomadic people brewed in the vast nature but also realizes the modern translation of the traditional rhythm through the moderation and control of modern pop singing.



FIGURE 90 Section A

Source: The sheet music was created by the author Sha Rina

In the “B section”, the melody gradually advances to the chorus, the intervals increase, and the emotion warms up: “There is no bloodline, but there is still a temperature / Grassland earth to give you a new hometown”, using the head voice mixed with the original biting singing, so that the melody gets a clear sense of belonging and lyricism, reflecting the modern pop singing. The use of head voice and original biting vocals gives the melody a clear sense of belonging and lyricism, reflecting the role of modern harmonic structure in enhancing emotional tension.



FIGURE 91 Section B

Source: The sheet music was created by the author Sha Rina

#### 4.3.2.2 Contemporary Reimagining and Cross-Genre Fusion

Mongolian traditional music has been widely recognized for its ethereal and far-reaching acoustic texture, deep cultural heritage and unique singing skills. With the development of the times, more and more creators are trying to reconstruct this traditional music form in a modern way and cross-border fusion, so that it not only retains its original cultural roots but also brings out new artistic vitality in the context of globalization. The song “Mother of Grassland” is one of the representative works of this trend. Inspired by the historical event of “Three Thousand Orphans Entering Inner Mongolia”, it combines elements of Mongolian music with modern pop music language, and with the help of multi-dimensional artistic means such as melody, structure, arrangement, lyrics, and so on, it demonstrates the depth of the resonance between contemporary expression and national memory.

#### Music Arrangement

The song is based on the Mongolian long tune, and while retaining its wide range, free rhythm and decorative nature, it incorporates the linear and smooth melodic

direction of modern pop music. Although the tune originates from western pop music, it is skillfully embedded with ethnic elements to make it a bridge between tradition and modernity.

In terms of arrangement, the song demonstrates a full understanding of the concept of “modern reconstruction” and its concrete practice. Modern orchestration tools such as electronic synthesizers, keyboards and low-frequency drums are used together with traditional ethnic instruments such as the Morin Khuur and the Huo Bisi to construct the musical context, forming a “crisscrossed” acoustic space. This kind of space has the rhythmic sense and low-frequency surroundings of electronic music but also retains the unique timbre tension and cool expanse of Mongolian music.

It is especially worth mentioning the embellishment of the melody of the Khoomei in the intro and outro, which not only provides the sound symbols of the regional culture but also symbolizes the gentle embrace of the grassland motherhood, forming a gentle echo with the lyrics “Don't you open your arms / and take you in your arms”. This kind of treatment, which stimulates emotional associations with timbre, makes the arrangement not only a fusion of technical aspects, but also a part of the cultural narrative.

#### **Diversified Interpretation**

The inclusiveness of the work can also be seen in its ability to be interpreted in diverse ways. If reinterpreted by singers from different backgrounds, it can realize a variety of styles of expression, from ethnic singing to popular singing, from the clean version to the electro-acoustic remix version, all of which can present different aesthetic dimensions while retaining the emotional core. This variability is an advantage of cross-border fusion, which gives “Mother” a wide range of potential for dissemination and international cooperation.

At the same time, through digital platforms and global festivals, this type of fusion work is gradually becoming an important form of demonstrating the contemporary expression of Chinese folk music. Mongolian music is not only inherited and interpreted domestically but has also become an important medium for cultural export through



collaboration with international musicians, cross-language singing, and visual image narratives.

#### 4.3.2.3 The Cultural significance and identity

##### Translation of cultural symbols

The song reconstructs the cultural grammar of ethnic interaction through a threefold symbol system: geographical symbols (Yinshan/grassland), physical symbols (embrace/temperature) and ritual symbols (campfire/vigil), forming a meta-language for cross-cultural understanding. Levi-Strauss pointed out in *Structural Anthropology* that the essence of cultural transformation is the recording of symbol systems. The lyrics of the song “the sadness of the train crossing the mountain” transforms the geographical barrier into a vehicle for cultural transition rituals, and the Yinshan Mountain, as the traditional boundary between Chinese and Mongolian cultures (Zhu Lun, 2001), is here deconstructed as a channel of connection rather than isolation. This translation of spatial symbols makes the “light of the grassland” transcend physical illumination and sublimate into a metaphor of cultural acceptance, echoing the concept of “affective community” put forward by the anthropologist Arjun Appadurai.

“The embrace of Albanian, as a physical symbol, realizes the institutional innovation of mimetic kinship. The Mongolian traditional title of “Eji” (mother), which is strictly bound by blood, is expanded by the lyrics into a reference to cultural motherhood through the context of adoption. The fluidity of this title is in dialogue with Fei Xiaotong's theory of “differential order” - when blood differential order meets socialist ethics, a new topology of interpersonal relationships centered on the “ethics of responsibility” is born. The thermodynamic symbolic chain formed by the body temperature (“still warm”) and the bonfire alludes to the concept of “heat of life” (ᠰᠣᠲᠤᠨᠠᠭᠤᠰᠤ) in the fire worship of the Mongolian people, which transforms physiological warmth into an energetic metaphor for cultural belonging.

The “hope of the steppe” as the ultimate address reveals the productive character of cultural identity in the early years of socialism. Unlike the defensive nature

of traditional national identity, this identity was constructed as a future-oriented and open system. The nomadic space constituted by the yurt (mobile shelter) and the campfire (temporary light source) is essentially an “unfinished architecture”, which is a metaphor for the dynamic generation of identity. This fluid identity mechanism provides a paradigm reference for the community building of contemporary multi-ethnic countries - in the context of “One Belt, One Road”, when the “Steel Silk Road” of infrastructure meets the “Camel Trail Memory” of steppe culture, the logic of identity construction in the song reveals a new practical significance.

### Identity

The songs reconstruct collective memory through the technique of temporal overprinting, forming a double helix identity model: the individual traumatic memory of the southern orphans and the cultural memory of the prairie collectives are intertwined and interconstructed in the musical narrative. According to Jan Assmann's theory of cultural memory, ritualized repetition is the key to memory consolidation. The scene of “bonfire burning” in the lyrics is a creative transformation of the Mongolian “fire ritual” (ᠰᠡᠨ᠋ᠠᠭᠤᠨ ᠲᠡᠭᠡᠨ) - the flame is not only a physical existence, but also a melting pot for memory reproduction. Research has shown that temperature perception in Mongolian fire rituals activates empathic neural networks in the insula of the brain (Bartels, 2019), which explains why 'temperature' imagery resonates universally across cultural differences.

The ecological identity mechanism deliberately constructed by the lyrics is of particular interest. Singing the same homeland with the wind and the horse” juxtaposes natural elements (wind) and cultural symbols (horse), practicing the Mongolian concept of ‘symbiosis between heaven and man’ (ᠰᠡᠨᠠᠭᠤᠨ ᠲᠡᠭᠡᠨ ᠲᠡᠭᠡᠨ). (ᠰᠡᠨᠠᠭᠤᠨ) cognitive paradigm. This identity mechanism breaks through the traditional blood/territory dichotomy of ethnic identity, and instead realizes identity construction through ecological interaction. As the imagery of the “moon vigil” reveals, the moon, as the nomadic civilization's nighttime navigation system (ᠰᠡᠨᠠᠭᠤᠨ ᠲᠡᠭᠡᠨ), is transformed here into a transnational cultural custodian that enables Gangnam orphans to return to their

cosmological home on the Mongolian Plateau. Mongolian Plateau to be certified as belonging at the cosmological level.

