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(IJEPC)**www.ijeipc.com**TEACHING PRACTICE OF DAOQING SHADOW PLAY IN
HUAN COUNTY, CHINA - SOME REFLECTIONS ON
NOTATION**Qiang Zhanquan^{1*}, Raja Iskandar Raja Halid²¹ Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan, Malaysia
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DOI: 10.35631/IJEPC.956029This work is licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)**Abstract:**

Daoqing shadow play in Huan County, as an important part of Chinese shadow play, has been attached importance by the local government and schools. At present, Longdong University has built a relatively complete shadow play curriculum system, which makes it a model for the inheritance of shadow play in colleges and universities. In the teaching practice of shadow play and a large number of literature reviews, researchers found that the music score of shadow play is a few fragments, which only records the singing part of the monophonic music, and there is no total score that can fully present the whole picture of shadow play music. Based on the theory of C. Seeger descriptive notation, this paper explains the characteristics of shadow play music in rhythm, beat, time and intonation by recording and analyzing it. In the background of local culture of Huan County, the author thinks about the rhythm, rhythm, sentence reading and dialect tuning, and expounds the methods and key points of recording the music score of Huan County Daoqing shadow play.

Keywords:

Huan County, Daoqing Shadow Puppetry, Music Education, Notation

Introduction

Huan County Daoqing shadow play is the product of the combination of Daoist culture and shadow play art, which is said to have originated in the Song Dynasty. Kang Xiulin (2006) pointed out that in the late Qing Dynasty, Daoqing shadow play master Xie Changchun reformed and innovated Huan County Daoqing shadow play, making it a folk art with unique artistic charm integrating folk custom, music, fine art and oral literature. It inherits the

performance form of traditional Chinese shadow play, takes Daoqing rap as the performance basis, absorbs the local operas of adjacent areas and the characteristic tunes of local folk songs, and integrates the tones of Longdong dialect as the melody basis, which is very local characteristics. Huan County Daoqing Shadow Play is distributed in Huan County, Huachi and Qingcheng in Gansu Province, Yanchi in Ningxia, Dingbian and Wuqi in Shanxi Province, and other counties and cities. It is a relatively complete traditional folk art preserved in China. At present, it is also the most popular shadow play in China. Its inheritance and development are in an active state.

Longdong University is the only university in eastern Gansu, China. Its social function is to serve regional culture and social development. In March 2017, the major of music and dance (shadow play) was approved as a key training discipline of Longdong College, and they set up a discipline team of 16 people. Under the leadership of Professor Huang Hu, Vice President of China Conservatory of Music, scholar of the Great Wall of China and doctoral supervisor, and Professor Kang Baocheng, Director of China Intangible Cultural Heritage Research Center of Sun Yat-sen University and doctoral supervisor of Sun Yat-sen University, the discipline team conducted basic research on Daoqing shadow play performance, band accompaniment, classic repertoire, oral history, etc. He has made some accumulation in data arrangement, curriculum setting, textbook compilation and academic papers. And collected a batch of shadow puppet script, puppets, accompaniment instruments, research documents and other material materials.

In July 2017, the School of Music of Longdong University invited the famous Jing family troupe, Wei family troupe and Shi family troupe of Daoqing shadow puppetry in Huan County, China to perform and record five traditional classic plays, namely *Heaven officer blessing*, *Han Xiangzi sells Taoist robes*, *Wang Qi is henpecked*, *Exorcism plays*, and *Liu Quan Offers Melons*. In April 2018, a grand temple fair was held at the famous Dongye Mountain in Huan County, Gansu Province, China, during which members of the discipline team conducted a 4-day field trip and completed oral history interviews and other substantive work with 26 shadow play inheritors. In September 2018, Longdong College opened courses such as *Shadow Play* and *Shadow Play Performance*, and the discipline construction officially entered teaching practice (Figure 1). With the help of the discipline construction platform, the researchers completed the music records of four traditional classic plays, *Heaven officer blessing*, *Han Xiangzi sells Taoist robes*, *Wang Qi is henpecked*, and *Exorcism plays*.



