

# A Research on the Five State Songs of the Khorchin Zasagt Banner

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**Abstract:** The five State songs, inherited from the old time are in the Zasagt banner. (They are also called as the religious and State songs). Five songs/hymns of religion and state: 1: Bayanun Tsagaan Altan Delkhii. 2: Yalguusan Erkhset Dalai Lama. 3: Namyant Dalai. 4: Praise of Mount Bayanzurkh. 5: Ungu Saitai. The five State songs, inherited from the old time in the Zasagt banner have been sung until now. Three of them are long-songs and two of them short songs. The folk songs, passed on for many years are value of the unforgettable cultural heritage. The song "A Praise of mountain Bayanzurkh" has been sung over hundred years and we have analysed its three versions. The reason that the song is not changed for the full hundred years may be connected to the preservation of the specific "soul", carried out by the worshipped mountain in comparison with the praise song/folk song changed by singers who enriched in their improvisation.

**Keywords:** mountain Bayanzurkh, religious and State song, offering ceremony, long-song.

## 1. Introduction

The Zasagt banner was established during the reign of the Deed Erdemt of the Manchu Qing dynasty or in 1616 and full name of the banner is the banner of the south Zasagt Jung wang of Zasagt Khorchin right hand [1].

The book "Ancient Mongolian Songs from the Swedish Museum of Ethnography," published by the Mongolian State University of Arts and Culture, a compilation of music collections by the Swedish researcher Haslund-Christensen from 1928-1939 includes a recording of the ceremonial offering song dedicated to Mount Bayanzurkh which was referred to as the Great Khan of Zasagt Province [2].

The names of the five State songs were mentioned in the book "Uv Soyolyn Bakharkhal" [3]

In 2018, the lyrics of the song "Mount Bayanzurkh" as

performed by Magsar were included in the book "Study of Mongolian Folk Songs" without its musical notation. This book, edited by Sarangerel and Tolemj of Inner Mongolia, was a collection of works originally gathered by Haslund [4].

## 2. Bainun Tsagaan Altan Delkhii.(long-song) (Bayanun white gold world)

The song "Bayanuntsagaan altan delkhii" expresses the great respect and worship to the home land of the Mongols, great Bogd master and khan Chinggis and Bogd Khasar. The song is sung at the great ceremony.

The long-songs which are classified into many types in the characteristic respect of their form, structure and content. So the long- songs are classified into the types including besreg, suman and aizem long-song.



Figure 1. music score

Bayanun white gold world is  
Our beautiful vast home land.  
A seed of the crop, planted on the steppe is  
The best of the wine, offered to you.  
We all shall have a good feast  
Offering the best of the wine to khan Chinggis.  
A milk white gold world is  
Our nice vast native land.  
A seed of the flower, planted on the virgin land is

The best of the wine containing all nourishings  
We all shall have a good feast  
Offering the best of the wine to Bogd Khasar. ( Tseng Lin, Oyungerel, 2021, p41)[5].

## 3. Yalguusan Erkhset Dalai Lama (Dalai Lama with the Victorious Right)(long-song)

The melody of the song "Yalguusan erkhet Dalai Lama", composed by the urad mergen geegen Luvsandambijalsan

(1717-1766) is a religious and State song. The song was popularly spread out from the Zasagt geegen monastery, in

connection with the dissemination of the yellow religion.



Figure 2. music score

#### 4. Namya Dalai(long- song)

The Namya dalai is sung, offering the glass with the wine to the old people in the last night of the last month of the year. But the glass with the wine is first raised to the head of the family, reading the best wishing words and then wishing well for the coming happy new year. Here is A Praise of the Mountain Byanzurkh (short song). A Praise of Mountain Bayanzurkh” is a special song which is sung during the worship ceremony off the worshipped mountain of the Zasagt banner and the song praises the grandeur and significance of the worshipped mountain. We possess three primary historical records of the “Praise of Mount Bayan Zurkh.

The sheet music for the song “BAYAN ZURKH, THE

GREAT KHAN OF ZASAGT KHOSHUU” included in the publication “Ancient Mongolian Songs from the Swedish Museum of Ethnography” (sheet music was transcribed from a performance from the 1930s).

The sheet music in the publication titled “Summary of the Intangible Cultural Heritage of the Horqin Right Front Banner” (as transcribed from a performance from the 1950s)

Performances of the song by artists Bayanduuren, Erdenetogtokh, and Hunstu, recorded in 2012. Upon a comparative analysis of the transcribed musical notations, the following observations emerge.

Given the presence of musical notes and lyrics from a 1930 performance[6 ], it is likely that Magsar's rendition of the song was recorded in the sheet music (as seen in Figure 3).

