

# Research on the Inheritance and Development of Yatga in Inner Mongolia, China

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## ABSTRACT

**[Background]** Inner Mongolia Autonomous Region, as the most concentrated area of the Mongolian people in China, is lagging behind in the development of the Mongolian traditional folk instrument, the yatga, compared to other Mongolian traditional folk instruments.

**[Objective]** Summarise the problems encountered in the transmission of yatga in Inner Mongolia and suggest solutions.

**[Methods]** Through the study of literature related to the Mongolian musical instrument yatga, on-site investigation and research, we have summarised the inheritance methods, shape changes, techniques, and repertoire development of yatga in Inner Mongolia, and put forward the key problems faced in the development of yatga.

**[Results]** Through the study of the inheritance method of yatga in Inner Mongolia, it is pointed out that yatga is facing the problems of backwardness of the instrument making process, lack of instrumental works, and lagging behind in education and teaching in the inheritance of yatga in the present time.

**[Conclusion]** Solutions such as the use of modern science and technology to inherit Mongolian musical instruments, innovative ideas to develop a number of ideas for Mongolian instrumental music works, and ways to promote Mongolian instrumental music education in schools in a sustained manner are proposed, and finally, it is suggested that a sound social protection mechanism be put in place to provide further safeguards for the inheritance and development of the traditional ethnic musical instruments such as the yatga.

**Keywords:** Inner Mongolia; ethnic musical instruments; yatga; instrument inheritance development

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## 1 Origin of the Yatga

The yatga, also known as the Mongolian zither, is a traditional Mongolian plucked instrument that uses a pentatonic scale with non-sequentially arranged fixed strings. The earliest documentation of the yatga comes from the Mongolian heroic epic “Jangal”, One of the colour illustrations, “depicting the epic’s beautiful man, Mingyan, seated at his yatga playing at his heart's content” documents the basic outline of the eight-stringed yatga that once existed on the Kalmyk steppe, “consisting of two rows of eight-stringed yatgas, with two steeds depicted on either side of the body of the instrument.” According to Meng Gong (孟公) of the Southern Song Dynasty, MENG DA BEI LU (《蒙达备录》) records:

“When the king went on a campaign, he often took female musicians with him, who used the fourteen-stringed koto to play stately music such as DAGUANYUE.” (《大官乐》) (国王出师，亦以女乐随行……多以十四弦箏弹《大官乐》等曲)

Yang Weizhen, a poet of the Yuan Dynasty, wrote in his poem YUAN GONG CI (元宫词):

“Ancient musical culture has been passed down, especially the music of the founding period, when white birds flew on the instruments and stirred up the sound of thirteen strings.” (开国遗音乐府传，白翎飞上十三弦)

The thirteen strings recorded here refers to the thirteen-stringed yatga, which shows that the thirteen-stringed yatga already existed in the Yuan Dynasty era. Song and Yuan dynasties, yatga in the court, folk, military has been widely used, mainly popular in Inner Mongolia, Jilin, Liaoning and Yunnan.

Since the Ming and Qing dynasties, the yatga can be seen in the royal palaces, folk and lama temples in the Mongolian areas, resembling the GuZheng, but with different details from the GuZheng, and with a variable number of strings, with 9-stringed, 10-stringed, 12-stringed, 13-stringed, and 14-stringed yatgas circulating respectively. Because Mongolia is a nomadic people, the inheritance of music culture is mainly passed down by dictate and teaching by example, which leads to the scarcity of historical documents about the yatga nowadays, and it is difficult to trace the historical origin of the yatga.



Fig 1: Mongolian yatga

Image source: WIKIPEDIA: <https://en.wikipedia.org/wiki/Yatga>

There is a legend in Mongolian folklore about the origin of yatga. A long time ago, there was a horse-herding youth on the steppe who got up early in the morning every day to fetch water to drink from his horse. On this morning, the weather was exceptionally clear, and when the young man fetched a bucket of water from the well and poured it into the small bamboo trough where the horses drank, a very soft sound suddenly came out. Curious, he fetched a second bucket of water and poured it into the trough again, but the sound was different from the previous one. In this way, the young horse herder hastily played five buckets of water, once again and again poured into the water trough, and each time the sound is different, so the young man will set the horse's whip as the strings on the back of the bamboo groove began to play, the beautiful melody attracted the horses are stopping to listen to the view, the sky of the birds are also surrounded by the instrument flight. This is

also the origin of the music played by yatga, which is known as ‘Heavenly Music’ in Mongolian folklore.

