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Abstract

CHUURIN DUU: THE MONGOLIAN BI-PHONIC MUSIC FROM THE PERSPECTIVE OF SOUND ECOLOGY

Both "soundscape" and "soundwalking" emphasize the listening act in exploring the relationship between people and environment, and these terms are applied to some fieldwork in ethnomusicology. For me, the terms imply a method to explore the soundscape in a consistent act of walking and listening. In urban or rural places, in a pasture or in a valley, the methodology emphasizes context/environment as the key to the construction of sound. In a specific context/environment, all sounds comprise an auditory field. According to my own listening experience on the pasture, such as an auditory field reminds me not only of an "intruding", but also of some exchange between the living environment, listeners, and the sounds. The experience also suggests me: the nature nurtures the listener's listening acts.

I conducted my fieldwork on Mongolian people of the Xilingol League, Inner Mongolia from the perspective of listening rather than of visioning. I consider it as necessary to actively and sensitively listen and distinguish the sounds from different cultures.

Keywords

Sound ecology, Mongolia, chuurin duu, narrative analysis

Xu Xin

is a professor at the musicology department of Shanghai Conservatory of Music, Director of the Research Institute of Ritual Music in China, an appointed Researcher of the Museum for Oriental Instruments. Beyond this, she is the Vice President and Secretary Gl of the Association for Traditional Music in China and a member of the executive board of ICTM since 2011, founding member of the MEA of ICTM and Chair of the Chinese National Committee of the ICTM. She has been collecting and studying traditional, folk, and ritual music of Han and other ethnic groups in China such as Mongolian, Orogen, Naxi, Miao (Hmong) and Zhuang over a long period of time.

Contact

iamxuxin[@]yeah.net