

Cavity Relationships and Melodic Patterns of Ordos "Guru Songs"

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Abstract: Ordos has an ancient traditional folk music culture with unique regional colours. In this characteristic regional folk music culture, the ancient customs of Mongolian people have been well preserved. Especially in the aspect of music, it shows the regional cultural characteristics which are obviously different from other Mongolian regions. Ordos people have preserved the music culture with ceremonial characteristics for a long time, and radiated it to the folk soil, forming the unique Ordos folk music culture nowadays. Ordos music culture represented by court "Gu Ru Ge" is national intangible cultural heritage. Guru song is a long song sung at the beginning of the grand celebration, which is very different from the ordinary long folk songs and can be called the only one in the world. Only through in-depth excavation and exploration can this national treasure be effectively protected and passed on.

Keywords: Gu Ru Song; Cavity-Lyric Relationship; Melodic Morphology.

1. Introduction

Ordos music culture represented by court "Guru Song" is national intangible cultural heritage. Guru Song is a long song sung at the beginning of the grand celebration, which is very different from ordinary long folk songs and is unique in the world, and it is the "ceremonial anthem" of the court of Mongol dynasty inherited by Ordos Mongols from the 13th century. There are thousands of Ordos Folk Songs, including Guru Songs, which are divided into long tone and short tone in terms of rhythm. The long-toned folk songs are melodious, expansive and bold; the short-toned folk songs are cheerful, enthusiastic and unrestrained. Ordos folk songs are rich in content, including praise, thinking, telling, irony and so on, with beautiful tunes, long and humorous language, which are widely circulated.

2. Definition of the Concept of Guru Song

Guru Song", also known as "Guridao", is one of the oldest forms of Mongolian folk songs, and "Guridao" means "country" or "dynasty" in Mongolian. In "Guridao", "Guri" means "country" or "dynasty" in Mongolian, and "Dao" means "song". "This kind of songs originated from the court, and the music belongs to the genre of long tunes. Later, because of the decline of the king's power, the songs were spread to the folk, and became an ancient folk music genre. Regarding the title of gürüdao, there are a few sayings in the academic world: one is on the meaning of the word "gürü" itself, Ordos literature, folklorist Qi Bilig thinks, "gürü" is Manchu, with the meaning of the country, state politics, so gürüdao is Therefore, Guridao is a national government song, which can also be called "national banquet song". There is another view that the Mongolian word "Gurri" comes from Tibetan language, and the Tibetan word "Gurri" has the meaning of "supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme, supreme". There is also a view that the Mongolian word "Guzh" comes from the Tibetan language, and the Tibetan word "Guzh" has the meanings of "supreme, lama

master" and so on. In the Ordos region temple puja, there is indeed "Gu Ri Zhi Song" these chanting activities, the content is mainly for the praise of the living Buddha and the merits of the monks. The third point of view is that "gürü" in Mongolian actually means "iron absorbing stone, iron stone", etc. Obviously, this point of view has nothing to do with the cultural direction of the Guru Ri Dao. Local herdsman generally believe that the word "Guru" originated from the concept of "state" during the period of the Mongolian Khanate, and was sung by court singers and musicians at state banquets. Bayindorj, in his book "Study of Ordos Historical Folk Songs", divided Ordos folk songs into two categories: "Guridao" and "love songs" (ganggang daguu), and believed that as early as the time of the formation of the Mongol Khanate, the Guridao was performed at large-scale ceremonies, rituals and weddings. It is also believed that as early as the formation of the Mongol Khanate, the Guridao was sung on large-scale occasions such as Nai Ri, ceremonies and weddings. According to Wang Yongquan in his book Ordos Folk Songs, Ganggang Daguu actually refers to the "representative songs, or flag songs" (Sulid Daguu) of a place, or songs sung at wedding banquets or Nai Ri, Ovoo sacrifices, and Naadam assemblies. These songs are mainly about praising the government of the country and praising the local customs of the hometown. Until later, due to the rapid spread of Buddhism in Mongolia, some songs were added to praise the Buddhist philosophy, the living Buddha, the merits of monks and other content. From the above academic viewpoints, we can be sure that the concept of Ordos Gurudo is a genre which is sung on specific occasions such as Nai Ri, ceremonies, weddings, Naadam, and other grand ceremonies with the name of "State Government Song and State Banquet Song" as a pointer.

