

Research on Liu Sanjie's Singing Music Image from the Perspective of National Music

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Abstract : Third Sister Liu is famous for her singing. In order to commemorate the music benchmark of this era, Luocheng people have created many music carvings and paintings for it. This paper mainly systematically describes and explains the carvings and paintings on Liu Sanjie Fountain Square in Yizhou City, and further analyzes the artistic characteristics of Liu Sanjie's music image. This paper perfectly combines ethnomusicology with music iconography, and comprehensively expounds Liu Sanjie's music culture.

Keywords : National Music; Liu Sanjie Music; Music Iconography

1. The historical origin of Liu Sanjie's legendary life

It is said that Liu Sanjie was born in the Zhongzong era of the Tang Dynasty (618-907 AD). Her original name was Liu Sanjie and was born in Guangxi Zhuang Autonomous Region lives in the indigo village of Siba Town, Luocheng county. Third sister Liu is intelligent, smart, good at singing and dancing. She is an excellent folk singer. Therefore, she has the reputation of "singing Fairy".

Third sister Liu's biggest hobby in her life is singing folk songs. She not only sings well, but also looks very beautiful. She can be called natural beauty and smart. When the three younger sisters sang duets at the age of 17, they fell in love with a handsome young man and loved each other, so they made a private appointment for life. But it didn't last long. A bully in the village had coveted the third sister for a long time. One evening, when the third sister was sitting on the rock by the Liuhe river with the young man to watch the moon talk, the bully held up a torch and robbed people by the Liuhe river. The third sister and the young man jumped into the Liuhe river hand in hand. Since then, in order to miss this folk musician, people will go to the Liuhe river to play songs on March 3 every year to mourn "Third Sister Liu".

2. Research on Liu Sanjie's music image

The diversity of Liu Sanjie's music image carrier style. Since ancient times, the economic conditions of Luocheng have been low, and men farming and women weaving have been the main industry for generations. Therefore, Liu Sanjie's image carving has a strong secular flavor. Most of Liu Sanjie's singing music images are simple and easy to understand. Their materials come from nature, life, human feelings and customs, which are closely related to our daily life. Therefore, in the process of Liu Sanjie's singing, her styles are diverse and colorful.

Liu Sanjie's singing music image culture has synesthesia effect. Once the viewer finds his own psychological quality and the visual image of music image in the opposition network composed of symbolic object and symbolic meaning, the viewer will move in emotion, produce synaesthesia and obtain recognition. The synaesthesia effect of Liu Sanjie's music culture is accidental, spontaneous and even aimless. Such as: Liu Sanjie stone carving. The beautiful and exquisite patterns and the vivid images of singing and dancing are quite charming, which can make the listener and viewer get a certain degree of emotional rendering, and produce synesthesia effect.

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3. Research on stone carvings of Liu Sanjie singing folk songs in Yizhou Music Fountain Square

Luocheng county is a county in Yizhou City, Guangxi. It is located in the north of Central Guangxi, East and northeast of Guangxi, and is connected with Liucheng County, Liujiang district and Luocheng County of Liuzhou city. Because Luocheng county is directly under the jurisdiction of Yizhou City, the city under the jurisdiction of Luocheng county has also built large-scale carving art and painting for third sister Liu. Among them, the most famous is Liu Sanjie music fountain square.



Figure 1. Liu Sanjie stone carving.

In Yizhou, looking far from the music fountain square, you can see a high white stone carving, which is Liu Sanjie herself. With a smile on her face. Third sister Liu looked into the depths of the mountain as if she were longing, hoping and expressing something. Third sister Liu's cherry mouth opened slightly and seemed to be telling and singing something. Third sister Liu's hairstyle is the same as that of traditional Zhuang people, but she simply pricked a ball head, which is conducive to heat dissipation and labor, showing the beauty of cleanliness, tidiness, neatness and generosity. In the stone carving, Liu Sanjie's body extends slightly forward. Her right hand is in the shape of Chinese traditional orchid finger. Her left hand is placed at the waist of her back. In her left hand, she holds a hat. Her left foot extends forward and her right foot retreats. The whole body gives people a feeling of dancing in singing, showing the style of a singer.

