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Singing Mongolian Long Song Is a Basis for Healthy Breathing

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Abstract: Urtyn duu is directly related to the noble customs and rituals of Mongolians such as state ceremonies, festivals, and weddings. It is a traditional art that was born from the life of nomadic Mongolians, sung in the Mongolian language, and has been passed down with great respect until now. In recognition of the wonders of Mongolian urtyn duu, in 2003, UNESCO declared Mongolian urtyn duu as a "Masterpiece of the Oral and Intangible Heritage of Humanity" and in 2008, it was registered on the "Intangible Cultural Heritage of Humanity" list. Urtyn duu is the art of singing long songs in a long-winded manner, using the breath, vocal organs, and larynx to create various vowel decorations, making them melodious, melodious, melodious, and melodious. The long song is a classic form of Mongolian folk song, and when compared to the characteristics of folk songs around the world, it is very unique and strange, a cry of the mountains and lands of Mongolia. There is almost no work that has not touched on the long song in the research conducted by foreign and domestic scholars on the traditional Mongolian singing art and musical culture.

Keywords: vocal, open breath, secret breath, breathing exercises, chanting

Contents:

There is a legend in Chinese sources that the long song originated more than 2000 years ago during the reign of Khan Modun Shanyu of the Hunnu Dynasty. Scholars who study long song associate the origin and development of this song with the customs of nomadic culture and the vast steppes. Long song is a classic style and school of Mongolian folk singing. The documentary "Urtyn duu" was made in 1988 by the author J. Badraa. According to researchers, there are more than 6,000 Urtyn duu, of which about 60 are actively sung today ()

Our nomadic Mongolians, in addition to organizing their Urtyn duu, have created a classical school of national singing art, which has a scientific basis comparable to the Italian school of singing art and has absorbed national characteristics. Urtyn duu has been inherited and developed by generations of Urtyn duu, and has moved from traditional training to modern departmental training over the years.

Breathing plays a very important role in singing Urtyn duu, and is divided into two categories: open and secret breathing. Beginners should regularly do breathing exercises, for example, "inhaling through the nose and exhaling through the mouth, inhaling through the nose and exhaling through the mouth," as well as blowing candles and thin paper. By doing this very slowly, the breath stabilizes and the conditions for moving on to the next stage are created.

Research Objective: To review the characteristics of long songs, the methodology for learning to sing, and their importance.

Breathing Exercises - Health Effects

Open Breathing: In the book of long-song terminology, it is said that "Dorjdagva Guyi understands open breathing as a kind of breathing of the heart." In other words, a deep breath taken into the chest and abdomen is called an open breath, and when exhaled, it is meant to be exhaled slowly and gradually. When taking an open breath, it does not mean that you take it after completing the meaning of the word, but rather that you take it in the middle of the melody that contains a specific expression of the melody.

When performing the candle blowing exercise, first blow out all the breath in the heart with your mouth, then inhale deeply through your nose and into your abdomen and exhale for less than a second. If you practice this many times, you will learn to breathe correctly, or you will develop the ability to distribute your breath correctly when singing long-songs. Just as a person involuntarily inhales deeply with their nose when they smell a fragrant flower, this is also one of the methods used to learn to breathe properly in long voice training. The more the distribution of breath is done correctly, the more the power of the voice resonates, the clearer, more energetic, wonderfully silky, and audible it is.

The scope of a singer's voice who has learned to reserve his breath for both the middle and the upper voice and distributes it, the more he can sing long voice and feel the hidden power of long voice.

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When performing the candle blowing exercise, first blow out all the breath in the heart with your mouth, then inhale deeply through your nose and into your abdomen and exhale for less than a second. If you practice this many times, you will learn to breathe correctly, or you will develop the ability to distribute your breath correctly when singing long-songs. Just as a person involuntarily inhales deeply through their nose when they smell a beautiful flower, this is also one of the methods used to learn to breathe properly in vocal training. The more you distribute your breath correctly, the more your voice will resonate with clarity, energy, and incredible smoothness and hearing.

The singer who learns to allocate his breath to the middle and the chords and to the vocal range expands, and the more he sings the long song, the more he can feel the hidden power of the long song.

Secret breathing: Long songs are not sung with only open breathing. As if the breath is entering the chest, he takes a quick breath on one note and immediately connects to another note without changing the tone. The breath that connects without changing the tone is called secret breathing or stolen breathing. Secret breathing is not possible for a singer, and it requires a lot of practice. Many older singers were able to sing using this breathing.

It is observed that modern singers lack the ability to include secret breathing in their songs. The main thing that determines the skill of a long song singer is to master these two breaths, and the skill of adjusting the breath is extremely difficult.

A singer who has mastered the art of breathing in long songs will have a stronger voice as he sings, and his voice will sound clear and crisp with the force of his breath. His voice will remain strong even after singing more than ten songs in a row. For this reason, beginners to long songs should avoid teaching them breathing exercises lightly from the beginning.

Secret Breath: Long songs are not sung with just open breath. They take a quick breath on one note as if their breath is entering their chest and then quickly switch to another note without changing the tone. Breathing that switches without changing the tone is called secret breath or stolen breath. Secret breath is not a singer's skill, and it requires a lot of practice. Many older singers were able to sing using this breath.

