

Research on the Academic Inheritance of the Traditional Performance of Hilgasan Khuur

HAI RI HAN

College of Music, Inner Mongolia Normal University, Hohhot, 010010, China

Abstract: Shen Kuo, a scholar in the Northern Song Dynasty, wrote in Mengxi Bi Tan: "The Hilgasan Khuur follows the Han Dynasty, and the music still complains about the Chanyu." This is the earliest record of the term Hilgasan Khuur in history books. Hilgasan Khuur refers to bowed string instruments made of Hilgasan and carried by northern nomadic peoples. It originated from the Xiongnu and has been passed down to this day. The traditional Mongolian bowed string instruments such as the Morin Khuur, Khorchin Choor, Chahar Hiil, and Oirds Yekel all belong to this category. As a bowed string instrument that has been passed down for thousands of years and carries a profound historical and cultural heritage, the inheritance and protection of the traditional playing method of the Hilgasan Khuur faces the impact and challenges of the development of modern music. This article summarizes the artistic characteristics of the four tuning methods, four playing methods and related traditional repertoires of the four instruments of the Hilgasan Khuur. By analyzing the history and current situation of the academic inheritance of the Hilgasan Khuur, it reveals the advantages and challenges of the academic inheritance. It emphasizes that under the background of national policies and the protection of intangible cultural heritage, promoting the academic inheritance of the traditional playing method of the Hilgasan Khuur has far-reaching significance for protecting the musical diversity of the Hilgasan Khuur and promoting national traditional culture.

Keywords: Hilgasan Khuur; Traditional Playing Method; Artistic Characteristics; Academic Inheritance.

1. Introduction

The term Hilgasan Khuur was first recorded in "Mengxi Bi Tan" by Shen Kuo, a scholar in the Northern Song Dynasty, which means a Hu people's musical instrument made of Hilgasan. It originated from the Xiongnu and has been passed down to this day. It generally refers to bowed string instruments made of Hilgasan and carried by northern nomadic peoples, such as Morin Khuur, Horchin Choor, Chahar Hiil, and Oirds Yekel. Among them, the modern performance techniques of Morin Khuur art are relatively mature and have been passed down from folk traditions to the world's professional stage. In contrast, the traditional performance methods of instruments such as Horchin Choor, Chahar Hiil, and Oirds Yekel have been marginalized and are on the verge of extinction. In the 21st century, intangible cultural heritage inheritance and protection boom, the traditional performance methods of Hilgasan Khuur should be inherited and developed along with the modern performance techniques of Morin Khuur, showing its musical charm and artistic value.

The maturity of the modern performance techniques of Morin Khuur art is inseparable from the hard work and reform of several generations of artists, but the important role played by academic inheritance cannot be ignored. Drawing on the academic inheritance experience of the modern performance techniques of the Morin Khuur, and adopting the academic inheritance model and professional training, is the basis for the systematic, comprehensive, standardized and effective inheritance and development of the traditional culture of the Hilgasan Khuur.

2. Artistic Characteristics of Traditional Performance of Hilgasan Khuur

The Hilgasan Khuur is divided into four types of instruments: Morin Khuur, Horqin Choor, Chahar Hiil and Oirds Yekel. Their traditional performance methods also have different tuning methods, special performance techniques and related traditional repertoires, forming a system of artistic characteristics with diverse styles of Hilgasan Khuur. They have both related commonalities and different personalities. Since the 1960s, famous Morin Khuur players such as Sangduren, Alatan Cang, Buren, Bai Dawa and other predecessors have conducted theoretical research on the traditional performance of Hilgasan Khuur, and obtained important theoretical results such as three tuning methods and five performance methods, which established the theoretical research foundation of Hilgasan Khuur. On this basis, the author sorted out and analyzed the artistic characteristics of the existing traditional performance of Hilgasan Khuur and expounded my own views.

