



Jiang Han Ping Yuan shadow puppetry in Hubei Province, China

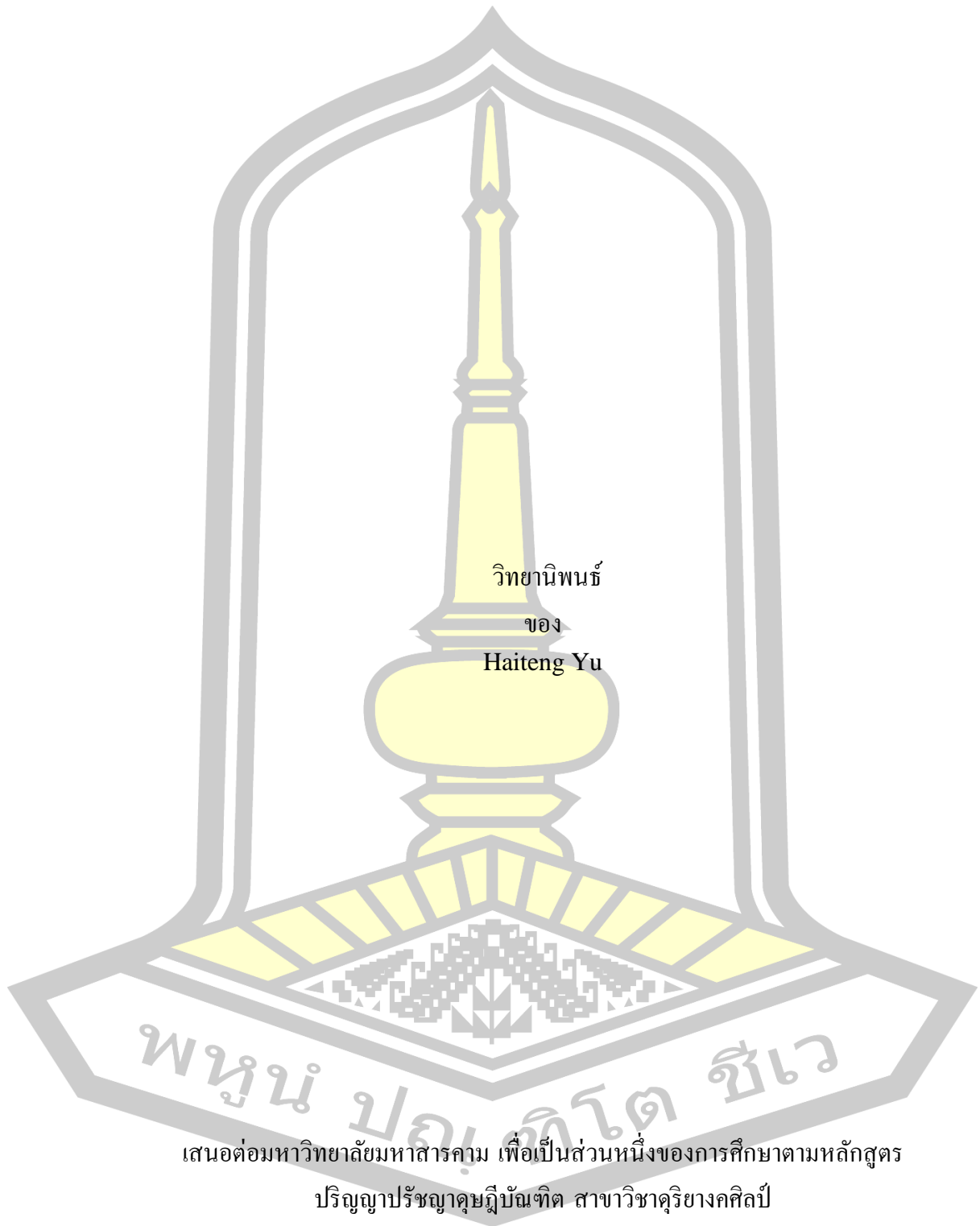
Haiteng Yu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

January 2024

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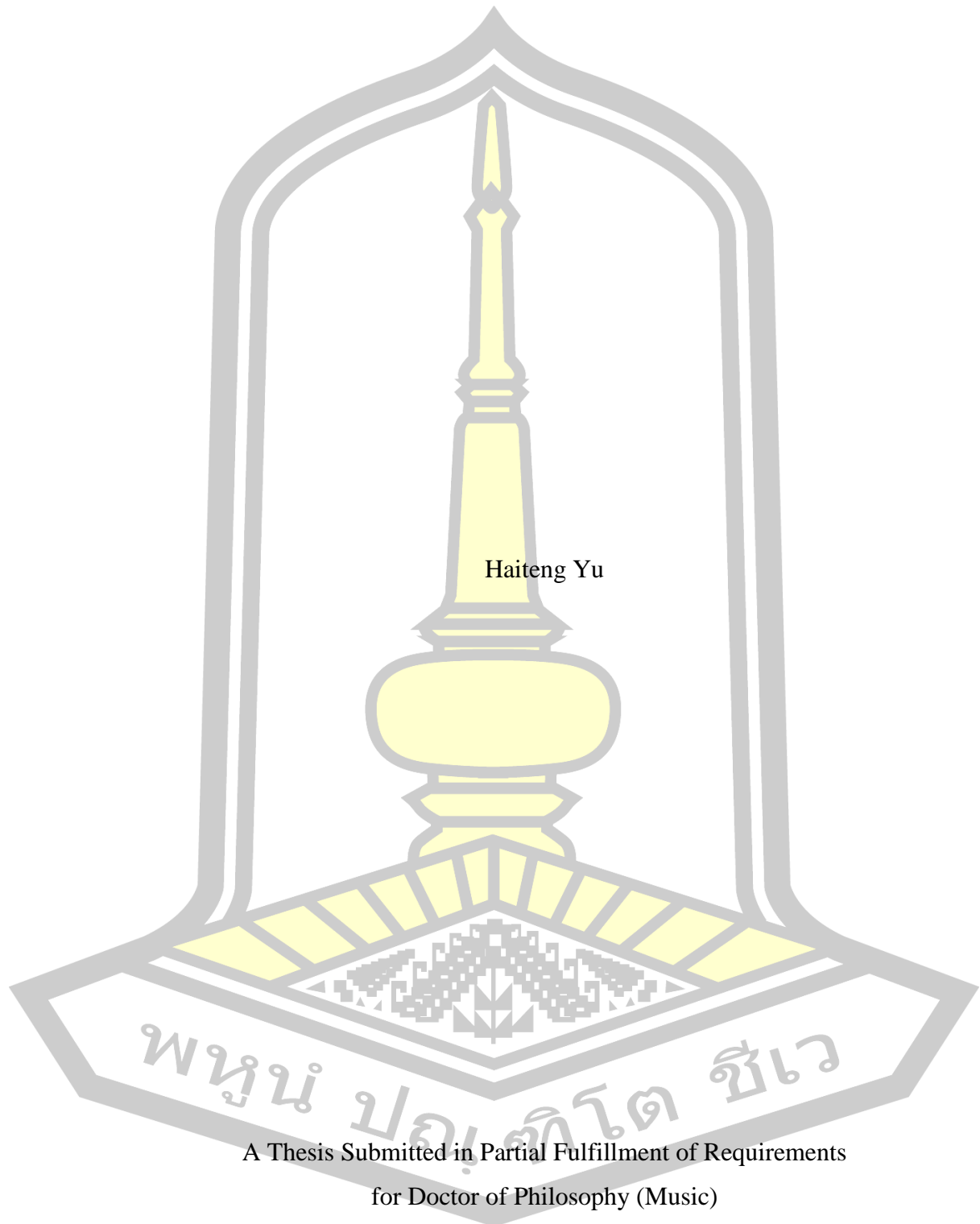


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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มกราคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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January 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Haiteng Yu , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Prof. Chalernsak Pikulsri , Ph.D.)

Advisor

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

Committee

(Thanaporn Bhengsri , Ph.D.)

Committee

(Asst. Prof. Narongruch
Woramitmaitree , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พหุ มั บณ จิต ธิว

TITLE Jiang Han Ping Yuan shadow puppetry in Hubei Province, China
AUTHOR Haiteng Yu
ADVISORS Assistant Professor Sarawut Choatchamrat , Ph.D.
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ABSTRACT

Jiang Han Ping Yuan shadow puppetry is a traditional Chinese performing art that features intricately crafted shadow puppets ,distinctive regional singing styles, and a rich repertoire of stories presented through shadow play. The objectives of this research were as follows :1) To investigate the historical development of Jiang Han Ping Yuan shadow puppetry, China; 2) To analyze music characteristics of Jiang Han Ping Yuan shadow puppetry, China; 3) To explore the protection and the promotion of Jiang Han Ping Yuan shadow puppetry, China. The research utilized observation forms, interview forms, and questionnaires with two key informants as research tools. The results of this research reveal the following:

Jiang Han Ping Yuan shadow puppetry has grown and declined for more than 2,000 years. The researcher divided the shadow puppetry into the following historical stages: Formative Period (202BC-763AD). Mature Period(766-1368AD). Prosperous Period(1368- 1796AD). Period of Decline (1796-1976AD). Contemporary Historical Development Period (1949-2020AD). According to the development in different historical periods ,discover the evolution process of each stage. The Jiang Han PingYuan shadow puppetry we see now has developed through different stages of history.

The researcher conducted field surveys and selected the most distinctive music from a large amount of data for analysis. Its main features are: distinctive style and rich musical melody. The musical interval span is large, the melody is sonorous and powerful, and the music that tells the story is delicate and graceful.

According to the suggestions for the protection and promotion of shadow puppetry, the research results are applied to governments, schools, scientific research institutions, and nongovernmental organizations. So that Jiang Han Ping Yuan shadow puppetry can be better protected and developed.

Keyword : Folk Music, Jiang Han Ping Yuan Shadow Puppetry, Music Analysis, Promotion and Protection

ACKNOWLEDGEMENTS

In June 2021, I received an acceptance letter from Mahasarakham University's College of Music, granting me admission to the doctoral program in musicology. Upon my arrival, my passion for acquiring knowledge grew even stronger. Throughout the course of my studies, I gained a substantial amount of new knowledge and developed various talents. Additionally, I had the privilege of encountering dedicated, conscientious, and friendly teachers, esteemed colleagues, and cherished fellow students. The attention and assistance provided by these individuals were instrumental in ensuring the successful completion of my academic pursuits. I want to express my heartfelt gratitude to my academic advisor, Assistant Professor Dr. Sarawut Choatchamrat

The Thesis Examination Committee included the following members: Prof.Dr. Chalernsak Pikulsri, Asst.Prof.Dr.Sayam Chuangprakhon, Dr.Thanaporn Bhengsri, Asst. Prof. Dr. Narongruch Woramitmaitree, Asst. Prof. Dr. Sarawut Choatchamrat. In addition to imparting theoretical knowledge during classes, the teachers also dedicated their time to assisting me in problem-solving. I especially experienced their support when engaging in academic writing. Moreover, their guidance in constructing a cognitive framework with a global perspective and theoretical expertise was immensely valuable to me.

I also want to express my appreciation to my fellow students for their collaborative efforts, mutual support, and ability to turn mundane studying into an enjoyable experience. Additionally, I extend my gratitude to my beloved family for their consideration, support, encouragement, and patience.

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Haiteng Yu

TABLE OF CONTENTS

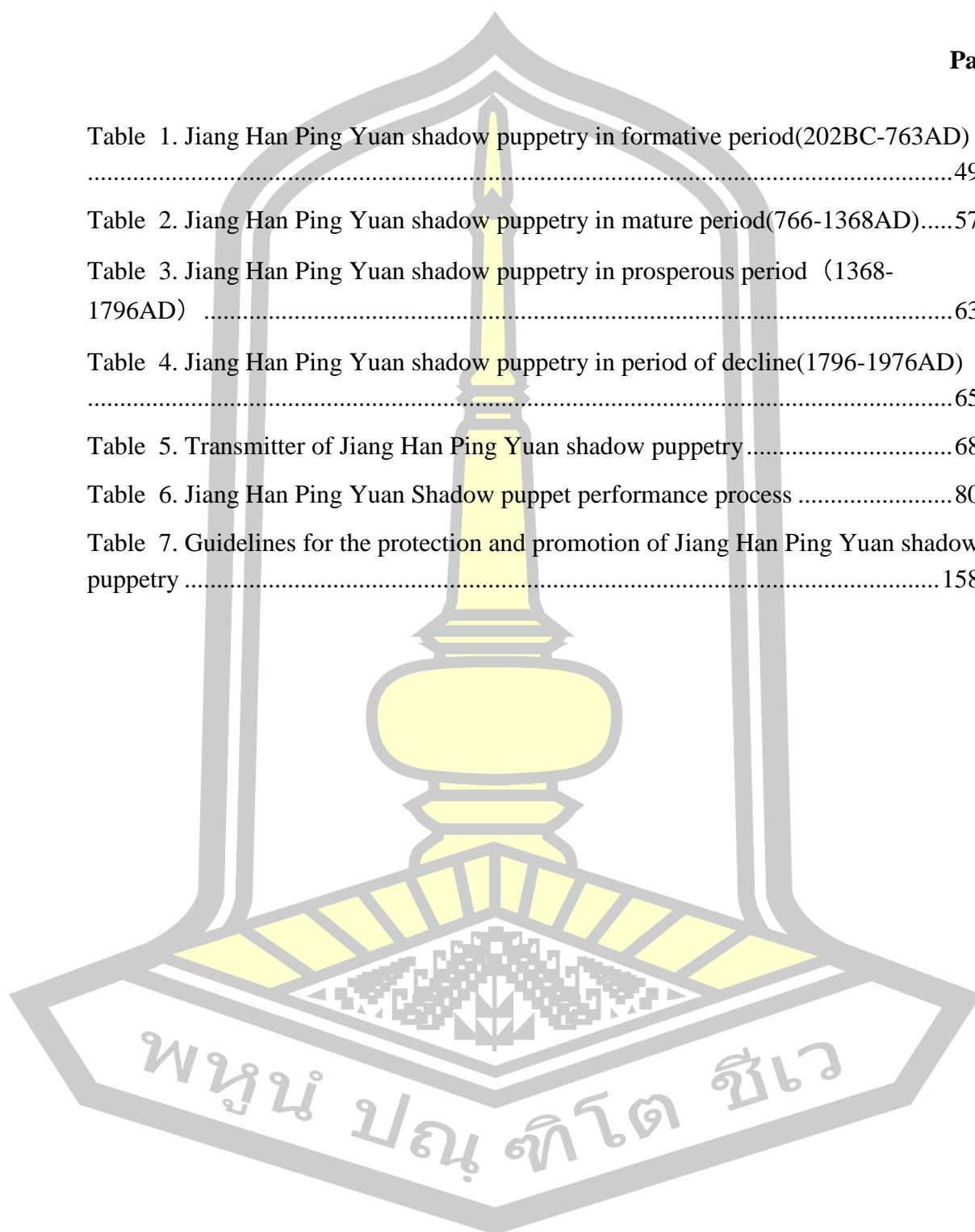
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES	H
LIST OF FIGURES	I
CHAPTER I Introduction	1
1. Research Background	1
2. Research Objectives.....	3
3. Research Questions.....	4
4. Research Benefit	4
5. Definition of terms.....	4
6. Conceptual framework.....	5
CHAPTER II Literature Review.....	6
1. The basic situation of Hubei Province.....	7
2. Basic knowledge of Jiang Han Ping Yuan shadow puppetry	13
3. Basic situation of shadow puppetry in Southeast Asia.....	19
4. Theories used in this research.....	26
5. Documents and related research	28
CHAPTER III Research methods	40
1. Research scope.....	40
2. Research process:.....	41
CHAPTER IV The history and development of Jiang Han Ping Yuan shadow puppetry in Hubei Province, China.....	47
1. Jiang Han Ping Yuan shadow puppetry in formative period(202BC-763AD)....	48
2. Jiang Han Ping Yuan shadow puppetry in mature period (763-1368AD)	50

3. Jiang Han Ping Yuan shadow puppetry in prosperous period (1368-1796AD)	58
4. Jiang Han Ping Yuan shadow puppetry in period of decline(1796-1976AD).....	63
5. The historical development of contemporary Jiang Han Ping Yuan shadow puppetry (1949-2020AD)	65
CHAPTER V The Music characteristic of Jiang Han Ping Yuan shadow puppetry in Hubei Province, China	89
1. The types of Jiang Han Ping Yuan shadow puppetry	90
2. Jimingqiang music type	90
3. Yuguqiang type music	115
Summary	139
CHAPTER VI Protection and Promotion of Jiang Han Ping Yuan shadow puppetry	140
1. The protection and promotion of Jiang Han PingYang shadow puppetry by artists and troupes	141
2. The government's protection and promotion of Jiang Han PingYang shadow puppetry	148
Summary	158
CHAPTER VII Conclusion Discussion and suggestion	159
1. Conclusion	159
2. Discussion	160
3. Suggestion	163
REFERENCES	165
BIOGRAPHY	168

พหุ ประถมศึกษา

LIST OF TABLES

	Page
Table 1. Jiang Han Ping Yuan shadow puppetry in formative period(202BC-763AD)	49
Table 2. Jiang Han Ping Yuan shadow puppetry in mature period(766-1368AD).....	57
Table 3. Jiang Han Ping Yuan shadow puppetry in prosperous period (1368- 1796AD)	63
Table 4. Jiang Han Ping Yuan shadow puppetry in period of decline(1796-1976AD)	65
Table 5. Transmitter of Jiang Han Ping Yuan shadow puppetry	68
Table 6. Jiang Han Ping Yuan Shadow puppet performance process	80
Table 7. Guidelines for the protection and promotion of Jiang Han Ping Yuan shadow puppetry	158



LIST OF FIGURES

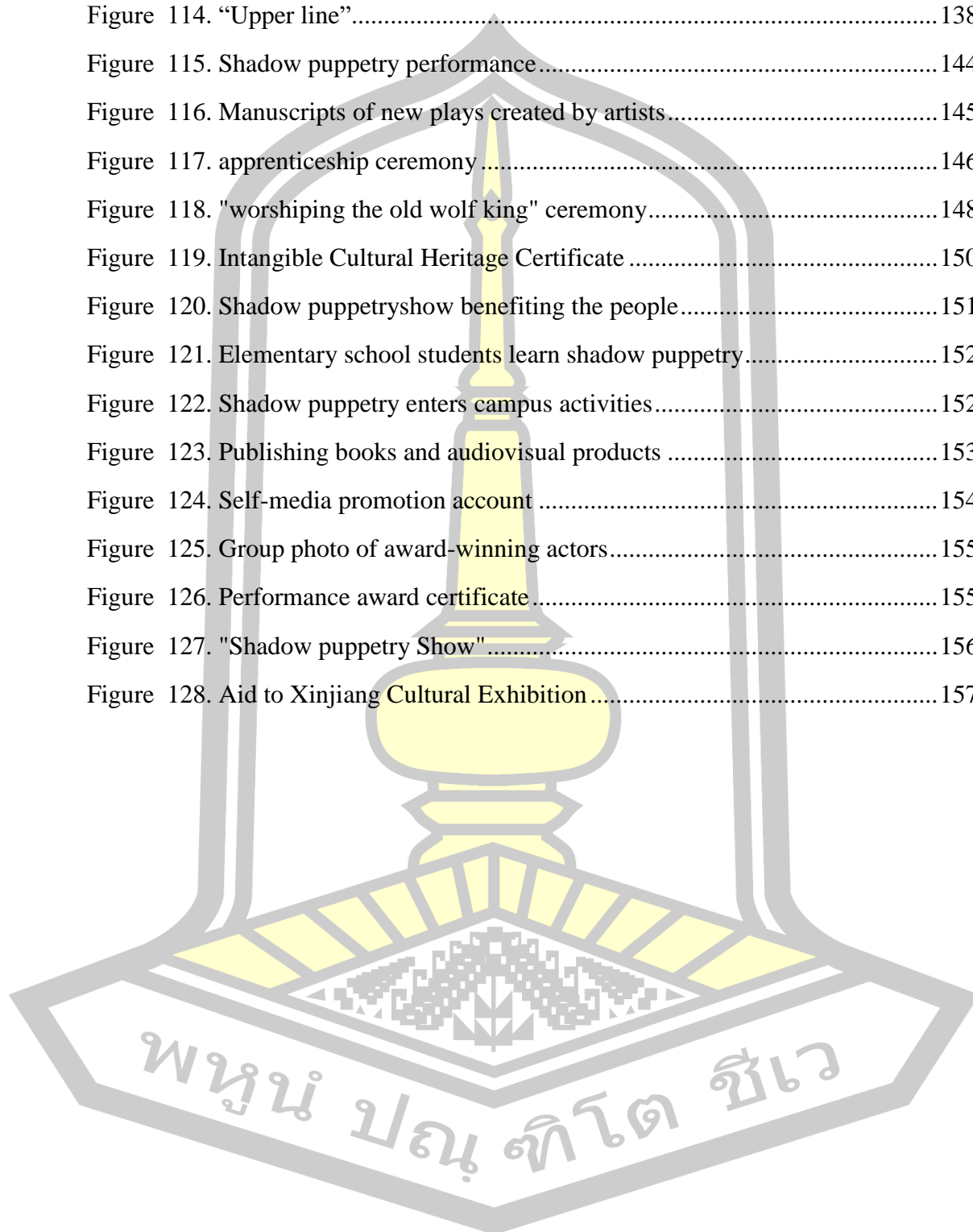
	Page
Figure 1. Conceptual framework	5
Figure 2. Map of Hubei Province, China.....	7
Figure 3. Rice harvest in Hubei Province	11
Figure 4. Simianchuge stills.....	14
Figure 5. backstage	15
Figure 6. stage.....	16
Figure 7. performance effect.....	17
Figure 8. Nang Yai show	20
Figure 9. Wayang Kulit.....	22
Figure 10. Malaysian Shadow Puppetry	23
Figure 11. Cambodian Shadow Puppetry	25
Figure 12. Map of Qianjiang City, Hubei Province, China	41
Figure 13. The transmitter is Yan Zubin.....	42
Figure 14. The transmitter is Liu shouqin.....	43
Figure 15. Certificate of establishment of Shadow puppetryteam.....	66
Figure 16. Mr.Wu yizhi	71
Figure 17. Mr.Li nianhua.....	72
Figure 18. Mr.Li shouqin.....	73
Figure 19. Mr.Yan zubin.....	74
Figure 20. Acceptance Ceremony, Luo Yin'e on the right	75
Figure 21. Lu Caijun, first from left	76
Figure 22. stage for performance	78
Figure 23. Ask god.....	78
Figure 24. mobile show car.....	81
Figure 25. Shadow puppetryshow at Nanmen River Park	82
Figure 26. "Fengshen Yanyi" Handwritten script.....	83

Figure 27. Bangzi.....	84
Figure 28. Jing hu	85
Figure 29. Timeline of the historical development period of Jiang Han Ping Yuan shadow puppetry	87
Figure 30. “Tian Guan Ci Fu”.....	91
Figure 31. “ Phrase1 of Tian Guan Ci Fu”.....	92
Figure 32. “ Phrase2 of Tian Guan Ci Fu”.....	92
Figure 33. “ Phrase3 of Tian Guan Ci Fu”.....	92
Figure 34. “ The mode of D YU”	93
Figure 35. “ Phrase1 of Tian Guan Ci Fu”.....	93
Figure 36. “ Form A to A ”.....	93
Figure 37. “ Phrase1 melodic line”.....	93
Figure 38. “ Phrase2 of Tian Guan Ci Fu”.....	94
Figure 39. “ Form C to G”	94
Figure 40. “ Phrase2 melodic line”.....	94
Figure 41. “ Phrase3 of Tian Guan Ci Fu”.....	94
Figure 42. “ Form C to G”.....	95
Figure 43. “ Phrase3 melodic line”.....	95
Figure 44. “Si Mian Chu Ge”	96
Figure 45. “ Phrase 1 of Si Mian Chu Ge”	97
Figure 46. “Phrase 2 of Si Mian Chu Ge”	97
Figure 47. “ The mode of G Zhi”.....	98
Figure 48. “ Phrase 1 of Si Mian Chu Ge”	98
Figure 49. “ Form G to A”	98
Figure 50. “ Phrase1 melodic line”	99
Figure 51. “ Phrase 2 of Si Mian Chu Ge”	99
Figure 52. “ Form G to G”	99
Figure 53. “ Phrase2 melodic line”	100
Figure 54. “Zhan Shi Si Xiang”	101