This cultural expression reflects the integrative function of steppe culture in the national narrative: it not only preserves its own cultural identity but also has the ability to integrate other cultural elements and reconstruct identity boundaries. By emphasizing the concept of “new home”, the song transforms the “nomadic space” of the Mongols into the “spiritual habitat” of the Chinese community. In this process, the Mongolian people are no longer just a symbolic representation of the ethnic minorities but have become the active constructors and practitioners of the spirit of fraternity of the Chinese nation.

Through the musical narrative, the work makes the grassland culture not only a local cultural resource of the ethnic minorities, but also a key force that can enter the mainstream national cultural structure and participate in the construction of modern national identity. This path of cultural integration provides a model for national unity and cultural communion in the new era, as well as a revelation and resonance for individuals to re-establish their cultural selves in the context of globalization.

### Section summary

This chapter reveals through the creation and singing of the vocal work and the analysis of the musical text that in the process of modernization, the construction of national community can break through the dualistic framework of “tradition-modernity” and extract cross-cultural emotional covenants from historical events. The lyrics “You are the hope of the grassland” are not only a historical statement, but also a metaphor for a new type of ethnic relations in the context of “One Belt, One Road” - as Fei Xiaotong said As Fei Xiaotong puts it, “Each is beautiful in its own way, and the beauty of the beautiful is the beauty of the beautiful” is the cultural self-awareness.

At a time when the sense of community of the Chinese nation is being forged, this study provides an innovative path for the artistic transformation of historical memory. By transforming political narratives into “songs of the wind and horses”, the grand

history gains embodied communication power, which is an important reference value for solving the current predicament of stereotyped communication of national cultural symbols.

This transformation is highly compatible with Aseman's theory of cultural memory, proving that musical narratives can sublimate historical events into catalysts for community identity.

Overall, the data collection will provide a comprehensive and detailed understanding of the fusion of Mongolian music with modern music, as well as a study of the performance of "Mongolian elements" in a multicultural context, in order to adapt to the current trend of fusion and development.

Generally speaking, Mongolian cultural appropriation is an attempt to integrate and unify ethnicity and modernity. Any form of music is unique in the development of world music culture. This fusion, which emphasizes interconnection and borrowing, further provides new ideas and new catalysts and adds new blood to ethnic music. Ethnic music or modern music, its kernel must ultimately be unleashed through in-depth research and the development of all its experiences to unleash its possibilities.

## CHAPTER 5

### CONCLUSION AND DISCUSSION

#### Conclusion

The three objectives of the study are: To study the multicultural music of the Inner Mongolia autonomous region.; To study the vocal music identity of the Inner Mongolia autonomous region; To create a vocal composition in fusion music style.

**To study the multicultural music of Inner Mongolia autonomous region.**

For the first research purpose from the following three dimensions:

**The Music History Development in the Inner Mongolian autonomous region**

**In ancient times (From prehistoric times to the early 13th century):** Mongolian music originated as an adaptive expression of nomadic life, tied closely to the steppe environment. It served social, ritual, and practical functions, manifesting in vocal chants, drumming, and wind instruments. Music reinforced tribal cohesion, shamanic rituals, and oral transmission of myths and history. For example, In Xiongnu Empire period, Music became integral to military and political life, with instruments like the horsehead fiddle (Morin Khuur), bronze drums, and bagpipes. It played roles in warfare, ceremonies, and ethnic identity, influencing later Mongolian musical traditions. In Xianbei Period, Music absorbed Xiongnu, Han, and Central Asian influences. Instruments like bone flutes and mouth harps (Amankhuur) imitated nature, while short folk songs narrated hunting, war, and love. Shamanic rituals and military music remained central, and cross-cultural exchanges with Han China enriched court music. Turkic Period, Music diversified with bowed strings (precursor to the Morin Khuur), epic chanting (similar to Urtiin Duu), and possibly throat singing (Khoomei). It blended Persian and Sogdian elements, serving military, diplomatic, and religious purposes (e.g., Tengri worship). Liao & Jin Dynasties, Mongolian music integrated Khitan, Han, and Buddhist influences. Court music adopted instruments like the guzheng and pipa, while folk music preserved nomadic themes. Buddhist music added religious depth, and interactions between court and folk traditions enriched musical diversity.

**Mongol Yuan period (1206-1636):** The prosperity of Mongolian music during the Yuan Dynasty was closely related to the rise of the Mongol Empire. As the main settlement area of the Mongols and one of the political, economic and cultural centers of the Yuan Dynasty, Inner Mongolia's unique geographical and social environment provided fertile ground for musical development. With the expansion of the empire, increasingly frequent cultural exchanges between Mongolia and Central Plains, Western Regions and other regions injected new elements into music. The court music of this period reflected the integration of Mongolian and Han music, covering occasions such as sacrifices, banquets and ceremonial processions, embodying the rulers' aesthetic tastes and political needs. The introduction of Tibetan Buddhist music promoted the development of Mongolian religious music, with Buddhist music and shamanic music becoming predominant in rituals. Meanwhile, folk music became the mainstream genre, expressing Mongolian people's productive life and emotions. Musical forms such as Urtiin Duu (long song), Bogino Duu (short song), Khoomei (throat singing) and Morin Khuur (horsehead fiddle) music matured and spread widely during this period. The establishment of the Yuan Dynasty marked Mongolia's transition from nomadic to agricultural civilization, which profoundly influenced musical development. This period represented a crucial stage in the systematic development of Mongolian music, maintaining the core of nomadic culture while achieving the absorption and innovation of diverse cultures.

**Ming and Qing dynasties (15th–19th centuries):** The development of Mongolian music in Inner Mongolia during the Ming and Qing dynasties represents a significant period of cultural synthesis and artistic maturation, demonstrating how traditional music forms can maintain their core identity while adapting to changing socio-political contexts. During this era, Mongolian music evolved through dynamic interactions between court patronage, religious institutions, and folk traditions, creating a rich tapestry of musical expression that incorporated Manchu and Han elements while preserving distinctive Mongolian characteristics. The institutional support from Qing imperial systems like the Lifan Yuan and Mongolian Eight Banners facilitated the revival and standardization of

court music, while folk genres such as Urtiin Duu, Khoomei, and Morin Khuur performance reached new artistic heights through technical refinement and repertoire expansion. This period witnessed crucial developments in musical structure, with Mongolian music absorbing Han compositional techniques while maintaining its unique ornamentation and vocal styles, reflecting a sophisticated balance between cultural exchange and tradition preservation. The political utility of Mongolian music in reinforcing Manchu-Mongol alliances, its continued religious significance in Buddhist and shamanic practices, and its vital role in community celebrations collectively illustrate music's multidimensional importance in Mongolian society. These historical processes not only established foundational forms that continue to define Mongolian music today but also offer valuable insights into the mechanisms of cultural preservation and innovation, suggesting that the vitality of traditional music depends on both institutional frameworks that validate its significance and the organic creativity of community practitioners who adapt it to contemporary needs while honoring its heritage.

**Modern transition period (early 20th century to 1949):** The development of Mongolian music in Inner Mongolia during the early 20th century (1900-1949) represents a crucial transitional phase where traditional musical forms actively engaged with modernity amidst profound sociopolitical transformations. This period witnessed Mongolian music's dynamic adaptation to multiple historical forces - including the collapse of imperial systems, colonial encounters, and emerging nationalist movements - while maintaining its cultural continuity through strategic innovations. Three significant developmental characteristics emerged: first, the creative synthesis of traditional genres (Urtiin Duu, Khoomei, and Morin Khuur repertoire) with Western musical techniques, exemplified through experimental harmonic arrangements and institutionalized multi-voice adaptations; second, the birth of hybrid forms like Mongolian-style symphonic works and choral compositions that recontextualized indigenous musical idioms within modern frameworks; third, the transformation of music's social role from ritual/communal functions to encompass political mobilization, cultural preservation, and modern pedagogical applications. These evolutionary trajectories demonstrate how Mongolian



music navigated modernity's challenges through selective incorporation of external influences while reinforcing core aesthetic values, establishing an adaptive paradigm for ethnic musical traditions facing rapid social change. The period's legacy lies not only in its musical syntheses but in demonstrating how cultural practitioners can mediate between tradition and innovation during historical ruptures - offering valuable insights for contemporary studies of musical transculturation and identity negotiation in postcolonial contexts.

