

Analysis of Cultural Connotations and Optimization of Transmission Strategies in The Excavation of Mongolian Sihu Playing Techniques

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Abstract: This article focuses on the Mongolian Sihu playing technique, deeply explores its cultural connotation, and explores the optimization path of the transmission strategy. Through the systematic analysis of Sihu playing techniques, it reveals its close connection with Mongolian history, culture and folk customs, and points out the characteristics of grassland nomadic culture contained in traditional techniques. At the same time, in view of the current dilemma facing the inheritance of Sihu art, it is proposed to optimize the inheritance strategy in terms of live inheritance and education popularization, aiming to promote the inheritance and development of Mongolian Sihu art in the new era, so that its unique cultural connotation can be continued and carried forward.

Keywords: Mongolian Sihu; playing techniques; cultural connotation; transmission strategy.

1. Introduction

As a traditional Mongolian bowstring instrument, Mongolian Sihu carries the profound heritage of grassland culture and is an outstanding representative of Mongolian music culture. Its unique playing technique not only shows the charm of music and art, but also contains rich cultural connotations. However, with the development of the times, Mongolian Sihu art is facing problems such as the lack of inheritance talents and the shrinking of the audience. Therefore, it is of great significance to protect and inherit this precious national cultural heritage to deeply explore the cultural connotation of Mongolian Sihu playing techniques and optimize its inheritance strategy. This article will start from the performance technique, analyze its cultural connotation, and put forward corresponding suggestions for the optimization of storage strategies.

2. Overview of Mongolian Sihu Playing Techniques

(I) Classification and characteristics of playing techniques

Mongolian four-hu playing techniques are rich and unique. According to the coordination of fingers with strings and bows when playing, they can be carefully divided into two categories: left-handed techniques and right-handed techniques. The left-hand technique is like the magic of injecting soul into music, mainly including sliding sound, trill, etc. The sliding sound can be called the "soul note" of the Mongolian four-hu. It runs through almost every four-hu song, and is often closely combined with the skill of changing the handle. The sliding sound is like a horse raising its hooves, sliding slowly from low to high, bringing a sense of upward strength; the sliding sound is like a horse retracting reins, slowly falling from high to low, creating a melodious artistic mood; the sliding sound is like a stream on the grassland, continuous, making the melody smoother, more natural, changeable, and vividly showing The dynamic beauty of Mongolian music. Vibratoes are divided into small trills and large trills, and generally have a large second degree. Like the

breeze brushing the flowers on the grassland, it plays the role of decorating the music melody in the music, making the melody more vivid and beautiful, adding to the charm of the music. The right-hand technique is the power source of music, mainly including flat bow, bow, jumping bow, etc. [1]

The flat bow technique requires the wrist to be soft and strong, just like the movement of Mongolian herdsman when milking, which is natural and full of strength. When playing the outer string, the trajectory of the bow needs to maintain a straight line, just like a horse galloping straight on the grassland; playing the inner string requires the forearm to swing in a fan shape, as if the herdsman is waving a horse pole, making the tone fuller. The bow and the jump bow produce completely different musical effects through different ways of exerting force and changes in the speed of the bow. The bow is short and powerful, like the roar of war drums, which can show excitement; the jumping bow is light and lively, like a deer jumping on the grassland, showing a cheerful atmosphere. These right-handed techniques and left-handed techniques work together to form the unique tone and style of Mongolian Sihu, making it unique among many ethnic musical instruments.

(II) The relationship between playing techniques and Musical instrument form

The high-pitched four-hu, its body is relatively small, the stem is relatively thin, the string tension is large, the tone is high-pitched, crisp, and beautiful, just like a lingbird singing gently on the grassland. This form feature makes the left-handed technique more flexible and delicate when playing the treble four-hu. The use of sliding sound is more frequent and relatively small, which can accurately show the subtle changes of the melody, just like delicately depicting every small flower on the grassland. The right-handed bow needs to be lighter and more agile to highlight its crisp tone. When playing fast notes, the bow speed is faster, like a horse galloping on the grassland, showing a cheerful and lively atmosphere. The playing posture, method and skills of the middle four-hu are similar to those of the bass four-hu, but the body size and tone characteristics are different. Its range is moderate, and the tone is mellow and bright, just like the

warm sunshine on the grassland. In terms of playing techniques, the left-handed hitting, vibrato and other skills can give full play to its tone advantages, making the melody more layered. The right hand bow is moderately strong, neither as light as the high-pitched four-hu, nor as calm as the bass four-hu, which can show the emotions of the music in a balanced way. The bass four-hu, also known as the big four-hu and the good four-hu, have a large body, a strong stem, a thick string, and a low and soothing tone, just like a deep twilight drum on the grassland. This shape determines that when it is played, the left-handed technique pays more attention to the pitch and strength, and the amplitude of the sliding sound is large, so as to show its deep tone characteristics. You need to be calm when holding the bow with your right hand. Powerful, slow bow speed, through continuous bow pressure and bow speed changes, it creates a majestic musical atmosphere. It is often used for Mongolian folk artists to rap "Hao Laibao" and Mongolian qinshu to accompany, adding a heavy emotional color to the rap content.

