

Construction of Standardization System for Sanxian Education in Mongolian Ethnic Group

-- Balance between traditional techniques and modern aesthetics

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Abstract: This study focuses on establishing a standardized system for Mongolian three-string education, aiming to explore how to integrate modern aesthetic concepts into the inheritance of traditional techniques, thereby promoting scientific and standardized development of Mongolian three-string education. Through in-depth analysis of traditional three-string techniques and alignment with contemporary aesthetic demands and educational philosophies, this research identifies existing challenges in current Mongolian three-string education and proposes specific strategies for building a standardized system. These strategies encompass standardization in teaching content, instructional methods, and teacher training. The study demonstrates that creating a balanced system integrating traditional techniques with modern aesthetics can enhance the quality of Mongolian three-string education, facilitating both the preservation and innovation of this ethnic musical culture.

Keywords: Mongolian Sanxian, Education Standardization System, Traditional Techniques, Modern Aesthetics.

1. Introduction

As a vital component of Mongolian traditional music culture, the three-stringed instrument (Sanxian) possesses unique artistic charm and profound cultural heritage. It not only preserves the historical memory and ethnic sentiments of the Mongolian people but also shines as a brilliant pearl in the treasure house of China's multicultural heritage. However, with the evolution of society and the changing times, Sanxian education faces multiple challenges such as difficulties in inheriting traditional techniques, monotonous teaching methods, and disconnection from modern aesthetics. To better preserve and develop Mongolian Sanxian music, establishing a scientific and standardized educational system has become urgent. This system should balance the inheritance of traditional techniques with the integration of contemporary aesthetics, ensuring that Sanxian education maintains its ethnic identity while adapting to modern societal needs.

2. Analysis of Traditional Techniques and Modern Aesthetics of Mongolian Sanxian

(1) The inheritance status of traditional techniques of Mongolian sanxian

The traditional techniques of the Mongolian three-stringed instrument (Sanxian) have been refined through centuries of practice, developing a distinctive performance style and unique technical system that encompasses diverse finger techniques, characteristic rhythmic patterns, and specialized tonal control methods. However, the transmission of these traditions now faces multiple challenges. The inheritance process remains largely confined to master-apprentice relationships and family-based traditions. While this approach preserves the arts authenticity, its limited reach struggles to meet modern educational demands. Moreover, with the passing of senior artists, some precious techniques are at risk of being lost. Unique finger techniques and performance styles, lacking systematic documentation, make

it difficult for younger learners to fully grasp them. The fast-paced lifestyle and multicultural influences of contemporary society have further diminished youth interest in traditional music, leading to a continuous decline in Sanxian practitioners—a reality that exacerbates the difficulties of preserving these techniques. To address this, exploring innovative inheritance models and educational approaches is crucial. Systematic documentation and standardization of traditional techniques will facilitate their learning and dissemination, ultimately ensuring their cultural legacy[1].

(2) The influence of modern aesthetics on the Mongolian sanxian

The evolution of modern aesthetic values has profoundly reshaped the development of Mongolian three-string music. As society progresses, peoples aesthetic preferences have become increasingly diverse, with growing expectations for musical works. Contemporary audiences value not only artistic expression but also the integration of music with modern lifestyles. Within Mongolian three-string music, traditional performance styles and repertoires struggle to meet modern listeners tastes[2]. For instance, traditional pieces predominantly feature narrative themes with monotonous rhythms and limited melodic variations. Modern music, however, emphasizes rhythmic diversity and melodic innovation to capture attention. Therefore, Mongolian three-string music must preserve its traditional essence while incorporating contemporary elements to innovate performance formats and repertoires, aligning with modern aesthetic demands. Technological advancements have also opened new avenues for promotion, such as leveraging digital platforms and online music channels to reach wider audiences and enhance appreciation of Mongolian three-string music.

3. The Necessity of Building a Standardized Education System for Mongolian Sanxian

(1) The need to improve the quality of education
Currently, the education of the Mongolian three-string

(sanyin) lacks unified standards and norms, resulting in uneven teaching quality. Teaching content and methods vary significantly across different regions, schools, or training institutions, making it difficult for students to receive systematic and comprehensive education. Establishing an educational standardization system can clarify teaching objectives, content, and methodologies, regulate the teaching process, and enhance the scientific rigor and effectiveness of instruction.[3]

For instance, in terms of curriculum design, the standardized system can outline essential techniques, repertoire scope, and music theory knowledge that students must master, ensuring comprehensive and systematic learning of the Mongolian three-stringed instrument. Regarding teaching methodologies, the system promotes advanced pedagogical approaches such as personalized instruction and practical training, thereby enhancing students learning engagement and effectiveness. Through the establishment of this standardized framework, the overall quality of Mongolian three-stringed instrument education can be elevated, ultimately cultivating more outstanding performers of this traditional art form.