Figure 55. “Phrase1 of Zhan Shi Si Xiang”	102
Figure 56. “Phrase2 of Zhan Shi Si Xiang”	103
Figure 57. “The mode of A Yu”	103
Figure 58. “Phrase1 of Zhan Shi Si Xiang”	104
Figure 59. “Form A to C”	104
Figure 60. “Phrase1 melodic line”	104
Figure 61. “Phrase2 of Zhan Shi Si Xiang”	105
Figure 62. “Form A to A”	105
Figure 63. “Phrase2 melodic line”	105
Figure 64. “Jiming”	107
Figure 65. “Sui Tang Yan Yi”	109
Figure 66. “D Shang seven-tone Qingyue mode ”	110
Figure 67. “Bianzhi, Biangong marked in the picture ”	111
Figure 68. “Phrase1 of Sui Tang Yan Yi”	112
Figure 69. “Form G to A”	112
Figure 70. “Phrase1 melodic line”	112
Figure 71. “Phrase2 of Sui Tang Yan Yi”	113
Figure 72. “Form G to E”	113
Figure 73. “Phrase2 melodic line”	114
Figure 74. The lining words of “Sui Tang Yan Yi”	115
Figure 75. “Dan Pi Pa”	118
Figure 76. “G Zhi six-tone+ Biangong mode ”	118
Figure 77. “Phrase1 of Dan Pi Pa”	119
Figure 78. “Form C to G”	119
Figure 79. “Solo line”	119
Figure 80. “Phrase2 of Dan Pi Pa”	120
Figure 81. “Form B to E ”	120
Figure 82. “Fome D to D”	120
Figure 83. “Melodic line ”	121

Figure 84. “Phrase3 of Dan Pi Pa”.....	121
Figure 85. “Form D to B”	122
Figure 86. “Form C to C”	122
Figure 87. “Melodic line”	122
Figure 88. “Phrase4 of Dan Pi Pa”.....	123
Figure 89. “From G to D”	123
Figure 90. “Form C to D ”	123
Figure 91. “Melodic line”	124
Figure 92. “Xue Ren Gui Dong Zheng”	126
Figure 93. “ The G Zhi five-tone mode”.....	127
Figure 94. “Phrase1 of Xue Ren Gui Dong Zheng”	128
Figure 95. “Form Eto A”	128
Figure 96. “Form G to G”	129
Figure 97. “Melodic line”	129
Figure 98. “Phrase2 of Xue Ren Gui Dong Zheng”	130
Figure 99. “Form G to A”	130
Figure 100. “Form G to A”	130
Figure 101. “Melodic line”	131
Figure 102. “Yu Gu Qi Zi Ju”	133
Figure 103. “ The G Zhi six-tone mode”	134
Figure 104. “Solo of Yu Gu Qi Zi Ju”	134
Figure 105. “Form G to C ”	134
Figure 106. “Solo line”	135
Figure 107. “Phrase1 of Yu Gu Qi Zi Ju”	135
Figure 108. “Form F to A”	136
Figure 109. “From G to G”	136
Figure 110. “Melodic line”	136
Figure 111. “Phrase1 of Yu Gu Qi Zi Ju”	137
Figure 112. “From G to G”	137

Figure 113. “Form G to G”	137
Figure 114. “Upper line”.....	138
Figure 115. Shadow puppetry performance.....	144
Figure 116. Manuscripts of new plays created by artists.....	145
Figure 117. apprenticeship ceremony	146
Figure 118. "worshipping the old wolf king" ceremony.....	148
Figure 119. Intangible Cultural Heritage Certificate	150
Figure 120. Shadow puppetryshow benefiting the people.....	151
Figure 121. Elementary school students learn shadow puppetry.....	152
Figure 122. Shadow puppetry enters campus activities.....	152
Figure 123. Publishing books and audiovisual products	153
Figure 124. Self-media promotion account	154
Figure 125. Group photo of award-winning actors.....	155
Figure 126. Performance award certificate.....	155
Figure 127. "Shadow puppetry Show".....	156
Figure 128. Aid to Xinjiang Cultural Exhibition.....	157



CHAPTER I

Introduction

1. Research Background

Jiang Han Ping Yuan shadow puppetry is a local play that spreads in Hubei, China. It was approved as a national intangible cultural heritage in June 2006. The history of shadow puppetry has a long history of thousands of years. There are records about shadow puppetry in the Han Dynasty. Mrs. Li was young and died... (Liu Che, Emperor Wu, 140 BC to 86 BC) I missed Mrs. Li very much. The young man of Shiqi was able to conceive his spirit, so he lit up lamps and candles at night, set up curtains, aged wine and meat, And Ling Shang lived in his tent, and saw a woman who looked like Mrs. Li from a distance, sitting and walking, but couldn't just look at her, and he became more and more lovesick and sad. To write a poem: "Is it evil or not? Standing and looking at it, what is it?" Long overdue. "Set up tents, light up candles at night, and Emperor Wu of the Han Dynasty sat in another curtain to watch the shadows, which has formed the prototype of Shadow puppetry. The development of Shadow puppetry reached its peak in the Qing Dynasty. At the end of the Qing Dynasty and the beginning of the Republic of China, the social turmoil gradually withered and declined. After the founding of New China, the Cultural Revolution After the reform and opening up, shadow puppetry was reappeared on the historical stage (Wei Liqun, 2005).

Jiang Han Ping Yuan shadow puppetry is one of the Chinese shadow puppetry, an art form integrating opera, literature, sculpture, painting and performance. It has a strong Chu culture color, its singing is elegant and pleasant, and its language is civilized yet humorous. Nowadays, popular singing styles are divided into Jiming Qing and Yugu Qiang. Jingming Qiang is the most original and popular one. The singing voice is high-pitched and elegant, and the ending of each line is long and lengthy, like a rooster crowing, like a call, urging people to get up early. Especially in the quiet night, the sound shakes the plains and the countryside, responding to each other from a distance, intoxicating, and even misleading the rooster to make it call the dawn in advance. The personnel are lean and capable, and there is no need for silk and

bamboo orchestral instruments, only a group of five is needed to form a singing group. Singing mode: two people at the front desk; three people playing brass instruments in the background. It is such a simple performance group.

Yugu Qiang, originated from Daoqing singing, is a product of Taoism. According to historical records, Zhang Guolao, the Eight Immortals of Nanshan Mountain, rode upside down on a donkey, hugged a fishing drum, chanted Taoism, and spread among the people. In the long history, shadow puppet artists encountered social and political turmoil, natural disasters and man-made disasters, and lost their singing space. In order to survive, the unemployed shadow puppet artists had to beg from door to door, singing in the streets, tea shops and taverns, and catering to the rich and aristocratic mansions. . However, singing Jiming Qiang on such occasions is laborious and thankless. Only singing Yugu Qiang is labor-saving and convenient. It is suitable for various popular folk singing styles and has been developed and transformed into modern singing styles. In the shadow play, and based on it, it absorbed the current folk singing style and became a popular singing style today (Yan Zubin, 2022).

Jiang Han Ping Yuan shadow puppetry is a cultural product of Hu bei people and is deeply loved by the people. As early as the late Ming and early Qing dynasties, there was a habit of singing shadow puppetry in all festivals and festivals held in this area to thank gods. "Jiming Qiang" originated from the folk song "Jiming Song" of Chu State in the Eastern Zhou Dynasty. Later, Jiming Song was combined with shadow puppetry and evolved into "Jiming Qiang". , After constant modification and integration with the labor chant, it became "Jiming Qiang", which became the main melody of Jiang Han Ping Yuan shadow puppetry, and is a “living fossil” in traditional Chinese music. It is the unique tone of shadow puppet show. Now in decline, shadow puppetry in various parts of Hubei is dominated by singing Yugu Qiang.

Hubei has a vast plain, close to the Han River in the north and the Yangtze River in the south. Jingchu culture was born here, with rich cultural heritage, This laid a good premise for the origin of shadow puppets.Shadow puppets found the soil to breed and prosper here. According to research, as early as the late Ming and early Qing dynasties, some cities had the habit of singing shadow puppet shows when

holding ceremonies to thank gods and during festivals. Over time, a unique style and characteristics were formed (Liu Nianhua, 2016).

Jiang Han Ping Yuan shadow puppetry is an ancient opera, which still has cultural vitality even today. It is of great significance to contemporary music culture, and it will also play a great role in the development and research of music in the future. It is a form of music that carries culture. According to the records of the development of civilization, the people of Hubei have a natural dependence on and identification with this cultural form. However, with the development of cultural economy, the rise of film and television, various entertainment industries have dispersed the audience groups. With more cultural choices, this thousands of years of Jiang Han Ping Yuan shadow puppetry has gradually entered its trough. Some performance techniques, score, Singing tunes are gradually lost. Excavating, sorting out, and protecting intangible cultural heritage are of great significance to the development of contemporary music and drama. In addition, protecting traditional music is also the foundation of our culture and nourishes modern music culture. The development of modern society has strengthened people's ability to accept new things, ignoring traditional music culture. It is of great significance for us to protect the roots of our culture while accepting new things (Yan Zubin, 2022).

The research of Jiang Han Ping Yuan shadow puppetry makes researcher interested in the history, music and culture of Jiang Han Ping Yuan shadow puppetry. The research on the music culture of shadow puppetry has provided help for the protection and promote of regional culture, and provided more information for further research in the future.

2. Research Objectives

- 1) To investigate the historical development of Jiang Han Ping Yuan shadow puppetry, China.
- 2) To Analysis music characteristic of Jiang Han Ping Yuan shadow puppetry, China.
- 3) To explore the protection and the promote of Jiang Han Ping Yuan shadow puppetry, China.

3. Research Questions

- 1) What is the history and development of Jiang Han Ping Yuan shadow puppetry?
- 2) What are the musical characteristics of Jiang Han Ping Yuan shadow puppetry?
- 3) How to protect and promote Jiang Han Ping Yuan shadow puppetry?

4. Research Benefit

- 1) Understand the historical and development of Jiang Han Ping Yuan shadow puppetry
- 2) Discover the characteristics of Jiang Han Ping Yuan shadow puppetry
- 3) We can find the ways of protect and promote Jiang Han Ping Yuan shadow puppetry

5. Definition of terms

- 1) History development: It refers to the development and changes in different historical stages from the Han Dynasty (AD 202) to the end of the 20th century, taking the history of Jiang Han Ping Yuan shadow puppetry as the research object. It is mainly divided into five stages of development: Formative period (202BC-763AD), Mature period (763-1368AD), Mature period (763-1368AD), Period of decline (1796-1949AD), Historical development of contemporary (1949- 2020AD).
- 2) Musical characteristics: It refers to the music structure, mode, melody, rhythm and lyrics.
- 3) Protection and promotion: It refers to the fact of Methodology conducts field surveys and interviews with informants and government workers. Divided into two aspects. The first is how artists and troupes protect and promote, and the second is how the government protects and promotes.
- 4) Jiang Han Ping Yuan: It refers to the place in Hubei province, China.

6. Conceptual framework

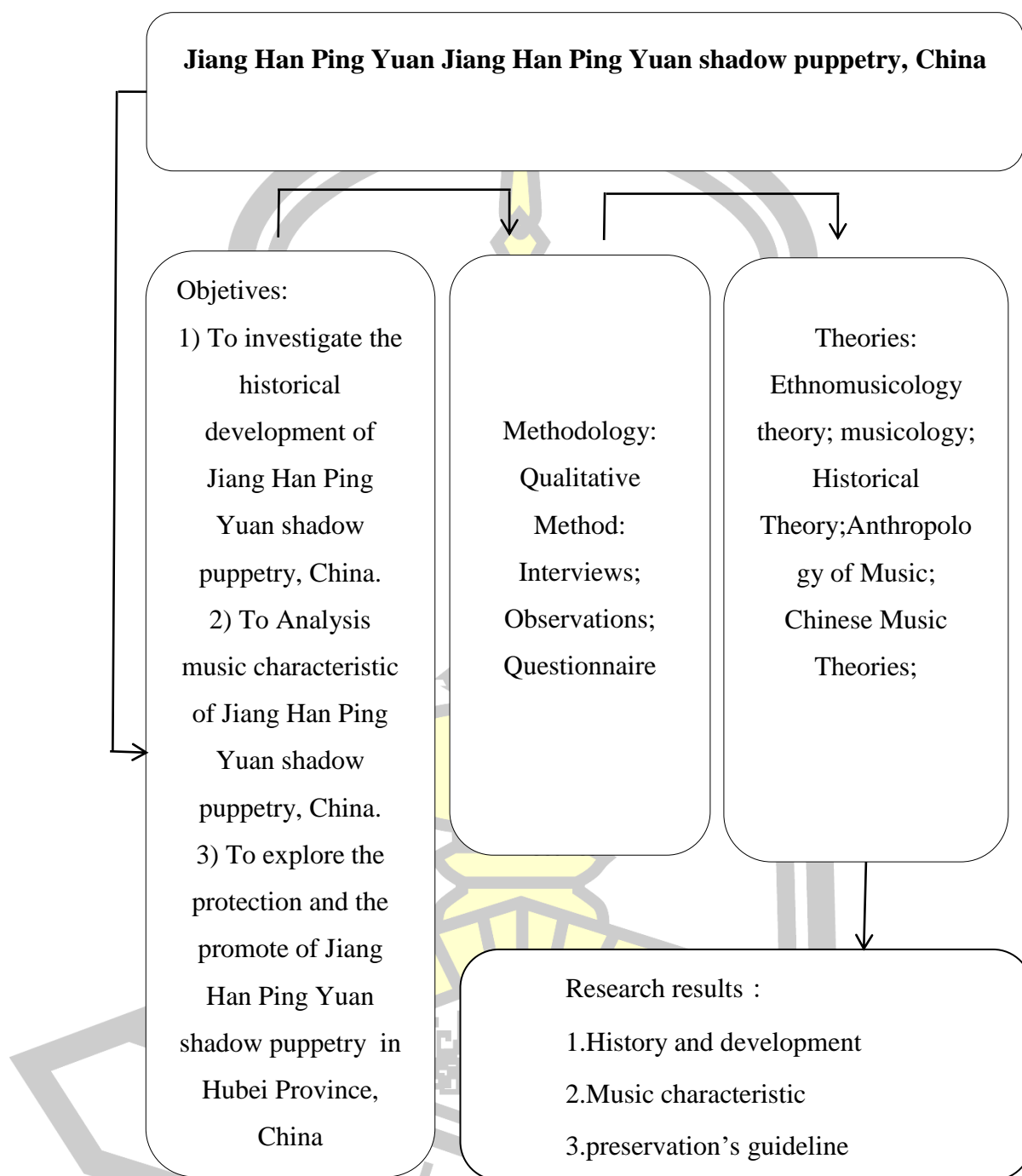


Figure 1. Conceptual framework

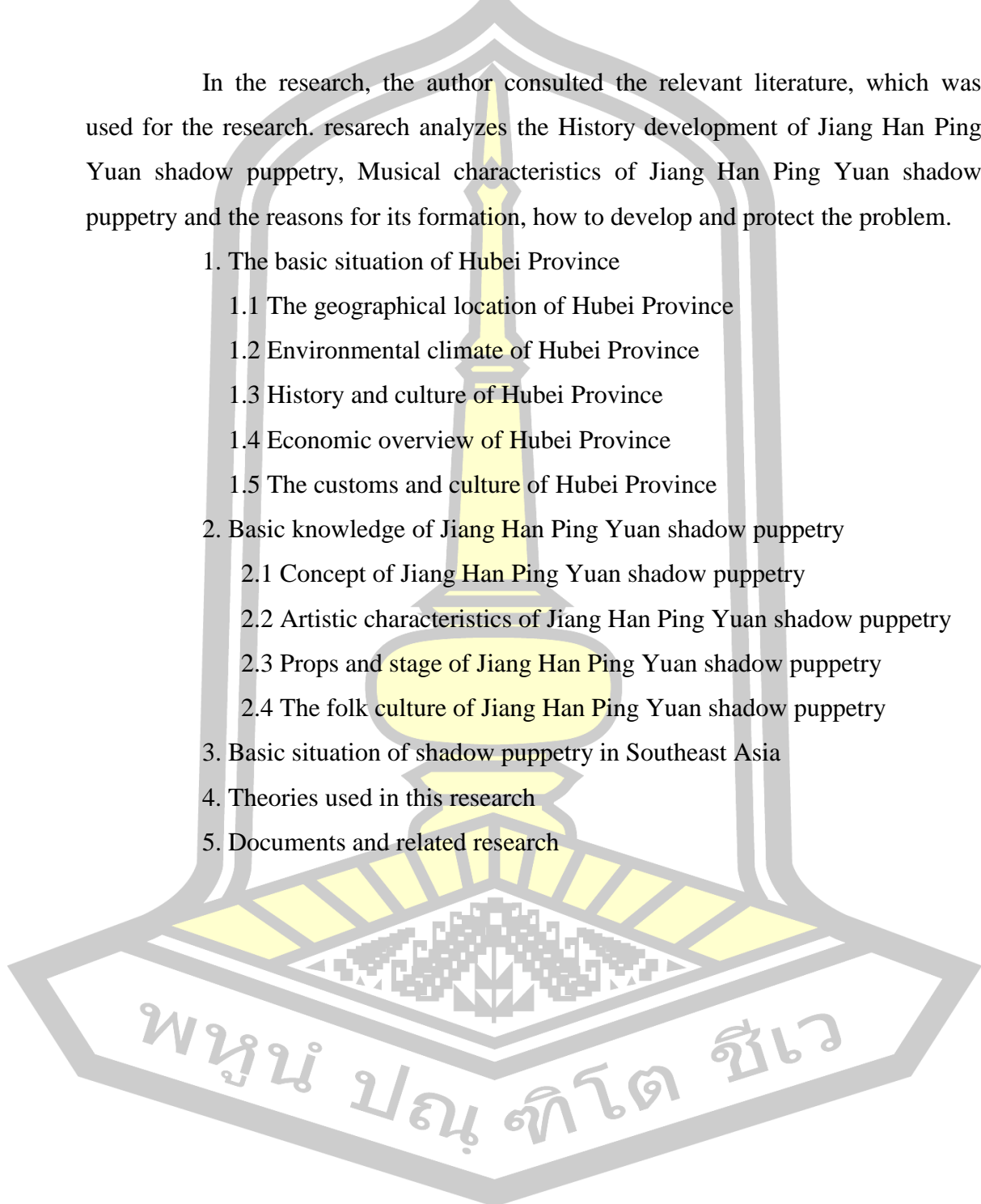
Source : Haiteng Yu (2023)

CHAPTER II

Literature Review

In the research, the author consulted the relevant literature, which was used for the research. research analyzes the History development of Jiang Han Ping Yuan shadow puppetry, Musical characteristics of Jiang Han Ping Yuan shadow puppetry and the reasons for its formation, how to develop and protect the problem.

1. The basic situation of Hubei Province
 - 1.1 The geographical location of Hubei Province
 - 1.2 Environmental climate of Hubei Province
 - 1.3 History and culture of Hubei Province
 - 1.4 Economic overview of Hubei Province
 - 1.5 The customs and culture of Hubei Province
2. Basic knowledge of Jiang Han Ping Yuan shadow puppetry
 - 2.1 Concept of Jiang Han Ping Yuan shadow puppetry
 - 2.2 Artistic characteristics of Jiang Han Ping Yuan shadow puppetry
 - 2.3 Props and stage of Jiang Han Ping Yuan shadow puppetry
 - 2.4 The folk culture of Jiang Han Ping Yuan shadow puppetry
3. Basic situation of shadow puppetry in Southeast Asia
4. Theories used in this research
5. Documents and related research



1. The basic situation of Hubei Province

1.1 The geographical location of Hubei Province



Figure 2. Map of Hubei Province, China

Source: China Folio (n.d.)

Hubei Province is located in the center of China, and its capital is Wuhan. The province got its name because it is located to the north of Dongting Lake in the middle reaches of the Yangtze River. Hubei is bounded between $108^{\circ} 21'$ and $116^{\circ} 8'$ east longitude and $29^{\circ} 2'$ and $33^{\circ} 16'$ north latitude. It is about 740 kilometers long from east to west and 470 kilometers wide from north to south, with a total area of 185,900 square kilometers. Hubei Province has 1,193 large and small rivers with a total length of 35,000 kilometers. The Yangtze River flows through Hubei for 1,061 kilometers. On the alluvial plains on both sides of the Yangtze River and Han River, there are numerous large and small lakes, forming the "Jiangnan Lake Group". It is one of the famous densely distributed areas of freshwater lakes in the country, so Hubei Province is also known as the "Province of Thousand Lakes". Hubei Province mainly has 15 large and medium-sized cities under the jurisdiction of the province, 1

ethnic autonomous prefecture and 1 forest area under the jurisdiction of the province (<http://dzsws.mofcom.gov.cn/article/Nocategory/200704/20070404600147.shtml>).

1.2 Environmental climate of Hubei Province

Hubei has a subtropical monsoon climate, with an average annual sunshine duration of about 2,000 hours and an annual total solar radiation value of about 460-480 kJ/cm². The frost-free period is about 240-260 days, the duration above 10° C is about 230-240 days, and the active accumulated temperature is 5100-5300° C. All parts of the plain are conducive to planting temperature-loving crops such as cotton and rice. The average annual precipitation is 1100-1300 mm, and the precipitation from April to September when the temperature is higher accounts for about 70% of the total annual precipitation. The Han River Valley is an important channel for cold air to go south, and Hubei bears the brunt of it. Low humidity and overcast rain often occur in spring and autumn, which makes the probability of dry rice seedling rot and the rate of empty shells of late rice in the second season higher; Floods; midsummer is often controlled by the subtropical high pressure ridge; autumn has more sunny weather, so there are more droughts in summer and autumn. This area belongs to the north subtropical mixed evergreen broad-leaved and deciduous broad-leaved forest in the natural zone, and the climate, vegetation, soil, etc. all have the transitional nature between the south and the north. The general characteristics are hot summer, slightly cold winter, abundant rainfall, high humidity, dense river network, numerous lakes, fertile soil and luxuriant vegetation. At present, this plain is an important agricultural area in my country. Rice, wheat (or rape) and cotton wheat (or rape) are cooked twice a year in the main part of the plain. Among them, six counties such as Jiangling and Jingshan are the national commodity grain base counties. , Tianmen City is a well-known hometown of cotton in the country; the hilly land on the edge of the plain is one of the important silkworm and tea producing areas in the country; and the production of aquatic products and aquatic crops in the dotted lakes and swamps also occupies an important position in the country. Hubei has a dense river network, numerous lakes, and a vast area of water. According to statistics, the water area accounts for 18% of its total area, of which the lake area is 1605.4 square kilometers. The average annual runoff depth in Hubei is 320-750mm, and the water resources are extremely rich (Lu ming, 2017).

1.3 History and culture of Hubei Province

Primitive culture the country's important grain production base 50,000 years ago in the late Paleolithic Age, there have been primitive human activities here. Sites of primitive human habitation have been found in Jingshan Wusan Farm and Jigong Mountain, about five kilometers northeast of Jingzhou City. In addition, a large number of stone tools have been unearthed in the gry-black soil layers of the Holocene in Jingshan, Zhongxiang and Jingzhou, indicating that human activities in the Hubei Province were quite frequent at that time.