"Guru song is a folk-art form with a simple style and a strong influence of language. Its melody and music, language and rhyme are unique in Mongolian folk song art, and the combination of words and phrases is especially rich in changes, which makes it different from the long folk songs of other regions with fewer words and longer phrases. In this chapter, we will discuss some of the essence of the art of Guru Song from the aspects of the structure of the singing words

and the relationship between the structure of the words of the cadences.

3. The Relationship between Words and Cadences in Gu Ru Song

In the term "cadence-word relationship", "cadence" refers to the melody of the song, and "word" refers to the short form of the song's lyrics. In other words, "the relationship between the melody and the lyrics within the scope of the unified content. The cantorial passage is a poetic line construction unit that is formed according to a certain poetic line construction rule and keeps recurring. Singing words and poetic lines are constantly derived and organised within the framework of the metrical and syntactic rules formed by the passages.

The matching of words and phrases in Gu Ru Song is reflected in the singers' perfect combination of words and phrases, combining local dialects, tones and vocabulary with regional styles, as well as the structure and connotation of the words, to form a multifaceted and integrated whole. In the performance of Guru Song, the unique style of Ordos local dialect and Ordos folk song is cleverly reflected by the singing technique of Mongolian long tone folk song. For example, the word "xirga" is sung as "shargo" and the word "jagal" is sung as "jagol". The word "xirga" is sung as "shargo"; the word "jagal" is sung as "jagol"; the word "oncyu" is sung as "onoyu"; the words "nairlana, dagclana" the word "oncyu" is sung as "onoyu"; "nairlana, dagclana" is sung as "nairlanai, dagclanai", and other ancient Mongolian and local dialects are more commonly used. In the course of specific performances, if they are not sung in accordance with the dialect, there will be a loss of voice and a mismatch of accents and words.

4. Melodic Forms of Guru Songs

A total of 98 Hangjin "Guru Songs" are recorded in "Ordos Folk Songs (Fourth) - Hangjin Gurudao" (Inner Mongolia University Press, April 2012), edited and published by Mengketuya, Mengkeqiqi, and Nashun Jirigala. Among them, 96 songs are accompanied by sheet music, while two songs, "eb harin engger" and "qagan agolain qasu", are without sheet music. (Below)



Fig 1. "Ordos Folk Songs (Fourth) - Hangjin Gurudao" (Inner Mongolia University Press, April 2012)

The melody of "Guru Rugo" is developed in the form of a long tune. As a result, the melody is characterized by a free rhythm, and its melodic form is closely linked to the syntactic structure and the structure of the lyrics. The length of the melody is in most cases larger than the length of the lyrics, but the syntax of the lyrics is the basis of the melody syntax. The lyrics of Mongolian long form songs are mostly in two-stanza and four-stanza forms and variations. Therefore, under the influence of their lyrics structure, their melodic syntax and lyrics syntax structure are basically based on the structure of two big sentences. Qiao Jianzhong points out in his "A Brief Discussion of the Melodic Types of the Two-Sentence Style" that "the two-sentence style is not only a basic structural form used in many musical genres in the field of traditional Chinese music research, but also a very representative mode of musical thinking with characteristics of traditional Chinese music culture. At the same time, it also embodies the derivative law of 'unity'-'change' and aesthetic characteristics of Chinese folk melodies with its diverse melodic types. He believes that the Mongolian 'long tune' is a multi-syllabic rhyming poem, and the tune is a very free and long two big phrases. The long tune, as the most mature folk song genre of the steppe culture, has its own stable structural laws and melodic forms, and although there are regional differences in the musical styles, the tune structure and melodic forms have maintained a series of commonalities." [Qiao Jianzhong, "A Brief Discussion of the Melodic Types of the Two-Sentence Style", Music Research, No. 3, 2003, p. 17, cited in Li Yuying, "A Study of the Melodic Morphology of Mongolian Folk Songs--Taking the Folk Songs in the Collection of Chinese Folk Songs--Neimenggu Volume as an Example", Inner Mongolia University Press, October 2014, p. 3].

