

Research on the Notation of Folk Urtiin Duu

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Abstract: This paper deeply explores the notation of Mongolian folk Urtiin Duu, an intangible cultural heritage, and focuses on how to scientifically and rationally record their unique artistic characteristics. The study points out that the simplified notation has the advantages of being easy to learn and flexible in key changes, and is the preferred choice for notating folk Urtiin Duu. In view of the difficulty in recording the free rhythm of folk Urtiin Duu, a method of grouping a group of sound forms based on the combination of the internal rhythmic rhythm and speed changes is proposed to solve the problem of recording non-equal rhythms. For the notation of the core techniques of the decorative elements of folk Urtiin Duu, such as Tashilaga and Nogula, the concept of the music theory symbol system is changed to accurately express them in order to protect the artistic essence of folk Urtiin Duu. In addition, the importance of the backing words in the singing of folk Urtiin Duu is emphasized, and it is advocated to record the backing words in a comprehensive manner to protect the traditional charm of folk Urtiin Duu. This paper comprehensively considers the selection of musical notation, the processing of rhythm, the application of decorative symbols and the standardized recording of filler words, aiming to provide a more scientific and reasonable musical notation strategy for the educational inheritance of folk Urtiin Duu, and promote the inheritance, protection and development of this precious cultural heritage.

Keywords: Folk Urtiin Duu; Musical Notation; Rhythm; Decorative Symbols; Filler Words.

1. Introduction

As a cultural treasure of the nomadic peoples of the Mongolian Plateau, folk Urtiin Duu have gone through a long historical accumulation from the ancient Xiongnu to the Mongolians, and carry the collective memory and cultural genes of the various ethnic groups in the northern grasslands. As a living oral cultural heritage, with its long and smooth melody lines, non-equally divided free rhythms, colorful decorative techniques, and "more tunes and fewer words" style, it constitutes a distinctive "Mongolian singing method" and is known as the "living fossil" of grassland music. Since the founding of New China, benefiting from the country's attention and protection of the cultural heritage of ethnic minorities, a series of important documents and research results have been published, including "500 Mongolian Folk Songs", "Collection of Chinese Folk Songs- Inner Mongolia Volume", "Khorchin folk Urtiin Duu", "Appreciation of Mongolian Folk Songs", "Selection of Urtiin Duu Teaching Repertoires", "Folk Urtiin Duu Teaching Repertoires", "Folk Singing Methods of Urtiin Duu", "Style Areas and Repertoires of Mongolian folk Urtiin Duu in Inner Mongolia", and "Proceedings of the Mongolian Symposium of Urtiin Duu", which have greatly enriched the research and dissemination of folk Urtiin Duu and promoted the inheritance and development of folk Urtiin Duu.

However, the notation of folk Urtiin Duu still faces many challenges, especially in the context of teaching and inheritance. The article "Exploring the Basic Elements of Mastering Singing Skills in the Teaching of 'Urtiin Duu'" by Siqin Bilige, Associate Professor of the School of Music of Inner Mongolia Normal University and a teacher of Urtiin Duu "In 1980, N. Norobbanzid and Yi Chogbadrah of Mongolia worked together to collect, organize and notate folk Urtiin Duu, and compiled teaching materials for 'Oh-Hi' training....". This achievement has promoted the teaching of "Urtiin Duu". Tonglaga, director of CCTV's "Folk Songs-China", in "A Brief Discussion on the Inheritance and

Protection of Mongolian folk Urtiin Duu" The statement that "Baoyin Deliger mainly adopts the so-called 'sight-teaching' method in the teaching of the 'Urtiin Duu Class', but at the same time he also attaches great importance to the traditional 'oral transmission and heart-to-heart teaching method, and skillfully combines the two. 'Sight-teaching' is necessary for vocal teaching in professional music schools, and is also an important sign of the formalization and systematization of vocal teaching" reveals the important position of textbooks in the teaching of folk Urtiin Duu, and emphasizes the importance of combining scientific analysis with traditional oral transmission and heart-to-heart teaching. However, the famous scholar Morjihu in his article "The Unforgettable Yerguksin" pointed out that "how to use scientific analysis and correct training methods to quickly master the singing skills of Nugula is the core issue in the teaching of Urtiin Duu and the famous scholar Keqinfu in his article "On the Call for the Singing Art of Urtiin Duu" pointed out that "although the teaching of Urtiin Duu vocal art in the autonomous region has a history of 40 years, there is still no unified and standardized Urtiin Duu teaching syllabus and unified scientific and standardized teaching materials..." and wondered "Why not compile a complete and scientific Urtiin Duu vocal teaching material that progresses from the shallow to the deep and step by step?" "Also pointed out that although folk Urtiin Duu have a long history of inheritance, the problem of lacking a unified and standardized teaching syllabus and scientific and systematic teaching materials is still prominent, calling for the compilation of scientific training methods and systematic teaching materials for Nogula singing skills. In view of this, the notation of folk Urtiin Duu is particularly critical and urgent. It is necessary not only to overcome the difficulty of how to accurately record its artistic essence in theory, but also to find a notation method that adapts to its complex characteristics in practice. How to accurately capture and record the unique artistic expression of folk Urtiin Duu has become an urgent problem to be solved.

