A Summary of the Research on Sanxian in Yunnan since 1980s

2020, Vol.1 No.7
© Art & Design Research 2020
DOI: 10.37420/j.adr.2020.036
https://masonpublish.org

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Abstract

Sanxian is a musical instrument that can be used by many ethnic groups in Yunnan. It is known as the "talking musical instrument". However, the Sanxian used by different ethnic groups, even in different regions of the same ethnic group, is not the same. The Chinese sanxian are roughly divided into big sanxian, middle sanxian and small sanxian. Yunnan Sanxian has distinct regional characteristics and ethnic diversity. Its production materials and techniques are quite different from Han Sanxian. In recent years, domestic experts in related fields have conducted extensive excavation and Research on the Sanxian of Yunnan ethnic minorities. The research results mainly focus on the historical origin, performance techniques, structure of Divertimento, performers, comparison between music types and so on. This paper combs and summarizes the literature and theoretical results collected through the method of diachronic and synchronic combination, and discusses the research prospects Put forward the author's view and viewpoint. The existing problems and future research direction are put forward.

Keywords

Sanxian; Yunnan; Ethnic minorities; Musical instruments; Research history; Research status

Introduction

Yunnan is a large province of ethnic groups in China. There are many ethnic minorities in Yunnan, with extremely rich musical and cultural resources. Yunnan's folk instrumental music is rich and ancient, diversified and unique. As a musical instrument, Sanxian has a long history in China. According to historical materials, Sanxian sprouted in the Qin and Han Dynasties, developed in the Sui and Tang Dynasties, and was popular in the song and Yuan Dynasties Up to now, Sanxian has been widely spread among the people in different ethnic groups and regions in the north and south. Therefore, Sanxian has different genres, themes and styles. The author takes the minority Sanxian musical instruments in Yunnan as an example, combs and summarizes the complex literature

through the combination of diachronic and synchronic methods, puts forward the author's views and views on the research prospect, and puts forward valuable opinions and suggestions on the existing problems and research direction.

A Material Study of a Narrative or Argument

Yunnan is rich in ethnic instrumental music resources. In the 1980s, Professor Tian liantao and Yuan bingchang of the Central University for Nationalities made an investigation on some ethnic musical instruments, including the investigation of Sanxian. Many musicologists and performers in Yunnan also put forward valuable opinions and suggestions on the production technology and improvement of Sanxian of different ethnic minorities. In view of the research in this period, the author thinks that the research on Yunnan minority instrumental music (Sanxian) has played a pioneering role in the foundation, and also provides an important early foundation for future generations to study Yunnan minority instrumental music (Sanxian).

The biggest achievement of the comprehensive research on Yunnan Sanxian in China is "the integration of Chinese folk instrumental music Yunnan volume", which is the most comprehensive information collection of Yunnan folk instrumental music. The book is divided into three volumes: upper, middle and lower. In addition to the detailed information map, summary and postscript of Sanxian, Yunnan minority folk musical instruments are also divided into folk instrumental music, Tusi Fu music, folk music, folk music and so on There are four kinds of music: sacrificial music, religious music. The basic level researchers of Yunnan volume, a collection of Chinese folk instrumental music, have also written some municipal and county level instrumental music integrations. From the 1990s, the basic data collected in Luchun County, Fengqing County, Qujing City, Jinggu County, Yuxi City, Menglian County, Yongping County, Lijiang City, Chuxiong Prefecture, Nanjian County, Longling County, etc. were printed or published in single books in cities and counties in succession. There are also a large number of materials related to the three string shape, distribution and music in these works The publication of Yunnan volume.

