

# The Artistic Value of Mongolian Music Elements in Unaccompanied Chorus Works

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## 1. Artistic Characteristics of Mongolian Music Elements in Unaccompanied Chorus Works

In the Mongolian culture, music culture occupies a very important position. The Mongolian people take folk songs as the main basis of music. Mongolian folk songs are always famous for their high tune and loud voice. Mongolian folk songs involve rich contents, including prairie scenery, praising horses, marrying women, praising beautiful nature and prairie heroes. These folk songs with Mongolian music elements vividly reflect the local conditions and customs of the Mongolian society. Many unaccompanied choruses work have distinctive Mongolian music elements, which play a role in highlighting the traditional Mongolian cultural ideas. Now we will analyze the artistic value of the Mongolian unaccompanied chorus works from the content, singing form, vocal music form and traditional form, which will play a certain auxiliary role in the future appreciation and research of Mongolian music.

The Mongolian unaccompanied chorus has its own distinctive artistic characteristics in terms of content. Some of the content is folk songs sung under the circumstances of grazing, some is to describe the grand banquet scene, and some is to express their homesickness. [1] We usually call such folk songs pastoral songs, banquet songs and homesickness songs. In a word, the Mongolian unaccompanied chorus is rich and colorful in content expression, which provides rich folk song materials for the creation of Mongolian unaccompanied chorus works, and also plays an extremely important role in the formation of the artistic style of Mongolian unaccompanied chorus.

As the name suggests, pastoral is a folk song theme sung by herdsmen when they are herding on the grassland, which is also a unique musical element of the Mongolian people. Mongolian people have lived on nomadism since ancient

times. This nomadic life has a history of thousands of years. Pastoral songs occupy a very important position in Mongolian folk song themes, which also reflects Mongolian music elements as common music themes. In the expression of pastoral songs, there are often emotional expressions such as singing about the grassland, singing about love, praising horses, etc. The pastoral songs are the musical expressions of Mongolian people's love for labor, life, and the yearning and pursuit of a better life. The most representative music works are "Pastoral", "The Fast-Red Horse" and so on.

Banquet songs are mainly aimed at the songs sung during the Mongolian banquet, and the songs sung at the celebration occasions are called carols and hymns. Mongolian hymns and carols have a long history, mainly in the content of praying and eulogizing saints. [2] The style and melody of this kind of music are vigorous and gloomy, slow and long, which is one of the most typical musical elements of the Mongolian people. The banquet songs of the Mongolian people have distinctive national characteristics and rich life contents, and the music of this style occupies an important position in the Mongolian folk songs. The typical representative of such works is the Four Seas created by Yongjubu.

The musical style of homesickness can be said to play an important role in the lives of Mongolian people. It is a more common musical style of Mongolian music and mainly expresses the thoughts and feelings of Mongolian people who love their hometown. [3] Such as the specific performance of homesickness songs in the Song of Alechenbo and the Song of Mother and Son. From the content of homesickness songs, they are mainly divided into two categories: one is the songs of the samurai to express their homesickness for their hometown, and the Lotus and Pine Trees in the Mining Industry is the emotional expression of such music. The second kind is the songs sung by young women who marry far away to express their yearning for their hometown relatives. For example, the Horqin folk song "Norngia"

created by Yongjubu is the representative of such music. The homesickness music has the musical characteristics of slow rhythm and beautiful tune, which requires strict musical structure and bold mode application in the creation process.

Some unaccompanied choruses with Mongolian music style not only inherit and carry forward the leading performance form of Mongolian Chaoer music elements, but also use many western traditional and rigorous church style choral performance forms for reference in their works. Some Mongolian style unaccompanied choral works add Homai voice parts, long tune folk songs, short tune folk songs and Chaoer use, these have virtually enriched our chorus performance. When composing the unaccompanied chorus, the composer added some music colors that can make the work extremely epic deep and solemn, so that the whole work is filled with a majestic momentum beauty in the performance process. The audience can feel the shock and infection of the work itself from the visual, auditory and aesthetic aspects when listening.