Some scholars believe that the yatga is adapted from the GuZheng, in the Qin Dynasty through the exchange of commerce with the nomads, the GuZheng into the grassland nomads, and then by the nomadic people of the GuZheng’s research and improvement, thus forming the predecessor of today’s Mongolian musical instrument yatga, is a fusion of the crystallisation of the wisdom of the Han and Mongolian people’s national musical instruments. And some scholars believe that the GuZheng was not introduced to the northern nomadic areas by the Qin Dynasty, but by the northern nomadic areas, and after improvement by the Qin Dynasty, it became the court musical instrument of the Qin State, and then with the unification of the other six states by the Qin State, the GuZheng improved by the yatga was able to be widely circulated in the united Chinese area.

## 2 The inheritance of yatga

The inheritance of yatga is mainly based on family inheritance, master and apprentice inheritance, social inheritance and school inheritance. The family tradition is ‘tutoring’, which is a way of educating the children to learn the yatga by their parents or elders. Tutoring is a kind of education method due to the educational conditions in the nomadic areas, and it is an important way of passing down the traditional music of the Mongolian people. The yatga is not a musical instrument that every family has, but it is a musical instrument that has been inherited from the ancestors or has good family conditions in order to be learnt and passed on to the next generation, and the scope of transmission is gradually reduced due to the oral transmission method.

Apprenticeship is one of the main forms of modern inheritance, and the Mongolian people have valued learned and talented people since ancient times. If there is no learned person in the family, they will find a talented person to take the child as an apprentice to master the music knowledge. What's more, in recent years, because of the scarcity of the inheritors of traditional yatga and the gradual rise of the learning fever attracts people’s interest and motivation to learn.

Social inheritance is one of the main ways of minority music inheritance, and the main stage of yatga is the Ulanmqi performance. In 2010, the government of Sunit Right Banner listed yatga as an intangible cultural heritage, and the next year it was listed as an intangible cultural heritage in our region.

School heritage is a school specialised in systematic rules of scientific teaching mode, national music traditional teaching is a practical and strong teaching process. Reform and liberation since the development of education with many traditional culture can be learned in the school curriculum, Inner Mongolia region of the major colleges and universities are currently also attaches great importance to the protection of regional traditional musical instruments, inheritance and development, can be played to a certain extent on the yatga inheritance and development of the positive role. For example, the Inner Mongolia Institute of Arts in June 2021 specially recruited the famous yatga player Huqitu in the school to carry out a month-long yatga playing teaching courses, the scientific development of yatga education has played a role in promoting.

### 2.1 Inheritance of form

From the Ming and Qing dynasties onwards, traces of the yatga can be found in both the court, the royal residence and the folk, but their body sizes are very different, and even the number of strings is also different. All kinds of yatga have been greatly developed and spread in the Mongolian region, forming their own characteristics and becoming the famous plucked musical instruments in the region. In the course of history, its performance, repertoire, shape, and production method have all developed their own unique artistic characteristics, and due to the differences in the regions where they have spread, the yatga has shown its own characteristics. The shape and composition of the yatga is similar to that of the GuZheng in China, but there are some subtle differences. The 12-string yatga is often used in religious ceremonies for large-scale activities such

as sacrifices; the 13-string yatga is often used in the royal court for ceremonial activities such as banquets; and the 14-string yatga is often used in armies for inspirational campaigns and other activities. Different string systems have different meanings, for example, the thirteen-string system represents the thirteen tribes of Mongolia in ancient times.

The regional differences in the number of strings of the yatga are more obvious, Xilingol League has only twelve strings of yatga, Ikezhaom League has ten strings, twelve strings and thirteen strings of yatga, Ulaanchab League mainly uses thirteen and fourteen strings of yatga, Yunnan uses fourteen strings, and Hohhot uses nineteen strings of zheng, and so on. According to the user's social status, the poor can only use the ten-string yatga to play; the twelve-string yatga is not available to the common people, it is said that because the twelve-string symbolises the twelve official positions in the ancient times, so it is not allowed for the common people to use.

