

Protection and inheritance of folk music from the perspective of intangible cultural heritage: Taking "Mongolian long tune" as an example

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Abstract

As an important representative of Mongolian folk music, Mongolian Long tune is known as the "soul of the grassland". It shows the unique cultural connotation and lifestyle of the Mongolian people with its long melody, free rhythm and rich emotional expression. In 2005, Mongolian Long tune was listed in the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO. However, the impact of modernization, urbanization and popular culture has made it face many challenges such as the reduction of the inheriting population, the change of cultural environment and the lack of economic support. From the perspective of intangible cultural heritage protection, this paper explores the cultural value and main dilemma of Mongolian Long tune, and analyzes the protection and inheritance path of Long tune in combination with policy support, education promotion, digital preservation, cultural activities and innovative communication. The article points out that future protection work should promote the diversified development and international communication of Long tune on the basis of respecting tradition, and use modern technology and communication means to achieve the sustainable inheritance and innovative development of this intangible cultural heritage.

1. Introduction

1.1 Research background and significance

Mongolian long-tune folk songs are a very representative art form in Mongolian music culture, and their origins can be traced back to the nomadic life of the ancient Mongolians. On the vast Inner Mongolia grasslands, the Mongolian people live by the water and grass, and express their love for nature and life with long-tune folk songs. Long-tune folk songs not only carry the history, legends and customs of the Mongolian people, but are also known as the "flower of grassland music" for their unique melody, singing style and cultural connotation. However, with the acceleration of the modernization process, the traditional nomadic lifestyle has gradually changed, and the inheritance of long-tune folk songs faces many challenges. The acceleration of urbanization has caused the younger generation to leave the grassland, and their interest in long-tune folk songs has decreased, resulting in a gap in the inheritors. In addition, the impact of

modern music culture has also weakened the living space of long-tune folk songs. Despite this, the government and all sectors of society have actively promoted the protection and inheritance of long-tune folk songs through policy support, education promotion and cultural activities.

Research significance Taking "Mongolian long-tune" as an example, exploring the protection and inheritance of folk music from the perspective of intangible cultural heritage protection has important theoretical value and practical significance. On the theoretical level, the study helps to deepen the understanding of the cultural value of folk music, enrich the theoretical framework of intangible cultural heritage protection, and provide a new academic perspective for the protection of traditional music (Zhang Beibei, 2014). On the practical level, through the analysis of the inheritance status, difficulties and protection measures of Mongolian long tunes, it can provide a basis for the formulation of scientific and reasonable protection policies, promote the integration of traditional music and modern society, and promote the maintenance of cultural diversity and the sustainable development of national culture. At the same time, this study also provides experience for the protection and inheritance of other folk music intangible cultural heritage projects.

1.2 Research purpose and questions

The study aims to explore the protection and inheritance strategies of folk music from the perspective of intangible cultural heritage (ICH) protection, and take "Mongolian long tune" as a specific case to deeply analyze its cultural value, inheritance status and challenges. Through a systematic study of the historical characteristics, protection status, inheritance strategies and inheritance practices of Mongolian long tune in contemporary society, the difficulties and opportunities faced by folk music in the process of modernization are revealed. At the same time, combined with the theoretical framework and practical experience of ICH protection, a practical protection and inheritance path is proposed, in order to provide theoretical support and practical reference for the sustainable development of Mongolian long tune and other folk music ICH projects, which is conducive to the inheritance and development of China's excellent traditional culture.

1.3 Research methods

Through multidisciplinary research methods, combined with literature research, case analysis and comparative research, this paper systematically explores the protection and inheritance of folk music from the perspective of intangible cultural heritage. By reviewing domestic and foreign academic papers, monographs, policy documents and intangible cultural heritage protection reports on the protection of intangible cultural heritage, folk music inheritance and Mongolian long tunes, this paper sorts out the relevant theories and research status. At the same time, taking "Mongolian long tune" as a specific case, this paper analyzes its practical measures and results in protection and inheritance, and combines the protection experience of other folk music intangible cultural heritage projects at home and abroad for comparative research, explores innovative protection paths suitable for Mongolian long tunes, and provides theoretical and practical support for the sustainable development of folk music intangible cultural heritage projects.