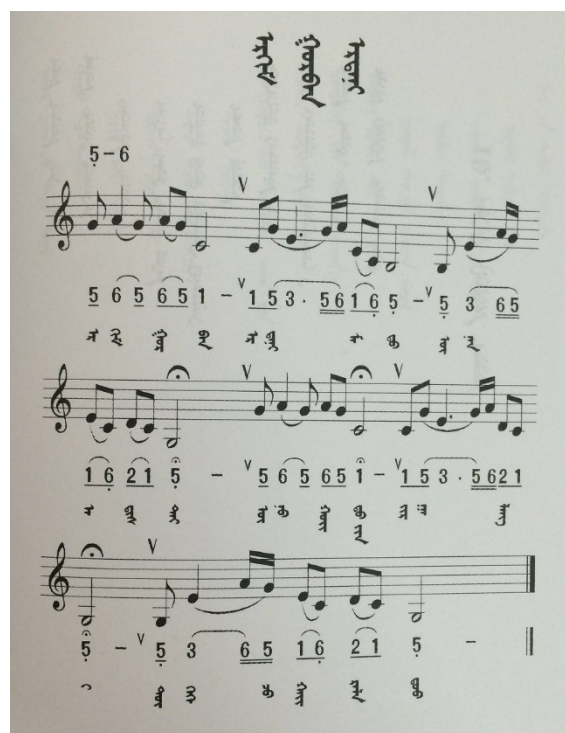


Fig 2. The Precious Three Treasures [Mengketuya, Mengkeqiqi, and Nashun Jirigala, eds: Ordos Folk Songs (Fourth) - Hangjin Gurudao, Inner Mongolia University Press, April 2012, p. 39]

The Precious Three Treasures [Mengketuya, Mengkeqiqi,

and Nashun Jirigala, eds: Ordos Folk Songs (Fourth) - Hangjin Gurudao, Inner Mongolia University Press, April 2012, p. 39]. It is one of the "Gurudao" that is often sung.

The lyrics are to the following effect: The rare and precious Three Jewels give us much compassion. The gods and goddesses of Eggy Abba have doubled our well-being. The tree that grows on the high rock, only the spring breeze can swing the heart that never wavers, only you can swing it. Burn incense and kowtow to the Buddha, the white-headed old man should be honoured. Happy days are expected, auspicious blessings will last forever.

This musical tune consists of two phrases, one above and one below, each consisting of two sections of two bars each. The two phrases are composed of two sections of two bars each. The repetitive two-phrase section structure is therefore in the levistic mode, resulting in a song in the levistic mode. The first and the second sections of the song are in the form of a "zheng-zheng" pattern. The lyric structure is two lines, one phrase, and four lines, while the melodic organisation is the same: two lines, one phrase, and four lines, one phrase. The melody is organised as a phrase in two lines and a section in four lines. The melody is repeated twice before a phrase is sung. The relationship between lyrics and melody is "1:1".

The Two Steeds of Genghis Khan [Mengketuya, Mengkeqiqi, Nashun Jirigala, Ordos Folk Songs (Fourth) - Hangjin Gurudu, Inner Mongolia University Press, April 2012, p. 52] is one of the more widely sung songs. It is one of the more widely sung Ordos "Gurudao" songs.

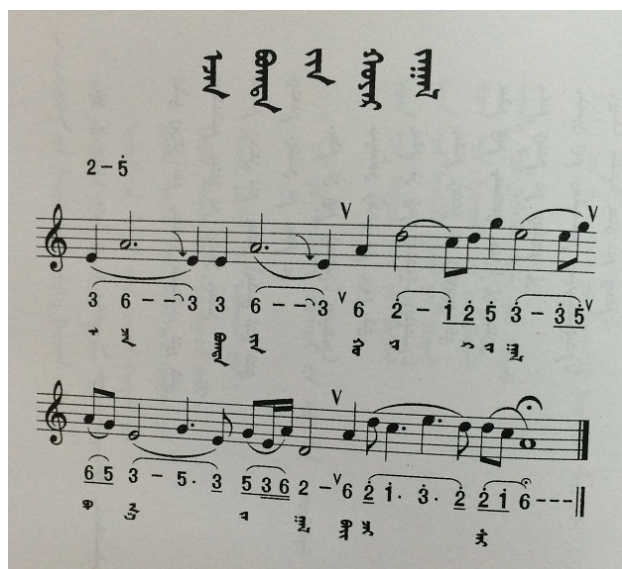


Fig 3. The Two Steeds of Genghis Khan [Mengketuya, Mengkeqiqi, Nashun Jirigala, Ordos Folk Songs (Fourth) - Hangjin Gurudu, Inner Mongolia University Press, April 2012, p. 52]