Figure 1 Longdong University Shadow Play Results Show

From the publication of Alexander John Ellis's *On the Musical Scales of Various Nations* in 1885 as a starting point, the tradition of notation in ethnomusicology has lasted over 130 years, and it has always been one of the indispensable means and methods in ethnomusicology research. In China, there are more than ten kinds of traditional notation methods, such as *Gongche* notation, *Qin* notation, *Yanyue half-character* notation, *Yayue* notation, *Yangyi* notation, *Gongs and Drums* notation. The method used to record the music of Daoqing shadow play in Huan County was introduced into China from Japan at the beginning of the last century and has been widely popularized. Simple notation has some similarities with the traditional Chinese *Gongche* notation. After it was introduced into China, it absorbed the advantages of *Gongche* notation and was widely used in Chinese folk music, becoming one of the notation methods adapted to the characteristics of Chinese traditional music. Among the existing research results of Huan County Daoqing shadow play, the *Daoqing in Longdong* written by Di Zuohe and Gao Shijie (1953) is an authoritative work. Through a large number of field investigations, researchers recorded 32 pieces of singing music (Figure 2) and 41 pieces of accompaniment music of Huan County Daoqing shadow play. Gao Jianbang (1979) recorded 18 passages of Huan County Daoqing shadow Play, 65 accompaniment music (Figure 3), and some percussion scores in his book *Music of Daoqing in Longdong*. Wang Zhengqiang (1999) cited scores recorded by Di Zuoren, Gao Shijie and Gao Jianbang when analyzing the musical characteristics of Daoqing shadow play in Huan County. On the basis of previous studies, Zhang Yuqing (2004) further sorted out and completed the music of 50 passages of Huan County Daoqing shadow Play (Figure 4). The Annals of *Huan County Daoqing Shadow Play*

Records, edited by Kang Xiulin (2006), made reference to the research results of *Longdong Daoqing* and *Longdong Daoqing Music*, and on the basis of field investigation, gave a comprehensive description of Huan County Daoqing shadow play in China from the aspects of plays, music, puppets, styles and schools, important figures, protection and inheritance, reform and development. The chapter 3 quotes many music scores recorded by Zhang Yuqing as arguments, focusing on the characteristics and forms of music. In the introduction of the method of band accompaniment, a two-page multi-part score appears (Figure 5). At present, these research results are the main content of Huan county Daoqing shadow play music records.

