

Guidelines for the preservation and Transmission of Folk Song in Horqin city,
Tongliao Province, China

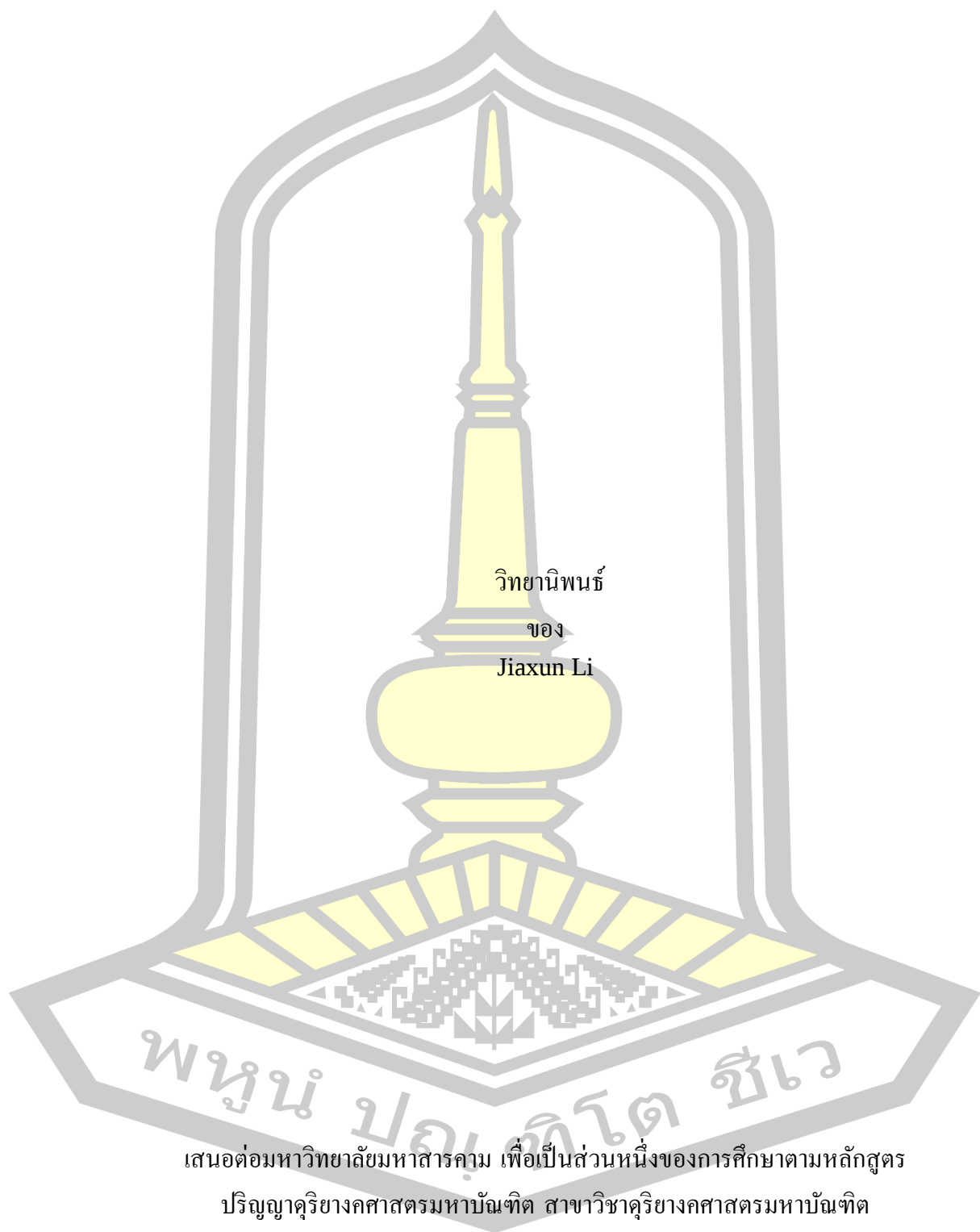
Jiaxun Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

July 2023

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กรกฎาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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July 2023

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DEGREE	Master of Music	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

The study "Guidelines for the preservation and Transmission of Folk Song in Horqin city, Tongliao Province China". The research objectives were 1) To study and classify folk song in Horqin city, Tongliao Province, China. 2) To propose the guideline to preservation and transmission of Folk song in Horqin city, Tongliao Province, China. song in Horqin city, Tongliao Province, China. This study is qualitative and contains relevant literature. Surveys, observations and interviews with key informants. Through the method of fieldwork, data were collected and analysed on the music bearers as well as musicians of Folk song in Horqin city, Tongliao Province. The study results are as follows:

First, based on the field survey, review of relevant literary studies and interviews with key informants, it was obtained that horqin folk songs mainly include life songs, political songs, labour songs, festival songs and love songs. Based on the continuous development of these five song types, two stable tunes and song forms were formed, i.e., long folk songs and short folk songs.

Secondly, this paper examines the preservation and dissemination of folk songs in the city of Horqin, Tongliao Province, China, on the basis of relevant literature and interviews, and presents analyses and suggestions for guidance.

Keyword : Guidelines, Preservation, Transmission

พหุบัณฑิต

ACKNOWLEDGEMENTS

It is a great pleasure to take this opportunity to express my sincere appreciation to all those who have been an idea to conduct this thesis topic and supported me while I was writing this thesis.

I would also like to express my heartfelt thanks to the professors on the various committees who have helped me, Asst. Prof. Dr. Khomkrich Karin, Asst. Prof. Dr. Pittayawat Pantasri, and Asst. Prof. Dr. Weerayut Seekhunlio, for their feedback on my thesis. Their feedbacks have helped me a lot to develop my thesis. They have provided useful information to conduct this thesis and developed this thesis, especially research methodology and research instruments.

Finally, special thanks to all my family members and friends and classmates for their support and encouragement. They all gave me moral support and inspired me to overcome all the challenges and difficulties during difficult times. I can't express their support. If it wasn't for them, I wouldn't have gotten through this hard time and I wouldn't have made it as far. So, thank you to all of you who have supported me during this time.

Jiaxun Li

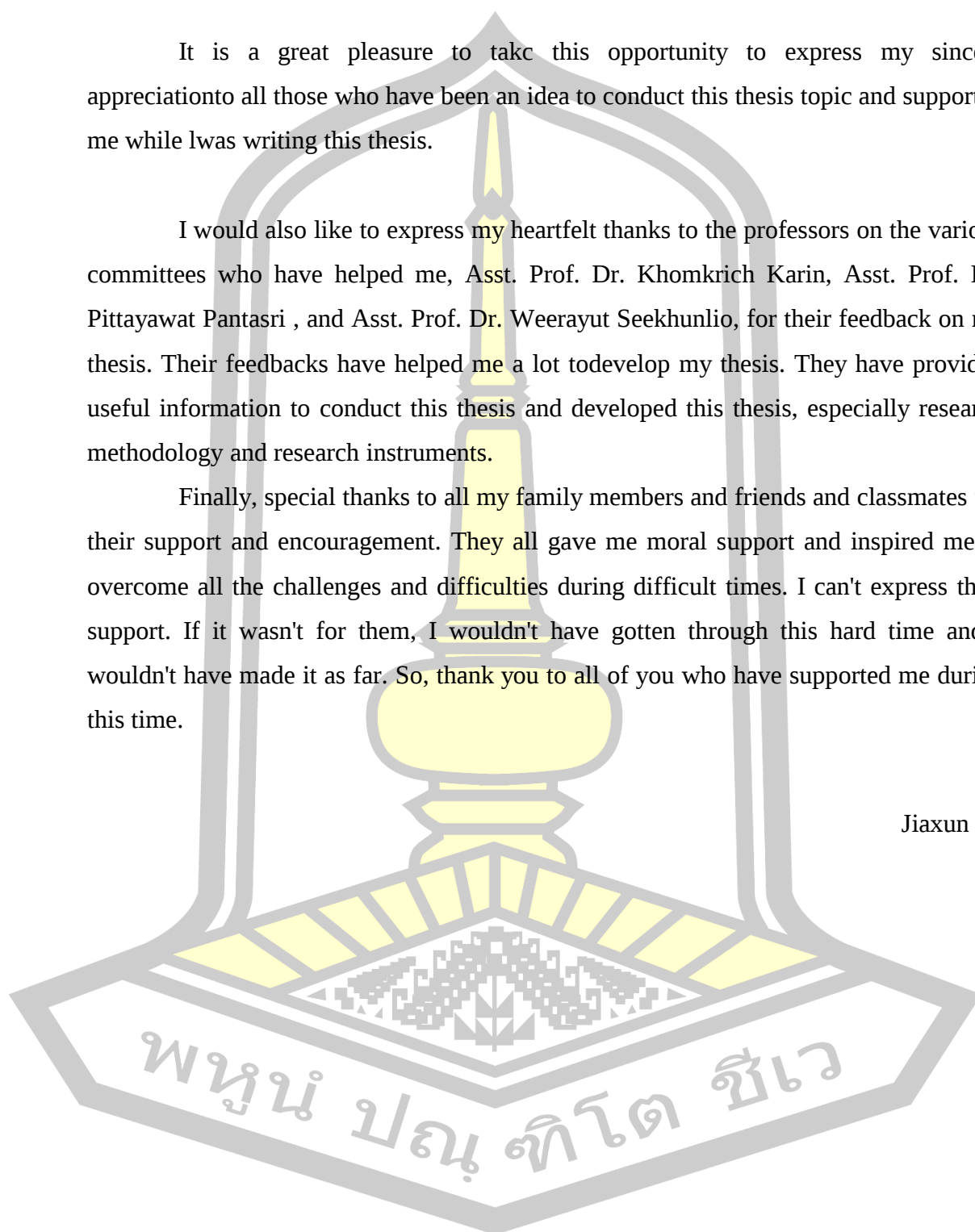
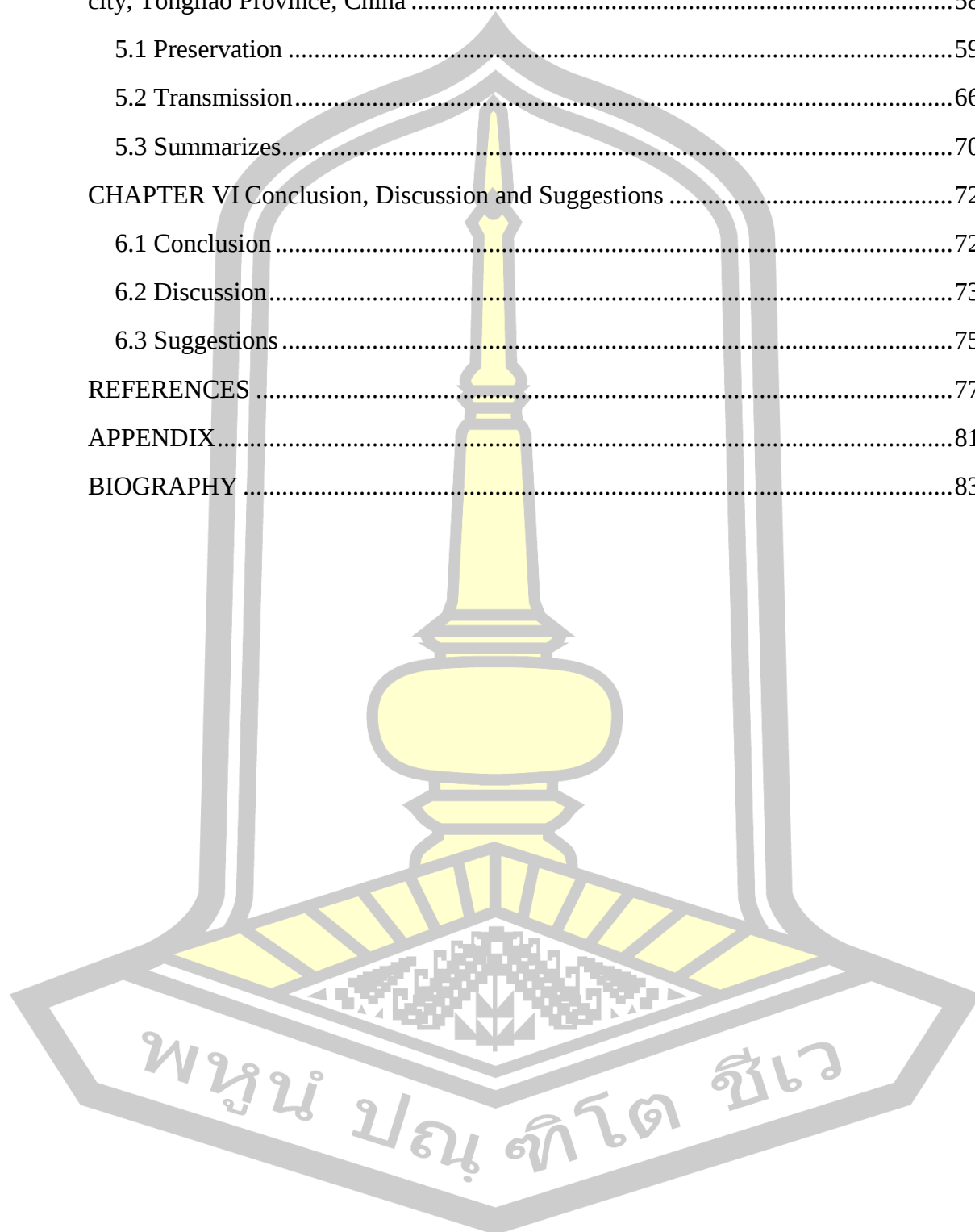


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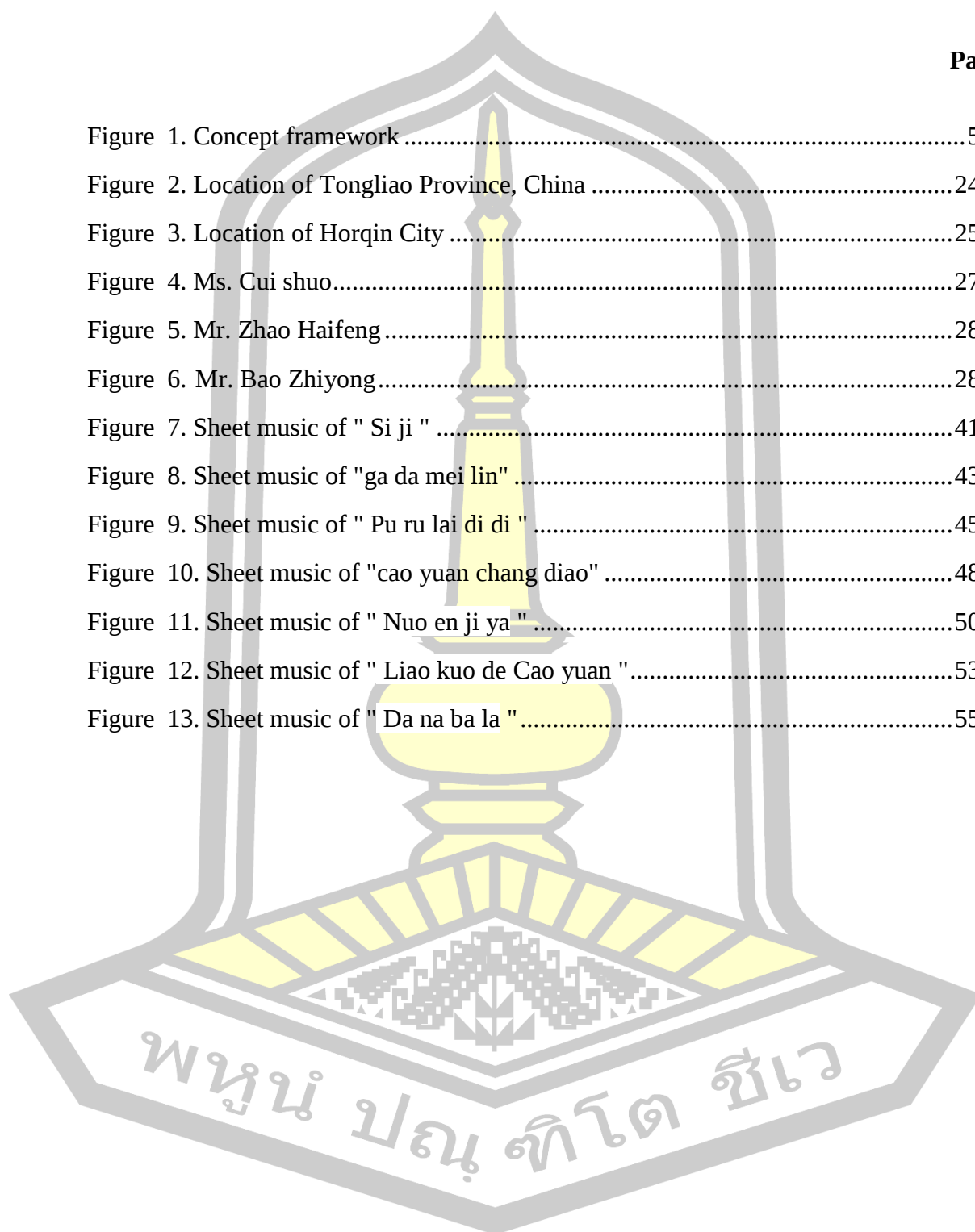
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

It is a kind of traditional folk music passed down in the city of Horqin in Tongliao Province, China. It has a rich variety of genres, takes a wide range of materials, and is closely related to the daily life of local ethnic minorities. It is an important vehicle for ethnic minorities to express their spirit and express their inner feelings, that the significance of preservation and transmission Horqin folk songs should not be underestimated. As the traditional musical heritage of the Horqin region, preservation these folk songs helps maintain the diversity and uniqueness of local culture, transmit traditional knowledge and values, preserve historical memory, convey emotions and sentiments, and retain unique artistic styles and techniques. Through transmission, folk songs can be more widely inherited, cultivate interest in traditional culture, deepen cultural identity, and promote the prosperity and development of local culture. and in 2008, it was included in the National Intangible Cultural Heritage List, which is an important representative of China's excellent traditional culture and contains a rich cultural spirit of ethnic minorities.

The prototype of Mongolian folk songs (Horqin narrative folk songs) appeared in about the 13th century, and the narrative songs of that period were all called "saddle songs". Saddle songs refer to narrative songs produced on horseback and sung on horseback. Due to the bravery and bravery of the Mongolian army in this period, it provided extremely rich themes for the narrative songs, and at the same time promoted their rapid development, which also made the narrative songs in this period occupy a very important position in the history of Mongolian music (Zhen, 2017).

On the basis of the Horqin Cultural District, We can define the Horqin folk songs as the Mongolian folk songs produced and circulated in the semi-agricultural and semi-pastoral areas in the southeast of Inner Mongolia. Because Horqin is geographically located close to the Han nationality region, In folk customs, language, culture, art and many other aspects of the Han nationality influenced early, deep, Especially in modern times, under the influence of migration and cultural migration,

Horqin folk songs have formed distinct regional characteristics in terms of ideology, content and creative techniques. Horqin folk songs are beautiful and beautiful, her beauty is reflected in many aspects, the whole can be summarized as majestic, It's very beautiful (Yan & Jin, 2016).

Horqin is the cultural hinterland of Inner Mongolia, Its literature and art are flourishing. However, Due to modern culture shock and multi-ethnic cultural integration, Nowadays, Horqin folk songs are on the decline. It is vital to preserve and inherit it. At present, there are mainly inheritance ways of Horqin folk songs Family heritage, Master and apprentice inheritance, folk heritage, school inheritance, government support and social inheritance (Bao & Wang, 2018).

In China's five thousand years of history, folk songs are one of the most influential cultural symbols of all nationalities. In the magnificent and splendid Chinese culture, Inner Mongolian folk songs occupy an important position. They are a window to understand the society, thoughts, life, folk customs and art of various ethnic groups, and also a bond of cultural exchange among different ethnic groups. As an important intangible cultural heritage, the rich folk songs in Inner Mongolia can not be protected without many attempts and explorations. "Inner Mongolia Folk Song Conference 2022" is the second regional folk song art performance after the "Regional Folk Song Performance" in 2019. Traditional folk songs, new folk songs and Chinese Dream themed folk songs were performed together in this activity, which not only showed the diversified folk songs culture of Inner Mongolia, but also fully demonstrated the mission of inheriting and innovating folk songs. (<https://www.peopie.com.cn>).