2. The history and cultural connotation of Mongolian long tune

2.1 The origin and development of Mongolian long tune

The Secret History of the Mongols is a historical book that records the early history of the Mongols in detail, including the migration activities of the Mongols before Genghis Khan unified the Mongol tribes. More than a thousand years ago, the ancestors of the Mongolian people gradually migrated from the mountainous areas on both sides of the Ergun River to the

Mongolian Plateau. The mode of production also changed, from hunting to animal husbandry, and folk songs in the form of long tunes began to emerge. The creation of Mongolian long-tune folk songs is closely related to the pastoral lifestyle of herders. It is a form of folk song sung by northern herders during the production labor of animal husbandry and when grazing on the grassland and celebrating local traditional festivals (Li Fang, 2020).

The development of Mongolian long tunes can be traced back to when the ancestors of the Mongolian people migrated to the Mongolian Plateau and turned to animal husbandry production. At first, it narrated hunting life with simple melody and clear rhythm. With the deepening of grassland nomadic life, long tunes gradually developed, the melody became long and soothing, the artistic conception was broad, and it became the dominant form of Mongolian folk songs. In this process, long tunes not only retained the elements of hunting songs, but also incorporated more rich themes such as homesickness and love songs. Having gone through a music and culture period dominated by hunting in the mountains and forests, a music and culture period dominated by grazing on the grasslands, and a music and culture period dominated by the combination of grazing and farming, the Mongolian long tune has been constantly innovating in the exchange with other ethnic musics, and finally formed the unique style we see today, becoming a treasure of Mongolian music culture.

2.2 The artistic characteristics of Mongolian long tune

The Mongolian long tune has a long melody and a broad artistic conception. It has more sounds and fewer words, and has a lingering breath, giving people a deep, flexible, rough and straightforward feeling. It uses a lot of ornaments, such as vibrato and glissando, which makes the melody more moving and full of charm (Zhao Pu, 2021).

The rhythm of the long tune is relatively free, and most of them use mixed Beats, with clear 2 beats or 4 beats, as well as parts with unclear rhythm and slow speed. This variable rhythm adds a rich sense of layering to the long tune.

The lyrics of the long tune are concise and short. In terms of content, most of them describe natural landscapes such as grasslands, blue sky, horses, white clouds, and express their feelings about history, culture, and life, reflecting the Mongolian people's awe of nature and inheritance of history.

2.3 The status and role of Mongolian long tune in Mongolian culture

Mongolian Long tune occupies a very important position in Mongolian culture. It is the essence and iconic art form of Mongolian music culture (Sun Yang, 2016). With its melodious melody and affectionate lyrics, Long tune conveys the Mongolian people's awe of their hometown and heroes, as well as their longing for a better life, and has become an important way for the Mongolian people to express their emotions. At the same time, Long tune is also an important carrier of Mongolian cultural heritage. Through generations of singing, the history, culture, and philosophy of life of the Mongolian people have been passed down from generation to generation, deepening the sense of national identity and cohesion. In addition, Mongolian Long tune also has extremely high artistic value. Its unique melody and profound connotation show the unique charm of Mongolian music and add a rich and colorful touch to the world's music and cultural treasure house. As a national intangible cultural heritage of ethnic music, the inheritance and innovation of Long tune not only helps to maintain the diversity of Mongolian culture, but also makes important contributions to the protection of world cultural diversity and human creativity.