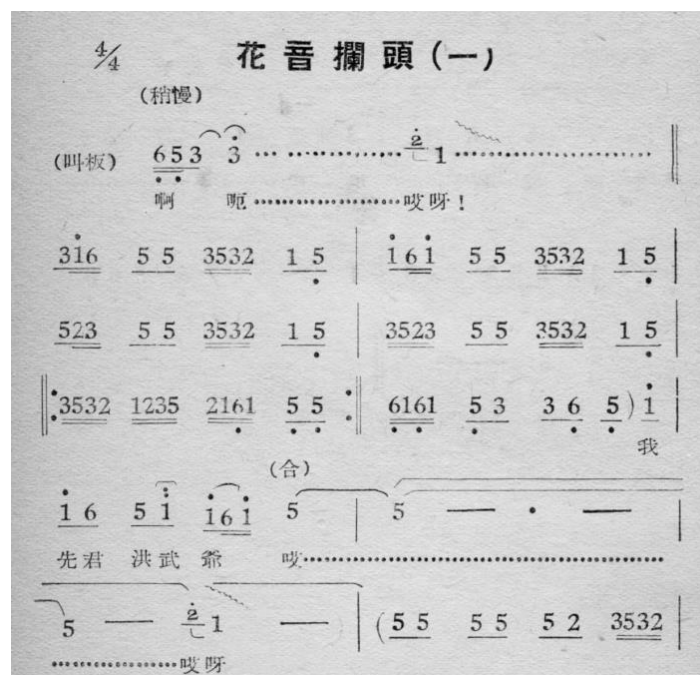


Figure 2 Longdong Daoqing

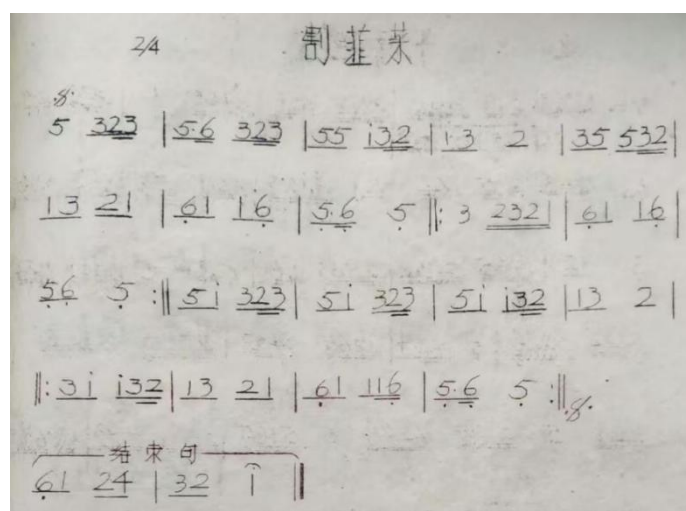


Figure 3 Music of Daoqing in Longdong

尧让位舜登基万民清静

1 = C

《仁义匾》(白狗卷) 选段

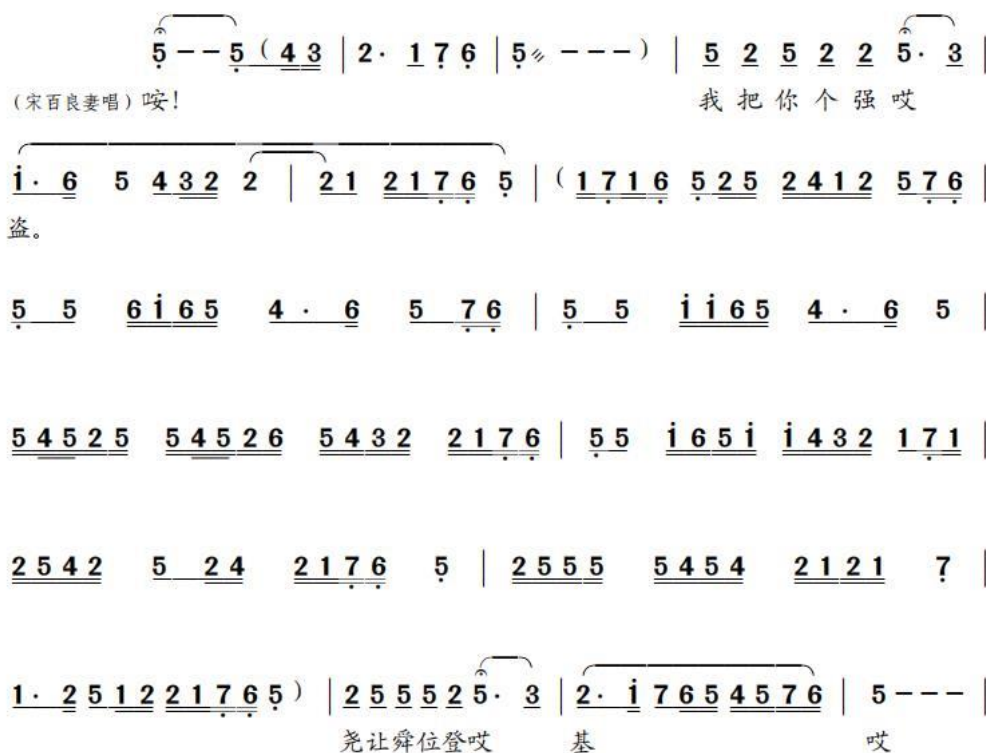
都培信 演唱
张玉卿 记谱

Figure 4 Huan County Daoqing Music Integration

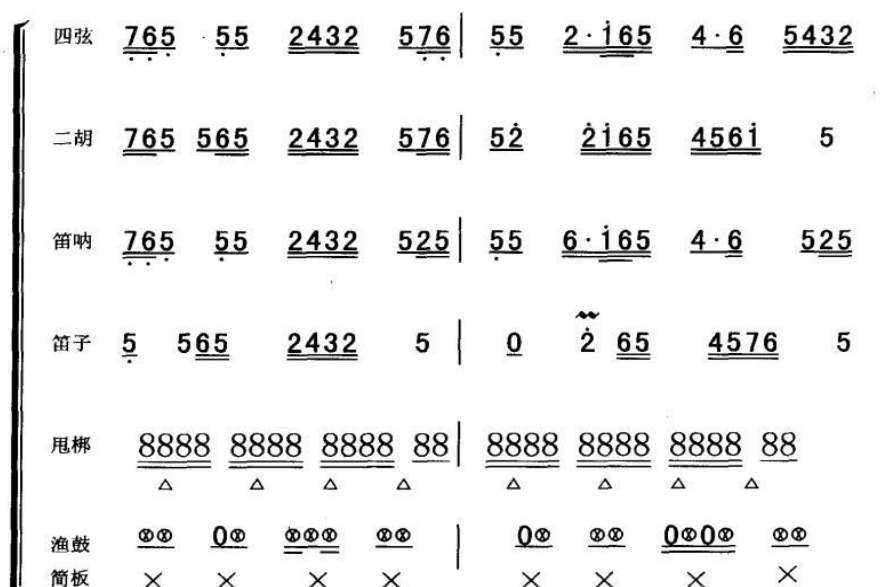


Figure 5 Huan County Daoqing Shadow Play Records

The Necessity of Score Recording

Huan County Daoqing shadow play is a kind of intangible cultural heritage of performance. It exists and serves people's life based on human beings themselves. It is a living culture with variability and immateriality through sound, image and skill as the means of expression, and through physical and oral transmission as the form of inheritance. At present, in the process of protection and inheritance of Huan County Daoqing shadow play, the most important form is to record and process its sound, image, performance and skills through digital technology, and save it in the form of audio, video, pictures and text. However, digital technology is not the perfect form and ultimate means for the protection of Huan County Daoqing shadow puppetry. Digital technology is relatively limited in recording and preserving the effective embodiment of the inherent spirituality of Huan County Daoqing shadow puppetry. It plays a very limited role in promoting the spiritual connotation of Huan County Daoqing shadow play, and the total score record can effectively make up for this defect.

In the school teaching, because of the lack of complete music, teachers' teaching and students' learning are at a loss. A complete total score of shadow play has a great auxiliary role in teaching activities and can effectively improve the efficiency of college inheritance. Shen Qia (1986, p.64) once pointed out that in addition to the function of helping people remember music, music also has the function of being a tool for detailed analysis of music and a method for in-depth learning of music. Total score can present the content of script, singing music, accompaniment music and so on in the form of material. Learners can rehearse and learn through the total score, which has strong operability. Researchers can obtain comprehensive information such as band composition, libretto, singing music, accompaniment music and genre characteristics through the total score, which has a good reference value. Through the total score, inheritors can understand the differences between different schools, study the characteristics of different versions, master the basic framework of the repertoire, learn from others, and innovate and develop.

