



## The Fusion Music from the Study of Musical Identity in the Inner Mongolian Autonomous Region

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### Abstract

**Background and Aim:** This study aims to explore the integration of Mongolian musical elements with modern musical styles in the Inner Mongolia Autonomous Region, analyzing the historical context of its formation, employing case studies to illustrate the evolutionary trajectory of Mongolian musical culture in contemporary society, and demonstrating how this fusion reflects and reinforces regional cultural identity. By synthesizing existing musical components, we dissect current manifestations of hybridized music, interpret the representational paradigms and symbolic significance of Mongolian musical elements in modern compositions, and examine their dynamic intertextual relationships within contemporary musical contexts. Grounded in the ontological essence of traditional Mongolian music, this research elucidates how such multicultural expressions achieve cultural inheritance, innovation, and reinvention through musical practices in the era of globalization.

**Materials and Methods:** This study investigates the integration of traditional Mongolian musical elements with modern musical forms, focusing on contemporary fusion practices of Mongolian musical elements in the Inner Mongolia Autonomous Region. Through a mixed-methods approach encompassing literature analysis, case studies, and auditory praxis, the research unveils the cultural logics underlying these hybridized musical expressions.

**Results:** The article dissects the contemporary manifestations of Mongolian fusion music, explores its dynamic intertextual relationships within modern musical contexts, and elucidates how such multicultural expressions achieve the inheritance, innovation, and reinvention of cultural DNA through music in the era of globalization.

**Conclusion:** The research highlights the temporal value of Mongolian musical elements and explores their potential for diversified interpretation and creative adaptation. Such musical synthesis not only mirrors the entrenched cultural ethos inherent in Mongolian music but also underscores its resilient adaptability and vitality within contemporary musical ecosystems.

**Keywords:** Fusion Music; Identity; Globalization; Cultural Innovation

### Introduction

Since the 20th century, increasing international musical exchanges have spurred new modes of musical expression and innovative sound combinations. Anthony Giddens, in his work "Modernity and Self-Identity," (Translated by Xia, 2016) notes that "one of the distinctive features of modernity lies in the increasing interconnection between extensionality and intentionality: on one pole, the numerous influences of globalization, and on the other, the personal dispositions," thus focusing centrally on the "problem of the self." When people are situated within the order of modernity characterized by institutional reflexivity, time-space reorganization, and the mechanism of delocalization, traditional and habitual mechanisms of order assurance have not been replaced by the inevitability of rational knowledge. In the process of modernization, the natural environment, social forms, and political-economic culture are quietly changing. Original meanings are gradually enveloped by a pluralistic atmosphere, and music is no exception. Various elements are newly integrated, forming "The process of musicalization of society," which begins to redefine musical styles, performance methods, and their connotations and extensions.

Mongolian singing is no longer only unaccompanied or accompanied by traditional instruments, but diversified into the fusion of ethnic and Western instruments, the fusion of Western song structures, and the fusion of modern popular music styles, based on which new-age Mongolian bands such as Hanggai, Anda, and HAYA Orchestra have been born and are gradually moving towards the mainstream market.

This study investigates representative "Mongolian ethnic elements" in fusion music, analyzing both their musical structures and cultural semantics. Grounded in today's pluralistic musical landscape, it



provides critical insights into the interplay of tradition and modernity, as well as the convergence of local and global musical cultures.

### Objectives

1. To study the multicultural music of the Inner Mongolian Autonomous Region.
2. To study the musical identity of the Inner Mongolian Autonomous Region vocal.

### Literature review

In the field of Mongolian music and culture research, Wulanjie's History of Mongolian Music can be regarded as an authoritative work of pioneering significance. The book takes time as the main line, systematizes the development of Mongolian music from ancient times to contemporary times, and builds the theoretical framework of the general history of Mongolian music for the first time, which is of milestone significance to related research.

Hugejiletu's History of Mongolian Music is a comprehensive and systematic study of the development of Mongolian music and culture, covering musical changes from the ancient period to the modern era. The book shows the diversity of grassland culture by analyzing the many types of Mongolian music (such as long tunes, short tunes, epic music, instrumental music, religious music, etc.) and exploring the influence of different regions and ethnic intermingling on Mongolian music.

