

The Study the Emotional and Expression of Mongolian Music “Qing Xi Cao Yuan” at Tai’an City, Shandong Province, the People’s Republic China

Gao Yusen,

Pranote Meesorn and Manus Kaewbucha

Bangkokthonburi University, Bangkok, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstracts

The objectives of research were: (1)To study the emotional and expression in Mongolian music;(2)To create a guide book for the emotional and expression in Mongolian music;(3)To verify the educational guide provided by 3 experts.

The research methodology was document research and qualitative research mixed method. Research tools included: Interview form; Guidebook; IOC form. Descriptive analysis was used for the information of interviewing from three key informants.

The results of this study:(1)Music a very important position in the process of Mongolian dance creation, it can help the work to have a richer emotion and vitality both blend together, completely showing the ideas of the dance creator and performer.(2)Expression is a necessary condition for Mongolian dancers to improve the visual enjoyment of the audience and the proper use of expressions can add to the performance. The emotion of Mongolian music and dance is extremely important to the dance performance. Rich emotional expression can more perfect show of music and dance works, fully enhance the appeal of music and dance, and cause the emotional resonance of the audience. (3) Mongolian music and dance need to be constantly presented in various new forms and styles, and need new changes and innovations. In the future development and creation process of Mongolian music and dance, we must take Chinese national characteristics and culture as the theme and express positive content and form.

Keywords: Mongolian music; dance; emotional and expression; “Qing Xi Cao Yuan”

Introduction

The Mongolian nationality is an ethnic minority in northern China. After a long time of development, the people here gradually grow into brave and enthusiastic national feelings, and most of the people here are very forthright. The music and dance of Mongolia has different forms, often impress people, and the national characteristics are obvious, which is also related to the national emotion of the Mongolian nationality. Therefore, when analyzing the Mongolian dance, we should study the emotions of the Mongolian people.

Music is the soul of artistic creation, and emotional expression is the main driving force of artistic creation. Chinese dance art creates artistic image, expresses emotion, pursues meaning and creates artistic value from the dimensions of music and time and space. The Mongolian nationality is a minority group in northern China. In the long history of national development, the Mongolian nationality has formed a brave, enthusiastic, and frank national emotion. The Mongolian people often leave a very deep impression on people, with distinctive ethnic characteristics, and the formation of these characteristics has an important relationship

* Received: June 19, 2023; Revised: June 27, 2023; Accepted: June 28, 2023

with the Mongolian ethnic music and ethnic emotion.

"Qing Xi Cao Yuan" is a dance work with a unique style and profound emotion. This dance work has a unique style, positive value orientation, simplicity, and deep feeling. They gave profound humanistic care to the natural ecology of the grassland and the people on the grassland, praising the Mongolian bold and brave, simple, and generous love for the grassland.

At present, it is difficult for domestic dance major students to master the emotional expression of Mongolian music and dance. Most of them only use a single movement to express the Mongolian music and emotional expression, to a large extent, it is difficult to express their emotions through dance.

This paper takes the dance "Qing Xi Cao Yuan" as an example, starting with the research of the emotion and expression of the works, combines theory with practice, analyzes the specific application of emotion and expression in the creation of music and dance works, so as to better examine the self-gains and losses in the creative practice and accumulate valuable experience for the creative practice.

Therefore, I will take the dance students aged 13-18 as the object, take the Mongolian dance work "Qing Xi Cao Yuan" as an example, and study the emotion and expression of the Mongolian music and dance work "Qing Xi Cao Yuan". Hope to be able to use the prairie emotion in the Mongolian dance "dance" to present "dance" to analyze the Mongolian music dance emotion and music rhythm and the connection between the dance movements, to better understand the emotional basis of the Mongolian dance, promote the Mongolian dance performance in emotional and physical fusion, to further promote the health of the national dance transmission and specification. It also provides some advice for other folk dances and choreography within their capacity.