In terms of singing methods, the Mongolian people have their own unique singing skills, and through continuous development and improvement, they have formed a singing system with unique national colors. Through these unique singing methods, we can most accurately and directly express the cultural heritage and aesthetic value of Mongolian traditional songs. These singing methods have also become an important reference for Mongolian unaccompanied chorus in training and performance. For example, the singing methods of Nogula and Homai in the long tune, which have distinctive Mongolian characteristics, have become the unique music labels of the Mongolian people. Through these studies and appreciation of Mongolian music, it is found that the singing techniques of Mongolian traditional singing are mainly characterized by paying more attention to breathing, being broad in the performance of the range, being pure and penetrating in the expression of timbre, being full in sound quality, and being more comfortable in the combination of true and false sounds. The most concentrated musical form of vocal music is choral art. Therefore, the unaccompanied chorus with Mongolian music elements is undoubtedly the concentrated embodiment of various musical forms, especially the Mongolian vocal form with Mongolian style characteristics. Through the development of the Mongolian unaccompanied chorus art in recent decades, the original Mongolian vocal music form has been flexibly applied to the Mongolian unaccompanied chorus art, which not only inherits and protects the national art, but also makes this new art form bloom with more attractive cultural value through its dissemination and communication.

The singing history of the Mongols can be described as a long history. The harsh natural environment and the nomadic lifestyle of living by water and grass have formed the musical cultural spirit of sincerity, forthrightness, roughness and openness of the Mongols. These noble qualities are reflected in Mongolian traditional folk music, reflected and accumulated in Mongolian folk music. Music comes from life. Mongolian music can be said to be closely related to their own life. In the process of Mongolian life, the music style of solemn and vigorous, long meaning, natural simplicity, humor and humor has naturally formed. They use banqueting songs to express their happy attitude towards life, homesickness songs to express their thoughts and feelings of remembering their hometown, and songs and hymns to praise nature and sing about life. Mongolian people love life and their land.

They use music to convey a noble musical feeling to the world, and pass on and carry forward their national music culture through music.

Mongolian folk vocal music forms are rich and diverse, including solo, chorus, duet, round singing, rap and other music forms. These music forms are mainly influenced by the aesthetic needs and habits of the Mongolian people, and fully reflect the way of thinking and aesthetic interest of the Mongolian people. From the perspective of singing types and singing methods, including the special singing forms such as long tune, short tune, and Haolin Chaoer with Mongolian music characteristics, they also permeate into the national vocal music form of giving, becoming the main forming factor of the national style characteristics of Mongolian vocal music art.

The Mongolian unaccompanied chorus works have their unique artistic characteristics in traditional forms, and these characteristics are also symbolizing of Mongolian music. [4] When people hear these music elements, they will immediately associate with the vast Mongolian prairie, forming a musical style with distinctive Mongolian traditional artistic characteristics, laying a foundation for the inheritance and development of the Mongolian unaccompanied chorus art. From the perspective of Mongolian traditional artistic characteristics, the traditional artistic characteristics of Mongolian unaccompanied chorus works mainly include long tune, short tune and Chaoer.

The rhythm of long tune folk songs is free and the length is long, which mainly reflects the nomadic life of the Mongolian people. The long tone is especially unique and exquisite trill decoration. Long tune folk songs are mainly sung in Mongolian. The rhythm is slow and natural, with few words and long tune. It gives people a sense of continuity. However, the long tune of Mongolian is not exactly the same, and each region has its own different style. The long tune folk songs of Horqin Grassland are mainly lyrical and moving, and the representative works of this kind of long tune style mainly include homesickness songs, majestic and vigorous horses, etc. The main feature of the long tune folk songs in Hulunbeier Grassland is their enthusiasm and boldness. The representative works of this kind of long tune style mainly include vast grasslands, horse stealing girls, etc. The long tune folk song of Xilingol Grassland has a long and loud voice. The representative works of this kind of long tune style mainly include Little Yellow Horse, Zouma, etc. When singing some long notes of long tune folk songs, the length of long notes will generally be extended freely according to the singer's mood, which is also a unique musical element of the Mongolian nationality.

Chaoerduo is mainly male singing, which is mainly performed by more than two people at the same time. Chaoerduo can only perform in a collective occasion. We often hear such Mongolian music elements as Chaoerduo in unaccompanied chorus works. The perfect integration of unaccompanied chorus and Chaoerduo can not only enhance the artistic appeal of unaccompanied chorus, but also give full play to the practical significance of Mongolian music elements in the music. On the stage of many international competitions, Chaoerdao adds a lot of color to unaccompanied chorus, and at the same time, people around the world understand the infinite charm of unaccompanied chorus with Mongolian music elements.