It is observed that modern singers lack the ability to include secret breath in their songs. The main thing that determines the skill of a long song singer is to master these two breaths, and the skill of adjusting the breath is extremely difficult.

A singer who has mastered the science of long song breathing well will have a stronger voice as he sings, and his voice will be clear and crisp with the force of his breath, and his voice will remain strong even after singing more than ten songs in one go. For this reason, beginners to long songs avoid teaching breathing exercises in an easy way from the beginning.

The secret breathing characteristics of long songs: It has been clearly mentioned above that the tone of the voice and the singer's ability are reflected in how the breath is distributed correctly when singing long songs. Some Inner Mongolian long singers still adhere to the traditional principle of breathing distribution, but some have observed the phenomenon of introducing Chinese folk song breathing into long songs.

The more Aizam long songs are sung, the more the strength of the voice increases and the breathing distribution improves.

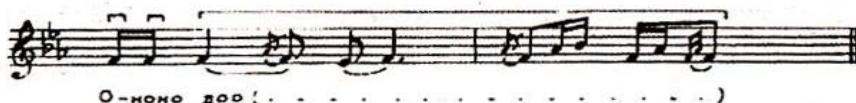
When researching the differences in the methods and breathing systems of singing folk and long songs of Khalkh and Inner Mongolian, according to Dorjdagva, mentioned in the book "The Great Singers' Conversations", there are several features. For example: Long song breathing development exercises and tongue-twisting exercises 21 hul, 25 wooden hul, 32 white bottles, breath-holding exercises, tongue-twisting exercises, and breathing stabilization exercises with words, etc.

Long-song singing practice

The soul and secret of the long-song singing method lies in the chanting. It has been around since ancient times only for the purpose of slogans and information communication, and gradually became vocal. This feature of the method of singing long-songs and musical thinking is manifested in the rhythm of the word. Rhythm can be understood as the free flow of musical feelings that the singer shortens and lengthens the words while singing.

The rhythm of the chanting is not only a manifestation of the free thinking of singing long-songs, but also an important tool for information communication in music. The most vivid example can be felt in the Mongolian archery and archery cheering. The reason for the chanting is the harmony of the melody and vowels that announce the mistakes of the participants in the archery and archery competitions to both the fans and the opponents.

"Shout of Learning" note



"The Farmyard Shout" note



"Shoulder Scream" note



The Uuhai hymn contains words such as "onono doo", "uuhai daa", "bolno oo" and so on, and it encourages students and archers, but the melody of the uuhai is often made up of weak tones.

Based on the uuhai melody, the uuhai exercise for long-song singing was developed. The famous singer N. Norovbanzad first taught it to the students of the long-song singing class at the University of Mongolian Language and Literature, and it has become the main exercise used by all teachers in their professional lessons.

Mastering the uuhai exercise is the foundation for avoiding technical errors such as shortness of breath and difficulty in breathing when singing small and difficult songs. Therefore, the better you learn the uuhai exercise, the more your breath will be expanded and expanded, the stronger your breathing will be, the softer your vocal cords will be, and the more you will hear your voice when you sing. The secret behind the emergence of many professional long-neck singers from animal husbandry is that they are directly connected to their lives and work.

The melody of the long-neck is a part of the hidden great power that involuntarily emerges from the depths of the soul of a Mongolian person who is born with a umbilical connection to nature and the earth, who loves and cherishes his five-hundred-year-old livestock, and who not only trains the voice and breathing, but also develops the precious strings of many professionals required for long-neck singing.

Research section: The Mongolian long-song shuranhai was developed to a new level by the famous long-song singer Namjilin Norovbanzad, and the Honored Singer of Mongolia Jigzavyn Dorjdagva, SGZ-G. Dadsuren, Dolgorzhav, Damchaa, Gonchig, B. Lamjav, MUAJ Chuluunbaatarin Sharkhuuhen, Sharyn Chimidseee, Nerguy, Myagmarsurengiin Dorjdagva, G. Enkhbaatar, S. Erhembayar, D. Uuriintuya, D. Jawhasaikhan, E. Bolormaa, etc. are praised and emphasized. In general, it is important for every Mongolian to know the importance of singing long-songs. It is impossible to hide the fact that our folk art has been fading in recent years.