In the existing research, Di Zuoren and Gao Shijie, Gao Jianbang, Wang Zhengqiang, Zhang Yuqing and Kang Xiulin have all recorded the music of Huan County Daoqing shadow play, but their recorded music has at least three shortcomings. First, the form of recording is mainly monophonic. There is no music score that presents the whole picture of music in the form of a score. Second, the content of the record is mainly composed of Qupai music, accompaniment music and excerpts from the singing of the whole opera. There is no such music score for the complete recording of the whole opera. Third, in the process of notation, in the absence of annotations, eighth notes and quarter notes are often combined as units of sound value in vocal music, and many chaotic phenomena such as the inconsistency between the beat mark and the unit beat in the actual measure and the difference between the beat stress and the actual performance cause difficulties in the visual spectrum and understanding.

By recording and analyzing the music of shadow play, researchers have mastered its characteristics in rhythm, beat, time and recitation. The relationship between rhyme, rhythm, sentence reading and dialect tone value is also found in Huan County dialect. Under the guidance of the descriptive notation theory of Seeger, C. (1958), the researchers combined the comparative study of Kelantan shadow puppetry in Malaysia and referred to the research results of Matusky, P. & Amat, H. A. (1998) and Raja Iskandar Raja Halid (2022). The record of total score is a useful and necessary supplement to the preservation of Daoqing shadow play in Huan County. It can also provide the key content of textbook construction for shadow play in the

school inheritance mode, and can present the complete musical form and basic characteristics for learners. It is also an important material for academic research, and it is a complete material presentation of the music form of Daoqing shadow play in Huan County, and it has become an object that researchers can directly use for analysis, discussion and research. It can be used as a bridge for international exchange of shadow play, and is an important medium for publicity and promotion of shadow play. It can also help researchers, learners, enthusiasts, communicators and inheritors to obtain comprehensive and accurate materials and information at any time, and contribute to the inheritance and revitalization of Daoqing shadow play in Huan County.