The Mongolian music culture in China

Mongolian men, women and children love singing. They respect those who are good at singing. Mongolian folk songs are mainly divided into two categories: ceremonial songs and pastoral songs. Etiquette songs are used for wedding banquets and other festive occasions, with the main content of singing pure love, singing heroes and singing the racehorses who win the bid. Pastoral songs in the release and relocation to sing, the content to praise home, like lyrical people. Mongolian folk songs are free in rhythm, many and delicate in decoration, and have strong recitation, with their loud, long and kind tunes, refreshing the heart and refreshing. The lyrics of pastoral are not only good at lyric, but also pay attention to the scene, scene blending, showing the harmonious relationship between man and nature. The rhythm of Mugeng is generally long, slow and free, and the rhythm of "dense-thin-more dense-thin" is mostly adopted. Under normal circumstances, the rhythm of the ascending music is long and slow, and the descending music often adopts the active jumping rhythm to form gorgeous colorful phrases (Liu, 2015 : 3).

Mongolian music has a long history and a long origin. Tracing the origin of Mongolian music, it is inseparably related to the northern grassland culture. In the long history, many northern ethnic groups, in their own unique way, have injected their due contribution to the northern grassland culture, carving out indelible chapters and traces of history. Since 1206, when the great Mongolian historical figure Genghis Khan unified the tribes of the northern grasslands, he also announced that the Mongolians had officially entered the historical stage of the northern grassland culture and became the inheritors and disseminators of the northern grassland culture. After the Mongolian people inherited the culture of the northern grasslands, the culture of the Mongolian people has been flowing with the cultural blood of the early

grassland ancestors and the cultural factors of the nomads, and through the continuous development of history, the Mongolians have injected fresh blood and added new vitality to it in their own way. Mongolian music originates from its profound cultural heritage, the nomadic lifestyle of the steppe people and the unique geographical environment, thus creating its unique style. Mongolian music is the music that people on the grasslands record their lives, praise nature and express their feelings, and it has a common grassland style in Mongolia and a unique style in each region. The Mongolian music works are as vast as a sea of smoke, and their taste and quantity are so high that the world is amazed, and they are very popular and loved by the people(Yue, 2014 : 1).

Mongolian folk songs are famous for their grand sounds and melodious tunes. Mongolian folk songs are very rich in them, including describing love and marrying women, praising horses, grasslands, mountains, rivers, and praising the heroes of the grassland. These folk songs vividly reflect the local customs and customs of Mongolian society (Yang, 2017 : 3).

The Mongols are good at singing and dancing, and the folk songs are divided into short and short tunes. The Mongolian chief is named "Uri Tu Dao", that is, long tune. It is characterized by fewer words and long cavity, high and distant, relatively long tunes, stretch and free rhythm. The continuous cough and trills in the long tone are like a horse, making the music colorful, passionate and broad, and the long tune is softly down three, four and five degrees, full of lyrical color.

The short tune is relatively compact, the rhythm is neat, the song length is short, the oral language is strong, rarely use decorative sound, often accompanied by the cheerful Mongolian dance. The Mongolian Humai art has a long history.

Humai is also known as "Haolin Chaoer". It is the use of "throat voice" part pronunciation to sing the art, a person can sing multiple parts at the same time. The voice of Humai is melodious and profound, clear and ethereal. (Su & Li, 2018 : 2).

From the origin and evolution of the regional style of Mongolian folk music, there are three main levels of evolution. The first stage: Since the beginning of the thirteenth century, when Genghis Khan, a member of the Feminist tribe, unified the Mongolian nation after several efforts, and then Kublai, with the strength of his tribe, finally established the Yuan dynasty, the vast Inner Mongolian grasslands have evolved into a unique combination of ethnic groups with multiple regional characteristics after many tribes competed for it. The Inner Mongolian Autonomous Region evolved with the same language, culture and customs of the large ethnic groups, and the experience of the "multitude but few". Nearly one hundred years after the Yuan Dynasty, the traditional Mongolian music and songs have basically taken shape, covering the central music style area, the eastern horsing zone music area, and the western wazoo area music culture area.

The second stage: the Yuan dynasty soon fell, and the Mongolian song once again underwent the metamorphosis of "from the few to the many". The Mongolian tribes of the steppe have gone through dynastic changes, the rise and fall of power, regional division, vassal states mixed and divided, the traditional national songs have been exploited several times, like Wu Lianghai and other relatively small local tribes gradually formed the unique style of the region's music culture, and then for some reason, the once prosperous regional tribes have completely died out.