3. The recognition and protection status of Mongolian long tune as an

intangible cultural heritage

3.1 The recognition process of Mongolian long tune as an intangible cultural heritage

In 2005, the Mongolian long-tune folk songs jointly submitted by China and Mongolia were selected as the United Nations "Masterpieces of the Oral and Intangible Heritage of Humanity". This was the first time that China and a foreign country jointly submitted a project to UNESCO for the same intangible cultural heritage. On May 20, 2006, the "Mongolian Long-tune Folk Songs" submitted by the Inner Mongolia Autonomous Region were approved by the State Council to be included in the first batch of national intangible cultural heritage lists, with the project number II -3. After that, the Barhu Long Tune and the Ujumchin Long Tune were also included in the list of intangible cultural heritage. On May 24, 2021, the Mongolian long-tune folk songs (Ujumchin Long Tune) submitted by Xiwuzhumuqin Banner, Xilinguole League, Inner Mongolia Autonomous Region were approved by the State Council and included in the list of representative projects of national intangible cultural heritage.

3.2 Policies and measures for the protection of Mongolian long tune

In order to protect the intangible cultural heritage of the Mongolian long tune, the government and relevant institutions have adopted a series of policies and measures (Zhao Bo, 2020). On the one hand, the protection is strengthened through legislative means, and the Mongolian long tune is included in the national intangible cultural heritage list to clarify its legal status and protection responsibilities. On the other hand, the support for the inheritors of the long tune is increased, and financial and venue support is provided to encourage the inheritors to carry out teaching, performance and other activities to cultivate a new generation of long tune artists. At the same time, long tune art festivals, competitions and other activities are held to enhance the public's awareness and interest in long tunes and promote the popularization and dissemination of long tunes. In addition, the long tune is recorded and preserved through digital means, and a long tune database is established to provide strong support for the research and inheritance of long tunes. The implementation of these policies and measures has effectively promoted the protection and inheritance of the Mongolian long tune.

4. The current situation and problems of the inheritance of Mongolian long tune

4.1 Old generation of long-tune artists: They are the early inheritors of long-tune art,
Old generation of long-tune artists: They are the early inheritors of long-tune art, with rich singing experience and profound artistic skills. However, due to their advanced age, some old artists have passed away, and their inheritance is mainly preserved through recording and video recording.

Folk artists in grassland pastoral areas: These people are the main inheritors of Horqin long-tune folk songs. They have been living on the grassland and exposed to grassland culture. They are the main inheritors of long-tune art, and they pass on long-tune art to the next generation through words and deeds (Huang Xueli, Tian Xuemei, 2012).

Teachers and students of professional art colleges: With the popularization and development of long-tune art, more and more art colleges have begun to set up long-tune majors to cultivate a new generation of long-tune artists. These teachers and students not only learn the singing skills of long-tune, but also conduct in-depth research on the artistic connotation and cultural

background of long-tune.

Mongolian Long tune is a traditional Mongolian music form with profound cultural connotations. Its inheritors are mainly folk artists, herdsmen singers and professional music workers. These inheritors generally live in Mongolian settlements, especially in the grasslands of Inner Mongolia. Traditionally, they are mostly herdsmen who are good at singing. In their daily lives, they sing Long tunes to express their emotions and their love for nature and life. In addition, family inheritance is one of the important forms of Mongolian Long tunes. Many Long tune singers have been influenced by their elders in the family environment since childhood. Another way is master-apprentice inheritance. Apprentices systematically learn the melody, singing skills and cultural connotations of Long tunes by learning from their masters. In modern society, as Long tunes are gradually included in the scope of intangible cultural heritage protection, professional music colleges and cultural institutions have also begun to assume the responsibility of inheritance, and cultivate a new generation of inheritors through training courses, competitions and performances. However, the inheritance of Mongolian Long tunes is not only the transmission of skills, but also the continuation of cultural memory and national spirit. It contains a deep understanding of nature, the universe and life, and requires inheritors to integrate emotions and cultural awareness while learning skills. Therefore, the inheritance method of Mongolian Long tune presents a diversified feature combining family, master-apprentice and modern education, which has injected new vitality into this precious cultural heritage. At the same time, it also faces the challenge of how to maintain its authenticity in the process of modernization.