## 2. An Analysis of the Musical Form of the Unaccompanied Chorus "Nuonjiya"

Nostalgic music has always been one of the most common musical themes of the Mongolian people. The Zhemeng folk song "Nuonjiya", adapted by the composer Yongjubu, is a typical representative of homesickness music. As its name implies, homesickness music is a folk song theme sung by Mongolian people when they miss their hometown. The shadow of war has always been shrouded in the history of the Mongolian nation. Frequent wars have made many warriors far away from their hometown. Whenever they think of their hometown, the "homesickness song" in their hearts will be sung. In the traditional Mongolian culture, when girls reach the age of marriage, according to the Mongolian tradition, they usually choose tribes with distant blood ties. These girls who marry far away from home can't help singing homesickness songs when they miss their hometown. Therefore, in the Mongolian history, homesickness songs have always played an important role in the lives of the Mongolian people. The above two categories are the two categories of homesickness songs that we often say: Samurai homesickness and women homesickness. In Mongolian homesickness music, there are often music works expressing these two types of homesickness. The Nuonjiya we are going to analyze below is one of the women's homesickness songs.

The whole piece of "Nuonjiya" consists of four short phrases in total. As the inspiration part of the piece of music, sentence a start to jump out of the main tone in the upward phase of the melodic interval, and then steps up after the downward phase of the melodic interval starts, and then jumps into the upward phase of the melodic interval. In terms of mode and tonality, Nuonjiya adopts the E-feather mode and presents it in the whole song. Each time the melody goes on and the phrase ends, it is to express a yearning for hometown. [5] The melody is tortuous and tactful, like crying. In rhythm, the two phrases are basically consistent, so as to reflect the structural relationship of "rise and fall". The whole phrase moves towards bright melodic color step by step, which fully shows the girl's yearning for her hometown and parents after she gets married. In order to show the girl's helpless and lonely mood, the composer uses the big jump of melody interval in some music segments. The whole song ends on the main tone of the mode.

The image shows the beginning of the musical score for "Nuonjiya". It is a four-part unaccompanied chorus. The tempo is marked "Adagio" and the mood is "深情地" (深情地). The score is in E-flat major and 4/4 time. The lyrics are in Chinese: "诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅 诺恩吉娅". The score includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), with dynamics ranging from *pp* to *f*.

Fig. 1 Example of music score at the beginning

On the basis of the original folk song, Mr. Yongjubu adapted "Nuonjiya" into an unaccompanied chorus work, which is composed of four parts, giving full play to the great appeal of the human voice. Nuonjiya consists of three parts: introduction, theme and ending. The fixed melody variation

is the main creation technique used by the composer, of which the theme part is composed of three variations. The 40 bars of the whole song appear alternately in the relationship between the main tune and the dominant tune of F feather mode and C feather mode, which makes the music appear richer in melody changes and the emotional expression of the characters' hearts more authentic.

Through the analysis of score example 26, we can see that in the first five bars of the introduction part of the music, the composer, through the creative technique of theme splitting, has four parts of rhythm, namely, male low voice part, female high voice part, male high voice part, male low voice part and female middle voice part. When singing "Nuonjiya", the composer uses the change of "pp" strength to make the singer call the name of "Nuonjiya" in turn, the theme of the work is pushed to a climax step by step. In the introduction part at the beginning of the music, when the introduction part is about to end, the composer calls the name of "Nuonjiya" with "p-f-pp" strength. The melody part called is mainly completed by the soprano part, and the mezzo soprano part, tenor part and baritone part are separately singing for the melody part, in order to express the sadness and sadness of girls who are married to other countries, The composer used the minus seventh chord, the major third chord and the minor third chord respectively in the coordination of harmony and rotation, and ended the phrase on the F feather mode, as a natural cushion for the emergence of the C palace mode of the first variation of the theme. Especially in the functional link between the minor third chord and the minus seventh chord, the ingenious arrangement of the chords makes the music sadder and moving, as if the "Nuonjiya", who had left his hometown for a long time, could not restrain his homesickness. The hero climbed the towering mountain countless times, stood on the top of the mountain, looked at his hometown far away, and shouted the names of his relatives, which made people feel moved and helpless.

