

The Combination Transition Development of Mongolian Music from the Perspective of Music Combination

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Abstract: Mongolian folk songs are an important part of Mongolian music culture. In addition, the economic openness plays an important role in the economic development of Mongolia in the transition period, and the opening effect mainly comes from the import openness. From the perspective of music combination, the author analyzed and discussed the development trend of Mongolian music combination transformation. Studies have shown that the Mongolian music combination is the transformation of traditional ethnic music culture in the contemporary era, and it is the inheritance and development of Mongolian national culture. In the process of continuous improvement of music, the development of music composition is constantly promoted. The interaction and mutual promotion between the two forms the unique dance and music art style of the Mongolian people today.

1. Introduction

Mongolian music is a branch of the Chinese music system and has a unique grassland music style [1]. Among the Mongolian music, it is the most distinctive and representative of folk songs [2]. In the late 1980s, Mongolia borrowed the experience of reform and opening up in China and other socialist countries, implemented a household contract system and a lease contract system, and the economic ownership structure gradually diversified [3]. Due to the influence of various conditions such as politics, economy and humanities, his music style has distinct local characteristics [4]. Mongolian dance, one of the most representative art in Mongolian art, is now well received by the whole country and the world. This form of music combination originated from the religious chorus in the West at the earliest time, and was fully displayed and developed in European and American music, which had a significant impact on European and American music and its style, and continued to this day [5]. Mongolian dance and accompaniment music are the artistic response of the Mongolian people's life, and the combination of the wisdom and art of the Mongolian people. Mongolian music not only has the common style of the whole nation, but also has the unique style of different color areas [6-8]. Under the active participation and guidance of American economist Saxophone and International Monetary Fund, Mongolia followed Russia's example by adopting "shock therapy" and transformed to a multi-party parliamentary system and a capitalist market economy system with privatization as its core [9].

2. Methodology

After the founding of New China, the exchange of music and art at home and abroad, the popularization of Chinese and Western musical instruments, and the training of professional musical talents promoted the gradual integration of Mongolian traditional folk songs with different musical genres and creative methods, and nurtured and produced instrumental music with Mongolian folk songs as its theme and Mongolian musical style [10]. However, due to Mongolia's far from forming the necessary market operation mechanism, coupled with the initial political turmoil and the disruption of Soviet economic assistance, Mongolia's economy has fallen into a serious transition recession. Throughout the history of Mongolian music development, it can be roughly divided into four periods: the period of hunting music culture in mountains and forests, the period of nomadic music culture in grasslands, the period of coexistence of farming music culture and grassland music

culture, and the period of coexistence of various styles. As the Mongolian dance continues to develop and innovate, the inseparable accompaniment music is constantly improved. As is known to all, there are many people in the tradition of Chinese ethnic minorities who express the "combination" form of music, such as the Dai song of the Yi people, the "double tone" of the Yi people, and the "jumping tone" of the Yi people (called "Glau" in the proverb). In the process of creating dances with different themes, we should also choose the appropriate rhythm of accompaniment music, paying attention to the harmony of music rhythm and dance emotions.

In recent years, with the continuous development and growth of our country, the politics, economy and culture of our domestic Mongolian region have also developed rapidly. The Mongolian art with ethnic characteristics has become a splendid treasure in the Chinese culture and art. The form of Mongolian music composition first appeared in the 1990s, when Chinese pop music culture was in the stage of imitation and advocating rock music. Affected by this, Mongolian musicians began to appear electro-acoustic band groups, the most famous of which are "Zero Band" and "Lanye Band" which is still active on the stage. The speed of music in a unit of time to reflect the rhythm of dance, dance needs to have certain constraints on dance movements. In the historical process of the past and present, the Mongolian people have created different types and forms of grassland music culture in each different historical period. Some people say that the Mongolian people are a people who can sing and dance well, known as the "music nation" and "poetry nation". In the long-term development process, Mongolian folk songs have distinct personality characteristics. For traditional dance, when choosing accompaniment music, we should choose music with solemn and graceful rhythm, so as to conform to the connotation of dance and better reflect the beautiful traditional culture of Mongolian.

3. Result Analysis and Discussion

In Mongolian dance, although the main body is dance, accompaniment music serves dance. Following is an example of Mongolian music to explore this issue. But if we leave aside the accompaniment music, the dance obviously can not continue to develop well. Dance and accompaniment music always complement each other. The combination of the two must have a high degree of coordination, such as dance rhythm and music rhythm to coordinate with each other, dance personality and music speed to coordinate with each other, dance emotion and music rhythm to coordinate with each other. In terms of expression techniques, Mongolian folk songs are refined, concise, distinct, simple and vivid, fully expressing the thoughts and feelings of the Mongolian people. The above basic characteristics make Mongolian folk songs have a strong appeal and influence. Therefore, folk tune is the basic element of the formation of Mongolian instrumental music.

From the relationship between Mongolian folk song genre and other musical and artistic genres, folk has produced a close relationship between songs and dances, words and songs, and songs and songs. However, compared with other transition countries, Mongolia's transition recession is relatively mild, and its recovery rate is relatively fast. Matouqin was born and developed in the Mongolian national nomadic production labor. In the long historical process, it has experienced various development processes of rheology and integration. Its unique style, tone and performance method fully reflect the historical form of Mongolian nomadic life and carry rich historical and cultural information.

4. Conclusions

From the development of instrumental music of Mongolian folk songs, the composer's creative style has multiple trends. First of all, it is the diversity of performance carriers. The higher economic openness has a positive open effect on Mongolia's real GDP, and the openness structure analysis shows that the effect is mainly due to its high import openness. In summary, we know that Mongolian music has its uniqueness, can express rich thoughts and feelings, has a strong artistic appeal, is the most important form of expression of Mongolian literature, and is a true portrayal of

Mongolian history. Mongolian dance art is still inseparable from the continuous improvement of accompaniment music in today's and future development process. We should also pay attention to the perfection of dance music in the process of strengthening the continuous improvement of Mongolian dance. How to comment on cultural transformation is not really important, because it has never been changed by other people's subjective judgment. At the same time, as a national art with Mongolian national cultural characteristics, the innovation of Mongolian dance and music can not leave Mongolian unique national culture. Obviously, the study of other institutional variables and structural variables will hopefully lead to more abundant conclusions.

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