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The Cultural Value of Mongolian Folk Songs

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ABSTRACT

Mongolian folk songs are the closest music to nature, the product of the harmonious coexistence of man and nature, and the direct talk of the human mind and nature. Mongolian folk songs often have a melancholy and desolate beauty, heroic and open-minded beauty, frank and free beauty. Mongolian folk songs are the most vivid, simple and most popular form of music and art. A history of Mongolian music is in a sense a history of Mongolian folk songs. This article will develop the origin of the Mongolian culture to the cultural value analysis, and let us further understand the Mongolian folk songs, which occupies an important position in the whole culture and art. It is the relic of the ancient art and the excellent culture.

Keywords: *Mongolian; folk songs; cultural value*

I. INTRODUCTION

Mongolian folk songs are a typical representative of Mongolian music style. In music, Mongolian folk songs can be divided into "Uritu Road", namely long tone, "Bao ancient tone", that is, short tone. The Mongolian folk songs have very little long tones and very many short tones. Five-scales are generally adopted in tone, and there are also mostly six voices on a five-scale basis. Most are eigentune and feather tones. The formula is generally a single segment composed of two musical sentences or four musical sentences. The beats of Mongolian folk songs are simple, mostly four two, four four beats, four three and free body beats are few, usually four music in each section. In terms of singing, Mongolian folk songs have the expression law and characteristics of natural voice. It is usually done with only one tune. It can be sung or accompanied with musical instruments. The main instruments used for accompaniment are masqin, Sihu, Mongolian zheng, etc., so it is also known as "living fossil of grassland music". Mongolian folk songs often have a melancholy and desolate beauty, heroic and open-minded beauty, frank and free beauty. As Tengel said: " If I hear my love for land in

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my singing and my sincerity for life, it will all derived from my Mongolian nature.[1] " can feel the simplicity, tenacity, sincerity and love of life and nature through Mongolian folk songs.

II. DESCRIPTION OF MONGOLIAN FOLK SONGS

(1) Explanation of the concept of Mongolian folk songs

Mongolian folk songs are famous for their grand and vigorous voices, and their loud and melodious tunes. It is rich in content, describing love and marrying women, praising horses, grasslands, mountains and rivers, praising grassland heroes and so on. In 2005, Mongolian principal tune folk songs were published by UNESCO as "Representative Works of Human Oral and Intangible Heritage"; in 2008, Mongolian folk songs were listed in the National Intangible Cultural Heritage List [2].

(2) Classification of Mongolian folk songs

Mongolian folk songs are mainly divided into two categories: etiquette songs and pastoral songs. In terms of musical characteristics, they are roughly divided into two categories: "long" and "short".

1. Mongolian folk song —— long tune

Long-tone folk songs are a pastoral genre reflecting the nomadic life of Mongolian nationality. Long-tone folk songs sing in Mongolian. Their rhythm is slow and free, less words and long words, and different styles according to different regions. The long-tone folk songs of Xilin Gol Grassland are loud and clear, including The Little Yellow Horse, The Walking Horse and so on. The long-tone folk songs of Hulunbuir Grassland are enthusiastic, including "vast Grassland", "Horse Girl" and so on. Folk songs of Alxa area are slow, popular as "rich and vast Alxa", "resignation" and so on. The folk songs of Horqin grassland are mainly lyrical, popular as "Homesick song", "vigorous horse," Cuiping ", " Mengyang " and other [3].

In some singing of long tones, long tone folk songs can be extended according to the mood of the singer, and have the vast, forthright and rugged grassland folk song characteristics from the melodic style and singing. The liners of long folk songs are "babbling", "babbling", "babbling", etc., and the liners at the end are usually half open or closed accent [4]. Songs like "Anthem" in the large-scale music and dance epic "The East is Red", which was popular in the 1960s, and "On the High Khinggan Mountains" with endless artistic charm, were created on the basis of long-tone folk songs.

2. Mongolian folk song —— short tone

Obviously different from long-tone folk songs, short-tone folk songs are short, compact tune, neat and distinct rhythm, and relatively fixed rhythm. The lyrics are simple, but not rigid, and the widespread use of overlapping words in rhyme. Often it is an impromptu singing, the flexibility is very strong [5].

Popular are "Siba Lama", "Genghis Khan's two green horses", "wine as honey", "Camel Brother Twelve genera" and so on. Short-tone folk songs are popular in the Hetao Plain of Wanye. Folk songs from Tumechuan Plain and other agricultural and semi-pastoral areas in the autonomous region are all short-tone folk songs. Short-tone folk songs are also called mountain climbing tone, mountain music, mostly sung in Chinese.