The image shows the middle part of the musical score for "Nuonjiya". It features a four-part unaccompanied chorus. The tempo is marked "Adagio" and the mood is "深情地". The score is in E-flat major and 4/4 time. The lyrics are in Chinese: "车响 走也走不到的地方 花翅膀的 套上大轮子车响 赶也赶不到的 唉 诺恩吉娅诺恩吉娅". The score includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), with dynamics ranging from *pp* to *f*.

Fig. 2 Example of middle part spectrum

The theme of the music consists of 28 bars, which have undergone three variations. The first variation is mainly completed by the leading voice part plus four chords, the leading voice part is completed by the mezzo soprano voice

part, and the harmony voice part is in a fixed rhythm type of X - | X The four synthetic parts are composed of soprano part, mezzo soprano part, tenor part and baritone part respectively. The melodic part and the harmonic part form a perfect coordination in terms of coordination. That is, when the melodic part sings, the harmonic part keeps quiet. When the melodic part ends, the harmonic part sings in a fixed rhythm. However, whenever there is a long tone in the melodic voice part, the harmonic voice part will call "Nuonjiya" according to the fixed rhythm type, so that the melodic voice part and the harmonic voice part form a relationship of echo back and forth. With the strength of "p", the artistic image of the main character is set off with soft and delicate timbre. The two voice parts sometimes sing alternately and sometimes sing together, telling the inner pain and sadness of the main character. At this time, the composer adopted seven chords, but added some dissonant chords in some sections, which made it produce a bitter and sad music color, further rendering the twists and turns of the hero's fate. The sobbing rhythmic OX XXXX played a role of "connecting" in the melody, describing the hero's call to his relatives thousands of miles away. At the end of the first variation, the composer skillfully used the high octave imitation of soprano and tenor as the melody.

It can be seen from the analysis of music score examples that the emotional development of the first variation continued during the second variation. The slight difference is that the structure of the second variation has changed significantly. Melodic voice part has changed from mezzo soprano voice part to bass voice part. There are also four parts in the harmony part that have changed into three parts, and the previous interspersed singing has changed into the present partial imitation in the singing structure. In the process of the music, the soprano voice always calls the name of "Nuonjiya" by imitating the melody voice in an expanded way. It forms a wonderful complement and echo with the main melody voice. Through the timbre of mezzo soprano and the downward half tone, we can imitate the crying color of the voice, which can enhance the appeal of the music and make the audience can't help thinking that "Nuonjiya" is talking about her loneliness and loneliness with her relatives. The carefree heart gives birth to a feeling of pity, which makes every listener have a strong resonance.

The third variation is a reproduction of the first variation creation technique. In the third variation, the composer has divided the five parts into three parts. The first part is the main melody part completed by the soprano part, the second part is the melody part completed by the mezzo soprano part, and the third part is the harmony part completed by the tenor part and the bass part. The three voice parts form a relationship of two echoes. The tenor voice part calls "Nuonjiya" with a fixed rhythm throughout the whole third variation. At the end of the third variation, the imitation technique is used to express the motivation of the story development. Unlike the first variation, the discordant seven chords do not appear, and the changes are the dim and soft minor three chords and the bright and warm major three chords.

The image displays a musical score for the song "Nuonjiya". It consists of two systems of staves. The first system includes a vocal line with lyrics in Chinese: "地方 诺恩吉娅 诺恩 诺恩". The second system continues the vocal line with lyrics: "吉娅 诺恩 吉娅 诺恩 吉娅". The score features various musical notations such as dynamics (pp, p, ff, poco, a poco, PPF), articulation (accents), and phrasing slurs. The piano accompaniment is shown in the lower staves of each system.

Fig. 3 Example of music

The composer's design at the end of "Nuonjiya" is very ingenious, and the end reproduces the music materials and creation techniques of the beginning introduction of the music. By making use of the singing strength of "pp", it fully shows the helpless mood of the hero when he misses his relatives and hometown. And once again, he used the technique of four times imitation to call "Nuonjiya" with "ff" singing strength, which pushed the protagonist's inner accusation of the tragic fate to the extreme. At last, the end of the low eight-degree imitation once again shows the helpless mood and sadness of the protagonist, as well as his lamentation of the tragic fate.