In "The Embodiment of Mongolian Traditional Music and Cultural Elements in Contemporary Works", Uyinga discusses the integration and development of Mongolian traditional music in modern works. He discussed the ways of utilizing traditional music elements from such aspects as long tone, short tone, choral art, instrumental elements, and nomadic folk culture. Uyenga emphasized that by drawing on the spiritual connotations of traditional music and folk culture, it is possible to preserve national characteristics while realizing integration and innovation with the world musical context.

Yang Minkang, in "On the Subject-Objective Dual-Perspective Examination of Analytical Methods in Music Ethnography Research--Another Discussion on the Ins and Outs of Ethnomusicology's Cultural-Orientation Mode Analytical Methods," reveals the inheritance relationship between the two research methods by comparing May's Triple Cognitive Modeling Theory with cognitive anthropology. The article points out that cognitive anthropology emphasizes ethnography. The article points out that cognitive anthropology emphasizes the role of routines and concepts in national cultures in organizing human behaviors, emotions, and things, and argues that each nation has a unique cultural system for organizing and understanding material phenomena. This school of thought emphasizes the importance of analyzing ethnographic material from an ethnographic perspective, i.e., an emic approach to the study of the inner structure of cultural phenomena. The article further explores the application of the culture-based model in music ethnography, suggesting that the method of analyzing from a dual perspective (subjective and objective) contributes to a deeper understanding of musical practices and ways of knowing in different cultural contexts.

In terms of what constitutes a cultural model of music, ethnomusicology (or music analysis) has been influenced by linguistic semiotics and structuralist methods of analysis, and researchers have tended to concentrate on the analysis of the structural elements of the musical body and its processes. In his book *How Musical Is Man?*, Blaking explores the relationship between music and human culture and analyzes the structure of music in depth. Scholars such as Zhao Rulan also focus on the hierarchical and cultural context of musical structure, emphasizing the different orientations of biological, genetic, and cultural nautivities to be understood through the categorical study of the melodic families of music.

In *Modernity and Self-Identity*, Anthony Giddens notes: "One of the distinctive features of modernity lies in the interplay between extensionality and intentionality—the ever-intensifying interconnection between two poles: one pole being the manifold influences of globalization, the other being personal dispositions." This framework centrally addresses the "problem of the self." When individuals exist under the modern order characterized by institutional reflexivity, time-space reconfiguration, and disembedding



mechanisms, traditional and customary ordering mechanisms (e.g., tradition and habit) have not been supplanted by the supposed necessity of rational knowledge.

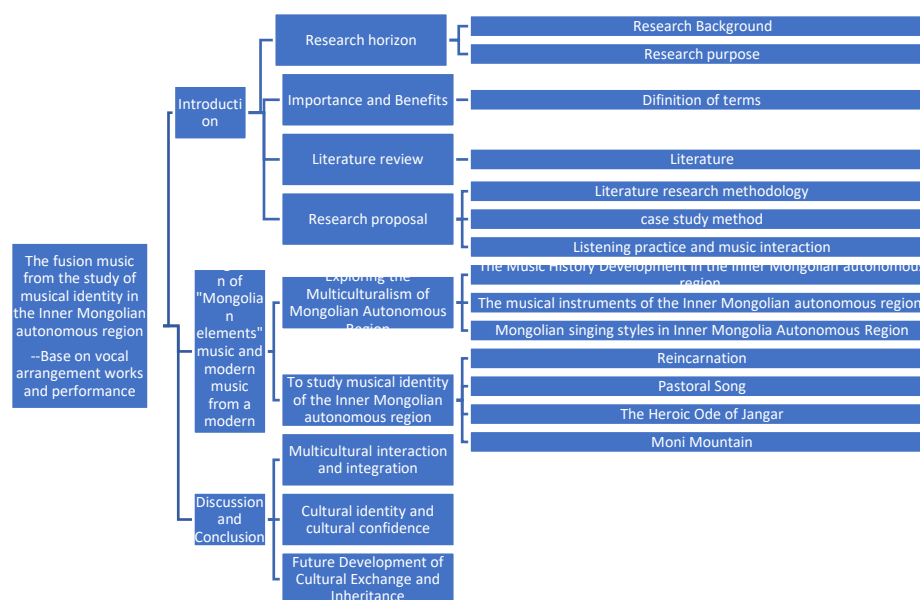
In March 2022, the Protection and Development Countermeasures of Ethnic Minority Music Culture stated, "Ethnic minority music culture is an important part of Chinese culture, and if we leave the music of the 55 ethnic minorities, China's music culture will be greatly discolored.", which shows that the relevant government departments attach great importance to the excellent music culture of China's ethnic minorities, emphasizing the good protection of music culture, and at the same time, according to the cultural and artistic development trend of the times and the needs of social development, the scientific innovation of ethnic music form more possibilities, to enrich the inheritance of the way. (China Art News, March 14, 2022)