On January 14, 2018, By the Inner Mongolia Autonomous Region Cultural Department, Inner Mongolia International Cultural Exchange Center and Tongliao Municipal Committee publicity Department sponsored:“Time Symphony · China's first Horqin Long tune folk song concert”It was held in Hohhot city (<https://baike.baidu.com/item/>).

The Mongolian folk song (Horqin narrative folk song) is the product of the integration of grassland nomadic culture and agricultural culture,It confirms the historical process of the transition from nomadic civilization to agriculture, It confirms the historical process of the transition from nomadic civilization to

agriculture. In June 2008, the Mongolian folk song (Horqin Narrative folk song) was approved by The State Council of the People's Republic of China and included in the second batch of national intangible cultural heritage list, the project number: -105 (<https://www.ihchina.cn/>).

Based on the above material, it is clear that the preservation and dissemination of the folk songs of the Horqin region are of great importance at this stage. With the advance of modernisation, the folk songs of the Horqin region are at risk of loss, decline and even extinction. As an important part of the cultural heritage, the folk songs of the Horqin region contain rich artistic characteristics and historical background, and are of irreplaceable value in maintaining the cultural diversity of the region, passing on the national spirit and promoting social harmony. Therefore, strengthening the preservation and transmission of the folk songs of the Horqin region is of great significance in protecting and promoting national culture, promoting local economic development, enhancing the image of the region, and strengthening social cohesion and cultural self-confidence.

1.2 Objective of research

- 1) To study and classify folk song in Horqin city, Tongliao Province, China.
- 2) To propose the guideline to preservation and transmission of Folk song in Horqin city, Tongliao Province, China.

1.3 Question of research

- 1) How to study and classify folk song in Horqin city, Tongliao Province, China.
- 2) What are the guideline to preservation and transmission of folk song in Horqin city, Tongliao Province, China.

1.4 Benefit of the research

- 1) We can understand the classification of folk song in Horqin city, Tongliao Province, China.
- 2) We can understand the guideline of preservation and Transmission for folk song in Horqin city, Tongliao Province, China.

1.5 Definition of Terms

1) Song classify: The songs are mainly classified according to the themes and emotions expressed in the lyrics, reflecting the way folk songs are expressed in different scenes and situations.

2) Folk Song Preservation and Transmission: This refers to taking various measures to preserve the original flavour of folk songs in order to maintain and pass on the traditional musical heritage of the nation, while at the same time transmission them widely through various channels so that more people can understand, appreciate and participate in them.



1.6 Conceptual Framework

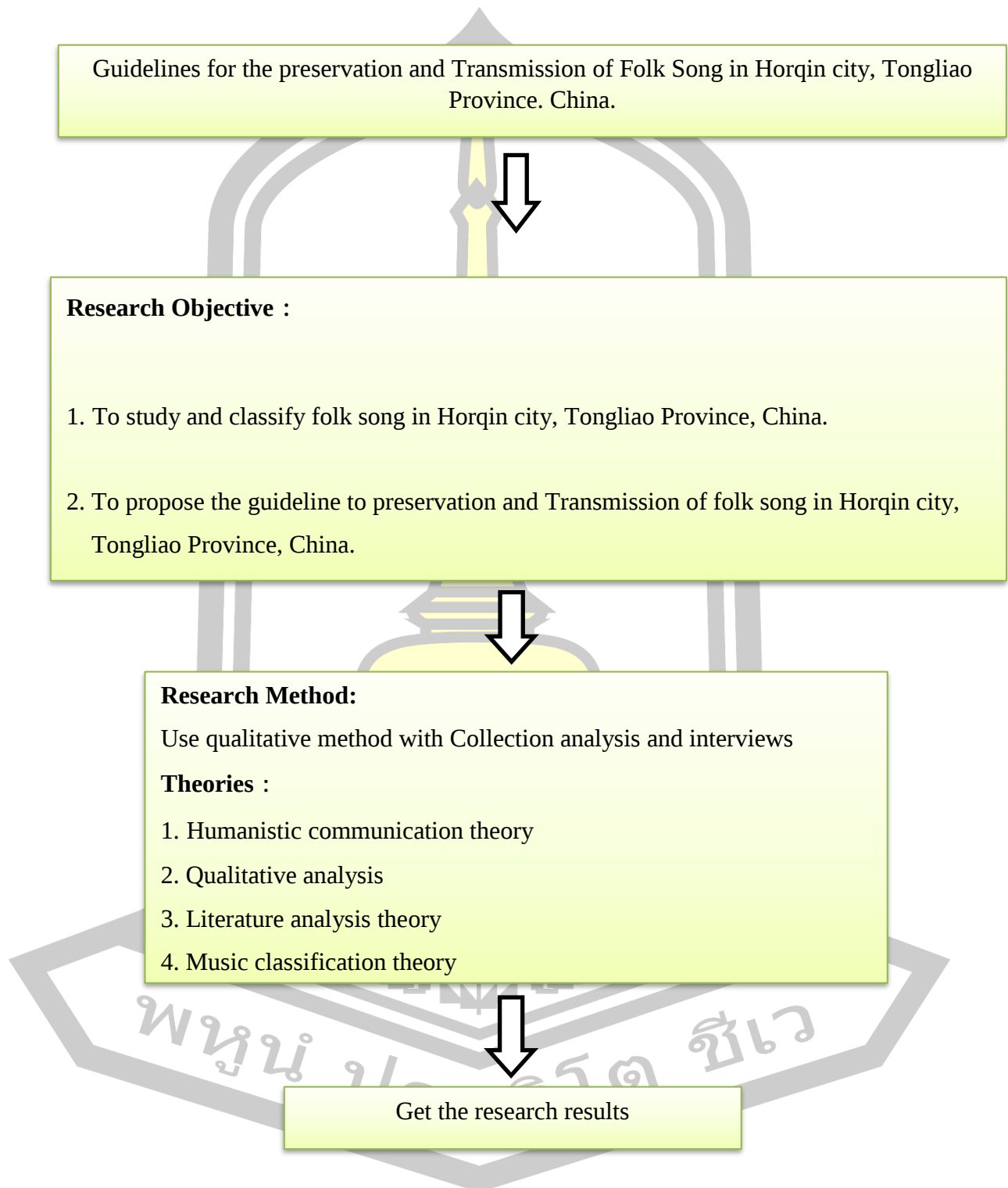


Figure 1. Concept framework
(Make: Jiaxun Li)

CHAPTER II

Literature Reviews

In this study, the investigators reviewed the relevant literature to obtain the most comprehensive information available in this study. The researchers reviewed the following topics:

- 2.1 The knowledge about folk song in China
- 2.2 The music culture in Horgin City
- 2.3 The method of transmission and preservation of folk song
- 2.4 The Theory Used in Research
- 2.5 Documents and Related Research

2.1 The knowledge about folk song in China

Folk song (Volkslied. Folksong) boundary theory, According to the British Frank Kidson, Is born in the folk, And it's folk, A ballad used to express emotions or facts (Chapter 1 of English Folk Songs). The folk songs of the Chinese narrative, Only a few articles include The Peacock Flying Southeast and Mulan. Most of the most popular deformation, Influenced by the drama, Become a singing book (such as "Meng Jiangnu" and so on). There are many lyrical folk songs, such as the midnight Song, and so on, But the text people included, Have been greatly decorated, Become the product of literature and art, Reduced the scientific value. The meaning of "folk", This means the majority of the penniless people; Emotions and facts in folk songs, That is the sentiment and the facts, After a few people choose it, We're just doing it. So the quality of the folk songs, Do not focus on having wonderful skills and ideas, As long as it can truly show the feelings of the people, It is just pure folk songs. On the one hand, folk songs were the original foundation of national literature, If it is wonderful in skill and thought, It is a good thing; but if the generation is clumsy wording, vulgar meaning, it is helpless. We praise "midnight Song", still can not despise the Zhoufu's love song: because the two are the same root, but now separated, so our attitude should be different (Zhou, 2020).

Chinese folk songs have a long historical tradition and a rich artistic heritage, In the primitive society, our ancestors have created art forms such as song and dance in the struggle with nature in the labor practice. The Book of Songs is the first collection of Chinese folk songs recording the folk songs of the fifteen northern countries before the Spring and Autumn Period, after that, Qu Yuan, a poet of Chu, collected folk songs from Chu, The collection created Li SAO. Since then, both in the Qin and Han, Ming and Qing dynasties in the country and loved by the people. All ethnic groups and regions of our country, Folk songs of various periods are like brilliant flowers in full bloom, Folk songs of different nationalities and different regions present different styles and colors, In general, Inner Mongolia folk songs have a long flavor, Northwest folk songs are bold and bold, The Jiangnan folk songs are smooth and beautiful, Guangdong folk songs are relaxed and lively. And meanwhile, for the same nation, Regional folk songs are also based on their subject matter, Different genres, They all have different personality characteristics. The Chinese composers, on the basis of the original folk songs, According to its music materials adapted a large number of excellent piano music these piano music in the original music materials for a greater creative processing, However, its aesthetic nature is still in line with the original song, in which the folk songs adapted from Inner Mongolia, northern Shaanxi, Sichuan, Yunnan and Guangdong provinces are more representative. Mongolian folk songs are the foundation of Mongolian music culture, It is also the mainstream of its whole literature and art. For this nomadic people who live by water and grass, This art form of folk song is the most vivid, simple and popular with people. Mongolian folk songs are rich and colorful, Both the friendly kinship in daily life and the major social events are reflected in the folk songs (Han, 2007).

The Horqin narrative folk songs have many artistic characteristics, Can give people a more intense artistic enjoyment. Horqin narrative folk songs are mostly based on real people and events, So it can be more vivid, vivid, and real, Reflects the true feelings of the characters, It is easier to create emotional resonance with the audience (Qi, 2017).

2.2 The music culture in Horgin City

Horqin folk songs in Inner Mongolia originated from minority shaman music. As for the origin of the tunes of shaman music, Songbol and Buteltu believed that the origin of shaman songs of Mongolian shaman music has three aspects: 1. Mongolian shamanism has strict inheritance, which is often passed down from generation to generation in the form of oral instruction between teachers and parents, and such songs belong to traditional shaman songs; 2. Songs recomposed from folk tunes; 3. the songs improvised by shamans when they practiced witchcraft. In the oral singing process, folk songs have been recreated by countless people and are the crystallization of countless people's wisdom. In this process, they are often refined. The framework and style of music remain unchanged, still showing the Mongolian original music style. Haobis believes that Mongolian shaman song and dance, as a religious music art, can be said to be the source of all kinds of Mongolian music (Bote & Guo, 2016).

Features of the Yuan period of music. At the end of the 12th century and early 13th century, Genghis Khan ended the fragmentation of the Mongolian ministries and unified the Mongolian steppe. In the process of unifying the north and the south and fighting between the east and the west, the Yuan still maintained the traditional Mongolian form of song and dance and developed continuously. "The World Conqueror": "watched a lot of songs and dances, gave a robe and a horse to the present for him." "Well arranged around by singers, musicians and servants...", indicating that the music at that time was quite prosperous. At the same time, The Mongolian rulers also paid great attention to the extensive absorption of individual folk music. The musical instrument merchants of the occupied city, the beautiful peacock of the Hui nationality, the music and dance of the Dali Sina nationality, and the poems and songs of the Han nationality were all successively collected in the court. At this time, the music of the Han nationality, both in the court and the folk, "ascended the throne to open the government JinLianchuan, the Central Plains Confucian scholars suffered it". Yuan absorption of Han music is unanimously recognized by historians, as early as the Yuan History: " (April 17 years) you, to Song Taichang music pay Taichang Temple." Volume 102 of Ji Huang read: " (in March of the thirteenth year) Boyan went to Lin'an, and sent the four ancestral hall of the Song Tai Temple, the imperial instruments, the instruments, the books, sacrificial instruments,

Musical Instruments and so on.”From this point of view, the Yuan Dynasty almost completely absorbed the court music of the Southern Song Dynasty. Ma Zu Chang's poem "Li Changji in the suburb of Shanghai Beijing" has: "Wu Wa Chu Niang shi group fan". Wang Yuan also has many records in "Ninety-eight Songs of Huzhou", describing the situation of Yanjing in the music of the Southern Song Dynasty, such as: "chrysanthemum Wushan is in his eyes, and there are numerous buildings and red. Jin Yangfan after the night smoke river, holding a pipa to remember the Forbidden City." "Palace people clear night by the remote piano, do not know the Ming concubine out of the heart. Eighteen clap in the infinite hate, turn the string and play guangling sound." It can be seen that music in the Yuan period has long inherited the poems and songs in the Han culture, and used in music, which not only looks like god (Shi, 2008).

paper analyzes the artistic characteristics and stylistic characteristics of Horqin narrative folk songs, analyzes the form of lyrics such as the expression of lyrics and the characteristics of lyrics' rhyme, and puts forward the characteristics of the combination of lyrics and tunes, the combination of lyrics' rhythm and the elimination of rhythm (Bao, 2012).

This paper analyzes the multivariate characteristics of the narrative folk songs in Horqin. The structure of the narrative folk songs is simple, usually two sentences and four sentences, and most of them are square. "Start, double, turn, end" is its melodic pattern. Although the melody is simple, it is lyrical and melodious. Melodic lines are sung, with a wide range, a combination of horizontal entry intervals and leaping entry intervals to form undulating melodic lines (Wang & He, 2019).

They believe that the natural scenery and lyricism are typical forms of grassland pastoral songs since the Hunnu and Xianbei dynasties, and its content and form as well as the situation and artistic conception are still alive in Mongolian folk songs today. On the basis of historical documents, public praise among the people and research results at home and abroad, Da Sambao and Gezhilzab, two scholars, judged that the long-tune folk songs were probably produced in the hunting and production period of the Mongolian people and formed in the nomadic production period. In their paper, they listed the research results of Mongolian literature and the records of ancient northern nomadic folk songs in ancient Chinese historical records, and further

explored the close relationship between ancient northern nomadic folk songs and the inheritance and development of Mongolian folk songs. Wuyun Tao Li made a comparative study on the folk songs of Gaoche people and Turkic people recorded in historical materials and the folk songs of Mongolian chieftain folk songs. She believed that "Gaoche people" before "Mongolian people" had similar singing methods and types of songs with Changdiao, and that Mongolian Changdiao folk songs and Turkic Changdiao songs had a common origin or mutual inheritance relationship (Bote & Guo, 2014).

According to genre classification, Horqin folk songs can be divided into two kinds: Horqin long tune and Horqin short tune. Then, in addition to the longer-tone folk songs with obvious characteristics, other folk songs produced and spread in Horqin area are Horqin short-tone folk songs. Horqin short-tone folk song is a kind of local music genre produced and developed in Horqin area. It is one of the most representative short-tone folk songs in Inner Mongolia. It has three characteristics: heroic, migratory and miscible (Yan, 2017).

After the establishment of the Yuan Dynasty, due to the political stability, the folk music also entered a new period of rapid development, and the style of the Mongolian folk music was gradually established. As the Mongolian people live a nomadic life of living by water and grass, the tunes have gradually developed long-tune folk songs with free rhythm, long breath, many tones and few words. At the same time, because of their short structure, they are still the main part of singing and dancing. During the Qing Dynasty, the economic culture and lifestyle of the Mongolian region underwent great changes, and the regional characteristics of the Mongolian short-tune folk songs became more obvious. For example, Horqin area short folk songs melody is peaceful and smooth, long narrative folk songs are more popular; Ordos area short folk songs melody lively jump, lively and concise; Chahar area is the ruling center of the Mongolian khanate, is the center of grassland culture, both long folk songs, short folk songs are many, and due to the influence of elegant music, elegant tunes, decorative notes, beautiful melody (Wang, 2014).

Inner Mongolia long tune folk song has a long history. It is the most representative and popular music variety among various Mongolian music forms, with unique style and characteristics. Mongolian long-tone folk songs reflect Mongolian

nomadic life, praise the vast grassland, mountains and rivers, praise family love, love, friendship, high vocal range, slow rhythm, long tunes, passionate, exudes a strong vast grassland atmosphere (Ying, 2012).

2.3 The method of transmission and preservation of folk song

Horqin Grassland in the early centuries, Under the pressure and impact of the national conditions and the world conditions, Economic mode of production Start to change, the former nomadic economy to a semi-agricultural and semi-pastoral economy, this transformation caused Horqin the change of the regional society and culture, In the process of this change contributed to the Horqin short tune folk music the birth of form. Horqin short-tune folk songs come from tradition, but there is something different from the tradition, its real-time storage in the form of the importance of civilization progress and the development of cultural vision, At the same time, it also conveys the cultural integration of Cultural selection and interaction, The process of cultural reconstruction and inclusion, The existence of multicultural view of short folk songs (Bai S. F, 2015)

Talking about the inheritance and protection of Horqin narrative folk songs, based on the analysis of the oral interview results of The Battel, the inheritor of the national intangible cultural heritage, Popular music has a great impact on traditional music, most of the young people have abandoned the classic traditional music culture, and even some middle-aged and elderly people are no longer interested in the traditional music. Another point is that traditional music does not have considerable economic value, so it is hard to form a broad market, So, few students are willing to learn and pass on (Dang &Wulan, 2018).

With the development of society, Horqin people's production mode has undergone great changes, and Horqin grassland has entered the semi-farming and semi-grazing production and living society. As a result, Horqin music aesthetic psychology also changed, Horqin grassland popular simple and flexible form, easy to learn, easy to sing short folk songs. With the diversification of social contradictions, short-tone folk songs have different themes, contents and aesthetic trends (Han, 2011).

Folk song is a mirror, the history, culture, customs, customs of the region are exposed in a glance, coupled with the different geographical directions, different areas of migration, all of these factors lead to the different and huge differences in the two folk customs, Folk custom mainly refers to a nation in material culture, spiritual culture, and marriage and family. Folk custom mainly refers to a nation in material culture, spiritual culture, and marriage and family (Li, 2011).

The theme is the soul of the song, is the lifeblood of the song. Only grasp the theme, can understand the work, can understand the work. The aesthetic value of the theme is the meaning of the theme thought and the influence on the singer and the audience. Only by grasping the aesthetic value of the theme, can we convey the theme to the audience in the singing, and can cause the response in the audience. The artistic conception of the work is the spatial image of the imagination presented by the fusion of the author's thoughts, emotions and the described scenery together, and it is also a kind of realm that the work leads to the audience. The singer of the song, only by understanding the artistic conception of the work, constructing a state in the brain, emerging a vision in front of the eyes, and directly entering the vision and in the state, becoming the hero of the state, can he devote himself to and sing the true feelings. All the good work has their own unique style. Only by grasping the beauty of the style of the work, can we fully and completely express the beauty of the theme and artistic conception of the work, so as to form the singer's own style (Tang, 2004).

Bian Junqiang in (2018)"Analysis of the government responsibility in the protection of intangible cultural heritage" In think, The government plays various roles in the intangible cultural heritage protection:1. Rule-makers, the protection of intangible cultural heritage needs the government to plan, and the government needs to formulate relevant planning measures;2. The guarantor of funds, the protection of intangible cultural heritage cannot leave the support of funds, need the financial support of the government;3. The rescuer of the frequency crisis projects, the government, as the main body of protection, is the first to rescue the frequency crisis projects;4. Order supervisor, the protection of intangible cultural heritage needs order, and orderly development can protect the intangible cultural heritage. As the main body of the intangible cultural heritage protection, the government should give full

play to its own functions and protect the intangible cultural heritage from multiple angles.

Sun Dazhi in (2018) In "Uninheritance, government cannot be absent", From the perspective of law, the nature of culture and social development, this paper analyzes which functions the government should perform in the "intangible cultural heritage". On this basis, the government made it clear how the government should "do" in the protection of intangible heritage? As an important protection subject of the intangible cultural heritage, the government should give full play to its functions, increase the investment of the intangible cultural heritage, guide relevant scholars to join the protection of the intangible cultural heritage, promote the publicity and education of the intangible cultural heritage, and attract more social forces to participate (Li, 2022).