4.2 Problems in the inheritance of Mongolian long tune

In the study "Investigation and Research on Folk Long Tunes of the Mongolian Torghut Tribe in Jinghe County, Xinjiang", the results showed that there were 88 long-tune singers in the area, but now there are 39, a decrease of 56%. Among the current singers, 95% are elderly people over 60 years old, and there are very few inheritors of long tunes among the new generation of population. The loss of repertoire and the aging of inheritors are the most prominent problems in the inheritance of long tunes. Many ancient and beautiful long tunes are gradually fading in people's memory because they have not been recorded and sorted in time. At the same time, as the older generation of inheritors grow older, their physical condition and singing ability gradually decline, while there are very few people in the younger generation who are willing to learn and inherit long tunes, which has caused a gap in the inheritance of long tunes.

The impact of modern lifestyles has also had an adverse impact on the inheritance of long tunes. With the change of herders' lifestyles and the acceleration of urbanization, the traditional long tune performance occasions and audience groups have gradually decreased, and long tunes have gradually lost their original living soil and cultural context. This makes the inheritance of long tunes more difficult, and also makes the younger generation's interest and identity in long tunes gradually weakened.

4.3 Analysis of factors affecting the inheritance of Mongolian long tune

1. Changes in lifestyle: With the process of modernization, the traditional nomadic lifestyle has gradually changed. Herders have begun to settle down and engage in other industries, which has caused the long tune to lose its original living soil and cultural environment. The long tune was originally closely related to grassland and nomadic life. The change in lifestyle has made the inheritance of the long tune difficult (Lotus, 2018).

2. Aging of inheritors and lack of reserve talents: The older generation of long-tune singers have gradually passed away, and their unique skills are at risk of being lost. At the same time, the younger generation is not interested in long tunes, and the number of people who come to learn from them is decreasing, resulting in a serious shortage of reserve talents.

3. The impact of modern mainstream culture: The penetration of popular culture and new entertainment methods has made Mongolian young people more keen on chasing stars and film and television golden songs, and lack interest and recognition in traditional long-tune folk songs. For example, in cities such as Ulaanbaatar and Hohhot, young people prefer pop music, Korean pop music, etc., and their interest in long-tune music is gradually weakening, because the melody of long-tune music is relatively long and slow, without the cheerful rhythm of modern pop music, and it is difficult to integrate into the entertainment scene.
4. Insufficient investment in protection and inheritance: Although the government and relevant institutions have taken some measures to protect Mongolian long-tune, there are still deficiencies in funding and policy support, which limits the in-depth development of the protection and inheritance of long-tune.
5. Weakening of education and inheritance mechanism: The inheritance of Mongolian long tunes traditionally relies on "oral transmission and heart-to-heart teaching", which is taught by elders or artists. However, with the changes in family structure and education model, this inheritance method has been severely impacted. For example, in some pastoral areas of Alxa League, the learning of long tunes used to be carried out through family gatherings and grassland weddings. Now, as many young people go out to study or work, the opportunities to learn long tunes have been greatly reduced. In addition, school education is not strong enough to popularize long tunes. Although some areas have included Mongolian traditional music in local courses, the learning content of long tunes is very limited. For example, in some primary schools in Inner Mongolia, only a few long tunes are played in music classes, and there is a lack of systematic teaching. The singing skills of long tunes require long-term practice and deep cultural understanding, and the current education system is difficult to provide such conditions for students. In the absence of interest and atmosphere, it is difficult for the younger generation to take the initiative to learn this art form.
6. The weakening of the Mongolian language atmosphere: The use of Mongolian is gradually weakening. Mongolian long tunes are mostly created in Mongolian, and the content mainly expresses the vast natural landscape of the Mongolian people and the sincere emotions of herders. However, the use rate of Mongolian in many areas of Mongolia has gradually declined. The bilingual teaching in modern society has gradually blurred students' understanding of their mother tongue Mongolian. In future school teaching, the national language should continue to be passed on.
7. Changes in the ecological environment have also had a profound impact on the inheritance of Mongolian Long tunes. The creation and singing of Long tunes are inseparable from the natural environment of the grassland. The lyrics often praise the vastness of the grassland, the life of herders, and the harmony between man and nature. However, in the process of modernization, the deterioration of the grassland ecological environment has gradually weakened this cultural background. For example, in the Bayannur area of Inner Mongolia, due to overgrazing and mineral development, the grassland area has gradually shrunk, and many herders have to change their traditional nomadic lifestyle and move to towns to make a living. Changes in the grassland landscape have made herders lose the inspiration to create and sing Long tunes, and the cultural ecology on which Long tunes depend for survival has also been destroyed. In addition, many inheritance scenes of Long tunes, such as sacrificial activities and wedding ceremonies, have gradually decreased in the simplification trend of modern society, further weakening people's opportunities to learn and sing Long tunes. For example, in some traditional weddings in pastoral areas of Ordos, long-tune performances have been gradually replaced by modern music or recording equipment, and long-tune has lost its original ritual function and cultural significance.