The Musical Characteristics of Daoqing Shadow Play in Huan County

The Huan County Daoqing shadow puppet play has the characteristics of one person playing multiple roles, alternating between verse and prose, following the melody of the words, and combining speaking and singing, which are typical of storytelling arts. It has been classified as a type of storytelling art by previous scholars. As Yan Xiaodong (2007) pointed out, in terms of its performance methods, overall structure of the singing and recitation, as well as various routines, it also possesses the morphological characteristics of a relatively complete operatic drama. It also features the typical characteristics of operatic art, such as comprehensiveness, regularity, and stage performance. In the Huan County Daoqing shadow puppet play, the lead singer on stage takes on almost all the singing tasks of the entire play, switching between multiple roles and using various singing styles. The lead singer mainly sings in a free rhythm without dragging the tune; while the supporting singer excels in melodic singing with rich dragging tunes. The accompanying music has a regular structure, and the recitation part combines speaking and singing. The main characteristics of the lead singer's music in the Huan County Daoqing shadow puppet play are mainly reflected in the following aspects.

Speed Characteristics

One of the characteristics of the lead singer's music in the foreground of the Huan County Daoqing shadow puppet play is its uneven tempo. In general in some longer singing sentences, a slow start - fast middle - slow ending tempo feature is exhibited. This change in speed is subtle and relative, and this uneven causes difficulties in the combination of note values in a single beat.

Characteristics of Rhythm

The music of the Huan County Daoqing shadow puppet play cannot be recorded with a single beat, but it does not show the characteristics of beats either. Its strong and weak relationships do not appear regularly according to the beat. Many singing sentences are often divided according to the script's sentence reading. This results in the possibility of having three, four, five, or even more unit beats within a small section. The music of the Huan County Daoqing shadow play possesses the morphological characteristics of a relatively complete plate cavity drama, plus the performance foundation of Daoqing singing, drawing on the distinctive melodies of local folk songs and integrating the tonal characteristics of the Longdong dialect to form a melody style and rhythmic features with strong local characteristics. In terms of rhythm, the music the Huan County Daoqing shadow puppet play often features rhythm patterns similar to tied notes.

Alternating Speaking and Singing

The Huan County Daoqing shadow puppetry, like many other forms of opera, features a recitative style of speaking that is characterized by an exaggeratedonation of the local dialect. This makes the task of transcribing the performance into a comprehensive score even more challenging.

Some Thoughts on Total Score Recording

The full score is a form of musical notation that completely records a polyphonic musical work using multiple staves. Since the founding of the People's Republic of China, the Chinese national symphony orchestra has gradually become more complete, and its full score recording has formed a common arrangement method of wind, plucked, percussion, and bowed instruments, with solo parts and vocals generally placed between the percussion group and the bowed instrument group. The band configuration of the Huan County Daoqing shadow puppet play is small and simple, so the full score recording can refer to the full score recording form of the Chinese national symphony orchestra. For the accompanying music and mahuang music with relatively standard rhythm and melody pitch, they are recorded according to standard notation. However, for the non-standard characteristics of the main singing music of the Huan County Daoqing shadow puppet play, the following aspects can be considered when recording the full score.

Use the Rhythm of Language Prosody to Standardize the Combination of Melody Values

In the performance of Huan County Daoqing shadow puppetry, although the speed is uneven, it follows a discernible pattern. This pattern is based on rhythm and tempo of everyday speech. As shown in Figure 6.

折子戏《王岐怕老婆》前台：敬廷孝 记谱：强占全

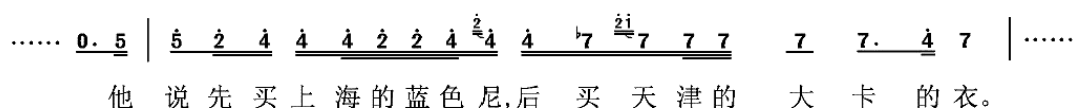


Figure 6 Rhythm and Tempo of Everyday Speech

In this line of lyrics, according to the sentence reading of Qingyang dialect, the rhythm is divided as: He said - first buy Shanghai's nylon - then buy Tianjin's big card clothing. There are two issues that need to be clarified here: Firstly, the character "big" can be understood a whole beat, not a half beat. "Beat" is a musical term, while "board" is an opera musical term. Here, the "board from opera is used to express the strong-weak relationship and highlight the nature of the accent. However, considering the duration before and after, this "one board is only as long as "half a beat". Secondly, the rhythm of "big card clothing" in the lyrics does not completely follow the rhythm characteristics of the, and an additional "of" is added. This treatment method is similar to the word addition in opera singing, which breaks the conventional word position arrangement in the.