In his article "The Pluralistic Structure and Context of Contemporary Mongolian Musical Culture" (Bateer Tu 2010), he notes that contemporary Mongolian music exhibits a pluralistic state. While new musical forms are innovative, they retain certain dependencies on traditional music, constituting a form of neo-music that aligns with modernity. This synthesis has gained recognition from mainstream ideology and validation by mainstream culture, ultimately emerging as the dominant paradigm within Mongolian musical culture. (Bateer, 2010, Vol. 7, No. 1 [Issue 23])

"Contemporary Ethnomusicology and Its Status and Trends in China": The development of ethnomusicology in contemporary China exhibits two defining characteristics: first, the study of musical ontology, which constitutes an exploration of China's indigenous "national music theory"; second, the investigation into the cultural significance of music, representing an inquiry into cultural relationships. (Zhang, 2004)

In their study "An Exploration of the Application of Pop Music Elements in Mongolian Song Composition", Pang Zhonghai and Meng Qingtian (2022) posit that market-driven economies necessitate continuous innovative synthesis, fostering multicultural musical hybrids. Consequently, the music industry has evolved toward pluralistic orientations. The fusion of Mongolian music with pop genres emerges as an inevitable artistic derivative born of contemporary aesthetic imperatives. (Pang & Meng, 2022).

## Conceptual Framework



**Figure 1** Conceptual Framework  
**Note:** Constructed by the researcher



## Methodology

This study uses the literature analysis method to trace the historical development of Mongolian music in the Inner Mongolia Autonomous Region, common musical instruments in Mongolian fusion music, and traditional Mongolian singing through a temporal and spatial perspective.

Using the case study method, the article selects “Reincarnation” by Hanggai, a highly representative band of Mongolian fusion music, ‘Pastoral’, a long tune song highlighting traditional Mongolian singing, and “Moni Mountain”, a modern grassland song, as case studies to outline the artistic characteristics of the Mongolian vocal traditions in Inner Mongolia by summarizing case studies of vocal works incorporating “Mongolian elements”. The cultural significance and musical identity of Mongolian fusion music are analyzed.

Methods of listening practice and musical interaction, through the author's multiple viewing and listening site field trips, and combined with personal experience in composition and performance, analyze fusion music incorporating Inner Mongolian elements from a contemporary perspective, and summarize the significance of Mongolian musical elements embodied in modern creative practice.

## Results

### 1. To study the multicultural music of the Inner Mongolian Autonomous Region.

#### 1.1 The Music History Development in the Inner Mongolian Autonomous Region.

##### (1) In ancient times

During the prehistoric period, the musical forms of Mongolian ethnic music remained fluid, shaped by nomadic culture. Characterized by musical expressions adapted to the natural environment, these forms primarily served social interactions and productive activities. In the Xianbei and Turkic periods, music became integral to rituals, military affairs, social engagements, and entertainment. By the Liao and Jin dynasties, a dynamic interplay between court music and folk traditions emerged, profoundly influencing the subsequent development of Mongolian musical practices.

##### (2) Mongol Yuan period

During this period, Mongolian music in the Inner Mongolia region was primarily categorized into three major types: court music, religious music, and folk music. As a vital component of the Yuan dynasty's court culture, court music exemplified the fusion of Mongolian musical traditions with Central Plains music, forming distinctive artistic characteristics. Furthermore, with the expansion of the Mongol Empire, Mongolian music spread globally, facilitating exchanges and integration between Eastern and Western musical cultures.