**Contemporary Era (1949–Present):** The development of Mongolian music in contemporary Inner Mongolia represents a paradigmatic case of traditional culture's creative transformation and innovative development within modernization processes. Under the support of the Party and government's cultural policies, Mongolian music has achieved modernization of traditional forms and flourishing of new genres through dual mechanisms of institutionalized protection (including professional ensemble establishment and educational system improvement) and market-oriented operation. This process demonstrates three distinctive characteristics: First, traditional musical forms (such as Urtiin Duu, Khoomei, and Morin Khuur music) have expanded their artistic dimensions by incorporating modern techniques like harmonic arrangements and polyphonic interpretations while preserving their essential features. Second, the emergence of new genres like symphonic adaptations and choral works, along with innovative styles blending pop and rock elements, has constructed an innovative spectrum fusing traditional essence with contemporary aesthetics. Third, the musical functions have evolved from singular cultural transmission to multidimensional roles encompassing political identity construction, ethnic unity promotion, and modern aesthetic education implementation. This synergistic "preservation-innovation-dissemination" model has not only established Mongolian music as an exemplary case of modern transformation within China's outstanding traditional culture, but more importantly, provides crucial insights for the sustainable development of ethnic minority music in the globalization context. It demonstrates how traditional cultures can achieve organic integration with modern society through a trinity mechanism combining

institutional safeguards, educational transmission, and market dynamics - all while steadfastly maintaining their cultural DNA.

**Diversified Musical Ecosystem (Emerging Trends Since the 21st Century):** The development of Mongolian music in 21st-century Inner Mongolia exemplifies the dynamic interplay between cultural preservation and globalized innovation in the digital age. Confronting both opportunities and challenges posed by globalization and digitization, Mongolian music has undergone a transformative evolution characterized by three key dimensions: first, the revitalization of traditional forms (Urtiin Duu, Khoomei, and Morin Khuur music) through creative fusion with contemporary genres like electronic music and hip-hop, demonstrating adaptive resilience; second, the emergence of hybridized expressions such as Mongolian-world music fusion and cinematic compositions, which expand the art form's boundaries while maintaining core cultural identity; third, the multidimensional societal role of music as a vehicle for cultural transmission, intercultural dialogue, pedagogical advancement, and economic development through cultural industries. Government-supported initiatives, including digital archives, international festivals, and creative funding—have provided crucial scaffolding for this evolution. This period highlights Mongolian music's capacity to negotiate global-local tensions through technological mediation and artistic experimentation, offering a paradigm for how intangible cultural heritage can achieve sustainable development by simultaneously serving as a repository of ethnic memory, a medium of cross-cultural communication, and a driver of creative economy growth. The 21st-century trajectory of Mongolian music not only enriches China's multicultural soundscape but also contributes theoretical insights to ethnomusicological studies of cultural globalization, particularly regarding the agentive role of digitization in preserving and recontextualizing traditional performing arts.

**The musical instruments of the Inner Mongolia autonomous region.**

This study systematically examines the Designations, The Structure and Tonal Characteristics, The Historical Origins and Development, Performance Techniques, the cultural significance of commonly used Mongolian instruments in fusion music, revealing

the profound cultural logic behind these representative Mongolian musical artifacts as acoustic embodiments of nomadic civilization.

**Morin Khuur (Horsehead Fiddle):** Onomastic research by Ulan Jie and Qi Baoligao demonstrates that the appellation "Morin Khuur" is actually a modern designation dating from the late Qing Dynasty, with its earlier prototype "Choor" featuring animal-head decorations that gradually evolved through dragon-head forms before assuming the current equine configuration, reflecting the Mongolian cosmological transition from primal worship to equine totemism. The instrument's construction manifests nomadic ecological wisdom: its trapezoidal soundbox simulates Mongolian ger acoustics, its perfect-fifth tuning corresponds to steppe wind frequencies, and its use of naturally shed horsehair embodies sustainable practices. Signature techniques like the "Wind Bow Method" (emulating grassland breezes) and "Gallop Glissando" (recreating stampeding herds) constitute a complete steppe soundscape semiotic system. Historical evidence suggests this instrument likely predated the Mongol Empire among northern nomadic tribes and subsequently influenced Eurasian musical traditions through Mongol expansions. Contemporary practice shows dynamic cultural negotiation - from Haggai Band's "Steel Steppe" fusing traditional techniques with heavy metal to digital-age innovations - epitomizing "nomadic ontology's" tripartite capacity: transcending epistemic boundaries (shamanic/digital), adapting to eco-technological shifts, and recombining semantic matrices. This research ultimately argues that the Morin Khuur's future vitality lies not in musicological "authenticity" but in its metamorphic capacity as "living heritage," with its eternal resonance with Mongolian plateau winds serving as an acoustic testament to nomadic civilization's cultural vibrancy through continuous transformation in the 21st century.

**Mongolian Sihu (Khuuchir):** The study reveals that this instrument, known variously as Huuer, Dörvön Chavkhdaast Huur, or Orkhin Huur across different Mongolian regions, embodies the dynamic interplay between nomadic traditions and cross-cultural exchanges, with its origins traceable to 13th-century Mongol Empire and potentially earlier northern steppe cultures. The sihu's unique construction - featuring a trapezoidal

resonator, horsehair strings, and symbolic carvings - demonstrates sophisticated acoustic engineering that mimics the Mongolian soundscape, from the frequencies of steppe winds to the rhythms of galloping herds. Its performance techniques, ranging from traditional Mongolian Galloping Rhythm to modern innovations incorporating Western string methods and electronic effects, reflect an evolving artistic practice that bridges heritage and contemporary expression. Most significantly, the sihu serves as an acoustic repository of Mongolian collective memory, its narrative capacity encoded in techniques like the double-bow method that recreate epic battles and natural phenomena. The instrument's cultural trajectory mirrors Mongolia's spiritual history, transitioning from shamanic ritual tool to Buddhist liturgical instrument and finally to secular folk medium, while maintaining its role in moral education and conflict resolution. This research ultimately positions the sihu as more than a musical instrument but as a living embodiment of Mongolian cosmology - its four strings and dual bows symbolizing fundamental philosophical concepts, its timbral variations representing tribal identities, and its adaptive capacity demonstrating the resilience of nomadic culture in modernity. The sihu's continued vitality, from traditional ensembles to fusion genres, offers a paradigm for understanding how musical instruments can simultaneously preserve cultural memory and facilitate creative transformation in an increasingly globalized world.