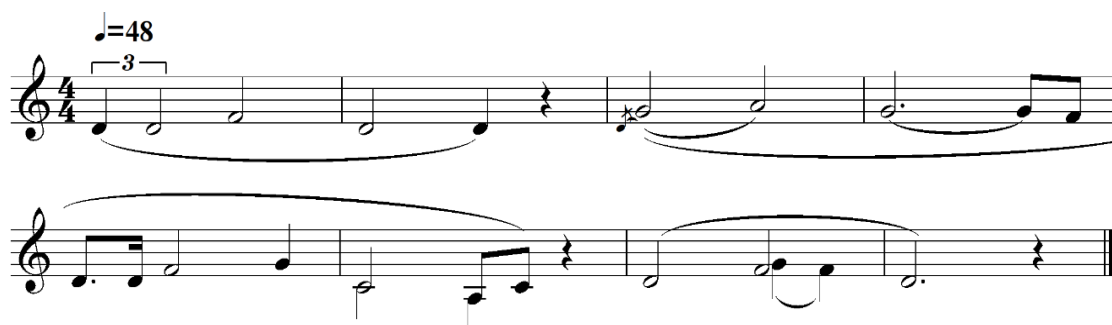


Figure 3. Performed by Magsar “Bayan Zurkh, the Great Khan of Zasagt Khosuu.”

The melody of the song follows a 4/4 time signature, consisting of 8 bars. The melody structure follows a symmetric pattern /each part divided equally/. The symmetric pattern of the melody comprises two sentences, each containing pairs of statements or phrases of equal length /((2+2)+(2+2)/. Each phrase comprises 2 bars, and when represented by the English alphabet, they are structured as (a+b)+(c+d), with the notes in each phrase being distinct. Considering that one stanza of the song consists of four lines, this melody accommodates the singing of two lines of lyrics. Hence, in this song, a single stanza, or a full time /referred to as a full chorus in long songs/, comprises a repeated pattern that occurs twice without any alterations, resulting in a compound pattern.

The range or volume spans one octave, extending from the lower 'la' note to the 'la' note of the first octave (notated as 'a-a1'). This range is relatively compact, making it accessible to everyone.

The song commences with the middle chord[ Natsagiin Jantsannorov, 1996. A Glossary of Musical Theory

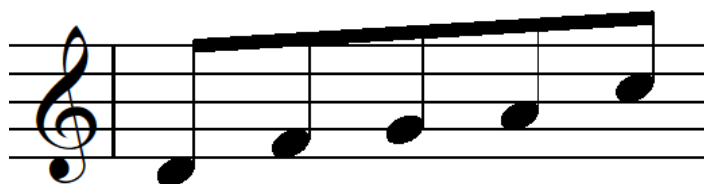
Terminologies. p.80] (Registry-chord: A certain part of the range of a singer or musical instrument has the same methods and the same tones in terms of repetitive quality. Distinguishing by this feature is called), ascends to the highest note during the second 'b' chord, reaches the lowest peak note in the third 'c' chord, and concludes with the initial 're' note or the middle chord. The linear representation of the tone creates an ascending-descending-ascending (~) pattern. As for the embellishments, there is no embellishment other than the break rising by a fourth /grace note/ at the beginning of the second phrase. The music features extensive intervals between successive notes, including a descending fifth (quinta) exclusively in the third phrase 'c,' while in other instances, it employs consecutive notes and short-distance movements of thirds and fourths.

Transcription of the lyrics: [Approximate translation of the lyrics]

Upon the throne of mountains, grand and true  
The perfect peak in nature's splendid view  
Like Khan Garuda, dancing through the sky

Protector from dark spirits, oh so high  
 When gazing from afar, a wondrous sight  
 A lion and mammoth's ride and so right  
 Climbing the peak through rocks and cliffs so high  
 In beauty, bright and clear, beneath the sky  
 Champion of mountains and waters, we implore  
 To you, the giver of peace, we humbly adore  
 Bestow your rain upon the flowers so fair  
 A mighty mountain of fortune, hear our prayer  
 Amidst the prowling tiger's fearsome lore  
 And human quarrels, battles evermore  
 From where sheep do roam on this earthly sphere  
 Oh, move them away, bring peace and cheer.  
 Horses and camels, nurtured with great care

Blessed by unceasing heavens, always there  
 A spacious valley, wide and free it lies  
 Zasagt Khoshuu, may blessings ever rise  
 A bounty from the five-jeweled herd so grand  
 Offered to please you, as our hearts demand  
 In your calm, refreshing winds, we find our mirth  
 Praise to you, Ruler Bayanzurkh, our cherished Earth  
 In the composition of the song, the note 're' serves as the fundamental or prime note. The sequence of notes includes d, f, g, a, and c, representing the second type of the five Mongolian notes. In accordance with Mongolian musical studies, these notes exhibit a Western minor tonal tendency in their pronunciation. (Figure 4.)



**Figure 4.** The “Praise of Mount Bayanzurkh” as transcribed in the book “Summary of the Intangible Cultural Heritage of the Horqin Right Front Banner”

Although not specifically written in the book, it follows a 4/4 time signature. Notably, in comparison to the previous version, its rhythm has been reduced by a factor of two with 4 bars /for example, a fourth is transcribed as an octave/. Structurally, it exhibits a symmetrical pattern akin to the initial version, with four lines of a stanza sung in a compound

pattern. The melody, as represented in this musical notation, consists of a two-line melodic structure, with each bar representing a single phrase.