When the society developed to the Neolithic Age, the primitive culture of Hubei Province was more developed and prosperous. Daxi culture, Qujialing culture and Shijiahe culture constitute the main body of primitive culture in this area. These three primitive cultures have left abundant human activities in Hubei Province, among which the places and central ranges of Qujialing culture and Shijiahe Culture were first discovered and named in Hubei Province. Although Daxi culture was first discovered in the Daxi site of Wushan County, Chongqing, it was also widely distributed in Hubei Province. The understanding of primitive culture in Hubei Province is realized mainly through the understanding of various remains left by primitive human beings. Among these remains, there are relics of different times and properties, as well as a variety of tools of production and daily necessities. There are not only Paleolithic sites such as Jigong Mountain in Jingzhou, Taihu Brick Factory and Jingshan Wusan Farm, but also Neolithic sites such as Shijiahe Site in Tianmen City, Xiantao Sand Lake, Songzi Osmanthus Tree, Zhong Xiang Liuhe Site, Shishou Zouma Ling, Jingshan Qujialing, Youzi Ling, Yinxiangcheng in Jingzhou, and Gongan Wangjiagang Site. The relics are mainly stone tools, pottery and jades used in the production and life of the primitive ancestors. All of them reappear from different angles the social appearance of Hubei Province in prehistoric times and people's production and living conditions (<http://www.jzmsm.org/>).

Located in the center of Hubei Province, Hubei Province has good climatic conditions, fertile land and abundant products. In ancient times, human beings lived and multiplied here and created developed cultures and civilizations. It is the birthplace of ancient cultures in the Yangtze River Basin and even in southern China, and one of the regions with the highest level of primitive culture development in

China. Future agricultural ecological landscape pattern of Hubei Province in modern history Grain and cotton cloth are the two main agricultural products that entered long-distance circulation in Ming and Qing Dynasties. According to Wu Chengming's research, both of these articles increased in the market during the Ming and Qing Dynasties, especially in the Qing Dynasty. In the middle of the Qing Dynasty, about 36 million shi of rice entered long-distance circulation every year. In addition to 6 million Shi of grain 30 million shi of rice was commercial grain, which was three times that of long-distance circulation in the late Ming Dynasty. Among them, the Yangtze River Delta was the most important grain import area. The second most important commodity is cotton cloth, 15% of the total commodity cloth, or 45 million pieces per year, enters the long-distance circulation market. According to Schulz's logic, the Hubei Province, a region that produces both rice and cotton, should be more responsive to this expanding market, increasing production and exporting more rice and cotton. But as Wu shows, in the mid-18th century only some wheat from northern Hubei, which included parts of the Hubei Province, was being traded over long distances; And Hubeicotton was only a very small (unknown) part of that long-distance trade, 90% of which was supplied by Jiangnan. In fact, few rice grains were exported from Hubei Province after the early Qing Dynasty, and the cotton produced by Hubei Province was mainly for local consumption (especially for farmers themselves). In most cases, as will be seen below, involvement in the market was related to a variety of factors (Zhu Shiguang,1997).

The migrants migrated to the Hubei Province mainly because there was a large number of reclamation wasteland. Most of the new arrivals are war refugees or disaster victims, and people from high population density areas. Their main purpose is to survive. Of course, they hope to find a better life in this new place. But because of the water, they have to adapt to the changing environment. Instead of chasing market profits, they cleared land for subsistence. Although some smallholder farmers are involved in the market by planting cash crops, their behavior is severely restricted by local environmental conditions.

1.4 Economic overview of Hubei Province



Figure 3. Rice harvest in Hubei Province

Source: Haiteng Yu, from fieldwork in Aug 2023

Hubei Province rich products, "everyone says heaven is beautiful, how than I Hubeifish and rice township". Is his true portrayal. Hubei Province is a rare rice, wheat, millet, cotton, hemp, oil, sugar, fish, vegetables can produce a large number of areas. Mainly in the planting of rice, cotton, rape, rice production is high, for the local people's life to provide a strong material security. In Hubei Province, dry land accounts for about 52 percent of the total arable land, while paddy land accounts for about 48 percent. The dry land is mainly distributed in the plain within the dike, and the cotton fields in the plain within the dike account for 40 ~ 60% of the cultivated land area, with some areas as high as 80%. After 1949, it became one of the high yield and high quality cotton areas in China. Paddy fields are concentrated in the interriver hollow and the edge of the plain, and the grain commodity rate is high. It is one of the important commodity grain bases in China (Zhu Shiguang, 1997).

A large number of reclamation lake area increased, more farmland less labor, extensive farming, unit yield level is low and unstable. To achieve the return of farmland to the lake, oil crops in the plain occupy an important position, mainly to rape, sesame, peanut. The lake area of Hubei Province is a famous aquatic products area in China. It not only abounds in green, grass, silver carp and bighead carp, but also abundant in carp, *carassius auratus*, laurel, bighead and snakehead. It is also rich in shrimp, crab, shellfish, lotus, lotus root, diamond, reeds

and waterfowl. Many aquatic products are important export commodities, and the production and processing of aquatic products have brought economic benefits to residents. With the construction of water conservancy and the comprehensive management of rivers and lakes, aquatic products have shifted from natural fishing in the past to artificial breeding. Planting agriculture mainly to rice, cotton, rape based. But cotton production has its own characteristics: cotton was the main cash crop in Hubei Province in the Qing Dynasty, and cotton was one of the important commodities. This was also similar to the basic situation of rural China in the Qing Dynasty. Although there were many famous brands of cotton cloth in the Hubei Province and different markets in different parts of the country, as mentioned before, the quantity entering the long-distance distribution was very limited. Before the 20th century, cotton in Hubei Province was mainly used for local consumption as raw materials for self-spinning and self-weaving. Because cotton was intolerant of water, it could only be planted on dry land, and there were special requirements for soil texture. Because it is vulnerable to floods, cotton should be planted in relatively high terrain to avoid floods, but it is not mountainous, mountainous barren and not easy to irrigate. For example, in Hanchuan in the late Qing Dynasty, cotton was mainly planted in dikes. "Cotton...There were many kinds of farmland circled by dikes, but only 23 out of 10 people planted them in the hilly fields " (Feng Ming,2007).

1.5 The customs and culture of Hubei Province

Eat eel. During the Dragon Boat Festival in Hubei Province, eel is also eaten. Eel is also known as eel, long fish, etc. Dragon Boat Festival season eel, round fat, tender delicious, nutritious, not only good taste, but also has the function of nourishing. Therefore, there is a folk saying that "Dragon Boat Festival eel matches ginseng". Xiantao City is known as the eel capital of China. The area of eels farming has reached 120,000 mu, with 2.4 million cages for raising eels, and the output of eels has reached 50,000 tons, accounting for 21% of the total production of the country. The annual output value exceeds 1.5 billion yuan, and the average benefit per mu reaches 5,000 to 8,000 yuan. Its eels are sold all over the country. "Mianyang", "Xianfeng" and other brands have also been exported to South Korea, Japan, Malaysia and other countries. With mature breeding technology and perfect breeding standards, eel has formed a mature breeding technology. Pollution-free agricultural product

certification has been carried out for the breeding of eel, and a national agricultural standardization demonstration zone and export record base have been established to ensure product quality and safety. The industrial chain is basically complete and the economic benefits are good. On March 3rd, boiled eggs with rice dishes. There is a legend about the origin of boiled eggs with rice dishes: During the Three Kingdoms Period, famous doctor Hua Tuo came to Mianyang University to collect medicine. One day, he came across a heavy rain and found the old man suffering from headache, dizziness, pain and embarrassment while taking shelter in his home. Hua Tuo diagnosed the old man immediately, collected a handful of rice vegetables in the old man's garden, and asked the old man to boil eggs with juice. The old man did as he was told. He ate three eggs and was cured. This matter spread, people are using rice vegetables to cook eggs to eat, the boom throughout urban and rural areas. The date Hua Tuo treated the elderly was the third day of March. Therefore, on the third day of March, the custom of boiling eggs with rice dishes was formed within Mianyang. Later, the custom gradually spread and became popular in Hubei Province. To eat steamed vegetables, Tianmen is the first in China and the only "Hometown of Chinese steamed vegetables" in Hubei Province. Located in the hinterland of Hubei Province, Tianmen is also known as "Hometown of fish and rice". Here, there are rich products, numerous specialties and highly distinctive food culture. More than 100 kinds of traditional snacks and famous dishes, such as Huangtan rice noodles, Jiangchang dried sesame, Yue Kou taro ring, Zhanggang Fried rice cakes, Wucai granca granosa, bucket oven Guokui, Tianmen flower cake, Emperor's taste cake, orange fish balls, cannon steamed eel, Tianmen nine steamed, Yuanchun fish, Zhongxing loach, crab roe shark fin, Xianmei hot pot, turtle broth, fish stew, are popular among people(<http://www.zgsyb.com/>,2020).

2. Basic knowledge of Jiang Han Ping Yuan shadow puppetry

2.1 Concept of Jiang Han Ping Yuan shadow puppetry

It is an ancient traditional art. It refers to the shadow puppets popular in Mianyang (Xiantao City), Tianmen, Qianjiang, Jianli, Honghu, Jingshan, Gongan and other counties (cities) in central and southern Hubei Province with the same artistic characteristics.

2.2 Artistic characteristics of Jiang Han Ping Yuan shadow puppetry

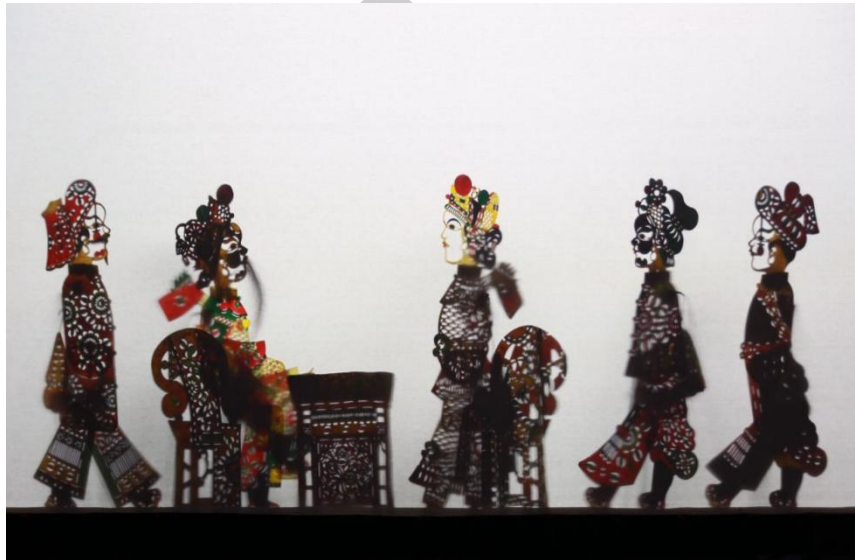


Figure 4. Simianchuge stills

Source: Haiteng Yu, from fieldwork in Feb 2023

Hubei shadow puppets are deeply loved by the people of all ages for their finely crafted artistic features, vivid shapes, graceful singing, and full of primitive Chu culture style. First of all, Jiang Han Ping Yuan shadow puppetry is a part of Chinese shadow puppetry with regional characteristics. During the Yuan and Ming Dynasties, its singing styles were mainly Han, Chu, Qin and Sichuan, and also included Jingchu folk minors, so it was called Danxi shadow puppetry. From the end of Ming Dynasty to the beginning of Qing Dynasty, the Qianjiang and Mianyang areas formed their own unique aesthetic characteristics of shadow, performance, word style, song tune and Tongzi tune (FuQin, 2010).

The arias of Jiang Han Ping Yuan shadow puppetry are mainly singing tunes and Yugu tunes. The "Jiming Tune" in the Song Tune Shadow Puppetry originated from the "Songs Besieged on All Sides" of Chu State in the Eastern Zhou Dynasty, and is a "living fossil" in traditional Chinese music. Yuguqiang comes from the begging songs of old artists, with various modes and strong local flavor. There are as many as 300 repertoires sung by Jiang Han Ping Yuan shadow puppetry. These "scripts" actually only have the provisions of the repertoire. During the performance,

the artists rely on the artists to develop plots and portray characters according to historical stories. Singing, doing, reading and fighting are integrated. The art form is the main feature of Jiang Han Ping Yuan shadow puppetry (Liu Ziwei, 2019).

2.3 Props and stage of Jiang Han Ping Yuan shadow puppetry



Figure 5. backstage

Source: Haiteng Yu, from fieldwork in Feb 2023

2.3.1 Shadow puppetry props

For a Shadow puppetry troupe to perform successfully, it must have a complete set of props: a Dan box divided into two large wooden boxes for holding Shadow puppetry and supporting tools; Three small boxes, called the head box, a dress up the first positive character Shadow puppetry with the head, a dress down the first negative character Shadow puppetry with the head, a dress girl role Shadow puppetry with the head; A shadow, complete skin shadow should have 70, the minimum cannot be less than 50, a shadow puppet must have three matching head, through the flexible conversion of shadow puppet matching head according to the drama plot in the singing, show the dramatic role (Yan Zubin, 2021).

2.3.2 Essentials of Shadow puppetry operation

There are no rules, and there can be no circles, and the manipulation of shadow puppets must also follow strict rules. Laymen watch the fun, while experts talk about it in jokes, such as Confucius turning a somersault, Xu Maogong overturning a fork, and shadow playing well, which is very interesting, but insiders

don't think so, thinking it is ridiculous. Senior shadow puppet artists know that to manipulate a shadow puppet, one needs to perform postures according to the identity, character, age and emotion of the character in the play represented by the shadow puppet (Liu Ziwei, 2019).

Standing posture: For the king, the king, and the self-satisfied person, stand with head held high; for the subject, the people, and the disciple, stand upright and lower your hands; when standing for the old, weak, sick, disabled, or prisoner or servant, bow your head and bow. Walking posture: young literati walk from one end of the screen to the other in two to three steps to the end; Down. The female dancer gestures with the moon in her arms, walks every inch of her feet, and her waist looks like a willow; Sitting and lying postures: those who are kings, teachers, and elders sit upright with their heads held high; those who are ministers, people, and disciples sit upright (Liu Nianhua, 2010).

2.3.3 Shadow puppetry stage



Figure 6. stage

Source: Haiteng Yu, from fieldwork in Jun 2023

The most important prop on the stage is a set of curtain shelf, which is made of a wooden frame, two long and two shorts, which is wedged into a rectangular frame. According to the rectangular slow shelf made of empty transparent white curtain, called curtain in ancient times, used for Shadow puppetry display.

Performance effect:

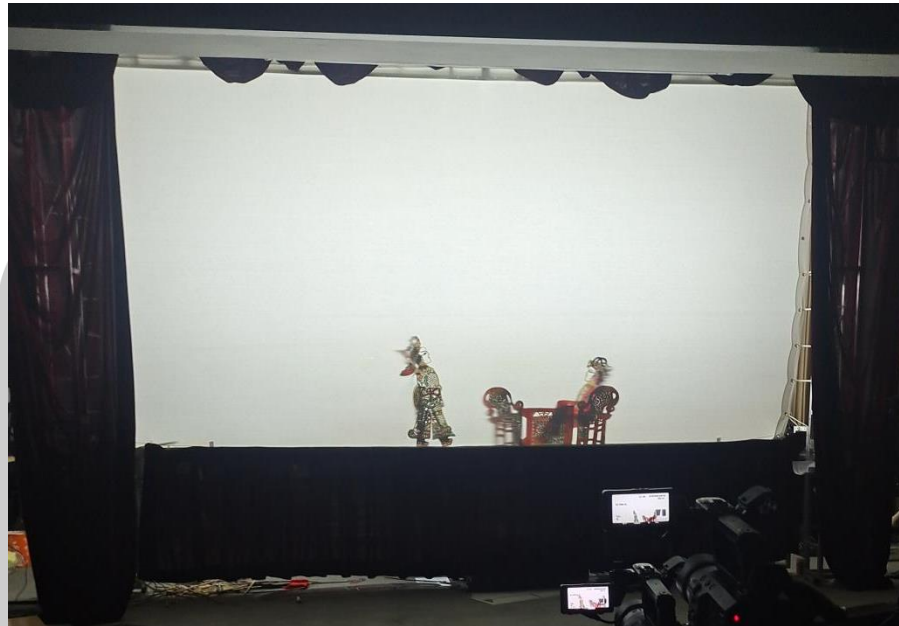


Figure 7. performance effect

Source: Haiteng Yu, from fieldwork in Mar 2023

In the past, the instruments in the background were limited to simple auxiliary instruments such as bangang; later, we added Yugutong when singing Yugu Qiang, and added Jinghu or Banhu instruments in the orchestra. When singing shadow puppets, it is also necessary to configure a bracket for walking, sitting and lying when operating shadow puppets. Lighting setting: in the past, singing with oil lamp, iron ceiling box containing cooking oil, sometimes even with urine pot (chamber pot) loaded with oil to cotton wick lighting, now complete switch to electric lamp.

Audio equipment: in the past, there was no audio equipment, but now it is fully equipped with amplifiers, loudspeakers and microphones (Yan Zubin, 2021).

3. The folk culture of Jiang Han Ping Yuan shadow puppetry

Shadow puppetry is a popular art form handed down from the people. It is widely popular in urban alleys, mountains, rivers and plains, and is a local play loved by the masses. The folk art of shadow puppetry, which has been passed down for thousands of years, not only has use value and appreciation value, but also has high artistic value and collection value. Shadow puppetry, one of the traditional Chinese

operas, has tenacious vitality and expressive power. This is the echo of history, a shadow puppet showing historical relics. Video performances can not only interpret historical stories, but also convey various emotions of modern life and the inner feelings of human beings. It inherits and records the suffering and joy of the Chinese nation, and reflects the struggle against evil and sorrow and the pursuit of beauty. Be alive. Although there are new technologies such as contemporary film and television audio and popular entertainment in towns and villages, shadow puppets are still an indispensable cultural and entertainment life for folk people in Hubei every year (Lu Jingyuan, 2014).

The Shadow puppetry art has created a large number of fine works. It is the industrious, brave and unyielding spirit of the Chinese people that has been spread to the new era. The ancient and peculiar Shadow puppetry has thousands of years of tradition and history with the folk religious belief and folk custom. Folk temple fair, community village meeting is a folk custom. Every year in the spring and autumn, people in the community village have the custom of pleasing God and invite shadow puppetry to thank God." Community" refers to the earth god, "fire" can drive away evil spirits. The custom of Shehuo appeared in the primitive period, dividing the village and the bay as the limit, and She Huo was the land god of the village. It is a traditional custom of Jingchu folk not to count the years that people in the village worship the god of the community and act as a reward every year. People in the period of gratitude to God, call on the gods feel, care for the village bay men and women from the plague of fire and water disaster, mo guarantee Zhuang Qingtai peace, four seasons rich. Folk custom, every year thank God day in a specific time is the Chinese lunar calendar the first 2 days of February for the birthday of the land, the first 2 days of August for the birthday of the land woman. Every time the folk people to the birthday season of the community God, spontaneous call people to receive the opera troupe, high table stage to thank God (Liu Nianhua2010).

Fish and rice township of Hubei Province people from ancient times to the present, every household for the family God, every village bay to build community shrine, high land Bodhisattva. On the first day and 15th day of every month, people carry joss paper tables to worship the gods at the shrine of the society. Ten years after this tradition was destroyed during the Cultural Revolution, it is now undergoing a

major renovation. When completed, it will be celebrated with shadow puppetry performances. Every year during the season of offering sacrifices to the gods, people invite Shadow puppetry performers to perform sacrifices to the gods of the society, hoping for good weather, good harvests and good luck in everything. Some villages set the time to thank the gods, but it is difficult to invite the Shadow puppetry troupe, and organize young and strong men to take over the troupe. Sometimes three or four villages snatch the shadow puppetry box and some props.

It is a custom for folk people to scramble for shadow puppetry box when they come to the season of thanking God for acting. The villagers say, "Grab the puppet box is a rush." In the peak period of thanking God, the performers who have excellent singing skills often scramble for the box. In August 1982, after the Qianjiang Film troupe finished singing in Honghu Shigang, they had to move to Jianli Gumiao Village for a performance. Due to the custom of fighting for the drama box, they did not arrive in Gumiao until the winter moon. In particular, it was a golden season for shadow puppetry performances when people in Honghu, Jianli and other places thanked the gods. Every year in autumn and August, shadow puppetry and local flower drum opera classes from Tianmen, Qianjiang, Mianyang and other places rush to meet the gods in Honghu and villages in Jianli. When the shadow puppetry box arrived at the village bay, people beat drums and set off firecrackers. The idol of the earth was carried around the village on a high square table. When every family saw the idol of the earth in front of their house, they would kneel down and burn incense paper, praying that the god of the earth would bless the peace of the four seasons. Men and women, young and old have different messages, less for the son, the old for longevity, middle-aged people for wealth. In the evening, the statue of the god of Earth was carried to the front of the stage so that it could observe the text of the opera.

3. Basic situation of shadow puppetry in Southeast Asia

3.1 Thai Shadow Puppetry

In Thailand, shadow puppetry is called the "cowhide art". In terms of production and material selection, Thailand's shadow puppet props are carved from a whole piece of buffalo hide and are mainly based on folklore and palace life. There

are two types of shadow puppetry in Thailand. One is called Nang Talung, which uses puppets with movable joints to perform. Most of the performances are light and interesting. The other one is called Nang Yai. It originated during the Ayutthaya Dynasty and was mainly performed in the royal family. The repertoire is mainly "Ramajan" ("Ramajan" in Thai: รามเกียรติ์, which is based on the Indian epic "Ramayana" Derived from the Thai epic). Due to the large size of the shadow puppets, usually between one meter and two meters, they are cut and perforated from cowhide and fixed on wooden sticks. During performances, actors often need to use all their body strength to control the shadow puppets. As time goes by, the art of NangYai is also in danger of disappearing.



Figure 8. Nang Yai show

Source: Haiteng Yu, from fieldwork in Oct 2023

Another kind of Nang Talung Shadow Puppetry (Thai transliteration, Chinese translation as Nang Delong Shadow Puppetry) Nang Talung Shadow Puppetry is a common form of folk shadow play in southern cities in Thailand. "Nang" in Thai means "skin", and the word "Talung" comes from "Phatthalung (name of province in Thailand)"

The puppets in the Nang Taiung shadow puppet show are smaller in size than the Nang Yai shadow puppets and are very beautiful in appearance. Only the parts of

the Nang Taiung shadow puppets that move the arms, legs or chin are controlled by the puppeteer from a seated position. The puppets are sung in Thai dialect ("wabot" in Thai) and accompanied by dialogue Nang Talung. The musical instruments of the stage performance are very special, including PiNai (Thai oboe instrument), Mong (medium-sized gong), Thap (drum with one sound), Klong Tuk (drum), a pair of Ching (cymbals). It consists of a pair of trae (sounding sticks), of which Thap is an important instrument that controls the rhythm of music and the rhythm of band members. The Nang Talung shadow puppet show uses Thai mythological poetry as the original story of male and female heroes, gods, ghosts, and other comedy characters. Among them, the role of comedy is indispensable, funny performances can leave a deep impression on the audience (Zhang Jing, 2015).

3.2 Indonesian shadow puppetry

Wayang Kulit (Wayang Shadow Puppet Show) is a traditional shadow puppet show in Indonesia, commonly seen in the Indonesian islands of Java and Bali. Has a history of hundreds of years. It is one of the representatives of Indonesian culture and one of the oldest theater forms in the world. It was rated as a "World Intangible Heritage" by UNESCO in 2003. Its history dates back to the ancient kingdoms of Indonesia, when it was considered a sacred form of performance and used in religious ceremonies and celebrations. In Indonesian, "Wayang" means shadow or soul, and "Kulit" means "skin". Therefore, in Indonesia, shadow puppetry has long been associated with religion. The shadow puppets that come alive on the white screen have long been regarded as the spirits of gods and ancestors. Shadow puppetry is still an important part of many religious ceremonies and festival celebrations.