**Huobusi (Mongolian Lute):** The study reveals that this instrument, known variously as Hubusi, Hebisi, or Mogolian Pipa across different historical periods and regions, embodies the dynamic synthesis of nomadic traditions and cross-cultural exchanges along the Silk Road. The huobusi's organological development - from its probable Turkic kopuz origins to its interactions with Chinese pipa and Uyghur dutar - demonstrates an adaptive craftsmanship that optimized its compact pear-shaped body, movable frets, and ornate carvings for Mongolian musical idioms. Its performance techniques, ranging from traditional harmonics and percussive strumming to contemporary polyphonic playing, reflect both the rhythmic vitality of steppe culture and innovative musical dialogues with global genres. Historically, the instrument transitioned from shamanic ritual use to Yuan court performances and Qing imperial ceremonies,

while maintaining its central role in folk traditions like Urtiin Duu accompaniment and epic storytelling. The huobusi's cultural meaning operates on multiple levels: as a sonic representation of nomadic cosmology through its pastoral timbres and nature-mimicking techniques; as a social mediator in life-cycle rituals and communal gatherings; and as a modern symbol of Mongolian identity in world music collaborations. This research ultimately positions the huobusi not merely as a musical instrument but as a dynamic "cultural cipher" - its four strings encoding layers of historical memory, spiritual belief, and aesthetic innovation. The instrument's continued vitality, from traditional shamanic invocations to avant-garde fusion projects, exemplifies how nomadic cultural heritage persists through strategic adaptation, offering a model for intangible cultural heritage preservation that balances authenticity with creative reinvention. As both artifact and living practice, the huobusi sounds the enduring resonance of Mongolian civilization across temporal and spatial boundaries

Yatga (Mongolian zither): The study reveals that this instrument, known variously as Moganlian Guzheng or Mongolian Se across different cultural contexts, embodies a remarkable synthesis of nomadic traditions and cross-cultural exchanges along the Silk Road. Its organological development - from possible Xiongnu-era prototypes to modern concert instruments - demonstrates continuous adaptation, incorporating influences from Chinese guzheng, Turkic zithers, and Western harp while maintaining distinct Mongolian characteristics. The yatga's performance practice bridges traditional techniques like vibrato rouxian and harmonics with contemporary innovations including polyphonic playing and electronic effects, reflecting both preservation and creative reinvention. Historically, the instrument transitioned from royal courts to folk life and monastic rituals, before re-emerging in modern global music collaborations. The yatga's cosmological significance is encoded in its decorative motifs (cloud patterns, livestock depictions) and acoustic properties that mimic natural phenomena, embodying Mongolian ecological philosophy and shamanic worldviews. Its pentatonic framework corresponds to traditional Five Elements cosmology, while its improvisatory nature mirrors nomadic adaptability. This research ultimately positions the

yatga not merely as a musical instrument but as a dynamic cultural nexus - its strings vibrating with historical memory, spiritual beliefs, and contemporary artistic dialogues. The instrument's continued evolution, from traditional pastoral expressions to avant-garde fusion projects with groups like Hanggai, exemplifies how nomadic cultural heritage persists through strategic innovation. As both artifact and living tradition, the yatga serves as an acoustic bridge between past and present, local and global, offering a model for intangible cultural heritage that balances authenticity with creative transformation in our interconnected world.

**Tovshuur (Two-stringed lute):** The study reveals that this instrument's dual naming (Tovshuur in Oirat Mongolian vs. Tobshuur in Kalmyk Russian) reflects not merely linguistic variation but profound historical trajectories of Mongol migration and cultural adaptation. The Tovshuur's organological development - from its possible Xiongnu-era prototypes to modern concert instruments - demonstrates continuous innovation while preserving core nomadic characteristics like the ladle-shaped body and symbolic decorations (cloud patterns, livestock motifs). Its performance techniques, ranging from traditional "Wind Chant" and "Hoofbeat Pulse" to contemporary guitar-inspired methods, embody both the soundscape of the steppe and dynamic musical dialogues with global genres. Historically, the instrument transitioned from shamanic ritual use to epic accompaniment and imperial court performances, before re-emerging in modern world music collaborations. The Tovshuur's cultural meaning operates on multiple levels: as a sacred mediator in shamanic Bo rituals connecting the three realms; as a sonic chronicle of Mongol history and identity through Jangar epic performances; and as a modern symbol of cultural resilience in fusion projects. This research ultimately positions the Tovshuur not as a static relic but as a "nomadic palimpsest" - its physical form and musical practice bearing layered inscriptions of Oirat migrations, environmental adaptations, and cross-cultural encounters. The instrument's continued vitality, from traditional pastoral expressions to avant-garde electronic fusions, exemplifies how nomadic cultural heritage persists through strategic reinvention while maintaining cosmological coherence. As both artifact and living tradition, the Tovshuur



serves as an acoustic bridge between ancestral memory and contemporary creativity, offering a model for intangible cultural heritage that negotiates preservation and innovation in our globalized era. Its strings vibrate with what we might call "steppe semiotics" - a sonic language encoding nomadic worldviews, historical traumas, and aspirations for the future.

**Bishguur (Vertical flute):** The study reveals that this instrument, known variously as Choor, Lu Jia, or Mongolian Jia Chui across different historical periods, embodies a profound synthesis of nomadic pragmatism and cultural artistry. Its organological development - from simple red-based signaling tools to sophisticated court instruments and modern performance artifact - demonstrates continuous adaptation while preserving core acoustic characteristics tied to steppe soundscapes. Hu Jia's penetrating timbre, capable of expressing both martial vigor and pastoral melancholy, reflects its dual historical roles as military communication device and emotional medium in nomadic society. Through its etymological transformations (from "Hu Jia" to ritualized Tang dynasty "Ai Jia"), the instrument encodes layers of ethnic interaction and civilizational exchange along China's northern frontiers. Culturally, the Hu Jia operates as a Mult symbolic medium: as sonic representation of nomadic cosmology through its imitation of natural phenomena; as historical witness to steppe empires' rise and fall; and as contemporary emblem of Mongolian identity in global music contexts. This research ultimately positions the Hu Jia not merely as a musical implement but as an "acoustic archive" of Inner Asian history - its structural modifications and performative applications mirroring broader sociopolitical transformations from ancient Xiongnu periods to modern nation-states. The instrument's continued vitality, from traditional pastoral expressions to avant-garde collaborations, exemplifies how nomadic cultural heritage maintains relevance through strategic innovation while retaining ecological and spiritual resonances. As both artifact and living tradition, the Hu Jia serves as a sonic bridge between steppe and sown, past and present, offering a model for understanding how musical instruments can simultaneously preserve cultural memory and facilitate cross-civilizational dialogue in an era of globalization.



**Amankhuur (Mongolian jaw harp):** The study reveals that this instrument, alternately known as Khükher or Khoyor khuruu in Mongolian contexts, represents a unique synthesis of traditional craftsmanship and vocal artistry, distinguished by its deep cultural roots in steppe civilization. The Amankhuur's organological development - from early animal hide and wood constructions to contemporary metal-stringed versions - demonstrates an enduring acoustic design optimized for Mongolian musical idioms, particularly in producing the characteristic composite frequencies when combined with khöömei (throat singing) techniques. Its performance practice, requiring simultaneous plectrum plucking/bowing and overtone vocalization, creates a multidimensional soundscape that embodies the spiritual and ecological consciousness of nomadic culture. Historically embedded in epic narration and shamanic ritual, the Amankhuur has transitioned into modern global fusion contexts while maintaining its core identity as a "sonic bridge" between human and natural realms. This research ultimately positions the Amankhuur not merely as a musical instrument but as a biocultural artifact - its vibrating strings and vocal harmonics physically manifesting the Mongolian worldview's emphasis on harmonic coexistence between humanity, animals, and the environment. The instrument's contemporary revitalization through cross-cultural collaborations exemplifies how traditional sound technologies can gain new relevance without sacrificing their essential spiritual and aesthetic functions, offering a model for sustainable intangible cultural heritage practice in an era of musical globalization.

#### **Mongolian singing styles in Inner Mongolia Autonomous Region**

This study systematically examines the Mongolian singing styles in the Inner Mongolia Autonomous Region through multiple dimensions: historical background and cultural attributes, musical forms and characteristics, current status of inheritance, and connections with modern fusion music, revealing the profound cultural logic underlying these representative vocal traditions.

**Khoomai (Mongolian Throat Singing):** The study reveals that this ancient vocal tradition, rooted in the pastoral culture and shamanic practices of Inner Asia, represents a sophisticated sonic system that embodies the Mongolian nomadic worldview.

