



REVIEW ARTICLE

FEATURES OF THE COMPOSITION OF THE SONG "SOYOL-ERDENE"

*Ts. Naranchimeg

Doctoral student Department of Cultural Studies of Mongolian, National University of Arts and Culture, Ulaanbaatar, Mongolia

ARTICLE INFO

Article History:

Received 20th December, 2024
Received in revised form
19th January, 2025
Accepted 26th February, 2025
Published online 30th March, 2025

Key words:

Cinnamon, Origin, Taxonomy, Botanical Description, Genetic Diversity, Breeding.

*Corresponding author:

Ts. Naranchimeg

ABSTRACT

This study aims to investigate the history of the composition and clarify its intellectual property rights by examining the song's historical and cultural background. The research process involved gathering oral testimonies from scholars familiar with the song's history, as well as reviewing archival materials, particularly the manuscripts of DorjdagvaJigzav. These sources have provided valuable insights into the timeline of the song's creation and have helped to accurately identify the contributions made by each of the authors involved. The establishment of these facts is crucial for reaffirming the intellectual ownership of "Soyol-Erdene", thereby ensuring that proper credit is given to its rightful creators. The research also underscores the critical importance of maintaining precise historical and archival records for songs like "Soyol-Erdene". Inaccurate documentation not only leads to confusion about the song's origins but can also result in legal complications regarding intellectual property rights. Therefore, it is recommended that great care be taken when recording the names of composers and lyricists in songbooks and other reference materials used by performers. Finally, this study highlights the necessity of safeguarding the intellectual property rights of Mongolian cultural compositions such as "Soyol-Erdene". By tracing the song's history, verifying its authorship, and promoting accurate performances, contribute to the preservation of Mongolia's cultural heritage.

Copyright©2025, Naranchimeg. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: Ts. Naranchimeg. 2025. "Features of the composition of the song "soyol-erdene"". *International Journal of Current Research*, 17, (03), 32027-32029.

INTRODUCTION

J.Dorjdagva's manuscripts and other preserved heritage, some of which have not been put into research circulation, have been lost or are kept by someone, especially the words and tunes of the songs he composed, the words and melodies of the songs he sang, the conversations of scientists and singers. 103 long song which was published by local folk singers from single vowels (using the western 5-line vowel writing method), and 25 (1935) "Collections of Mongolian long songs, 26 (1936)" recorded by famous singers. The fact that the book "Collections of Mongolian Songs" became rare and did not remain in the state or archive funds became the reason for the study. In 2012, N. Jantsannorov, J. Enebish, J. Saruulbuyan, and D. Oyuntsetseg scientists discussed the protection of the "Dorjdagva Heritage Foundation" during the meeting to celebrate the 110th anniversary hosted by Dorjdagva Foundation in 2012. About the singing of the song "Suvargani Undur" as our song in Inner Mongolia, "Soyol-Erdene" song by Dugarjav, "Heroes of the Khalkh River" lyrics by D. Puntsag, Since great singer the research work has not been started, the "Dorjdagva Foundation" suggested that the heritage should be protected. I was the general organizer of the "Dorjdagva-110" anniversary, I invited J. Enebish to be the sponsor of the

publication of the research book "Dorjdagva-110" as a consultant for the documentary film "The Great Singer of the Steppe", and I was invited by the Council to organize the international long song competition named after the Great Singer in "Ikh Gazriin Chuluu" area of Dundgovi province. As a member, he initiated the research of original documents, such as organizing the "Dorjdagva-110" photo and heritage exhibition at the Theater Museum. In this article, the history of the song "Soyol-Erdene" composed by J. Dorjdagva has been studied and clarified.

MATERIALS AND METHODS

Information published in the public press and electronic records were observed and collected, and oral sources of scientists and musicologists were recorded and documented.

RESULTS

- The manuscripts written by J.Dorjdagva are stored in the Dorjdagva Foundation, which is an important document of the society, culture, art, and music of that time.

- Found and documented information related to J.Dorjdagva's art published in books, electronic records, and daily newspapers,
- Manuscripts and photographs stored in the archives of the Dorjdagva Foundation, academics, and the Theater Museum were compiled and put into circulation for research,
- The song "Soyol-Erdene" composed by J.Dorjdagva was recorded by a musicologist.

DISCUSSION

Each song was composed in the spirit of historical events in the life of the country, so it had a unique feature in each period of the country's development. The time when the song "Soyol-Erdene" was composed coincides with the period of 1933-1936 when the policy of "New Revolution" was implemented to correct the mistakes caused by the leftists, and the activities of the masses and the country's economy began to recover. Looking back at the history of the song "Soyol-Erdene", the song was written in 1935.