##### (3) Ming and Qing dynasties (15th–19th centuries),

During this period, the Inner Mongolia region emerged as a significant center of Mongolian musical culture, attracting musicians and scholars from diverse regions. This further propelled the innovation and development of Mongolian music in the Inner Mongolia Autonomous Region. Building upon the traditions of the Mongol Yuan period, more diverse musical genres evolved, including ritual music, banquet music, and processional music. Traditional folk music forms such as the long song (Urtiin Duu), short song (Bogino Duu), throat singing (Khoomei), and Morin Khuur (horsehead fiddle) music were further refined and perfected during this era.

##### (4) modern transition period (early 20th century to 1949)

The Inner Mongolia region underwent profound social upheaval and cultural transformation. This prompted many Mongolian musicians to experiment with integrating traditional musical elements and modern compositional techniques, resulting in the creation of new works with distinctive contemporary characteristics. While preserving its traditional identity, Mongolian music actively absorbed the successful integration of modern musical elements. This historical experience offers significant insights into the preservation and innovation of ethnic music in the context of today's globalization.

##### (5) Contemporary Era (1949–Present)





The development of Mongolian music in the Inner Mongolia region during the contemporary era has been closely linked to the cultural policies of the Party and the government. Following the establishment of the People's Republic of China, the Party and the government placed high priority on the protection and development of ethnic minority cultures, formulating a series of policy measures to support the advancement of Mongolian music. Building on the inheritance of traditional musical heritage, more diversified musical genres have emerged. Traditional forms such as the long song (Urtiin Duu), short song (Bogino Duu), throat singing (Khoomei), and Morin Khuur (horsehead fiddle) music have undergone further refinement and innovation during this period, enriching the cultural landscape while maintaining their authentic roots.

#### (6) Diversified Musical Ecosystem (Emerging Trends Since the 21st Century)

With the development of globalization and digitalization, new forms of music have started to emerge in Mongolian music. For example, Mongolian-style electronic music, hip hop, rock, jazz, world music, and other contemporary music genres have gradually risen. The emergence of these new musical forms has not only enriched the expressive techniques of Mongolian music but also opened new pathways for the modernization of Mongolian music.

The six phases from ancient to contemporary show the dynamic evolution of Mongolian music through tradition and change. The relationship and connection between these elements and fusion music can be analyzed in the following ways:

The gene for cross-cultural integration in history: For example, the fusion of Yuan dynasty court music with the music of the Central Plains, and the exchange of music and culture between the East and the West, reflect the early practice of cross-regional fusion. This openness is in line with the concept of contemporary fusion music of “breaking down cultural boundaries”.

Experimenting with the fusion of tradition and modernity: For example, under the support of contemporary government cultural policies, the "modernization of ethnic music" has promoted the integration of traditional forms such as long-song and throat singing (khöömii) with academic music styles like bel canto and orchestral music, leading to the creation of classic works such as *The Rising Sun Never Sets Over the Grassland*.

21st century: For instance, the Mongolian rock band Hanggai combines traditional Mongolian elements such as throat singing (Khoomei), the morin khuur (horsehead fiddle), and the Mongolian sanxian with heavy metal music. Similarly, the Anda Union adapts traditional Mongolian folk songs, directly reflecting the diversity of fusion music.

#### 1.2 The musical instruments of the Inner Mongolian Autonomous Region.

The origin and development of Mongolian instruments in the Inner Mongolia Autonomous Region deeply reflect the social and cultural changes and the evolution of aesthetic consciousness of the Mongolian people at different historical stages. The instruments mentioned in this article are commonly used in the fusion of "Mongolian elements" with modern music.