In China, the research on Sanxian is gradually starting, especially the promotion and development of intangible cultural heritage, which leads to the climax of the research on Sanxian. At this time, it also starts to expand from the ontological field of Sanxian research, mainly from the perspective of culturology, aesthetics, pedagogy and so on. With the promotion and development of intangible culture, the research direction also begins to move to Yunnan national instrumental music institute It embodies the cultural characteristics and inheritance extension. Wang Ting, from the Central University for nationalities, classifies and summarizes the plucked instruments of ethnic minorities in Yunnan in the paper "classification of plucked instruments in Yunnan", and discusses the classification of plucked instruments. The research shows that the number of plucked instruments in Yunnan

is the largest and the most typical. At the same time, it points out that the study of Sanxian should be closely combined with ethnic rituals, folk customs and other activities, and play an important role or not replace them. Its functional category is beyond the non historicity of musical instruments, and musical instruments should be independent. At the same time, combining with physical classification, this paper also pays attention to the attributes, functions and functions of musical instruments in the whole national culture. The author thinks that the classification of musical instruments into functional musical instruments and color musical instruments from the perspective of their cultural function attributes is a combination of culture and instrumental science. The classification of such musical instruments has a certain role of paradigm, which suggests that the research on the classification of musical instruments and individual musical instruments should not only focus on the physical attributes of musical instruments but also ignore their cultural functions.

Important Viewpoints in the Study of The Origin and Evolution of Sanxian

It was not until the 20th century that some scholars focused on the history of Sanxian, but some scholars focused on the history of China, And achieved certain results, promote the further development of the study of the history of Chinese Sanxian music. Wang Yaohua's on the art of Sanxian sums up the following main arguments about the origin of Sanxian: a. from Ruan Xian's Pipa theory; b. from neffel's theory; c. from Huobu Si's theory; d. from the comprehensive transformation of various foreign musical instruments; e. from the Xianhe theory; and f. from kuci's Theory. In the song and Yuan Dynasties, Sanxian was only performed in certain areas and occasions, so it was not widely spread, and there were few records of Sanxian. By the Ming and Qing Dynasties, Sanxian's performance and singing had spread all over folk activities, bookstores, theatres, literati, family daily life and other aspects.

Sanxian is closely related to people's life. Production and labor, relief of fatigue, homesickness, love, wedding, Chinese new year, grief of the dead, hatred and so on are inseparable from Sanxian. As for the origin and development of Sanxian, Li Xiaojia pointed out in his article "musical instruments in Yunnan mountains - xiaosanxian": "in history, Qiuci music was introduced into the Central Plains between 386 and 432 ad. at that time, there was a war between the Later Liang's Lu Guang (clan) and Qiuci. After the war, Lu Guang brought Qiuci's music and a complete Qiuci band to the Central Plains. According to the records of Yuezhi, There are 20 musicians in this band. They use 15 kinds of musical instruments, including vertical konghou, pipa, Wuxian (Wuxian Pipa) Sheng, flute, Xiao, MaoYuan drum, dutan drum, Dala drum, Yaogu, Jiegu, jilou drum, Tonggu and Beigu. There is no Sanxian in the band. The accompaniment bands of Daqu in Tang Dynasty are various, and there is no Sanxian. At the same time, there is no Sanxian in Xiliang band, which is a mixture of Han Qing band and kuci band, and there is no relief of Sanxian in Han Dynasty stone

reliefs. " Therefore, it can be seen that the Sanxian of Yunnan ethnic minorities is determined to be the "Xianhe" or Pipa evolved from the musicians in the late Tang Dynasty.