## 2.2 Inheritance of repertoire

Most of yatga's compositions in Inner Mongolia are adaptations of folk songs from various regions and tribes in Inner Mongolia, including folk songs from the Xilingol region, the Ordos region, and the horqin region, etc. There are more than one hundred folk songs in total. There are also a lot of new performance techniques and a lot of music using new techniques.

## 3 The development of yatga in the Inner Mongolia region

### 3.1 The development of the yatga form

Since the Ming and Qing dynasties, the yatga has been used in Mongolian folklore, royal palaces and temples, but the number of strings varies depending on the area of use, the environment of use and the status of the user.

Naren Gerel transformed the traditional 12-string yatga into a 19-string yatga from 1985 to 1995 and has been using it ever since. During her exchange study in Mongolia, she also taught Mongolia how to play the 21-string yatga (which resembles a GuZheng but adopts the method of yatga playing) and integrated the forms and playing techniques of the two countries' yatgas, which is quite influential in the country and cultivated a number of yatgas. She has been very influential in China and has trained a number of yatga heirs. Naren Gerel has integrated the traditional repertoire such as 'Asr' and some of the altered repertoire. She has inherited the two-fingered string of the yatga and has expanded the repertoire of the yatga by adapting Mongolian folk songs in an 'instrumental' language.

Folk yatga is now mainly used in Xilingol League and Ordos City, and the Ordos area still retains the twelve ancient yatga tunes dedicated to Genghis Khan. According to the Inner Mongolia University College of Fine Arts yatga teacher Naren Gerel retold, DaoJingGa old man had seen in the Ordos region of the five-stringed, six-stringed yatga; and then gradually developed to ten-stringed, at this time the yatga body is not very large, a lot of players can still play Yatga in the horseback; Until the development of the twelve-stringed, the yatga's body and the arrangement of the strings has undergone a big change. The performance of Xilin Gol League yatga has been preserved among nobles and commoners alike, and some of the royal music classes in Xilin Gol League have inherited the yatga from the Yuan Dynasty to the present day, with its ancient and simple Yatga rhythms. Zamusu is the royal family to play the yatga master, is Zamusu family to play the yatga of the fifth generation. Zamusu has taught in Inner Mongolia Art School and fostered a large number of yatga inheritors so that yatga heritage has been continued and developed. In addition to the royal music class, yatga in Xilin Gol league folk also circulated for a long time, the herdsmen very much like this instrument. The royal and folk coexist and

influence each other, folk yatga to ten-string mainly (twelve-string yatga is not allowed to play in the folk), in the folk of the inheritance formed a rough and simple style characteristics, very consistent with the Mongolian people's innocence, simplicity and rugged national image. Mongolian people have great respect for the yatga and call the music played by the yatga 'Heavenly Music', and the yatga players in many areas have to pray and wash their hands before playing the yatga in order to express their respect for the yatga.

Now the yatga circulating in Inner Mongolia is mainly based on the 19-string and 21-string ( it adopts the form of GuZheng in form, but tends to yatga in performance form, technique and style, which can be said to be the product of the combination of GuZheng and yatga, although the existence of this kind of yatga is not universal in Inner Mongolia, it embodies another kind of existence and inheritance form of yatga in the contemporary society). The 10-string, 12-string and 13-string yatga are also used. Throughout its long history, the composition of yatga music has evolved, and in China, from the 19th century, yatga was included in the minority orchestra schools, and from the 20th century onwards, with the enrichment of musical forms, yatga was gradually used in solo, duo, trio, quartet, and folk orchestra. Among them, solo folk songs and instrumental ensembles have been widely used and have been handed down to the present day.