Therefore, not only the Mongols in western Inner Mongolia like to sing, but also the Han nationality and other ethnic groups also like to sing such mountain songs, such as the famous Gada Merlin, which tells the story [6] of the hero Gada fighting against King Dalhan and the reactionary warlord Zhang Zuolin for the pasture of the Mongol people and the survival of the shepherd.

(3) Characteristics of Mongolian folk songs

Mongolian long folk songs free rhythm, long tune, rolling, deep feelings and broad momentum; while Mongolian short folk songs relatively short tunes, lively, neat rhythm, good at simplicity.

III. STATUS QUO OF MONGOLIAN FOLK SONG MUSIC CULTURE DEVELOPMENT

According to the historical origin of Mongolian music culture and music form, Mongolian folk songs can be created by northern grassland nomads in livestock grazing and traditional festivals with the life accumulation and perception of nature; most of the lyrics describe grasslands, steeds, horses, camels, cattle and sheep, blue sky, white clouds, rivers and lakes [7].

During the formation of the Mongolian people, long-tone folk songs already existed. Mongolian long folk songs are closely related to the grassland and the nomadic lifestyle of the Mongolian nation, and are a landmark display of the spiritual character of the Mongolian nation. Mongolian long folk songs are also a cross-border distributed culture. The long melody of Mongolian folk songs is long and slow, open artistic conception, more sound and less words, and long breath. The melody is very decorative (such as front leaning, back leaning, slip, echo, etc.), especially the colorful singing method formed by "Nagura" (Mongolian transliteration, twists and turns or decorative sound) is the most distinctive [8]. Mongolian folk songs are also a kind of cross-border distribution culture. China's Inner Mongolia Autonomous Region and Mongolia are the most important cultural distribution areas of Mongolian principal tune folk songs. The success

of the joint China-Mongolia application for World Heritage is enough to show the immeasurable artistic and worldwide value of Mongolian folk songs as a cultural heritage.

IV. ORIGIN OF MONGOLIAN FOLK SONG CULTURE DEVELOPMENT

About the Mongolian folk songs now has "Jilin Mongolian Folk Songs and their Research", "Mongolian Folk Songs Collection" and other monographs, as well as related scholars have made a special introduction and argumentation. The former flag of the Qing Dynasty was once the seat of the Zhimu League and the center of the political, economic and cultural culture of the Ten banners of the League. Various Mongolian folk artists gathered here. They cooperated with each other and played an indelible role in promoting the generation, development, prosperity and continuation of Mongolian folk songs. And, due to the Qing Dynasty government "immigration edge" policy, allowing the Han people in Mongolian farming and grazing, thus the "cultural north" phenomenon, under the impact of the "cultural north" phenomenon, with the increasing of the agricultural population, Mongolian culture penetration and integration, contributed to the Mongolian from nomadic to settlement, from felt to civil, production, lifestyle has taken place in [9]. At this time, Mongolian folk songs also entered indoors from the outside, changing "long tone" to "short tone". The language form and content also appeared the characteristics of compatible Mongolian Chinese and agriculture and animal husbandry, thus building a performance platform and artistic life for the dissemination and performance and the continuation of Mongolian folk songs. For the Mongolian folk songs produced and spread around, we should not only understand, master, study and explore its historical origin, but also deeply understand and study its artistic value.

(1) A long history and precious cultural heritage

Mongolian folk songs, Most have originated from the 1930s to the 1940s, It is rich with content, Beautiful melody, Pithy verse, Exquisite narrative, And the beautiful singing of folk artists and folk singers, Excellent skill, Deeply imprinted in the hearts of the Mongolian people, Hidden in the mind, Joy and sorrows, The joys and sorrows come together, Or to hate or love, Emotional relief, Express your inner feelings, Relying on the Mongolian folk songs, Especially in the era of the lack of cultural entertainment, The Mongolian folk artists and singers, Follow the rutting of the Le, As the moon turns round, Sun Rising and Sunset, Years after year, Gold rush like screening and interpretation of the stirring Mongolian folk songs, Following the shadow [10] of the herd, Along by new stories and legends of characters, New folk songs are also constantly produced and sung, Every festival at that time, The herd returned to nightfall, Artists and folk singers were invited to sing Mongolian folk songs, One person sings to ten

thousand people and, The song spread to the sky, To show the good harvest of grain, Six animals thrive, Ten years old, peace and peace, Its joy is endless, Therefore, The Mongolian folk songs eventually became the mellow wine at the banquet, Partner in life.