2.1. Four Tuning Methods

The research of predecessors such as Sangduren, Altansang, Buren, Bai Dawa pointed out that there are three tuning methods for Hilgasan Khuur: positive fourth, positive fifth and reverse fourth, and reverse fifth tuning is not included. The reason is that reverse fifth tuning is rarely used and has no traditional repertoire support, so it does not constitute an independent tuning method. In fact, reverse fifth tuning is not only widely used, but also has many traditional repertoires that have been passed down to this day. It is undoubtedly one of the traditional tuning methods of Hilgasan Khuur. Therefore, Hilgasan Khuur should be divided into four traditional tuning methods: positive fourth tuning, positive

fifth tuning, reverse fourth tuning and reverse fifth tuning. The commonalities and differences between them are reflected in positive and reverse, fourth and fifth.

In the positive fourth tuning method, the bass string is on the right, the treble string is on the left, and the double strings present a pure fourth relationship. There are also names such as Choor Hug (Hug means tuning or tuning), Erut Hug, Zhuonen (black mane horse) Hug, Bag (small) Hug in folk music. This tuning method is used in traditional music such as Horqin Choor and OirdsYekel "Zhongon".

The positive fifth tuning method has the bass string on the right, the treble string on the left, and the two strings present a perfect fifth relationship. There are also names such as Chahar Hug, Khuur Hug, Uriyelte (five-year-old horse) Hug, Yihe (big) Hug, Luu (dragon, the fifth of the zodiac) Hug, Ariga (yang) Hug, and Mongolia Hug in folk music. Chahar Hiil and OirdsYekel use this tuning method for other traditional music except "Zhuonen".

The reverse fourth tuning method has the bass string on the left, the treble string on the right, and the two strings present a perfect fourth relationship. In folklore, there are also names such as Borjigin Hug, Solgei (reverse) Hug, Bilige (yin) Hug, etc., which are the common tuning methods used by modern Morin Khuur.

In the reverse fifth tuning method, the bass string is on the left, the treble string is on the right, and the two strings present a perfect fifth relationship. The folk name needs to be verified. The Morin Khuur uses this tuning method to play or accompany long folk songs. Mongolia has many traditional repertoires played with reverse fifth tuning.

2.2. Four Playing Methods

Based on the four tuning methods of four instruments, four left-hand characteristic playing techniques, namely, Choorplaying method, Builalt playing method, Torghut playing method and top finger playing method, were formed.

Choor playing method, also known as Choor tuning Khuur playing method, is a special playing technique of Khorchin Choor. The thumb, index finger, ring finger and little finger are used to press the strings, and the middle finger is not used in traditional performance. The thumb only presses a fixed position four degrees above the open string of the inner string with the side, which produces a natural harmonic and forms a double tone with the melody sound of the second position of the outer string. According to the needs, the thumb harmonic or the inner open string bass is selectively used to form a Choor sound effect with the melody sound of the outer string. The index finger and the ring finger use the first joint of the inner finger to press the string. Since the index finger and the ring finger are used most frequently and run through four positions, the slide and change of position performance of the index finger and the ring finger in Khorchin Choorperformance is very rich. Because the little finger is short, it is pressed with the fingertip, and the usage rate is not high.

The Builalt(the sound of camel) playing method is a special playing technique of the Chahar Hiil and the Morin Khuur. In the past, the Morin Khuur industry generally referred to it as the traditional harmonic playing method. The translation is not accurate and has a fixed name, so it is hereby directly translated as the Builalt playing method. This playing method was originally the traditional playing method of the Chahar hiil. According to Mr. Buren, it was Mr. Balgan who successfully transplanted this playing method to the anti-