3. Analysis of the Cultural Connotation of Mongolian Sihu Playing Techniques

(I) Relationship with Mongolian history and culture

Mongolian Sihu playing techniques are closely related to the history and culture of the Mongolian people. Judging from its origin, the Mongolian Sihu, also known as the Mongolian four-stringed qin, is a string-pulling internal bow instrument, which evolved from the Xiqin used by the ancient Kumoxi people. In the long course of historical development, the Mongolian Sihu witnessed the rise and fall of the Mongolian people, and became an important carrier of the history and culture of the Mongolian people. For example, In ancient times, Mongolian four-hu was often used in the ensemble music of the court, reflecting the exchange and integration between the Mongolian people and the Central Plains culture at that time. At the same time, some special skills in the four-hu playing techniques, such as the horse hissing playing skills, are the characteristic playing skills of ethnic bowstring instruments. The playing skills of almost all national bowstring instruments are expressed, but the way of playing is different, and the four-hu itself is crisp and bright, so the horse hissing sound played is more Vividly, it is closely related to the deep feelings and dependence of the Mongolians on horses as grassland nomads.

(II) Relationship with Mongolian folk customs

In the traditional Mongolian festival, Sihu is a "magic instrument" that creates a happy atmosphere. Take the Nadamu Conference as an example, which is a grand sports competition and cultural entertainment activity of the Mongolian people. At the site of the conference, the Sihu players will use exciting and cheerful playing techniques. The right hand will quickly and vigorously hold the bow, and the left hand will flexibly cooperate with the sliding sound, hitting sound and other skills to play a warm and unrestrained melody. [2]

The bright rhythm is like the galloping of a horse, instantly igniting the enthusiasm of the audience and immersing people in the joy of the festival. At this time, the cheerfulness and enthusiasm shown by the Sihu playing technique is the embodiment of the brave and heroic character of the Mongolian people, and it is also a vivid interpretation of the hard-working and enterprising spirit contained in the Nadamu

Conference. At Mongolian weddings, Sihu playing adds a warm and romantic atmosphere. The player will use soft and delicate playing techniques. The bow in the right hand is gentle and steady, and the left hand will cleverly use trills, harmonics and other skills to make the tone more round and beautiful. The melodious melody is like a gurgling stream. Flowing with good wishes for the newlyweds, it also expresses the Mongolian people's cherishing of love and family. On such occasions, the Sihu playing technique has become an emotional carrier, integrating the Mongolian people's attention to marriage and their care for the newlyweds into the music.

4. Optimization of the Storage Strategy of Mongolian Sihu Playing Techniques

(I) Live Inheritance: Protect inheritors and folk artists

Inheritors and folk artists are the direct carriers of Mongolian Sihu playing techniques. They have accumulated years of Mongolian Sihu art experience. From the unique use of fingering, archery skills to the accurate grasp of the emotions of the repertoire, they are all valuable assets precipitated over the years. However, with the development of the times, they are facing many difficulties, such as insufficient living security, reduced performance opportunities, and no successors. In order to effectively protect inheritors and folk artists, a perfect inheritor protection mechanism should be established. The government and society should give them living security, such as providing living allowances, medical security, etc., so that they can engage in the inheritance of Sihu art with peace of mind. At the same time, a special creative support fund was set up to encourage them to create new repertoires and conduct innovative research on traditional techniques, and stimulate their creative enthusiasm and inheritance motivation. It is necessary to break the boundary between art colleges and folk art. Invite excellent folk artists to the school as visiting professors or part-time teachers to teach students traditional Mongolian Sihu playing skills and artistic styles. Through face-to-face teaching, students can directly feel the charm and skills of folk artists, so that traditional techniques can be inherited in their original way.[3]

(II) Popularization of education: offering relevant courses and training

Carrying out Mongolian Sihu music teaching courses in Mongolian experimental primary and secondary schools is an important way to inherit Sihu art. By integrating Sihu music into the school curriculum system, more students can understand and come into contact with Sihu art, and cultivate their interest and hobbies in Sihu art. At the same time, ethnic instrumental ensemble classes can be held, and excellent folk artists can be hired as leaders. Teachers and students can participate together to learn to play Mongolian traditional music, which is conducive to mastering the original national instrumental music style and inheriting a large number of traditional repertoires. In addition, various forms of Sihu performance training courses can also be held, inviting professional performers and inheritors to teach, providing a platform for learning and communication for Sihu lovers.

5. Concluding Remarks

As an important part of Mongolian music culture, the Mongolian Sihu playing technique contains rich cultural

connotations. However, in the context of the current era, its inheritance is facing many challenges. By deeply exploring the cultural connotation of Mongolian Sihu playing techniques and optimizing the inheritance strategy, such as strengthening the inheritance of living, promoting education popularization, using media promotion, and promoting innovation and development, we can inject new vitality into the inheritance and development of Mongolian Sihu art. Only in this way can the Mongolian Sihu, a precious national cultural heritage, shine more brightly in the new era, and its unique cultural connotation can be continued and carried forward.

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