In 1253 A.D., Kublai Khan led the Mongolian army to conquer the vast area west of Congling and east of the Black Sea. They recruited middle Asians, Persians and Arabs who believed in Islam, and organized a "Pro army of western regions" of about 2 million people to complete the encirclement in the East, and conquered the Southern Song Dynasty regime in China. They attacked Dali, the ancient city of Yunnan, along the ancient tea horse road of Yunnan, and left some troops to defend Yunnan after the pacification of Dali. The Sanxian Qin may have been handed down by the musicians who were good at music. Many ethnic minorities in Yunnan say that their ancestors came from the north with sheep (such as the Pumi, Lahu, Nu, Lisu, etc.), and their souls have to be brought back to the north with sheep's heart after they die, so that they can be regarded as the descendants of Qiang nationality, which is also related to the "Pro army in the western regions". Therefore, the early Xianzi may be related to this period of history. In addition, along the ancient tea horse road, Sanxian may have been introduced into the mainland with the western regions, and then into Yunnan from the Central Plains. There must be some good musicians in the caravan. Along the way, there are sanxian to accompany them and entertain themselves. Sanxian is easy to make, and it is easy to learn to play. The craftsmanship of musical instruments is exquisite, complex and simple. Therefore, in the remote, backward and silent mountains of Yunnan, it was liked by the brothers of all nationalities, and soon became popular.

On the Subjectivity of Sanxian

Ma Zhenwei of China Conservatory of music, in his article "the technique of making Sani's big Sanxian and its" life "process", takes Sani's big Sanxian as the main research object, and at the same time bases on Sani's big Sanxian as an instrument and dance object and Sani's big Sanxian as a dance. The first part combs the evolution history of Sani big Sanxian and Axi tiaoyue, and proves that the big Sanxian and Axi tiaoyue used to be the same kind of Sanxian dance in the same area. Later, with the promotion of national culture and intangible cultural heritage protection, Sani and Axi "shared" this kind of Sanxian dance, which is the two demands of a culture. This part also establishes the core status of Sani's production technology, and studies the structure and classification of Sani's production technology. The second part mainly combs the change history of Sani's production technology, studies the production technology of contemporary Sani's, and finally interprets the pattern on Sani's, followed by the application of Sani's in Sani's dance The fourth part mainly investigates the protection and inheritance status of Sani great Sanxian, and puts forward four protection and inheritance strategies on the basis of the investigation.

A Study of the Relationship between "Folk Custom and Ritual" and "Event Music (Sanxian)"

There are three ways to express the relationship between music and culture in the study of Western Musical Anthropology: "music in cultural background", "music in culture" and "music as culture". These three expressions imply the relationship between three different kinds of music and culture. "Music in cultural background" reflects the relationship between music and culture, which is the relationship between foreground and background. Music occupies the main position, while culture is in the foil position, which is just the background of cultural knowledge and music understanding.

In addition, music and culture can be discussed separately, although they are in a whole. "Music in culture" reflects the relationship between music and culture, which is the relationship between part and whole. Culture is the whole, which is an integral part of music knowledge culture. One of the most important tasks of "studying music in culture" is to explain the relationship between music and other parts of culture, as well as the role music plays in culture. The most important person of "studying music as culture" is to explain the "unconscious mode" or "deep structure" existing in music phenomenon, namely "music in culture" and "music as culture" There are two types of relations that are not related to each other. The other is that they are closely related. As a kind of material culture, instrument can help us to understand the related social and cultural issues. The author believes that "the definition of musical instruments in a certain culture", "the role of musical instruments in social culture", "the classification of musical instruments and the relationship between the basic guiding principles of culture and the value of music", "the collection of musical instruments in museums and the understanding of social culture and the rights of these musical instruments" are still hot topics in the study of the "event music" relationship of Yunnan Sanxian.

The Research Object is Music Noumenon, Music Types and Production Materials, Performance Techniques, and Comparison between Music Types

There are many ethnic minorities in Yunnan. Although there are many kinds of musical instruments, the music score of the musical instrument repertoire is the largest in the integration of Sanxian research and other places. However, there are relatively few studies on the general rules of Sanxian style, musical instrument performance technology, and the commonness and individuality of Sanxian in different places. Yan Meng's research on the polyphonic form of Yi People's silk and bamboo music in Longshi village takes the polyphonic form of Yi People's silk and bamboo music in Longshi village as the research object. As a local music type, Yi People's silk and bamboo music in Longshi village not only has a long history, but also has a special regional cultural and ecological

environment and distinctive musical form characteristics, It plays an important role in social ceremony, entertainment and communication.