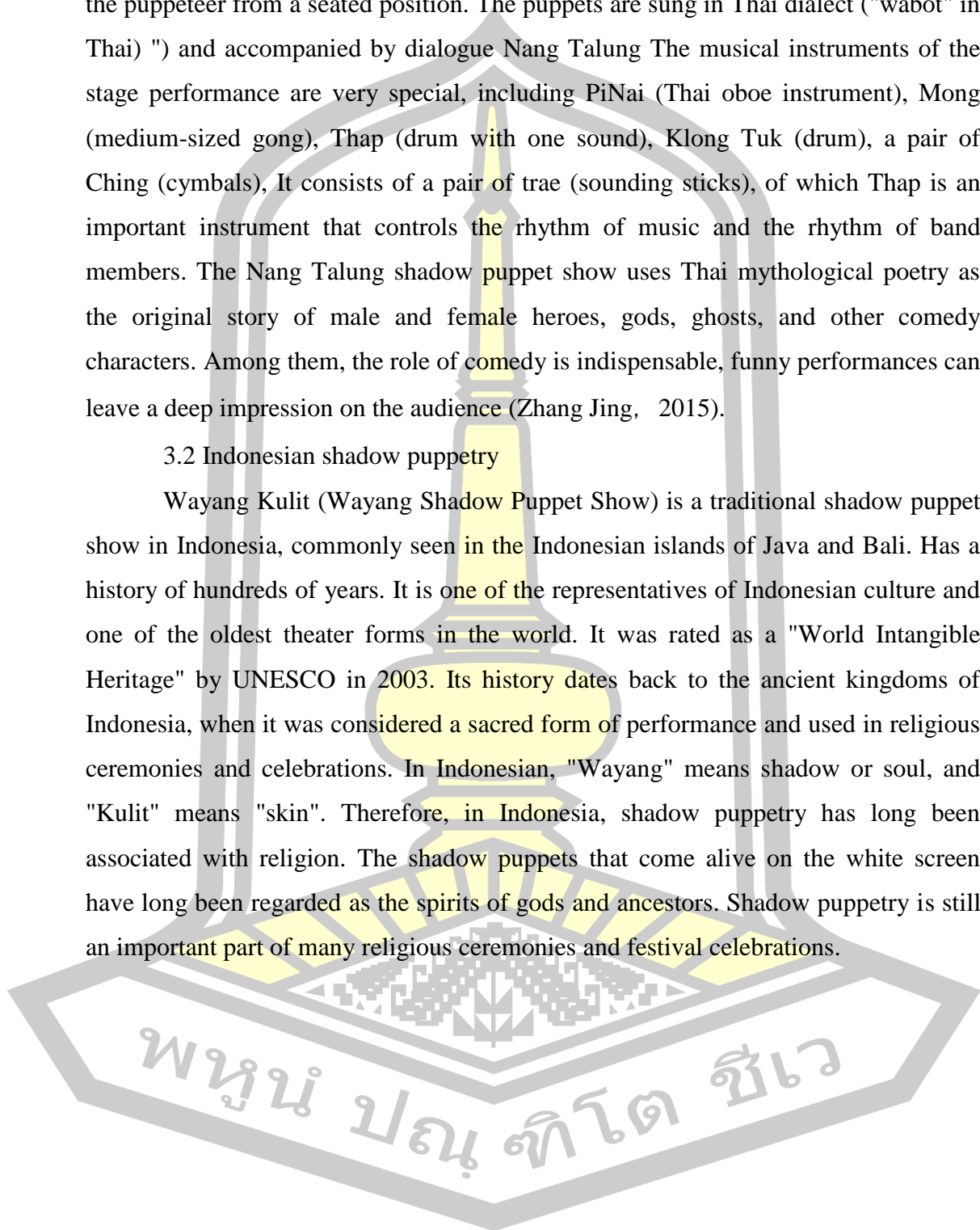




Figure 9. Wayang Kulit

Source: Haiteng Yu, from fieldwork in Oct 2023

The creation of shadow puppetry in Indonesia was once considered an important ritual for Javanese emperors to pay homage to the gods in ancient times. At that time, the emperor carved the images of his ancestors on coconut leaves based on the temple murals and offered them to the shrine. Whenever there was an important ceremony in the palace, he would burn incense and pray to the coconut leaves and play traditional Javanese five-tone music of Gamelan. During the Majaba Black Dynasty, the characters were improved from coconut leaves to drawing paper. At the same time, shadow puppetry was no longer the exclusive preserve of the court and gradually spread to the people (Cai Zongde, 2017).

3.3 Malaysian Shadow Puppetry

The shadow puppetry in Malaysia is called Wayang Kulit, which is a local traditional folk performance that uses light and shadow. As early as the early 19th century, shadow puppetry has become an independent drama in Malaysia. The

puppets used in shadow puppetry are flat carvings, and the materials used are cowhide and buffalohide. Then use bamboo branches to fasten the hands and feet to control the puppet's movements. The four types of shadow puppetry that can currently be found in Malaysia are Malay shadow puppetry (Malay: Wayang Kulit Melayu), Gedek shadow puppetry (Wayang Kulit Gedek), Javanese classical shadow puppetry (Malay: Wayang Kulit Purwa) and Kelantan shadow puppetry (Malay: Wayang Kulit Purwa). Malay: Wayang Kulit Kelantan). These four types of shadow puppetry can only be seen in Peninsular Malaysia.

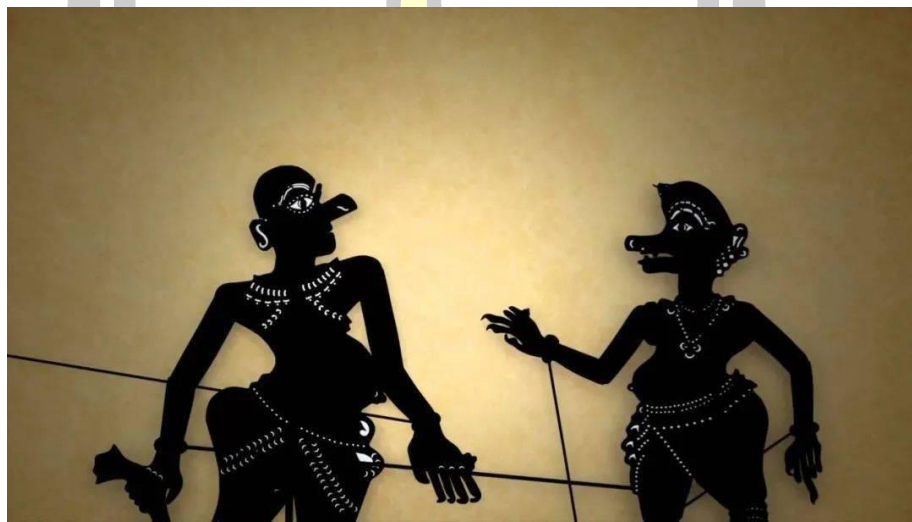


Figure 10. Malaysian Shadow Puppetry
Source: Haiteng Yu, from fieldwork in Oct 2023

The local shadow puppetry is said to have been introduced to Malaya by a puppeteer from Java, Indonesia, in 1834, and people here will respectfully call them Tok Dalang. Shadow puppet shows generally perform mythological stories about Hinduism, which is closely related to the origin of shadow puppetry in Java, Indonesia, which is dominated by Hinduism. Therefore, the puppets in shadow puppet shows often have the color of Hindu gods.

Because this is an art of light and shadow, shadow puppet shows generally only start when night falls. When the performance begins, you will hear the musicians starting to play music with a bit of Indian flavor. Tok Dalang is the soul of the shadow puppet show. They are the ones who control the puppets and narrate the story in a rap-like manner.

This art form was very popular before the advent of television. However, now, like many traditional cultural skills, Malaysian traditional shadow puppetry is gradually fading into the sunset, even though it is already one of the world's intangible cultural heritages (Huang Hai, 1981).

3.4 Cambodian Shadow Puppetry

Cambodian shadow puppetry is mainly Sbek Thom from the Khmer region. It is a kind of shadow puppetry characterized by using whole leather to make shadow puppet props. The literal meaning of "sbek thom" is "large skins". "Sbektom" is a traditional Khmer shadow puppetry with the ancient Indian epic "Ramayana" as the main performance. In 2005, the Sbektom Khmer Shadow Puppetry was listed in the UNESCO World Representative List of Intangible Cultural Heritage.

The performers of the Khmer shadow puppetry "Sbektom" are as respected as the monks. Performances to worship the gods are only held on special occasions, three to four times a year, such as the Khmer New Year, the King's birthday or to honor celebrities. At the end of the Angkor Dynasty in Chenla, the shadow puppetry of Bektom Khmer also declined, but it has evolved into a ceremonial art form that retains ritual norms. In Khmer shadow puppetry, each character's puppet is made from a single piece of leather. The cowhide is made from the hide of a cow that died accidentally or naturally, and is made within one day after performing a special ceremony. Craftsmen draw the desired image on the tanned cowhide, then cut it out, dye it with Kandaol bark solution, and tie it to two bamboo sticks for the dancers to operate. Different from Chinese shadow puppets, the characters and scenes of Khmer shadow puppets are carved on large sheets of cowhide.

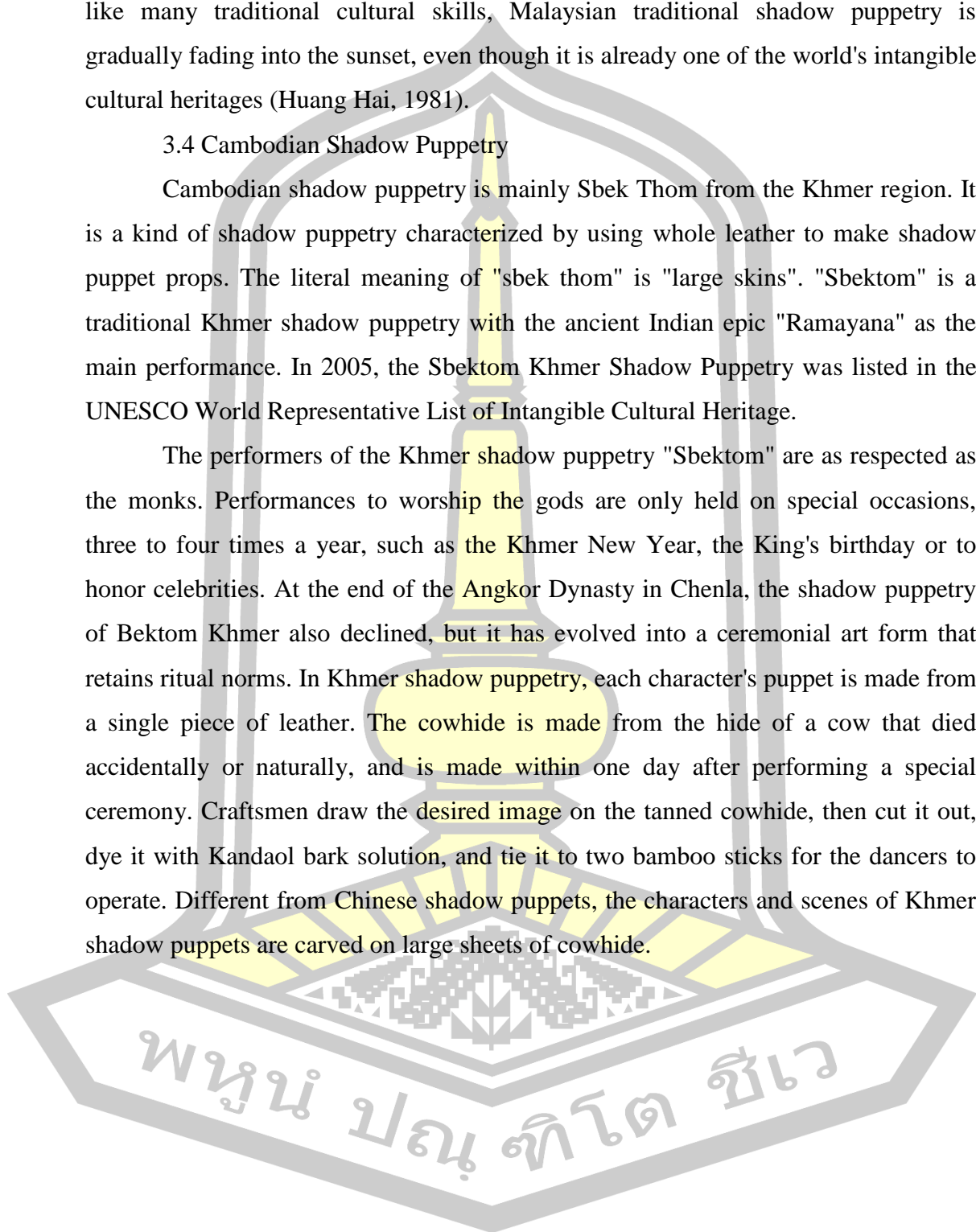




Figure 11. Cambodian Shadow Puppetry
Source: Haiteng Yu, from fieldwork in Oct 2023

Traditionally, the performance is held at night, outdoors in a threshing floor or next to a pagoda. A large white curtain sandwiched between two tall bamboo trees was placed in front of a large bonfire or today's lighting lamp, and the image of the puppet was projected on the white curtain. The operator gives life to these puppets with exquisite and strange patterns and rich movements. The performance is accompanied by a band and accompanied by two narrators. Told in a Khmer translation of the Ramayana, such a performance might last several nights and require hundreds of puppets for each performance.

In the 20th century, due to the civil war and the rule of the Khmer Rouge, "Sbectom" was rarely performed. It was not until the late 1990s that the "Sbectom" Khmer shadow puppet show resumed performances in the town of Siem Reap, 8

kilometers away from Angkor Wat. Since 2000, Tom Sbek has been gradually revitalized through the efforts of the few surviving artists. So far, there are three shadow puppet theaters that manage the remaining shadow puppets and ensure the transfer of shadow puppet knowledge and skills, including shadow puppet production techniques. From April to May 2007, Cambodia's "Sbektom" Khmer shadow puppet show was exhibited for the first time at the Augsburg Puppetry Museum in Germany. In the same year, the "Sbektom" Khmer shadow puppet show also participated in the China International Cartoon and Animation Festival Hangzhou International Shadow Puppet Week (Zhang Yihong., 2010).

Summary

This content is an introduction to shadow puppetry in many Southeast Asian countries. Southeast Asian shadow puppetry is a treasure of world culture. The shadow puppet shows in these countries have distinctive characteristics, rich content, and the traditions of their own national cultures.

4. Theories used in this research

4.1 Ethnomusicology theory: It is a theoretical discipline that studies the traditional music of all ethnic groups in the world and its development types. Field study is the basic way to obtain the source of research materials. (Bruno nettl, 2010)

Ethnomusicology requires extensive fieldwork. Conduct research by combining theory with fieldwork. It is a study of folk artists, folk society individuals, humanistic environment, social psychology, etc. According to this theory, a field investigation was conducted on Jiang Han Ping Yuan shadow puppetry, including history, geographical location, folk culture, art form and content. The purpose of the research is to elaborate on the laws of historical development and musical characteristics, and to explore its historical origins from local music conditions, from germination to development and then to prosperity. An exploration of the general laws of this art form.

4.2 Historical theory: Historical theory, also known as historical ontology or speculative philosophy of history, mainly discusses the law, motive force, value, subject, purpose and other issues of history. The rise of historical theory is closely related to the crisis and transformation of society, which can be seen as people's

conscious reflection on such crisis and transformation, as well as the assumption and planning for the future in order to put forward the countermeasures (Elizabeth A. Clark, 2004).

Through this theory, the history of Jiang Han Ping Yuan shadow puppetry is studied to explore the historical development and change of shadow play and its inherent laws

4.3 Anthropology of music: Anthropology of music is an interdisciplinary subject combining musicology and anthropology. It has the attributes of musicology in the traditional sense, which is dominated by the exploration of music ontology. Investigate and study the national music of countries and regions with different social systems and different development levels, and find out various laws related to music from it. Research methods can be summarized into two categories: empirical and speculative. It can be roughly divided into two stages: collecting, sorting out data and analyzing research data. In addition to the on-site notation, recording, and video recording, the work content of the previous stage also includes investigating, collecting, and recording various cultural phenomena related to music, including investigating the relationship between music and social and cultural background, and other arts. Find out about singing, the musical awareness of the performers, and the meaning of the musical terms they use. The latter stage is laboratory and desk work. It includes: accurate notation of the collected audio data; in order to ensure the scientificity and reliability of the data, use instruments such as pitch detectors or notation instruments for measurement and notation; from all aspects of music expression, For example, analysis and research are carried out from the aspects of sound system, musical form structure, singing method, etc., and then summarized into an annals of national music (Luo qin, 2011).

4.4 Chinese Music theory: Chinese music theory is a musical work created by the Chinese nation using its own methods and forms. These works include ancient music passed down from generation to generation and national music created by contemporary people. After thousands of years of development, Chinese traditional music has formed its own unique and systematic musical characteristics and laws that are different from other countries. The specialness of Chinese traditional music is not only reflected in some basic musical theories such as scales, temperaments, and

palace tunes, but also in its morphological characteristics, and even in aspects such as cultural traditions, philosophical foundations, and national ways of thinking (Li peng peng,2015).

From the perspective of Anthropology of music, Jiang Han Ping Yuan shadow puppetry is human culture. Analyzing this music culture from an anthropological perspective, it reflects social values, lifestyles, etc. From the perspective of musicology, it has musical characteristics including melody features, rhythm and beat, tonality, etc. The investigation method examined the humanistic characteristics and cultural factors, creative background and cultural environment behind Jiang Han Ping Yuan shadow puppetry. Through musical anthropology, we can not only investigate the Jiang Han Ping Yuan shadow puppetry, but also comprehensively understand the cultural life of the Hubei people.

Summary

In this section, the researchers used musicology theory, ethnomusicology theory, history theory, and Anthropology of music theory ,Chinese music theory to conduct research to explore the historical development, musical characteristics, protection and promotion of Jiang Han Ping Yuan shadow puppetry.

5. Documents and related research

5.1 There are relatively few literatures related to Jiang Han Ping Yuan shadow puppetry, mainly as follows:

Liu Hongxian (2020) This article mainly studies the digital protection of shadow puppets in Hubei Province. Shadow puppets in Hubei Province have been listed in the first batch of national intangible cultural heritage. As a representative traditional handicraft in Jingchu region, it contains rich cultural spirit of Chu and strong regional characteristics. Its unique cultural connotation and aesthetic form are of great practical significance in the field of contemporary art design. In resarech, the artistic characteristics of Jiang Han Ping Yuan shadow puppetry from the perspective of digital media are taken as the entry point, the character modeling features and color matching rules of the actors are read and understood, and their internal design rules and transmission channels are analyzed, hoping to provide new methods and new ideas for digital inheritance and protection of Jiang Han Ping Yuan shadow puppetry.

Yang Yongbo (2009) mainly describes the traditional characteristics and modern innovations of Jiang Han Ping Yuan shadow puppetry. Shadow puppetry is a wonderful feature of Chinese culture. It embodies the Chinese people's expectation for safety and welfare and their endless yearning for the future. As a result of the "Cultural Revolution" ten years of havoc, the widely hidden in the folk shadow puppet house was destroyed and lost, handed down through generations. After the reform and opening up, when the surging tide of science and technology came, the main ways of public entertainment are rich and changeable, and traditional folk art can no longer meet the needs of the people's entertainment, is losing their original position and going into decline. Jiang Han Ping Yuan shadow puppetry is one of the first intangible cultural heritages of the country. Its inheritance has attracted the attention of the government and the people. The following points are particularly important in the inheritance work of shadow puppetry. First, shadow puppets must maintain the traditional opera color no matter how contemporary shadow puppets are reformed and innovated, but the most important thing is to maintain and protect some of the essence of shadow puppets "original ecological characteristics. Second, Shadow puppetry opera should make some improvement in the singing. Constantly absorb the new elements of local folk music, and boldly improve the music and singing of Shadow puppetry. Third, the theme of Shadow puppetry opera can be combined with modern life. Fourth, Shadow puppetry can carry out technological innovation in digital technology. Fifth, strengthen the integration with other art categories. The reason why Shadow puppetry art is difficult to get out of the trough for a long time is related to its performance quality, presentation form and presentation style.

Chen Qixiang (2008) mainly focused on Jiang Han Ping Yuan shadow puppetry, describing its current situation, historical origin, artistic characteristics and inheritance value. It has a certain summativity and directivity, which provides some ideas for the research.

Liu Ziwei (2019) mainly describes the folk art of Jiang Han Ping Yuan shadow puppetry, which integrates various artistic forms such as singing, instrumental music, shadow puppetry carving, production and operation, focusing on the interpretation of its music culture. Macro exposition of the cultural background of the

object of study, discrimination of the name and geographical distribution of Jiang Han Ping Yuan shadow puppetry; Analyze the inheritance and development trend of shadow puppetry and troupe in different stages, and make micro interpretation of important historical nodes and cultural events. At the same time, research analyzes the vertical historical evolution of shadow puppetry singing and its horizontal expansion with other folk music styles, and interprets the formation and operation of Liu Nianhua's troupe, the characteristics of "stage" performance and the connotations of folk culture. Finally, based on the perspective of traditional drama, the author analyzes the development of shadow puppetry and troupe, the change of folk ecological environment, different social value identification and other factors that lead to the inheritance of shadow puppetry singing performance facing the precarious situation. The literature pays attention to the recording and sorting of the oral history of the troupe artists; Make a comparative study on the historical context, the current shadow puppetry and the inheritance and development of the troupe; Based on field investigation and research, it analyzes the problems of tacit knowledge, troupe system, social function and value identification in music culture, and then analyzes the music culture and folk customs of shadow puppet play in Hubei Province.

Gu Hanyu (2017) mainly elaborated on issues such as innovation inheritance. With the development of global digitalization, the application fields of digital talents are increasingly rich and extensive, resulting in great changes in traditional forms of artistic expression. At the same time of the rapid development of information technology, digital image art is also in continuous progress. The application of digital technology in the field of art, especially in digital image art! Be known. Jiang Han Ping Yuan shadow puppetry still has profound value and connotation in modern society, which is embodied in the artistic value of entertainment, aesthetics, and the instrumental value of cultural education, public welfare and cultural identity. In order to protect and inherit shadow puppets, we adopt a variety of digital technologies, and innovation and inheritance are important ways for the survival and development of intangible cultural heritage in this pluralistic society

CAI Xuanwen (2020) is a document on the protection and inheritance project of shadow puppets in Hubei Province by Humanities and Social Science

Department of Education of Hubei Province. With the development of information technology, intelligent people have seen the advantages of information technology in the protection of cultural heritage. In order to let the whole world, share the cultural heritage, UNESCO first proposed the "Memory of the World" project to promote the digitalization of cultural heritage worldwide. In recent years, the development of social economy has driven the development of spiritual and cultural needs, and the protection and inheritance of traditional culture has been attached great importance. The country is actively using digital technology to protect and preserve the dying intangible cultural heritage. Intangible cultural heritage is transforming into digital cultural heritage, in order to cater to the social transformation and cater to the audience's aesthetic "taste". As a national intangible cultural heritage, Jiang Han Ping Yuan shadow puppetry is the earliest type of drama art to go abroad in China. Its blood can reflect the miniature of the regional culture and history of Chu and Han Dynasties. It is not only of high artistic value, but also of immeasurable humanistic value. However, as a kind of art. As a cultural carrier, the inheritance of Jiang Han Ping Yuan shadow puppetry is not strong. It is in the era of information highway with slow traffic and now no traffic and horses. Short videos, movies, TV, network dramas and so on nourish the senses of the audience, and they can enjoy the three-dimensional sensory feast without leaving their homes. Shadow puppetry on Hubei Province has become a glass ball from the jewelry in the past. Without profits, shadow puppetry gradually lost its transmitters, and because it lost the hearts of the audience, its life also went to the end. From this point of view, the digital protection of Jiang Han Ping Yuan shadow puppetry should be made and passed on, so that the phoenix can rise from the ashes and be reborn.