In this context, the inheritance of Mongolian long-tune faces challenges from cultural, social and ecological aspects, and it is urgent to continue this precious cultural heritage through more systematic protection measures and multi-party collaboration.

5. Strategies and paths for the protection and inheritance of Mongolian long tune from the perspective of intangible cultural heritage

5.1 Strengthen policy support and institutional guarantees

From the perspective of intangible cultural heritage, the protection and inheritance of Mongolian long tunes urgently need to strengthen policy support and institutional guarantees. The government should formulate more comprehensive and specific policies to provide a solid policy basis for the collection, compilation, research, teaching and performance of long tunes. At the same time, relevant protection systems should be established and improved to ensure that there is a sound mechanism for the protection of long tunes. By setting up special funds, building inheritance bases, holding long tune competitions and seminars, etc., a strong institutional guarantee will be provided for the inheritance and development of long tunes, so that this precious intangible cultural heritage will be revitalized in our new era (Sun Shuo, 2020).

5.2 Stimulate the vitality of inheritors and cultivate new generations of inheritors

In the process of inheriting Mongolian long tunes, the measures to stimulate the vitality of inheritors and cultivate new generation inheritors have achieved remarkable results (Siqin Bilige, 2012). For example, Zongjia Town in Inner Mongolia regularly holds long tune art festivals, inviting inheritors of three generations to perform on the same stage. This not only provides a stage for the older generation of inheritors to display their skills, but also stimulates their enthusiasm for teaching skills. At the same time, the art festival also established the "New Generation Inheritor" award to encourage young people to actively participate in the study and inheritance of long tunes.

5.3 Innovate inheritance methods and communication channels

The inheritance of long tunes Through the establishment of long tune inheritance bases and the opening of long tune training classes, the long tune skills have been systematically passed on to the younger generation. And by using new media channels such as social media and short video platforms, the scope of long tunes has continued to expand, attracting more people's attention and love (Hasdalai, 2012).

In the process of inheriting Inner Mongolian long tunes, combining long tunes with pop music is a creative attempt (Bai Yan, 2021). This combination not only allows long tunes to be presented to the public in a more novel and fashionable way, but also injects new vitality and elements into them. For example, some musicians combine the melody of long tunes with the rhythm, arrangement and other elements of pop music to create a song with the charm of traditional elements and the innovation of modern songs, which is deeply loved by young people.

Table 1.1: Consult Mongolian literature and materials, as well as music interviews and short video platforms for specific examples of innovative ways of inheriting Mongolian long tunes

Inheritance	Specific Examples	Illustrate
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Song Innovation	"Hymn" by Hu Songhua	It skillfully combines Mongolian long and short folk songs to express the excitement of the Inner Mongolian people gathering together to celebrate becoming hosts. It not only utilizes the advantages of long and short tunes, but also maintains the original flavor.
Singing Innovation	Tengger's performance	Bold reforms and innovations have been made in the singing of Mongolian folk songs. Songs such as "Paradise" and "Cang Wolf Land" have cleverly incorporated various representative elements of Mongolian long and short tune folk songs.
Educational Heritage	Master teaches apprentice, father teaches son	In Mongolian areas, there is a custom of children learning songs, young people singing, and the elderly teaching songs. This custom has good participation from all the people and provides a solid social foundation for the inheritance of long-tune folk songs.