Since the beginning of the new century, with the start of the rescue and protection of intangible cultural heritage in China, the protection of intangible cultural heritage has been valued by the government, academic market and the public. In this context, Inner Mongolia has launched the protection project of intangible cultural heritage. After years of efforts, some of the intangible cultural heritage, such as Mongolian long-tune folk songs and Humai, have been selected as the world intangible cultural heritage. Andai Dance, Gadameilin, Gesar, Horqin Narrative folk songs, Mongolian Uliger, Siyu music, stories of Balagangang, harness making skills, Uliger and Haolbao have been included in the national intangible Cultural Heritage list, but they are only a small part of the intangible cultural heritage in Horqin region. Most of the cultural heritage is on the verge of extinction, or even completely disappeared. Therefore, it is urgent to study the current situation of intangible cultural heritage in Horqin area and then carry out directional protection and inheritance (Sa, 2018).

Horqin intangible cultural heritage has irreplaceable value and significance. It is the long-term cultural heritage accumulated by the Mongolian and the Han and Manchu and other ethnic groups living in Tongliao region of Inner Mongolia Autonomous Region. It is the history left to us by our ancestors. It is an important part of the cultural construction of Horqin in the new era to understand and study the intangible cultural heritage of Horqin and discuss the administrative protection

mechanism of the intangible cultural heritage of Horqin from the Angle of administrative law protection. The Intangible Cultural Heritage Law of the People's Republic of China, which took effect on June 1, 2011 (hereinafter referred to as the Intangible Cultural Heritage Law), has clearly stipulated in the form of national legislation the objects, principles and methods of protection and relevant legal liabilities of the intangible cultural heritage. In particular, substantive provisions have been made on the establishment of the intangible cultural heritage administrative protection subject, the economic responsibility undertaken by the state, and the legal obligations of local governments at all levels, clarifying the irreplaceable role of administrative acts in the intangible cultural heritage protection, and breaking through the predicament of insufficient legal basis for the intangible cultural heritage protection in China for a long time. According to the experience of China's intangible cultural heritage protection and the legislative purpose of the Intangible Cultural Heritage Law, the administrative legal protection of the intangible cultural heritage will be the main way to protect China's intangible cultural heritage. Especially in some ethnic minority areas, enhancing protection awareness and strengthening administrative and legal protection measures will be the first choice of intangible cultural heritage protection measures. The so-called administrative legal protection mechanism of intangible cultural heritage refers to: "the establishment of a relatively complete system of daily administrative management, administrative help, administrative reward, administrative coercion, education, and other legal responsibility, basically reflecting the spirit of the intangible cultural heritage convention using the national administrative power to protect the intangible cultural heritage." That is, taking the intangible cultural heritage as the object, according to the relevant provisions of the Intangible Cultural Heritage Law, it is clear that the main subject of administrative protection is the rights and obligations of administrative organs in the intangible cultural heritage protection, and a systematic mechanism of administrative legal protection is established through the preservation mechanism, recognition mechanism, inheritor identification mechanism and cultural ecological protection mechanism (NaRen, 2012).

2.4 The Theory Used in Research

2.4.1 Humanistic communication theory

Sociology of literature, as an independent subject, began in 1800 when the French literary theory critic Madame Stahl published a book on the Relationship between literature and social institutions. Mrs. Starr observed the interplay between religion, custom, law and literature, and solemnly pointed out the relationship between literature and society. In the history of literary criticism, Starr is the first person to formally combine the two concepts of literature and society and make a systematic study of them. Later, Ippolit Danner published a book on Wisdom in 1870, arguing that race, environment and times are the three important factors affecting literary creation and literary phenomena. Although his theory does not address entirely the idiosyncrasies of literary activity. The research method is mainly based on the natural science research method, and the author's life analysis and interpretation of the original text and other traditional historical and literary criticism techniques. However, since Ippolit Danner, the vast majority of literary history or literary critics can no longer ignore the external situation, especially the social situation on the influence of literary activities (Li, 2014).

National vocal music is a specific product of Chinese culture, attached to the aesthetic orientation of the Chinese people, is also the crystallization of the labor and wisdom of the masses, representing the temperament of the Chinese nation, the temperament of the whole nation, with the long history of China as the origin, with the unique language and scientific sounding skills of the Chinese nation as the aesthetic principle. The art of Chinese style singing is formed in the long-term labor, life and artistic practice of Chinese people. The national vocal music in our country now mainly includes traditional opera art and folk song. Since the reform and opening up for 40 years, the Chinese national vocal music along with the development of our country political, economic and cultural aspects, has got great development, presenting a thriving good situation. The content and forms of national vocal music art on the basis of the tradition constantly bring out the new, in creation, performance, education and communication has made brilliant achievements. With a broader vision and an open mind, the creation of Chinese national vocal music works has formally set sail and reached an unprecedented scale and level of development. A wave of

singers went to the Vienna Music Hall to give solo concerts, to go out into the world, to promote the excellent traditional culture of the Chinese nation (Li, 2020).

2.4.2. Qualitative analysis

Identifying attributes is one of the common methods in qualitative research. The so-called identification attribute, is to distinguish what kind of things or what characteristics. Because of this characteristic, this thing not only exists, but also distinguishes it from other things. The recognition attribute is widely used in the study of Chinese traditional music, which mainly focuses on the morphological attribute and the cultural attribute according to the different characteristics of the research object. The former is the study of form, and the latter is the study of culture.

(1) Identification of morphological attributes. The so-called morphological attribute refers to the characteristics manifested from the external shape and expression form of traditional music itself, which is also known as the morphological feature. According to the research object further observation, it can be divided into music form, sound form, instrument form, performance form, ideology form and other types.

(2) Identification of cultural attributes. The so-called cultural attribute refers to the cultural characteristics reflected in the morphological attribute or from the various relations between the form and its related musical events. As this feature does not directly involve the external shape and expression of the object of study, so it is called cultural feature. In the identification of cultural attributes, it can be roughly divided into social attributes, national attributes, time attributes, spatial attributes and other aspects according to the characteristics of the research object.

Factor analysis is a method to analyze the parts of traditional music. Systems theory says that everything is universally related. It is an important condition, therefore, to know the nature of a thing, to begin with the essential qualities which make up its parts. Thus, the main task of factor analysis is to determine what the basic components of the research object are and what they are. In terms of the structure of music papers, it is also called "points" in the pattern of "total one point one total". Factor analysis is a commonly used method in the study of Chinese traditional music, which is classified as follows from the perspective of music research.

Element analysis in music ontology research. Music noumenon is the meaning of the subject, which includes music behavior and music concept in addition to the form of music. In the study of music ontology, it is the most common to analyze the elements of musical score, sound and performance form of a certain kind of music. Academic musicologists, perhaps influenced by the western technical theory of composition and their analytical thinking, tend to divide the objects into several categories in their research and then classify them.

Factor analysis in the study of geographical distribution. Geographical distribution studies, which examine the geographical space of traditional music, aim to solve the question of "what's there?" This is not only a new research "paradigm" produced in the study of Chinese traditional music, but also a research Angle selected in the study of the desk work. Because it is a geographical "distribution" study, it is an important aspect of this type of research to divide the research object into subitems.

(3) Element analysis in the study of communication change. This is a study on the propagation of traditional music in different time and space. In particular, selecting the same object and investigating its different states in different time periods is one type of this research perspective (Cai, 2014).

2.4.3 Literature analysis theory

Literature research method is based on certain research objectives and directions and research subjects, through the search, reading, classification of relevant literature and other means to obtain literature that is consistent with the research topic, so as to fully solve the research problem and better understand the research direction. However, the local folk songs mentioned in this paper belong to the scope of Chinese traditional folk music, so this paper will focus on Chinese local music literature and Chinese traditional folk literature as reference materials, to provide the corresponding theoretical support.

Local music literature research focuses on local music literature and local music literature work as the research object. The main research content is the history of music literature, the arrangement of music literature, the exchange and utilization of music literature. Some articles concerning the case study of Chinese local music literature are: A Review of Music Literature Development in the Study of Local Cultural Classics in Northwest China, published by Liu Hui in Journal of Lanzhou

University, No. 4, 2009, taking Qinghai local songwriting literature as an example, This paper explores and demonstrates the significance, objectives and steps of local music literature research. This paper also provides constructive suggestions for the objective, significance and steps of the case study of local music literature (Shi, 2017).

2.4.4 Music classification theory

Since the 20th century, music has made great breakthroughs and development in various aspects such as composition technology and music language. The music practice of composers based on different footholds has made the coexistence of multiple genres and styles a major feature of music in the 20th century. These music works based on music aesthetics, creative techniques, ways of thinking and styles different from traditional music have strong personality and novel organizational forms. Music analysis involves a wider scope and meaning than "music form analysis" and "work analysis". "It can even take everything that can be called music as the object of analysis, because the analyst can freely choose to enter the perspective of analysis and select targeted solutions to problems within the framework of" music analysis "according to specific analysis purposes." (Ye, 2003).

The four major elements of music: melody, rhythm, harmony, timbre, in this part can be said to be mainly to the musical elements Cognitive introduction, this is also an important clue to grasp the music style in the music analysis. The melody was included in the introduction of "pitch" And harmony, in which Helmholtz, Sishore and others have done a lot of correlation research on pitch and frequency. With the cognitive psychology In addition to the frequency, the development of pitch on the perception of the specific environment on music, which proposes the potential pitch relationship cognition It is not only related to the perceived information itself but also related to our experience, but also confirmed this sound pitch multidimensional recognition through some experiments The existence of knowledge. For example, our perception of stability and instability in music, schedule and tone of color are all a kind of music Multidimensional cognition. In addition to the auditory scene analysis, combined with the gestalt psychology theory, Bregman proposed: " With The process in which all auditory evidence from a single environmental source is combined into a perceptual unit " will be auditory, The combination of mental, auditory and cognitive

processes, and the sound is experienced in groups, which is the same as the process of music analysis. In addition to the auditory scene analysis, combined with the gestalt psychology theory, Bregman proposed: "With The process in which all auditory evidence from a single environmental source is combined into a perceptual unit " will be auditory, The combination of mental, auditory and cognitive processes, and the sound is experienced in groups, which is the same as the process of music analysis. Finally, also The same question is raised in music analysis: most of the research on pitch perception is for tonality music and posttonality Music perception is less frequent (Wang, 2021).

In this study, I will use humanistic communication theory, quantitative analysis, documentary analysis theory, and music classification theory to analyse the background, melody, singing form, song genre, and the current preservation and transmission of horqin folk songs. in order to reach the final research results.

2.5 Documents and Related Research

Wang (2008) mentioned the present school education emphasizes its cultural function in addition to its ontological function. Similarly, in the school music education, also attaches great importance to its cultural effect. Music and education are both a cultural phenomenon and an integral part of culture. They not only constitute the cultural ontology, but also play a role in transmitting and deepening music culture, especially in inheriting, carrying forward and innovating the music culture of various ethnic groups. Nowadays, the practice of music education in China and many countries in the world has proved that music education has an irreplaceable position in inheriting the ethnic music culture. It is necessary to enrich the music education with the rich and colorful ethnic music infiltrating the essence of the ethnic culture and sing in the native language of the ethnic group, so as to cultivate a new generation who can understand the ethnic people and the ethnic music culture. This textbook basically follows the spirit of "just want" on the basis of the following explorations: First, since all ethnic groups live in adjacent and close regions, economic and social environment, and music culture influences each other, so this textbook explores the geographical environment as the basis, the music of various ethnic groups in China is divided into 16 music culture areas to introduce, but at the

same time, attention is paid to the three music systems and the music characteristics of each ethnic group Point analysis. The second is to pay attention to the comprehensive introduction of the 56 ethnic groups in China. Although many ethnic groups can only be briefly introduced due to the limitation of space and class hours, each ethnic group has at least one piece of music. Third, try to make the teaching materials operable and learners can participate in order to achieve the purpose of easy to be accepted by the majority of teachers and students.

The main content of this book is the music of various genres (mainly traditional music) of different ethnic groups and regions in China. It covers five genres including traditional Chinese folk songs, instrumental music, song and dance, rap and opera. It is suitable for music related majors in colleges and universities, and is mainly used as a textbook for compulsory courses and a reference book for public elective courses in universities. In the process of writing this book, on the one hand, it selects those recognized as classic and representative musical varieties and works as much as possible, on the other hand, it includes the related musical genres and works of ethnic minorities into each unit, so that students can have a deeper and more intuitive understanding of the colorful and distinctive music culture of various ethnic groups in China. In the introduction of relevant musical varieties and works, we have made a detailed introduction to the historical origins and music analysis of some classical works that are recognized by the academic circle but unfamiliar to college students, so as to guide students to better approach and understand different styles of musical culture, so as to cultivate their broad mind and vision of folk music. Finally, it helps students to deeply understand the close relationship between music and people, music and nature and society, so that they have more rich artistic accomplishment and universal humanistic care spirit (Hu & Wei, 2016).

Wang, (2001) introduce and discuss the traditional music of 55 ethnic minorities in China (including folk music, religious music and court music). Each nationality has its own chapter, focusing on the historical and cultural background of the nationality and the origin, category, morphological characteristics of traditional music = the relationship between music and life, etc.

Wang, (2017) concept of Chinese folk songs, including the definition, classification and value of folk songs, the historical origins of folk songs, the

inheritance and development of different folk song art forms of the Han nationality, the inheritance and development of different folk song art forms of ethnic minorities, and the development of folk songs under the protection of intangible cultural heritage. The book is a book worth studying and researching because it is focused, practical, applicable and advancing with The Times. It is highly academic and readable.

Ma, (2022) analyzes and discusses the definition and classification of ethnic music, the music system and branches of ethnic music, the morphological characteristics of the ethnic music system, as well as folk songs, folk dance music, folk instrumental music, rap music and other aspects. Based on the integration of Chinese and foreign folk music cultures, it has extensively absorbed all the excellent folk music cultures in the world, and has been successively integrated into the folk music of Asia and Africa, Oceania and Europe and America. Then the compilation of traditional representative folk songs, so that theoretical interpretation and practical experience complement each other, vivid and intuitive. It not only expands the learning horizon, improves the music cultural accomplishment, but also highlights the feature of discipline tolerance. Further make the folk music in the continuous accumulation of benign inheritance. This book focuses on system logic innovation, method and means innovation. Rich content, prominent focus, clear vein, scientific structure, rigorous and novel. Combining theory with practice not only has strong teaching applicability, but also has certain academic theory. In order to carry forward the excellent folk music culture, actively inherit the cultural gene, and promote the development of folk music.

In the literature review of this chapter, researchers selected more than 29 research articles on this topic. These articles can be divided into three parts: the historical context and process of the development of Horqin folk songs 11 documents, The humanistic significance of Horqin folk songs and the corresponding inheritance, protection and development process of 11 documents, There are 4 standard documents related to the type elaboration and meaning of Horqin folk songs. There are 3 standard documents related to the type elaboration and meaning of Horqin folk songs. Two traditional folk song music aesthetics and Horqin folk song aesthetic significance literature, one qualitative research theory literature, one literature analysis theory research literature, 5 folk song related books. In my research, from the aspects of

historical development, historical background, formation reasons, representative figures, humanistic significance, public appreciation, aesthetic characteristics and so on, I made a systematic and comprehensive analysis of the type characteristics and division of Chinese Tongliao Kerqin folk songs. Thus, in different types of real-time adjustment, do a good job in the inheritance and protection of folk songs.



CHAPTER III

Research Methodology

My methodology researcher is planning to go to the city of Kerqin, Tongliao Province, China, to conduct field data collection work, and find key informants. I have the following methodology.

3.1 Research scope

3.1.1 Scope of content

3.1.2 Scope of research site

3.1.3 Scope of time

3.2 Research Process

3.2.1 Selected select research site and key informant.

3.2.2 Research tools

3.2.3 Data Collecting

3.2.4 Data Management

3.2.5 Data analysis

3.2.6 Data Presenting

3.1 Research Scope

The research is a guide to the preservation and transmission of folk songs in Kerqin City, Tongliao Province, China. I conducted field research and documentation related to this study as well as interviews with key informants to obtain the most comprehensive information for this paper. The research was analysed and collated according to the purpose of the study, culminating in the research writing of this thesis.

3.1.1 Scope of Content

The main focus of the study is to collect and classify folk songs from the city of Kerchin in Tongliao, China, and to study the preservation and transmission of folk songs from the Kerchin region of Tongliao, China.

3.1.2 Scope of ressearch site

This project was chosen to investigate local folk songs at a fieldwork site in Horqin City, Tongliao Province.

3.1.2.1 Tongliao Province, China

Tongliao, formerly known as Zhelimu League, is a prefectural city under the jurisdiction of Inner Mongolia Autonomous Region, located in the east of Inner Mongolia, bordering Siping City of Jilin Province on the east, Chifeng City and Xilin Gol League on the west, Shenyang City, Fuxin City and Tieling City of Liaoning Province on the south, and Hinggan League, Baicheng City and Songyuan City of Jilin Province on the north. Located in the middle latitude, belongs to the temperate, arid and semi-arid, continental monsoon climate; It has jurisdiction over 1 municipal district, 1 county-level city, 1 county and 5 flags; The total area is 59,535 square kilometers; By the end of 2021, the city has a permanent resident population of 2,853,100.

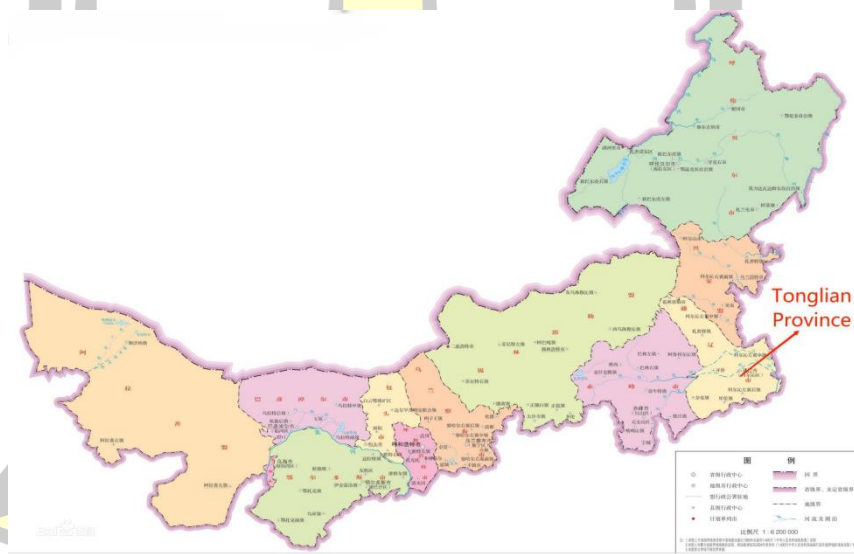


Figure 2. Location of Tongliao Province, China

Source: <https://baike.baidu.com/pic>

3.1.2.2 Horqin City

Horqin is the birthplace of the famous Mongolian regional culture -- Horqin culture. Historically, Horqin grassland is the territory of Hasar, the younger brother of Genghis Khan. Horqin means "knight of arrows" in Mongolian. Horqin Grassland is located in the eastern part of Inner Mongolia, the southern slope of the

Greater Khingan Mountains, the western end of the Songliao Plain -- that is, from the Greater Khingan Mountains to the Songliao Plain.



Figure 3. Location of Horqin City

Source: <https://baike.baidu.com/pic>

3.1.3 Scope of time

- 1) On June 6, 2022, before the field survey, I searched for information in the library and the Internet.
- 2) From July 12, 2022 to August 10, 2022, I studied, observed and conducted field investigations in Horqin City, Tongliao, China.
- 3) I interviewed Professor Cui Shuo and Professor Zhao Haifeng at Chengdu Vocational University of the Arts. From September 25, 2022 to October 9, 2022, I conducted field research through observation, face-to-face communication and learning.
- 4) I completed my graduation thesis between January and May of 2023.

