

# Exploration of the Genetic Relationships between Khorchin Shaman Divine Song and Khorchin Folk Songs and Dance

Jin Lei

Baicheng Normal University, School of Music

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**Abstract.** Shamanism is an ancient religion that Mongolians believe in. In Shaman music, divine song is an important form. Shaman divine songs are not formed naturally; rather, they have closely relationship with Mongolian folk songs. In this paper, the genetic relationship between Khorchin Shaman divine song and Khorchin folk songs and dance will be analyzed.

## Introduction

Khorchin Shaman divine song is typical religion music, which originated from the people. On the basis of absorbing folk music forms, it began to serve for religion. The initial origin of Shaman music is original music that reflected national production modes and primitive life, and hunting music was the major type. On this basis, it kept developing. When absorbing folk music, it also creates huge influences on Mongolian life and active promotion function to folk music.

## Khorchin Shaman music

Mongolian Khorchin Shaman was formed on Mongolian Plateau, and it was a religion type that Mongolians believed the earliest and the longest. On Mongolian Plateau, religious people in Shamanism were called "Bo". Therefore, Shamanism was also called Boism. Their religious characteristics and property were the same as Shamanism. Except some different types in Chinese northern prairie region, Shamanism have some same characteristics and formed its own characteristics. In Mongolian Shaman belief activities, Khorchin district is the main region. The existence of its unique regional characteristics have promoted Shaman sacrificial ceremony, which is the integration of farming culture and nomadic culture. In Mongolian Shamanism, Khorchin Shamanism is a branch. It is the Shamanism of Khorchin branches and Mongolian Khorchin; meanwhile, it is primitive Shamanism with strong regionalism and tribe characteristics. Music culture is an important characteristic of Khorchin Shamanism. It is composed of divine songs, ritual content and instrument, and it has become a music type with distinct characteristics in Mongolian music culture during its development.

The so-called divine song is actually the songs sung during the sacrifice activities and Spirit possession. Khorchin Shaman divine song has distinct Mongolian music characteristics, and it has Trinitarian form of music, songs and dance. Its dance rhythm has strong presentation. As religious music with strong primordial quality, the divine song is inherited by teaching orally; it has unique national language, religious cult to ancient times and Mongolian's traditional culture. In Shaman sacrifice rituals, divine song is an important constituent, i.e., communication with spirits is realized by a series of Shaman chants, the purpose of which is to realize entertainment and sacrifice for gods and thereby obtaining their blessings and protection. Mongolian Shamanism has a long history and distant spreading scope in China, so it has rich music characteristics. Because of historical influences, the number of Shaman that can be found at present is very small, and their age is quite old; most of them have not sung for a long time. Therefore, a large quantity of Shaman music have lost; since the divine songs are taught orally, ordinary people cannot sing if they are not Shaman.

Therefore, when Shamans pass away, this precious treasure will be lost with them.

### **Khorchin folk songs and dance**

In Khorchin region, diversified cultural characteristics are distinct. It is a compound economic structure with agriculture and animal husbandry, and Mongolians are the subject. Among them, Khorchin folk song is a brilliant part. On the basis of traditional Mongolian folk music, it has formed unique schools and artistic styles during the long development and evolution. It has melodious rhythm and rich content. On Khorchin prairie, there are over a thousand narrative folk songs and long and short tune folk songs. Among them, Andai is a popular folk dance. It is a rite when people invite Shaman to expel the spirit and treat an illness. During the continuous development, it has become a popular dance type among local people.

Among Mongolian folk songs, long tune folk song is the major artistic expression, and it is most popular in prairie pastoral area. It is an important symbol of Mongolian music style, including love songs, homesick songs, wedding songs, prairie pastorals and many different types. As for music characteristics, its range is wide, melody is beautiful, and it has large melody fluctuation and long rhythm characteristics. As for short tune folk songs, they have quick rhythm and short melody. Generally speaking, songs that have different characteristics with long tune folk songs can all be called short tune folk songs. The whole melody is simple, and they have small melody lines and decoration notes as well as distinct narrative characteristics. Concerning Andai, it is a type that is popular on Khorchin prairie that is about healing. It integrates dance, music and lyrics, and it controls patients' mind in a religious way. Up to the present, it has become a traditional type of dance on Mongolian prairie. Several hundreds of people form a circle, step on the ground, swing their skirt and sing, forming a heated and jubilant scene.