**Table 1** Mongolian musical instruments

| Instrument                        | Interpretation                                                                                                                                                                                                                                                                                                          |
|-----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Morin Khuur<br>(Horsehead Fiddle) | A bowed string instrument (two horsehair strings), with a horse head carved at the top of the neck, a trapezoidal resonance box covered with sheepskin/python skin, its tone is desolate and profound, capable of imitating wind sounds, horse neighs, and human voices.                                                |
| Mongolian Sihu                    | A four-stringed bowed string instrument, with paired strings tuned in unison, a resonator covered with python skin, a horsehair bow divided into two strands to grip the strings, the left-hand vibrato technique 'Nokhoor' imitates the tremolo of long-song vocals.                                                   |
| Huobusi<br>(Mongolian Lute)       | Historically traced to the ancient bowed string instrument shared by Turkic-Mongolian nomadic peoples, featuring a pear-shaped resonance box, four strings tuned in fifths, and an outward-curved bow grip, its sound exhibits a granular texture, suited for rapid bowing techniques to articulate narrative melodies. |





| Instrument                  | Interpretation                                                                                                                                                                                                                                                |
|-----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Yatga<br>(Mongolian zither) | A box zither (a variant of the Mongolian zither) with 13 to 21 strings, movable leather-wrapped bridges to adjust pitch, the right hand wears a bone plectrum to pluck the strings, while the left hand presses the strings to produce tonal nuances.         |
| Tovshuur                    | A two-stringed plucked lute, with a gourd-shaped body, gut strings, and a fretless neck, serves as the rhythmic foundation for the Oirat tribe's 'Tol' (short-tune folk songs).                                                                               |
| Hujia<br>(Mongolian Oboe)   | A military instrument of the Xiongnu period, later evolving into a folk entertainment tool, an iron reed generates a harmonic series through oral cavity resonance, serving as a primal vessel of the 'celestial sounds' memory for northern nomadic peoples. |
| Khomus                      | An iron frame containing a single reed, handheld and vibrated to produce sound, modulates harmonics through variations in oral cavity shape, simulating bird calls and wind sounds.                                                                           |

As integral components of Mongolian culture, Mongolian musical instruments not only occupy a central role in ethnic music but also profoundly embody the history, cultural traditions, philosophical concepts, and social structures of the Mongolian people. Their cultural significance extends far beyond mere musical utility, serving as a profound reflection of the Mongolian worldview, philosophical ideologies, lifeways, and societal roles. These instruments carry the weight of Mongolian historical memory, ethnic identity, and cultural heritage, while being revitalized with renewed dynamism amidst the forces of modernization and globalization.

### 1.3 Mongolian singing styles in Inner Mongolia Autonomous Region

The traditional vocal arts of the Mongolian ethnic group are primarily manifested in three core forms: Khoomei (throat singing), Urtiin Duu (Long Song), and Bogino Duu (Short Tune). Each represents the pinnacle of Mongolian vocal artistry, characterized by its distinctive stylistic features.

**Table 2** The traditional vocal arts of the Mongolian ethnic group

| Classification                        | Interpretation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|---------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Khoomei<br>(Mongolian Throat Singing) | Khoomei is a unique Mongolian vocal technique, an art form that mimics natural and transcendental sounds, with a particularly long history in the Inner Mongolia region. Through the use of vocal resonance in the throat, Khoomei performers simultaneously produce multiple sonic layers—a deep fundamental tone and one or two high-pitched "overtones" or "harmonics." This distinctive singing technique is often employed to imitate sounds of nature, such as wind, thunder, and galloping horses. Khoomei is not merely an artistic expression of sound but also a spiritual response to the animism of the natural world. Through throat singing, the Mongolian people establish a metaphysical connection with the grasslands, animals, blizzards, thunderstorms, and other natural phenomena. These sounds embody not only the power of nature but also carry profound spiritual and ritual functions, rooted in Mongolian shamanic traditions and communal ceremonies. |
| Urtiin Duu<br>(Long Song)             | Urtiin Duu is a cornerstone of traditional Mongolian vocal art, characterized by its vast, profound musical expression. It is a singing style defined by extended, steady, and lyrical phrasing. The melodies of Urtiin Duu are expansive, with a wide tonal range, typically performed using controlled breath support and resonant vocal tones to evoke the boundless expanse of the steppe and the primal forces of nature. Often accompanied by traditional Mongolian instruments such as the Morin Khuur (horsehead fiddle) and Huqin (Mongolian bowed string instrument), it creates a resonant musical atmosphere. Urtiin Duu serves not only as a medium for emotional expression among Mongolian herders but also as an acoustic vessel for Mongolian philosophy, historical continuity, and national ethos.                                                                                                                                                              |
| Bogino Duu<br>(Mongolian Short Song)  | The Mongolian Short Tune (Bogino Duu) stands as a vital component of the ethnic group's vocal tradition, embodying a dualistic interplay of folk accessibility and artistic intricacy. These folk songs exhibit rich thematic diversity, blending lyricism, narrative storytelling, and strong regional distinctiveness. Their lyrics vividly portray Mongolian daily life, heroic legends, and familial bonds, while their musical structure features simple yet vibrant melodies framed within diverse formal structures.                                                                                                                                                                                                                                                                                                                                                                                                                                                        |