3.2 Research Process

This is a qualitative study, using interviews and observation forms as the research method, supported by supplementary data. The main thread is the development of the music of the Kerchin folk songs, combining traditional musicology, humanities and sociology as well as communication studies as combined

research areas. The folk songs collected in the course of the study are based on documents, books and interviews, and are presented through translations into international sheet music. to supplement the data on song scores.

3.2.1 Selected select research site and key informant

3.2.1 Key Informants:

1) Horqin Music Inheritor: Mr Bao Zhiyong. 2) Musicians: Ms Cui Shuo, Mr Zhao Haifeng.

2.2 The criteria for selecting key informants are:

1) be born, grow up or work in Horqin City, Tongliao Province; 2) understand the music culture and development of Horqin City, Tongliao Province; 3) be the inheritor of folk music in Horqin City; 4) be engaged in performance, production, teaching and other related work in folk songs.

1) Ms.Cui Shuo

Chengdu Art Vocational University Associate professor, senior music performing artist. adjunct professor, Director of Sichuan Piano Society, member of Sichuan Education Society, member of Sichuan Musicians Association, Level III performer of foreign Musical Instruments (piano), senior lecturer of Xindi Applied Piano, judge of Sichuan "Society Cup" University Piano Competition and Youth Piano Competition, leader of Sichuan Applied Piano Training Salon. 2017 "Xinjiang Construction Corps" national training program special experts. He is currently the dean of the Department of Music Education of the School of Music of Chengdu Arts Vocational University. Leader of the acoustic accompaniment and song creation course group. He mainly holds the courses of "Piano Performance", "Piano Foundation", "Harmony Foundation and song accompaniment". Guided students to participate in more than ten provincial competitions.



Figure 4. Ms. Cui shuo

Source: Courtesy of Ms. Cui shuo

He has rich teaching and research experience in the University of the Arts. Through the interview with her, I can understand the relevant theoretical knowledge about the characteristics of folk music in Horqin region.

2) Mr. Zhao Haifeng

Associate Professor, famous young singing expert, member of Sichuan Musicians Association. Ethnic and Bel Canto singing performance artist, studied under the Shanghai Conservatory of Music leader Zhou Xiaoyan and famous singer Professor Liao Changyong. Member of expert Database of Sichuan Education Department. He has made great contributions to the research and research of national singing in China.

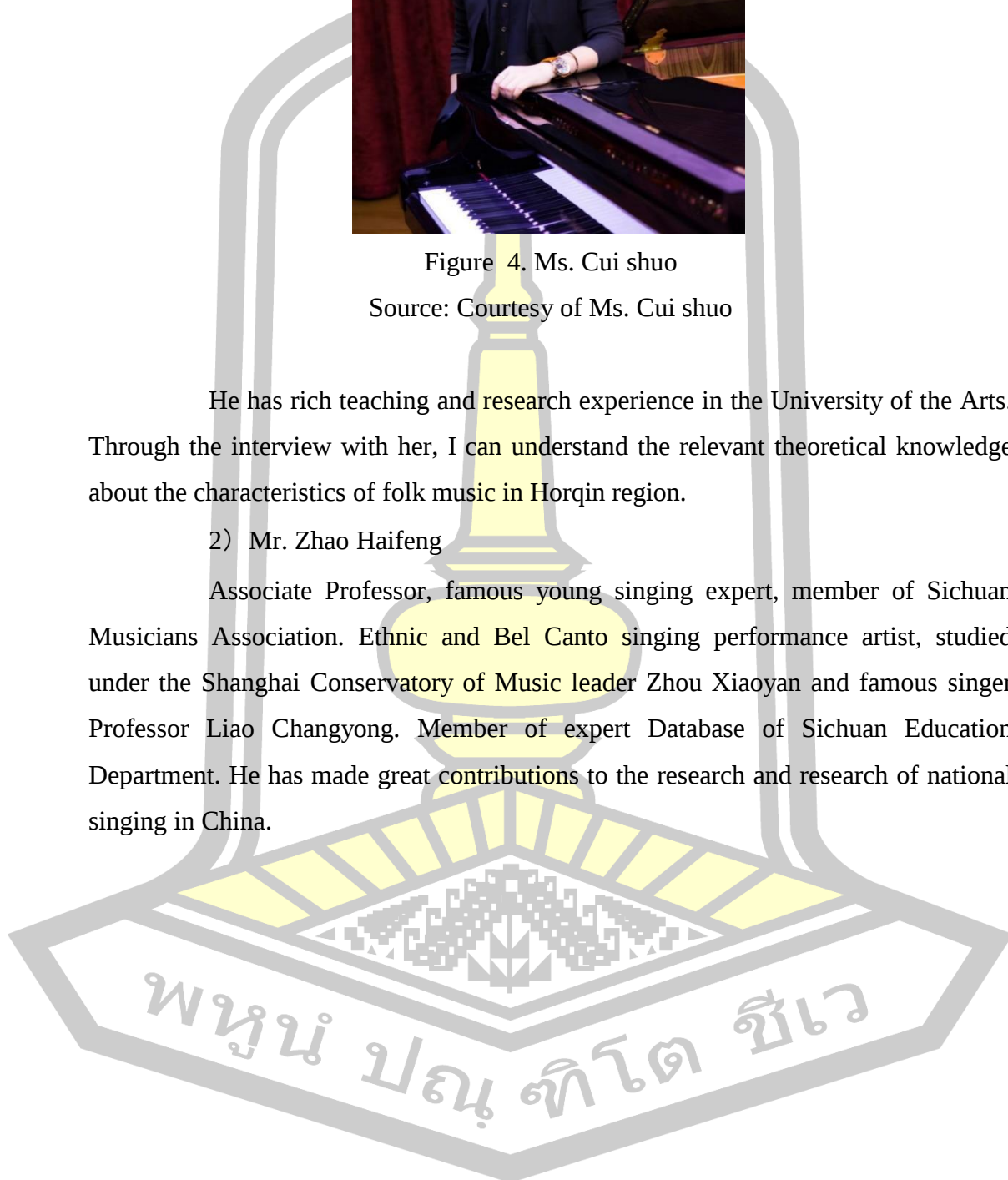




Figure 5. Mr. Zhao Haifeng

Source: Courtesy of Mr. Zhao Haifeng

I choose him as a singer, because he has in-depth research experience in Chinese folk songs and Bel Canto, as well as rich singing experience and theoretical research knowledge points, which can help me better understand the characteristics and style of national vocal music songs. And how different songs are sung.

3) Mr. Bao Zhiyong

Mr. Bao Zhiyong, born in 1982, inheritor of Horqin folk music in Tongliao City, and performing artist of folk music. It has a unique performance style in local folk music.



Figure 6. Mr. Bao Zhiyong

Source: Researcher Photograph

I choose him as one of the channels for collecting Horqin folk music, and I can understand the knowledge of the application mechanism of the local music scene. I can better learn the relevant knowledge of Horqin folk music from him.

3.2.2 Research Tools

In this study, data collection and expert interview were used as the main means, and corresponding data were supplemented as support. The process of making the interview form;

- 1) Ask questions according to the research objectives
- 2) Take it to a consultant to have it examined
- 3) Modify according to consultant editing mode
- 4) It should be sent to an expert for examination before use
- 5) Modify the interview form according to expert advice before field work
- 6) Interview questionnaire making

Collection and Classification of Folk Songs from Kerqin City, Tongliao Province, China

1. What is the origin of Horqin folk song?
2. What is the most influential factor in the singing process, other than the song itself?
3. What are the main types of Horqin folk songs in the development process?
4. What are the main styles of Horqin folk songs?
5. What genre is the genre of representative folk songs in the process of development?
6. Which genre of Horqin folk songs accounts for a high proportion in today's society?
7. Has the original meaning of representative songs been preserved in the process of continuous development?
8. What is the difference between Horqin folk songs and other traditional folk songs?
9. How to innovate representative folk songs in real time?
10. Will traditional folk songs be impacted by other musical genres in the process of development?

11. In the development of traditional songs, will it focus on retaining singing skills or expressive content?

The Preservation and Transmission of Folk Songs in Kerqin City, Tongliao Province, China

1. Did traditional songs develop in such a way as to retain their singing technique or their expressive content?
2. What are the opportunities and directions for the development of Horqin folk songs in the modern social environment?
3. What are the main directions for the protection of Horqin folk songs?
4. What is the difference between Horqin folk songs and other traditional folk song genres?
5. What is the importance of Horqin folk songs for the conservation of musical characteristics?
6. What are the measures taken to preserve the heritage of Horqin folk songs?
7. Which type of Horqin folk song is the most widely preserved and sung?
8. What is the innovative approach to the dissemination of Horqin folk songs?
9. Are there any documents from the state or government agencies that are relevant in the process of protecting folk songs?
10. What are the main communication agency groups?

In addition, in the process of information questioning and recording, relevant recording tools should be fully prepared.

Recording equipment: camera, Video recorder, recorder.

Recording tools; A notebook, a pen.

Related accessories: tripod, lens, memory card, phone, flash, lighting, wireless network Several relevant emergency equipment.

3.2.3 Data Collecting

A variety of approaches and methods can be used in the process of collecting research data on Horqin folk songs, including document collection methods, fieldwork and interviews with key informants.

Documents may be collected in a number of ways, including but not limited to the following:

- Libraries and archives: Researchers can visit libraries and archives to access documents, monographs, journals, newspapers and music history materials related to Horqin folk songs. These institutions often hold rich collections of materials that can provide information on the historical background, creative process and social influence of the Kerchin folk songs.

- Internet resources: Through Internet search engines and academic databases, researchers have access to a large number of electronic documents and academic papers. During the search process, keyword searches can be conducted for horqin folk songs to filter out literature resources relevant to the research.

Field surveys are a common research method used to gain insight and collect field data on Horqin folk songs. Field surveys usually include the following steps:

- Selection of survey sites: Select specific sites in the Horqin region and determine the scope and depth of the survey based on the purpose and scope of the study.

- Field observation: The researcher travels to the survey site to conduct field observations to learn about local folk song traditions, singing venues and community cultural activities. Through observation, information can be gathered about the scene, social environment and related activities of the Horqin folk songs.

- Participant observation and recording: Researchers can participate in folk song singing events, interact with singers and bearers and make audio recordings. This allows for the acquisition of practical data on the singing techniques, tune characteristics and singing scenes of folk songs.

- Interviews and questionnaires: Interviews were conducted with key informants such as local singers, bearers, instrument makers and elders to gather their knowledge, experiences and insights into the folk songs of Horqin through questions

and questionnaires. This will allow access to valuable oral traditions and folk information.

Through a combination of documentary collection methods and fieldwork, researchers can obtain diverse and comprehensive data on the study of the Kerchin folk songs. This data provides an important basis for further analysis and exploration of the characteristics, historical and cultural background and transmission methods of the Horqin folk songs.

3.2.4 Data Management

During the folk song collection process, once I have collected song material, I will take the following approach to all the material collected:

1. Collation and classification: The collected song data will be collated and classified according to different characteristics, styles, regions, etc., to facilitate subsequent analysis and research.
2. Digitisation: digitisation of the collected song material, including transcription and conversion of audio files into electronic files, scanning and storage of paper documents into electronic files, etc., for subsequent storage, analysis and sharing.
3. Data backup: Regular data backup of the processed song data to ensure data security and reliability and prevent data loss or damage.
4. Data analysis: The data collected from the songs will be analysed, including the study and comparison of the content, form and singing style of the songs, in order to find the commonalities and characteristics, and provide a basis for subsequent research and transmission.
5. Storage and sharing: Store the processed song information in a reliable database or cloud platform and establish a good data management system to facilitate subsequent enquiry and sharing to promote the heritage and research of folk songs.

The following measures can be taken for the management of data in the field:

1. Use of professional equipment: Professional audio recording equipment and camera equipment are used when collecting data in the field to ensure the quality and accuracy of the data.

2. Marking and recording: When collecting data on site, mark and record relevant information in a timely manner, including song title, singer, location, time, etc., to ensure data origin and traceability.

3. Data protection: measures are taken to protect the security of data when it is collected in the field, including protection against loss, damage or disclosure, and against unauthorised use and dissemination.

4. Data transfer: Timely transfer of data collected in the field to a secure storage device or cloud platform to avoid data loss or damage.

5. Data backup: Regular backup of data collected on site to ensure data security and reliability and to prevent data loss or damage.

In conclusion, the careful collation, classification, digital processing and analysis of the collected song data, as well as the management measures of the field data, can ensure the integrity, reliability and sustainability of the data and provide effective support for the transmission and research of folk songs.

3.2.5 Data analysis

Among the first research objectives was the study and classification of horqin folk songs, and I applied theories of qualitative analysis, documentary analysis and theories of musical genre classification to achieve the following relevant objectives:

1. Qualitative Analysis Theory: Through the application of qualitative analysis theory, the musical elements, structures and expressions of Horqin folk songs are studied in depth. The results of the study reveal the unique musical characteristics of the Kerchin folk songs, including the patterns and characteristics of melody, the rhythmic sense and variations of rhythm, the characteristics and use of timbre, and the structure and treatment of harmony. Through the analysis of the musical elements, the musical language of the Horqin folk songs can be understood in greater depth, providing a basis for further research into their cultural connotations and emotional expression.

2. Literature analysis theory: Through Literature analysis theory, the historical and cultural background, inheritance methods and related research results about the Horqin folk songs are systematically sorted out and analysed. The research results have gathered a wealth of information from Literature, folk and music historical

materials, including the development history, social functions and preservation status of the Horqin folk songs. The analysis of the documents and papers provides insight into the background of the creation, singing style and social influence of the Horqin folk songs, and provides important reference and guidance for the preservation and inheritance work.

3. Music classification theory: The music classification theory was applied to classify and categorise the Kerchin folk songs. The results of the research classify Horqin folk songs into different genres and styles based on a combination of tunes, lyrical themes and singing styles. Through the study of the different types of folk songs, the diversity and characteristics of Horqin folk songs are revealed, providing a framework for their preservation and transmission in a categorised and organised manner. This helps researchers to better understand and interpret the expressions, cultural connotations and regional characteristics of Horqin folk songs, and provides targeted strategies and measures for conservation work.

Through the application of qualitative analysis theory, documentary analysis theory and music genre classification theory, research results with relevant objectives have been obtained. These results reveal in depth the musical characteristics, historical and cultural backgrounds and classifications of Horqin folk songs, providing theoretical support and practical guidance for the preservation and transmission of Horqin folk songs. At the same time, these results also provide valuable information and reference for academic research and cultural inheritance.

In the second research objective, a study on the preservation and transmission of folk songs in the city of Horqin in the province of China, the following research results were achieved in relation to the following objectives, using literature analysis theory and humanities communication theory:

1. literature analysis theory: Through the theory of literature analysis, the researcher has conducted an in-depth research and analysis of the preservation and transmission of horqin folk songs. The results of the study combed through relevant academic literature, folk sources and music history, and systematically explored the historical origins, development and evolution and social functions of the Horqin folk songs. Through the analysis of the literature, the researcher understands the important

position and role of Horqin folk songs in local culture, and identifies the current situation, problems and challenges in the preservation and transmission work.

2. Humanistic communication theory: Applying humanistic communication theory, the researcher focuses on the social construction process and the roles of participants in the preservation and transmission of horqin folk songs. The research findings highlight the need for the transmission of Horqin folk songs to be promoted through a variety of channels and media, including publicity, performances, media coverage and digital platforms. At the same time, the theory of humanistic communication emphasises the importance of the participants, including artists, cultural institutions, community organisations and the general public. By analysing the roles of the participants, the research findings explore their roles and responsibilities in the process of preservation and transmission, providing reference and guidance for the preservation and transmission of the Horqin folk songs.

cBy applying the theory of literature analysis and the theory of humanistic communication, the researcher has obtained research results with relevant objectives. These results helped the researcher to gain an in-depth understanding of the historical and cultural background, development and evolution and social functions of the Kerchin folk songs, and provided a theoretical basis and guidance for the preservation and transmission work. In addition, using the perspective of humanistic communication theory, the researcher focused on the social construction process and the role of participants in the preservation and transmission of Horqin folk songs, promoting widespread participation and promotion in practice. These results provide important reference and guidance for the preservation and transmission work of Horqin folk songs, and serve as inspiration for other similar cultural heritage preservation and transmission studies.

Through the data analysis and summary of the above two objectives, I have some data analysis information on the research objectives related to horqin folk songs and so on during the research process, which has helped me a lot in completing my thesis.

3.2.6 Data Presenting

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Chapter 1 Introduction

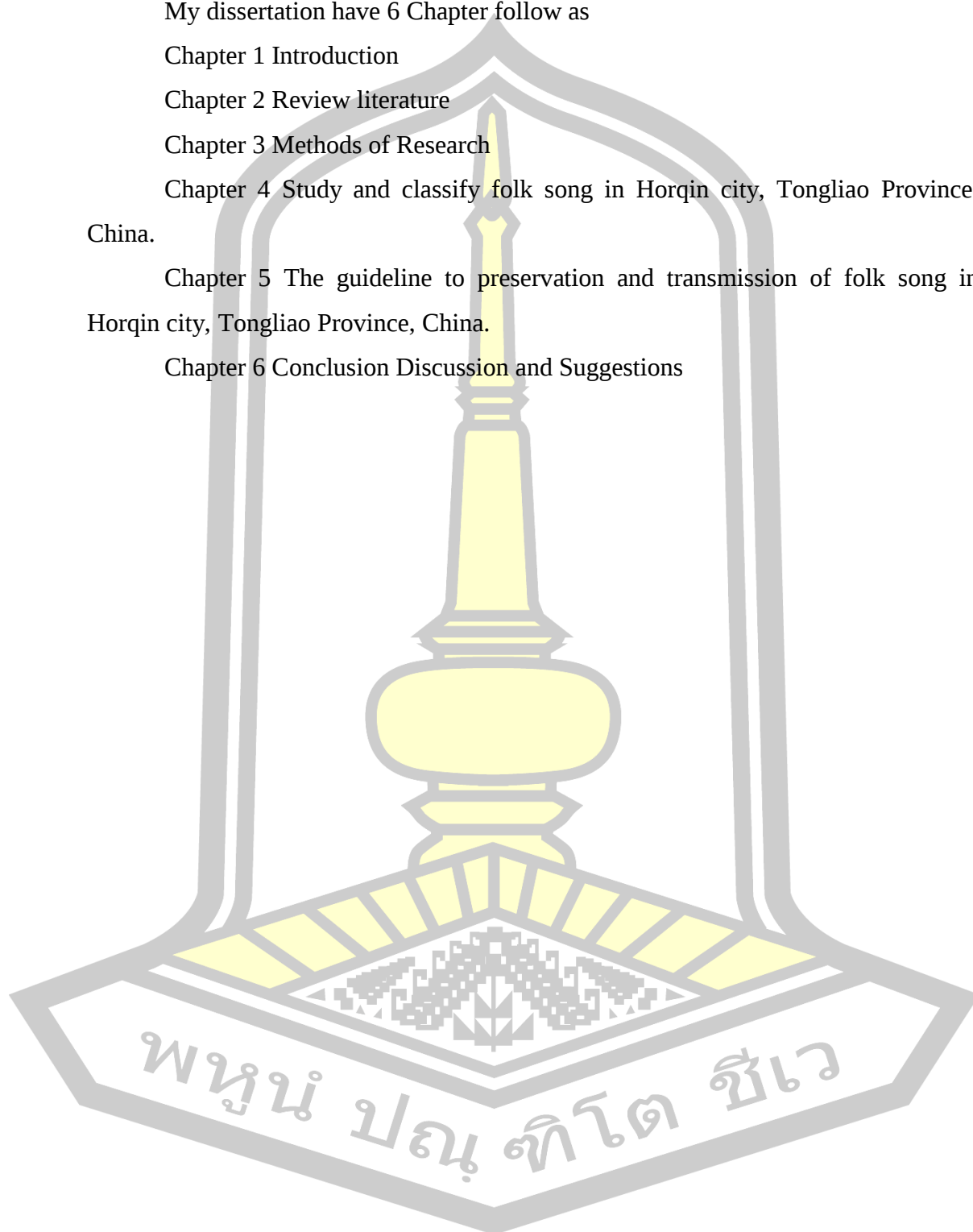
Chapter 2 Review literature

Chapter 3 Methods of Research

Chapter 4 Study and classify folk song in Horqin city, Tongliao Province, China.