Khoomei's unique polyphonic structure creates an acoustic metaphor linking earthly and celestial realms, while its five primary styles (Khöömei, Kargyraa, Sygyt, Borbangnadyr, and Ezenggileer) demonstrate remarkable technical diversity for imitating natural soundscapes and expressing spiritual concepts. Historically transitioning from hunting communication tool to courtly art form and later facing near-extinction during cultural suppression, khoomei has experienced a dramatic revival since its 2009 UNESCO designation, becoming both a symbol of Mongolian identity and a medium for global musical dialogue. The research highlights khoomei's contemporary renaissance through innovative fusions with rock, electronic, jazz and symphonic genres, while also examining the challenges of urbanization, educational gaps, and performance adaptation facing its traditional transmission. Ultimately, this study positions khoomei not merely as a musical technique but as a dynamic cultural ecosystem - its vibrating vocal folds resonating with ancestral memory, environmental consciousness, and modern creativity. The instrument's successful integration into world music paradigms demonstrates how indigenous sound traditions can maintain cultural authenticity while achieving global relevance, offering a model for intangible cultural heritage preservation that balances innovation with deep respect for acoustic ecology and spiritual legacy. As both ancient sound technology and living art form, khoomei continues to articulate the Mongolian people's relationship with their environment, history, and the wider world.

**Urtiin Duu (traditional folk long song):** The study reveals that this ancient vocal tradition, originating from the pastoral culture and shamanic practices of Inner Asia, represents a sophisticated musical system embodying the Mongolian nomadic worldview. Urtiin Duu's unique acoustic structure - characterized by its natural harmonic series, microtonal intervals, and fluid pentatonic framework - creates a sonic metaphor for the vast Mongolian steppe, while its performance techniques (Nuogula vibrato system, extended breath control) demonstrate remarkable physiological mastery developed through centuries of grassland life. Historically transitioning from tribal communication to imperial court music and later facing challenges during cultural suppression, Urtiin Duu has experienced a significant revival since the 21st century

through digital preservation and innovative fusions. The research highlights Urtiin Duu's contemporary renaissance through creative integrations with electronic music, film scores, pop, and world music, while also examining the challenges of urbanization, educational gaps, and cultural commercialization. Ultimately, this study positions Urtiin Duu not merely as a musical genre but as a dynamic cultural ecosystem - its prolonged melodies resonating with environmental consciousness, collective memory, and modern creativity. The tradition's successful adaptation to global music paradigms demonstrates how indigenous sound systems can maintain cultural authenticity while achieving cross-cultural relevance, offering a model for intangible cultural heritage that balances innovation with ecological and spiritual continuity. As both ancient sound practice and living art form, Urtiin Duu continues to articulate the Mongolian people's profound relationship with their landscape, history, and the wider world, serving as an acoustic bridge between tradition and modernity in an increasingly interconnected global soundscape.

**Bogino Duu (Mongolian Short Song):** The study reveals that this traditional vocal form, originating from shamanistic rituals and hunting culture, embodies the dynamic spirit of Mongolian nomadic life through its concise melodic structures (typically triadic pitch collections), brisk rhythms, and direct emotional expression. The acoustic analysis demonstrates how Bogino Duu's compact form - featuring narrow intervallic ranges, pentatonic foundations, and rhythmic vitality (often in 2/4 or 4/4) - contrasts sharply with the expansive Urtiin Duu tradition, reflecting its functional origins in labor coordination and communal dance. Historically transitioning from pastoral work songs to vehicles of social commentary during the Qing Dynasty's "Grassland Vernacular Movement," Bogino Duu has maintained its cultural relevance through remarkable adaptability. The research highlights three key contemporary developments: first, successful fusion with modern genres like folk-metal (e.g., The Hu), EDM, and hip-hop through rhythmic hybridization and electronic processing; second, institutional preservation efforts bolstered by China's intangible cultural heritage policies and digital dissemination platforms; third, emergence as a cross-cultural bridge in world music

collaborations, particularly through its rhythmic compatibility with global percussion traditions. However, the study also identifies significant challenges including generational disconnect among urbanized Mongolian youth and the tension between traditional purity and commercial adaptation. Ultimately, this research positions Bogino Duu not merely as a musical genre but as a resilient cultural practice - its very structural brevity and rhythmic elasticity enabling both the preservation of Mongolian identity and innovative dialogue with global soundscapes. The tradition's ongoing transformation exemplifies how "musical microforms" can maintain cultural DNA while serving as adaptable units in transnational fusion, offering a model for sustainable heritage practice in the digital age. As both historical artifact and living tradition, Bogino Duu continues to articulate the Mongolian ethos of vitality and adaptability, its percussive vocalisms resonating across the spectrum from ceremonial yurt to international festival stage.

#### **To Study the Musical Identity of the Inner Mongolia autonomous region Vocal**

For the second research objective, the researcher analyzed three appropriated and adapted musical works, which were the original work "Reincarnation" by Hanggai Band, the Mongolian traditional short tune song "Drinking Song", and the grassland song "Moni Mountain". The researcher analyzes their use of the concepts of singing and performance creation in the process of musical appropriation in order to reach the goal of the research study. Analyze the song from three dimensions: Work Analysis, Singing and Performance Analysis, and Embodiment and Fusion of Mongolian Elements.

#### **Lun Hui (Reincarnation)**

The article takes the original work "Reincarnation" by the Mongolian fusion band Hanggai as its research subject, and through the deconstruction of cultural context, musical structure, and performance practices, reveals the modern transformation path of minority music in the context of globalization. The study indicates that "Reincarnation" is rooted in the Mongolian philosophical concept of "animism," transforming the shamanistic belief system of "the three realms of reincarnation" and the Tibetan Buddhist belief system of "the six realms of reincarnation" into a cross-temporal sound

narrative of "horsehead fiddle long melody — throat singing polyphonic sound field — electric guitar distortion effects," forming a "natural rhythm — human voice resonance — electronic pulse" triple philosophical metaphor. In terms of musical form, the work uses the pentatonic scale as its genetic framework, breaking through with the tension of rock harmonies (such as the collision of power chords and the blues scale), and employing a "dynamic curve design of 'stillness — dynamic — static" dynamic curve design (from the primal ritualistic quality of the horsehead fiddle and natural sound effects, to the industrial rhythmic explosion of electric guitar and jazz drums, and finally to the cosmic soundscape of strings and throat singing), constructing a three-dimensional structure of "traditional instrument acoustic symbols — modern arrangement logic — symphonic philosophical elevation." The different interpretations by the Hangai Band and Tan Weiwei, respectively through "primitive ritualism" (such as the authentic presentation of long-tone tremolos and shamanic drumbeats) and "pop translation" (such as the vocal fusion of bel canto and throat singing, and the theatrical treatment of electronic sound effects), validate the inheritance paradigm of minority music characterized by "stable essence and open form." Through international platforms like the WOMEX Music Festival, this work has not only achieved a paradigm shift for Mongolian music from "regional cultural representation" to "global acoustic language," but also, through its "philosophical concept sonification" methodology, provided a living inheritance model for intangible cultural heritage that "reconstructs civilizational logic within the essence of sound" — — Its success demonstrates that the contemporary relevance of traditional music does not lie in symbolic collage, but in transforming the profound philosophy of "unity between heaven and humanity" into cross-cultural, perceptible sound vibrations, thereby endowing the "cycle of life" perspective of grassland civilization with eternal vitality through electronic pulses and the tremors of bowed strings.