The third stage: the music culture with distinctive Mongolian regional style was mostly finalized in the middle of Qing Dynasty. After the Qing Dynasty unified the Mongolian tribes, it used the separating method of breaking them down one by one to try to unify the culture, but with Local ethnic characteristics of Mongolian music culture was not defeated on the contrary Yu rubbed Yu Yong, through the continuous growth and strengthening. In the face of the opium war of Ming and Qing dynasties, the fall of Qing dynasty, the process of the great changes in the foreign grasslands of the northern part of the country, in the new dynastic change and chaotic situation, regional music received different levels of criticism and flogging once again showed the difficult evolution of "from complexity to simplicity" (Liu, 2014 : 2).

The Mongolian nation is a musical region, and the vast steppe is called the heaving sea of Mongolian songs by the local people, not only a small yurt, but also a clan with Mongolian blood in their body, and the traditional folk songs in the mouths of their ancestors are always lingering between their singing. No matter where you are, no matter what kind of nationality you come from, once you listen to the fast and slow Mongolian grassland pastoral songs, you will immediately be in the presence of the thick national "air" and "blood", and taste the continuous inculcation of the revered art. The vast territory of the Inner Mongolia grasslands has evolved into unique singing tunes due to the vast differences in the life and customs of the people, so the Mongolian music culture has both the fusion of styles and the colorful complexity and diversity of each region (Cui, 2016 : 2).

As a representative of the typical crystallization of the vast grassland atmosphere and the traditional music culture of the Mongolian people - long tune pastoral songs, through the excellent herdsmen of the nation and generations of outstanding folk wise men and women to compile, and constantly remove the essence of the dregs of innovation after several hard work to do seed brewed "fairy tune "The high value and charm of the collection itself is incomparable. As a more ancient music culture way of "Mongolian long tune folk song" in the pastoralist vernacular life customs and grassland peoples have an inexplicable connection, long adhering to the long-standing culture of the Mongolian region is also a typical representative of the local nomadic production life and spiritual civilization, national style of the presentation, but also a cross-ethnic territory of the It is a cultural example of music song that crosses the ethnic realm (He, 2022 : 148-150).

The Mongolian folk songs in various genres

Mongolian people often through some folk collective activities, such as the general assembly, sacrifice Aoba, traditional wedding held a variety of channels and forms to inheriting folk songs, from the process of folk songs spread the national moral beliefs and history and culture, and through the folk songs singing form to express and express their rich thoughts and feelings. Therefore, the Mongolian folk songs contain all the Mongolian religious beliefs, ideas, ethics, folk customs and aesthetic values. For thousands of years, the Mongolian people have created a variety of genre folk songs with the characteristics of grassland nomadic culture, as stated in "The Collection of Chinese Folk Songs · Inner Mongolia Volume":

1. "Chao Erdo" —— is chao er song: Chao er song contains Hao Lin Chao er and Chao Lindo. HaLin Chaer also called Mai, that is, a person singing a continuous bass, at the same time in the high pitch area floating a fine and beautiful over melody. Chao Lindo is a long tune song with a continuous bass accompaniment. Chao Lindo is also divided into three types: Chahar, Horqin and Altai, with its own characteristics in content and form.

2. "Uritendo" —— is a long tune song: a long and vast melody, with a bold and unrestrained grassland atmosphere, is a Mongolian song genre with a long history and tradition.

The lyrics of "Uritendo" are a solemn way to express the tradition, folk customs of grassland nomadic culture and production and life. For example, at the beginning of the sacrificial Aoba, wedding and so on, the first singing "Uritendo" to show the solemnity of this activity.

3. "Bao Gu Ni duo" —— refers to short folk songs: the rhythm of the melody has a distinct law, melody composition method is very rich, both high stretch melody, also have smooth solemn melody, and lively melody, has the characteristics of Mongolian music style, spread in folk, the people.

4. The Mongolian people called Shaman religion "Bo": As the ancient primitive religion of the Mongolian people, the content and form of its religious activities contain the ideas of traditional Mongolian culture. The contents and forms of Shaman activities have been widely inherited among the people and have a great influence.