Chapter 5 The guideline to preservation and transmission of folk song in Horqin city, Tongliao Province, China.

Chapter 6 Conclusion Discussion and Suggestions



CHAPTER IV

Study and classify folk song in Horqin city, Tongliao Province, China

This section first summarizes the information collection of Horqin folk songs. Secondly, according to the interview of important clues and the presentation of relevant materials, literature and materials, different types of Horqin folk songs are collected. Finally, according to the interview data and literature data, the types of Horqin folk songs are classified.

4.1 Collect of songs

4.1.1 From the document

4.1.1.1 Literature collection

4.1.1.2 Book collection

4.1.1.3 Collection of folk festivals

4.1.2 From the interview

4.1.2.1 Folk music inheritor Bao Zhiyong

4.1.2.2 Musicians, Mr.Zhao Haifeng, and Ms.Cui Shuo

4.1.2.3 Folk group

4.2 Song classify

4.2.1 Life song

4.2.2 Politics song

4.2.3 Labor song

4.2.4 Festive song

4.2.5 Love song

4.2.6 Long songs and Short song

4.3 Summarizes

4.1 Collect of songs

Researchers collect the data of Horqin folk songs mainly from related academic documents, archival materials, and interviews with folk song inheritors, experts and scholars, and civil groups.

4.1.1 From the document

In the process of collecting and sorting out Horqin folk songs, the archival materials, as an important reference basis, are mainly collected from the three dimensions of related literature, books and folk collection.

4.1.1.1 Literature collection

The first is the literature. Through the retrieval, reading, classification and other means of relevant literature, documents consistent with Horqin folk songs can be obtained, so as to fully solve the research problems and better understand the research direction. The local folk songs mentioned in this section belong to the category of Chinese traditional folk music, so this paper will focus on Chinese local music literature and Chinese traditional folk literature as reference materials, to provide the corresponding theoretical support. In this study, 29 relevant research literatures were collected, including 11 literatures on genre collection and sorting. 494 pieces of Horqin folk music were sorted out, among which 13 pieces of representative music in modern development were: "Du ji ya", "Din ge er da la ma ", "Si ji", "Jin zhu er ma", "Gou huo ge", "Wan Li", "Gao xiao jie", "De li ge er ma", "Han xiu ying", "Da gu la", "Jin ye ma", "Bei jing la ma", "Na bu qi gong zhu".

4.1.1.2 Book collection

In the collation of relevant books, there are altogether four books related to the types of Horqin folk songs, which are Chinese Folk Music, Traditional Music of China's Ethnic Minorities, Inheritance and Development of Chinese Folk Music Art, and Folk Music. Among them, there are 14 typical music tracks, which are: "Yun den g ge ge", "Wu yun shan dan", "Xin zhong de cao yuan", "Zheng yue ma", "Han de er ma", "An da er ma", "Cao yuan zhi yun", "Hu mai si", "A er tan a du", "Gu le ba qin · Sun ri hua", "Cha gan zhe lin cao yuan", "Jing jiu ge", "Tian shang de feng", "Zhang wang zhi ge".

4.1.1.3 Collection of folk festivals

The folk collection mainly covers songs that are frequently used in local festivals and private activities, and more songs are used in traditional festivals, such as Nadam Fair, Mare's Milk Festival, Lantern Festival and New Year celebration. The relevant representative songs are 8 in total, namely, "Za na ba la ji ni ma", "Su ya", "Cao yuan shang sheng qi bu luo de tai yang", "Guo zhuang", "Hu lun bei er de mu

chang", "Hu lun bei er de sa er tu", "Cai qi xia de song ge", and "Cao yuan shang zui mei de hua".

Through the collection of literature and archival data, we have obtained the relevant data of Horqin folk songs. Among them, 13 representative folk songs of Horqin have been collected from relevant literature, 14 representative folk songs from related books, and 8 representative folk songs from folk scene application activities.

4.1.2 From the interview

This section analyzes folk songs from the perspectives of folk song inheritors, experts and scholars, and folk groups, mainly aiming at different types of Horqin folk songs, collecting relevant folk song data and sorting out relevant folk song data.

4.1.2.1 Folk music inheritor Bao Zhiyong

Based on the relevant interviews of folk music inheritors, the existing Horqin folk songs are mainly narrative folk songs with relatively simple structure, consisting of two or four sentences and many square ones. "Beginning, double, turning and ending" is the melody mode of folk songs. The 9 most popular songs are : "Ga da mei lin", "Da na ba la", "Na mu si lai", "Lao gong zhi ge", "Nuo en ji ya", "Cao yuan chang diao", "Mu qin de en qing", "Jin jie", "Pu ru lai di di" and so on. In the process of continuous development, songs with relatively classic content and relevant rhythms are taken as the main inheritance projects. Under the influence of intangible cultural heritage protection and related folk song protection projects, the protection and inheritance of related folk songs continued to rise in 2014 as a turning point.

4.1.2.2 Musicians, Mr.Zhao Haifeng, and Ms.Cui Shuo

Interviews with musicians and a combination of relevant literature yielded a total of 7 songs that have a certain degree of popularity for Horqin folk songs, namely: "Ga da mei lin", "Nuo en ji ya", "Cao yuan chang diao", "Pu ru lai di di", "Si ji", "A lai qin bo zhi ge", "Sen ji de ma" . Among them, the typical folk song of life is "Si ji", the typical folk song of politics song is "Ga da mei lin", the typical folk song of labor song is "Pu ru lai di di", the typical folk song of festive song is "Cao yuan chang diao", and the typical folk song of love song is "Nuo en ji ya".

4.1.2.3 Folk group

Folk groups mainly collect local songs with high frequency of performance, and they are familiar with related songs. Therefore, in the process of interviewing folk groups, the reference standard is not accurate data reference, but the popularity and popularity of folk singing. During the interview with the folk groups, there are 9 representative songs of Horqin folk songs, which are respectively : "Ha da pu shang sheng de yue liang", "Ya ha la qi de gu niang", "Cao yuan qing ge", "A mei lu tai", "Yin se cao yuan", "Ka bu qi fu", "Bei jia er hu pan", "Hong tan", and "Meng gu cao yuan shang de chun tian".

By interviewing folk music inheritors, music experts and folk group forms, the relevant materials of Horqin folk songs were obtained. Among them, 9 representative folk songs of Horqin were collected from folk inheritors, 7 from musicians, and 9 from folk group performances.

4.2 Song classify

Based on the above related documents and songs collected from music experts and folk inheritors, Horqin folk songs can be classified into five types: 1) life songs, 2) political songs, 3) labor songs, 4) Festival songs, and 5) love songs.

4.2.1 Life song

"Si ji", "Mu qin de en qing", "Yun deng ge ge", "Wu yun shan dan", "Xin zhong de cao yuan", "Zheng yue ma", "Cao yuan zhi yun", "De li ge er ma", "Gou huo ge", " "Ding ge er da la ma", "Bie jing la ma". There are 11 songs in total. These songs are the types of life songs that reflect the daily life of the folk herdsmen in Horqin.

In the Horqin folk song genre, Life songs generally reflect all aspects of life, family life and daily labor life. In particular, it is mainly expressed in the two types of life of farmers and herders and women. It mainly focuses on singing about the unequal treatment suffered by the vast number of farmers and herdsmen in the old society period and revealing the exploitative atrocities of the landlord stage. The folk songs that sing about women's lives mainly highlight women's tragic childhood and patriarchal thinking. But in a large number of songs, there are people's good wishes for life.

According to the explanation of life songs in Horqin folk songs by experts and scholars in interviews, life songs account for about 14% of the existing Horqin folk songs, among which "Si ji" is a typical representative of life songs.

Si ji
四季

蒙古族 民歌
内蒙哲里木盟

稍快

春 天 到 了, 春 天 到 了, 草 儿
chun tian dao le, chun tian dao le, cao er

青 青 发 了 芽, 本 想 留 在
qing qing fa le ya, ben xiang liu zai

春 营 地, 故 乡 辽 阔
chun ying di, gu xiang liao kuo

路 途 遥 远, 我 们 还 是 走 吧!
lu tu yao yuan, wo men hai shi zou ba!

Figure 7. Sheet music of " Si ji "
(Source: Recorded Books of Kerchin Folk Songs)

Lyrics Meaning:

'Si ji' is an ode to nature. It is a folk song created by local people to praise the four seasons of nature. The song describes the changing of the seasons and the production and life of the people, and is full of love for nature and life.

The song "Si ji" consists of three sections, The first and third sections are slow plates with long rhythmic patterns, among them, the length of the sentence is not less than seven summaries, The sentence structure is relatively free, It has a loose meaning in the musical system. It is a long-toned type in type division.

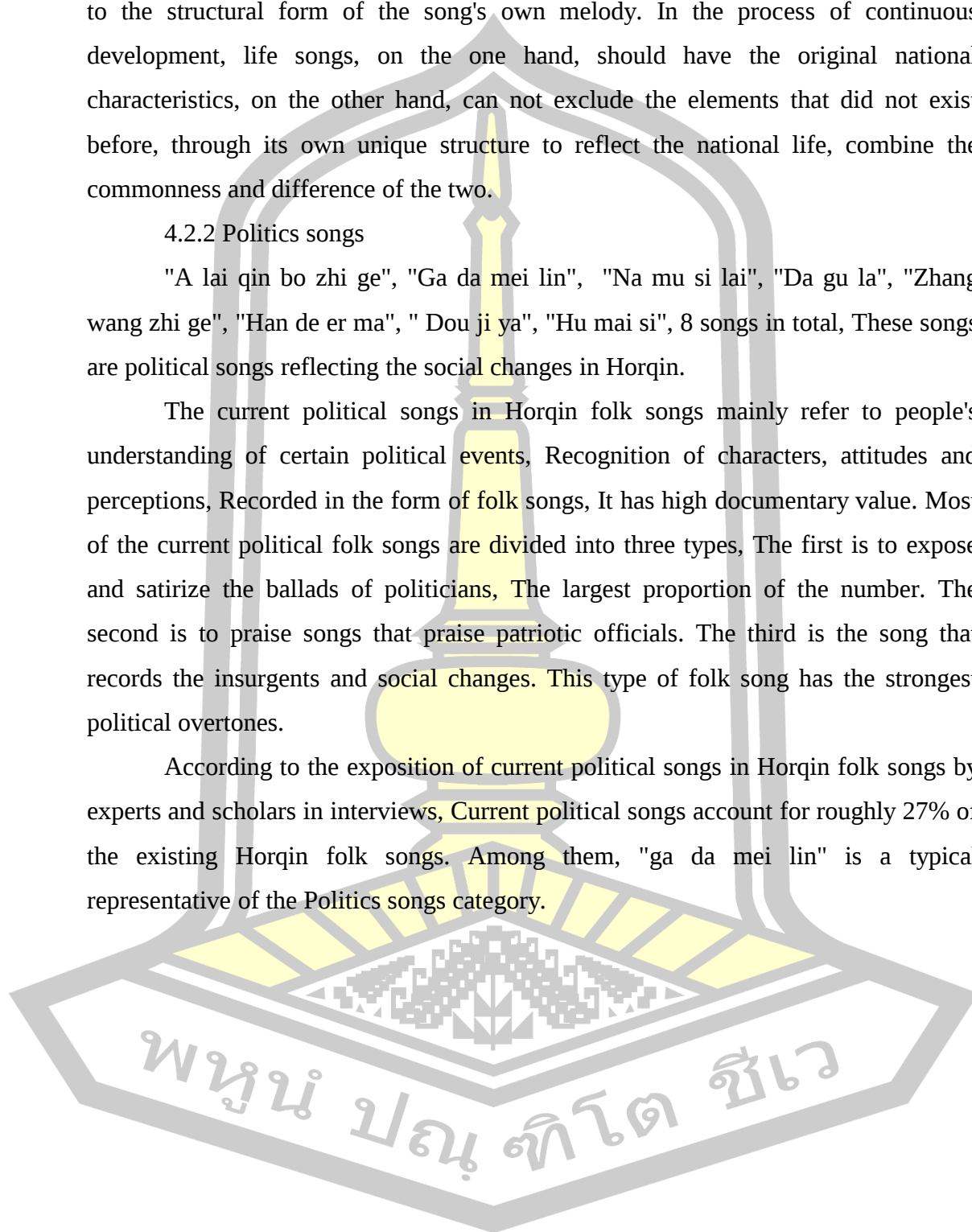
The song is characterized by both brightness and breadth, which is mainly due to the structural form of the song's own melody. In the process of continuous development, life songs, on the one hand, should have the original national characteristics, on the other hand, can not exclude the elements that did not exist before, through its own unique structure to reflect the national life, combine the commonness and difference of the two.

4.2.2 Politics songs

"A lai qin bo zhi ge", "Ga da mei lin", "Na mu si lai", "Da gu la", "Zhang wang zhi ge", "Han de er ma", "Dou ji ya", "Hu mai si", 8 songs in total, These songs are political songs reflecting the social changes in Horqin.

The current political songs in Horqin folk songs mainly refer to people's understanding of certain political events, Recognition of characters, attitudes and perceptions, Recorded in the form of folk songs, It has high documentary value. Most of the current political folk songs are divided into three types, The first is to expose and satirize the ballads of politicians, The largest proportion of the number. The second is to praise songs that praise patriotic officials. The third is the song that records the insurgents and social changes. This type of folk song has the strongest political overtones.

According to the exposition of current political songs in Horqin folk songs by experts and scholars in interviews, Current political songs account for roughly 27% of the existing Horqin folk songs. Among them, "ga da mei lin" is a typical representative of the Politics songs category.



嘎达梅林 ga da mei lin

内蒙古民歌
nei meng gu min ge

1
南 方 飞 来 的 大 鸿 雁 啊 不 落 长 江
nan fang fei lai de da hong yan a bu luo chang jiang
北 方 飞 来 地 大 鸿 雁 啊 不 落 长 江
bei fang fei lai de da hong yan a bu luo chang jiang
天 上 的 鸿 雁 从 南 往 北 飞, 是 为 了 追 求
tian shangde hong yan cong nanwang bei fei, shi wei le zhui qiu
天 上 的 鸿 雁 从 北 往 南 飞, 是 为 了 躲 避
tian shangde hong yan cong beiwang nan fei, shi wei le duo bi

4
不 呀 不 起 飞 要 说 起 义 的
bu ya bu qi fei yao shuo qi yi de
不 呀 不 起 飞 要 说 造 反 的
bu ya bu qi fei yao shuo zao fan de
太 阳 的 温 暖 哟 反 抗 王 爷 的
tai yangde wen nuan yo fan kang wang ye de
北 海 的 寒 冷 哟 造 反 起 义 的
bei haide han leng yo zao fan qi yi de

7
嘎 达 梅 林 是 为 了 蒙 古 人 民 的 土 地
ga da mei linshi wei le meng gu ren min de tu di
嘎 达 梅 林 是 为 了 蒙 古 人 民 的 土 地
ga da mei linshi wei le meng gu ren min de tu di
嘎 达 梅 林 是 为 了 蒙 古 人 民 的 利 益
ga da mei linshi wei le meng gu ren min de li yi
嘎 达 梅 林 是 为 了 蒙 古 人 民 的 利 益
ga da mei linshi wei le meng gu ren min de li yi

Figure 8. Sheet music of "ga da mei lin"
(Source: Recorded Books of Kerchin Folk Songs)

Lyrics Meaning:

The lyrics are a narrative record of the Du gui long Movement (a Mongolian mass movement against government exploitation in Inner Mongolia's Irzhao League), which he started for the benefit of the herders and the land of the Mongolian people. In the song, the familiar Hong Yan (a migratory bird of the genus Geese) flies from the south to the north, setting off the image of the hero and depicting the narrative image of the hero's generous death in tandem with the rousing musical rhythm, expressing the masses' praise and remembrance of the hero in straightforward and profound lines and melodies.

"ga da mei lin" as his representative work, It reflects the history of the Mongolian people and their yearning and pursuit of a better life. The folk song melody is divided into two sentences, upper and lower, the melody of the previous sentence is mainly established in the low and mid range. the key is the lead note of the feather tone as the beginning, The ascending octave ends with the lead note. It has a solemn musical mood and narrative style characteristics. The second phrase is progressed from high to low. Until the end of the lead note, the rhythm of the first sentence is exactly the same, full of heroic spirit, with historical depiction.

4.2.3 Labor song

"Pu ru lai di di", "Lao gong zhi ge", "Tian shang de feng", "Jin jie", "Zha na ba la ji ni ma", "Su ya", a total of 6 songs, these songs are reflecting the labor work of Horqin labor songs.

In Horqin folk songs, labor songs can be divided into a narrow sense and a broad sense. In the narrow sense, labor songs refer to the chant, which is mainly characterized by a strong sound rhythm in coordination with labor movements. The broad definition of work songs includes songs sung during work, such as prairie madrigals. In the broad sense of labor songs, some songs are sung in coordination with labor movements, which can generally play a role in stimulating labor rhythm and encouraging emotions, but there is no obvious fierce sense of rhythm matching labor movements. Labor songs in the broad sense can also be included in life songs.

According to the exposition of labor songs in Horqin folk songs by experts and scholars in interviews, Labor songs account for roughly 21% of the existing

Horqin folk songs, Among them, the typical representative of the labor song category of "Pu ru lai di di".

Pu ru lai di di
普茹莱弟弟
内蒙古科尔沁民歌

内蒙古东部
蒙 族

中慢

山 丁子 树 啊 材 料 好 呀, 爸 爸 给 你 做 过 摇 篮,
shan dingzi shu a cai liao hao ya, ba ba gei ni zuo guo yao lan,

早 晨 夜 晚 天 气 寒, 妈 妈 过 来
zao chen ye wan tian qi han, ma ma guo lai

把 你 照 看, 哦 叽 当, 哦 叽 当,
ba ni zhao kan, o ji dang, o ji dang,

普 茹 莱 你 别 哭 啦, 妈 妈 还 在 呀!
pu ru laini bie ku la, ma ma hai zai ya!

Figure 9. Sheet music of " Pu ru lai di di "
(Source: Recorded Books of Kerchin Folk Songs)

Lyrics Meaning:

This song is based on the theme of describing a mother's love and care for her child. The lyrics refer to the father cradling the child, the mother looking after the child in the morning and at night, and the mother picking flowers for the child to play with. The lyrics also mention that the child should not cry because the mother is always there. The whole song expresses the warmth of a mother's love and the child's dependence on his mother.

The song "Pu ru lai di di", "He lost his parents when he was two or three years old and was brought up by his sister, who married him when he was 13 or 14 and took

him with her as well. The song was originally a lullaby sung by his sister to put him to bed between labours and later became popular in Inner Mongolia. as a representative of the labor songs in Horqin folk songs, belongs to the broad sense of labor songs. It is a relatively short lyric type in terms of rhythm and length. It is not characterized by a strong sound rhythm in its rhyme, but inspires the audience's subjective memories by describing labor scenes in life. On the other hand, the recording of labor songs is arbitrary. "Pu ru lai di di" was first recorded in the form of oral ballads, and there is no corresponding melody in the original song, which mainly focuses on story exposition and rhythm. In each subsequent transmission, the content, tune and rhythm will change to a certain extent, and will eventually be recorded in the form of text after the formation of fixed music songs.

4.2.4 Festive songs

"Cao yuan Chang diao", "Liao kuo de Cao yuan", "Cao yuan shang sheng qi Bu Luo de tai yang", "Guo zhuang", "Hu lun bei er de Mu chang", "Jing jiu ge", "Hu lun bei er de Sa er tu", "Cai qi xia de Song ge", "Cao yuan shang Zui mei de hua", "A er tan a du", "Cha gan zhe lin cao yuan", a total of 11 songs, these songs are the Horqin folk to express blessing and festival toast songs.

Horqin Mongolian festival songs are basically divided into beautiful, bodybuilding and gorgeous. The rhythm of the beautiful festival songs is relatively slow, which mostly acts on people's thoughts and feelings and inspires people's beautiful emotions in the lyrical rhythm, while the bodybuilding and gorgeous festival songs are often accompanied by strong dance movements with a strong sense of rhythm. There are many application scenes, such as grand toasts, morning ceremonial ceremonies, etc., mainly carols and hymns.

