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**On the Possibility of Modernization of Khoomii in China:  
Taking Sainkho Namtchylak, Huun-Huur-Tu, and Hanggai as Examples**

As a shared traditional art of ethnic minorities in Inner Mongolia, Khoomii is facing similar difficulties as other traditional music in China. Under the tide of modernization led by industrial information, Khoomii must make a trade-off between preserving traditional forms and integrating innovation. However, the development of Khoomii in China has always been relatively monotonous. Traditional music stage lacks vitality, and popular music forms tend to be homogeneous; contemporary music achievements are usually less than satisfactory. This paper summarizes previous experiences, defines three developmental stages as surface fitting, returning, and deconstruction, and explains a path of modernization of Khoomii through a comparative analysis of the Chinese Mongolian rock band Hanggai and the Republic of Tuva's Huun-Huur-Tu and Sainkho Namtchylak. Based on these three examples, the paper discusses the role of the resulting fusions in constructing a new cultural circle. It examines the applications of Khoomii in modern compositions, and the relationship between sound and cultural identity.

**Bio**

**Haozhe Zhang** is a senior student at the Central Conservatory of Music in Beijing, China, majoring in musicology and focusing on world music research and ethnomusicology.