In order to further inherit and carry forward the Inner Mongolian long tune, we can continue to explore and innovate. For example, we can hold music competitions or music festivals that combine long tune with pop music to provide musicians with more platforms for display and communication; at the same time, we can also strengthen long tune cultural education in school education so that more students can understand and love this traditional art form. In addition, using advanced network technologies such as virtual reality (VR) and augmented reality (AR) to create a complete long tune experience space is also an innovative way worth trying.

In terms of innovative ways of inheritance, the Mongolian long tune has adopted a variety of strategies. On the one hand, by awarding honorary titles such as "Long Tune Master" and "Mongolian Long Tune Inheritor" and providing corresponding treatment and research funds, artists are encouraged to devote themselves to the research and creation of long tunes. This dual guarantee of honor and material provides a solid foundation for the inheritance of long tunes. On the other hand, long tune artists are hired to teach in art theaters to impart relevant knowledge, attract the attention of young people, and make them understand and love long tunes. At the same time, through traditional ways of teaching and helping, such as teachers teaching apprentices and fathers teaching children, the custom of learning songs in childhood, singing in youth, and teaching songs in old age is formed to ensure that long tunes are widely inherited among the people.

In terms of communication channels, the inheritance of Mongolian long tunes also keeps pace with the times. Mass media such as television, text communication, and Internet communication have become important forms of long tune music culture communication. By producing special film and television programs, documentaries, music and other forms of Mongolian long tunes, the long tune culture has been brought to the general public, laying a solid mass foundation for the inheritance and development of its long tunes. In addition, colleges and universities and national education departments have carried out a series of lectures, training, long tune singing competitions and exchanges, so that the public can get more contact with and understand long tune folk songs, and stimulate people's interest in Mongolian long tunes.

It is worth mentioning that Mongolian long tunes have not only been carried forward in China, but also have entered the international music stage. Through some international ethnic music exchange activities, Mongolian long tunes have entered a broader international stage. This

cross-cultural and cross-border communication method not only enhances the international influence of Mongolian long tunes, but also promotes the exchange and inheritance between different ethnic cultures.

Under the model of long tune inheritance and innovation, Mongolian long tunes have regained new vitality. For example, the song "Hymn" sung by the famous folk singer Hu Songhua cleverly combines the Mongolian long and short tunes, which not only retains the charm of Mongolian folk songs, but also incorporates other musical elements, and is deeply loved by everyone. For another example, singer Tengger and other Mongolian singers have made a more perfect second creation of the singing of long tunes. The music works they created and sang cleverly combined the musical style of Mongolian long and short tunes, showing a more unique artistic style.

In addition, some long tune artists are also actively studying new ways to integrate long tunes with modern pop music elements. They tried to add pop music elements such as electronic music and rock music to long tunes, and created new and modern long tune music works. This innovation not only enriched the artistic style of long tunes, but also attracted more people's love. The inheritance and innovative development of Mongolian long tunes is a process of continuous exploration and practice. Through innovative and diversified communication methods, Mongolian long tunes have been able to radiate new charm on the basis of retaining the traditional essence. I believe that in the days to come, Mongolian Long tune will continue to influence each of us with its unique artistic style and become a bond connecting different cultures and hearts.

6. Case analysis: successful practices and experience in the protection and inheritance of Mongolian long tune

6.1 Protection measures of the Xinbaerhu Banner Government:

The Xinbaerhu Banner Government actively shapes the cultural brand of the long-tune folk songs of Wuzhitu Road in Xinbaerhu Banner, and cultivates the successors of the long-tune by opening Wuzhitu Road long-tune study classes.