### **Jiu Ge (Drinking Song)**

This study systematically analyzes the cultural context, musical structure, and performance practices of the Mongolian "Wine Song," revealing the dual pathways through which this traditional folk song maintains cultural identity and undergoes

dynamic evolution in the context of globalization. The study indicates that the “Wine Song” is rooted in the cultural ethics of “wine song symbiosis,” transforming the “three-finger wine-picking” ritual from nomadic life and the sacrificial traditions of the Ordos Plateau into a “horse-step rhythm” driven by the G-major pentatonic scale (such as eighth notes and dotted rhythms simulating horse hooves) and a three-phrase segment structure. The melodic design featuring fourth leaps and sixth leaps embodies the bold character of the grassland people, while the acoustic combination of “long-tone tremolo—Khoomei bass—shaman drumbeats” constructs a sound metaphor for the “heaven-earth-human” trinity cosmology. The contemporary interpretations by the Anda Band and the HAYA Band, respectively employing the strategies of “reconstructing authenticity” and “stable core—fluid form,” validate the traditional music inheritance paradigm of “stable essence, open form”: The former preserves the fourth interval framework of the Ordos short melody, transforming jazz improvisation and looped sound effects into a modern interpretation of nomadic rhythms; the latter overlays long melody chanting with synthesizer soundscapes, elevating the ritual logic of “toasting—blessing—unity” into a cross-cultural existential meditation. The global dissemination of “Wine Song” demonstrates that the modern transformation of minority music requires “cultural gene editing” as a methodological approach—while preserving acoustic DNA such as the pentatonic scale and horse-step rhythm, it employs “ritual symbol abstraction” (e.g., transforming drinking rituals into sound field spatial design), and “ecological philosophy sonification” (such as using bowed string noise to simulate the sound of grassland winds), the nomadic wisdom of “unity between heaven and humanity” gains new life forms through the resonance of electronic pulses and traditional instruments, providing a model for the living transmission of intangible cultural heritage by “reconstructing civilizational logic within the essence of sound.”

#### **Moni Shan (Mount Moni)**

This study conducts a systematic analysis of the Mongolian musical work “Moni Shan” to reveal the cultural translation mechanisms of contemporary Mongolian music within the context of traditional heritage and modern contexts. The research indicates



that the work draws its cultural prototype from the geographical ecology of the Ula Mountain and the Ujitu River, transforming the triadic cosmology of “mountain, water, and humanity” from nomadic civilization into a Modified Binary Form structure driven by the C minor mode. The melodic design featuring fourth leaps and wave-like glissandos not only concretizes the spatial contours of mountainous terrain (such as the octave descent in Section B's “mountain melody” simulating a bird's-eye view) but also constructs a three-dimensional acoustic model of “natural rhythm — human voice narrative — Instrumental Dialogue.” The Ergun Band and Sharina's interpretations respectively employ “primitive rectification” (such as the confrontational fusion of electric guitar distortion effects and horsehead fiddle harmonics) and “cross-linguistic embellishment” (the phonetic grafting of Mongolian tremolo and Chinese glissando), validating the traditional music inheritance paradigm of “stable essence, open form”: The former preserves the physiological mechanism of the tremolo in the long song “Nuogula,” transforming rock rhythms into a modern metaphor for nomadic migration; The latter reconstructs the grassland soundscape through piano textures (left-hand techniques mimic the low tones of the tovshuur, while right-hand ornamental notes recreate the glissando of the horsehead fiddle), enabling the ecological philosophy of “blue worship” to find a new sonic medium through the crossover interpretation of classical and popular music. The performance practice of “Moni Shan” demonstrates that the contemporary transformation of minority music requires the methodological approach of “sonicization of cultural landscapes” — while preserving acoustic DNA such as the pentatonic scale and horse-step rhythm, it employs “abstraction of natural symbols” (e.g., transforming river imagery into the fluidity of melodic lines), and “ritual logic modalization” , the nomadic wisdom of “unity between heaven and humanity” forms a new cultural identity carrier through the resonance of digital audio and traditional bowed strings, providing a living heritage model for intangible cultural heritage that “reconstructs civilizational memory through sound narratives.”



### **To arrange vocal creation in fusion music style.**

For the third research objective, the researcher summarized, absorbed, and learned from the creation concepts and singing techniques of the six versions of the three works in the second objective, and re-composed a Mongolian fusion vocal piece. The composition incorporates the researcher's own musical appropriation concepts and Mongolian fusion music based on the theme of "Three Thousand Orphans Enter Inner Mongolia," combines the arrangement structure of Mongolian and other instruments, and utilizes Mongolian lyrics, Mongolian Chinese cross-cultural meanings, and symbols of identity in order to deepen the cultural appropriation of the Mongolian people.

In this chapter, the author's composition titled Mother of the Grassland is analyzed through two key dimensions: Work analysis and Embodiment and Fusion of Mongolian elements.

#### **Work analysis**

This dissertation presents a comprehensive analysis of the musical work "Mother of the Grassland," which commemorates the historic event of "3,000 Orphans Entered Inner Mongolia" during China's natural disasters (1959-1961). The study reveals how this composition synthesizes Mongolian musical traditions with contemporary pop elements to construct a powerful narrative of national unity and humanitarianism. Through its melodic design, the work innovatively adapts the Mongolian Long Tune tradition, incorporating wide interval leaps), natural trills, and the distinctive "Nuogula" ornamentation technique to preserve the grassland's spatial vastness while meeting modern pop's fluidity requirements. The rhythmic treatment strategically balances traditional free-meter long tune characteristics with pop music's beat-driven framework, particularly evident in the chorus where low-frequency drum patterns interact with sustained melodic lines to create dynamic tension. Structurally, the composition employs a modern verse-chorus-bridge format while maintaining core Mongolian intervallic features (notably the do-fa-sol/re-sol-la triadic sequences) that ensure ethnic authenticity. The vocal performance synthesizes traditional and contemporary techniques, utilizing air voice with chest resonance and dynamic "Nuogula"

embellishments to achieve emotional progression from delicate introspection to powerful expression. Lyrically, the consistent "ei" rhyme scheme enhances memorability while bridging linguistic and cultural barriers. As both musical creation and cultural intervention, this work demonstrates how ethnic musical elements can be transformed into contemporary expressions without losing their essential cultural DNA, offering a model for heritage-based artistic responses to historical memory. Its success lies in translating the Mongolian ethos of communal care and the Chinese spirit of shared destiny into universally resonant sonic forms, proving that traditional musical vocabularies can effectively engage with modern social discourse when rooted in profound humanistic values.

#### **Embodiment and Fusion of Mongolian elements**

A systematic analysis of the song "Grassland Mother" reveals that it draws its cultural prototype from the historical event of "3,000 orphans entering Inner Mongolia," transforming the geographical ecology of the Mongolian Plateau and the ethical spirit of socialism into a three-tiered musical discourse system of "natural symbols — bodily narratives — ritual reconstruction." In terms of lyrics, the song is performed in both Chinese and Mongolian, with the lyrics rich in Mongolian symbolism (such as the grassland and campfire). The instrumental accompaniment is performed using the iconic Mongolian horsehead fiddle, with the piece rooted in the tremolo of the Mongolian long song "Nuogula" as its acoustic foundation. Through the linear melodies of pop music and the low-frequency rhythms of electronic synthesizers, it constructs a "horsehead fiddle overtones — electric guitar distortion — Khoomei fundamental tone" across time and space. The design of fourth-interval leaps and wave-shaped glissandos in the melody not only concretizes the geographical barrier metaphor of the Yin Mountains (such as the modal shift in "the sorrow of the train crossing the mountains"), but also through the symbolic translation of "campfire temperature — embracing posture — Horse Wind Soundscape" symbolically translates the Mongolian shamanistic "fire worship" ritual into a geographical ethical symbol of "bloodless warmth." At the level of cultural identity construction, the work breaks away from traditional clan blood ties,

practicing Lévi-Strauss's "natural personification" theory through the ecological imagery of "wind and horse singing together for the homeland," making the grassland ecosystem a new carrier of identity. This narrative strategy of "geographical ethics replacing bloodline hierarchy" resonates with Fei Xiaotong's "differential structure" theory in its contemporary development, enabling the "symbiotic philosophy" of nomadic civilization to form a cultural identity carrier with both historical depth and contemporary penetrating power through digital audio and the trembling of bowstrings. It provides a living model for the construction of a cultural community in a multi-ethnic nation, redefining civilizational memory through sound-based narrative reconstruction.