### **Genetic relationship between Shaman divine songs and folk songs and dance**

Folk songs and dance absorb and refer to Shaman music in two ways: firstly, it is part of the songs and dance in Shamanism, whose melody is beautiful, lyrics are interesting, and they have won the favor of Mongolian people. During the long time of circulation, they have transformed to folk songs gradually; therefore, they have been popular among the folks; secondly, some part is ancient folk songs, which have ancient history; under the deep influence of religion, they have rich Shaman music style. In the long time of development, Shaman music is influenced by folk songs. In this type of music type, the variant of some ancient folk songs can still be found:

*RenJiDeMa* is an ancient folk song. From the perspective of its music style and music form, it has Shamanism music characteristics. In this song, it is the above and following sentence period structure. As for the middle part, the three-point stepping dance rhythm and tautophony tone are adopted. In many characteristic representation aspects, it has distinct Shamanism music traces. *MangXinAZha* is also an ancient folk song. Different from ordinary Khorchin love folk song, it also has unique style. It is bright, clear and forthright; the rhythm is sprightly and the melody is simple; it has full-bodied song and dance music taste. The folk song *BaoGeDaShengZhu* is similar to the Shamanism God-inviting song *HeMeiHuaLongTang*, and their structure, rhythm, mode and sound-type are basically the same. There are only minor differences in the four-five leaping. From the integral form of music, ordered and feature mode four-section phrase structure is adopted. There are altogether two phrases and eight sections in the whole song. The third and fourth section have basically the same music rhythm, i.e., the combination of dot crotchet and continuation quaver. The last section not only has the same rhythm, but also the same attack and falls of notes; they all stop at feature mode. Their difference is in *BaoGeDaShengZhu*, which has distinct fourth and fifth leaping of Shamanism, and it is mainly represented in the second and third section. The existence of this characteristic has close relationship with the religious function of the divine songs. To Shaman, its function is to sacrifice God and obtain his protection after pleasing them. In the rhythm, there is wide leaping, which represents the distance between God and human as well as the power of God. Different from *HeMeiHuaLongTang*, this song is a short tune folk song, there is few decoration note

in the song; the melody is simple and the fluctuation is small; the narrative characteristics are distinct.

*Witch DuLai* belongs to Shamanism music in Khorchin area. Its rhythm is leaping, the melody is lively and the song is vivid, so it is very popular among people. Gradually, it becomes a folk song of Mongolians. Shamanism has been upholding the unity of heaven and humanity and worship to nature, which results to their strong reverence to God of nature. Among Khorchin folk songs, there are many songs that publicize loving environment and protecting prairie, such as *BaLinTaiLai*, *GaDaMeiLin*, etc. From the perspective of singing, the resounding tunes, free rhythm and wide range of Khorchin pastorals are fully represented in Shamanism music. In their work, Mongolian Shaman often applies conversation between human and God by narrative divine songs. The existence of this characteristic is different from the chanting music narrative ways by Shaman of other nationalities. The application of Mongolian narrative divine songs has distinct singing characteristic no matter in rhythm, meter and melody.

From the perspective of activity rite, Andai is the religious activity that Shaman sorcerer holds. In early years, Andai's activities were not separated from Shaman activities. In Andai songs and dance and Shaman songs and dance, there is corresponding relationship between human entertaining and God entertaining songs and dance, i.e., they are both the climax of the whole performance, and collective songs and dance end the activity. In addition, in Shaman songs and dance, the witchcraft songs and dance have many similarities no matter in form or content among Andai activities. Though Andai is only Shaman's instruction to patients so that they could conduct a series of ghost-sending rites, they have similar characteristics in content expression and procedures.

As for music form, they also have close relationship, which is represented in: firstly, comparison of the same songs. After comparing Andai songs that can be collected at present and Shaman divine songs, it can be found out that they have similar and same characteristics in their tones, and they even have the same name. Take Andai song *DeGuLai* and Shaman tone *WuDuganDeGuLai* as an example, except that there are differences in individual notes, they are basically the same in singing speed, mode, music and sentence structure, and their lyrics are very similar; secondly, comparison of musical form structure and beats. As for musical form structure, major structures of Andai songs and Shaman divine songs are both one passage of two phrases. As for common beats, they are both 2/4 beat. In Andai songs, 2/4 beat takes the largest proportion, while 4/4 tune is relatively few. Among Shaman divine songs, under the influence of singing form and singing content, the application of 2/4 beat divine songs is the main tune in ritual activities. Thirdly, scale. Andai songs and Shaman divine songs are mainly composed of three-tone scale, four-tone scale, five-tone scale and six-tone scale, and five-tone scale is the main one. In addition, they are also similar in rhythm characteristics and tone structure. The existence of this characteristic indicates the affinity of them.

## Conclusion

In the above parts, we have compared the genetic relationship between Khorchin Shaman divine song and Khorchin folk songs and dance. After the analysis, it can be found out that though Khorchin music has distinct diversified cultural characteristics, Mongolian music characteristics also exist in Shaman divine songs, i.e., there is close relationship between them.

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