fourth Borjigin tuned Morin Khuur. The Builalt playing method uses double strings on the second and third positions of the Chahar hiil and Morin Khuur, which can produce a two-part Choor sound effect by combining real sound with natural harmonics, double natural harmonics, or natural harmonics with artificial harmonics. The monophonic melody is played using this playing method, which can naturally produce two-tones of different natures from 2 to 11 degrees, without the need to write a two-part melody. The Builalt playing method uses the thumb, index finger, ring finger and little finger to press the strings, and the middle finger is not used in traditional performance. The thumb has a fixed position for pressing the strings. It only presses the fifth degree above the open inner string (the third position is played at the octave above the open inner string), producing natural harmonics, forming a double tone with the melody sound of the outer string. When the melody sound finger moves on the inner string, the thumb does not press the string. There are two ways to press the string with the index finger: fingertip pressing and fingernail root pressing. Choose according to personal playing habits. The ring finger uses the fingertip to press the string. When playing in the second position, the ring finger is the main finger for pressing the string, so the glissando of the ring finger is one of the characteristics of the Berurat playing method. The little finger presses the string with the fingertip. The little finger glissando playing of the third position of the outer string of Chahar hiil is one of the characteristics of this playing method.

The Torghut playing method is a characteristic playing method of OirdsYekel with a perfect fourth tuning and a single position. When using the index and ring fingertips to play natural harmonics at the positions of the minor third, perfect fourth, and perfect fifth above the inner open string, the second joint of the finger touches the natural harmonics of the outer string to form a double natural harmonic tidal sound effect, imitating the sounds of animals such as horses, camels, deer, cattle, sheep, and birds. The little finger often presses the natural harmonic position of the fifth degree above the outer open string, forming a same degree relationship with the natural harmonic of the fourth degree of the ring finger above the inner open string, enriching the expressiveness.

The top finger playing method is widely used in the playing techniques of Chahar hiil, OirdsYekel and Morin Khuur. Use the base of the index and middle finger nails, the thumb, ring finger and little finger tips to play the top string, and the little finger presses the inner string from the bottom of the outer string to press the string. The top finger playing method is used in Morin Khuur, Chahar hiil and OirdsYekel. It is used in combination with Morin Khuur Builalt playing method, Chaharhiil Builalt playing method and Oirat Yekel Torghut playing method to enrich the expressiveness. With the maturity of modern playing techniques of Morin Khuur, the top finger playing method can not only play traditional repertoires, but also difficult solos, concertos and foreign transplanted repertoires.

2.3. Traditional Repertoire

There are many traditional repertoires passed down by the Hilgasan Khuur. Take the Horqin Choormaster Seraxi as an example. Documents record that he played and recorded as many as 130 repertoires. There are heroic epics in the form of self-playing and self-singing, such as "Xun Yan" and "Hero Gunagan", narrative folk songs such as "Four Seasons" and "Togtohk", solo long and short folk songs such as "Zhuseerei",

"Ulagai River", "Wind in the Sky", "Gada Meiren", traditional repertoires such as "Puan Mantra", "Victory Order", "Uran hajin товч", and ensemble repertoires such as "Bayin", "Nanhua", "Modrema", etc.; Chahar hiil traditional repertoires include Mongolian court music Aser suite repertoires "Aduqin Aser", "Taibusu Aser", "Gule Chagan Aser", "Aduqin Youdebai Aser", etc.; Wei La The traditional music pieces played in the fifth degree of Teyekele include "Camel Racing", "Deer Calling", "Tripping Little Yellow Horse", etc.; the traditional music pieces played in the fourth degree include "The Prince's Black Stallion", "Hanggai Zhuonen", "Horse at the Post Station", etc.; the long and short tune folk songs played on the Morin Khuur tuned in the fourth degree include "Cool Hanggai", "Duridemule Saihan", "Senjidma", etc.; the traditional Aser music pieces played on the Morin Khuur tuned in the fifth degree include "Tripping Flowered Horse", "Camel Bell", "Horse with Two Manes", "Flowing Eweng River", etc.