4. Research on music image on the wall of Liusanjie Fountain Square in Yizhou City

In Liu Sanjie's music fountain square, people can see a very conspicuous half circle of walls. These walls are said to protect Liu Sanjie's stone carvings on the square, or to distinguish the square from the temples behind the square. They really exist and are loved by people. The reason is that countless music and dance images about third sister Liu singing on different occasions are carved on this long wall.



Figure 2. Stone carving of Liu Sanjie boating.

As shown in Figure 2. The scene of third sister Liu and others holding a bamboo raft in the river and fishing with others. The whole image is realistic. Even third sister Liu's fingers are portrayed very clearly and vividly, which can be described by clear and soft lines. Third sister Liu stood barefoot in the middle of the bamboo raft, her trouser legs were tied on her thighs, her upper body was wearing a loose coat, holding an oar, and rowed hard in the river for fear of falling in the team. At the same time, do not forget to sing pleasant and pleasant folk songs for everyone's entertainment during work. There are also four partners, including two women and two men. Some of them stand, some squat, some smile, some support the bamboo raft and move happily. They are in different forms and live forever. The mountains and rivers behind the characters also set off vividly. No matter far or near the mountains, the lines are always so clear and beautiful. The mountains and rivers promote the whole singing atmosphere to a certain level.



Figure 3. Stone carving of Liu Sanjie singing.

Third sister Liu led a group of villagers to stand on the left bank of the Longjiang River, and master Mo led his domestic servants to stand on the right bank of the Longjiang River (as shown in Figure 3). In terms of number and momentum, there is a sharp contrast. Third sister Liu argued with master Mo with her beautiful song. The lyrics were echoed by the people present and deeply loved by the people. In the picture, third sister Liu is wearing simple Zhuang clothes, and a pair of simple cloth shoes is particularly obvious. On third sister Liu, such a set of clothes gives people a sense of decency and unique temperament.

5. Expression forms and characteristics of music images

The singing form of Liu Sanjie's music and dance is still developed on the basis of its own limited conditions. There is no support and intervention of dignitaries, nobles, literati and poets. For thousands of years, it has only been singing and dancing without adding any musical instruments. The singing part is also very simple, including single part and two parts. Eucalyptus singing method includes lead singer and chorus. In terms of the content of singing lyrics, its lyrics have a wide variety of genres, from all aspects of folk life, but one thing in common is that they all express the aspirations of the common people and tell the good stories around the people.

6. Protection and inheritance of Liu Sanjie's music image and singing culture

Liu Sanjie's music image culture has profound historical and cultural heritage and unique national and folk characteristics. It is a unique cultural brand in Guangxi. How to reasonably protect and develop Liu Sanjie's culture, show its charm and create a characteristic cultural brand is a problem worthy of in-depth thinking and exploration in the overall promotion of the inheritance of China's national folk art and the sustainable development of national culture. The uniqueness, elegance, cultural value and aesthetic value of Liu Sanjie's art have encouraged more and more people to study and study the situation of Liu Sanjie's music art, and promoted the development of Liu Sanjie's art. The biggest difference between intangible cultural heritage and material cultural heritage is that its inheritance depends on "people". Therefore, it is of great significance to do a good job in the inheritance and protection of intangible cultural heritage. At present, Liu Sanjie's art and culture has been affected by many foreign cultures, resulting in the obvious weakening of its inheritance chain. In view of the current situation that is not conducive to the protection and inheritance of Liu Sanjie's art, the author hereby puts forward the following specific solutions.

7. Conclusion

According to the current research situation, there are not many people who understand and study Liu Sanjie's music image art. More experts, scholars and researchers are needed to participate in the research of Liu Sanjie's music image art. This is the need to protect intangible cultural heritage and the only way for human civilization to advance. As a scholar of contemporary ethnomusicology. I hope to go deep into the Guangxi Zhuang nationality to study Liu Sanjie's music image art through more field practice, so as to contribute my weak academic strength to the academic community.

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