Ling Zhenghui (2019) introduced the source and classification of clowns from the perspective of shadow puppetry carving in Hubei Province. The existence of Shadow puppetry itself is due to its significance of witchcraft offering, which is also in line with the Chu people's spiritual belief of "believing in witchcraft and ghosts and offering sacrifices". In the primitive society, the Chu people often mixed their daily life experience with the fantasy of witchcraft, and they considered animism to be spiritual. The sky has the god of heaven, the earth has the god of earth, the water has the god of water, the mountain has the ghost of the mountain, and the human has the

soul. These hallucination intentions are everywhere. These spirits and ghosts constitute our nation's understanding of the universe. Today, this form of sorcery sacrifice still exists, especially in rural areas. Therefore, once the Shadow puppetry spread, it was welcomed by people in Hubei area. During the Red and White events and the Qingming Solar term, Hubei Shadow puppetry art Troupe was often invited to exorcize demons, attract spirits, and worship gods. The roles in the opera are mainly divided by the facial makeup of the characters, and the shapes of shadow figures in the Shadow puppetry are derived from the role categories in the opera. In the development process of Hubei Province Shadow puppetry, according to the role system, there are four types of Shadow puppetry: Sheng, Dan, Jing and Chou. In the process of artistic performance, the seemingly inconspicuous clown plays a role of coordinating the plot, increasing the interest of the performance, and contrasting beauty with ugliness. The shapes of clowns are more exaggerated and simpler than those of other roles. Although different roles have different styles, they still maintain certain etiquette rules, so that the audience can identify the characters behind the white.

Xu Taotao (2017) analyzed the reasons for the prosperity of shadow puppets on the Hubei Province from a historical perspective. The Ming and Qing Dynasties were the periods of unprecedented development of shadow puppets. Shadow puppets on the Hubei Province emerged at this time and gradually formed its own style, becoming one of the classic shadow puppets like Tangshan shadow puppets, Shaanxi shadow puppets and Sichuan shadow puppets. research introduces the reasons for the development and popularization of Shadow puppetry in Hubei Province during the Ming and Qing dynasties. After detailed discussion, it believes that the prosperity of Shadow puppetry in Hubei Province can only be attributed to the promotion of social factors in the Ming and Qing dynasties, the catalysis of ideas at that time and the cultural beliefs of Chu. The integration of Chu culture into the Shadow puppetry makes the Shadow puppetry have very different style characteristics from other well-known Shadow puppetry, but also enhance its aesthetic taste. Hubei Province Shadow puppetry, with its strong local flavor and unique artistic style, has become one of the classic Shadow puppetry styles like Tangshan Shadow puppetry, Shaanxi Shadow puppetry and Sichuan Shadow puppetry. According to the relevant

information. During the Ming and Qing Dynasties, immigrants from Henan and Shaanxi brought the art of Shadow puppetry to Hubei, which later incorporated local artistic elements to form its own unique style. Shadow puppetry in Hubei Province has enjoyed unprecedented development since the Ming and Qing Dynasties. Shadow puppets prospered in Hubei Province. The reason is inseparable from the influence of political, economic and cultural factors in Ming and Qing Dynasties.

Kang Baocheng (2010) documented Chinese shadow puppetry from the perspectives of historical origins and artistic forms, and conducted on-the-spot inspections of local shadow puppetry, forming several related articles. These contents gave a general analysis and understanding of the distribution and historical conditions of Chinese shadow puppetry .

5.2 Literatures related to the music culture of Hubei Province include the following:

In resarech, Yu Jiping (2017) traced the music of Hubei Province to its source, analyzed musical characteristics and summarized musical characteristics by analyzing the music of Hubei Province, Honghu Red Guards. Hubei Province is the center of ancient Chu culture. The ancient Chu capital, Jinan City (today's Jingzhou in Hubei Province), was the political core of this area in history. Today's Hubei Province includes Jingzhou, Honghu, Songzi, Xiantao, Qianjiang, Tianmen, Jingmen and other places. Due to the special geographical characteristics and diversified lifestyles of the people, there are many kinds of ethnic folk art: Mianyang folk song, Tianmen Three Sticks Drum, Tianmen Rap, Hubei Province Shadow puppetry, Jingzhou Mashan Folk song, etc., all of which exist on the Hubei Province.

Yuan Pan (2019) mainly describes the Jingchu language of Hubei Province, thus introducing that cultural place names in Hubei Province are proper names of a certain geographical entity, which can reflect the geographical characteristics, product economy, historical facts (events or people), religious beliefs and so on of a certain region in a certain historical stage. Hubei Province has dense river network and numerous lakes. The unique geographical and natural conditions have created the unique water town culture, which has marked a distinct imprint on the vocabulary of this region Jingchu dialect area. resarech intends to investigate the customs of water towns in Hubei Province from the perspective of local nouns,

famous words and idioms (including idiomatic expressions, proverbs and Xiehou language). Some of these words belong to the ancient and modern inheritance words (some have become the morpheme of the coinage of words), some belong to the local people's made-up words, and some belong to the unique "dialect feature words" of a place.

Liu Zhangyong (2004) introduced the geographical and climatic information of Hubei Province, which has some relevance to the study of the formation of the culture of Hubei Province. The formation of waterlogging ecological environment in Hubei Province has experienced a long evolution process. The evolution of the relationship between rivers and lakes in the Holocene period was in accordance with the natural conditions, and its driving force was mainly the geological tectonic movement and climate change. When human activities participated in or interfered with this evolutionary process, the speed and depth of natural environment changes were often more drastic, especially the reclamation activities of lake enclosure in various historical periods greatly accelerated this process. Since the 1990s, the Hubei Province has suffered frequent floods and droughts, and the ecological environment has deteriorated year by year. Starting from the quality of the geological environment, the appropriate return of farmland to the lake and the restoration of the lake's flood control and storage function play an important role in the restoration and reconstruction of the waterlogging ecosystem.

Wu Yanhui (2007) mainly studied climate change in literature, which is associated with social and cultural impacts. Based on the monthly mean temperature data of eight stations in Hubei Province during 1958-2004, the authors used unitary regression, correlation analysis and distance equality mathematical statistics to analyze the changes of annual and monthly mean temperature and annual mean temperature of each station in Hubei Province over the past 47 years. The results show that the annual mean temperature in Hubei Province has an obvious rising trend in recent 47 years, and the air temperature in four seasons, especially in autumn and winter, has a significant rising trend, while it has a cooling trend in summer. The monthly mean temperature increased in all months except July, which showed a downward trend. The annual mean temperature in the original area of Hubei Province was prone to the extreme value around the peak sunspot year and the trough year.

5.3 Documentation on shadow puppetry in other countries

Cai zongde(2017)This is an article published in the Journal of the Central Conservatory of Music, about the status quo of Javanese Chinese shadow puppetry in Indonesia. Introduced the social environment and development of Indonesian shadow puppetry, performance repertoire and shadow puppet production, development dilemma and other aspects.

Yu Jiahe (1997) This is an article about the Malaysian shadow play published in the journal of the Xi'an Academy of Music. It mainly introduces the cultural characteristics of Malaysia and two Malaysian traditional art forms, Makyung and Wayang Kulit.

Dong Yun (2015) this article introduces the study of Turkish karagos shadow play, Turkey karagos shadow play is the world shadow play garden in a cluster of fresh flower, it formed in the early Ottoman empire, and Islamic religious culture and sufi mysticism has an inseparable relationship, in the characters, troupe organization, stage design, lining elements, program structure, music style both follow the universal form of shadow play, and has a distinctive islamic culture. Over the centuries, this ancient art form has gradually changed from a mystical religious factor to a popular form of theatrical entertainment with more attention to its own theatrical development and stage performance. To this day, the traditional shadow play performances still appear in various gatherings in Turkey.

Xie Dehui (2016) This is an article introducing the comparison between Thai shadow play and Chinese shadow play. China and Thailand enjoy good-neighborliness and have had frequent exchanges since ancient times. The Chinese foundation and similar living and eating habits inherited by Chinese and Thai people make the cultural exchanges and cooperation between China and Thailand have a long history. Through research and comparison to develop the similarities and differences between the two countries, increase cultural exchanges.

5.4 Foreign literature related to resarech

Jonathan P.J. Stock (2022) Routledge's Guide to Ethnomusicology Ethics and Research is an in-depth investigation of the moral challenges and the need for research into the people who make music. Its focus is on the fundamental and compelling ethical questions that have challenged and shaped the history and current

practice of the discipline. In 26 representative cases from a wide range of geographical, social and musical contexts, the authors collectively reflect on the implications of ethnomusicological research, exploring the ways in which our work may instantiate the harm that comes from privilege or risk, and the ways in which recognition, benefits and rewards can be provided to musicians and others who contribute to our research. In a world where different ethical values often clash, music itself is at the same time a powerful tool for projecting moral claims, with the goal of revealing the conditions and consequences of the ethical choices we face

The author Ceriba istand Naila (2021) discusses the place of commercial recordings in ethnomusicology, identifies several groups of studies, and the disciplinary prerogative of live participatory performance. Using Edison Bell Penkara Records (f. 1926) as a case study, she examines localisation as a commercial principle at the time, the production of music streams in isolation from cultural-political worship, consumption patterns, and the management of doing historical recordings yourself today. In doing so, she argues for recognition of the universality of music as recording, of the relevance of the subject to ethnomusicology, past and present, and of the specific contributions that ethnomusicologists may bring to holistic, interdisciplinary and multi-disciplinary research.

Zhang Jijiao, Wu Yue (2022) resarech starts with four factors that influence Chinese anthropology and ethnology: the Soviet School of Ethnology, Marxist ethnology, western anthropological and ethnological theories, and Chinese experience and theory (government policy and scholar exploration).Based on the influence of foreign theories and the theoretical exploration of domestic efforts, resarech points out the transformation and research characteristics of Chinese anthropology and ethnology in different periods.

Gustav Jahoda (2014) Descriptions of other peoples and their systems and customs have included comments on their psychological characteristics since recorded time. This article traces this characteristic from the 18th century to approximately World War I, and provides a brief overview of recent developments. For most of this period, two contrasting views prevailed: one that attributed human differences to "race," while the other explained them in terms of psychological,

environmental, and historical factors. The current narrative focuses on the latter, among those who assert the "spiritual unity of humanity."

Matthew Isaac Cohen (2016) Under the modernization of globalization, Southeast Asian shadow puppetry is being reenacted in art galleries, the Internet, community art environments, agency collaborations, and festivals. Even as cultural conservatives mourn lost traditions, a generation of Southeast Asian practitioners is seizing on the norms of performance culture, inhawing accepted forms and reshaping them so that they reflect both local particularities and global issues.

SOETARNO - (2013) resarech deals with Shadow puppetry's relationship to social change in an era of globalisation. Some of the relevant changes have occurred in the following areas :(a) communication technology;(b) social institutions; And (c) value system. In response to these changes, puppet masters have also made some changes in their performances. Shadow puppetry is not independent of society, but interacts with it. Each can act as an object or subject. Therefore, in a transitional or developing society, the influence of society and shadow puppetry is mutual. The performance of shadow puppetry reveals the trends of the society, and the society also has an influence on the development of the shadow puppetry world.

Frank Hentschel (2011) The author of medieval music theory believes that it is a given sensual pleasure that is the ultimate goal of music. It is only by misinterpreting historical sources that historians have constructed an aesthetic that blends aesthetics with mathematical and theological ideas. A close reading of these sources, taking into account their cultural context, reveals that the author's intention is at the root of the text.

Giovanni Guanti (2009) This article explores the issue of music aesthetics education, what is the significance of music aesthetics teaching today? The discussion begins with the illusion of separating music from language, which regards language as communication. We use words and propositions when thinking about music, but the music is "something else" besides the words. By analyzing musical network concepts, we can think about the non-verbal existence of musical compositions and musical experiences.

Sutton Alexander C. (2021) The aim of this article is to show that pragmatism and hermeneutics are key elements of the sociology of art music, which

concentrates action, interaction and interpretation at the analytical level of the individual and the collective. Following the basic principles of these theories, I propose a pragmatist - hermeneutic approach to the sociology of art music that attempts to elucidate how contemporary art music practices organize the field of classical music in the context of 21st century America.

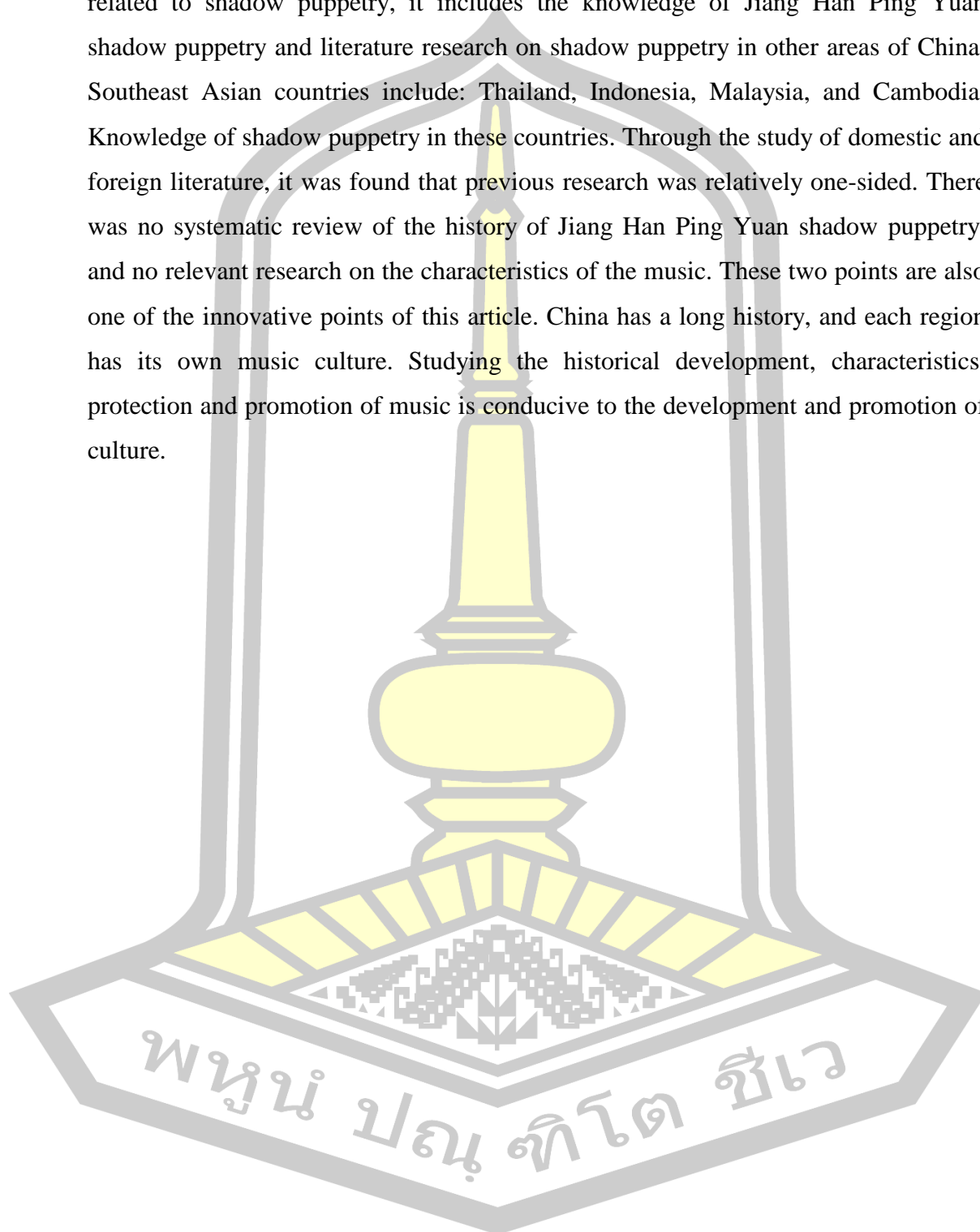
Tia DeNora (2004) Over the past two decades, historical perspectives in the sociology of music have linked music to a wide range of social processes. These include the material culture of performance and reception, distribution organizations, critical discourses and music education, the social shaping of music styles, the politics of taste and patronage, the changing nature of music audiences, music acceptance, reputation, authenticity and innovation. This work overlaps in part with the "New musicology" and its deconstruction of the idea of aesthetic autonomy. Recently, new topics have been incorporated into the framework, including: music as a medium for political action, music's role in the history of science and the history of the body, and music as a technology of identity and memory. In all of these areas, the presence of music has been emphasized as a resource for social order, especially as an agent of psycho-cultural change.

Mc Kerrell Simon (2022) research argues that ethnomusicologists are beginning to use not only performance as a tool for understanding social and cultural domains, but also music and dance as a means of "translating" ethnomusicology, focusing on the translation and dissemination of the aesthetics of artistic performance, and establishing a theoretical space for research findings, That lie within the original performance knowledge and are explored, produced, and transmitted through the performance itself. This article provides a brief introduction to some of the key historical discussions in the study of music performance, as well as epistemological challenges surrounding methodologically defined fields such as ethnomusicology without a central musical Canon.

Summary

The literature review in this chapter mainly involves research theories such as ethnomusicology, music sociology, and music aesthetics. It reviews the relevant literature research on the culture, geography, climate, and shadow puppetry of Hubei

Province based on the basic situation of Hubei Province. In the review of literature related to shadow puppetry, it includes the knowledge of Jiang Han Ping Yuan shadow puppetry and literature research on shadow puppetry in other areas of China. Southeast Asian countries include: Thailand, Indonesia, Malaysia, and Cambodia. Knowledge of shadow puppetry in these countries. Through the study of domestic and foreign literature, it was found that previous research was relatively one-sided. There was no systematic review of the history of Jiang Han Ping Yuan shadow puppetry, and no relevant research on the characteristics of the music. These two points are also one of the innovative points of this article. China has a long history, and each region has its own music culture. Studying the historical development, characteristics, protection and promotion of music is conducive to the development and promotion of culture.



CHAPTER III

Research methods

Qianjiang City, Hubei Province to conduct field research, collect information, and find relevant informants. My method is as follows:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of sites
 - 1.3 Scope of time
2. Research process
 - 2.1 Selection of research sites
 - 2.2 key informants
 - 2.3 Research tools
 - 2.4 Data Collection
 - 2.5 Data Management
 - 2.6 Data analysis
 - 2.7 Data Presentation

1. Research scope

1.1 Scope of content

The scope includes the development overview and historical investigation of Jiang Han Ping Yuan shadow puppetry, the analysis of the music characteristics of Jiang Han Ping Yuan shadow puppetry, and the protection and promotion of Jiang Han Ping Yuan shadow puppetry.

1.2 Scope of sites

Qianjiang City, Hubei Province, China



Figure 12. Map of Qianjiang City, Hubei Province, China

Source: Googlemap (n.d.)

1.3 Scope of time

February 2023 to December 2023.

2. Research process:

2.1 Selection of research sites

2.1.1 Research site

Qianjiang City, Hubei Province, China

2.1.2 Reason for choosing this study site

In order to study Jiang Han Ping Yuan shadow puppetry, the purpose is to I choose the place form source place, gathering place and creative place.

1) Qianjiang City, Hubei Province is the original of Jiang Han Ping Yuan shadow puppetry and the central city of Hubei Province.

2) In 2006, "Jiang Han Ping Yuan Shadow Puppetry" was successfully declared as a national intangible cultural heritage by Qianjiang City

3) Qianjiang City has preserved the oldest music and the most traditional performance mode

4) In daily life and festivals, there will be shadow puppet performances in Qianjiang City, which has a broad mass base and a profound cultural foundation.

2.2 Key informants

The criteria for selecting key informants:

- 1) Must be an artist in the research field of this article
- 2) The selected artists need to be native-born locals and familiar with the local culture
- 3) With more than 20 years of experience, he is still active on the stage and participates in various social activities
- 4) Must be a representative transmitter at or above the provincial level, It has a high social reputation and authority in Jiang Han Ping Yuan shadow puppetry
- 5) The selected artists are witnesses of the development of Jiang Han Ping Yuan shadow puppetry

The key informants are Mr. Yan Zubin and Mr. Liu Shouqin



Figure 13. The transmitter is Yan Zubin
Source: Haiteng Yu, from fieldwork in Mar 2023

Yan Zubin, was born in 1952, is a representative figure of Jiang Han Ping Yuan shadow puppetry with singing tones. He began to specialize in Shadow puppetry performance in 1979. A representative transmitter of provincial intangible

cultural heritage, he was selected as "Master of Folk craft Inheritance Skills of Hubei Province". It is the representative singing style of Jiang Han Ping Yuan shadow puppetry. It has participated in provincial and municipal competitions for many times and won awards. Edited and created more than ten modern and traditional shadow puppets. Have a wealth of Shadow puppetry knowledge, exquisite Shadow puppetry operation and singing skills



Figure 14. The transmitter is Liu shouqin
Source: Haiteng Yu, from fieldwork in Mar 2023

Liu Shouqin, He was born in March 1945, is the head of the Shadow puppetry Heritage Base. I have been fond of Shadow puppetry performing arts since I was a child. Qianjiang Shadow puppetry Exhibition Hall was established. His singing expression is accurate, carving shadow puppets with innovation

2.3 Research tools.

The research tools include interview form, observation form and questionnaire

Questionnaire preparation process interview form observation form

(1) Design questions according to the research objectives.

(2)After the design is completed, hand it over to the advisor for inspection.

(3) Make revisions according to the advisor's comments.

(4) Modifications were made according to the specialist advice before being used in the investigation.

2.3.1 Interview form

In the process of collecting data in the Qian jiang city place the researcher selected three groups of respondents as interview subjects. The interview format was flexible and the content was consistent with the research objective. They are: two representative transmitter of Jiang Han Ping Yuan shadow puppetry; actors who sing Jiang Han Ping Yuan shadow puppetry; government and school leaders and shadow puppetry enthusiasts. Use different interview forms for different groups of people so that interviews can be conducted reasonably

2.3.2 Observation form

During the observation process, the researcher observed the history, relevant materials, and artist performances of Jiang Han Ping Yuan Shadow Play. The observation methods included: video recording, audio recording, and taking photos. These primary sources are used to study the three research objectives of Jiang Han Ping Yuan shadow puppetry.

2.3.3 Questionnaire form

The questionnaire is an essential tool prepared in advance for field investigation. The questionnaire mainly focuses on the three objective of the study, including the historical development of Jiang Han Ping Yuan shadow puppetry, what are its musical characteristics, and how it should be protected and promoted. , three issues. The use of questionnaires can provide researchers with relevant data.

2.4 Data Collect

During the data collection process, the researchers conducted data collection on the Jiang Han Ping Yuan shadow puppetry, using observation forms, interview forms, and questionnaires designed in advance. Observe the artist's performance process, documents, music videos, historical materials, etc.; conduct interviews and questionnaire surveys with artists, government staff, school students, and enthusiasts. The content of interviews and questionnaires mainly includes the musical characteristics, historical development, protection and promotion of Jiang Han Ping Yuan shadow puppetry. The questionnaire focused on historical and conservation aspects. The interviews focused on collecting information on music characteristics. At the same time, a questionnaire survey was conducted on them, and data were recorded and collected using cameras, tape recorders, mobile phones,

laptops, pens, notebooks, etc. Record the complete video and take relevant photos of the singing process, collect first-hand information, and use SD cards, computers, and U disks for data storage.