The author believes that the traditional repertoire of the Hilgasan Khuur cannot be limited to the past tense. In addition to the traditional repertoire of the Hilgasan Khuur and traditional long and short folk songs, the creative repertoire with traditional music forms, styles and playing methods as the main body should be included in this category. For example, the solo piece of OirdsYekel tuned in the fourth degree, "The Magical Black Mane Horse", created by Mr. Buren, a national inheritor of the Morin Khuur music on the Intangible Cultural Heritage List, has developed the traditional OirdsYekel repertoire of just tens of seconds into a three-part, four-minute solo piece, and the traditional playing method of OirdsYekel, which was limited to playing in two positions, has been developed to playing in four positions. Its style characteristics are closely centered on the traditional music form of OirdsYekel, raising the art of Oirat Yekel from folk art to a professional level, which is extremely groundbreaking. The song "Ujumchin Aser" created by the famous Morin Khuur player Mr. Zhadamba is a creative piece, but whether it is the title, music form, melody style or playing method, it fully reflects the traditional Aser suite style. Therefore, it is only a matter of time before such creative repertoires are integrated into the traditional repertoire of Hilgasan Khuur.

The traditional tuning method, playing method and traditional repertoire of Hilgasan Khuur all have unique regional styles and are an indispensable and important part of my country's traditional music culture. The traditional playing method of Hilgasan Khuur not only contains complex playing techniques, but also is a kind of cultural memory inheritance.

3. The Inheritance and Current Situation of the Hilgasan Khuur Academic School

Before the founding of New China, the art of HilgasanKhuur had always been inherited and developed among the people. After the founding of the People's Republic of China, with the support of national education policies, the art of Morouqin relied on school education and gradually moved towards a modern and professional development path.

3.1. The Inheritance and Development of the Hilgasan Khuur Academic School

The inheritance of the academic school of Hilgasan Khuur in China began with the establishment of the Art Department

of Inner Mongolia Normal University (now the Music College of Inner Mongolia Normal University) in 1954. Te Menghe became the first professional teacher of Morinqin in China and compiled the first professional teaching material of MorinKhuur in 1956. Textbook", since then MorinKhuur art has officially become one of the majors in music schools, opening up a new world for the academic inheritance of Morinouqin art, and training students such as Li Xingwu and Kan Chaozhong. In 1957, Horqin Choormaster Seraxi served as a professional teacher of Horqin Choorin Inner Mongolia Art School. He trained students such as Sanduyuan, Bai Dawa, Qi Aotegenbayar, Xirimo, and Meiliqige, etc., and became Horqin's leading teacher. A solid foundation has been laid for the inheritance and development of Choor and MorinKhuur art. As seniors such as Qi Aotegenbayar, Xirimo, Aobao, Buhe Nasheng, Xie Tiezhuang, Na Huhe, Zhang Quansheng and other seniors have successively joined the ranks of professional teachers of MorinKhuur in different colleges and universities, the academic school of MorinKhuur art has been inherited. The system has been gradually improved, modern performance technology has gradually matured, and batches of outstanding performance and teaching talents have been cultivated. After the reform and opening up, the inheritance of Horqin Choorart academy gradually declined, which was in sharp contrast with the flourishing modern morinqur art, and was once on the verge of being lost.