### 3.2 The development of yatga repertoire

The development of the repertoire is the biggest bottleneck encountered in the development of the contemporary yatga, differentiated from the prosperous development of other Mongolian instrumental works, the yatga's works are still stuck in the adaptation of Mongolian folk songs, which greatly restricts the development of the yatga's musical works and rejuvenation. The development of yatga instrument and the creation of works is inseparable, complementary, no excellent musical works yatga can not develop and better inheritance, yatga need for yatga instrument itself specifically tailored for the works, we should pay attention to the lack of yatga works, such as solo, repertoire, ensemble, large-scale symphonic music for yatga, Concertos, etc. are urgently needed. It is also possible to enrich the expressive power and cultural connotation of the yatga by bringing the best works for other instruments to the yatga. Rich performance works for the development of the yatga is essential to enhance the yatga's popularity and expressiveness, and is indispensable to the heritage and development of the current yatga.

### 3.3 Improvement of Technique

In order to save and promote the dying yatga, Naren Gerel began to improve the shape and the number of strings of the yatga in 1985, increasing the number of strings from the mainstream twelve strings to nineteen strings, which made the area of the yatga increase from the previous size, and the range of the twelve-stringed yatga widened by one-third or so, which allowed for more diversified playing techniques, and the range of the sound was also identical to that of the current GuZheng.

In terms of playing techniques, based on his many years of experience in learning the GuZheng, he has also added big finger shaking, pointing finger and other playing techniques to the yatga, which has contributed to the scientific inheritance and development of the yatga.

### 3.4 The way of transmission and development of yatga in present-day Inner

#### Mongolia

Nowadays, the inheritance of yatga is mainly based on school teaching and master-disciple inheritance, and

the lack of a unified education system and teaching materials is the biggest difficulty encountered in the inheritance and development of yatga. Because of this, as time passes, the traditional techniques of yatga are gradually forgotten, and the teaching of yatga in colleges and universities in many regions is carried out together with the GuZheng, and the method of playing is mostly adopted by the GuZheng, so in recent years the number of people who go to Mongolia to learn yatga is gradually increasing. Although the yatga performance in Mongolia was once on the verge of extinction, in 1961, the Korean Gayageum master, Jeongam Kim( 김정암 ), went to Mongolia to instruct the playing skills and started to teach systematically, and combined with the local artistic characteristics of Mongolia, he adapted Mongolian folk songs and various ethnic music for the yatga, which has made the yatga gradually return to the stage of performance and gained popularity among the people. This has also helped to indirectly restore the vitality of yatga in Inner Mongolia.

At present, the development of yatga in China is relatively slow, yatga's teaching method is mainly based on oral transmission, and there is no yatga special teaching materials and sheet music passed down, the music has a very strong autonomy and improvisation, the lack of a unified teaching and interpretation of the concept, it can be said that each performer on the yatga's technique are different, the interpretation of the same piece of music are more or less different. At present, the development of yatga in Inner Mongolia has been progressively better than before, although there is no other ethnic instruments such as the Morin Khuur, such as the same perfect materials and education system, but with the joint efforts of the folk and the school, the yatga's status in the Inner Mongolia region in the ethnic instruments gradually rose and attracted more people's attention.

## **4 Reflections and recommendations for the protection and development of yatga**

At present, the development of yatga in Inner Mongolia has been on the verge of being lost from the beginning of the founding of the country into a relatively stable period of development, but the development of yatga in Inner Mongolia than the Morin Khuur, Urtyn duu, khoomei and other national art heritage and development gap is very large, resulting in the phenomenon of the reasons can not help but reflect on the reasons for this phenomenon, the author believes that the reasons are mainly the following points:

Musical instruments are backward in terms of craftsmanship. Most Mongolian musical instruments are handmade with wooden materials, which are at a disadvantage in terms of preservation and dissemination compared to Han Chinese instrument and Western instruments. As an instrument once played mainly for royal activities, the yatga has a smaller range of circulation and fewer inheritors, and has been replaced by other instruments over time. Currently, the yatga has been replaced by the GuZheng in Inner Mongolia's orchestras, and the Qobuz has been replaced by the zhongruan. In addition, Mongolian musical instruments have a smaller audience than the more popular Han Chinese musical instruments, resulting in different production techniques, craftsmanship, procedures and quality. At present, the form of yatga in Inner Mongolia is not the same everywhere.