5. "Haodegqin" —— Performance song: such as Andi song. In Andi, the music of the dance mostly adopts the way of singing, with distinct and regular rhythm and dance; The musical characteristics and expressions have the multi-voice music elements, which is the most artistic part of the song.

6. "Huren Uliger" —— is the Mongolian folk rap music still performed by the folk today. "Huren" is what people call the Sihugin. "Uliger" refers to the story, which together is: the storytelling. It is a trinity of speaking, singing and playing. Rap and accompaniment form a vertical polyphonic combination and a horizontal answer and echo relationship, forming the characteristics of Mongolian multi-part music (Yue, 2014 : 1).

Research Objectives

- 1.To study the emotional and expression in Mongolian music
- 2.To create a guidebook for the emotional and expression in Mongolian music.
- 3.To verify the educational guide provided by 3 experts.

Research Methodology

This research was conducted qualitatively, Collect data by interview three experts.

Research Scope

Scope of time:

In this study, Mongolian music data will be collected from 2022.6-2022.10.

Scope of Place:

Shandong Province, Tai'an City, Feicheng No.1 Middle School

Scope of Content:

The importance of music and emotional expression in Mongolian dance.

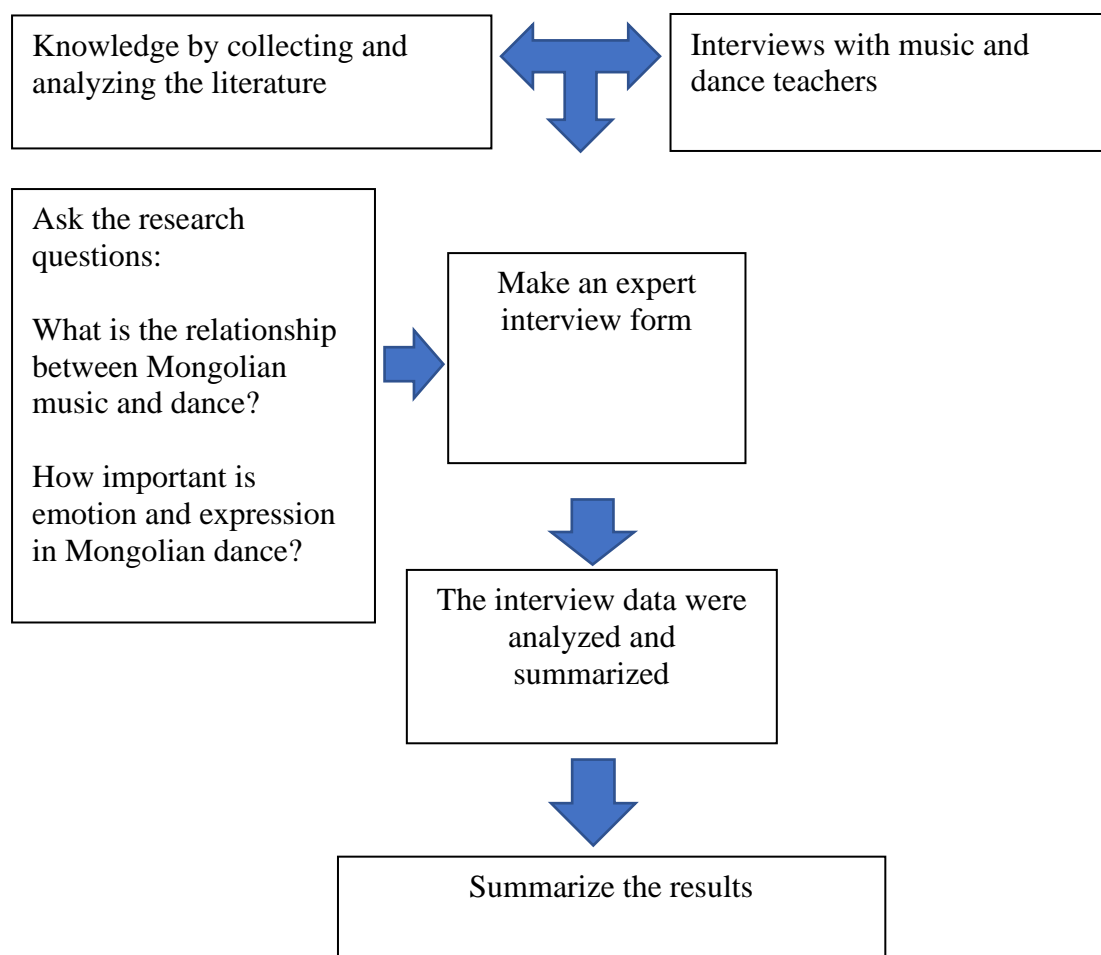
Chapter 1: The importance of Mongolian Music and Dance.