The academic inheritance of MorinKhuur art has gradually spread from Inner Mongolia Normal University and Inner Mongolia Art School to Hohhot Nationalities University, the Affiliated Secondary School of Inner Mongolia Arts University, Hohhot Art School, Hohhot Vocational and Technical College, Baotou Normal University Conservatory of Music, Inner Mongolia University of Science and Technology Art and Design College, Baotou Art Vocational School, Inner Mongolia Nationalities Preschool Teachers College, Ordos Institute of Technology, Ejin Horo Banner Qi·Baoligo International MorinKhuur School, Inner Mongolia Normal University Erlian International College, Xilin Gol Vocational College Qi·Baoligo International Morin Khuur College, Xiliingol Vocational and Technical College Mongolian Language, Culture and Art Department, While 24 colleges and universities in the region are developing, including Ning Normal University, Ulanqab Art School, Inner Mongolia University for Nationalities, Horqin Vocational College of Art, Hulunbuir College of Music, Hulunbuir Vocational College, Chifeng College, Hetao College, and Xing'an Vocational and Technical College, the region's 14 colleges and universities outside the region, including Minzu University of China, Southwest University for Nationalities, Northwest University for Nationalities, Xinjiang Arts Institute, Xinjiang Arts Institute Affiliated Middle School, Northwest University for Nationalities, Harbin Normal University, Heilongjiang Vocational College for Nationalities, Heilongjiang Vocational College for Art, Harbin Petroleum Institute, Jilin Art Institute, Baicheng Normal College, Shenyang Conservatory of Music, and Hebei Normal College for Nationalities, are also training postgraduate students in the field of Morin Khuur. Today, Minzu University of China, Northwest University for Nationalities, Inner Mongolia Normal University, Inner Mongolia Arts Institute, and other colleges and universities also train postgraduate students in the field of Morin Khuur.

In 2006, Mr. Buren, the national inheritor of the intangible cultural heritage of Morin Khuur music, was hired by the

School of Music of Inner Mongolia Normal University and became the first master's supervisor in the field of Morin Khuur performance and theoretical research in the field of Chinese ethnic minority art. He trained 12 master's students in Morin Khuur, including Jin Hai, Zhang Jinsheng, Ma Xi, Wuliji Hexige, Hai Rihan, Wuyun Bilige, Dabulaga, Sansar, etc. He taught the traditional performance methods of Hilgasan Khuur instruments such as Horqin Chpoor, Chahar hiil, and OirdsYekele in a comprehensive and systematic manner for the first time. He is an important figure and the only thread of the cross-century inheritance of the traditional performance method of Hilgasan Khuur. In 2013, Mr. Bu Lin was hired by Inner Mongolia University of Arts as the instructor of the "Horqin Choor Inheritance Class" and trained 7 Horqin Choor performance talents.

In addition, social forces running schools is also an important part of the inheritance of the Hilgasan Khuur art academy. Mr. Na Huhe founded the "Inner Mongolia Huhe Morin Khuur Art Academy" in 1999, and trained many Morin Khuur performance and teaching talents, making great contributions to the vigorous development of Morin Khuur art.

After 70 years of development, the academic inheritance of modern Morin Khuur art has formed a scientific and standardized teaching system. The development of Morin Khuur art today is inseparable from the academic inheritance platform. In comparison, the academic inheritance of traditional performance methods such as Horqin Choor, Chahar hiil, and OirdsYekele is still in its infancy.

3.2. The Current Status of the Academic Inheritance of the Traditional Performance Method of the Hilgasan Khuur

In order to understand the current status of the academic inheritance of the traditional performance method of the Hilgasan Khuur, the author communicated with teachers from 10 undergraduate colleges with Morin Khuur majors in the Inner Mongolia Autonomous Region. It was learned that although these colleges all have professional skills courses for Morin Khuur, teaching modern performance techniques and repertoires of Morin Khuur, with regard to the traditional performance method of the Hilgasan Khuur, except for the "Traditional Performance Method of the Hilgasan Khuur" course specially opened by Inner Mongolia Normal University, other colleges do not have such courses specifically. Among them, the Inner Mongolia Academy of Arts and Inner Mongolia University for Nationalities teach the traditional performance method of Korchin Chooras an elective course, but the traditional performance methods of Chahar hiil and OirdsYekel are not within the scope of teaching of the nine colleges.