(2) Mongolian folk songs are based on the people to serve the people

Mongolian folk songs have a long history and more strong regional characteristics and ethnic characteristics. They are generally divided into "Tulin Road" and "Yulin Road". "Tulin Dao" is Aro, also known as song. It is sung on formal and solemn occasions. "Yulin Dao" is the vulgar music, also known as the chorus. In contrast to Tulin Road, except for the songs performed on the formal occasions of solemn activities, they all belong to Yulin Dao. It has formed a unique charm of regional culture and multicultural, and Mongolian folk songs have become one of the highlights. She in the process of hundreds of years of development, especially in the lack of cultural s, artists a piano, walk village to house, in the shepherd's shop felt, sing Mongolian folk songs, joy and singing to the perennial work, make their hearts get great comfort and enlightenment, at the same time, artists in singing, and found the new material around people, new Mongolian folk songs are in brewing and production. That is to say, folk songs are based on the people to serve the people, forming their own virtuous cycle chain, and going to today.

V. ANALYSIS OF THE CULTURAL VALUE OF MONGOLIAN FOLK SONGS

Mongolian folk songs, which occupy an important position in the whole culture and art. It is the relic of ancient art and excellent culture.

(1) Value of folk literature

Mongolian folk songs are literary works that grow in Mongolian areas, deeply rooted in folk and rich in local and ethnic characteristics. Each folk song is a poem, which has been integrated into the history and experience of the Mongolian struggle, way of production and life, customs, personality characteristics, local customs, interests, and religious beliefs of the Mongolian people. With the singing of the world, the processing, embellishment and improvement of artists, it has formed a fine art, which is the best version of [11] to study and explore the history of Mongolian history.

(2) Values of national characteristics

The Mongolian folk songs are rigorous and have rich techniques of expression. Generally in each paragraph of four musical sentences, in order to express the emotion can be lining, make good use of comparison, comparison, singing, foil, etc. At the same time, the requirement is required to appear in segments of confrontation. Therefore, Mongolian folk songs are passed

down from generation to generation. Some ancient Mongolian folk songs are still spread among the people today. According to relevant historical research, the earliest Mongolian folk songs, such as Wild Goose and Heavenly Wind, were produced from the 13th to 15th centuries. Later, due to the implementation of the "migration real border" policy by the Qing Dynasty government, influenced by the "cultural shift north", the lifestyle of the Mongolian people has changed greatly. The Mongolian folk songs also enter the room from outdoor music, and the "long tone" becomes "short tone". The language form and content are compatible with Mongolian and Han people and suitable for agriculture and animal husbandry.

(3) Practical music value

The music language and structure of Mongolian folk songs are simple and refined, which not only achieves the complete unity of image and artistic conception, man and nature, but also gives people a vast and grand masculine beauty, scene integration, and the unique artistic conception and charm of the unity of man and man. Mongolian folk songs, singing is happening to people and things, make people listen to the immersive, visible, for family harmony, deepen the feelings between people, played an imperceptible role in education, for national unity and spiritual civilization construction, enrich the people's cultural life, improve the quality of the people, build a harmonious society, have an important role in promoting.

VI. PROTECTION AND INHERITANCE OF MONGOLIAN FOLK SONG CULTURE

(1) Innovation and development are important measures of protection

As far as Mongolian folk songs are concerned, it is an important part of many intangible cultural heritage. There are 128 Mongolian folk songs produced, and the Mongolian folk songs are even like the stars in the sky, widely spread among the people. For decades, the Qianguo County Party Committee and government have attached special importance to the excavation and protection of Mongolian folk songs. "Mongolian Folk Songs" and VCD CD were published, and 128 Mongolian folk songs were recorded in "Chinese Folk Songs". In 2008, folk songs "Bo Rulai" and other CCTV "Folk Song China" were recorded live in the studio hall and broadcast to the whole country. In 2010, the folk songs "Tao Ke Tao Hu" and "Zama" appeared on the stage [13] of the Shanghai World Expo.

(2) Protect important measures to arrange innovative ideas

For decades, many workers to dig, protect an important part of national culture work, on the basis of the original traditional folk songs, broaden the innovative ideas create the new folk opera, folk songs, etc., to ulan shepherd riding art group as the main body, the Mongolian folk

songs combined shaman "bo", piano, good treasure, praise and other art form, with its rich content, beautiful melody, incisive language, loved by the masses of farmers and herdsmen. Mongolian folk songs can be heard in both the courtyard and on the kang. Since 2010, it has cooperated with Northeast Normal University and Siping Conservatory of Music twice, and brought Mongolian folk songs to the classroom of Chagan Flower Primary and Secondary School, and told the history, singing and tunes of folk songs to teachers and students, thus having a strong interest in Mongolian folk songs.