Instrumental works are scarce. Good performance works are vital to the development of an instrument. The flourishing development of the Morin Khor also fully illustrates this point. Many Morin Khor players and Mongolian composers have created many good works for the Morin Khor, so that the Morin Khor has not only a considerable number of solo pieces, but also a considerable number of concertos and repertoire, and even the Morin Khor has become the main musical instrument of the folk orchestra in many non-Mongolian areas, which objectively promotes the popularity of the Morin Khor and even has far-reaching influence on other musical instruments. Objectively, it also promotes the popularisation of the Morin Khor and even has a far-reaching influence on other instruments. For example, the famous Inner Mongolian Morin Khor player

Qi-Baoligao created the ensemble piece 'WanMaBenTeng' for the Morin Khor, which enjoys a certain reputation in the international arena. On the contrary, when we look at yatga, we will find that there are very few performance works for these instruments, and good and new works are even rare, and most of the performance works are adapted from Mongolian folk songs. The lack of repertoire and the lack of fresh blood have become a major factor restricting the development of yatga. The reason for this is that instrumental works are much more difficult to create, and there are very few composers who understand the tone, style and orchestration of the yatga. Secondly, instruments such as the yatga do not have the irreplaceable timbre and expressive power of the Morin Khor, making the yatga a replaceable instrument compared to the GuZheng.

Serious lag in education and teaching.yatga teaching in colleges and universities is mainly combined with GuZheng teaching mainly and due to the various reasons analysed in this paper, the number of students who study yatga is very rare, and in the music elective courses set up by ordinary colleges and universities, Mongolian music as the main educational content is also very little, not to mention the lack of a systematic Mongolian music education system, and some courses are even offered according to the status quo of teachers, which is rather haphazard. Secondly, at present, many traditional art forms of Han Chinese are facing the risk of being lost in university campuses, and there are even fewer students who are interested in Mongolian music, and most of the popular popular music at home and abroad are loved and sought after by students, and there are almost no Mongolian instrumental works that really meet the psychological characteristics of college students, and even if there are students of other nationalities who have shown their interest in ethnic musical instruments such as the yatagar, for reasons of the ethnic minority musical instruments, students of other nationalities who want to learn the music of the yatagar have no interest in the music of the yatagar. , students of other nationalities if they want to learn yatga will face different languages, cultural differences and other problems, these problems to a certain extent on the number of yatga students played a certain limit. Fourthly, in colleges and universities, the yatga does not have a perfect teaching system and teaching materials like other Mongolian national musical instruments (such as the Morin Khuur), and the yatga's teaching is mostly combined with that of the Chinese GuZheng, but according to Naren Gerel, the nineteen-stringed yatga, because of its shape and tone style, is not suitable for playing zheng and showy pieces of the Chinese and other genres, and it is more suitable for Mongolian folk songs. How to protect the yatga from being assimilated into the GuZheng and how to bring out the ethnic and stylistic characteristics of the yatga in the process of merging the teaching process is an urgent teaching problem that needs to be solved in colleges and universities. In schools, the curriculum of yatga is mostly in the form of playing and singing folk songs, solo performance, ensemble performance and other forms. It is the teacher's power is very weak. On the one hand, the proportion of traditional folk music in music education in colleges and universities is relatively low, and Mongolian instrumental music is not given enough attention. Without the corresponding environment and atmosphere for learning Mongolian music, it is inevitable that music teachers have a limited grasp of Mongolian instrumental music. If the music teachers themselves cannot really master Mongolian instrumental music, how can they carry on the inheritance, promotion and education of Mongolian instrumental music. This vicious circle causes the lack of Mongolian instrumental music education in schools. On the other hand, the professionals who have a deep mastery of Mongolian instrumental music are generally not highly educated, and their performance and interpretation may be very accurate and vivid, but there is a situation that they can perform but not teach, and to a certain extent, the lack of scientific teaching methods makes the effect of education and inheritance of ethnic musical instruments very limited. And now the domestic requirements for the academic qualifications of teachers in colleges and universities are gradually increasing, and many excellent folk teachers are unable to carry out teaching in colleges and universities, which is also a kind of regret on the road of promoting the inheritance of folk music education.