The course of "Traditional Performance of Hilgasan Khuur" is difficult to carry out in various music schools. The author believes that there are several reasons: First, there is a shortage of teachers who can fully master the traditional performance of Hilgasan Khuur. In the 21st century, when the art of Hilgasan Khuur is becoming more mature and developed, the vision of Hilgasan Khuur professional teachers is more focused on the modernization of Hilgasan Khuur art, ignoring the importance of the inheritance and protection of the traditional performance of Hilgasan Khuur, resulting in insufficient attention to the traditional performance of Hilgasan Khuur, and even contempt, resulting in a situation where teachers who can master the traditional performance of

Hilgasan Khuur are insufficient. Second, it is necessary to prepare a variety of musical instruments. Students majoring in Hilgasan Khuur have purchased Hilgasan Khuur, but asking them to prepare four musical instruments at the same time, such as Korchin Choor, Chahar hiil, and OirdsYekele, will increase the economic burden on students' families. Third, audio-visual materials are scarce. Audio-visual materials are an important reference for the inheritance of the traditional performance of Hilgasan Khuur today. It is necessary to collect audio and video materials of the traditional performance of Hilgasan Khuur as comprehensively as possible, and it is imperative to ensure that the traditional performance of Hilgasan Khuur does not lose its traditional performance style. Fourth, there is a lack of teaching materials for the traditional performance of the Hilgasan Khuur. The writing of teaching materials for the traditional performance of the Hilgasan Khuur should be based on the audio-visual materials of the previous performances, and the traditional repertoires played by the previous performances should be recorded in the form of teaching materials or collections for use in practical teaching. However, there is currently no special teaching material for "Traditional Performance of the Hilgasan Khuur". Therefore, the author believes that the lack of teaching staff and teaching tools are the fundamental reasons that limit the academic inheritance of the traditional performance of the Hilgasan Khuur.

The reason why Inner Mongolia Normal University can offer the course "Traditional Performance of Hilgasan Khuur" is that the teachers of the Morin Khuur major received the systematic inheritance of Mr. Buren's traditional performance of the Hilgasan Khuur during their postgraduate studies at the university and fully mastered the traditional performance of the Hilgasan Khuur. In addition, the university funded the purchase of instruments and opened courses, which enabled this course to be successfully carried out and completed the academic inheritance teaching purpose of the traditional performance of the Hilgasan Khuur. The 2016 version of the training program of the School of Music of Inner Mongolia Normal University offers an elective course "Traditional Performance of Hilgasan Khuur" for undergraduate students majoring in Morin Khuur, with a total of 2 semesters, 32 hours and 2 credits. The 5th and 6th semesters are collectively taught, and students learn the Morin Khuur top finger performance and four traditional performance methods and traditional repertoires of four instruments, namely, the Builalt performance, the Korchin Choor performance, the Chahar hiil Builalt performance, and the OirdsYekel Turbed performance. From 2018 to 2024, a total of 39 students majoring in Morin Khuur took the course "Traditional Performance of Hilgasan Khuur". Through teaching, it is found that students majoring in Morin Khuur can quickly master the playing methods of various instruments and the style characteristics of traditional repertoires by using the existing Morin Khuur playing techniques and skills, and reach a certain level of performance in a short period of time, completing the expected teaching goals. These 39 students can independently play 3-5 traditional repertoires on Morin Khuur, Korchin Chaoer, Chahar hiil, and OirdsYekele. Students who master the traditional playing method of Hilgasan Khuur not only broaden their knowledge scope and improve their playing skills, but also master a variety of playing methods and styles, providing a variety of possibilities for the diversification of social practice and further study and employment. In order to enable students to more fully master the traditional playing

method of Hilgasan Khuur, the 2024 undergraduate training program of the School of Music of Inner Mongolia Normal University will adjust the course of "Traditional Playing Method of Hilgasan Khuur" to an elective course of 4 semesters, 64 hours and 4 credits, and change the start of learning from the junior year to the start of learning from the freshman year, so that students can be exposed to the traditional playing method of Hilgasan Khuur earlier, so that they can participate in social practice activities earlier and accumulate stage experience.