According to the exposition of the folk inheritor on the toast song in the Horqin folk song in the interview, the of festive songs accounts for roughly 29% of the existing Horqin folk song, of which "cao yuan chang diao" As a classic representative of the of festive songs category.

草原长调

cao yuan chang diao

梁和平词
liang he ping ci
姜中山曲
jiang zhong shan qu

哎
ai

5
带着草香
dai zhe cao xiang
带着安
dai zhe an
带着花
dai zhe hua
带着和
dai zhe he
带着清清的河
dai zhe qing qing de he
带着洁
dai zhe jie
带着白
dai zhe bai
带着羊
dai zhe yang
带着水
dai zhe shui
带着群
dai zhe qun

8
悠
you
回
hui
闲
xian
地
de
荡
dang
漾
yang
带
dai
着
zhe
奶
nai
香
xiang
带
dai
着
zhe
酒
jiu
香
xiang
带
dai
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zhe
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qing
清
de
的
河
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水
shui
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zhe
洁
jie
白
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羊
yang
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闲
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荡
dang
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xiang
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yuan
长
chang
调
diao
有
you
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duo
长
chang
情
qing
热
re
烈
lie
爱
ai
滚
gun
烫
tang
草
cao
原
yuan
长
chang
调
diao
有
you
多
duo
长
chang

19
嗨
hai
嗨
hai
嗨
hai

2

20

长 过 了 一 千 只 百 灵
chang guo le yi qian zhi bai ling
长 过 了 一 万 条 哈 达 达
chang guo le yi wan tiao ha da

21

1.

2/4

甜美的联 唱
tian mei de lian chang
送 出 的 吉
song chu de ji

25

2.

祥 啊
xiang a

29

啊
a

情 热 烈 爱 滚 烫 草 原 长 调 有 多 长
qing re lie ai gun tang cao yuan chang diao you duo chang

33

嗨
hai

长 过 了 一 万 条 哈 达 送 出 的 吉 祥
chang guo le yi wan tiao ha da song chu de ji xiang

36

长 过 了 一 万 条 哈 达 送 出 的 吉 祥
chang guo le yi wan tiao ha da song chu de ji xiang

Figure 10. Sheet music of "cao yuan chang diao"

(Source: Recorded Books of Kerchin Folk Songs)

Lyrical meaning:

This song is based on the theme of depicting the beauty of the grasslands. The lyrics refer to roaming freely on the grassland with the scent of grass, flowers and clear river water. The lyrics also refer to flowing through the pastures with the scent of milk, wine and rounded felt houses. The whole song expresses the love and longing for the grasslands.

The lyrics also mention the vastness of the grassland and the singing of long tunes. It describes the boundlessness of the grassland and the sweet coupling of the larks. The lyrics also mention the sheep looking back at the spring with their peace, harmony and whiteness, and the majestic steeds chasing the sun with their blessings and dreams. The whole song expresses a deep affection for the grasslands and a reverence for nature.

Finally, the lyrics also refer to the passionate heat of love and the rollicking love of the grassland long tunes. It describes the longevity of the grassland long tune and the auspiciousness conveyed by the hada. The whole song expresses the cherishing and praising of grassland culture and traditions.

Overall, the song celebrates the magnificent scenery, rich culture and deep emotions of the grasslands, expressing love and admiration for them.

"cao yuan chang diao" It is one of the classic representative works of Horqin festival folk songs, The song originated from the late period of the ancient Horqin music style, and was adapted by two music artists later Jiang Zhongshan and Liang Heping in 2019. Known for its long tunes and eulogies, the song is a staple at large festivals, Among them, 'river and hada (The Mongolian people as silk for etiquette) " and other elements to express the good wishes of the grassland nation. "cao yuan chang diao" one of the few songs to be adapted into Chinese, was designed to be sung throughout Inner Mongolia. In the song, not only the lyricism of the song is strengthened in the form of repeated arrangement, but also the praise of the song is strengthened in the form of overlapping lyrics at the end of the song, which reflects the belief of ethnic minorities in nature and their longing for a better life.

4.2.5 Love song

"Nuo en ji ya", "Wang li", "Sen ji de ma", "Gao xiao jie", "Na bu qi gong zhu", "Jin zhu er ma", "Da na ba la", "Han xiu yin", "Jin ye ma", "Gu le ba qin·Su ri

hua", "An da ta er" are 11 songs in total. These songs are love songs for Horqin folk to express their inner emotions.

Love songs in Horqin folk songs can be traced back to the monogamy period. They are the most numerous and popular type of folk songs, most of which directly express the love stories between men and women. The songs can be divided into four categories: those that express mutual love and criteria for choosing a lover, those that express feelings of separation and missing, those that express steadfast love that will not separate, and those that admonish and criticize. It plays a particularly important role in the love life of the working people, especially the ethnic minority people.

According to the exposition of love songs in Horqin folk songs by the folk inheritor in the interview, love songs account for roughly 9% of existing Horqin folk songs, of which the song "Nuo en ji ya" is the song As a representative.

Nuo en ji ya

诺恩吉雅



老 哈 河 的 岸 上,
lao ha he de an shang,

脱 了 缰 的 老 马 奔 前 方, 性 情 温 柔 的
tuo le jiang de lao ma ben qian fang, xing qing wen rou de

诺 恩 吉 雅, 出 嫁 到 遥 远 的 地 方。
nuo en ji ya, chu jia dao yao yuan de di fang。

Lyrics Meaning:

The song describes the poignant story of the beautiful and kind Mongolian girl Noengiya, who marries far away from home, showing the long history and unique customs of the ancient grasslands. The legend of Noengiya is a very human account of Noengiya's legendary experiences. The original Noonjiya is the Nayman Banner territory of Laoha River a Mingren Sumu Boerti Temple Gacha people. The story of Noenjiya is the embodiment of the holy and simple beauty of the grassland people, and thus the story of Noenjiya has been celebrated with beautiful lyrical tunes steeped in longing, from ancient times to the present day.

The whole "Nuo en ji ya" adopts the common five-tone pattern in Mongolian folk songs. Eclipsed and soft, Highlight grievances, Missing the musical style. The lyrics take the form of a quatrain, With every fourth sentence as a paragraph, A progressive musical approach. Finally, it extends to the folk song culture of Naiman Banner, the birthplace of " Nuo en ji ya", The local Mongols adapted the folk song " Nuo en ji ya" into various forms, Sung in the land of the Naiman banner for nearly a hundred years, Naiman Banner Mongolian folk songs occupy an important position in Mongolian folk cultural heritage, It is also a valuable cultural wealth created by the people of Naiman Banner in their long-term life.

4.2.6 Long songs and Short song

Through documents and interviews with key information providers, we know that Horqin folk songs have gradually formed two stable tunes in the process of continuous development, namely long-tone folk songs and short-tone folk songs. Among them, long-tone folk songs are famous for their long and bold style, featuring lyricism and long tunes. They are mostly used in festivals, sacrificial activities and other occasions. Sacrificial songs, songs of praise, songs of blessings and prayers are the main genres. Short-tone folk songs, on the other hand, are characterized by distinct rhythm and strong narrative. Their themes mostly include daily life stories, and their structure is relatively simple. They are mostly sung in daily activities, with life songs, labor songs, political songs and love songs as the main genres. Horqin long-tone folk song and short-tone folk song, as the most important genres of Mongolian folk song, are very different from each other in their application scenes, emphasis of expression, tunes and melodies.

4.2.6.1 Long songs

Long tune is a lyric song, composed of 32 melodies with a large number of grace notes. It praises the beautiful grassland, mountains and rivers, praises the love of parents and close friendship, and expresses people's thoughts on the fate. It is characterized by the extensive use of grace notes and falsetto, the long continuous flow melody contains rich rhythm changes, extremely broad vocal range and the form of improvisation. The upward melody is slow and steady, while the downward melody is often punctuated by lively three-note repeating patterns, which are derived from the imitation of the pace of prairie life. The singing and creation of the long tune is closely related to the pastoral life style of the herdsmen, which is still widely continued by the Mongolian people. The representative song of Horqin Changdiao folk song is "Liao kuo de cao yuan".



Liao kuo de cao yuan

辽阔的草原

内蒙古民歌

辽阔、高原风

4

10

16

21

25

30

35

40

虽然 有 辽阔的
sui ran you liao kuo de

草 原 咿 不 知 道
cao yuan yi bu zhi dao

何 处 有 泥 滩 啊 咿 哎
he chu you ni tan a yi ai

哎 啊 啊 咿 哎 哎
ai a a yi ai ai

虽 然 咿 哟 辽 阔 的 草 原
sui ran yi yo liao kuo de cao yuan

咿 不 知 道 何 处 有
yi bu zhi dao he chu you

泥 滩 咿 啊 咿 哎 啊 哈 啊 咿 咿 嗨
ni tan yi a yi ai a ha a yi ye hai

Figure 12. Sheet music of " Liao kuo de Cao yuan "

(Source: Recorded Books of Kerchin Folk Songs)

Lyrics Meaning:

The lyrics of the song mainly express praise for the vast grasslands and the exclamation of the existence of beautiful things, but they also imply the author's ignorance of certain things. The grassland is depicted in the lyrics as a vast and far-reaching place, and the song of the grassland floats between heaven and earth, giving a sense of grandeur. Also, the lyrics mention the beautiful girl, but the author is unaware of her wishes. Overall, the lyrics show a celebration of nature and a curiosity about the unknown, as well as a contemplation of the mystery behind what is beautiful.

"Liao kuo de cao yuan" is a long tune folk song, popular in Horqin region of Inner Mongolia. The song in the whole song four lyrics, composed of two phrases composed of the tune repeatedly sung. Each phrase begins with a tune that goes on continuously upward, with a loud tone and an open artistic conception. It mostly adopts a big jump interval and shifts to the direction of its subordinates, with a simple rhythm. It is a typical representative of Hulunbuir grassland pastoral songs. It expresses the young herdsmen's infinite yearning for life and the future, and usually praises life and the infinite yearning for the future of the grassland on the day of celebration and joy. The melody is vast and cheerful, the rhythm is free and long, the breath is profound, and many seven or eight degree jump, which has a very rich grassland flavor.

4.2.6.2 Short songs

Horqin's narrative short-tune folk songs have a bright rhythm and close to life. They usually repeat long lyrics in short and delicate musical passages, accompanied by instruments such as Sihou, Sanxian, dulcimer, Matouqin and Chao'er. Its melody has distinctive characteristics, often using rich techniques such as changing tone, off-tone, modulation, mode alternation, so that the melody is obviously different from the folk song styles of other nationalities and regions. Horqin short tune narrative folk songs basically have relatively complete story plots, often with male and female love, homesickness and heroic legend as the expression content. "Da na ba la" is the representative piece of Horqin short tone narrative folk song.

Da na ba la

达那巴拉

科尔沁民歌

中速 悠扬地



5 (此反复时转小快板)



高 高 的 梧 桐 树 被 雨 打 风 吹,
gao gao de wu tong shu bei yu da feng chui,
高 高 的 梧 柯 树 饱 经 风 霜,
gao gao de wu ke shu bao jing feng shuang,

8



可 爱 的 鸚 哥 鸟 儿 它 在 哪 里 放 声 歌 唱,
ke ai de ying ge niao er ta zai na li fang sheng ge chang,
可 爱 的 鸚 哥 鸟 儿 它 在 山 顶 放 声 歌 唱,
ke ai de ying ge niao er ta zai shan ding fang sheng ge chang,

11



我 亲 爱 的 达 那 巴 拉 哥 哥 骑 马 作 战 走 四 方, 啊 哈 嗨,
wo qin ai de da na ba la ge ge qi ma zuo zhan zou si fang, a ha he,

14



心 爱 的 好 姑 娘, 谁 来 伴 她 度 时 光 啊 嗨。
xin ai de hao gu niang, shui lai ban ta du shi guang a he。
英 勇 的 好 哥 哥, 来 年 回 乡 把 我 看 望 啊 嗨。
ying yong de hao ge ge, lai nian hui xiang ba wo kan wang a he。

17



渐慢 回原速
D. S. 来 年 回 乡 把 我 看 望。
lai nian hui xiang ba wo kan wang。

Figure 13. Sheet music of " Da na ba la "

(Source: Recorded Books of Kerchin Folk Songs)

Lyrics Meaning:

The story is about the love tragedy between a young man, Danabala, and a herdsman's daughter, Jinxiang, in Bowang Banner. Dhanabala and Jinxiang grew up as childhood sweethearts and fell in love with each other. Later, Dhanabala was conscripted into the army and became a fierce general under the command of Erden Bilig. However, the kind-hearted Danabala finds that the commander, Erden Bilig, is constantly oppressing the people and doing nothing but evil, and misses his beloved Jinxiang, so he decides to leave the army. When he returns to his hometown, he learns that Jinxiang has been forced to get married. But the wedding brought about the death of Danabala. At the wedding, Erden Bilig's soldiers posed as bandits and assassinated Danabala. When Jinxiang learns of this, she is devastated.

The lyrics of "Da na ba la" songs are sung in Horqin dialect, and the lyrics also borrow a large number of Chinese words, and make them Mongolian, sending out strong local characteristics. Horqin narrative folk songs and other Mongolian lyric folk songs have the same rhyme style. In general, there are four parts to a paragraph, alliteration, end rhyme and waist rhyme, among which alliteration is the most common form.

Most of Horqin's short ballad narrative folk songs are two - phrase, four - phrase and single - phrase structure, which is the most basic form. which is the most basic form. The structure of two-phrase is the basis of its form. Although the form of this kind of folk song is short, it shows a complete musical thought and shapes a distinct image with distinctive melody. The narrative folk song "Da na ba la" fully embodies the square structure characteristics.

4.3 Summarizes

Sorting out the classification and quantity of Horqin folk songs by collecting the relevant documents and materials and interviewing key information providers; Life songs collected 11, political songs collected 8, labor songs collected 6, festive song collected 11, love songs collected 11. In the process of the continuous development of Horqin folk songs, these five types of music communication form the standard of classification of Horqin folk songs and the two tunes of long tune and short tune. They are a record of Horqin ethnic minority life beautiful musical

symbols. Horqin folk songs can be said to be a sea of songs and dances, and there are relevant songs to sing in every aspect of life.

In the course of time development, Horqin folk songs constantly integrate the musical characteristics of different periods, and absorb the musical characteristics of the western, central and eastern regions, and finally form a music system of great aesthetic significance today. The different types and tune styles of Horqin folk songs are not only suitable for celebrating traditional festivals, but also suitable for placing good wishes in private activities. Because of its regional characteristics of melody rhythm, Horqin folk music in today's growing music world still has an unshakable position.



CHAPTER V

The guideline to Preservation and Transmission of Folk song in Horqin city, Tongliao Province, China

By interviewing key information providers and documents, this chapter has obtained relevant guidelines and suggestions for the preservation and transmission of Horqin folk songs in the development process. It also analyzes the protection documents of intangible cultural heritage of folk songs in relevant countries, the support of government departments, the relevant preservation and transmission measures at the current stage, and interviews with key information providers. Finally, it improves the theoretical analysis of the preservation and transmission of Horqin folk songs, sorts out the relevant policy theory summary, and lays a foundation for the preservation and transmission of Horqin folk songs.

5.1 Preservation

5.1.1 From the document

5.1.1.1 World intangible cultural heritage protection policies and documents

5.1.1.2 China's national protection policies and documents

5.1.1.3 Documents and protection measures issued by the local government

5.1.2 From the interview

5.1.2.1 Folk music inheritor Bao Zhiyong

5.1.2.2 Musician Mr. Zhao Haifeng

5.1.2.3 Musician Cui Shuo

5.1.3 Analyse

5.1.4 Guidance

5.2 Transmission

5.2.1 From the interview

5.2.2.1 Folk music inheritor Bao Zhiyong

5.2.2.2 Musician Mr. Zhao Haifeng

5.2.2.3 Musician Cui Shuo

5.2.3 Analyse

5.2.4 Guidance

5.3 Summarizes

5.1 Preservation

In this section, the preservation of Horqin folk songs in the process of development is taken as the cue, and the analysis is carried out from the three perspectives of relevant policy documents, interview data and analysis and summary, and the representative figures in the field of Horqin folk songs and the relevant historical background foundation are combined. Finally, the theoretical analysis of the preservation of Horqin folk songs is perfected, which lays a foundation for the preservation of Horqin.

5.1.1 From the document

In the context of Chinese system, the protection of cultural heritage and related cultural transmission carriers requires the participation and implementation of the government. As an important link in the field of cultural preservation and transmission, Horqin folk songs need to develop key safeguard measures according to their own functions if they want to maintain cultural preservation and cultural diversity. To preservation and transmission steadily over the long term, At the level of policies and regulations, the protection policies of the world intangible cultural heritage, the relevant national protection policies and the protection policies of local government agencies play a non-negligible role.

5.1.1.1 World intangible cultural heritage protection policies and documents

In November 1997, The United Nations Educational, Scientific and Cultural Organization adopted a resolution establishing the Representative Oral and Intangible Heritage of Humanity, The Representative Regulations for the Declaration of the Oral and Intangible Heritage of Humanity were considered and adopted in November 1998.

In 2001, 2003 and 2005, UNESCO published three rounds of the Representative List of the Oral and Intangible Heritage of Humanity, with a total of 90 forms of cultural expression or cultural Spaces of the intangible cultural heritage,

including Kunqu Opera, Guqin art, Xinjiang Uygur Muqam art and Mongolian Long-tune folk songs (jointly submitted with Mongolia).

In November 2005, Mongolian Long-tune folk songs were included in the third batch of the Representative List of the Oral and Intangible Heritage of Humanity, and included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in the same year.

UNESCO defines the "oral and intangible Heritage of humanity" as: "Intangible cultural heritage refers to various traditional cultural expressions and cultural Spaces closely related to people's lives, inherited from generation to generation by people of all ethnic groups.

5.1.1.2 China's national protection policies and documents

Take the "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage" issued by China in 2003 as an example, It defines the leading role of the government in the protection of intangible cultural heritage and the performance of its role. On this basis, relevant government departments and personnel carry out different daily protection work of intangible cultural heritage according to local conditions. Furthermore, it puts forward the protection and innovation role of various media, among which, "encourage and support all kinds of media to cooperate with the government in the protection of intangible cultural heritage to improve the public's awareness of intangible cultural heritage protection through publicity, display, popularization of knowledge and other ways".

In 2006, Horqin Changdiao folk songs were approved by The State Council of the People's Republic of China to be listed in the first batch of national intangible Cultural Heritage list, number -064.

In June 2008, Mongolian folk songs (Horqin Narrative folk songs) were approved by The State Council of the People's Republic of China to be included in the second batch of national intangible Cultural Heritage list, item number :-105.

Take for example the Law of the People's Republic of China on Intangible Cultural Heritage, the importance of cultural development and traditional culture protection pointed out by the 17th National Congress of the People's Republic of China, and the new theoretical exposition on how to build a strong cultural country put forward by the 18th National Congress of the People's Republic of China. The

above are the relevant legal provisions that the country pays attention to cultural development and protection inheritance while developing.

5.1.1.3 Documents and protection measures issued by the local government

As an important support in the process of preservation Horqin folk songs, the local government has adopted relevant measures and systems to protect the integrity of folk songs and related historical inheritance to a large extent. In view of the survival status of folk songs in Horqin area, the local government has issued many related protection documents and adopted a series of measures to rescue and protect folk songs, and determined the fundamental measures of "ecological protection" of national culture.

Firstly, it actively organizes researchers to collect, sort out, investigate, record and file the existing resources of long-tune folk songs. It recorded and recorded the long-tone folk songs inherited by the folk inheritors. We should increase financial support for the inheritors of folk music, help them to meet their basic living environment and conditions, and enable them to shoulder certain inheritance responsibilities.