2.5 Data Management

Data collection and organization are key aspects of mining. Collection, management, processing and application can give full play to the role of data. I collected data on historical development, music content, artist performance, etc. and organized it. Classified by time, location, and music content, these data are different aspects of data and are managed in categories. Provide data sources for research.

(1) The historical information collected is used to study the history and development of Jiang Han Ping Yuan shadow puppetry.

(2) Collect music content, artist live performance data, and record music scores to study the musical characteristics of Jiang Han Ping Yuan shadow puppetry

(3) Collect historical materials and interviews with artists, enthusiasts, and government staff to study the protection and promotion of Jiang Han Ping Yuan shadow puppetry

2.6 Data analysis

(1) Objective1, Using the methods of literature research, we can collect useful data comprehensively and systematically, organize and excavate comprehensively and systematically in order to have a complete and objective understanding and grasp of the research problem. At the same time, observation method and interview method are used to study, and contacted the informant successively. Data after interview and observation are analyzed according to relevant music research theories, such as ethnomusicology and musicological research methods. Study the history and development of Jiang Han Ping Yuan shadow puppetry.

(2) Objective2, Classify the collected data, including scores, scripts and musical props, and use music analysis method for analysis. Music analysis mainly includes the following five aspects: music structure, mode, melody, rhythm and lyrics.

(3) Objective3, The protection and promotion of Jiang Han Ping Yuan shadow puppetry are studied by using historical theory and anthropology of music theory.

Through these analyses, we can understand the history and current situation of film in Hubei Province, the characteristics of music, how to protect and promotion the problem, and successfully finish the paper writing

2.7 Data Presentation

Chapter I: Introduction.

Chapter II: Literature Review

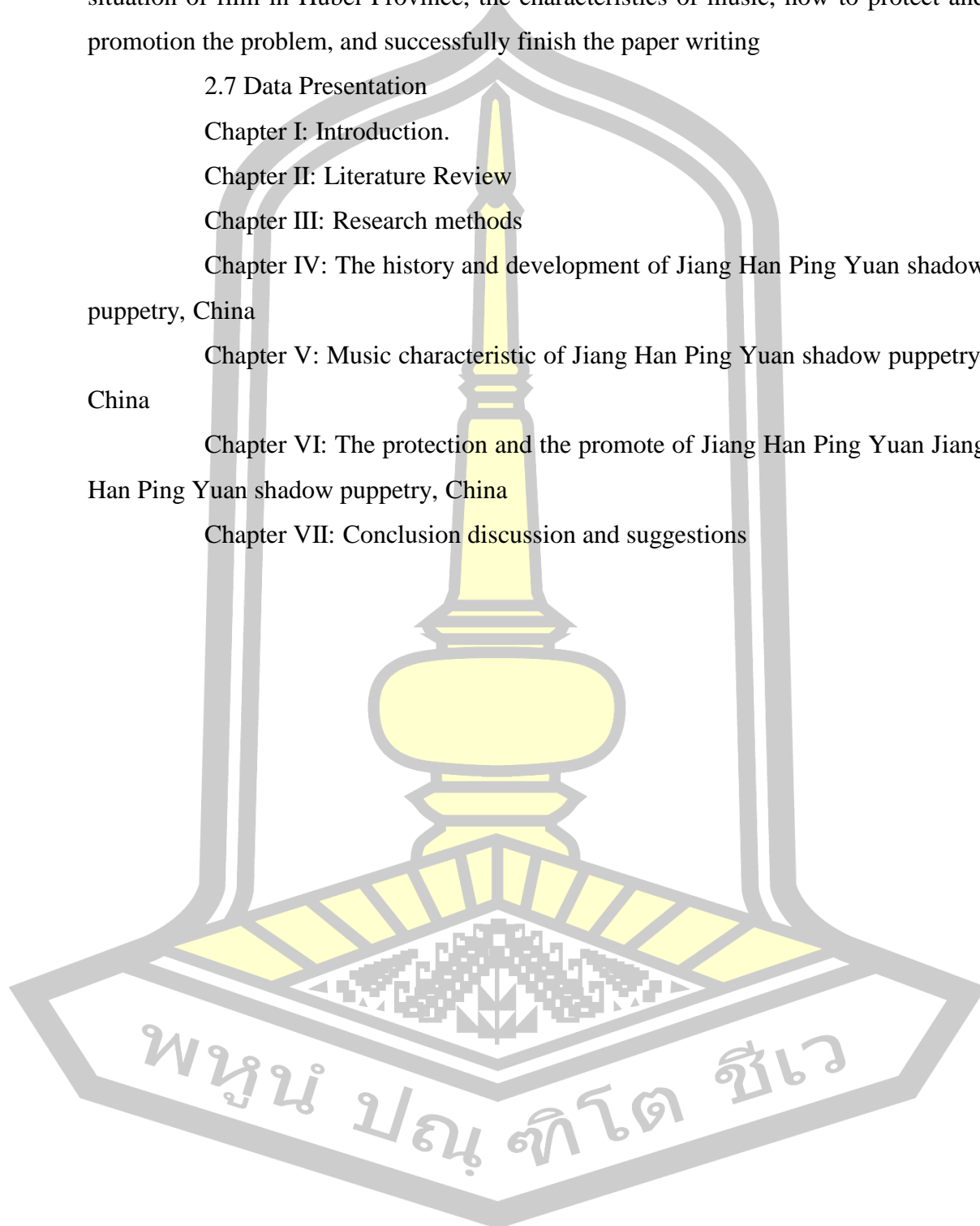
Chapter III: Research methods

Chapter IV: The history and development of Jiang Han Ping Yuan shadow puppetry, China

Chapter V: Music characteristic of Jiang Han Ping Yuan shadow puppetry, China

Chapter VI: The protection and the promote of Jiang Han Ping Yuan Jiang Han Ping Yuan shadow puppetry, China

Chapter VII: Conclusion discussion and suggestions



CHAPTER IV

The history and development of Jiang Han Ping Yuan shadow puppetry in Hubei Province, China

In the research of this chapter, the researchers adopt the qualitative research method, the investigation method, the analysis method, and the music theory such as musicology and ethnomusicology as the guidance, according to the field investigation and the literature data collected and collated to conduct in-depth research. This chapter analyzes the history and development of Jiang Han Ping Yuan shadow puppetry in detail

1. Jiang Han Ping Yuan shadow puppetry in formative period(202BC-763AD)
2. Jiang Han Ping Yuan shadow puppetry in mature period(763-1368AD)
3. Jiang Han Ping Yuan shadow puppetry in prosperous period(1368-1796AD)
4. Jiang Han Ping Yuan shadow puppetry in period of decline(1796-1976AD)
5. The historical development of contemporary Jiang Han Ping Yuan shadow puppetry(1949-2020AD)

Shadow puppetry has a history of thousands of years in our country. It is an ancient art form that has been passed down to this day. Record history and tell folk stories in a special cultural form. According to on-site field investigation and historical data research, it is inferred that shadow puppetry originated more than 2,000 years ago. It originated in the Han Dynasty, gradually developed into a prosperous period in the mid-Tang Dynasty, developed all the way to the end of the Qing Dynasty, gradually declined during the Republic of China, and gradually developed again after 1949. Through investigation and research, he is mainly divided into five periods

1. Jiang Han Ping Yuan shadow puppetry in formative period(202BC-763AD)

From the Western Han Dynasty (202 BC) to the mid-Tang Dynasty (763 AD), the records of shadow puppetry were in the embryonic stage and gradually formed. In the origin theory, the origin of shadow puppetry is introduced. In the Western Han Dynasty, Emperor Wu of the Han Dynasty and Mrs. Li performed similar witchcraft to revive the soul. The historical material "Han Shu Biography of Relatives" says: Mrs. Li died when she was young... (Emperor Wu) misses Mrs. Li Inexhaustible, the alchemist Qiren Shao Wengyan can summon her soul. At night, lights and candles were set up, curtains were set up, wine and meat were aged, and he was ordered to live in another tent. From a distance, he saw a beautiful woman who looked like Mrs. Li, and she was still sitting and walking, but she couldn't just look at her. Said: "Is it evil, not evil? Stand up and look at it, but why is it so late!" He ordered all the musicians in the Yuefu to sing (Gu Jiegang, 1983).

This historical material is an introduction to movies in the Western Han Dynasty. It can be found from the text that some basic elements in the movie gradually formed, such as curtains, lighting, and shadows. But after all, this is not a Shadow puppetry, but a witchcraft ritual. The content and ideological intention are not artistic, but point to "resurrection" itself, so it is far from the real art of shadow puppetry.

In the Southern Dynasties (AD 420), spiritualism was still circulating, which was similar to that in the Western Han Dynasty. According to "History of the Southern Dynasties. Biography of Concubines", after the death of Yin Shuyi, the favorite concubine of Emperor Xiaowu Liu Jun of the Southern Dynasty, "the emperor often wanted to see ". "Sometimes there are sorcerers who can see ghosts, saying that the emperor said that the noble concubine can be killed. The emperor was overjoyed and ordered to call her. After a while, the fruit was seen in the veil, and the shape was like a life. The emperor wanted to speak to him, but he was silent. He will hold his hand and die. Then he rested, and the emperor was choked with hatred, so he drafted "Lady Li Fu" to express his meaning." This is almost the same as the young man's technique. It is obviously just a "shadow", and it has not yet reached the level of art.

The true formation of shadow puppetry was brought about by religion. From the 5th century to the 7th century AD, the legends and miracles of the "Buddha Shadow" in Tianzhu came from different ways. Against this background, the Buddha spread the art of light and shadow, mirror image, and illusion to the Middle Earth. According to the Buddhist scriptures, the Buddha used "Buddha's shadow" as the dragon king's speech in the grottoes. The record in Volume 6 of "Jing lv yi xiang" is: "At that time, the dragon kings put their palms together to invite the Buddha into the cave. The human stone is like a bright mirror, which is inside the stone, and the shadow appears outside. If you look far away, you can see it, but if you are nearsighted, you can't see it. All the heavens and thousands of people support the Buddha's shadow. The shadow also speaks the Dharma." The Buddha is inside, but "the shadow appears outside." "Shadows are also sayings" and there are "Eighteen Changes" images, "you can see them when you look at them from a distance, but if you look closely, you can't see it", which has all the characteristics of shadow puppetry (Tong jingxin,1934).

Summary: This period is the gradual formation period of Jiang Han Ping Yuan shadow puppetry. Historical records show that Shadow puppetry originally originated from spiritualism and was influenced by Buddhism from the 5th to 7th century AD, which promoted its formation, as shown in Table 1.

Table 1. Jiang Han Ping Yuan shadow puppetry in formative period(202BC-763AD)

Period/name	Dynasty	Historical data	The development and change of Jiang Han Ping Yuan Shadow puppetry
formative period(202BC-763AD)	Western Han Dynasty (202 BC) -the middle of Tang Dynasty (763 AD)	1. "Book of Han·Biography of Relatives", 2. "History of the Southern Dynasties. Biography of Concubines", 3."Jing lv yi xiang",	1.The first appearance of the image of lamp shadows 2. The idea of borrowing shadows from Buddhism, with all the characteristics of shadow puppetry 3. Buddhist scriptures use shadow puppetry to educate all living beings

Table of 1. Jiang Han Ping Yuan shadow puppetry in formative period

Source:Haiteng Yu(2023)

2. Jiang Han Ping Yuan shadow puppetry in mature period (763-1368AD)

(1) The historical development of shadow puppetry in the Tang Dynasty(763-907 AD)

Both Chang'an and Luoyang were the capitals of the Tang Dynasty. From 618 to 904 AD, the capital was Chang'an, in what is now Xi'an, Shaanxi Province, and from 904 to 907 AD, the capital was Luoyang. In the early Tang Dynasty, Xi'an was the capital, and Luoyang was the accompanying capital; Xi'an was the political center, and Luoyang was the economic and cultural center; in the mid-Tang Dynasty, the political center was also moved to Luoyang. Because of the brilliant transactions of the Tang Dynasty in Chinese history, there is the theory of the prosperous Tang Dynasty. The Tang Dynasty is one of the most important dynasties in Chinese history, and it is also recognized as one of the most powerful eras in China. The economic prosperity of the Tang Dynasty promoted the vigorous development of art, and shadow puppetry also matured during this period (c. 766-907 in the middle and late Tang Dynasty). Volume 285 of "Taiping Guangji" quotes "Youyang Zazu" by Duan Chengshi of the Tang Dynasty: During the Dali period, there was a warlock in Jingzhou who came from the south and stayed at Zhiqi Temple. He was fond of wine and seldom sober. when. Once a large fasting meeting was held in the temple, and thousands of people came. The magician suddenly said: "I have a skill that can replace the joy of playing tiles and marbles." He mixed various pigments in a vessel, and he took steps With eyes closed, he slowly recited dozens of mantras before taking a sip of the water mixed with various colors and spraying it on the wall again and again. The color rendering is like new painting. After a long time, the color gradually faded, and it disappeared completely in the evening. There is only a flower on the Jinsulun scarf and cassock, which is still there after two days." There is also "Taiping Guangji" volume 175, which records that Wei Zhuang often played with the children in the neighboring alleys when he was young, and then recalled the past, writing "Tu The next time I met the Li brothers' feeling old," said: "The Zhumen house in the west of Yugou, I remember being a good brother at that time. At dawn, Liu Yin rides a bamboo horse, and at night, Mr. Dengying plays. Patrol the street while the clothes of the butterfly are torn, and go to the house to find the chicks with light hands and feet. Today, I met the boss, worrying about the family and the country. "It can be

considered that "Mr. Yekuma Dengyingnong" is playing movies, and "Mr." is a shadow puppet (Sun Kaidi,1952).

From this historical material, Buddhist scriptures have been performed in the form of Shadow puppetry, and the development of Shadow puppetry has gradually become more mature from the market. Cui Ye, a poet of the Tang Dynasty, said in the second of the six poems "Shangyuan Ye": the magic lamp, Buddha fire, and hundreds of rounds, engraved with figures and seven treasures. In the shadow, it is like hearing Jinkou's words, and the sky is like a scattered jade light. Cui Ye was born in the early Tang Dynasty. What he depicted may be a large rotating shadow lamp (magic lamp), with fire in the center of the lamp (Buddha fire), and the light reflects on the carved and painted image of Buddha (Qibaozhuang). From a distance, "Buddha Shadow" seems to be speaking. "Seven Treasures of Carved Figures" refers to shadow puppets. Sun Ti, a poet during the Kaiyuan period of the Tang Dynasty, also said in the poem "Yingzhi on the Fifteenth Night of the First Moon": "The dance becomes the character Cangjie, and the lamp becomes the wheel of Fawang." The first sentence refers to the famous "character dance", and the latter sentence refers to the shadow lamp. This kind of shadow lamp has a much smaller scope than Song Zixian's magic, and it has already been included in the scope of entertaining people, taking the final step towards movies. However, it is not difficult to see that Yingdeng still retains the traces of "borrowing shadows" at first. By the mid-Tang Dynasty, with the secularization of performances, the images of shadow puppetry became more and more diverse and story-oriented. With the addition of a person who manipulated the puppet, a mature Shadow puppetry was formed (Sun Kaidi,1952).

In the mid-Tang Dynasty, shadow puppetry had a wide spread area. Shadow puppetry was spread by artists from Huaxian and Pucheng in Shaanxi to eastern Sichuan, Zhuxi and Laohekou in Hubei. The rap and rap forms of folk songs in Laohekou, Hubei were absorbed by shadow puppets in Shaanxi. Folk culture and art exchanges at the junction of Shaanxi, Sichuan and Hubei provinces. Gradually develop shadow puppetry to the urban and rural areas of Jingchu.

After an art form is formed, it may still be relatively rough, and it has not yet formed its own audience, and all of this will take a certain amount of time to brew. Since the Tang Dynasty, in order to carry forward the Dharma and propagandize the

teachings, Buddhists began to use "images" to give common lectures under the influence of Indian Buddhist circles' "explaining with images". After decades of "running in" monks' "telling the story with shadows" and Lantern Festival "lamp shadows", and absorbing folk paper-cutting, paper-cutting, and many other techniques, movies were basically formed during the Tang Dynasty. During this period, the imperial court changed frequently, wars were frequent, and military damage was severe, all of which would undoubtedly affect the development of movies. During this period, shadow puppetry has gradually flourished (Li Zhongyue,2008).

(2) The historical development of shadow puppetry in the Song Dynasty(960-1279)

In the early years of the Northern Song Dynasty, in Bianliang (Kaifeng), the capital city, shadow puppetry came into being and flourished. According to the records of Meng Yuanlao in the Song Dynasty, "Dongjing Menghualu": At that time, there were many entertainment venues in Bianliang, the capital city, called "Wasi", and there were exclusive movie performances in Wasi. It is also said: "There are music booths in the palace in every gate, thousands of streets and alleys are full of prosperity and bustle, and there are many small theater booths at the entrance of each alley..."(Wei Wen,2010).

At that time, shadow puppetry moved from Bianliang (Kaifeng) in the Northern Song Dynasty, and movies in the Southern Song Dynasty moved to Lin'an (Hangzhou) with the emperors.It was active in Wasi, and it had become a court art in the Southern Song Dynasty.

With economic development, war turmoil, and dynasties changing, shadow puppets gradually enriched and improved, and appeared in a mature form in the middle of the Northern Song Dynasty, capable of performing complete and complex historical stories. Zhang Lei (1054-1114) in the Northern Song Dynasty wrote in "Ming Dao Zazhi": "I weep for it, but I will slow it down if I tell you to do it." ... It can be seen that shadow puppetry was performed quite frequently at this time. The content of the performance was the story of the Three Kingdoms, and characters such as Guan Yu appeared. This is the earliest historical material that mentions the performance content and characters of shadow puppetry.

In the shadow puppetry in the Song Dynasty, there were already rich Shadow puppetry images and character classifications. The record of the shadow image of shadow puppetry is more clear in the historical material "Shi wu ji yuan": During the Renzong period of the Song Dynasty, there were people in the city who were able to talk about the affairs of the Three Kingdoms, or they adopted it, and decorated them as shadow figures. The image of war. Judging from the two materials, the shadow puppetry in the Northern Song Dynasty used market novels, and the main content of the performance was the story of the Three Kingdoms. Artists "decorate as filmmakers", the roles should not have been specifically classified, that is, the profession may not have appeared yet. However, judging from historical data, artists should have gradually distinguished characters in a rough line. Su Dongpo's "Dongpo Zhilin" said: "Wang Peng Changyun said that the children in Tu Lane were poor and inferior, and they hated the hardships of their families. They often sat with Qian Ling and listened to old stories. When talking about the affairs of the Three Kingdoms, they heard Xuande's defeat and frowned. There are people who cry out; when they hear Cao Cao's defeat, they are happy to sing." Judging from the different attitudes towards Liu Xuande and Cao Cao in Shijingfangxiang, the personality types of these Three Kingdoms characters should have been preliminarily divided during this period, and the standards are probably based on The character's loyalty, goodness and evil. As the stories of the Three Kingdoms are adapted into movies by actors, this evaluation standard must also be integrated into the classification of characters in movies. Judging from the notes of the Southern Song Dynasty, we can be sure that this kind of thick line division gradually stabilized and became a very important standard. Naideweng's "Ducheng Ji Sheng" written in the second year of Duanping in the Southern Song Dynasty (1235) records: "The shadow puppetry, where the shadow puppetry was originally carved with plain paper by the people of the capital, and then made with colored leather. Quite the same, mostly true and false, the loyal ones are carved with a good appearance, and the treacherous ones are ugly, and they are also used to praise and criticize in the eyes and ears of the vulgar. There is a son from a rich family in the capital... This son is very fond of watching shadow puppetry. According to this historical data, the characters in the shadow puppetry storybook clearly form two types: "loyalists" and "evil ones". Moreover, the artists adopted the

expression forms of "positive appearance" and "ugly shape" respectively in the carving and painting of shadow puppets. It can be seen that the movies of this period have been able to classify the characters from the perspective of personality and reflect them in the production of shadow puppets (Kang Baocheng,2003).

Not only that, Southern Song Dynasty movies already have a whole set of shadow puppets including various types of characters. Relevant records mentioned in Song Anonymous' "Baibao Zongzhen": big and small shadow puppetry scores, etc., crystal sheepskin multicolored clothes. Since the seventeenth generation of historical records, read carefully in the annotations. The head of the shadow puppetry has leather feet and is five feet long. There are medium and small samples, one hundred and sixty in size. Thirty-two substitutes for the young general and two substitutes for the driver. There are a total of 120 miscellaneous envoys, tea and wine, and horse and horse troops. There are two hundred and four pieces of single horse, nest stone, water city, boat, door, big insect, fruit table and chair. Forty guns and knives. Eighteen Kingdoms, "Book of Tang", "Three Kingdoms", "History of the Five Dynasties", "Before and After the Han Dynasty", and miscellaneous envoys, 1,200 heads. This historical material reveals important information about the classification of shadow puppetry roles in this period. Because the movies mainly perform the romances of the Eighteen Kingdoms, the Han Dynasty, the Three Kingdoms, the Tang Dynasty, the Five Dynasties and the Ten Kingdoms period, etc., the number of shadow puppets is huge. Most importantly, the classification of characters has been more detailed. According to the status of the characters, the roles of shadow puppetry are divided into young general, driver, miscellaneous envoy, tea wine, horse army and so on. Driving, probably the emperor's bodyguard or something like that; Miscellaneous envoy, it may be the name of the miscellaneous servant; Tea and wine, it may be the lower-class people in taverns and hotels that serve tea and deliver wine. Shadow puppetry has included all kinds of characters (Zheng Shaorong,2008).

To sum up, the classification of characters in shadow puppetry in the Song Dynasty has been developed to a considerable extent, and it can be said that certain rules have been formed: based on the character and temperament of the characters, the characters are divided into two categories: loyal and evil; , Divided into categories such as young generals, drivers, miscellaneous envoys, and horse troops. These two

classifications are used together to distinguish characters into more types. The author believes that this division of character types is very likely to be the profession classification of early shadow puppetry. Judging from the historical data of "Baibao Zongzhen" quoted earlier, the roles of young general, driver, and miscellaneous envoy are commonly used in many performance scripts such as Eighteen Kingdoms Subjugated, "Book of Tang", "Three Kingdoms", that is to say, these The use of roles is universal and stable.

Regarding the use of leather to make Shadow puppetry images in the Song Dynasty, according to historical materials, Wu Zimu's "Meng Liang Lu" volume 20 "Hundred Opera Skills" in the Southern Song Dynasty: "There are even Shadow puppetry performers. At the beginning of Bianjing in Yuan Dynasty, arrowheads were carved on plain paper. Ingenious workmanship, carved with sheepskin, used for colorful decorations. There are Jia Silang, Wang Sheng, Wang Runqing, etc. in Hangzhou, who are familiar with being at the mercy of others. The loyal ones are engraved with a positive appearance, and the treacherous ones are engraved with an ugly appearance, and the cover also contains praise and criticism." In addition, Naide Weng's "Ducheng Ji Sheng" also has roughly the same record. "Su zhi" is a kind of paper that is directly copied from the paper slot and then dried without treatment. Although the production of shadow puppets changed to sheepskin in the Song Dynasty, it later developed into using animal leather to make shadow puppets and has been passed down to this day (Zheng Shaorong, 2008).

