

## On the Palace Music of Lindan Khan

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**Abstract:** as an Important Component of the Chinese Nation, Mongolia Has a Splendid History and Culture and Has Made Great Contributions to the Construction of the Chinese National Culture. the Mongolian Court Music Occupies a Crucial Position in the Historical Development Process, and among Them, Lindan Khan Court Music is One of the Relatively Intact Music Types. through in-Depth Study of Lindan Khan's Court Music, We Can Make Clear the Relationship between Other Ethnic Music and Lindan Khan's Court Music, and Realize the Inheritance and Promotion of Mongolian Court Music. Based on This, This Article Analyzes and Studies Lindan Khan's Court Music.

### 1. Introduction

As the Last Great Khan of Mongolian in the Northern Song Dynasty, Lindan Khan Made Outstanding Contributions to the Development of Mongolian Palace Music. during His Reign, he Not Only Inherited and Protected the Previous Palace Music, But Also Created Palace Music on This Basis. Although There Were Some Differences between Lindan Khan's Court Music and Folk Music At That Time, the Application of Folk Materials Was Still Involved in Lindan Khan's Court Music. Therefore, It is Clear That the Development of Lindan Khan's Court Music Has Promoted the Development of Folk Music to a Certain Extent, and Folk Music Has Its Own Unique Characteristics Although It Has Something in Common with Lindan Khan's Court Music.

### 2. An Analysis of the Content of Lindan Khan's Court Music

#### 2.1 Song

The prominent feature of court music in lindan Khan's period was the creation and inheritance of banquet songs. At that time, in addition to the majority of court musicians and music obtained by the Qing army, some court singers and musicians were displaced to various parts of the folk due to war. It is also because some of these songs left in the hands of court musicians and singers are preserved that they can be protected and inherited by people. For example, banquet songs and carols widely circulated in Chahar area can reflect the elements of lindan Khan's court music, such as "Ode to Genghis Khan". The song has a long length and relatively regular content, and its creation time originated in the Northern Yuan Dynasty. In singing, we need to use higher skills and have great momentum [1]. At that time, folk musicians could not support the creation of the whole song in terms of professionalism and accomplishment, so it was inferred that lindan Khan court music included "ode to Genghis Khan".

#### 2.2 "Fanbu Ensemble" and "Jia Blowing Movement"

As an important part of lindan Khan's court music, "Jia Blowing Movement" and "Fan Bu Ensemble" are still preserved and circulated. Among them, "Jia Blowing Movement" includes 68 songs such as "Ming Guang Song", "Good Governance Song", "Full Moon", "Youzi Yin", "Long Life Word" and "Meifeng Jun". The specific themes of the songs include banquet songs, festival celebration songs, religious sacrifice songs, songs praising the motherland's rivers and mountains and heroes. The musical instruments playing "Jia Blow Movement" include Hu Jia, Hu Qin, Zheng,

harmonica and other musical instruments [2]. As far as Fan Bu Ensemble is concerned, it also occupies a crucial position with Jia Blow Movement. In Fan Bu Ensemble, reference is made to other tribal and national music elements. Through optimization and improvement of court musicians, it eventually becomes court music. The performance of Fanbu Ensemble involves many kinds of musical instruments and has different length, which requires high skill of musicians. “Fan Bu Ensemble” specifically includes 31 songs including “Introduction”, “White Camel Song”, “Small Fan Song”, “White Deer Ci”, “Ride on Post”, “Hong Gu Ci”, “Envy Jiangnan” and “Gong Mo”.

### **3. Comparative Analysis of Changdiao Folk Songs and Lindan Khan's Court Music**

#### **3.1 Long Tune Folk Songs**

The key period for the development of long-tune folk songs is the Northern Yuan period, while the rhythm and tune of long-tune folk songs contain the flavor of grassland, which is related to the living environment, ethnic characteristics and living characteristics of Mongolian people. The types of long tune folk songs are mostly lyrical songs, which express their love and praise for grasslands, and at the same time reflect the good personality characteristics of Mongolian people who are warm, cheerful and positive. According to different occasions, it can be divided into homesickness songs, wedding songs, toast songs, hymns, pastoral songs, etc. The basic themes of long tune folk songs include the pursuit of love, the praise of horses, the praise of grassland, and the praise of grassland [3]. At the same time, Mongolia has always been known as a “nation on horseback”, so long tune folk songs are mostly composed of horses and grasslands, and the development of grassland nomadic culture has great influence on long tune folk songs. Therefore, there are certain differences between the long-tune folk songs created in different regions of Inner Mongolia. For example, the Mongolian people, who are mainly farmers, have mostly gentle melodies and regular rhythms. The Mongolian people, who are mainly nomadic, have long-tune folk songs with obvious melody fluctuation and long tune.

#### **3.2 Lindan Khan Court Music**

As an important component of Mongolian culture, banquet culture is closely related to banquet. In Mongolian, banquet is called “Nairi”, which contains many meanings such as banquet and joy. At the same time, the banquet culture has a variety of functions and uses. Whether it is to carry out sacrificial activities or emotional communication among tribal members, the figure of banquet culture can be seen. Of course, the development of the palace banquet cannot be separated from the entertainment and activity of the music. The palace music has various forms and rich contents, and the origin of the palace music can be traced back to Genghis Khan's era, such as “Ode to the Suweijun”. The development of court music to the Yuan Dynasty ushered in a peak period of development, while the development to the Northern Yuan Dynasty promoted the integrity of court music and made great progress in both artistic and hierarchical aspects. However, after lindan Khan ascended the throne, court music was mainly included in Fanbu Ensemble and Jia Blow Movement [4].