As the builder of the course "Traditional Hilgasan Khuur Performance", the author still has many problems in the improvement of teaching methods, the collection and arrangement of audio-visual materials, the compilation of teaching materials and the construction of mixed teaching, which still need to be improved and perfected. In addition, the inheritance of the traditional Hilgasan Khuur performance method is difficult to form a large-scale and popularized method by relying on individuals and one or two colleges. Therefore, the traditional culture of the traditional Hilgasan Khuur performance method can only have a prosperous future if the construction of the Hilgasan Khuur teaching staff is accelerated, various colleges and universities strongly support it, and the whole society participates.

4. The Importance of Academic Inheritance of the Traditional Performance Method of Hilgasan Khuur

The traditional performance method of Hilgasan Khuur has always been inherited among the people. Why should it be included in the syllabus of music schools for academic inheritance? The following analysis summarizes its importance.

4.1. Broaden Students' Knowledge Scope and Improve Practical Performance Ability

The first beneficiary of the academic inheritance of the traditional performance method of Hilgasan Khuur is students. Students majoring in Morin Khuur can use existing performance techniques and music theory knowledge to quickly and standardizedly master the traditional performance methods, regional styles and traditional repertoire performance essentials of different instruments such as Morin Khuur, Khorchin Choor, Chahar hiil, and Oirds Yekele. Students who master a variety of traditional performance methods have a better understanding of the differences in performance methods, performance styles, and interpretation of traditional repertoires, and have more comprehensive theoretical knowledge.

Completely mastering the traditional performance method of the Hilgasan Khuur can promote students' stage practice performance ability. Compared with students who only know the modern performance method of the Morin Khuur, students who master the traditional performance method of the Hilgasan Khuur can not only play modern works of the Morin Khuur, but also play the traditional performance methods and repertoires of four instruments with different tunings, styles and methods. The styles they master are diverse and their technical skills are more comprehensive, enabling students to develop more comprehensively. Therefore, the academic inheritance of the traditional performance method of the Hilgasan Khuur plays an important role in the professional

development of students.

4.2. Academic Inheritance Makes the Traditional Performance of Hilgasan Khuur Move Towards Professional Development

The academic inheritance of the traditional performance of Hilgasan Khuur is an important way for it to move from folk art to professional development. The professional situation of Morin Khuur art is inseparable from the development of academic teaching. The traditional performance of Hilgasan Khuur should learn from the experience of Morin Khuur art development and combine college education to achieve the transformation from folk inheritance to professional development. The Morin Khuur art, which is also a folk inheritance, has stepped onto the world stage from the yurt in just a few decades, and its modern performance technology is quite mature. Nowadays, there is a world of difference between professional performers and amateurs in terms of performance technology. Therefore, the academic inheritance of the traditional performance of Hilgasan Khuur and its professional development are the fundamental guarantee for its development in today's society.

Students majoring in Morin Khuur can use their existing performance skills and music theory knowledge to quickly master the various traditional performance methods and style characteristics of Hilgasan Khuur, and can learn and play different styles of music in a very short time. Their mastery speed and performance ability are unmatched by folk inheritance. Furthermore, the professional transformation of the traditional performance method of Hilgasan Khuur will give it more possibilities for innovation and development. Therefore, the academic inheritance of the traditional performance method of Hilgasan Khuur will make it more standardized and high-quality inheritance and development.