The duration of other notes in this sentence is not the standard duration of the note value combination, but a comparative value based on the duration of the and following notes, representing relative length. The unit beat is also a product of the rough framework of linguistic

pitch and musical rhythm in singing. The note value combination performed to facilitate visual clarity in reading the score, rather than to emphasize the beat (in some research materials on Huaxian Daoqing shadow puppetry, it more common to divide the rhythm of the singing melody without using the note value combination method, which brings certain difficulties in reading the score). In actual singing, whether a character belongs to the previous beat or the next beat is allowed to be flexible, only in this way can the original appearance of the work be more accurately reflected.

Therefore, in view of the uneven speed characteristics of the music in the Huan County Daoqing shadow puppet play, we can consider basing on the rhythm and rhythm sense of spoken language, and with the support of the music theory of standardized notation, we can strive to reproduce the original appearance, and the convenience of reading and learning, we can use phrases or musical phrases, musical terms to reflect the sentence reading of the singing sentences, and reflect the characteristics of singing, forming a kind of notation form that seems to have rhythm, beat, and tempo, but is not completely standardized, similar to descriptive notation. Such notation be annotated at the corresponding position in the score, so that learners and researchers can understand its meaning and direction. For singing sentences with obvious musical norms, as well band accompaniment music and the part of the ma huang, we can record them according to the requirements of standardized notation and sound value combination method, as in Figure 7.

折子戏《王岐怕老婆》 前台：敬廷孝 四弦：敬登岐 二胡：解志昌
笛子：王全省 唢呐：黄天银 记谱：强占全

笛子	0	0	0	<u>6i23</u>	<u>2365</u> <u>35 30</u> <u>35 32</u> 5	0	0	0	<u>0. 3</u>	<u>2365</u> <u>3530</u> <u>35 32</u> 1
唢呐	0	0	0	<u>1. 3</u>	<u>2365</u> <u>3.5 65</u> <u>3.5 23</u> ⁶ 5	0	0	0	<u>5. 7</u>	<u>6765</u> <u>3 65</u> <u>3.5 23</u> 5
前台	我老汉 今 年,					六 十 的七,				
二胡	0	0	0	<u>5 5i</u>	<u>6765</u> <u>6565</u> <u>6 532</u> 1	0	0	0	<u>5 5i</u>	<u>6765</u> <u>6565</u> <u>6 532</u> 1
四弦	0	0	0	<u>5 23</u>	<u>6765</u> <u>3512</u> <u>3[#]432</u> 5	0	0	0	<u>5 23</u>	<u>6765</u> <u>3512</u> <u>3[#]432</u> 1

Figure 7 Standardized Notation and Sound Value Combination Method

Divide the Rhythm and Beats Using the Punctuation in the Script Lyrics

In the performance of Huan County Daoqing shadow puppetry, certain rhythm patterns akin to legato notes are frequently used, creating musical contrast and enhancing express. As shown in Figure 8.

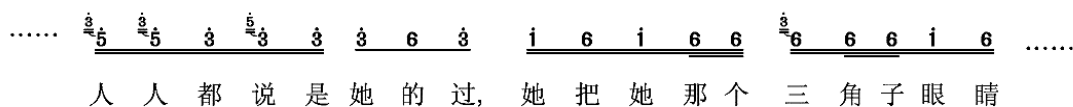


Figure 8 Creating Musical Contrast and Enhancing Expression

In this sung phrase, the first beat is approximately a quintuplet rhythm, and the second beat is approximately a triplet rhythm, but neither is standard, normative tuplet. For these types of rhythms, they can be combined into a single beat without the special markings of a tuplet. By grouping with the same duration together, it not only indicates the rhythmic characteristics but also clarifies the beat division. This allows performers to handle it flexibly and makes easy for learners to read the score at a glance. Researchers can also understand its underlying meaning. This recording method has obvious advantages over continuously using multiple individual notes without them by duration.

Huan County Daoqing shadow puppetry is an operatic genre that primarily uses the banqiang style as its main singing form. Its structure exhibits standard framework of the banqiang style, but it often features structural divisions based on the sentences of the script. This results in measures that contain three, four five, or even more beats. Additionally, there are times when a measure will have a half-beat more than the regular structure, as shown in Figure 9.