(2) The need to promote the inheritance and innovation of traditional techniques

Traditional techniques constitute the essence of Mongolian three-stringed instruments, and establishing a standardized education system provides robust support for their preservation. By systematically organizing and standardizing these techniques into structured curricula, younger learners can better grasp their core principles.[4] Simultaneously, this standardized framework encourages educators to innovate in teaching methods, integrating modern aesthetic concepts and musical elements into traditional instruction, thereby driving innovative development in Mongolian three-stringed instrument music.

In musical composition, educators can guide students to adapt and innovate traditional pieces by integrating modern musical styles and aesthetic standards, creating works that embody both ethnic characteristics and contemporary appeal. Regarding performance formats, exploring collaborations with other music forms-such as partnering with modern orchestras or blending with electronic music-can enhance the expressive power and cultural influence of the Mongolian three-stringed instrument. Through establishing standardized systems, we can achieve an organic integration of traditional techniques and innovative approaches, thereby promoting sustainable development for Mongolian three-stringed music.

(3) To meet the needs of modern social and cultural development

In the context of globalization, cultural exchanges are becoming increasingly frequent. As a representative of Mongolian culture, the three-stringed instrument needs to adapt to the demands of modern cultural development and step onto broader stages. Establishing a standardized education system can enhance the standardization and internationalization of Mongolian three-stringed instrument education, enabling it to better align with global music education standards.

By establishing internationally aligned teaching standards and evaluation systems, we can enhance the quality and credibility of Mongolian sanxian education, attracting more international students and scholars to study this traditional music. Simultaneously, standardized frameworks will facilitate the global dissemination of Mongolian sanxian

music in cultural exchanges, allowing greater appreciation of Mongolian culture. Through these institutional reforms, Mongolian sanxian is positioned to play a more significant role in modern cultural development.

4. The Specific Strategies for Building the Standardization System of Mongolian Sanxian Education

(1) Standardization of teaching content

The core of an educational standardization system lies in its curriculum content. For Mongolian three-stringed instrument instruction, standardized teaching materials should encompass fundamental techniques, repertoire selection, and music theory. Technical specifications must detail finger placement, plucking methods, and tone control techniques, with visual aids like diagrams and videos to facilitate learning. The repertoire should feature both representative traditional pieces and innovative compositions, organized into graded difficulty levels to form a systematic collection. Emphasis should be placed on aligning musical content with contemporary aesthetic trends, while encouraging student participation in composition and arrangement. The music theory component should cover essential concepts like rhythm, melody, and harmony, along with the instruments unique cultural identity and historical evolution, helping students understand its rich heritage and developmental trajectory.

(2) Standardization of teaching methods

Teaching methodologies directly influence educational outcomes. In standardizing the pedagogical approaches for Mongolian three-string education, it is crucial to promote diversified instructional methods. Personalized teaching strategies stand out as a key direction, requiring tailored lesson plans that address students individual characteristics and needs. For instance, students with prior musical experience can be assigned more challenging content, while beginners should focus on foundational training and interest cultivation. Practical teaching remains indispensable, with organizing performances and competitions allowing students to enhance their skills and expressiveness through hands-on practice. [5] Additionally, modern technological tools like online teaching platforms and music education software can be leveraged to enrich teaching resources, thereby increasing the pedagogical appeal and interactivity of instruction.

(3) Standardization of teacher training

Educational quality fundamentally depends on qualified teachers. To standardize teacher training in Mongolian three-string education, establishing a comprehensive professional development system is essential. First, existing educators should undergo regular professional development programs and academic exchanges to update their knowledge base and enhance teaching skills. Training should cover in-depth study of traditional techniques, cultivation of modern aesthetic perspectives, and innovation in pedagogical methods. Second, building a sustainable talent pipeline is crucial. Universities should offer scholarships and employment opportunities to attract young professionals into the field, thereby injecting fresh energy into the teaching workforce. Additionally, implementing an evaluation system that regularly assesses teaching quality will motivate educators to continuously improve their expertise.

5. Conclusion

The development of a standardized education system for Mongolian three-stringed instruments presents a long-term and challenging endeavor, requiring careful balance between traditional techniques and contemporary aesthetics. By establishing a scientifically sound framework, we can enhance the quality of Mongolian three-stringed music education, promote the preservation and innovation of traditional craftsmanship, and align with modern cultural development needs. Moving forward, continuous exploration and refinement of this standardized system will enable us to make greater contributions to the flourishing growth of Mongolian three-stringed music.

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