## **5 Some Suggested Measures for Passing and Promoting yatga**

Using Modern Technology to Inherit Mongolian Musical Instruments. Most of the Mongolian musical instruments are handmade from wooden materials with poor quality stability. Therefore, we should use modern technology to improve them. Firstly, we can learn from the manufacturing methods of Han Chinese and Western musical instruments and carry out comprehensive standardisation of Mongolian musical instruments in all stages from material selection, processing and quality inspection. Secondly, we can record the production process of relevant inheritors and craftsmen, and establish an archive of physical specimens, video data and written materials. Finally, we can make use of modern technology to widely publicise Mongolian musical instruments and attract more people, especially young people, to join the team of making Mongolian musical instruments. In addition, we can use modern material science, physics, electronic technology and other scientific and technological means to improve the range, tone, volume and other problems that exist in the musical instruments themselves. For example, now there are already improved Morin Khuur, alto Morin Khuur and bass Morin Khuur, which are equivalent to viola and cello in western musical instruments, forming a complete combination of high, middle and low voices, and their position in the orchestra is becoming more and more solid, even becoming the main and solo instruments.

Innovative ideas to develop Mongolian instrumental works. The development of yatga music is one of the biggest problems facing the development of yatga. Due to the lack of systematic teaching materials and works, the repertoire of yatga mostly comes from the adaptation of Mongolian folk songs from all over the world, but the adaptation of the folk songs is mostly a kind of monophonic weaving and not rich in musical genres, so the repertoire available for playing is too monotonous and very limited, which puts forward the requirements for the innovation of yatga music. The author believes that the first step to solve the problem of the lack of yatga works is to create instrumental works in accordance with the Mongolian cultural characteristics and Mongolian instrumental stringing forms and playing techniques, and to preserve the original Mongolian instrumental flavour. For example, we should create solo, repertoire, concerto and other large-scale works for the yatgar with its unique expressive power, timbre and range. Especially the creation of yatga's large-scale works is very necessary, because the solo music for yatga is extremely rare. Secondly, we should step out of the narrow circle of nationalism and accept the music styles of other national composers with an open and tolerant attitude, so that the repertoire of other instruments can be adapted and added to the repertoire of the Yátoga, and at the same time, the repertoire of the Yátoga can be adapted to the versions of other instruments. To do a variety of musical elements of mutual reference, mutual integration, mutual promotion, a rich repertoire of musical genres can be for the development of the yatga injected fresh blood. Make the yatga repertoire diversification, repertoire of versatility elements more refined, techniques more rich and promote the yatga music localisation process, expand the yatga creative ideas, enhance the expressive power of the yatga performance. The refinement of the form of creativity is crucial to the technique and development of the yatga. For example, Ma Youdao's 'Fantasy Variations on Gadamerin', adapted for tuba and trombone, combines Mongolian folk music and Western brass instruments well. Another example is Xin Huguang's adaptation of 'Gadamerin' into a magnificent symphonic poem, which was praised by many countries in Eastern Europe as 'Two Treasures' comparable to the violin concerto 'Liangzhu', and has been listed as an outstanding symphonic work of the People's Republic of China. Inner Mongolia National Music Troupe has a 'Ailigu' band, the band has nine people, two Morin Khuur players, two sets of tovshuur player, a Yatga player, a Hel Khuur player, a drummer, and base Morin Khuur player as well as the long tune singer, The band's piece 'Blue Rhythm' is said to have been adapted from a violin piece that the band's horse-head fiddle player AoRiGele heard by chance, and it has become a model for traditional Mongolian bands playing modern music. Thirdly, transplanting the playing techniques of other similar instruments, for example, using more Chinese GuZheng playing techniques on the yatga, especially the fast finger-sequence technique which is not available in the original, this transplantation is not only convenient to execute, but also makes the audience not only appreciate the rich ethnic flavour, but also be attracted by the modern playing techniques, which objectively increases the influence of the Mongolian instrumental music and musical

instruments. Fourthly, in the music arrangement, Mongolian instruments can be mixed with Chinese instruments and Western instruments, and the collision of the Morin Khuur and erhu, Qobuz and pipa, and the khuuchir and violin will also give birth to bright and dazzling artistic sparks. An original Mongolian band from Ordos, Inner Mongolia, called Otor, mixes the yatga with many modern instruments, such as the guitar, which greatly enriches the form of the yatga. In addition, there are similar Mongolian folk bands such as Anda, Jiu Bao, Hanggai, etc., which have recently become popular in China. Their repertoire has been adapted to folk songs to a certain extent, and in the process of playing, they not only cover the guitar, bass, drums, etc., but also include a lot of Mongolian folk instruments such as the Morin Khuur, the shudraga, and the tsuur, which open up a very important way for the inheritance and development of folk instruments, and puts forward constructive suggestions for the development and rejuvenation of the Yatga musical instruments.