Teacher Mulan's "A Brief Discussion on the

Standardization of Urtiin Duu and Its Singing Art Terms" and Mr. Lv Hongjiu's "Exploration of Urtiin Duu Notation" have laid the foundation for this field, but in practice, more sophisticated and systematic notation rules are still needed to adapt to the complexity of folk Urtiin Duu. The difficulty of notation lies in how to choose the most appropriate notation method, accurately depict the rhythm of free rhythm, perfectly convey the delicate emotions of ornaments, and comprehensively record the unique charm of the supporting words.

Based on the urgent need for the inheritance and education of folk Urtiin Duu, this paper conducts an in-depth discussion on the difficulties in notation of folk Urtiin Duu, aiming to explore a set of notation methods that can both reflect the artistic characteristics of folk Urtiin Duu and adapt to the needs of teaching practice. Through detailed analysis and empirical research, it is hoped that a more scientific and standardized notation guidance can be provided for the notation arrangement and teaching inheritance of folk Urtiin Duu, and to promote the effective inheritance and innovative development of this intangible cultural heritage in the modern education system under the background of the new era.

2. Selection of Musical Notation

By referring to several Mongolian folk song collections and folk Urtiin Duu textbooks, we know that there are three methods for notating folk Urtiin Duu: simple notation, line notation, and simple-line comparison notation. The "500 Mongolian Folk Songs" published in 1979, the "Chinese Folk Songs Collection • Inner Mongolia Volume", a key project of the National Art Research Project published in 1989, and the "Inner Mongolia Mongolian Urtiin Duu Style Area and Typical Repertoires", a key project of the Inner Mongolia Cultural and Art Gallery Construction Plan published in 2023, are recorded using simple notation. The "Urtiin Duu Teaching Repertoire Selection" of the National Music Series of the School of Arts of Inner Mongolia University published in 2006 and the "Urtiin Duu Teaching Repertoire Selection" published in 2014 are recorded using line notation. The "Introduction to the Art of Singing folk Urtiin Duu" published in 2011 is recorded using simple-line comparison. Among them, song collections and textbooks using simple notation account for the vast majority. In the modern context of mature and developed music theory, which notation is more suitable for notating folk Urtiin Duu and can meet the actual needs of the majority of folk Urtiin Duu inheritors? The author believes that it is the simplified notation.

Simplified musical notation is easy to learn and widely used. The solfeggio method can be sung more accurately. Since the key signature can be changed at will and the content of the score will not change, it can be sung in any mode. In the teaching of folk Urtiin Duu, it is common to choose different modes to sing according to different vocal conditions when singing a song. Take the Xilin Gol folk Urtiin Duu "Little Yellow Horse" as an example: Mr. Haazab, the king of Urtiin Duu, sang in A flat, and other singers sang in different modes such as E flat, F, F sharp, G, etc. This is a very normal phenomenon. Using the simplified musical notation method, only one record is needed to meet the needs of all inheritors to sing in any mode.

So, what key should be used to record "Little Yellow Horse" with line score? Most people cannot sing it in the A flat key sung by Mr. Haazab. It is complicated and messy to record it in 5 modes, and record the same song 5 times. What

if there is another person singing in D and C? Therefore, from the perspective of the need for singing in a different key, the use of line score to record folk Urtiin Duu cannot meet the actual needs of singing in different modes.

In summary, the line score notation method is mainly limited to the needs of the user group for changing keys. According to the needs of different groups for singing in a different key, the use of simplified score notation for folk Urtiin Duu is the most scientific and practical. The notation can refer to the results of "500 Mongolian Folk Songs" and other achievements. The key signature is not marked. Only the song range and 1= (do is equal) are marked on the score, so that users can fill in the key signature suitable for their own singing, which is convenient for the majority of folk Urtiin Duu inheritors to read the score easily, and can also meet the actual needs of the inheritors to sing in different modes.