(3) The historical development of shadow puppetry in the Yuan Dynasty (1271-1368)

The Yuan Dynasty was the first unified dynasty established by ethnic minorities in Chinese history. During this period, the shadow puppets in various parts of Hubei Province were mainly composed of Han, Chu, Qin and Sichuan tunes, as well as Jingchu local folk tunes. The Han River Basin and other places are called Tanxi shadow puppetry. The folk customs of Jingchu are different from those at the junction of Shaanxi, Sichuan, and Hubei provinces. "The roads are ten miles apart, and the folk customs are different." Chu, Han, Chuan, Qin and other dialects are difficult to learn, so there are not many artists engaged in shadow puppetry. There are very few historical materials about shadow puppetry in this period. What we have

seen so far is only a short record in Wang Hao's "Lintian Xulu": "Puppets hold a tree to make a play, and the colored paper of the film is colorful; tell the story and pray for blessings." But these few words reveal a lot of important information. According to it, the material for carving filmmakers in the Yuan Dynasty is still made of paper, and it is "colored paper", which is more delicate and has a better projection effect.

In Yuan Dynasty Wang Yun's "Mulan Hua Man", the next poem goes: "I have always looked down on the nobles, and won the name and fragrance." At the side of the studio for several plays, people played drums and flutes, and Mr. He was on the spot. Although it is ridiculous, it is still useful. It seems that Ye Sheng and Chen Xu are angrily fighting for the bed. If you think about walking and hiding, you will have a life, and don't worry about Wang Yang's eyes. Wang Yun (1227-1304), courtesy name Zhongmou and nickname Qiujian, was born in Ji County, Weizhou (now Weihui City, Henan Province). From the Yuan Dynasty to the fifth year of the Yuan Dynasty (1268), he paid homage to the supervisory censor. This poem uses several allusions in succession, and uses metaphors to express the author's helplessness towards life. The first sentence, "I have always looked down upon the nobles all my life, won the name and fragrance", which means that although I have been repeatedly looked down upon by the powerful and powerful during my official career, my reputation is not bad. Next, it is like performing a movie, dancing to other people's drums and flutes, involuntarily. "He Lao" refers to He Huaizhi in the Tang Dynasty, who was good at playing the pipa between Kaiyuan and Tianbao. Yuan Zhen's "Lianchang Gong Ci": "In the middle of the night, the high strings sing, and He Lao's pipa is set in the house." This historical material can show that there were already simple musical instrument accompaniments in the Yuan Dynasty (Li Xuemei, 2015).

Summary: This period is a mature period, which mainly includes three dynasties: the middle Tang Dynasty (766-1368AD), the Song Dynasty (960-1279AD), and the Yuan Dynasty (1271-1368AD). During this period, shadow puppetry developed maturely, with specialized shadow puppetry performances and a complete historical story of the performance, from folk art to court art of the Southern Song Dynasty, as shown in Table 2.

Table 2. Jiang Han Ping Yuan shadow puppetry in mature period(766-1368AD)

Period/name	Dynasty	Historical data	The development and change of Jiang Han Ping Yuan shadow puppetry
Mature period(766-1368AD)	Middle Tang Dynasty (766-907AD)	1、Volume 1 and 2 of "Taiping Guangji", 2、Cui Ye's "Shangyuan Ye"	1. Shadow puppetry began to be secularized and story-based 2. Performing in the market, the image of shadow puppets has become more 3. There is a man who manipulates shadow puppets
	Song Dynasty (960-1279AD)	1、Meng Yuanlao's "Dongjing Menghualu", 2、Zhang Lei's "Mingdao zazhi", 3、 "Shiwujiyuan", 4"Du cheng Ji sheng", 5、 "Bai bao zong zhen", 6、 Hong Mai's "Yijian Zhi", 7、 Wu Zimu's "Menglianglu" volume twenty	1. There are special Shadow puppetry performances in entertainment venues 2. Able to perform complete and complex historical stories 3. There are many Shadow puppetry images and early classification of professions appeared 4. Start making shadow puppets with sheepskin 5. The Southern Song Dynasty became a court art
	Yuan Dynasty (1271-1368AD)	1、 Wang Yun's "Mu lan Hua Man", 2、 Yuan Zhen's "Lianchang Gongci", 3、 Wang Hao's "Lintian Xulu"	with simple musical accompaniment

Table of 2. Jiang Han Ping Yuan shadow puppetry in mature period

Source:Haiteng Yu(2023)

3. Jiang Han Ping Yuan shadow puppetry in prosperous period (1368-1796AD)

(1) History of Jiang Han Ping Yuan shadow puppetry in Ming Dynasty (1368-1644)

Shadow puppetry in the Ming Dynasty has been closely related to people's lives. Emperor Wuzong of the Ming Dynasty (Zhu Houzhao, in the year of Zhengde (AD 1508)) held a performance of a hundred operas in Beijing, and shadow puppetry also participated in the performance. At that time, there were more than 50 Shadow puppetrytroupe in the capital. Many county annals in Shaanxi and southern Shanxi recorded that: in the Ming Dynasty, there were many shadow troupes, famous artists, and many performances. , shadow puppetry began to become popular. Especially in the late Ming Dynasty, due to natural disasters and social and political instability, the lives of the people were in dire straits. In order to make a living, people engaged in all walks of life to save themselves. The number of Shadow puppetryartists in Hubei began to increase, especially in Tianmen City, Xiantao City, and Qianjiang City (Song Lian,1976).

The functions of shadow puppetry in the Ming Dynasty gradually diversified. The "Xie Family Genealogy" in Honghu District, Hubei Province in the Ming Dynasty records: In the fifth year of Wanli, Fu Yi, the Minister of the Ministry of household affairs, fell ill, and sent fifty taels of money to him. seek healing. According to many genealogical records of Honghu, most of the operas in Honghu, Hubei Province are shadow puppets, and the content is related to sacrifices. It can be seen that the movies of the Ming Dynasty were closely related to religious sacrificial activities. One of the protagonists in this record is Fu Yi, Shangshu of Hubu, and the other is Emperor Wanli. When Shang Shu was ill, the emperor did not send an imperial doctor to diagnose and treat him. Instead, he ordered Taoist officials to sing shadow puppetry to drive away evil spirits and cure diseases. This shows that first in the Ming Dynasty, Shadow puppetrys have been seen in most places in China, at least from Beijing to Hubei Province. It can be seen along the way; secondly, the function of movies to exorcise evil spirits and cure diseases has been deeply rooted in the hearts of the people, and has been recognized by all levels of society; the third point is that the development of movies is related to its diversification of functions. "Singing shadow puppets" shows that shadow puppetry in the Ming Dynasty was already a type

of drama with singing, and the material of shadow puppets was leather. According to Qu You's "Thirteen Poems of Watching Lights", the second record: Nanwa newly opened a Shadow puppetry theater, full of candles reflecting the rise and fall. Perform a Shadow puppetry show at Wujiangdu, telling the story of Xiang Yu, the king of Chu. . During the Wanli period of the Ming Dynasty, the history books of shadow puppetry in entertainment venues (Jiang Yuxing, 1988).

It can be seen from historical data that the performance of Ming Dynasty shadow puppetry in Hubei Province is clear. Shadow puppetry are a form of drama performed in temples or Taoist temples at night, with a complete storyline and singing. The production material of shadow puppets is leather, and shadow scenes and shadow figures have appeared, and the production technology and manipulation skills are also at a high level. From historical records, it can be seen that the performance of Shadow puppetry in the Ming Dynasty in Hubei Province was clear. Shadow puppetry is a form of drama that uses light to cast shadows at night in temples or Taoist temples. It has a complete story plot and is accompanied by singing. The puppets are made of leather, and there are shadow scenes and characters. The production process and manipulation skills are also of a high level.

In the late Ming and early Qing dynasties, the famous Chinese philosopher and scholar Wang Fuzhi wrote a poem called "Thinking of the Shadow puppetry of Nian Nujiao": "Laughing and crying are both fake, but charming and romantic, still reminiscent. Half of the pink wall reflects the moon, showing off the beauties and talents. The threads of love pull, and the clear light shines back, walking the path of heartbreak. Suddenly realizing that the love was thin as paper. It must be the ethereal flying immortals, stealing the medicine back then, falling into the Silver Toad. Half-faced, looking down from a high place in the world, passed on to the song and dance of the Ni Chang. Intending to stay in the fairyland, it is difficult to resist the short night, fearing that the lamp flowers will fall. The misty tower spits flames, who can hold the fragrant sleeves?" The title of the poem is clearly marked as "Shadow puppetry", and it is a description of Shadow puppetry. From the description of "stealing the medicine back then, falling into the Silver Toad", it should be the mythical story of "Chang'e Flying to the Moon", but the author has his own feelings. The phrase "the love was thin as paper" has multiple meanings, which refers to the

story plot, that is, Houyi's wife Chang'e stole the elixir of immortality and became an immortal alone by flying to the moon. It also reflects Wang Fuzhi's feelings about the world. This poem is a description of Hubei's shadow puppetry, and it can be inferred that Wang Fuzhi wrote this poem in the land of Jingchu. Hubei was part of the Jingchu region in ancient times. Chu culture was developed since ancient times, and its performing arts were prosperous. In the Warring States period, there were records of "the city of Nanjing in Chu, where the people believe in ghosts and worship them. The temples they built always had songs, music, and dances to please the gods" (Wang Yi's "Annotations of the Chu Ci" Volume Two), which continued from the Tang and Song dynasties to the Qing dynasty (Tang Liu Yuxi's "Bamboo Branch Songs, Preface", Song Shen Kuo's "Dream Pool Essays" Volume Three, and Qing Liu Xianting's "Guangyang Zaji" Volume Two). Since the Tang Dynasty, there have been records of theatrical activities, such as singing and dancing, and other folk cultural activities, which created a good artistic soil for the development of Shadow puppetrys (Zhao Jianxin,1995).

During the same period, Zhang Renxi (1607-1691) wrote the "Pi Ren Qu" which goes: "Every year in June, the farmers are busy, preparing a stage on the fields with grass and soil. The fields are small and large, like the size of a palm, and paper figures come and go. The insect god has a spirit, and people do not bother him. They are accustomed to watching the paper figures every year. The farmers offer millet and chickens on the yellow altar, and paper money and incense are placed on the mud. Drums and gongs are beaten, and the worship is endless, hoping that the insect god will be pleased. The god departs like a flying cloud, with the fragrance of incense as a car and paper shoes. The insect god loves crops and alcohol, and the farmers who have little experience are now gray-haired. They cannot afford to hire people to sing, so they create their own paper figures to pray for a good harvest."

This poem describes the scene of using shadow puppetry to worship the gods in Hubei. The poem reflects the situation of using shadow puppetry to drive away locusts in folk life during the Ming and Qing dynasties. Before the performance, a fragrance altar must be set up with millet and chickens offered, paper money placed, and incense burned to worship the insect god. Only then can the shadow puppetry performance be presented to worship the god. This is a combination of worship and

exorcism, and the worship and shadow puppetry may be performed by the same person or a few people, or by a combination of shamans and performers. The shadow puppetry has been used for worship, indicating that it had already existed before and had a close relationship with people's lives. Jiang Han Ping Yuan shadow puppetry has already become integrated into people's lives.

(2) The history of Jiang Han Ping Yuan shadow puppetry in the Qing Dynasty (1636-1796AD)

During the Qing Dynasty, the influence of shadow puppetry spread throughout the country, leaving its mark in various regions. During the reigns of Kangxi and Qianlong, shadow puppetry reached its peak development. It played a pioneering role in the invention of modern films and the development of modern animated films and children's cartoons (Sun Kaidi,1952).

Shadow puppetry was highly esteemed by the aristocracy and widely disseminated and developed in China. Jiang Han Ping Yuan shadow puppetry had impressive artistic expression as early as the Ming Dynasty. The integration of shadow puppetry from outside of Hubei province and the fusion with local vocal music promoted the dissemination and development of shadow puppetry. By the end of the Qing Dynasty, shadow puppetry was no longer just a functional drama in elegant and religious ceremonies of noble families, but had become a leisure activity for the people of Hubei, providing aesthetic pleasure as a form of theater (Cheng Chongshang,2015).

Ye Diaoyuan, also known as Tiaoyuan and Ding San, was a native of Yuyao, Zhejiang Province in the Qing Dynasty. In the 19th year of the reign of Emperor Daoguang (1839), he came to Hankou for the second time and wrote more than 200 poems about the customs and people of Hankou over the following ten years. The third volume of this book, "Houhu," describes the "Houhu" area of Hankou as "a place of endless amusement and a hundred shows, where fish and dragons dance and people gather to watch. Visitors and locals alike flock to the teahouses, where the sound of music and laughter never ceases." Ye Diaoyuan recorded the various performances at "Houhu" in his poems, including a description of shadow puppetry: "The illusions before the lamp seem real, and the audience is moved to tears by the performance. They throw money on the stage and the loyalists in grass shoes become

the biggest fans." In the annotations by Xu Mingting and Ma Changsong of Ye Diaoyuan's "Hankou Bamboo Branch Lyrics," they interpret the "illusions before the lamp" as meaning that the plot is fictitious, like an illusion before a lamp, and the audience is moved to tears by the people and events in the play, thinking they are real. We believe that the interpretation of "illusions before the lamp" here is more appropriate for shadow puppetry. The lamp refers to the oil lamp used in shadow puppetry performances, and in Hubei, shadow puppetry is still referred to as "Lamp Shadow Puppetry." The illusions are the images of the shadow puppets projected onto the screen using light, and the performance of the shadow puppets appears to be like that of real people, making the story seem like a blend of reality and fantasy. The audience is moved by the story and rewards the performers with money. The loyal fans of shadow puppetry were the common people who wore grass shoes (Jiang Yuxiang, 1992).

Summary: This period was a prosperous period, mainly including two dynasties: Ming Dynasty (1368-1644AD) and Qing Dynasty (1636-1796AD). During this period, the shadow puppetry had a complete storyline and singing dramatic form, and had a high level of shadow puppetry production and manipulation skills. The social functions of the shadow puppetry were enhanced, and the shadow puppetry had reached a prosperous period, as shown in Table 3.

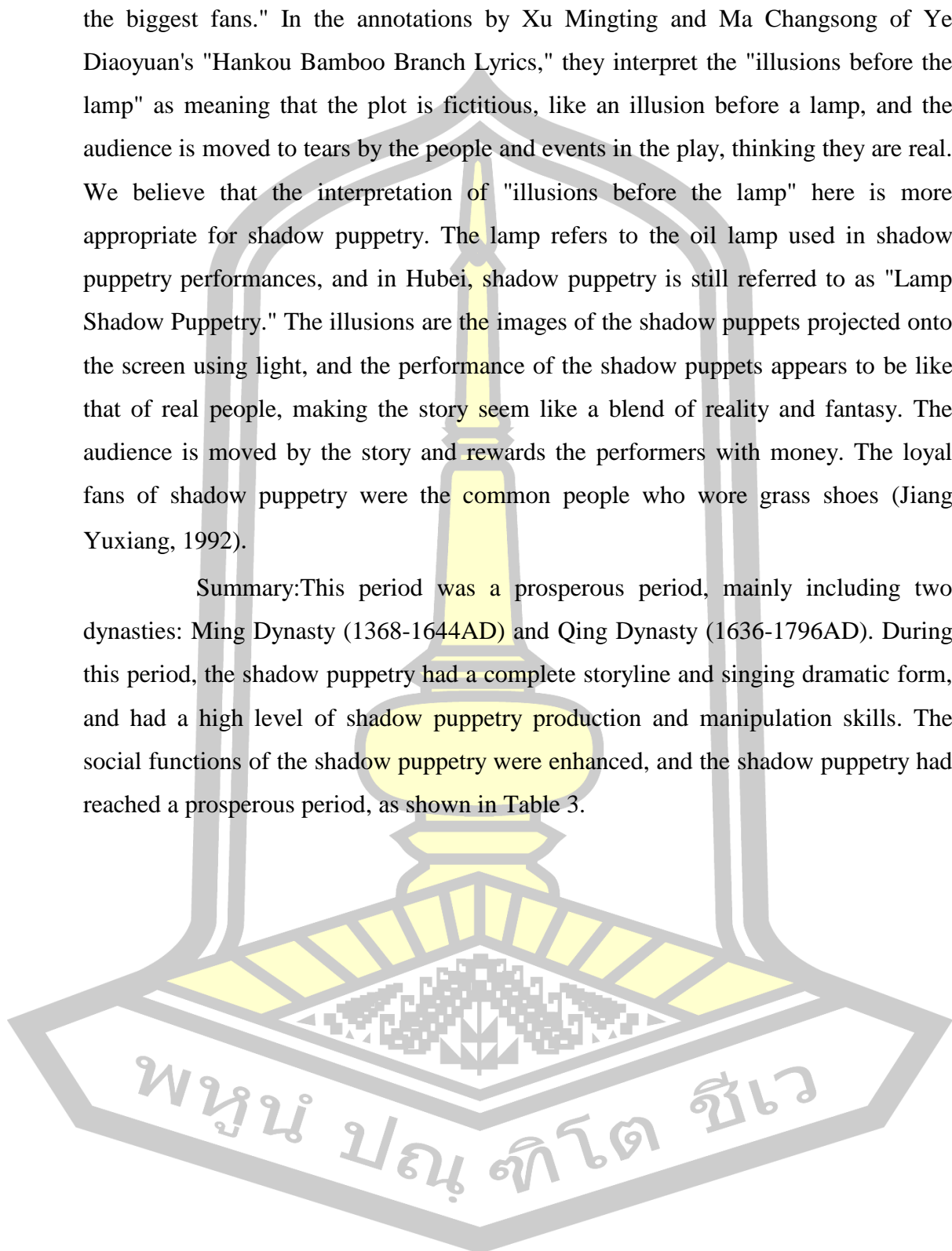


Table 3. Jiang Han Ping Yuan shadow puppetry in prosperous period (1368-1796AD)

Period/name	Dynasty	Historical data	The development and change of Jiang Han Ping Yuan shadow puppetry
prosperous period (1368-1796AD)	Ming Dynasty (1368-1644AD)	1、Qu You's "Thirteen Poems of Watching the Light" 2、"Xie's Genealogy", 3、Wang Yi's "Annotations of the Chu Ci" Volume Two	1. A dramatic form with a complete storyline and singing 2. The production material of shadow puppets is leather, and shadow scenes and shadow figures have appeared, and the production technology and manipulation skills are also at a high level. 3. Social functions increased, and shadow puppetry was closely related to religious sacrificial activities
	Qing Dynasty (1636-1796AD)	1、Ye Tiaoyuan's "Hankou Bamboo Branch Ci" 2、Zhang Renxi's "Pi Ren Qu"	1. Shadow puppetry has reached its heyday. It has played a leading role in the invention of modern films and the development of modern film art films and children's cartoons. 2. It has become a leisure activity for people in Hubei after dinner 3. Formed a melodious tone 4. Accumulated a large number of libretto

Table of 3. Jiang Han Ping Yuan shadow puppetry in prosperous period

Source: Haiteng Yu(2023)

4. Jiang Han Ping Yuan shadow puppetry in period of decline(1796-1976AD)

As time passed, shadow puppetry had experienced a cycle of prosperity and decline, and had been passed down for thousands of years, going through many storms and vicissitudes, until it declined during the late Qing Dynasty. Between 1796 and 1800 (the first to fifth year of the reign of Emperor Jiaqing of the Qing Dynasty), the White Lotus Sect "caused disturbances" and shook the Qing Dynasty. After suppressing the sect, the government issued strict orders to arrest them. It was rumored that the White Lotus Sect was skilled in using paper figures and horses,

painted with human blood, to control and direct soldiers when troops were insufficient. Some corrupt officials who were eager for rewards and fame falsely accused shadow puppeteers of being the same as the paper figures and soldiers. The Qing government was afraid that shadow puppetry in the dark theaters would incite unrest, so it banned Shadow puppetry performances and falsely accused shadow puppeteers of being "nighttime bandits with lanterns". Therefore, shadow puppeteers were severely punished, and all Shadow puppetry theaters in Beijing were forced to dissolve. During Emperor Jiaqing's reign, he issued five decrees to ban shadow puppetry, ordered the burning of Shadow puppetryboxes, and the expulsion of Shadow puppetryartists. Shadow puppetry suffered serious devastation nationwide, until Emperor Xuantong (the son of Emperor Jiaqing) ascended the throne in 1821, and shadow puppetry gradually began to recover throughout the country. During the period of warlord chaos and social turmoil in the late Qing Dynasty and early Republic of China, the thousands-year-old art of shadow puppetry declined and fell into ruins.

In 1966, the Cultural Revolution broke out, and shadow puppetry suffered the fate of being one of the "Four Olds" to be destroyed. During the ten-year catastrophe, the art of shadow puppetry, which was widely spread among the people, was on the verge of destruction, and the artistic lineage was broken. All materials closely related to the art of shadow puppetry were buried in bonfires. During the ten years of turmoil, all old customs and old rituals were banned, and literary and artistic works related to tradition were all categorized as "demons and monsters". Traditional operas and shadow puppetry were the main targets of the attacks. In 1968, during the harvest season, villagers in Chaijiakeng used oxen to pull a stone roller to roll over the rice paddies at midnight. After a few rooster crowed, the ox drivers who were sleepy and drowsy and those who liked to sing folk songs sang some revolutionary songs, and then switched to singing some folk tunes. This was heard by the "Red Guards" and they posted a big-character poster and held a struggle session the next day.

After the reform and opening-up, although there was a political environment for the revival of traditional culture, the endangered situation of shadow puppetry remained difficult to reverse under the impact of new technologies and popular entertainment forms such as film, television, and music. It can be said that

since the end of the Qing Dynasty, it was a period of decline for the development of shadow puppetry, and also a dark period in Chinese history. Economic decline, political instability, wars, and cultural shocks caused shadow puppetry to decline.

Summary: This period was a period of decline, beginning in the late Qing Dynasty (1796-1976AD). This period was marked by social turmoil: the ban on shadow puppetry during the Jiaqing period, the Cultural Revolution, and the impact of modern forms of entertainment, as shown in Table 4.

Table 4. Jiang Han Ping Yuan shadow puppetry in period of decline(1796-1976AD)

Period/name	Dynasty	Historical data	The development and change of Jiang Han Ping Yuan shadow puppetry
period of decline(1796-1976AD)	Late Qing Dynasty (1796-1976AD)	"Modern Chinese History"	1. During the Jiaqing period, the Qing government banned shadow puppetry, and shadow puppetry failed to recover 2. At the end of the Qing Dynasty and the beginning of the Republic of China, there were warlords fighting and social unrest 3. The impact of the modern cultural revolution The impact of new technology and popular entertainment forms Shadow puppetry is endangered

Table of 4. Jiang Han Ping Yuan shadow puppetry in period of decline

Source: Haiteng Yu(2023)

5. The historical development of contemporary Jiang Han Ping Yuan shadow puppetry (1949-2020AD)

After the founding of New China, Jiang Han Ping Yuan shadow puppetry has achieved great development and experienced unprecedented prosperity, but this grand occasion lasted for a short time. When the "Cultural Revolution" broke out in 1966, shadow puppetry, like many other folk arts, was banned. After the "Cultural Revolution" ended in 1976, Shadow puppetry resumed performances at an astonishing speed. I refuse to make complete statistics. From a dozen Shadow puppetrytroupe in the early days of liberation, it developed to 48 Shadow puppetrytroupe in 1979, and at the end of that year, it was held in Qianjiang City. Lianshi Village of Xiongzou Town held the first Shadow puppetryshow (Qian jiangxianzhi, 1990).

5.1 Representative historical development of shadow puppetry in the two cities

5.1.1 shadow puppetry in Qianjiang City

Zhou Tianyuan, the founder of shadow puppetry in the early stage of land reform, and his wife Sun Guichang led a group of apprentices to open a Shadow puppetry tea house, which is the earliest representative of Qianjiang City who took shadow puppetry as a profession. In February 1957, it was approved by the Qianjiang Municipal Government and filed with the Qianjiang Cultural Bureau, which meant the formation of a group under the organization of the government. The Shadow puppetry artist said that the government also allocated funds at that time (Qian Jiangxianzhi, 1990).