Hold competitions and seminars on long-tune, such as the "Baoyin Deliger Cup" Mongolian long-tune talent competition held every two years in the whole region, and apply Baoyin Deliger as the successor of the Mongolian long-tune, a national intangible cultural heritage.

Plan to publish relevant books, such as "The Hometown of Mongolian Long-tune Folk Songs - Barhu Long-tune Records", and establish the Xinbaerhu Banner Long-tune Association.

6.2 Inheritance work in Alxa region:

Eriden Dalai, the inheritor of intangible cultural heritage in Alxa region, has loved literature and art since childhood. He devoted himself to studying long-tune and short-tune folk songs, and collected 1,000 short-tune and long-tune folk songs widely circulated in Alxa and made them into CDs.

Erden Dalai published a book entitled "Overview of the Karke Long-tune Folk Songs in Alxa Region", which focuses on analyzing the artistic characteristics of long-tune around the Nairi Trilogy, Turigequ, and Aizimu 12-part song, and has made great contributions to the inheritance of long-tune folk songs in Alxa region.

Ayou Banner has inherited and protected long-tune folk songs by holding various long-tune competitions and long-tune art performances, and many Mongolian long-tune folk song inheritors have emerged.

As a precious intangible cultural heritage, the experience of protecting and inheriting Mongolian long-tune provides us with profound reference. At the government level, the inheritance and development of long-tune has been effectively promoted by formulating protection policies, providing financial support and holding cultural activities. As the core force, the inheritors have cultivated a large number of successors through oral transmission and opening classes. At the same time, the long-tune has been incorporated into the education system, allowing young people

to contact and learn from an early age, injecting new vitality into the inheritance of long-tune. In addition, the use of modern media to widely disseminate it has increased the popularity and influence of long-tune (Zhang Jinsheng, 2018).

6.3 The case of long tune inheritance in Mongolian schools

Table 1.2: Examples of the inheritance and practice of long tunes in some Mongolian schools

School/institution name	Practical measures	Effectiveness and Impact
Inner Mongolia University School of Arts	Open long-diao professional courses and invite folk art masters to teach	Cultivated many talents in long-dial art, and contributed to the inclusion of long-dial art into the discipline system of higher education
Tongliao No. 8 Middle School	Introducing Mongolian long-tune teaching into music classes and designing classroom teaching cases that are consistent with the nature of long-tune folk songs	It enriched students' understanding of Mongolian long tunes and cultivated their interest in learning local folk music.
Zhaojun Town Central Primary School	Carry out the intangible cultural heritage into campus activities and invite local celebrities to teach the singing method of "Xiru Ge Dao"	It has inspired children's love for traditional culture and improved their ability to protect and inherit intangible cultural heritage.

7. Conclusion and prospects

As a treasure of Mongolian music, the protection and inheritance of Mongolian long tune is not only related to the continuation of music art, but also the respect and inheritance of Mongolian history and culture. Through in-depth analysis of the current status of the protection and inheritance of Mongolian long tune, we found that only the joint efforts of the government, society, inheritors and educational institutions can ensure the continuity of this intangible cultural heritage. The government should continue to increase policy and financial support, the society should increase the public's awareness and participation in long tune, the inheritors need to continuously improve their skills and train new people, and educational institutions need to include long tune in the curriculum system so that the younger generation can be exposed to and fall in love with this traditional art from an early age.

Looking forward to the future of Mongolian long tune, we should be committed to seeking innovation and development in protection and inheritance. On the one hand, we should adhere to the traditional essence of long tune and maintain its unique artistic charm and cultural connotation; on the other hand, we should also actively explore the combination of long tune with modern music and modern life, so that this ancient art can be revitalized with new vitality. At the same time, we should strengthen international exchanges and cooperation, so that Mongolian long tune can go to the world and become a bridge connecting different cultures and hearts.

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