3. Recording of Rhythm

"The Chohilga (rhythm) of Urtiin Duu singing art is the basis for giving Urtiin Duu life rhythm. In the notation of folk Urtiin Duu, it is the most difficult to record the free rhythm of non-equal rhythm as accurately as possible, and it is also the most troublesome thing for folk Urtiin Duu notators. After reading many documents, experts and scholars have basically discussed the rhythm of folk Urtiin Duu in terms of singing speed and time value, but there is no document on how to accurately record the rhythm of folk Urtiin Duu for reference. This is also the main reason why the notation of folk Urtiin Duu has not been standardized and broken through in terms of rhythm recording.

Mr. Lv Hongjiu's "Exploration on Notation of Urtiin Duu" is one of the few research results on notation of folk Urtiin Duu. In the article, Mr. Lv Hongjiu analyzed the problems existing in the recording and subdivision of long notes in the published notation of folk Urtiin Duu, and put forward his own views on the setting of rhythm unit beat value, the division of measures and the quantification of time signature, which provided a lot of inspiration for the author's research.

Although the rhythm of folk Urtiin Duu is broad and free, it is not random, irregular, or unbridled. Its internal rhythm is very rigorous. The author believes that the rhythm of folk Urtiin Duu can be divided into two parts: those that can be evenly beat and those that cannot be evenly beat. Often, the speed of two adjacent rhythms will change from fast to slow. Mr. Haazab once said: "The rhythm of folk Urtiin Duu is like riding a horse", which made many scholars enter into infinite reverie. The author understands this sentence as the combination and alternation of fast and slow rhythm speeds. Mr. Da Sangbao and Mr. Geerlezabu's article "Three Elements of Mongolian Urtiin Duu Singing Art" mentioned that "We can carefully understand from the lyrics 'There are not valleys on the grassland, stretch and retract the reins and walk carefully' that the Chohilga of Urtiin Duu singing art is not static provides a reliable basis for the author's understanding.

The rhythm of folk Urtiin Duu can be divided into several groups (musical sections) according to the lyrics and decorations, and recorded in the form of a group of notes. The number of beats in each group can be one beat, two beats, three beats or four beats. Taking the "Little Yellow Horse" sung by Mr. Haazab as an example, the song consists of 7 phrases. The 6 beats of the first sentence are formed by the combination of three groups of notes of 2+1+3, the 9 beats of the second sentence are formed by the combination of five

groups of notes of 1+3+1+1+3, the 6 beats of the third sentence are formed by the combination of four groups of notes of 1+1+3+1, the 6 beats of the fourth sentence are formed by the combination of two groups of notes of 3+3, the 8 beats of the fifth sentence are formed by the combination of five groups of notes of 2+1+2+1+2, the 7 beats of the sixth sentence are formed by the combination of five groups of notes of 1+1+2+2+1, and the 5 beats of the seventh sentence are formed by the combination of three groups of notes of 1+1+3. The whole song can basically be sung and beat, but the third beat of the first sentence and the first beat of the seventh sentence are special. The singing time is longer than one beat, but less than one and a half beats. After careful consideration, the author decided to record it as one beat, slow down the beat speed, and combine the fast and slow beat speed to solve this problem (the score example is attached, please refer to Mr. Haazab's recording materials).

The fast and slow changes in the beat speed and the group sound recording method have provided many conveniences for the author's Urtiin Duu notation, and basically solved the problem of difficulty in rhythm recording subdivision. Through actual teaching experiments, students can quickly and accurately grasp the inner rhythm of folk Urtiin Duu, which proves the feasibility of this method.