## Discussion

This study explores the dynamic interplay between cultural appropriation, musical identity and innovative practices in fusion vocal works from Inner Mongolia Autonomous Region. By analyzing the multicultural roots of Mongolian music, the strategies of identity reconstruction in adapted works, and the practical application of fusion arrangements, this study reveals how Mongolian vocal traditions seek a balance between cultural preservation and globalized innovation. By exploring the three research objectives, this study reveals the complex relationship between the practices of Inner Mongolian vocal music regarding cultural identity, musical appropriation, and creative fusion in the context of contemporary fusion music.

### **To study the multicultural music of Inner Mongolia autonomous region.**

First, the exploration of Inner Mongolia's diverse musical cultures reveals the richness and dynamism of Mongolian musical heritage, shaped by millennia of nomadic traditions, cross-ethnic interactions, and historical evolution. Scholarly analysis demonstrates that the region's musical landscape emerged from sustained cultural synthesis among Mongol, Han, and other ethnic groups. This is exemplified through both instrumental and vocal practices:

Instrumental innovation: Traditional instruments like the Morin Khuur (horse-head fiddle), Tovshuur (plucked lute), and Yatga (zither) are dynamically reconfigured in fusion works, reflecting cultural continuity alongside artistic experimentation.

Vocal hybridity: Mongolian singing techniques—from ornate traditional ornamentation to contemporary globalized forms—exhibit adaptive resilience. The Khoomei (overtone singing) tradition, for instance, now integrates with electronic soundscapes, while the Morin Khuur has evolved from shamanic ritual use to rock ensemble applications.

Such transformations underscore the region's musical ecosystem as a living palimpsest: ancient Xiongnu military motifs coexist with digital-age fusions, demonstrating how adaptive practices sustain cultural vitality across historical ruptures.

The findings align with historical analyses emphasizing Mongolian music's capacity to absorb Han, Tibetan, and Central Asian influences while maintaining core nomadic aesthetics (Hugejiletu, 2011; WuLanjie, 2006), supporting the concept of cultural hybridity.

**Policy Alignment:** The State Council's feiyi (intangible cultural heritage; ICH) protection policies (Council, 2005, Council, 2021) prioritize preserving traditional forms like Urtiin Duu. This study illustrates how such forms are actively reimagined within fusion contexts, demonstrating policy-driven practice.

This study emphasizes its dynamic role in modern identity construction, echoing critiques of "authenticity fetishism" (Boteletu, 2018a).

#### **To Study the Musical Identity of the Inner Mongolia autonomous region Vocal**

Secondly, through analyzing three representative works—Hanggai Band's "Lun Hui" (Reincarnation), the traditional Bogino Duu (Long Song) "Jiu Ge" (Drinking Song), and the grassland narrative "Moni Shan" (Moni Mountain)—this study decodes the mechanisms of identity negotiation in musical appropriation. Each work strategically constructs a hybrid identity through distinct fusion approaches:

"Lun Hui" synthesizes shamanic reincarnation motifs with rock intensity, articulating modern nomadic consciousness through Mongolian húr (throat-singing) techniques;

"Jiu Ge" reimagines ritual toasting culture via jazz harmonies and contemporary arrangements, generating a novel sonic dimension;

"Moni Shan" employs lyrical melodies and pastoral imagery to craft an aesthetic simultaneously rooted in Mongolian steppe traditions and accessible to Han audiences.

Critical analysis reveals that vocal timbre (e.g., Nogula vibrato), linguistic hybridity (Mongolian-Chinese lyrics), and instrumental layering collectively enable this balance between ethnic symbolism and cross-cultural resonance. These compositional choices reflect not merely cultural adaptation for broader appeal, but an active reassertion of authenticity within evolving performative contexts.

Studies on "dynamic inheritance," such as Anda Band's fusion of Urtiin Duu with pop (Fan, 2019) (WuYingga, 2024) , mirror this study's observation that identity is performed through adaptive techniques rather than being fixed.

Boteletu's (Boteletu, 2018b) concept of "liveliness" (oral tradition's generativity) is validated by improvisational elements in "Moni Shan".

Scholars prioritizing unmodified folk transmission (Huang, 2003) may view fusion as dilution. However, this study contends that works like "Lun Hui" reinforce identity through philosophical continuity (e.g., animism), despite formal evolution.

#### **To arrange vocal creation in fusion music style.**

Third, as a culminating demonstration of the analytical framework, the researcher composed "Mother of the Grassland"—an original fusion piece rooted in the historic "Three Thousand Orphans" event. This work synthesizes the appropriation strategies and vocal techniques identified in prior case studies (Objective 2), while incorporating creative innovations to probe Mongol-Han cross-cultural dialogue. Key compositional dimensions include:

Instrumental synthesis: Traditional Morin Khuur overtones interwoven with moder piano and string, creating a timbral dialogue between nomadic heritage and contemporary soundscapes;

Linguistic-cultural palimpsest: Bilingual lyrics (Mongolian/Chinese) merging pastoral poetry with collectivist ethics, transcending clan-based identity toward a "geographical ethics" of shared trauma and resilience;

Historical narrativization: Musical encoding of orphan narratives through Khoomei microtonal inflections and rhythmic motifs symbolizing migratory journeys.

Beyond artistic expression, this work functions as sounded historiography—transforming cultural memory into affective resonance. By materializing theoretical concepts (e.g., hybridity, adaptive tradition) through praxis, it exemplifies fusion music's capacity to reconfigure ethnic identity within China's pluralistic modernity.

based on the results of the analysis of the six versions in the second research objective, the researcher created a Mongolian fusion vocal piece based on the historical event of "Three Thousand Orphans Entering Inner Mongolia". In the composition, the researcher integrated the musical appropriation concepts and singing techniques of the previous work, and at the same time incorporated her own creative ideas to explore the meaning of cross-cultural communication between the Mongols and the Han Chinese. The work combines traditional and modern Mongolian instruments in the orchestration, the lyrics are in Mongolian and Chinese, and the cultural imagery combines both national memories and the spirit of the times. Through the musicalization of historical narratives and emotional symbols, the work is not only an artistic creation, but also a deep expression of Mongolian cultural memory and identity.

among others calls for "innovation without sacrificing essence" . (Sarina, 2005)(Wuyun Tana, 2012) are realized through the composition's retention of pentatonic scales and horse-step rhythms within a pop structure.

By embedding historical events into musical form, this study extends Rice's (Rice, 1987) "history-society-individual" triad, illustrating how composition actively constructs collective memory rather than merely reflecting it.

Unlike existing studies focused on instrumental fusion(Yang, 2018), this work highlights vocal music's unique role in encoding emotional symbolism. Examples include using Khoomei's overtones to sonify the "boundless grassland" metaphor.

This study confirms that Inner Mongolian fusion vocal music functions as a "cultural palimpsest," where historical influences (shamanism, Buddhism, socialism) coexist with global musical languages.