Secondly, the local government and cultural departments have also held many Horqin folk song competitions and seminars. The local art colleges have also carried out the compilation of textbooks and teaching practices of Horqin folk songs in succession, so as to promote the inheritance and development of traditional music culture. Tongliao Province took the lead in introducing long-tune folk songs into the classroom as a major to train specialized talents. And set up "Horqin Changdiao Folk Song Association", carry out field investigation, collect folk Changdiao, push young singers and other protective measures.

5.1.2 From the interview

In the process of this research objective, the interview data, as an important research text, is included in the protection of the relevant professional fields of Horqin folk song culture. This paper analyzes the relevant measures and suggestions for the preservation of Horqin folk songs from the two aspects of relevant measures and schemes given by the inheritors and musicians of Horqin folk songs.

5.1.2.1 Folk music inheritor Bao Zhiyong

In the process of interview, inheritors are the most direct audiences directly facing the preservation of Horqin folk songs. Therefore, in the process of this research, the interview questions involved for inheritors include: "the audience group for which Horqin folk songs are targeted, the historical development direction of Horqin folk songs, and which type of Horqin folk songs is the most preservation and sung".

First of all, in the process of protecting Horqin folk songs, the inheritor Bao Zhiyong's target audience is mainly local groups, and the local festival ceremony is the best occasion to spread Horqin folk songs. On the one hand, it conforms to the festive atmosphere, and on the other hand, it enhances the status of folk songs in people's hearts.

Secondly, for the questions about the development process in the interview questions, it can be understood from the local Chronicles of Horqin region that whether in the ancient Horqin period or today's modern and modern Horqin period, Horqin folk music has always maintained an unshakable position and assumed the responsibility of recording local history and culture and protecting the development of music.

Finally, in terms of the preservation and singing of the types of Horqin folk songs, the primary responsibility of inheritors in the process of protection is to sort out the music types of Horqin folk songs, and protect them by means of local festivals and inheritance teaching.

In the process of interviewing music inheritors, it can be seen that the most important means of protection for local inheritors is to expand the coverage of folk songs among local people by means of local festivals and other activities. The second is to strengthen the integrity of preservation of Horqin folk songs through local inheritance teaching, such as "master and apprentice" inheritance and other forms, so as to enrich the diversity of protection as much as possible in this aspect.

5.1.2.2 Musician Mr. Zhao Haifeng

In the interview process, musicians are the group with the most abundant knowledge about music, and also the group with the most clear understanding about the direction of music preservation. Therefore, in the process of this research, the interview questions for musicians include: "The direction of Horqin folk songs in the

preservation is mainly aimed at which, what music knowledge involved in the protection process of Horqin folk songs" and other two aspects.

Firstly, in the preservation process of Horqin folk songs, musician Zhao Haifeng proposed to preservation relevant folk songs in the professional field, "taking the region and time as the clue", that is, to protect the local cultural development characteristics and related music types. Through professional education in relevant colleges and universities, folk music performances, such as the Naadam Fair, thousand Lantern Festival and other festival performances, to expand the influence of folk songs in the local area, so as to strengthen the preservation efforts.

On the other hand, musician Zhao Haifeng put forward the protection method based on traditional music and combining with the characteristic music knowledge of Kerqin folk songs. That is to find out the similarities and differences with traditional music or modern social pop music from the aspects of melody, rhythm, tune, etc., on this basis, integrate ethnic music theory, such as the characteristics of folk music singing, relevant musical skills, the use of characteristic instruments, etc. It mainly uses basic music development protection theory and relevant music criticism knowledge.

5.1.2.3 Musician Cui Shuo

In the interview process, musicians are the group with the most abundant knowledge about music, and also the group with the clearest understanding of the direction of music preservation. Therefore, in the process of this research, the interview questions for musicians include: "What is the difference between Horqin folk song and other folk song schools, and what is the focus of Horqin folk song protection".

Firstly, in the interview process, the differences between Horqin folk songs and other folk songs are distinguished. The biggest characteristics of Horqin folk songs are that they fit into the grassland culture, and the narrative songs have distinct story content and rich tunes. This is also the key point that needs to be emphasized in the process of preservation Horqin folk songs.

At the same time, it is mentioned in the interview that the core of the preservation of relevant folk songs is to protect this national characteristic culture. Therefore, in the process of protection, it is particularly important to retain the

characteristic national cultural content presented in the folk songs, which is also the focus of Horqin folk songs in the process of preservation.

5.1.3 Analyse

Through combing and integrating the above documents and interviews with key information providers, the following points can be analyzed:

1) As for the collection and preservation of Horqin folk songs, relevant non-governmental organizations and government agencies have been established. Through the establishment of these organizations, the preservation and archival of Horqin folk songs are systematically registered and sorted out, and on this basis, different folk song content types are sorted and classified to ensure that Horqin music culture can be passed down in the long run.

2) Strengthen the professional teaching of Horqin folk songs. In the interview process, musicians, inheritors and relevant government agencies all mentioned that in order to continue the vitality of Horqin folk songs, It is necessary to protect and cultivate local folk talents.

3) According to relevant literature reference materials, policy documents and interview materials, in the process of protecting Horqin folk songs, it is not only necessary to preservation the folk songs themselves, but also important to preservation related Musical Instruments, singing skills and appropriate social history and culture.

4) As for the preservation measures of Horqin folk songs, the inheritors and musicians jointly mentioned to strengthen the promotion of local traditional festivals, which can better preservation the music culture of Horqin, and let more scholars and audiences know about the music culture of Horqin through the technical communication of modern new media.

Since the beginning of the new century, the protection of the intangible cultural heritage has been paid more attention by the government, the academia, the market and the people. In this context, Inner Mongolia initiated the protection project of intangible cultural heritage. After years of efforts, some intangible cultural heritage, such as Mongolian Jijongdiao folk songs and Khomai, were selected as the world intangible cultural heritage. Andai dance, Gdamelin, Gesar, Horqin narrative folk songs, Mongolian Uliger, Sihü music, Balagengcang stories, harness making

skills, Uliger, Holaibao and so on have been included in the national intangible cultural Heritage list, but they are only a small part of the intangible cultural heritage in Horqin region. Most cultural heritages are on the verge of extinction or even disappear completely. Therefore, it becomes an urgent issue to study the status quo of intangible cultural heritage in Horqin and then carry out directed protection and inheritance.(Sa, 2018)

5.1.4 Guidance

In order to effectively protect Horqin folk songs, the following protection guidelines can be formulated:

1. Awareness and cognition: To improve the social awareness and cognition of Horqin folk song protection. Through education and publicity activities, let the public understand the importance and uniqueness of Horqin folk songs, and stimulate people's concern and participation in their protection.

2. Legal protection: Establish a sound legal protection mechanism. Relevant laws and regulations have been formulated to clarify the protection scope, rights and interests and inheritance responsibilities of Horqin folk songs. Strengthen the attack and punishment of infringement, protect the copyright and intellectual property rights of Horqin folk songs.

3. Cultural heritage recognition: Horqin folk songs are listed as national or local intangible cultural heritage. By recognizing and protecting the cultural heritage status of Horqin folk songs, we can get more support and protection and promote its inheritance and development.

4. Document recording and research: Document recording and research of Horqin folk songs. To collect, sort out and preserve relevant materials and documents of Horqin folk songs, record important information such as their history, evolution and singing mode, so as to provide reference for protection and inheritance.

5. Protection institution construction: Establish the protection base and cultural center of Horqin folk songs. To provide special places and facilities for the preservation, display and inheritance of Horqin folk songs, and to organize related activities and exhibitions for more people to understand and participate in the folk songs.

6. Training of inheritors: focus on training and supporting inheritors of

Horqin folk songs. Through the establishment of inheritance training class, mentor system and other ways to teach the skills and knowledge of Horqin folk songs, cultivate a new generation of inheritors, to ensure the continuation of the heritage of Horqin folk songs.

By formulating and implementing these preservation guidelines, we can ensure that Horqin folk songs are fully preservation and inherited, and retain their unique cultural values and musical charm, so that they can be inherited and developed in the future.

5.2 Transmission

In this section, the Transmission measures in the development process of Horqin folk songs are mainly taken as clues. From the two perspectives of interviewing key information providers and analysis and summary, the analysis finally reaches the effective measures and methods to improve the transmission of Horqin folk songs. Lay the foundation for the transmission of Horqin folk songs and promote and develop better.

5.2.2 From the interview

In the process of this research objective, interview data, as an important research text, is included in the communication of the relevant professional fields of Horqin folk song culture. This paper analyzes the relevant measures and suggestions for the transmission of Horqin folk songs from two aspects: the inheritors, musicians and the relevant measures and programs of local government agencies.

5.2.2.1 Folk music inheritor Bao Zhiyong

In the process of interview, inheritors are the most direct audiences directly facing the communication of Horqin folk songs. Therefore, in the process of this research, the interview questions related to inheritors are from "development opportunities and directions of Horqin folk songs in the modern social environment", so as to understand the future development and transmission direction of Horqin folk songs.

Inheritors are the most direct audiences facing the transmission of folk songs, so the transmission and development of folk songs is also one of the most important tasks for inheritors. Regarding the development opportunity and direction

of Horqin in the modern social environment, Bao Zhiyong, the inheritors of Horqin, explained in the interview that while maintaining its own characteristics, it constantly integrates into new forms of presentation and fits the development trend of music. For example, the evolution of the song "ga da mei lin" in the stage play and opera, and the inheritance of modern teaching can be mainly divided into two modes:

First, professional education in colleges and universities, this type of transmission mode is more in line with the market development and conform to the modern social market aesthetic. Therefore, the teaching of modern music knowledge is more integrated in the transmission mode. The evolution of songs into stage plays and operas mentioned by Bao Zhiyong mostly comes from this kind of teaching mode.

The other mode of transmission is "master-apprentice" teaching. Bao Zhiyong mentioned that this mode of communication teaching is not simple one-way transmission, but that after the master teaches the culture and skills of folk songs to the apprentices, the apprentices add their own understanding on this basis. Therefore, this teaching mode also carries on the innovation of folk song transmission insubtly, and enhances the vitality of folk song in modern society.

5.2.2.2 Musician Mr. Zhao Haifeng

During the interview, musicians are the group who know the future development of music and relevant clues best, and also the group who have the clearest understanding of the direction of music transmission. Therefore, in the process of this research, the interview questions involved for musicians include: "What are the measures in the process of transmission of Horqin folk songs, and what are the innovative methods in the process of transmission of Horqin folk songs" and so on.

In the process of the Transmission of Horqin folk songs, musicians combined the current social development of music on the basis of theoretical knowledge. First of all, the measures taken in the transmission process of Horqin folk songs mainly involve the protection of relevant government agencies, inheritors, intangible cultural heritage and other subjects, and provide corresponding policy and financial support. For example, the establishment of relevant music majors, the holding of music competitions and the establishment and organization of local art

performance groups to strengthen the protection and continuation of the Horqin folk culture and so on.

Secondly, the innovative methods in the transmission process of Horqin folk songs. In the interview, musician Mr. Zhao Haifeng mentioned that various artistic elements should be integrated to bring the originally uncommon folk songs back into the public's vision, such as the application of music in stage plays, media transmission and other forms.

5.2.2.3 Musician Cui Shuo

During the interview, musicians are the group who know the future development of music and relevant clues best, and also the group who have the clearest understanding of the direction of music transmission. Therefore, in the process of this research, the interview questions involved in musicians will be understood from the perspective of "What are the main institutions and groups in the transmission process of Horqin folk songs and what roles they play".

During the interview, Ms. Cui Shuo, a musician, explained the main institutions and organizations of Horqin folk songs in the process of transmission and related roles. In Horqin folk songs in the process of transmission of the main institutions and groups include: the state established minority universities, folk art performance groups, folk music management Association, and some related intangible cultural heritage transmission and preservation research departments, etc. They systematically preserved and sorted out the types of folk songs, and collected and protected related historical culture and songs. It also presents the Horqin folk music culture to the world in the form of modern stage art performance, and effectively preservation and transmission the Horqin music culture in cooperation between the government and the folk. Thus enhancing the transmission of Horqin folk songs and the scope of promotion.

5.2.3 Analyse

The following points can be obtained by combing and integrating the data of the above interviews with key information providers:

(1) In the process of interviewing two musicians, they both learned that Horqin folk song in the process of transmission is the problem of combining with the modern music market. In the modern educational environment, the local music

established and carried out by local government agencies and universities should be incorporated into the professional transmission education of colleges and universities, while preserving the characteristics of folk songs, the measures and programs of relevant transmission modes should be actively made. In addition, on the basis of retaining the traditional music style, modern music technology and innovative features are integrated to make Horqin music better transmission.

(2) In the transmission process of Horqin folk songs, it is also necessary to pay attention to the degree of fit with the market. During the interview, it was mentioned that some folk songs have strong narrative and are relatively easy to adapt and spread. However, for example, most of the long-tone folk songs have related words and singing problems, so it is more necessary for musicians and inheritors with rich knowledge of relevant music to make innovations and creations, which is also one of the key points of the transmission of Horqin folk songs.

(3) In terms of effective transmission measures of Horqin folk songs, in the process of interviewing musicians, it is agreed that strengthening the construction of local folk performing arts groups and the training of local folk inheritors, This requires more support from the government, musicians and scholars to jointly build awareness and means to protect Horqin folk music culture. Only in such transmission measures can we better continue and promote Horqin folk music culture.

5.2.4 Guidance

According to the above relevant literature and interview materials, in order to ensure the effective inheritance of Horqin folk songs, the following inheritance guidelines can be formulated:

1. Traditional fidelity: respect and maintain the traditional characteristics and original flavor of Horqin folk songs. Inheritors should devote themselves to learning and teaching the classical repertoire, singing and expression of Horqin folk songs, and maintain its unique musical style and cultural connotation.

2. Innovation and development: On the basis of inheritance, the successors are encouraged to carry out innovation and development. Inheritors can create new songs and incorporate new elements and expressions to integrate Horqin folk songs with modern society and attract more young people's attention and participation.

3. Extensive dissemination: Actively promote the extensive dissemination

of Horqin folk songs. Modern technological means such as Internet and social media are used to expand the audience group of Horqin folk songs, so that more people have the opportunity to appreciate and understand the charm of Horqin folk songs.

4. Diversified communication: To promote exchanges and cooperation between Horqin folk songs and other regions and folk music. Through cooperation with other folk music organizations, cultural institutions and artists, it has broadened the artistic forms and expressions of Horqin folk songs, and enriched its musical style and singing forms.

5. Education popularization: Strengthen the popularization of Horqin folk music education. Horqin folk songs will be included in the school music curriculum to cultivate students' cognition and appreciation of Horqin folk songs. At the same time, the teaching and imparting of Horqin folk songs are carried out in community and cultural activities to provide a platform for learning and communication.

6. Establishment of inheritance institutions: The establishment of special inheritance institutions or organizations, responsible for the protection, inheritance and promotion of Horqin folk songs. These institutions can coordinate resources, organize related activities and programs, and provide training and support to ensure that the inheritance of Horqin folk songs is continuously promoted.

By formulating and implementing these inheritance guidelines, we can ensure that the inheritance of Horqin folk songs is carried out in a systematic and planned way, keep the purity of tradition in the process of inheritance, and pay attention to innovation and development, so that Horqin folk songs are widely recognized and inherited in the contemporary society.

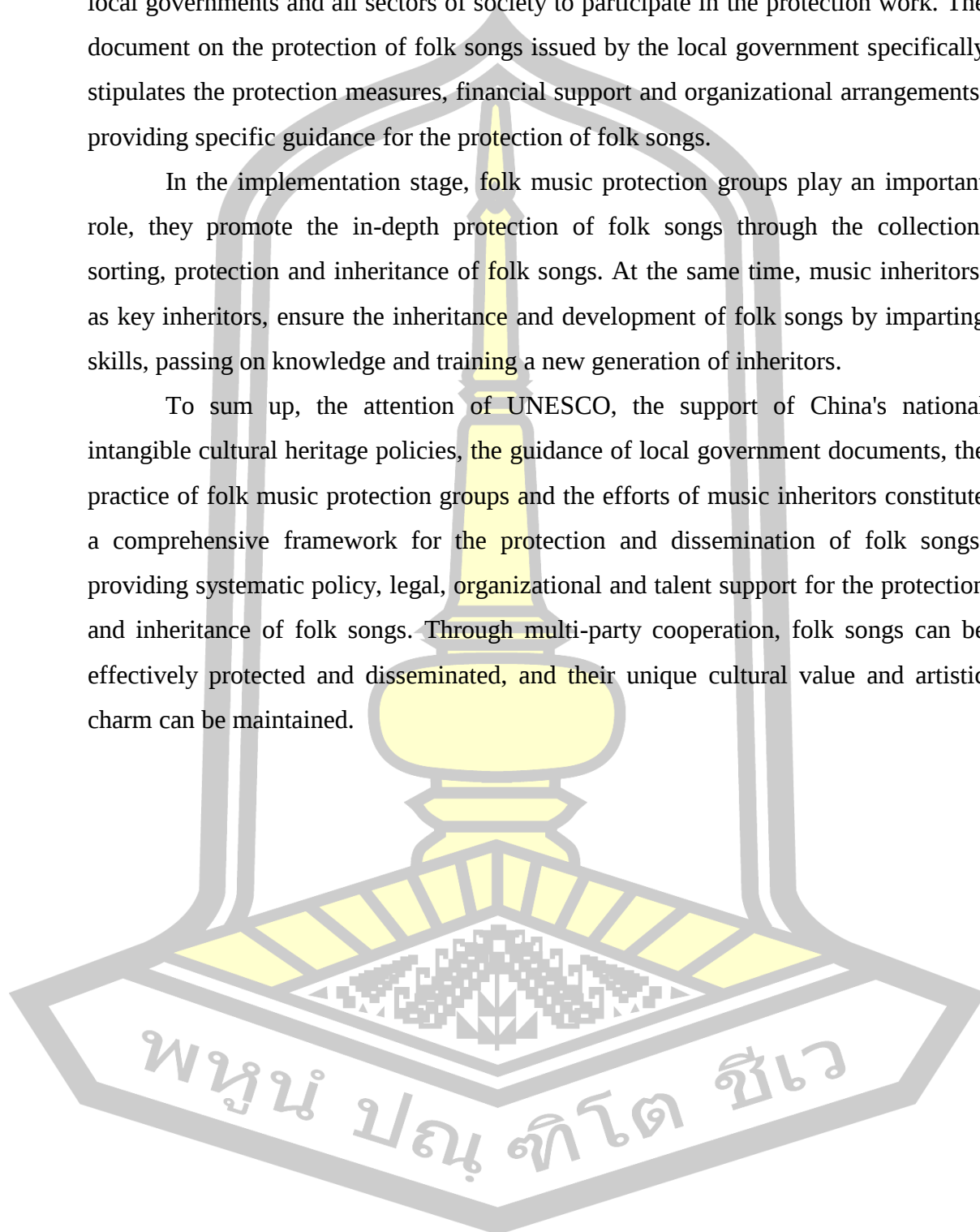
5.3 Summarizes

The protection and dissemination of folk songs is a multi-faceted and comprehensive effort that requires the joint efforts of UNESCO, China's national intangible cultural heritage policies, local government documents, folk music protection groups and music inheritors. By declaring the importance of folk songs as the intangible cultural heritage of humanity, UNESCO highlights the global concern for the preservation and transmission of folk songs. China's national intangible cultural heritage policy provides legal and policy support for the protection of folk

songs, and strengthens the inheritance and development of folk songs by encouraging local governments and all sectors of society to participate in the protection work. The document on the protection of folk songs issued by the local government specifically stipulates the protection measures, financial support and organizational arrangements, providing specific guidance for the protection of folk songs.

In the implementation stage, folk music protection groups play an important role, they promote the in-depth protection of folk songs through the collection, sorting, protection and inheritance of folk songs. At the same time, music inheritors, as key inheritors, ensure the inheritance and development of folk songs by imparting skills, passing on knowledge and training a new generation of inheritors.

To sum up, the attention of UNESCO, the support of China's national intangible cultural heritage policies, the guidance of local government documents, the practice of folk music protection groups and the efforts of music inheritors constitute a comprehensive framework for the protection and dissemination of folk songs, providing systematic policy, legal, organizational and talent support for the protection and inheritance of folk songs. Through multi-party cooperation, folk songs can be effectively protected and disseminated, and their unique cultural value and artistic charm can be maintained.