"Among funny young people, they are not boring and will either sing until they are hoarse or discuss a lot of witty words. ...This is a group of funny young people who are talented and comedic, so they will not simply tell a story they have seen or heard". This is the group of young artists of the State Central Theater, 35 artists in total, who are going to play in Tagna Tuva by invitation. NAVAAN-YUNDEN Nasan-Ochir and DORJDAGVA Jigzav were among the young people who were having fun. The lyrics of the song were composed in this art performance. N.Navaan-Yunden and J.Dorjdagva, who composed the melody, went together as a "group". At that time, there were no inns or restaurants in the area. A time when all this was regulated by the group themselves. When going to an art performance, going as one group is the name of going on a long-distance journey with one soul, work, and mind. Thus, during a group, both of them agreed to compose a song together. At that time, there were new songs such as "Ukherchinhuu", "Bayan Mongol", "Ider Jinchin", as well as "Javkhlant Sureg", but they felt that there was a need for songs about politics as well as songs about livestock.

The song poem contest announced at the beginning of that year was an important impetus for the creation of such a song. The purpose of this competition is to develop new songs and poems dedicated to the 15th anniversary of the revolution in 1936 and to develop national artistry. The guidelines of the contest are: praise the work of the party and government, defense of the country, the country's economy, animal husbandry, industry, trade, culture and education development, the happiness and peace of the people, the natural wealth of the country and the unity of the people, eloquent display of politeness and politeness was put forward as a condition. Both of these authors were previously involved in the process of creating wonderful songs about livestock composed by Dugarjav Magsar Khurts, and as for J. Dorjdagva, he saw the process of composing the song with his own eyes and personally participated in it, so he had an understanding and a little experience about it. Based on this experience of the singer, Dugarjav decided to jointly compose a song praising the party, the people, and the military. In accordance with this goal, the song "Soyol-Erdene" they composed was originally called "Lovely Mongolia". When J. Dorjdagva composed the melody of the song, his teacher

Dugarjav set himself the goal of creating a melody that would be sung by no one and unforgettable, incorporating the characteristics of his teacher's approach. What is Dugarjav's teacher's "approach"? says: "After capturing the melody of any song with the beautiful nerves of the ear, fixing it with the beautiful nerves of the brain, and decorating the word order and volume with the beautiful nerves of the voice, these three arts together can form an artistic melody with poetry" is a theoretical and methodological concept. J.Dorjdagva, when composing the melody of his song "Soyol-Erdene" based on the words of his teacher, chose the form of a folk song and experimented with saying that "zee hu" is a long song, but let's try it in a short song. In this regard, it is common for long Mongolian folk songs to have special beginnings such as "zee", "zaa", "joo", and "zehuü". These are variants of words and dialects that have roots in the ancient Mongolian motto "zee". At the beginning of the wedding feast, the blessing begins with a long melodious chant of "zee", and the official long song begins with the melody of "zee", which is rooted in the ancient opening motto.

N.Navaan-Yunden did not use the word "zee hu" first in his poem. But when J.Dorjdagva composed the melody for the poem, he introduced the long song structure that begins with "zee" into this song with the "silk" feeling and intuition of a singer, which became one of the optimal solutions that strengthened the vitality of the song. It would not be appropriate to start with "Soyol-Erdene" without "zee hu". By adding the prefix "zee hu" to the song, it is very suitable for drawing people's attention to the song, as well as arranging your own voice, picking up color, and controlling your breathing. Including:

"...Surteiulaan tug ninamilzanmandsanhuhuhu Sod mergenhuwisgaliintsogjawhlantuguldurhuhuhu..." at the end of almost every line, "huhuhu" is very suitable for the artistic way of singing Mongolian songs, and the addition of an idiom that does not have a clear meaning makes the tone of the song even more elegant. It is unique because it is a tool. There is a common custom of adding "hu" to Mongolian folk songs, especially songs of Khalkh style. This is not an empty entry in the poetry of the song, where words are lacking and completed in the melody, but it is a special entry that does not spoil the singing quality of the melody. It is said that the singing of "huhu" brings the song closer to the listeners, making them feel intimate and listenable. N. Jantzannorov, a two-time State Prize-winning composer and doctor (Sc.D), defined it as "hu hu ... an inner form of intimate connection and singing together with the audience". In J.Dorjdagva's song "Soyol-Erdene", it is similar to M.Dugarjav's song "Bayan Mongol" in that it breaks the folds of short folk songs and completely incorporates free spirit, which proves that the artists of that time were firmly connected to the soil of their heritage. At that time, Dorjdagva had not yet mastered the knowledge of musical notes. S.Enkhbulag, a music critic and teacher at the Mongolian Conservatory, said, "It was right that he didn't know the music. Fortunately, I wrote this song because I didn't know the notes. "If I had known, I would have been forced to submit to the European system and write." In the song "Soyol-Erdene", which is one of the wonderful secret tissues of Mongolian folk songs, long jumps and broad tones are skillfully used". In terms of composition, the song has a perfect structure: beginning, plot, climax, and end. "zee hu" is the beginning and "Glory of my government" is the end. In other words, the development of the dialect started simply, gradually progressed

and progressed, reaching its peak and ending strongly with "Zasgiin mini aldaraa hu" If we observe how it was composed, the poem element is interesting. If we approach it as a poem, from a modern perspective, we can see it written within 4 lines (stanzas).