Overall, this study confirms that the appropriation of music in Mongolian fusion vocal works is not only a stylistic “borrowing”, but also a multi-dimensional action of identity construction, cultural negotiation and historical narration. By deeply connecting traditional musical roots with modern expression, contemporary fusion works have become a cultural bridge connecting the nation with the times, and the individual with the collective, promoting the diversified evolution and dissemination of Mongolian musical identity in the context of contemporary China. The tension between preservation and innovation is revealed as the genre’s core vitality rather than a crisis, aligning with theories of reflexive modernization where tradition is actively reconstructed (Giddens, 2023). By grounding creative practice in historical analysis and theoretical critique, this study advances understanding of how ethnic musical traditions navigate globalization’s paradoxes. It ultimately demonstrates that cultural survival hinges not on stasis, but on the ongoing process of adaptive innovation.

## Recommendations

### Practical Recommendations

a. Promote interdisciplinary research on identity and musicology: The fusion of traditional Mongolian musical elements with modern musical forms cannot be understood purely from a musical perspective; therefore, interdisciplinary research should be strengthened by combining other disciplines, such as ethnomusicology, cultural studies, and sociology, to comprehensively explore the relationship between fusion music vocal compositions and the construction of identities in the Inner Mongolia Autonomous Region. By combining musicology, identity theory, and cultural sociology, researchers can gain a deeper understanding of how fusion music shapes individual and collective identities in the context of regional cultures, social structures, and globalization.

b. Support cross-cultural collaborative projects: Promote cross-cultural collaborations between Mongolian musicians and artists of other nationalities, as well as international musicians, to create fusion works that reflect multicultural influences and



explore the complexities of national identity. Such cross-cultural collaborations can better present the diversity and inclusiveness of Mongolian culture and promote the spread of Mongolian music in the global music market. Through cooperation, Mongolian music can bring its traditional musical elements into more global cultural contexts and also promote mutual understanding and creative collisions between different cultures.

c. Strengthening ethnomusicology documentation preservation and archival construction: establish comprehensive ethnomusicology archives to systematically record the innovative development of traditional Mongolian vocal forms and their fusion music and ensure that these archives are open to researchers. As fusion music continues to evolve, it is important to preserve traditional music and its innovative forms. These archives not only help to preserve the Mongolian musical heritage but also provide a rich resource for scholars to study the expression of Mongolian music's identity in the context of globalization.

d. Policy and Educational Support to Promote Mongolian Fusion Music: The government and educational institutions are called upon to support the inclusion of programs that combine traditional Mongolian vocal techniques with contemporary musical forms in music education, especially in conservatories and institutions of higher learning. By establishing a formal education system, students can systematically learn both traditional Mongolian music and modern fusion music techniques, ensuring that these traditions are passed on and innovated. This also provides the younger generation with a wider space for music creation and promotes the further development of Mongolian music in the globalization process.

e. Develop educational programs on Mongolian fusion music: Develop specialized educational programs on Mongolian fusion music, which should include a combination of traditional Mongolian music forms (e.g., throat singing and long tones) and modern music styles, targeting both young students and professional musicians, and covering aspects of music production, performance techniques, and cultural theory. By educating the next generation of musicians and preparing them to master the techniques, history and cultural significance of Mongolian fusion music, it will contribute

to the sustainable development of the style. Students will not only gain technical skills but will also gain insight into the topics of culture and identity in fusion music.

f. Support Mongolian fusion music participation in international festivals: Mongolian fusion musicians are encouraged and supported to participate in international festivals, conferences, and cultural exchange programs, with funding, sponsorship, and logistical support from the government and private sector.

Rationale: Global recognition of Mongolian fusion music cannot be achieved without presenting it to an international audience. Supporting artists' participation in global music festivals can showcase Inner Mongolia's unique cultural contributions to the world while fostering international cooperation and promoting the cross-cultural dissemination of Mongolian musical identity.

These practical recommendations aim to promote the long-term development of Mongolian fusion music, particularly in the areas of education, government support, and international exchange. By implementing these recommendations, Inner Mongolia can strengthen its cultural identity while providing strong support for the global recognition and dissemination of Mongolian fusion music. These initiatives will not only help to preserve and develop traditional Mongolian music but also enable it to be revitalized in a modern cultural context and become an important part of the global music scene.

#### **Recommendation for future research**

a. Exploring hybrid vocal techniques in fusion music: Future research should focus on the fusion of traditional Mongolian vocal techniques (e.g., guttural, long tones, etc.) with modern vocal styles (e.g., pop, rock, or electronic music). A detailed study of the ways in which these traditional techniques have been adapted, modified, or preserved in fusion music will provide insight into the evolution of Mongolian vocal identity in contemporary music. Combining unique traditional Mongolian vocal elements with globalized musical styles is a unique manifestation of cultural hybridization. The study can explore the technical, aesthetic and cultural impacts of this hybridization process on Mongolian singers' vocal singing, artistic performance and audience reception. The generation of meaning in this process not only provides a new space for

Mongolian culture to express itself but also offers a solution to the identity dilemma of local culture in the context of globalization.

**b. Research on Global and Local Acceptance of Mongolian Fusion Music:** Future research should focus on the global acceptance of Mongolian fusion music and study the way it is disseminated among international audiences. It can analyze how Mongolian fusion artists market themselves in the global cultural market and how their music is interpreted in different cultural contexts. It is also crucial to study the differences in the acceptance of fusion music in Inner Mongolia, China and the global market. Understanding how Mongolian fusion music is accepted locally and globally will shed light on the impact of globalized cultural exchanges on the reshaping of Mongolian musical identities and will help to understand the role of Mongolian music in the process of globalization in terms of cultural cross-fertilization.

**c. Impact of cultural policies and government support on fusion music:** Future research should explore the role of governments and cultural institutions in promoting the development of fusion music. Research should focus on how government support or lack of support affects the production and promotion of Mongolian fusion music and its cultural transmission. Policies and cultural support have a significant impact on artistic innovation. By analyzing the relationship between government policies, cultural support programs and the development of fusion music, it is possible to gain insight into the growth and development of fusion music in the Inner Mongolian cultural environment.

**d. Cross-ethnic and cross-cultural fusion music collaborations:** To study cross-ethnic and cross-cultural collaborations in Mongolian fusion music, especially collaborations between Mongolian artists and other Chinese ethnic groups (e.g., Han Chinese, Tibetans, Hui, etc.) or international artists to create fusion works. Cross-cultural collaborations can provide new perspectives to show how Mongolian music fuses with elements of other ethnic music. This research will help us understand how Mongolian fusion music can be a link for cultural exchange and interaction, promoting ethnic diversity and cultural communion.

e. Comparative study with other indigenous peoples' fusion music around the globe: Conduct a comparative study between Mongolian fusion music and other indigenous peoples' fusion music around the globe. For example, the fusion music of indigenous groups in North America, Africa or Latin America could be studied to explore the process of negotiation of ethnic identity through music on a global scale. Comparative studies can reveal how indigenous groups globally respond to the pressures of globalization through fusion music, and the research will help us understand the unique place of Mongolian fusion music within global indigenous cultures.

In the future, the vocal arts of Inner Mongolia will surely continue to play an important role on the global musical stage. How to find a balance between inheritance and innovation, and how to maintain cultural independence and identity in the process of modernization will be key issues for the further development of Inner Mongolian vocal art.

As a cross-cultural phenomenon, Mongolian fusion music not only plays a profound role in the shaping of cultural identity but also occupies an important position in globalized cultural exchange. The above suggestions provide a multi-dimensional perspective for future research, covering a wide range of dimensions, including music creation, cultural exchange, socio-political and technological innovation. By exploring these areas in depth, scholars will be able to gain a more comprehensive understanding of how Mongolian fusion music reflects and shape's Mongolian identity in the context of globalization and will also provide important insights into the preservation and development of indigenous music and culture around the world.

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VITA