Chapter 2: The emotional and expression of music

Chapter 3: The background and introduction of the "Qing Xi Cao Yuan".

Chapter 4: A brief introduction to Qing Xi Cao Yuan's music, instruments, and dance body expressions.

Research Conceptual Framework



Research Findings

Create Guidebook

Chapter 1 A brief introduction to Qing Xi Cao Yuan's music, instruments and dance body expressions

Section I The music and Musical Instruments of the "Qing Xi Cao Yuan"

1. Music of "Qing Xi Cao Yuan"

The music of "Qing Xi Cao Yuan" is divided into two parts, which I will analyze separately next:

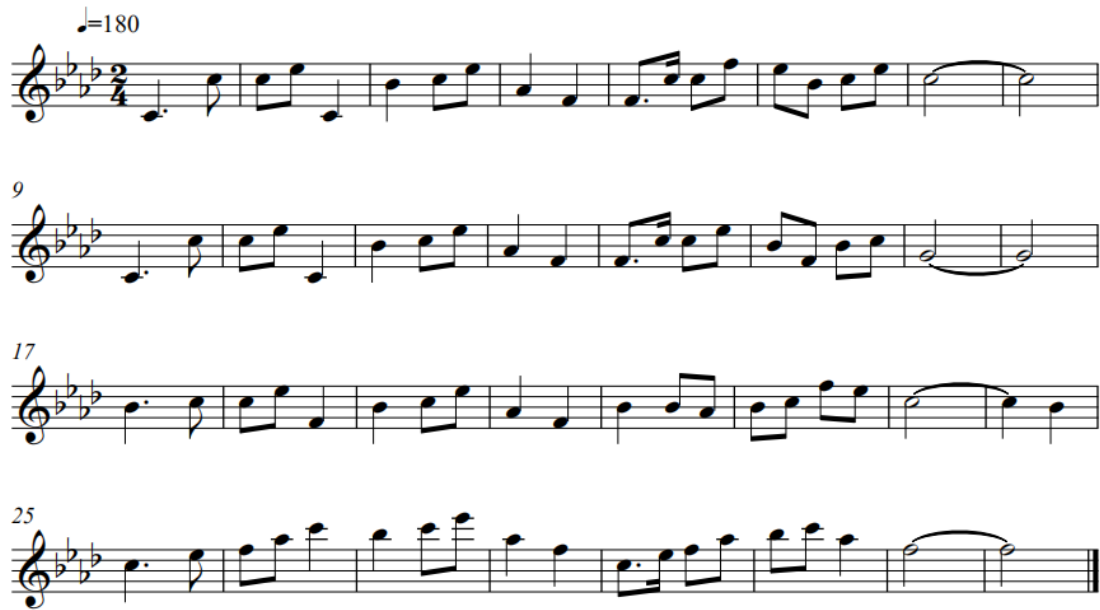


Figure1: Adaptation of "Horse Racing"

- (1) Speed: 180
- (2) Beat: 2/4
- (3) Modulation: f-featured six-tone tuning

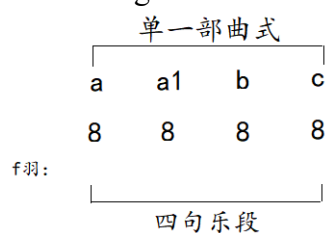


(4) Melody: The melody is adapted from the Erhu song "Horse Racing", and the addition of octaves and polyphony makes the piece more emotional.

- (5) Rhythm:



(6) Song structure:



The single-part form is formed by four phrases, the tonicity of which is based on the f-feature, and the four phrases show the squareness of 8 bars. The first and second phrases begin with the same head and echo through the difference in the falling notes. In the fourth phrase, the melody is modulated in the upper register, creating the climax of the piece, which ends happily and enthusiastically on the main note.