Local silk and bamboo instruments are all special homemade instruments, including flute, Bawu, caogan, leaf, erhu, Sanxian and Sixian. The different collocations of instruments in different occasions lead to different polyphonic texture. The fixed collocation of "Yuezuo" song and dance "7 + 1" presents the polyphonic texture characteristics of imitation, juxtaposition and crisscross, and the random increase and decrease of instruments in "Yanhe diedahe", It is composed of echo based polyphonic texture, while the universality of "amchnerer", the relatively fixed combination of musical instruments, and the characteristics of Canon style polyphonic texture are analyzed and explained as the representative of Si Zhu music Polyphony in other occasions. Due to the inherent communication in the local silk and bamboo music, its polyphonic texture has a certain improvisation, showing two morphological characteristics of imitation echo and juxtaposition on the whole.

From the introduction of the production and playing methods of musical instruments, to the analysis of instrumental collocation in different occasions, finally, the paper focuses on the induction and interpretation of the polyphonic texture types in Sizhu music, and reveals the polyphonic texture morphological characteristics different from those of other nationalities in our country. The performance of Yunnan Sanxian is quite different from that of Han nationality in terms of materials and techniques. There are many unique creations in the line system and performance methods, and they have become an important part of the social and cultural life of all ethnic groups. "This paper explains the shape, materials and production technology of xiaosanxian, Yi Sanxian, Bai Longtou dasanxian, Longshi Sanxian, Nanjian Yi Sanxian and Lanping Pumi Sixian. It emphasizes that Sanxian is a living musical instrument. It exists in minority song and dance, religious sacrifice, agricultural production, marriage exchange, funeral ceremony and so on. Sanxian is also an important accompaniment instrument in various ethnic festivals. Its playing techniques are closely related to the content of the melody and the aesthetic taste of the nation.

This paper briefly explains the performance methods of xiaosanxian, axida Sanxian and bailongtou dasanxian. At the same time, it puts forward the fingering techniques of "kneeling, beating, twisting, overtone and virtual sound" in the left hand and the playing techniques of "playing, picking, rolling, sweeping, brushing" and "sliding" in the right hand based on personal learning experience. Finally, it emphasizes the professional music groups and professional musicians We should attach great importance to collecting and collating and excavating excellent musical elements, protecting the traditional music of all nationalities' original ecology, learning from folk artists and absorbing the essence of folk art. Bi Guangyun's Shilin Yi People's big Sanxian introduces the position and cultural connotation of Shilin Yi People's big Sanxian in the local Yi People's hearts, as well as the different shapes of big Sanxian endowed with different cultural connotations, especially the shape

design. Li Qing's Pu'er folk small Sanxian, taking Pu'er folk small Sanxian as an example, reveals that Sanxian (folk called "Xianzi") is a traditional musical instrument of Yi, Hani, Kaduo, WA, Bulang and other nationalities in Pu'er City. This paper describes the structure, specifications, timbre characteristics and uses of the little sanxian, the method of tuning and playing. We can hear and see it all the time, no matter in festivals, weddings or ordinary leisure days, in the singing field or in the love life of young men and women whispering. Each nationality also has its own unique string tune, and the players are regardless of men, women, old and young, which shows the universality of small Sanxian among many nationalities in Pu'er.

Music Inheritance Research Based on Sanxian Artists

Necher once emphasized the individual study of musicians, which was once neglected in the study of musical anthropology. Besides, ordinary musicians other than outstanding musicians are also important research objects for music consumers to understand music culture as a whole. Robert diertz's theory of understanding level points out that "human life can be described and understood through environment, behavior, ability, belief and values, identity and spirit." The author thinks that we should pay attention to the music environment, music behavior, musician's ability, music concept, identity, personality or spirit, or cultural model, etc.