Continuous promotion of Mongolian instrumental music education in schools. Our country's cultural inheritance means is still based on school education, school music education is still the primary field of national music cultural inheritance. However, the current situation in colleges and universities is that the focus of teaching is biased towards Han Chinese music and Western music, such an educational tendency is very important, but China's ethnic minority music education has been put aside for a long time will result in the serious consequences of the loss of ethnic music, in order to prevent this kind of problem, colleges and universities can be as follows several attempts to protect China's ethnic music. Firstly, expand the proportion of ethnic music in the elective courses of colleges and universities, establish a perfect scale and systematic ethnic music education, and increase the courses of ethnic vocal music and ethnic instrumental music. Improve the teaching form of ethnic music courses, while teaching professional techniques, students should also be taught the historical heritage of musical instruments, musical characteristics and other theoretical knowledge, not only to unilaterally teach technology-based, can be integrated into the appreciation of ethnic musical instruments, ethnic musical instrument production viewing, history of ethnic musical instruments and other curricular activities to assist in the teaching of ethnic music, will to a large extent, improve the student's interest in the ethnic musical instruments and the desire to learn. The students' interest and desire to learn national music will be greatly increased. The students can also learn how to combine various national instruments with other national or western instruments, or how to play Mongolian music with Mongolian instruments, or how to play Mongolian music with instruments of other nationalities or countries. Thirdly, relying on professional music groups or colleges and universities, we will strengthen the research on the theory of Mongolian instrumental music and the collation and excavation of Mongolian folk instrumental music, so as to make the theory of Mongolian instrumental music more perfect and systematic. Fourthly, schools at all levels, especially colleges and universities in the areas where Mongolian people gather, should guide the development of academic activities and scientific research projects related to ethnic music, raise the importance of ethnic music among teachers and students, and carry out ethnic music appreciation courses in the daily teaching process, and hire famous ethnic vocalists and instrumentalists from inside and outside the school to carry out lectures or concerts, so as to raise the popularity of ethnic musical instruments and the degree of popularity of ethnic musical works.

## 6 Conclusion

As a traditional national instrument of the Mongolian people in China, the Yatga has a very long history, but due to the nomadic nature of the Mongolian people, there is a lack of information about the Yatga and a single way of passing it on, and it was once at risk of being lost in China. As a musical instrument that can play 'heavenly music', the yatga has always enjoyed a high status among the Mongolian people.

In this paper, we study the inheritance of the yatga, its form and music, and use it as a reference to study the development of the yatga in China, including the development of the yatga's repertoire, the development of the yatga's form, and the development of its technique. Finally, in conjunction with the problems encountered in the

development of Yatga in Inner Mongolia, the three main problems of the development of the contemporary Yatga are summarised by the method of inductive summary: Firstly, the backwardness of the instrument manufacturing process. Second, the work is very scarce. Third, education and teaching are seriously lagging behind. And for the three kinds of problems put forward a solution proposal, for the backwardness of the instrument manufacturing process put forward the use of modern science and technology inheritance of Mongolian musical instruments solution, for the work is very scarce put forward innovative ideas to develop Mongolian instrumental works of several solution ideas and methods, for the serious backwardness of education and teaching put forward to continue to promote the school of Mongolian instrumental education of a number of ways to advance, and finally proposed to improve the social protection mechanism, the Yatga and other nationalities of our country. Finally, it is suggested to improve the social protection mechanism to protect the inheritance and development of national musical instruments in China, such as the Yatga.

As a famous Mongolian traditional musical instrument, the Yatga has a very long history, but unfortunately, the lack of historical evidence and the lack of information make the Yatga face the crisis of being lost several times in the process of inheritance and development, and it is hoped that more people will pay attention to this kind of musical instrument, and bring up the interest of learning and researching on the Yatga, so as to make the Yatga get the long term and continuous development.

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