Зээ хөө Соёл эрдэнийн соёмбо үсэг солонголсон
Сүртэй улаан туг нь намирзан мандана хө хө хө
Сод мэргэн хувьсгал минь цог жавхлан сүртэй
Зээ хө засгийн минь алдар аа хө хө хө.
Zee khuu the Soyombo letter of the Cultural Treasure (Soyol Erdene) has been rainbowfied
The grandiose red flag billows and rises in splendor khu khu khu
The wise revolution of ours has magnificent brilliance

Zee khuu it is said that the fame of our State goes aa khu khu khu.

Yet, within the first stanza, the song follows “the Soyombo letter of the Cultural Treasure (SoyolErdene) has been rainbowfied, the grandiose red flag billows and rises in splendor” which is a complete sentence, specifically a continuous word sentence or compound sentence. Whereas, while the second stanza is shorter and has a simple compound sentence “the wise revolution of ours has magnificent brilliance” the third stanza has an even shorter simple compound sentence that follows “the fame of our State”. The structure of this sentence varies from the style we learned to read. It also differs from the 4 stanza (line) structure of folk songs. This leads us to wonder why Navaan-Yunden wrote the song down as a poem, for it is undoubtedly a song about the revolution in terms of content. If we observe the structure of the poem, it appears as a continuous letter. In accordance with this, Dorjdagva created the song’s melody. As the melody was created, it was separated at the section “rainbowfied”. It continues to be written in accordance with the 4 stanza (line) structure of the contemporary period. Composing a song is directly related to its words and poem and the song appears when one reads it. In this way, the poet and composer worked together to create a beautiful song called "Soyol-Erdene" with a delicate harmony of verse and melody, which ignited the fire of joy in the hearts of the listeners, added inspiration to the work, and found the charm to be imitated by generations. J.Dorjdagva, in addition to the song "Soyol-Erdene", "Tuulai bi", "Augaa yalalt", "Khalkhiin goliin baatarhuudiin tukhai duu", "Tsuurai", "Maliinkhaa derged", "Bayasgalant amidral", "Ene khondiin balgas", "Enkhiin uria", "Suvargani undur", "Sensiin tsagaan uul" song, and even if it is only one "Soyol-Erdene", it is a valuable work that should remain forever in the history of Mongolian culture and art.

CONCLUSION

There are Mongolian long and folk songs inherited by the natural talent of the great singer Jigzav Dorjdagva, as well as tape recordings of songs sung in many versions, songbooks, manuscripts with the words of the songs, tapes of live interviews told to researchers, and dozens of photographs. These intangible cultural heritages should be collectively documented, private collections should be created, and copyrights should be secured for the works. By carrying out specialized research related to J.Dorjdagva, it will be advantageous, significant, and valuable to collect and integrate information that will be a guide for academics and students who are studying in the field of Mongolian long and folk songs, singers of professional art organizations, especially the younger generation.

REFERENCES

- Batsuren, D., Enebish J. The way from song to opera. Ulaanbaatar, Mongolia: "Public Press". 1971.
Collections of Mongolian Songs. 25 (1935). Ulaanbaatar, Mongolia: Public Press./reprint 2021/.
Jantsannorov, N. Khu-khu-khu of Mongolian song. Literature and art newspaper. 1989.
Luvsanbandan, S., Jamsranjav G. A brief history of modern Mongolian literature--1921-1965. 1968. Ulaanbaatar, Mongolia: "Public Press".
Original culture and original text. Soyol-Erdene // News of the Century newspaper. 2020.
Saruulbuyan, J. Baatar van Navaan-Yunden. 1973. Ulaanbaatar, Mongolia: Public Press.
The harmony and arrangement of the "Soyolerdene" song. International Journal of Development Research IJDR | ISSN:2230-9926. 2024.11.
Tsudev, D. Soyol-Erdene-nice song // Literature and art newspaper, 1975. No46.
Yundenbat, S. Proceedings of the 20th Anniversary Scientific Conference on the Theme of "Values" of "Cultural Space of Mongolia and Eastern Siberia" // The role and value of the long song of the Mongol Naadam, Ред. Mandakh. 2022. Ulaanbaatar, Mongolia: Linograph press.