To facilitate a comparison of melodic changes, the rhythm of the original version sung in the 1930s can be scaled down by a factor of 2 and transcribed into four bars. (Figure 5).



**Figure 5.** “Bayan Zurkh, the Great Khan of Zasagt Khosuu.” performed by Magsar scaled down by a factor of two

In this comparative analysis, it is evident that the melodic structure and linear motion of Version II remain unchanged from the first version. However, when considering the range, it extends from the note 'la' of the minor octave to the 're' of the second octave (a-d2), representing an expansion of a fourth, specifically, from a fourth to an eighth. This expanded form subdivides fourths into eighths and ascends to the upper tonic, potentially reflecting the performer's improvisation that elevates the highest note even further. In comparison to the first version, the primary melody notes remain consistent. However, a notable distinction emerges in the initial note of the second phrase: while it is 're,' functioning as a tonic in the first version, in the second version, it is 'fa,' the second note among the five. However, in the first version, this 'fa' note is a prominently accented note, possibly due to its syncopated rhythm. This rhythmic emphasis on 'fa' may account for the absence of the initial 're' note in the second version. The omitted note 're,' which appeared weakly at the end of the previous sentence, takes on a tonal variation known as a 'prelude,' where a note from a strong part anticipates its inclusion in advance during a previous weak part. In the song,

only the note preceding the end is marked with an embellishment or a mordent.

Regarding composition, there are no alterations to the type II of the five notes, which comprise the notes d, f, g, a, and c.

The version performed by singers Bayanduuren, Erdenetogtokh, and Hunstu in 2020 featured electronic music accompaniment. When we transcribed the melody from the recording into notation (Figure 5), it was notated in a 4/4 time signature with 4 bars and a symmetrical pattern. Interestingly, the first 4 bars and the subsequent 4 bars of this melody remained unchanged, resembling a compound pattern similar to versions I and II. In other words, in the notation of version III, the 2 bars marked in version I were condensed into 1 bar, effectively reducing the rhythm by a factor of 2. To align with the key signature of the 7th sharp of A sharp minor, as in the first two versions, transposing the melody to the key note of 're' tonic yields the following representation:

*“Praise of Mount Bayanzurkh” performed by artists Bayanduuren, Erdenetogtokh, and Hunstu transposed to “re” or D minor.*

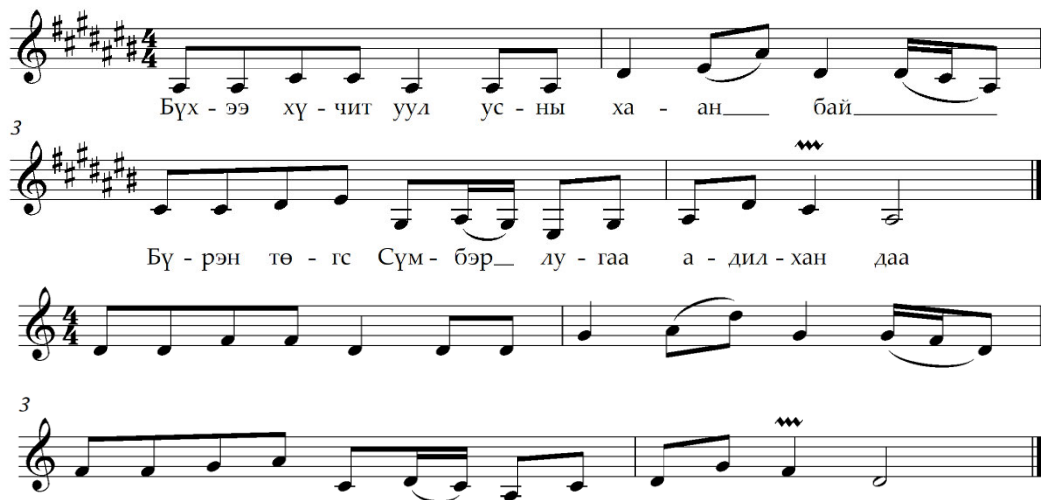


Figure 6. “Praise of Mount Bayanzurkh” performed by artists Bayanduuren, Erdenetogtokh, and Hunstu in 2020

## 5. Ungu Saitai(A Beautiful Colour) (short song)

“Ungu Saitai” is sung at the beginning of a feast and the song praises the wine, dresses and decorations of the feast.

## 6. Conclusion

The five State songs, inherited from the old time in the Zasagt banner have been sung until now.

Three of them are long-songs and two of them short songs.

The folk songs, passed on for many years are value of the unforgettable cultural heritage. The song “A Praise of mountain Bayanzurkh” has been sung over hundred years and we have analysed its three versions.

The reason that the song is not changed for the full hundred years may be connected to the preservation of the specific “soul”, carried out by the worshipped mountain in comparison with the praise song/folk song changed by singers who enriched in their improvisation.

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