4. The Use of Decorative Symbols

The colorful "Nugula" is the soul of the folk Urtiin Duu art. Experts and scholars have different interpretations of its meaning. In the article "A Brief Discussion on the Standardization of Terminology of Wujitingduo and Its Singing Art, Teacher Mulan carefully sorted out and standardized the five decorative small Nogula, such as soft Nogula, exquisite Nogula, percussion Nogula, plucked Nogula (Tashilaga Nogula), and the top-style Nogula, and the six singing techniques and the form analysis term big Nogula (musical phrase), such as laryngeal Nogula, mandibular Nogula, upper Nogula, small tongue Nogula, nasal Nogula, and chest Nogula, and made appropriate explanations. The author understands that "Nugula" is a general term for the core nouns of folk Urtiin Duu, and it is also a special term with multiple meanings. Mr. Da Sangbao and Mr. Gereljabu explained in the article "Three Elements of Mongolian Urtiin Duu Singing Art" that "pushing out a note of breath or emitting continuous tremors through the root of the tongue and the back of the palate is called Dashilaga (i.e., Tashilaga). Using different tones to make a small Nogulaga or decorate Nogulaga is a decorative sound (i.e., Nogula). The author understands that Tashilaga decoration is a repetitive decoration of a note, and Nogula decoration is an alternating decoration of different notes (2 notes). Next, the author will talk about using existing music theory decorative symbols to record the core decorative techniques of folk Urtiin Duu such as Tashilaga, Nogula, Hayalaga, Saqilaga, and glissando.

4.1. Recording of Tashilaga

Tashilaga decoration generally repeats a note 3-5 times, and is flexible to use. Using the "" symbol to mark this decoration in the score will greatly reduce the repeated notes on the score, reducing the burden of notation and reading. Mr. Haazab used Tashilaga decoration 28 times in singing "Little Yellow Horse". If the symbol is not used, then at least 84 notes of Tashilaga decoration must be recorded, which will not only increase the difficulty of reading the score for the inheritor, but also lose the flexibility.

4.2. Recording of Nogura

Nogura is divided into big Nogura and small Nogura. Big Nogura refers specifically to the phrase, and small Nogura refers specifically to the singing technique of ornaments. This article describes the notation symbols of Nogura decorations with different alternating tones.

Nogura decorations are divided into two types: upward alternating Nogura and downward alternating Nogura. Upward alternating Nogura is based on the main tone, alternating to the high tone, and finally falling on the high tone. It is recorded with the "" symbol. Downward alternating Nogura is based on the main tone, alternating to the bass, and finally falling on the main tone or bass. It is recorded with the "" symbol. The two symbols are very similar, so it is necessary to distinguish them clearly when noting and reading the score, so as not to make mistakes in the alternating direction and lose the original style characteristics. Nogura decorations generally alternate 2-3 times, with the characteristics of flexible use. The two adjacent tones of the pentatonic mode are often repeated alternately without sound isolation (pentatonic mode). For example: Do-Re, Re-Mi, Mi-Sol, Sol-La, La-Do are used alternately upwards, and Do-La, La-Sol, Sol-Mi, Mi-Re, Re-Do are used alternately downwards. Mr. Haazab used the Nogula decoration 4 times in singing "Little Yellow Horse", 3 of which were alternating upwards and 1 was alternating downwards. The use of symbols for Nogula decoration can also reduce the repetition rate of notes, reduce the burden of reading music, and can be used flexibly.

4.3. Recording of Hayalaga, Saqilaga and Glissando

Hayalaga can be understood as a downward glissando, which appears after the high note at the end of a phrase, like throwing something down from a high place, with a large span, and the final landing point pitch is unclear, and is recorded with "" symbol. Mr. Hazab used this technique at the end of the 3rd and 6th phrases of "Little Yellow Horse".

Saqilaga can be understood as an upward glissando, which appears before the high note at the beginning of a phrase, like throwing something up from a low place, with a large span, and the starting pitch is unclear, and is recorded with the "" symbol. Mr. Hazab used this technique at the beginning of the 2nd phrase of "Little Yellow Horse".

Glissando is divided into upward glissando and downward glissando. The notation symbol of upward glissando is the same as that of Saqilaga, and the notation symbol of downward glissando is the same as that of Hayalaga. The degree is generally between 4 and 5 degrees, and the position of use is not fixed. Mr. Hazab used the downward glissando technique 7 times in singing "Little Yellow Horse".

So, how to distinguish Hayalaga, Saqilaga, upward glissando and downward glissando in the score? 1. By the position of use. 2. Whether the pitch of the starting point and the landing point is clear. 3. The span of the range.

4.4. Recording of Appoggiatura

In his article "Exploration on the Notation of Urtiin Duu", Mr. Lü Hongjiu pointed out that "for many years, the notation of Urtiin Duu has been characterized by the indistinguishability of the main notes of the melody and the decorative flourishes". The author understands that Mr. Lü Hongjiu's description of the use of the main notes and appoggiatura is not rigorous.

Appoggiatura is another kind of record of up and down glissando, which is divided into front appoggiatura and back appoggiatura, which is different in the front and back position of the main tone, and plays the role of glissando between 2-3 degrees, with clear starting and landing pitches. The duration of appoggiatura is small, and plays a decorative role.