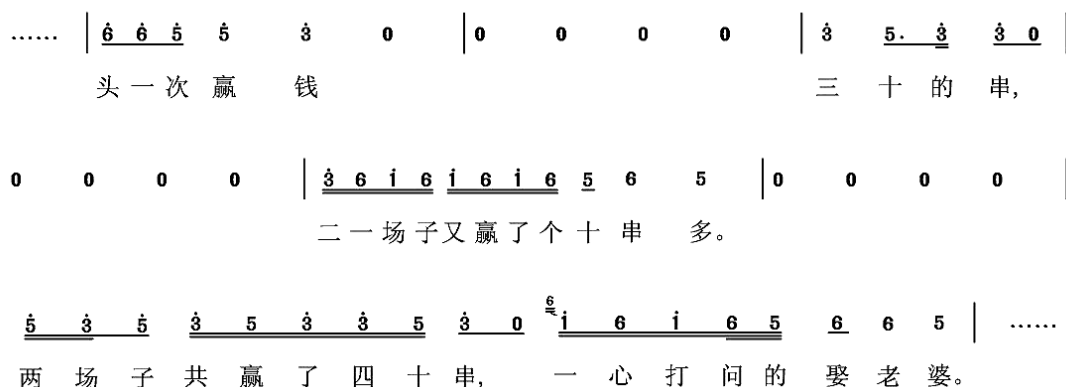


Figure 9

In the above example, the first measure has four beats, the third measure has three beats, the fifth measure is four and a half beats, the seventh measure has six and a half beats. This structure is clearly not explainable by European music theory, as it has four beats but does not follow the, weak, secondary strong, weak four-beat rhythm characteristics; three beats do not follow the strong, weak, weak three-beat rhythm characteristics. This structure closer to the musical characteristics of the Banqiang system, but there are significant differences between the upper and lower sentences. This change is based on the sentence reading of the script, so the time signature marked in the musical score of the Huan County Daoqing shadow puppet play is only a basic concept of rhythm.

In the structure of the music of the Huan County Daoqing shadow puppetry, sometimes the lyrics and melody are not clearly punctuated and cannot be, so the entire sentence is used as a measure. This can be seen as a structural division based on the sentence as a basic unit. As shown in Figure 10.

折子戏《王岐怕老婆》 前台：敬廷孝 记谱：强占全

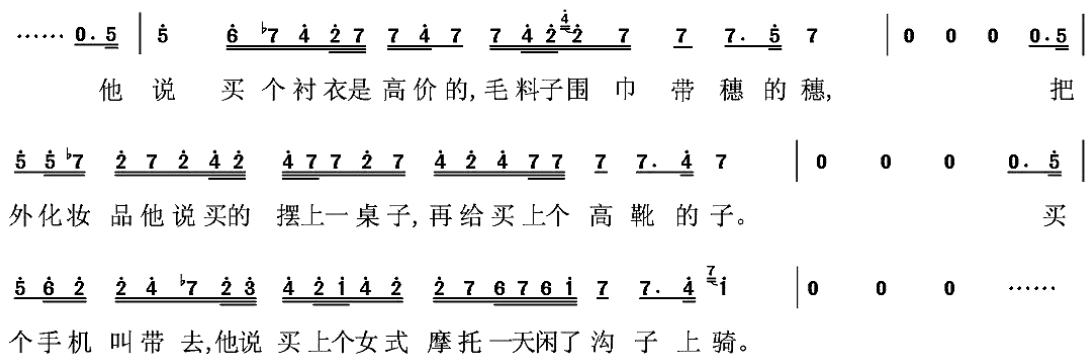


Figure 10

The Characteristics of the Spoken Language are Explained with Exaggerated Dialect Tuning Values

The recitation in Huan County Daoqing shadow puppetry has a distinct melody, which is actually based on the intonation formed in people's daily expression, and then the pitch is exaggerated to form the melody of the recitation. Therefore, it is best not to mark the pitch, as doing so would destroy the original flavor. In view of this, when recording, the character "bai" is marked to indicate its characteristics as shown in Figure 11.