The musical culture of the Inner Mongolia Autonomous Region, shaped by its ethnic diversity and expansive geography, has developed distinctive characteristics, particularly evident in its vocal arts. These vocal traditions embody the profound heritage of Mongolian traditional music, while also reflecting broader cultural interactions. Mongolian vocal practices—in form, vocal techniques, and timbre expression—carry the essence of steppe culture, nomadic ethos, and harmonious natural philosophies. Concurrently, Inner Mongolian vocal arts have undergone dynamic innovation and cultural reconfiguration through historical, social, cultural, and modernization processes, marked by integration and syncretism with other musical traditions.

## 2. To study the musical identity of the Inner Mongolian Autonomous Region

The Mongolian ethnic elements in fusion music work not only to convey the traditional charm of Mongolian music but also reflect the music creators' adaptation to modernity and globalization. As a carrier of Mongolian culture, music profoundly influences the self-identity of the Mongolian people. Taking excerpts from four songs as case studies, this analysis briefly explores the significance of "Mongolian elements" in fusion music within a contemporary context.

### 2.1 Lunhui



**Figure 2** Reincarnation

**Note:** Constructed by the researcher

Lun Hui lyrically depicts the philosophical contemplation of cyclical vitality—the growth of all beings, seasonal transitions, and the perpetual cycle of life. The work incorporates traditional Mongolian vocal techniques such as Khoomei, enriching its ethnic resonance. Simultaneously, the raw, rock-infused vocal delivery imbues the piece with a primal intensity, bridging rock aesthetics with Mongolian traditional soundscapes.

Lunhui constructs a cross-temporal musical dialogue through the fusion of traditional Mongolian elements and modern rock. The morin khuur and throat singing (representing the primal time-space) establish the ethnic foundation, while electric guitar and bass (modern time-space) inject rock energy. The use of the pentatonic mode, fourth interval leaps, and Norgula-style ornamentation preserves the vastness of nomadic music, whereas power chords, the Dorian mode, and syncopated rhythms add modern tension. The 12/8 meter and layered instrumentation—such as octave-doubled throat singing—symbolize the cyclical nature of life and death. The three-layered orchestration metaphorically expresses the eternal vitality of steppe civilization, where tradition and innovation find reconciliation in a “dialogue between heaven and earth.”



**Figure 3** Pastoral Song  
**Note:** Constructed by the researcher

Muge is a long, song-like folk melody with beautifully extended melodic main tones. By integrating Mongolian elements into modern music, it promotes cultural identity and heritage preservation. Additionally, this work has been included in primary and secondary school music textbooks as a tool for cultural education, enhancing recognition of Mongolian traditions and modern adaptations. In this process, Mongolian fusion music has become a facilitator of cultural diversity and educational integration.

The Muge long song, with its extended melodic lines and core tonal centers, has become a cultural symbol of Mongolian music. By incorporating modern arrangements—such as harmony and rhythm—it preserves traditional qualities like ornamentation and modal structures while gaining contemporary vitality. Its inclusion in primary and secondary school curricula makes it a vessel for cultural transmission. The integration of traditional elements (long-song techniques) with modern education strengthens younger generations' identification with Mongolian heritage and promotes musical diversity. This interaction not only safeguards intangible cultural heritage but also fosters intergenerational and cross-genre cultural dialogue.

### 2.3 Moni Shan

The integration of "Mongolian elements" with contemporary music not only preserves the traditional pastoral musical identity but also incorporates global stylistic influences. For instance, "Monishan" exemplifies this evolution as a novel fusion genre that blends the traditional Mongolian Long Song (Urtiin Duu) with contemporary pop, creating a bridge between ancestral heritage and modern sonic landscapes.