Figure 2:Tukin Sang

- (1) Speed: 112
- (2) Beat: 4/4
- (3) Modulation: c feather tetrameter



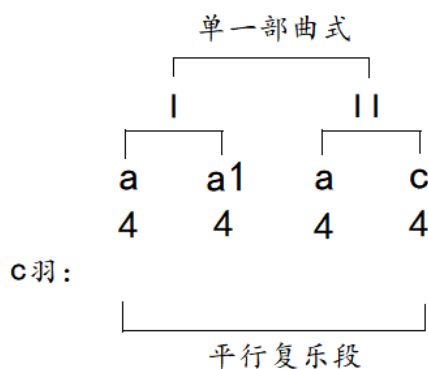
(4) Melody:

The scale of the piece omits the levelling tones in the pentatonic mode, which gives it a distinctly Mongolian musical style. The melodic line of the tune is long, undulating, and natural, flowing naturally on the four backbone levels, producing a peaceful and soothing musical feeling.

(5) Rhythm:



(6) Song structure:



This piece is in the form of a single piece, with a parallel complex structure. The secondary structure consists of four four-bar square phrases, the first three of which begin at the same point and have a high degree of unity. The fourth phrase is slightly expanded, starting with a quotidian note, and the melody moves briefly upward, with a distinctive change from the first three phrases, injecting a new feeling into the music, but the rhythmic pattern continues with a similar rhythm, ensuring the unity of the musical content.

2. Instrument of the “Qing Xi Cao Yuan”

2.1 Matouqin



Figure 3:Matouqin

Matouqin is made of hardwood, and the speakers have inverted trapezoid, rectangular and so on. The big organ is 120 meters long, and the small piano is 70 centimeters long. A horse or sheepskin with patterns painted on both sides of the speaker. Zhang has two ponytail strings. The bow is outside the string. Sitting on the floor, the lower left corner of the speaker was held between the knees, and the right hand held a ponytail bow. Can play double sound. The volume is smaller. Used for solo, and with four hu and other instruments ensemble and folk songs, storytelling accompaniment. When accompanying folk songs, many three degree and four degree trills are used to imitate singing. Often simulate the horse whissy.

2.2 Four hu



Figure 4:Four hu

Mongolian bow and string instrument. It is also called the Mongolian small four-hu. It is made based on the small folk four-hu. It has a clear and crisp sound and can be used for solo and instrumental ensemble. It is popular in Inner Mongolia, Liaoning, Jilin, Heilongjiang, and other provinces. The sound is crisp, beautiful and loud. The left hand has slide, tremolo, punch, overtone, double tone, double punch, double overtone, etc. The right hand technique is similar to Erhu. It is mainly used for solo, repertoire and instrumental ensemble. It is often used for repertoire and ensemble playing with alto shiku, horse head qin, sanshin, yatoga or firebrace.

2.3 Mongolian three strings



Figure 5:Mongolian three strings

It is one of the traditional plucked musical instruments of Mongolian origin since Yuan Dynasty. The traditional production method of Mongolian sanshin is to make the speaker and the pole of the sanshin with elm art. The thin skin of cow and sheep is used to cover the surface of the speaker, and the thin sheep intestine is used to make the string, and the movable string code is pressed on the shaft. The Mongolian sanshin is generally played by hooking, plucking, rolling, twisting and other means. When playing, the shank is rolled up and down with one hand and the string is plucked with the other hand.

Inner Mongolian sanshin has a long shank, square speaker, two sides covered with skin, three strings, and is played by holding it sideways in the arms. The tone is rough and bold. It can be played as a solo, ensemble or accompaniment, and is commonly used in national instrumental music, opera music and rap music.

Section II Dance of “Qing Xi Cao Yuan”

One of the characteristics of Mongolian dance is that it has a strong sense of movement, a large range, and the basic form of "release" and "open", which is very intense. The choreography of this dance is a good combination of the movements of "release" and "open", and it has both a programmatic and a random approach to the Mongolian dance vocabulary, which gives this dance multiple aesthetic charms.