Through the analysis of the above works, the unaccompanied chorus work "Nuonjiya" has been boldly adapted by Yongjubu, which makes the artistic appeal of the work more obvious. It has made perfect changes in chord color, strength change, rhythm adjustment, and the creation techniques of main and polyphony. The homesickness of the hero "Nuonjiya" is vividly displayed. The composer skillfully used the five voice parts to make them play a very important role both in the change of timbre and in the transformation of harmonic color, and used the continuous replacement of voice parts and the imitative use of polyphony techniques to more accurately and subtly grasp the inner world of the hero "Nuonjiya", enrich the emotional expression of the original folk songs, and reproduce the parents' love for their daughter, The daughter's yearning and concern for her hometown relatives.[8]

Through the above analysis of music score examples, we found that the composer enhanced the rich artistic expression of the Mongolian folk song "Nuonjiya" by changing the creation techniques of the main tune and polyphony, and adapting various musical elements such as chord color, strength, rhythm, etc. The composer also complements the change of harmony color, the change of amplitude of intensity, and the role change of voice part. In order to express the rich inner feelings of the protagonist "Nuonjiya", the composer also made use of the imitation of polyphony, fully showing the concern and yearning of parents for their daughter and their daughter for their hometown and relatives. Make their emotions change and their characters sexy. It is more vivid, rich and thought-provoking in the expression and handling of emotions.

### 3. The Significance and Value of Mongolian Music Elements in the Creation of Unaccompanied Chorus

The development time of Mongolian unaccompanied chorus is not very long, but it has made such achievements in such a short period of time, which cannot be separated from the careful research of generations of artists. Through their efforts, Mongolian unaccompanied chorus has become an art form that future generations are proud of. They not only inherited the traditional Mongolian music style, but also the founder of modern style. [6] They play between traditional and modern music. Through the inheritance of traditional music and the innovation of modern music, they guide future generations to follow the music ideas they have developed. The Mongolian style unaccompanied chorus works contain many traditional music elements. As a wonderful work in the world chorus art field, it is loved and concerned by all walks of life. In many important singing and competitions, the Mongolian unaccompanied chorus works are widely sung by many domestic and foreign choirs. Whether in the process of creation or singing, accurately grasp and express its music style has important significance and cultural value for better inheritance and development of Mongolian style unaccompanied chorus.

To create unaccompanied choral works containing Mongolian music elements, composers should first accurately master the music style with their own national tradition, and also deeply understand the traditional ideas expressed in the national culture, and then express them in an appropriate form in combination with the Mongolian aesthetic concept. [6] For an excellent composer, it is important to have an ingenious and unique creation technique, but what is more important is that he can use this creation technique to express what kind of spiritual realm and thoughts and feelings, and put this ingenious creation technique into the traditional and modern music elements, so that his works are full of the flavor of the times and do not forget the influence of traditional culture. Let the work as a whole permeate a broad ideological realm and profound ideological connotation, and contain historical calm and concise and epic magnificent.

Through the composer's creation of unaccompanied chorus, the Mongolian unaccompanied chorus gradually stepped into the center of the world stage. [7] While composing the unaccompanied chorus, the composer skillfully integrates many traditional music elements, which enriches the thoughts and feelings to be expressed in the song. The addition of Mongolian music elements highlights the unique national characteristics of the Mongolian people. Musical elements

such as long tune and Homai have become the symbols of Mongolian music culture. For Mongolian music culture to occupy a place in the world music forest, Mongolian composers have made important contributions to the promotion and publicity of Mongolian music culture. The unique musical elements of Mongolian are unique to the Mongolian people and are also very precious spiritual wealth. Mongolian unaccompanied chorus has a high research value both in melody and lyrics. Composers perfectly combine traditional and modern music elements, which endow the era with the flavor of development and inherit traditional music elements. There are a lot of modern music creation skills in the unaccompanied chorus works. The extensive use of Mongolian music elements can be said to inject new blood into the current Mongolian music. At the same time, the Mongolian music elements are magnified and sublimated from the side, giving people a simple and novel creation feeling.

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