Monishan achieves a phonetic aesthetic reconstruction through bilingual (Mongolian and Chinese) vocals and an ornamentation system that includes glides, mordents, and grace notes. It retains the essence of Mongolian long-song traditions—such as the pentatonic scale and morin khuur-style glissandi—while aligning with the Chinese vocal tradition of precise and rounded enunciation. The piano accompaniment uses a Western instrument to emulate the low tones of the Mongolian tovshuur and the ornamental nuances of the morin khuur, creating a sonic landscape of "dialogue between heaven and earth." The lyrics personify Moni Mountain and the Urutu River, embodying the Mongolian ecological philosophy of animism, while modern arrangements (including electronic instruments and triplet-driven progression) form a "spiral ascent" structure, symbolizing the eternal return inherent in the Tengri (Eternal Heaven) belief. Employing a "neo-nomadism" musical syntax, the work reconstructs Mongolian cultural identity within the context of globalization.



**Figure 4** Moni Mountain  
**Note:** Constructed by the researcher

Through case studies of excerpts from the three representative works "Lunhui," "Muge," and "Moni Shan," the main characteristics explored in this paper are:

**Reconstruction and Innovation of Cultural Identity:** In the context of globalization, the formation of cultural identity has grown increasingly complex and fluid. The emergence of Mongolian fusion music signifies a dialogue and integration between tradition and modernity, as well as locality and globalization, within Mongolian cultural practices. By reimagining traditional musical elements, fusion music not only preserves the cultural distinctiveness of the Mongolian ethnic group but also grants Mongolian musical culture new recognition and discursive agency within the global cultural discourse.

**Music as a Bridge for Cross-Cultural Communication:** Another intercultural cognitive value of fusion music lies in its function as a bridge for cultural exchange. In an increasingly globalized world, cross-cultural interaction has emerged as a vital pathway for cultural innovation and identity reconfiguration. The integration of Mongolian musical elements with modern genres transcends ethnic, geographical, linguistic, and cultural boundaries, fostering diversified platforms for intercultural dialogue. Through such musical exchanges, Mongolian culture engages in dynamic dialogue and creative friction with other traditions, catalyzing novel cognitive frameworks and artistic innovations that propel the global dissemination of ethnic cultural heritage.

**The Interaction of Cross-Cultural Cognition and Identity Recognition:** In the process of cross-cultural communication, Mongolian fusion music is not only a tool for external dissemination but also reflects the Mongol community's reconstruction of its own cultural identity. Mongolian fusion music, while shaping identity recognition, also promotes the integration and symbiosis of diverse cultures. The cross-



cultural cognitive value embodied by fusion music lies in the fact that it provides the Mongol community with a cultural identity model that is both local and global.

## Discussion

The vocal arts of the Inner Mongolia Autonomous Region demonstrate the complex cultural diversity that characterizes the region. The Mongolian people's spiritual and aesthetic expressions find their core representation in vocal music, which synthesizes historical legacies from centuries past along with present-day cultural expressions while maintaining traditional nomadic values. Rooted in grassland culture, this art form has maintained its core characteristics while transforming new influences. The relationship between traditional elements and modern influences makes Mongolian vocal art an essential part of regional identity and the global music scene (Bilik, 2020).

The musical landscape of Inner Mongolia has evolved due to the historical interactions between multiple ethnic groups in the region. Mongolian music embodies the fundamental elements of its regional and ethnic heritage, which define the cultural identity of the region. Globalization has caused Mongolian music to blend with various musical traditions, resulting in what academics now call "Mongolian fusion music." This development exhibits innovative musical styles by combining traditional instruments such as the morin khuur with electric guitars and illustrates a complex cognitive negotiation process and cultural identity reconstruction across different societies (Zhang & Wu, 2019). Mongolian fusion music extends beyond musical experimentation to become a platform for cross-cultural conversation.

Fusion music serves as a fundamental medium for expressing emerging cultural identities within Inner Mongolia. Local artists demonstrate proactive engagement with globalization by creatively transforming their heritage into contemporary musical forms. This has significant implications for cultural confidence: Mongolian musicians are embracing globalization to showcase their cultural identity to worldwide audiences instead of opposing the process. By making these efforts, Mongolian musicians keep their music vibrant and distinctive while ensuring it stays relevant for both younger people and worldwide audiences (Tsend-Ayush, 2018).