Mongolian male dance has the basic posture of front point step position(Figure 6) upper body slightly backward, neck slightly backward control; shoulder movement amplitude to be large; movement to the crotch as the axis, spontaneous up to the bottom of the foot, etc. The basic posture of Mongolian dance in this dance work this typical action has been well used in this dance work, in the flow of the action is still well maintained.



Figure 6: Mongolian dance basic posture: front point step position

The dance of “Qing Xi Cao Yuan” is divided into two parts, which I will analyze separately next:

1. The first half of the dance movement of “Qing Xi Cao Yuan”

(1) Backstep: One foot is located behind the other foot, with the heel of the back foot standing up. Front leg straight, rear leg knee bent, close to the front leg knee.

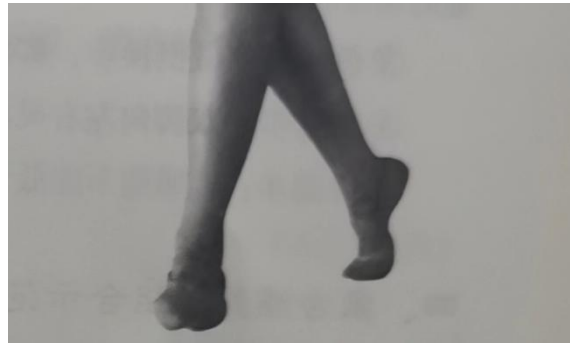


Figure 7:Back step

(2) Hard wrist: five fingers naturally flat, driven by the wrist palm to do elastic lifting and pressing. To highlight the staccato wrist.



Figure 8:Hard wrist

(3) Hard shoulders: fast and strong, with a sense of staccato. Alternate back and forth movement of both shoulders.



Figure 9:Hard shoulders

(4) Shoulder Wrap: Up and down standing circular movement of the shoulders.



Figure 10:Shoulder Wrap

(5) Cradle Step: Flexible rolling of both feet to the left and right, with loose wrists and slightly pinched calves.

(6) Lemma hand: Hold an empty fist in your hand, with your arm in an arc, and stretch out in front of your body.



Figure 11:Lemma hand



Figure 12:Lemma hand

The first half of this dance often uses arms, stiff wrists and other resounding, angular movements to express the scene of young people riding, tumbling and playing in the vibrant grassland after the storm.

Although Mongolian dances also use hand, wrist, waist and arm movements to show emotion, they tend to place more emphasis on the movements of the legs and feet. The classic movement of cradle step in the first half of the dance, with intense foot and leg movements, is rough and bold, showing the youth's pride in riding and galloping on the grassland.

2. Half of the dance movements of “Qing Xi Cao Yuan”

(1) Soft arm: The shoulder and arm are loose, powered by the elbow, in a continuous wave-like motion, with the back stretched.



Figure 13:Soft arm

(2) Soft shoulders: The shoulders are flexible and continuous.

(3) Flat step: chest up, waist up, back straight, while women walk with the forefoot on the ground to show a light and lively style. Men walk on all feet to show a simple, steady and rugged style.

(4) Forked hands: thumbs crossed waist, elbows slightly sent forward.



Figure 14:Forked hands

(5) Shake hands: waist as the axis, shoulders, elbows active force, wrist driven in a downward arc, with a sense of continuity.



Figure 15: Shake hands

In the second half of the work, the movements of soft hands, soft arms and soft shoulders are used to express the youth's longing for his mother late at night and his intoxication in the morning scene of the grassland, expressing a calm and deep love for the grassland. In the first half and the second half, the movements of "Zhang" and "Release" are appropriately interspersed and alternated, making this dance work more layered in movement.

The Mongolian people are known as the "horseback people", and it has become one of the typical features of male dances to show the majestic posture of galloping on the grassland of the brave knights. In the second half of the dance, the dancers hold their heads high, their passions restrained, their bodies upright, loose outside and tight inside, dashing but not slack, showing the scene of leisurely strolling in the sunset.