The value of Mongolian folk songs also determines the necessity of existence and continuation, and puts forward the important topic of how to protect and inherit, carry forward development, and innovation and improvement to us. Although we made a lot of excavation, rescue, inheritance, research work, carried out a series of remedial measures, published books, CD, held folk songs, but Mongolian folk songs gradually neglected, learn rare, singing folk songs old artists is old, according to the survey interview, in the existing old singer is so 1,2, lyrics content decreased sharply, with the old artists, many songs have faced lost condition, some have not collected, so, mining, sorting, rescue, protection, inheritance, carry forward, development of the work urgent [14].

(3) Long-term cultural project of inheriting Mongolian folk songs

To comprehensively and systematically protect Mongolian folk songs, art form and cultural expression, in general, protection content is divided into protection, protection works, protection of cultural expression form of three aspects, among them, protection of representative inheritors with significant influence is the first priority, should pay attention to the form of conscious learning atmosphere among teenagers. In addition, to the oral comprehensive census of Mongolian folk songs culture, by collecting, recording, classification, cataloging, establish a complete archives, with Mongolian script, international phonetic record, recording, video, digital, multimedia means, etc., the Mongolian oral folk songs singing real, comprehensive, systematic records, to use radio, television and other media for extensive publicity, make it more deeply rooted in the hearts of the [14].

We should formulate long-term development goals, formulate long-term mechanisms, and ensure that the number of students learning to sing continues to increase. Second, we should improve the professional skills of folk song singers. Third, we must ensure the treatment of artists. Fourth, we need to ensure funding input. Fifth, we need to formulate preferential policies on carrying forward and developing folk song art. One or two young and middle-aged inheritors should be selected as successors and trained by old artists in the traditional way of leading

teachers and apprentices. From young and middle-aged inheritance backbone to ethnic primary and secondary schools to teach the singing skills and Mongolian folk songs [15]. Write folk songs into the classroom, teach the history, singing and music of Mongolian folk songs to primary and middle school students, so that primary and middle school students immersive, learn Mongolian folk songs, improve their interest and hobby in learning Mongolian folk songs, so that the inheritance and development of Mongolian folk songs start from children. Research institutions and training courses have been established, so that Mongolian folk songs have a relatively stable government-oriented leadership and research institutions, to carry out all-round research on Mongolian folk songs and achieved breakthrough results.

VII. CONCLUSION

Mongolian music belongs to the Chinese music system in style system, so most folk songs use five-tone scale, preferring to use feather tone and signature tone. In terms of melodic style, the tone of Mongolian folk songs is mostly parabolic, that is, the high point of a musical sentence is generally located in the middle. When singing, I love to use sound and sound, etc. The range is large and frequent, with open, steady and fierce temperament, which is also the display of Mongolian character. Historically, since the entry of the Northern Yuan period, due to the frequent wars, all kinds of Mongolian cultural heritage has been seriously damaged, leaving not many works of art. Mongolian folk songs are handed down from generation to generation. Some ancient Mongolian folk songs are still spread among the people today. According to the relevant historical research, the earliest Mongolian folk songs, Mongolian folk songs, Mongolian folk songs also entered the room from outdoor music, and the language form and content were compatible with Mongolian and Han and suitable for agriculture and animal husbandry.

Mongolian folk songs, most of them are narrative folk songs. It is about the relevant people and things that happened in the lives of the Mongolian people. Each folk song, itself is a story, an opera, a TV drama, can be sung for dozens of days, some time is longer. Folk singers and artists were the directors, writers, actors, and accompanists of the play. Folk songs are the oral literature spread among the Mongolian people, and they are the precious national and folk cultural and artistic heritage of the motherland. From folk songs, we can see the struggle history and experience of a nation, customs, customs, personality characteristics, interests and religious beliefs. Although Mongolian folk songs have not had a long history, they are deeply respected and welcomed by the broad masses. For a long time, they have served the general masses with superb performance skills, enduring musical language and vivid facial expressions for the long

time, and met the Mongolian desire for music, literature, artistic performance and artistic enjoyment. With the singing of the world and the improvement of the processing, embellish and innovation of artists, I believe that Mongolian folk songs will be passed on from generation to generation.