Dr. Tan Zhi's "viewing the inheritance and development of folk music from the text of oral history—Taking Dali Bai Sanxian artist Zhang Yahui as an example" establishes and analyzes the music text with the research method of oral history, and constructs its analysis system from the perspective of music ethnography. In the analysis of the field, we should establish two systems of "inside and outside", so that the oral music text can construct its own system and form its own connection. The article mentions "several elements of folk artists' music life - people, things and music". Taking Zhang Yahui's oral history as the central axis and the main line of basic facts, and then supplemented by different theoretical interpretation perspectives, this paper observes the social status of Sanxian artists and the cultural meaning of specific roles from different angles, so as to achieve the greatest degree of approximation to the real life conditions of Sanxian artists. Yin Maoquan's article "Heqing Tiangeng tune and Zhang Shuxian's Sanxian art" takes Tiangeng tune and Zhang Shuxian's Sanxian art as the research object, and explains what Tiangeng tune is. Taking Zhang Shuxian's personal growth as the time node, it highlights several stages of Zhang Shuxian's learning experience: "childhood, apprenticeship, apprenticeship, recent". This paper expounds the people who are very important to Zhang Shuxian's art in his main learning stage, the main music activities he participated in and the detailed description of the music activities at that time. This paper lists Mr. Zhang Shuxian's performance techniques such as "kneeling and touching the string", "gliding" and "if you are good at gliding, you knead the string", which also plays an important role in the study of Bai nationality's sanxian techniques. Finally, the article takes the Tiangeng tune in dianbei and

the love song in Shanxiang adapted by Zhang Shuxian as the reference, makes a detailed analysis of the Bai Sanxian music works, and investigates Zhang Shuxian with the time axis and time line in the narration, so as to restore a vivid "music scene" in a coordinate system.

Summary

In the 1980s, the domestic research on sanxian instruments mainly focused on the following six aspects. The first field is music material culture. That is, the study of the essence of sanxian. On the one hand, the researchers study Sanxian according to the method of guest research, that is, the general classification of musical instruments; on the other hand, the researchers analyze the special ideas, symbolic meaning, indicative meaning, specific emotional meaning and cultural meaning of Sanxian in a specific society according to the research method of theme; on the other hand, the economic function of Sanxian is also different It's easy to ignore. The second field is the study of lyrics, analyzing lyrics from the perspective of linguistics and music anthropology, not just the relationship between lyrics and music. The third area is the category of instrumental music. The functional classification of instrumental music is a common way of classification. The fourth area is musicians. It mainly focuses on the study of social behavior of musicians: whether musicians are granted or assigned identity, the form of musicians' remuneration, social expectations of musicians' qualifications, musicians' self-evaluation and social expectations, evaluation of musical ability or cross-cultural test, etc. The fifth research area is the cultural use and function of music. Meiliam believes that "we should distinguish the use and function, and think that the study of function can better understand the reason why music has become a common phenomenon in human society.". The sixth research field is to study Sanxian as a creative cultural activity. The main content is all the activities of Sanxian production.

"The center of the research is to investigate the musical concepts of the society: the concept of judging music and non music, the concept of the origin of music, the concept of music creation, the concept of music performance, and the concept of music acceptance," Merriam said The investigation and research of these ideas will involve the problems of folk evaluation and analysis evaluation. The understanding of Cultural Holism is to examine all aspects of the music culture of the research object. "In addition to studying music from the aspect of hearing, we must also study the tools used in music creation, the expressive language used in music, and the types of music, From the above literature review, we can see that the Naxi, Bai, Dai, Yi and Jingpo ethnic groups are relatively in-depth in the study of Sanxian. There are many reasons. These ethnic groups have preserved a large number of rich ethnic literature, which provides convenience for their research The research in the field of acoustics has begun to emerge, but it is not deep enough. In particular, the development and variation of musical instruments are relatively less concerned, which needs to be paid attention to in the future.

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