3. Summary of the dance "Qing Xi Cao Yuan"

In conclusion, "Qing Xi Cao Yuan" of emotion and expression in Mongolian music and dance is highly influential and has obvious pedagogical implications. "Qing Xi Cao Yuan" is a Mongolian dance work with a distinctive style, rich in emotion, positive values, and a unique dance style that expresses the love of the Mongolian people for the grasslands. The work is about a young Mongolian man who returns to the Mongolian grasslands and feels sad and sorry when he sees the destruction of the grasslands. After the rain, the grassland looks so alive that it reminds the young man of his childhood dream. The plot of the dance work is clear and spontaneous, fully expressing the author's love for the Mongolian grassland and the Mongolian people's cherishing of the natural environment of the grassland.

Discussion

Mongolian music and dance are in a period of transformation, which is facing a challenge. If not from artistic content to art form, from expression techniques to expression vocabulary is different from yesterday, then it is difficult to be accepted by today's audience (Liu, 2014 : 2).

Mongolian music and dance should be based on the premise of diversification, changeable on the basis and changeable process of stability, and in the stable and changeable artistic communication, find the right breakthrough, so as to join the world ethnic dance forest with the personality that is not similar to other ethnic dances. I think this is exactly the realistic way out of Mongolian dance, but also the future prospect of Mongolian dance (Yue, 2014 : 1).

Conclusion

Music a very important position in the process of Mongolian dance creation, it can help the work to have a richer emotion and vitality both blends together, completely showing the ideas of the dance creator and performer.

Expression is a necessary condition for Mongolian dancers to improve the visual enjoyment of the audience and the proper use of expressions can add to the performance. The emotion of Mongolian music and dance is extremely important to the dance performance. Rich emotional expression can more perfect show of music and dance works, fully enhance the appeal of music and dance, and cause the emotional resonance of the audience.

Mongolian music and dance need to be constantly presented in various new forms and styles, and need new changes and innovations. In the future development and creation process of Mongolian music and dance, we must take Chinese national characteristics and culture as the theme and express positive content and form.

Recommendation

Theoretical Recommendation

Establish a strong sense of national identity and national culture. Only when we have a strong sense of identity and superiority to the Mongolian music and dance, we can carry forward our Mongolian music and dance from the heart. In addition, in order to better master and learn the Mongolian folk dance, we should also have a deep understanding of the Mongolian folk-dance culture, and better promote the Mongolian folk dance culture.

Focus on expanding and inheriting the specificity of ethnic and folk dance, so that its national characteristics can be preserved.

Strengthen efforts to advocate the inheritance and development of Mongolian music and dance, so that the Mongolian music and dance culture can be preserved more perfect and continued.

Practical Recommendations

First, take the original national folk dance as the basis and create on the premise of fully understanding the national folk customs and cultural background;

second, the choreography techniques should be rationally used to avoid matching the ethnic folk dance materials are over deconstruction;

Third, strengthen artistic accomplishment to fully understand the cultural connotation of the national folk dance.

Explore the new social functions of ethnic and folk dance and expand its living space.

Strengthen the construction of teachers for Mongolian music and dance, so that teachers can get more experience and understanding. Only by truly understanding their culture and grasping the essence of Mongolian music and dance, can we have better teaching in the future.

Let folk dance and folk artists enter the classroom, retain the original characteristics of Mongolian music and dance style and the existing technical conditions according to the characteristics of Chinese dance education and teaching, and carry out certain innovations.

References

- Cui, J. (2016). A Review of Traditional Minority Instrumental Music Composition - Taking the Mongolian Plucked Instrument Firebuss as an Example. *China Ethnic Expo*. (1), 2.
- He, H. (2022). Experimentation on the importance of emotional expression in dance performance. *Drama House*. (26), 148-150.
- Liu, C. (2014). Exploring the Aesthetic Characteristics of Mongolian Dance. *Big Stage*. (12), 2.
- Liu, X. (2015). A study of Mongolian music culture in the grassland culture perspective. *Inner Mongolia Art*. (1), 3.
- Su, Y., & Li, Y. (2018). A discernment of the relationship between Mongolian music and culture. *Yellow River Sound*. (11), 2.
- Yang, J. (2017). Mongolian dance's transmission of Mongolian custom culture and heroic culture. *Inner Mongolia Art*. (2), 3.
- Yue, Y. (2014). A preliminary exploration of the music culture of Mongolian people. *Music Time and Space*. (15), 1.