4.3. Inherit, Protect and Promote Excellent Traditional Culture

The traditional performance method of the Hilgasan Khuur is an important part of Mongolian traditional culture. It includes a variety of tuning methods, playing methods, regional styles and traditional repertoires. The content is rich and colorful, reflecting the production and living styles and cultural background of different regions in the northern Xinjiang culture. Unfortunately, there are few elements of the traditional performance method of the Hilgasan Khuur used in modern Morin Khuur performances, and too many have been lost. The traditional performance method of the Hilgasan Khuur not only broadens students' knowledge scope and improves their practical performance ability, but also plays a vital role in the diversification of music creation, the diversification of performance forms, and the life of cultural customs. The works that combine the elements of Horqin Choor epic music, Chahar hiil Aser music, and Oirds Yekel Tuerhut music with the traditional and modern music elements of the Morin Khuur must be more colorful. Incorporating the traditional performance method of the Hilgasan Khuur into large-scale performance forms such as the ASEAN ensemble and Aser suite will return traditional music to its original appearance, convey the original style characteristics, and enable contemporary people to watch, appreciate, and experience the charm of traditional music that has been passed down for thousands of years. Therefore, the

academic inheritance of the traditional Hilgasan Khuur playing method, which inherits, protects and promotes the excellent national traditional culture through the majority of Morin Khuur professional students, is an important way to inherit and develop the traditional Hilgasan Khuur playing method in today's technological era.

5. Conclusion

The traditional performance of the Hilgasan Khuur is an important part of Mongolian traditional cultural and artistic treasures. It includes four instruments, namely, the Morin Khuur, the Horqin Choor, the Chahar hiil, and the Oirds Yekel. It also has four tuning methods, four playing methods, and related traditional repertoires. It is a complete system of bowed string instruments with the same origin and divergence, forming an art form with diverse styles. Its valuable artistic wealth, such as tuning methods, playing methods, and regional styles, should be reasonably applied in the modern technological era. We cannot only focus on the prosperity and development of modern Morin Khuur performance methods, and marginalize traditional performance methods because they lag behind the development of the times. We should systematically explore, study, and reuse the traditional performance methods of the Hilgasan Khuur to make it conform to the current technological era and the intangible cultural heritage protection environment.

Drawing on the successful experience of the academic inheritance of modern Morin Khuur art to inherit and develop the traditional performance method of Hilgasan Khuur is an important way to effectively inherit and develop it in the 21st century. Only by combining the academic inheritance of professional colleges and universities can the traditional performance method of Hilgasan Khuur be more standardized and developed in the long run. Using Morin Khuur professionals to inherit the traditional performance method of Hilgasan Khuur can not only broaden students' knowledge and improve their stage practical performance ability, but also improve the traditional performance method inherited from the folk to a professional level, so that the traditional performance method of Hilgasan Khuur can be guaranteed to be inherited with high quality. Accelerating the construction of the teaching staff of the traditional performance method of Hilgasan Khuur and teaching aids such as audio-visual materials and textbooks, encouraging and supporting music

colleges and universities to offer the course of "Traditional Performance Method of Hilgasan Khuur", and making the traditional performance method of Hilgasan Khuur more professional. The inheritance and development of the traditional performance method of Hilgasan Khuur is the difficulty currently faced by the academic inheritance of the traditional performance method of Hilgasan Khuur. Solving these problems and promoting the academic inheritance of the traditional performance method of Hilgasan Khuur is imminent.

Inheriting the traditional performance method of Hilgasan Khuur is not conservative, but to skillfully apply the traditional cultural essence of the traditional performance method of Hilgasan Khuur in modern life. It is also a practical action to implement General Secretary Xi Jinping's important expositions on the inheritance and protection of cultural heritage, vigorously promote the excellent traditional Chinese culture, and build the cultural brand of northern Xinjiang. We have lost too much of the traditional culture of HilgasanKhuur and inherited too little. If we continue like this, we will be ashamed of the excellent traditional culture that has been passed down for thousands of years and the ancestors who have passed it down from generation to generation. In the era of superb and mature performance techniques of modern Morin Khuur art and the environment of the spread of the intangible cultural heritage protection craze, it is particularly important to inherit, protect, develop and promote the traditional performance method of Hilgasan Khuur. It is also the mission and responsibility that professionals engaged in Hilgasan Khuur cannot shirk.

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