According to legend, in the 13th century, Genghis Khan in the unification of the Mongolian ministries, the Khan's two steeds made great achievements, but because the Khan did not reward, the two steeds left the herd to run to the side of the Alatai mountains, eating green grass, drinking the cool river water. But one of them, the big stallion, misses the Khan's weakness day by day, so he persuades the small stallion to return to Genghis Khan's side after the story. The song consists of two phrases, parallel and square, with the upper phrase falling on a levitation and the lower phrase falling on a plagal note, making the whole song a plagal song. The range

is wide, and the highest note of the song, the small character 2 group 5, appears in the upper phrase. the melodic development is mostly big jumps, and the upper phrase basically takes the big jumps of four or more degrees as the main melodic organisation mode, which forms the high-pitched melodic colours of the whole song with big jumps and big falls, and shows the colours of the Ordos folk music style.

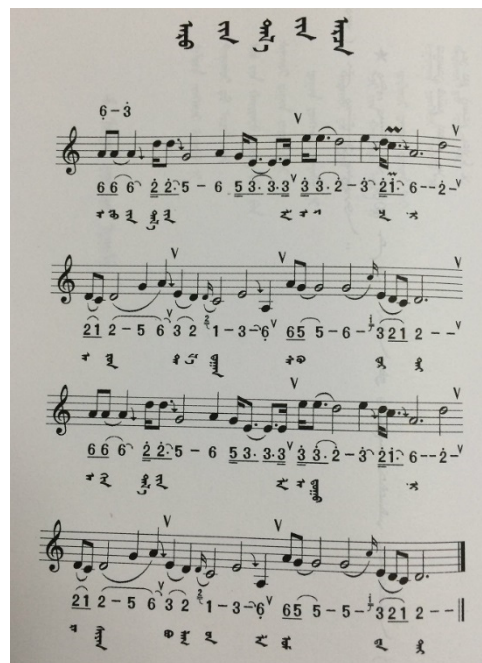


Fig 4. "Cuibai on the Shady Slope"

Fig 4 above, "Cuibai on the Shady Slope" [Mengketuya, Mengkeqiqi, Nashun Jirigala, editors: Ordos Folk Songs (Fourth) - Hangjin Gurudu, Inner Mongolia University Press, April 2012, p. 18].

The lyrics are to the following effect: The juniper forest on the back, a shady area behind it, the artemisia is fragrant all over the place, and the clear spring is as sweet as honey and sugar. Three jujube horses yo, that triangle is my hometown, four jujube horses yo, that quadrangle is my hometown. This is a song in the Shang mode consisting of two phrases, each of which has a falling tone of "Shang-Shang". The second phrase is a variation of the first, and the melodic framework is basically the same. Throughout the entire melody, the quotient note serves as the central support point, influencing the colour changes in the tone.

From the analyses of the above pieces, it is clear that the melodic development pattern of "Gu Rudao" has the characteristics of the Ordos region's music style throughout. It is because "Gu Ru Dao" is combined with the local society, folk life and various rituals and customs, and it becomes the characteristic local cultural expression of the region. For example, in the development mode of melodic form, it can be seen that the development of tone is relatively direct, with repetitive phrases, fewer liner notes, and less dragging accent than the folk songs of other regions in the form of long tones, so in the overall style, it has formed the mournful and bleak, inner depth that is unique to Erdos folk songs, which is in sharp contrast with the local short-toned folk songs that are joyful and lively.

5. Conclusion

Ordos has an ancient traditional folk music culture with

unique regional colour. In this characteristic regional folk music culture, the ancient customs of Mongolian people have been well preserved. Especially in the aspect of music, it shows the regional cultural characteristics which are obviously different from other Mongolian regions. Ordos people have preserved the music culture with ceremonial characteristics in the long years and radiated it to the folk soil, forming the unique Ordos folk music culture nowadays. Theoretically speaking, the traditional ethnic folk music culture of Ordos is more represented by folk songs. These folk songs, in terms of genre, include songs praising the hometown, songs praising parents, love songs, lullabies, labour songs, children's songs, religious songs, court songs, praise songs and so on. As Shu Yamaguchi, a renowned Japanese musicologist, puts it, "It is undeniable that the forms of instruments, music, and dance in such occasions are greatly influenced by these cultural patterns." These genres are based on folk customs and rituals and have been passed down to the present day, forming a huge genre pattern of Ordos music culture.

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