折子戏《王岐怕老婆》 前台：敬廷孝 记谱：强占全

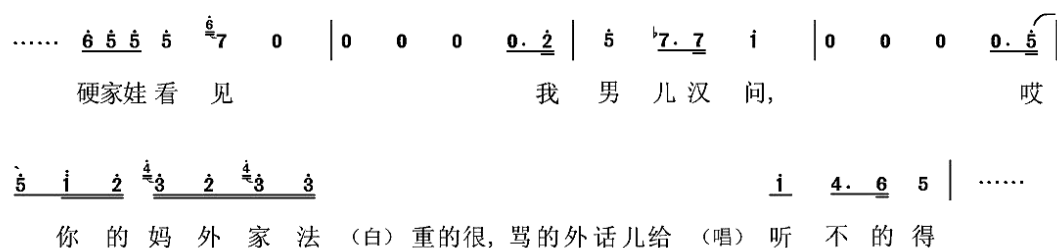


Figure 11 Mark of the Character "Bai"

The total score record of the Huan County Daoqing shadow puppet play should be based on standardized notation combined with descriptive notation, using detailed text annotations to the characteristics of the music, and faithfully reflecting the original appearance of the work. Only in this way can we provide assistance for the protection and development of this int cultural heritage.

Conclusion

There are various types of musical notations in China, such as the character notation and the *gongche* notation. These notations are for certain types of music and can accurately reflect the characteristics of their own music. In the recording of the total score of the Huan County Daoqing shadow play, the notation can be done based on the basic unit of the song lyrics, breaking the constraints of the small sections, reflecting the duration of time, and sight-reading. This method can accurately reflect the melody characteristics and is the most reasonable notation method for this drama. The researchers take the traditional staff notation as the basis of notation, and according to the characteristics of the singing music and accompaniment music of Huan County Daoqing shadow puppetry, some reforms and improvements have been made. This kind of innovation of staff notation according to the characteristics of folk music is also the most effective recording method in the research of ethnomusicology. With the help of recording technology, researchers repeatedly analyze and study, describe and explain the actual sounds of Huan County Daoqing shadow play music, as well as the characteristics and details of these sounds. By using the symbols agreed by the staff knowledge system, a three-dimensional and spatial music map is presented longitudinally in the form of multi-part recording. Can accurately and completely describe the musical form of Daoqing shadow play in Huan County (Figure 12). From the perspective of ethnomusicology method and purpose, it is unrealistic to try to find a method to record all the shadow play music in the world. The researchers believe that as long as we can achieve a more accurate description of the folk opera music in specific geographical areas and cultural circles, the purpose of the study will be realized. Through a lot of practice of notation, after academic discussion and theoretical norms, an effective notation theory has been formed, which has reference significance for guiding other folk opera music score arrangement.

前台 忽听我妻她泪 悲的啼 走上前来我把这个门 抬起 观见她泪流满面给坐 在地

嘛簧

笛子

唢呐

渔鼓 简板

甩梆

四弦

二胡

前台 这是妻呀你今天闯下了什么 祸(白)惹我个糊涂虫老妈 打你个为啥 的。

嘛簧 哎 哎 哎 哎

笛子

唢呐

渔鼓 简板

甩梆

四弦

二胡

**Figure 12 Huan County Daoqing Shadow Play Classic *Wang Qi is Henpecked*
Recorded by Qiang Zhanquan**

Acknowledgement

The research on Daoqing shadow play in Huanxian County began in 2017. The discipline construction of shadow play in Longdong University has provided a very favorable platform for us and our colleagues, which has become the key for us to enter this ancient and great folk art. From the perspective of ethnomusicology and college education, experts in shadow play research and Chinese drama history and traditional opera folklore from China guide the discipline group to conduct field investigation, data collection and data analysis, and provide cutting-edge information to help us explore the feasibility of the inheritance and development of Huanxian Daoqing shadow play in colleges and universities. Shadow play artists from Huanxian County, Gansu Province, show us the performance procedures, performance content, music, puppet-making, Musical Instruments, and related religious and folk activities. We thank the scholars and artists of Daoqing shadow play in Huanxian County for giving us the opportunity to study this ancient art form. I would like to thank the staff of Huanxian Daoqing Shadow Play Protection Center and Huanxian Museum for their sincere help. We thank Longdong University in China and University of Kelantan in Malaysia for providing us with

the necessary support to publish this article. We hope this article will be useful not only to researchers of traditional Chinese music, but also to ethnomusicologists around the world.

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