CHAPTER VI

Conclusion, Discussion and Suggestions

6.1 Conclusion

6.1.1 For the object 1, the result is:

Sorting out the classification and quantity of Horqin folk songs by collecting the relevant documents and materials and interviewing key information providers; Life songs collected 11, political songs collected 8, labor songs collected 6, festive song collected 11, love songs collected 11. In the process of the continuous development of Horqin folk songs, these five types of music communication form the standard of classification of Horqin folk songs and the two tunes of long tune and short tune. They are a record of Horqin ethnic minority life beautiful musical symbols. Horqin folk songs can be said to be a sea of songs and dances, and there are relevant songs to sing in every aspect of life.

In the course of time development, Horqin folk songs constantly integrate the musical characteristics of different periods, and absorb the musical characteristics of the western, central and eastern regions, and finally form a music system of great aesthetic significance today. The different types and tune styles of Horqin folk songs are not only suitable for celebrating traditional festivals, but also suitable for placing good wishes in private activities. Because of its regional characteristics of melody rhythm, Horqin folk music in today's growing music world still has an unshakable position.

6.1.2 For the object 2, the result is:

The protection and dissemination of folk songs is a multi-faceted and comprehensive effort that requires the joint efforts of UNESCO, China's national intangible cultural heritage policies, local government documents, folk music protection groups and music inheritors. By declaring the importance of folk songs as the intangible cultural heritage of humanity, UNESCO highlights the global concern for the preservation and transmission of folk songs. China's national intangible cultural heritage policy provides legal and policy support for the protection of folk songs, and strengthens the inheritance and development of folk songs by encouraging

local governments and all sectors of society to participate in the protection work. The document on the protection of folk songs issued by the local government specifically stipulates the protection measures, financial support and organizational arrangements, providing specific guidance for the protection of folk songs.

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To sum up, the attention of UNESCO, the support of China's national intangible cultural heritage policies, the guidance of local government documents, the practice of folk music protection groups and the efforts of music inheritors constitute a comprehensive framework for the protection and dissemination of folk songs, providing systematic policy, legal, organizational and talent support for the protection and inheritance of folk songs. Through multi-party cooperation, folk songs can be effectively protected and disseminated, and their unique cultural value and artistic charm can be maintained.

6.2 Discussion

6.2.1 According to the first research objective, the folk songs of the city of Horqin in the province of Tongliao, China, were studied and categorised in terms. From literature review, Zhang, H. (2017) In Research on Traditional Music Culture of Horqin Mongolian Folk Songs. Focuses on the traditional music culture of Horqin Mongolian folk songs. By exploring the historical origins, creative background and social functions of folk songs, the researcher comprehensively demonstrates the status and role of horqin folk songs in traditional music culture. The literature provides an important reference for an in-depth understanding of the cultural background and traditional value of horqin folk songs (Zhang, H. 2017).

From Horqin Folk Song to Horqin Culture - Cultural Connotation and Development Trend of Horqin Folk Song. This article explores the cultural connotation and development trend of horqin folk songs. From the perspective of the development of horqin folk songs to horqin culture, the author analyses the

characteristics and changes of horqin folk songs in terms of cultural inheritance, artistic expressions and social functions. The article argues that the development trend of horqin folk songs, as an important part of horqin culture, is closely related to the development of horqin culture (Zhao, C. G. 2015).

But from the perspective of this paper. Study and classify the folk songs of Horqin Tongliao Province, China. At the same time, I conducted a detailed study and summarised the classification criteria of some of the more highly sung folk songs in Horqin City. Horqin folk songs are closely related to local folk life and deeply reflect the aesthetic tastes and customs of the local people. It has the task of being inherited in the form of folk art and has become one of the important forms of music in the cultural life of the region. Due to the regional characteristics of its melodic rhythm, horqin folk music still has an unshakeable position in today's evolving music world.

2.2 According to the second research objective, the preservation and transmission of Folk song in Horqin city, Tongliao Province, China. Zhao Wenrong (2014) discusses the protection and inheritance of horqin folk songs in his article "Protection and Inheritance of Horqin Folk Songs". The author points out that horqin folk songs, as an important part of Mongolian culture, are facing the impact of modernisation and globalisation, and are in urgent need of effective measures for protection and inheritance. The article makes an in-depth study on the historical origin, protection measures and inheritance practice of horqin folk songs, and puts forward a series of targeted suggestions, which provide useful references for the preservation and transmission of horqin folk songs (Zhao, W. R. 2014).

Wang, H. (2010), in his article "Study on the Protection and Inheritance of Horqin Folk Songs". The protection and inheritance of Horqin folk songs were studied. The authors point out that horqin folk songs, as cultural heritage, face the challenge of preservation and transmission. The article discusses in depth the protection measures, inheritance practice and government support, and puts forward some specific protection and inheritance strategies, which provide useful reference for the protection and inheritance of horqin folk songs (Wang, H. 2010).

The researchers agree with the above views. Combined with the actual situation of the preservation and transmission of horqin folk songs, the help of relevant national and local government agencies, music inheritors and musicians

played a key role in the achievement of the research results. With the support and promotion of the national and local governments, the preservation and transmission of horqin folk songs have been strongly supported. Through the introduction of relevant preservation documents and measures, the inheritance and development of folk songs have been promoted. At the same time, the active participation and contribution of music inheritors and musicians have enabled researchers to gain a deeper understanding of the traditional skills and expressions of horqin folk songs, providing precious field information and experience for the protection work. Therefore, in order to protect and pass on the horqin folk songs as folk art music, we need to further do a good job in excavation, collation, research, innovation and training of horqin folk song art, so that it can be preservation and transmission at a higher level, and to promote it more widely by combining with the aesthetic trend of modern people.

6.3 Suggestions

6.3.1 Suggestions for further research

This study is mainly based on documents and interviews with key information providers of Horqin folk songs. After understanding the type division and standard characteristics of Horqin folk songs, relevant guidance and suggestions for the preservation and transmission of Horqin folk songs in Tongliao City are carried out.

In the future research, it is hoped that the following researchers can deeply study the historical development and current situation of the folk songs of Horqin City, Tongliao Province, China, and analyze the application of Horqin folk songs in different occasions of historical change and development, as well as the transformation and presentation of artistic forms in modern society. And the study and analysis of the musical characteristics of Horqin folk songs, so that more researchers can better understand the unique artistry of Horqin folk songs. Let the minority music art can be combined with the development of world music, and promote the innovative development of music art.

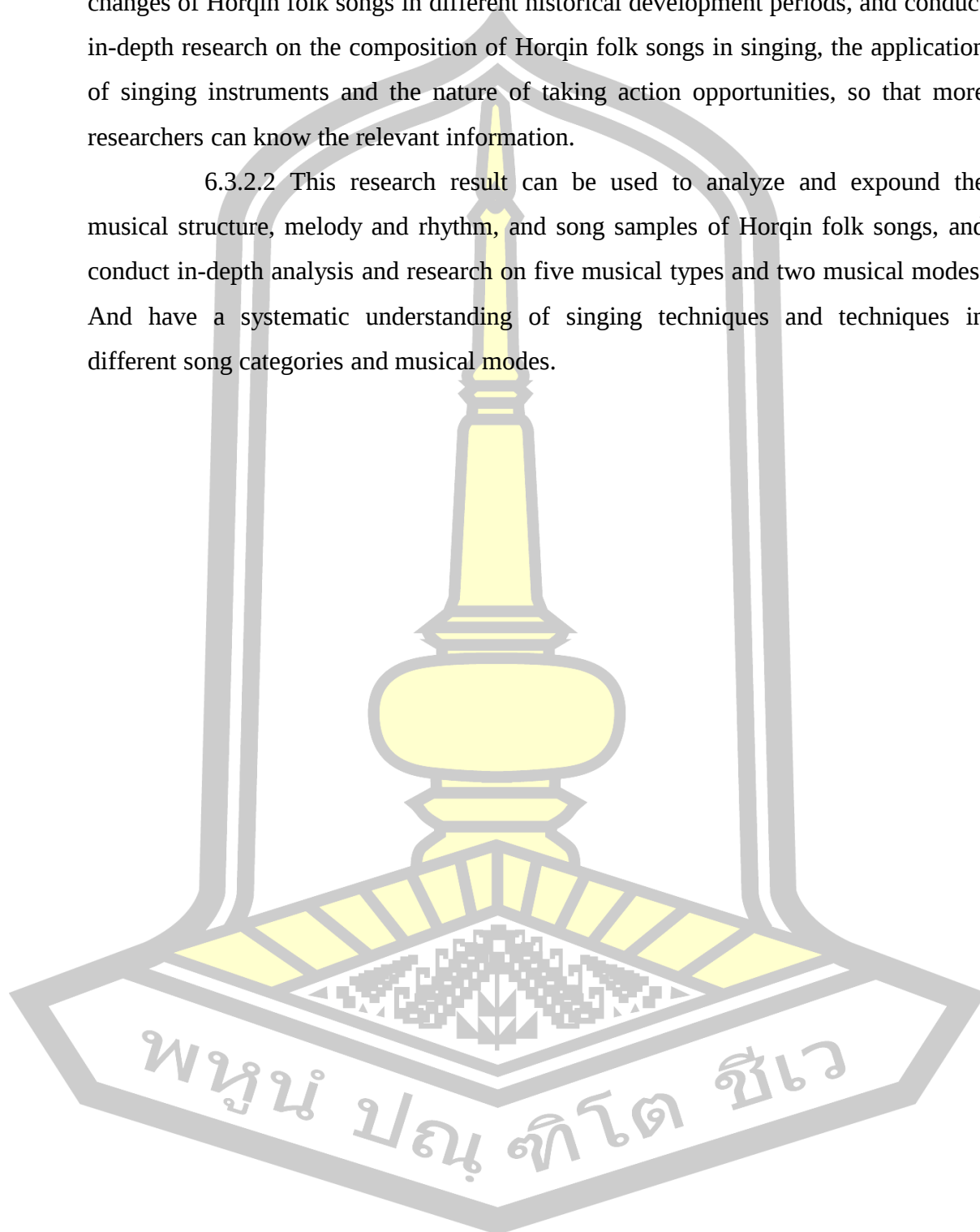
6.3.1.1 To study the historical development and present situation of folk songs in Horqin City, Tongliao Province, China

6.3.1.2 To study the analyzes the musical characteristics of folk songs in Horqin City, Tongliao Province, China

6.3.2 Suggestions for applying the results of the study

6.3.2.1 This research form can be used to sort out and study the data of the changes of Horqin folk songs in different historical development periods, and conduct in-depth research on the composition of Horqin folk songs in singing, the application of singing instruments and the nature of taking action opportunities, so that more researchers can know the relevant information.

6.3.2.2 This research result can be used to analyze and expound the musical structure, melody and rhythm, and song samples of Horqin folk songs, and conduct in-depth analysis and research on five musical types and two musical modes. And have a systematic understanding of singing techniques and techniques in different song categories and musical modes.



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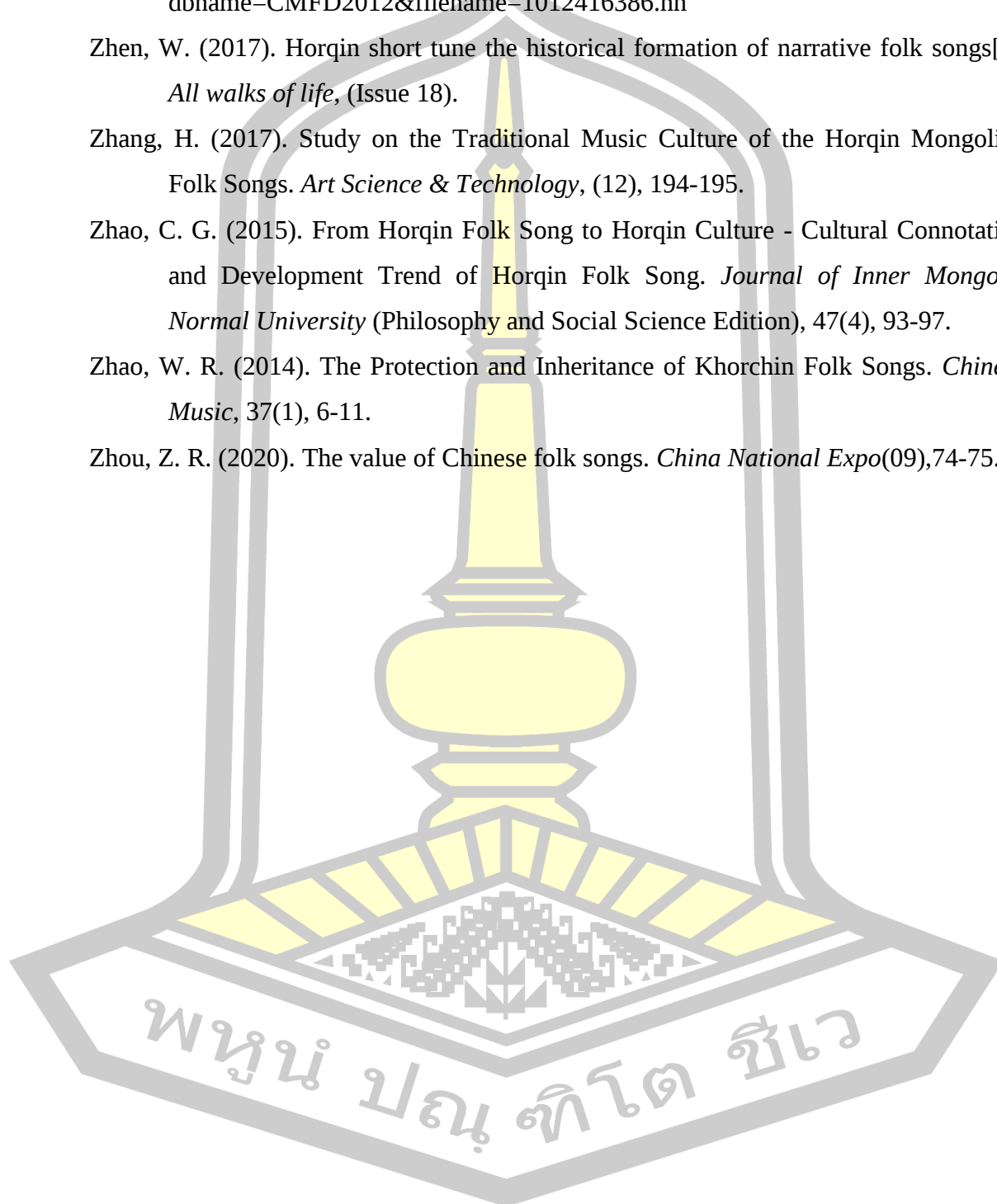
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APPENDIX

Interview form (1)

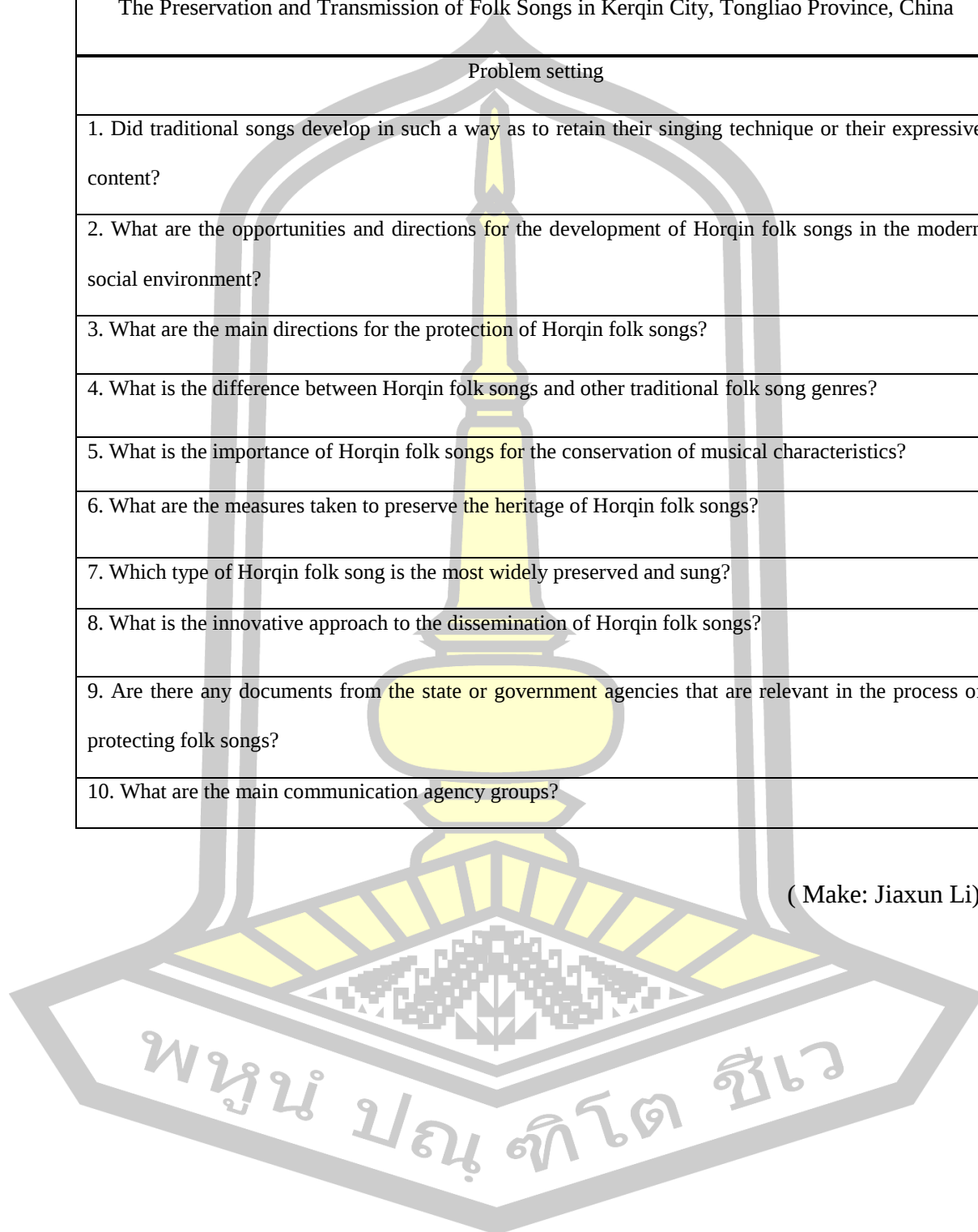
Collection and Classification of Folk Songs from Kerqin City, Tongliao Province, China
Problem setting
1.What is the origin of Horqin folk song?
2.What is the most influential factor in the singing process, other than the song itself?
3.What are the main types of Horqin folk songs in the development process?
4.What are the main styles of Horqin folk songs?
5.What genre is the genre of representative folk songs in the process of development?
6.Which genre of Horqin folk songs accounts for a high proportion in today's society?
7.Has the original meaning of representative songs been preserved in the process of continuous development?
8.What is the difference between Horqin folk songs and other traditional folk songs?
9.How to innovate representative folk songs in real time?
10.Will traditional folk songs be impacted by other musical genres in the process of development?
11.In the development of traditional songs, will it focus on retaining singing skills or expressive content?

(Make: Jiaxun Li)

Interview form (2)

The Preservation and Transmission of Folk Songs in Kerqin City, Tongliao Province, China
Problem setting
1. Did traditional songs develop in such a way as to retain their singing technique or their expressive content?
2. What are the opportunities and directions for the development of Horqin folk songs in the modern social environment?
3. What are the main directions for the protection of Horqin folk songs?
4. What is the difference between Horqin folk songs and other traditional folk song genres?
5. What is the importance of Horqin folk songs for the conservation of musical characteristics?
6. What are the measures taken to preserve the heritage of Horqin folk songs?
7. Which type of Horqin folk song is the most widely preserved and sung?
8. What is the innovative approach to the dissemination of Horqin folk songs?
9. Are there any documents from the state or government agencies that are relevant in the process of protecting folk songs?
10. What are the main communication agency groups?

(Make: Jiaxun Li)



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