The backbone tone is the main framework of the melody, while the grace notes such as Tashilaga, Nogula, Hayalaga, Saqilaga, glissando, and appoggiatura are the colorful decorations of folk Urtiin Duu, which are flowers on the framework and play a beautifying role. Therefore, it is particularly important to distinguish between backbone notes and decorative symbols.

Mr. Lü Hongjiu advocates that "in order to relatively 'fix' the melody of the Urtiin Duu on the score, it is necessary to adjust the original music theory and add necessary explanations. The author believes that using the existing knowledge of musical notation to change the theoretical concept of musical ornaments to serve the complex notation of folk Urtiin Duu and make the notation of folk Urtiin Duu songs closer to the original is a practical proof of the application of Western music theory in Chinese music. In fact, this is how the author notated folk Urtiin Duu.

5. The Importance of Filler Words

Folk Urtiin Duu has the characteristics of "more tunes and fewer words". A song often has only a few lyrics, and most of its dragging tunes are filled with filler words such as a, ha, ai, hai, i, hi, etc. that have no subjective meaning. The usage rate of filler words is much higher than that of the main lyrics. Take "Little Yellow Horse" as an example: in the first paragraph of the song with 7 phrases and 80 notes, only 6 lyrics occupy 9 notes, and the remaining 71 notes are completed by 15 filler words repeatedly used to fill the dragging tune, which is enough to prove the important role of filler words in the singing of folk Urtiin Duu.

There are strict rules for the use of filler words. If the rules are not followed, the traditional charm of the language of folk Urtiin Duu will change or lose the traditional regional style. For example, when the melody of Xilin Gol folk Urtiin Duu goes up, i or hi is used, and when the melody goes down, o or ho is used. The hayala decoration is used to ou, and the sachilaga decoration is used to ai. Filler words will also change when they encounter the tashilaga decoration. For example: when singing the filler word a with the tashilaga decoration, the actual singing effect will become a, ha, ha, and when singing the filler word ai with the tashilaga decoration, the actual singing effect will become ai, hai, hai. But not all filler words are decorated with tashilaga decorations. For example: i, hi, ou, za, eng, nia and other filler words will not be used at the same time as the tashilaga decoration.

The existing folk Urtiin Duu notation results do not pay enough attention to the backing words, so it is rare to see folk Urtiin Duu song scores with accurate and complete backing words. It is not difficult to record the backing words of folk Urtiin Duu, and there is no technical content. It is just

repetitive and cumbersome, but the normative and practical value that the backing words bring to the inheritance of the traditional style of Urtiin Duu art cannot be ignored. Therefore, recording the full backing words is an indispensable and important part of protecting the traditional charm of folk Urtiin Duu. Recording the full backing words as accurately as possible is the key to ensuring the correct inheritance of the traditional singing charm of folk Urtiin Duu.

6. Conclusion

As a precious intangible cultural heritage of the world, the inheritance and teaching of folk Urtiin Duu must have standards, especially the inheritance and teaching in modern colleges must be supported by textbooks, so the improvement of folk Urtiin Duu notation is crucial to the inheritance and protection of this traditional art form.

Through comprehensive consideration, the simplified notation method has become the preferred choice for recording folk Urtiin Duu because of its practicality, ease of learning and high adaptability to singing in tune. In view of the challenge of the free rhythm of folk Urtiin Duu, a flexible rhythm grouping strategy should be adopted, combined with actual singing practice, to accurately capture its internal rhythm, so as to achieve a notation effect that is both standardized and flexible. The systematic application of decorative symbols, especially the accurate recording of decorative techniques such as Tashilaga and Nogula, is the key to protecting the artistic characteristics of folk Urtiin Duu. In addition, as an indispensable element in Urtiin Duu singing, the standardized recording of the lining words has an important value in protecting the traditional charm and style characteristics.

Our country's protection of intangible cultural heritage is becoming more and more perfect, requiring holistic and systematic protection. As a world intangible cultural heritage project, the notation of folk Urtiin Duu needs to record its internal rhythm, decorative elements and backing words in detail to fully reflect the original appearance of the song and meet the requirements of integrity and systematization. Therefore, the notation of folk Urtiin Duu needs to integrate traditional wisdom and modern music theory, and fully record its core essence through scientific and reasonable notation methods, so as to realize the inheritance, protection and innovative development of this world intangible cultural heritage.

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