Vocal art functions as a vehicle for cultural confidence, which reaches beyond artistic expression to serve important social and educational roles. Young Mongolians are using fusion music to rediscover their cultural roots while transmitting traditional values through contemporary formats. Globalization homogenizes cultures, yet this practice strengthens cultural pride and belonging in today's world. Mongolian vocal art demonstrates through its artistic and symbolic power how nomadic culture maintains strength and flexibility in today's world (Sodnompil, 2021).

Mongolian vocal art makes important contributions to the diversity of global cultural expressions. This music introduces fresh aesthetic styles based on nomadic perspectives that disrupt established global music narratives. Global musical vocabularies benefit from this exchange, which leads to greater intercultural understanding and increased empathy across cultures. The international spotlight on throat singing and long song transforms them into cultural diplomacy tools that represent Mongolian heritage's distinctiveness and innovative potential (Tuya, 2022).

The continued existence and distinct character of Mongolian vocal expressions in Inner Mongolia reveal how ethnic music maintains its energy and distinctiveness during the process of globalization. Mongolian music maintains its foundational traditions through multicultural integration and cultural hybridization while actively participating in the flow of global music trends. The simultaneous efforts to protect heritage while welcoming change provide a blueprint for other ethnic cultures facing the complexities of global cultural dynamics. Mongolian vocal music development presents a story of local endurance while teaching worldwide communities about sustaining cultural identities.





## Conclusion

Mongolian music plays an important role in the history and culture of Inner Mongolia. It is not only a part of daily life but also an important tool for preserving ethnic identity and expressing individual and collective recognition.

This research not only helps to delve deeper into the historical and cultural significance of Mongolian music but also provides a theoretical foundation and practical guidance for the development of music education and cultural policies, enhancing the value of cultural research and education.

Future Development of Cultural Exchange and Inheritance:

The dynamic interplay between tradition and modernity in Mongolian music underscores the necessity of adaptive strategies in cultural preservation. Future efforts should prioritize:

**Interdisciplinary Collaboration:** Bridging ethnomusicology, digital humanities, and policy studies to innovate preservation technologies.

**Community-Centered Practices:** Empowering local Mongolian communities as custodians of intangible heritage through participatory governance.

**Global-Local Dialogues:** Leveraging fusion music as a platform for transcultural diplomacy, fostering mutual understanding in a fragmented world.

## Recommendations

Mongolian fusion music—combining traditional elements such as throat singing and long songs with modern styles—offers rich potential for cultural expression, education, and global reach. To support its development, several key actions are recommended:

1. **Promote interdisciplinary research:** Understanding fusion music requires more than a musical lens. Researchers should integrate ethnomusicology, cultural studies, and sociology to explore how fusion vocal works shape Inner Mongolia's cultural identity in both local and global contexts.

2. **Support Cross-Cultural Collaborations:** Encourage Mongolian musicians to work with artists from other ethnic groups and countries. Such partnerships enhance creative exchange, present Mongolian culture as inclusive and diverse, and increase its visibility in global music markets.

3. **Strengthen Documentation and Archiving:** Establish accessible archives to preserve traditional vocal forms and their evolving fusion styles. These resources are vital for protecting intangible cultural heritage and supporting future scholarship.

4. **Enhance Educational and Policy Support:** Governments and educational institutions should develop formal music programs that combine traditional Mongolian techniques with contemporary forms. Music academies can play a critical role in training new generations of artists equipped for both preservation and innovation.

5. **Develop Specialized Educational Curricula:** Fusion music programs should cover traditional techniques, modern production, performance skills, and cultural theory. Educating musicians in both the technical and cultural aspects of fusion music ensures its long-term sustainability.

6. **Encourage Participation in Global Music Festivals:** Support Mongolian fusion artists in attending international festivals through funding and logistics. These platforms are crucial for cultural diplomacy and showcasing Inner Mongolia's unique contributions to global music culture.

These recommendations aim to strengthen the cultural identity of Inner Mongolia and promote Mongolian fusion music as a vital part of the global musical ecosystem.

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