Research:

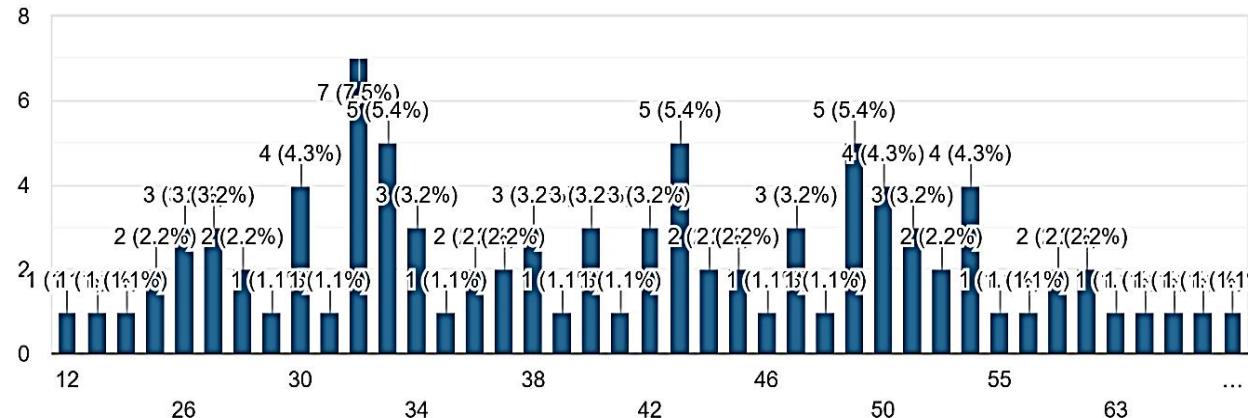
We conducted a free Google Form survey to find out how interested Mongolian people are in learning to sing their folk songs. The survey included 96 singers, amateurs, and student employees who graduated from the professional singing classes of the Mongolian State University of Music and the Mongolian National University of Music.

Where do you live?

96 people from central and northern Mongolia, including Ulaanbaatar, Darkhan, Selenge, Saikhan sum, Khuvsgul, Zuunhara, and Arkhangai aimags, participated.

What is the age of the participants in the survey?

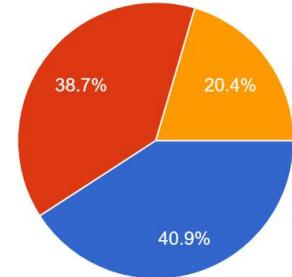
People from 12 to 63 years old participated, and the largest number was 7 people aged 33, 5 people aged 42, 5 people aged 49, and 4 people aged 54. Of the 4 people who participated, 30-55 years old participated the most, which is considered to be their active participation and the number of people whose children are currently studying is small.



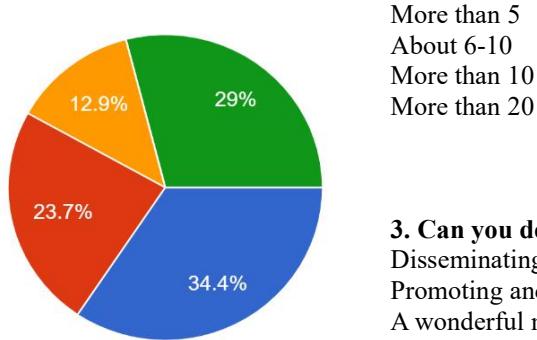
What is your profession? Teachers, singers, music teachers, kindergarten teachers, economists, lawyers, etc.

1. Do you sing Mongolian folk songs? \

40.9% sing, 38.7% sing occasionally, and 20.4% are not very interested, which is commendable given that most of the respondents generally sing and are interested in it.



2. Do you know any Mongolian folk songs? Please write the approximate number.



More than 5
About 6-10
More than 10
More than 20

3. Can you describe the significance of Mongolian folk songs?

Disseminating our heritage

Promoting and introducing the intangible heritage of folk customs and culture

A wonderful melody

Mongolian brand

Showing Mongolian life and customs, revealing the scope of the voice

It is a national heritage, tradition, and spiritual wealth.

Heritage

It has a positive side

It teaches wisdom and is also a kind of meditation

It has a good side

It teaches understanding and is also a kind of meditation

4. What is the importance of Mongolian folk songs in children's development? Can you express your opinions freely?

Recognizing the meaning of folk songs

Recognizing Mongolian heritage and customs

Learn to sing folk songs, at least as a singer at a feast

Important

Learning Mongolian life and customs

It is very important. Only by knowing national art, music, and music can you become a patriot.

Education

Good

Understanding and teaching depending on the content of the song

5. Where do children and young people learn folk songs today?

Youtube

From the Internet

From the Internet

Grandparents, parents, kindergartens, schools

Facebook, YouTube, Singers

Teachers, online

Don't know

I think 90% of them are through the circle.

TV

6. How do you think we should improve our knowledge of folk songs in the future and what methods should we use to learn them?

We should do research

Distribute folk songs from the Yastny and organize the work in stores well

Learn to sing with notes

Online information about finding a teacher

Choose how to learn based on your interests, hobbies, etc.

Advertisement

Circle and parents, schools

Get a good foundation as a professional teacher

I don't know yet

Conclusion:

Summing up the research results, it seems that due to the development of modern technology and the shift of people's living environment from rural to urban, the environment where people can listen to the beautiful songs of the Urtyn from a young age has become limited, and the number of elders who can teach Urtyn songs at a young age has decreased. Urtyn songs are inevitably adapted to Mongolian life, Mongolian homes, and the Mongolian steppes. Therefore, it seems appropriate for our scholars and teachers to consider the learning environment and to develop a program for field research by deliberately including sheep grazing, horse riding, and horse riding in rural areas during the calving season in the department's teaching courses.

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