#### **3.3 Comparison between Palace Music and Long Tune Folk Songs**

Based on the changes of the times and the development of the society, Mongolian life style and life links have undergone earth-shaking changes, but they have not been greatly affected in the aspect of long-tune folk songs, and they are still developed through protection and inheritance. The long-tune folk songs of lindan Khan period played a role in promoting the development of folk music at that time, and the long-tune folk songs also played a role in promoting the development of court music. For example, in the song “Willow Grove of Brin Khan”, the melody is very relaxed, with a relatively open rhythm, and the song contains a strong flavor of grassland, while the lyrics of the song show admonition [5]. And the palace music “Jia Blowing Movement, Ping Diao” also shows some admonition. Through the study of lyrics, it is found that palace music has more

rigorous and strict standards and requirements in terms of lyrics and composition, and a large number of famous aphorisms and aphorisms at that time will be applied in the lyrics, thus improving the artistry and ideological content of the whole song. And compared with long-tune folk songs, linden Khan's court music is not prone to variation in the process of inheritance and has strong stability, because court music goes through a lot of trials and tribulations in the process of creation. Compared with court music, long-tune folk songs have the characteristics of flexibility, beautiful tunes and improvisation. Moreover, some long-tune folk songs and court music have the same theme, so it can be clear that the long-tune folk songs and court music will be influenced by the theme and content in the creation process.

#### **4. Linden Khan's Court Music Was Influenced by Han Music**

##### **4.1 Music Cultural Exchange between Mongolian and Han Nationality**

As early as the period of the Mongol khanate, the Mongolian culture and the Han culture had already exchanged and influenced each other. For example, during the reign of Wu Kuo-tai, Han culture was advocated by the Mongolian people at that time, and Wu Kuo-tai himself attached great importance to the study of Han culture, so he set up a national sub-school during his reign and required aristocratic children to study Han culture. During Kublai Khan's reign, he attached great importance and esteem to Confucian culture in the process of ruling the Central Plains, so Mongolian people were required to pay attention to the study of satisfying culture. From this, we can see that even though the government was controlled by the Mongolians at that time, the Han culture was still valued by the Mongolians [6]. However, based on the policy of ethnic integration and cultural integration, Han dance and music were gradually introduced into the Mongolian court, such as "pendulum dance" and "Ni Shang qu", which were all classical representatives of cultural exchange at that time.

Similarly, cultures have the characteristics of mutual influence. In the process of cultural exchange between Mongolian and Han, Mongolian culture was also introduced into Han culture. For example, the introduction of Mongolian music and dance in Yuan Dynasty had great influence on the Sanqu and Zaju of Han at that time. In the Northern Yuan Dynasty, the Mongolians retreated to the Central Plains due to the failure of Mongolian rule. Although the political power changed at this time, the music and cultural exchanges between the Mongolians and the Han nationality never stopped. For example, music such as "Haiqing Na Swan" and "bai ling Que" still circulated in the Central Plains. In the middle of the Ming Dynasty, Mongolia and the Ming Dynasty formally established diplomatic relations between the two, which not only promoted the exchange of music and culture, but also effectively promoted economic development. In addition, during this period, it was learned that Mongolian people attached great importance to music culture, so Ming envoys gave Linden Khan many Ming musical instruments during the cultural exchange, and the central plains region also began to use Mongolian musical instruments to promote the development of music in Mongolia and Ming dynasty [7].

##### **4.2 The Application of Han Musical Instruments in Mongolian Court Music**

Linden Khan's court music is mainly composed of "Fanbu Ensemble" and "Jia Blow Movement". The "Jia Blow Movement" uses relatively few musical instruments in the performance process, including Hu Jia, Hu Qin, Zheng and harmonica instruments, and most of them belong to court music. On the other hand, "Fan Bu Ensemble" needs to use more kinds of musical instruments in the performance process. For example, during the performance period, the application of plucked string instruments includes yueqin, zheng, pipa, sanxian and other musical instruments. Wind instruments mainly include sheng, Xiao and other instruments; The percussion instruments mainly include Yungong, Pai and other instruments. Among them, sheng and Xiao musical instruments are typical representatives of Han musical instruments. However, in the Yuan Dynasty, due to the influence of Han culture, Sheng instruments were still well used and developed during the Mongolian rule. Sheng can play a coordinating and modifying role by cooperating with other

musical instruments. Therefore, sheng has become one of the most important musical instruments in the performance of Mongolian court music [8]. The application of Xiao musical instruments, as early as the pre-Qin court music accompaniment, Xiao musical instruments were well applied and were loved and pursued by the Han nationality and other nationalities at that time. As a result, Mongolians began to pay attention to Xiao musical instruments and gradually applied Xiao musical instruments in the performance of court music.

## 5. Conclusion

To sum up, in the historical development of Mongolian culture, music culture has always been in a crucial position, and since the establishment of Mongolia, court music has become an important component of Mongolian music culture. During his reign, lindan Khan not only made great efforts to develop economy and culture, but also focused on the creation of court music, mainly “Jia Blowing Movement” and “Fan Bu Ensemble”. Although the development of Mongolian court music at that time had not yet reached the standard and scale of the Yuan Dynasty, the court music and folk music had developed and promoted each other at that time, thus fully demonstrating the distinctiveness of Mongolian music.

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