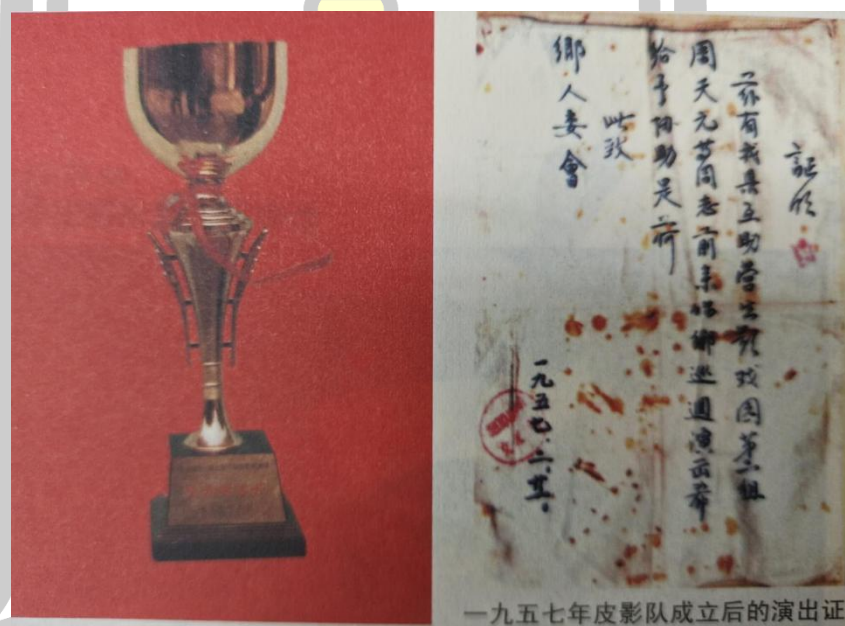


Figure 15. Certificate of establishment of Shadow puppetry team

Source: Haiteng Yu, from fieldwork in Mar 2023

In 1958, a Shadow puppetry theater with a wooden tile structure of nearly 200 square meters was built. The address was located in the Luojiatai area of Xiaodongmen. The theater, the theater has also changed from the previous wooden tile structure to the brick and tile structure, "Qianjiang Yingsheng Mutual Aid Shadow Theater Park" was renamed "Qianjiang Chengguan Shadow puppetry Team", and there is a special place for performing shadow puppetry in the county. The form of the

performance is "collective management, separate accounting, self-responsibility for profits and losses".

Since 1979, the Qianjiang City Shadow puppetry Team has carried out reforms in the art of shadow puppetry and trained a group of female Shadow puppetry artists. Sun Qingying of Laoxin Gaochao Village, Liu Zhihui of Lichang Village of Xiongzhou, Liu Jiaying of Huogang Village of Yuyang, Luo Yin'e of Dongfang Village of Qianjiang City who moved from Xiantao City, and others. The boring Shadow puppetry singing, folk song minor and local flower drum tune are comprehensively adapted and matched with string music, so that the various singing voices of shadow puppetry not only have the flavor of local flower drum opera, but also have the strong local taste of folk minor, without departing from the original tone of Shadow puppetry. Put the blank shadow screen on the lighting set. The back sign of the Shadow puppetry disappeared from the shadow screen (Yan Zubin, 2022).

The Shadow puppetry team, relying on the spirit of hard work and entrepreneurship, has transformed the art of shadow puppetry into a new look, and people are smiling when they see it. From having nothing and relying on self-reliance to having its own theater and accommodation, the five decentralized shadow puppets have grown to a total of 28 male and female performers. The Shadow puppetry troupe traveled all over the counties and cities in the Jiangnan Plain from its opening to the 1990s. Due to the opening of the market economy and other reasons, the Qianjiang Shadow puppetry Team was abolished in 1989, and the Shadow puppetry artists organized their own Shadow puppetry activities (Qian Jiangxianzhi, 1990).

5.1.2 Shadow puppetry in Xiantao City

In 1952, Gong Benhuai, an old artist from Xiantao City, Hubei Province, also established a Shadow puppetry troupe in Changlongkou, which was later renamed Quyi Shadow puppetry Troupe. According to preliminary statistics in the 1980s, there were more than 90 troupe owners in the Shadow puppetry troupe in Xiantao City, and nearly five Shadow puppetry artists. More than a hundred people. Wu Yizhi, Li Ruizhi, Lu Caijun, etc. have nearly a hundred shadow puppetry professionals all the year round. According to incomplete statistics, there are more than 40 Shadow puppetry troupes in Maozui area. Every spring, these fishing drum Shadow puppetry troupes perform in Xiongzhou, Longwan, Haokou, Zhouji, Jiyukou and

Wangchang areas of Qianjiang City. Arrive at Xingou, Zhangchang, Zhoulaozui, Gongchang in Jianli and Caoshi, Shigang, Fuchang, Chahe, Fengkou, Daishi in Honghu and Laoxin, Xuli and Yuyang in Qianjiang in autumn show (Mian Yangxianzhi,1989).

Jiang Han Ping Yuan shadow puppetry had a good spring, but after the late 1980s, the performance market shrank rapidly and was very depressed. Many young and middle-aged film artists quit the stage and turned to other industries to make a living; , can't support the family, so no one learns from a teacher. Shadow puppetry is on the verge of extinction. At present, in some areas of China, there have been no performances for more than ten years, so it can be said that they have disappeared; most areas still have occasional performances, but the number of performances is very small, and artists cannot make a living from it and change it to other activities. , it is possible to stop performances at any time like the first situation; performances in a very small number of regions are still relatively prosperous, but the development prospects are not good.” (Liu nianhua, 2016) .

5.2 Representative transmitter

5.2.1 Transmitter of Jiang Han Ping Yuan shadow puppetry

Table 5. Transmitter of Jiang Han Ping Yuan shadow puppetry

The Transmitter of Hubei province	Shadow puppetry Representative Transmitter
The first generation of shadow puppets	Zhou Tianyuan (26th year of Guangxu - 1991) Gong Benhuai (1907-1993) Yang Shuanglin (1916-1988)
The second generation of shadow puppets	Gao Fengcheng (1933-2003) Wu Yizhi (born in 1946)
The third generation of shadow puppets	Liu Nianhua (born in 1949) Yan Zubin (born in 1952) Liu Shouqin (born in 1945)
The Fourth Generation Shadow puppetryArtist	Luo Yin'e (born in 1962) Lu Caijun (born in 1963)

Table of 5. Transmitter of Jiang Han Ping Yuan shadow puppetry

Source:Haiteng Yu(2023)

5.2.2 Representative transmitter situation

(1) Zhou Tianyuan (1900-1991)

Zhou Tianyuan, stage name Zhou Laojiao, was born on the ninth day of the first lunar month in the twenty-sixth year of the Guangxu reign of the Qing Dynasty, and died of illness in May 1991. According to Zhou Tianyuan's introduction before his death, he began to accept Liu Mingxuan, Shu Dailun and others to learn art at the age of 18. Zhou Tianyuan's singing and opera skills are top-notch in the Jiangnan Plain, plus his natural voice is deafening. Anyone who loves shadow puppetry and wants to learn art respects Zhou Tianyuan as his teacher.

Mr. Zhou created and adapted many scripts, scripts and lines of shadow puppets. There are "The Complete Works of Romance of the Three Kingdoms", "Seven Swords and Thirteen Heroes", "Three Heroes and Five Righteousnesses", "Little Five Righteousnesses", "Continued Little Five Righteousnesses", "Water Margin", "Journey to the West", "Flying Dragon" and "The Case of Peng Gong", "The Golden Fan", "Five Tigers in the West", "Five Tigers in the South", "The Legend of the Heroes", "The Seal of the Universe", "Flowers on the Brocade", "Meng Lijun Takes Off Her Boots", "A Romance of Two Phoenixes", "Sword of the Three Heroes", "The Tale of Tooth Marks", etc. There are more than 50 repertoires adapted from folk rap books. Created excerpts of dramas "Wen Wang Weishui Visits the Sage", "Wu Song Dadian", "Wang Yanzhang Ferry", "Liu Gaojiang's Melon Essence", "Send Jing Niang Away from Thousands of Miles", "Putting a Hole to Make Worship", "Gaze at the Stars", "Cutting the Yellow Robe", "Xue Pinggui Returns to the Kiln", "Touching the Bag", "Dragon Robe", "Seven-foot Silk", "Butterfly Cup", "Blue Sky Belt". He also wrote the general lines of Shadow puppetry operas "Putting the Dynasty", "Fighting the Palace of the King", "Wanting the General and Seeking the General" and the poems of the roles of Sheng, Dan, Jing and Chou.

(2) Gong Benhuai (1907-1993)

Gong benhai a native of Changyankou Town, Xiantao City, Hubei Province, and a member of the Chinese Folk Artists Association. Mianyang Fishing Drum Shadow puppetry Master, Hubei Yugu Yugu King. Gong Benhuai was intelligent since he was a child. He was born in a Yugu family, and he was deeply

influenced by his ears. At the age of 13, when he formally studied art with his father, he was already an excellent player in singing (various tones of Yugu) and playing (playing of Yugu and Yunban). Gong Benhuai taught more than 30 disciples. Before Liberation, people held a fishing drum to drink along the door, and the teahouses sang a cappella. In 1958, he edited "Riding the Wind and Breaking the Waves", which won the first prize of regional and provincial capital performances. In 1962, the Cultural Bureau of Hubei Province sorted out his works such as "The Case of Cotton Wool", "Gaopo Ridge", "A Worthy Family", and "Woman Abducting a Man".

In 1958, Gong Benhuai, together with Shadow puppetry artists Gao Fengcheng, Yang Shuanglin and others, carried out the innovation of shadow puppetry art: for the first time, the Yugu Shadow puppetry music notation, matching, and musical instrument accompaniment were added; Great improvements have been made to the modeling of shadow puppetry scenes by drawing lessons from theatrical stage sets. In addition, it also tried to use modern lighting and color film to enhance the atmosphere of the Shadow puppetry stage. It can be said that this period is a period of comprehensive reform and revival of the fishing drum Shadow puppetry art in the Jiangnan Plain, and its influence is far-reaching.

(3) Yang Shuanglin (1919-1988)

Yang Shuanglin was born in Qingshui Village, Pengshi Town, Tianmen, Hubei. He lost his father since he was a child. At the age of 9, he learned to play flower drums. At the age of 12, he became a teacher of flower drum artist Guo Huangou, specializing in clowns. At the age of 14, he learned to sing shadow puppetry from artist Zheng Xiangpei. Less than 20 years old, he has already become the leading role in two professions of shadow puppetry and flower drum. After the founding of New China, folk artists were valued by the party and the government and became the masters of socialist literature and art. In May 1953, Shuanglin and Shen Shan, a famous Huagu opera artist, were selected as members of the Central South District Art Delegation to participate in the National Folk Music and Dance Performance. The "Hundred Birds Facing the Phoenix" performed by Shuanglin and the "Fighting Lianxiang" performed by Shen Shan were well received, and evolved from the Auditorium of the Ministry of Culture to the Huairan Hall, which was

cordially received by Chairman Mao Zedong, Premier Zhou Enlai and other party and state leaders . Died of illness in November 1988

(4) Wu Yizhi



Figure 16. Mr.Wu yizhi

Source: Provided by Yan zubin(2023)

From figure 16. Wu Yizhi, male, born in December 1946, is from Chaoyuan Village, Changxikou Town, Xiantao. Now he is the consultant of Xiantao City Shadow Art Association, and the transmitter of Yugu Shadow puppetry in Hubei Province. Wu Yizhi learned to sing shadow puppetry from Gao Tianxiang when he was a child, and learned from Bie Daoyang in the 1970s. In 1978, he was admitted to the Mianyang County Shadow puppetry Team and became the captain. In 1979, he led a team to perform "Xiong Longshan", "Flame Mountain", "Xue Gang's Anti-Tang Dynasty" and other single plays and multiple plays in Yichang. The performance lasted for more than a month and was welcomed and praised. Wu Yizhi has superb Taoist skills, fluent diction, and the pure and authentic Laoping tune, especially the mixed-color tune with rich voice and emotion.

Since 2009, Wu Yizhi has actively participated in various performances held in the city and won many awards. "Fu Shou Tu", which was adapted and performed by him, won the script creation award and was published in the journal "Xiantao City Shadow puppetry Script Collection". After retiring, he set up a folk "human shadow puppet" theater troupe. The repertoires performed include "Yang Jiajiang", "Breaking the Heavenly Gate", "Xue Rengui's Expedition to the East", "Xue

Dingshan's Expedition to the West", "Fenzhuang Building", "Xue Rengui" "Gang against the Tang Dynasty" and so on, taught many disciples, deeply respected by artists, and is a highly respected artist.

(5) Liu Nianhua



Figure 17. Mr.Li nianhua

Source: Provided by Yan Zubin (2023)

From figure 17. Liu Nianhua, born in 1949, is the representative transmitter of the second batch of national intangible cultural heritage project shadow puppetry (Jiangnan Plain Shadow Puppetry), and he learned from Jiangnan Shadow puppetry "Guo Ge". In 1961, Liu Nianhua followed his grandfather to the Qianjiang Shadow puppetry Troupe to learn art. He worshiped Wan Guanglu as his teacher, and was taught by his ancestor Zhou Tianyuan himself. He is proficient in jimingqiang and yuguqiang shadow puppets, and is engaged in Shadow puppetry carving. He has carved nearly 600 shadow puppets, nearly 2,000 shadow puppets, adapted and transplanted more than 300 scripts, and taught more than 20 apprentices. He is proficient in ancestral jiming tune, various percussion instruments of Yugu tune and stringed dulcimer, and can sing with multiple instruments by himself. He has a broad mass base in Jiangnan Plain.

(6) Liu Shouqin



Figure 18. Mr.Li shouqin

Source: Provided by Yan zubin(2023)

From figure 18. Liu Shouqin was born in March 1945, the successor of shadow puppetry interviewed in the third chapter. At the age of 13, he learned to sing shadow puppetry from Zheng Tianyuan. From backstage support, playing small gongs to leading singer on stage, he was diligent and studious. It took 5 years to fully master the performance skills of shadow puppetry. At the age of 18, due to the lack of Shadow puppetry props in the actual performance, he began to learn Shadow puppetry carving concurrently, imitating the "Tang Ge" and "Guo Ge" Shadow puppetry versions. Up to now, he has painted hundreds of Shadow puppetry base maps and carved 3 sets of shadow puppets, totaling more than 300 pieces. In 2015, he created and completed the figure sculpture of the Shadow puppetry show "Anti-Japanese and Eliminating Traitors" with the theme of the Anti-Japanese War. The sculpture art has reached the artistic effect of "both form and spirit, fine carving". key artist. At present, there are still occasional repertoires, and more of them focus on recruiting apprentices to train the next generation of successors.

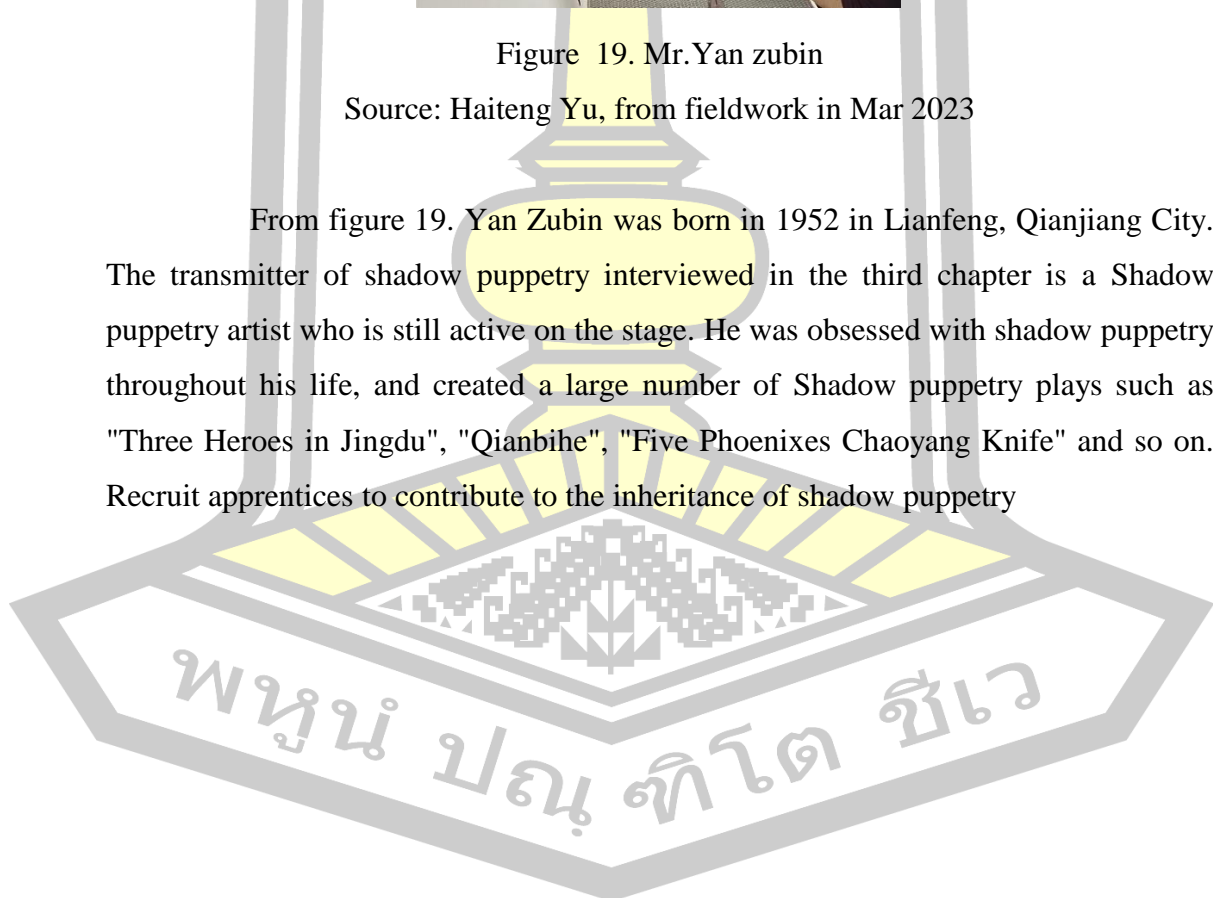
(7) Yan Zubin



Figure 19. Mr. Yan zubin

Source: Haiteng Yu, from fieldwork in Mar 2023

From figure 19. Yan Zubin was born in 1952 in Lianfeng, Qianjiang City. The transmitter of shadow puppetry interviewed in the third chapter is a Shadow puppetry artist who is still active on the stage. He was obsessed with shadow puppetry throughout his life, and created a large number of Shadow puppetry plays such as "Three Heroes in Jingdu", "Qianbihe", "Five Phoenixes Chaoyang Knife" and so on. Recruit apprentices to contribute to the inheritance of shadow puppetry



(8) Luo Yin'e



Figure 20. Acceptance Ceremony, Luo Yin'e on the right

Source: Provided by Yan Zubin (2023)

From figure 20. Luo Yin'e was born in 1962 in Sanfutan Town, Xiantao City, and is a city-level transmitter of shadow puppetry. In 1977, he began to learn to sing flower drums. In 1979, he entered the town's cultural station and transferred to shadow puppetry. In 1980, he joined the Qianjiang Shadow puppetry team. She is a female Shadow puppetry artist active in the land of Jingchu, with pure singing, loud voice and sincere feelings. The shadow puppetry she performed is loved by the people in Jiangnan Plain.



(9) Lu Caijun



Figure 21. Lu Caijun, first from left

Source: Provided by Yan zubin(2023)

From figure 21. Lu Caijun was born in October 1963 in Huayuan Village, Zhengchang Town, Xiantao City. Since 1981, he has been engaged in shadow puppetry performing arts. During more than 30 years, he has accepted 5 apprentices and is now the head of Jiang Han Ping Yuan Shadow puppetry Art Troupe in Xiantao City. He travels from village to household all the year round and delivers plays to his door, with an average of 300 performances per year. The voice is loud, the words are correct, the operation is quick, and the voice is full of emotion, which is deeply loved by the audience. Participated in provincial and municipal art performances many times, and won performance awards each time. In March 2014, he was awarded the fourth batch of provincial intangible cultural heritage Shadow puppetry transmitters in Hubei Province.

5.3 Performance venue and performance process

The Jiang Han Ping Yuan Shadow puppetry is divided into three categories due to different performance venues, in order of development.

5.3.1 The first one is tea garden play(tea garden performance)

This form has a long history and is usually performed in tea gardens. In 1958, the founder of shadow puppetry and his disciples opened tea gardens in various

parts of Hubei. The performance theater has also changed from the previous wooden tile structure to the brick and tile structure.

5.3.2 The second type is Changxi (Free performances in the countryside).

This kind of performance is usually performed in some places in the countryside, and a stage needs to be built. It is a free Shadow puppetry activity, invited by local township organizations or some spontaneous organizations. Famous Shadow puppetry artists generally perform rural opera performances for a long time, and Shadow puppetry performances need to choose a complete large-scale historical repertoire. According to the artist's statement, it usually takes 10-15 days to perform, and the audience is generally the local people.

5.3.3 Shadow puppet theater

There is also a commercial Shadow puppetry performance that is still active in the public eye. Generally known as a small Shadow puppetry theater, the theater has professional Shadow puppetry artists performing, and the performance stage does not need to be set up on site. There are special places and professional Shadow puppetry artists to perform. The performance usually lasts for 2-4 hours, and no long historical repertoire is sung, and sometimes only a "excerpt" of the historical repertoire is sung.

Among these three different performance forms, the most traditional and complete performance is shadow puppet show in the countryside. The specific performance process is as follows:

(1) "Set up a stage"

The stage setting for the Jiang Han Ping Yuan shadow puppet show is very particular. Firstly, a relatively wide area needs to be selected on the flat ground. Secondly, the position of the stage entrance needs to be determined. The selection needs to be based on the almanac on the day of the performance. The selection of eight "Eight Immortals Tables" for the stage needs to be provided voluntarily by the villagers. The artist said that this also has a good meaning. Eight tables and chairs are arranged in a square shape in the order of three, three, and two, leaving an empty space in the middle of the front row to facilitate the escalator for shadow puppet artists to go on stage. Use bamboo and reed mats to surround the left, right and rear of

the Eight Immortals Table, and wrap it securely to prevent light leakage(See figure 22).



Figure 22. stage for performance

Source: Haiteng Yu, from fieldwork in Mar 2023

(2) Invite God

"Invite god" is an important part of the "Xiang xi" performance. Before the shadow puppet show starts, villagers and shadow puppet artists need to go to the earth temple closest to the stage to respectfully invite the earth gods. The statues are placed on the Eight Immortals table and local villagers carry them there. Placed in the middle of the front of the stage(See figure 23).



Figure 23. Ask god

Source: Haiteng Yu, from fieldwork in Jun 2023

(3) Set off firecrackers

Set off firecrackers immediately.

(4) Burning incense and praying

Incense is burned in front of the invited gods, and local villagers kneel down to pray for blessings.

(5) "Hanging shadow puppets"

The shadow puppet operated by the hanging artist is hung behind the screen, and a shadow rope is pulled from left to right in the sky. The right side of the shadow rope is called the "upper hand" and the left side is called the "lower hand". The positive and negative characters of the shadow puppets need to be placed separately when hanging the shadow puppets. Generally, the positive character shadow puppets are placed in the "top hand" and the negative character shadow puppets are placed in the "left hand".

At the same time, the shadow puppets of the female characters are placed in the "starter". On this basis, the nature of the role of Shengdan Jingchou should also be considered.

It is discharged to facilitate the artist's operation during the performance.

(6) Formal performance

Entering the formal performance part requires the cooperation of the two artists on the front stage and the percussionists on the backstage. The performance is divided into three parts: "Preface" - "Main Text" - "Tail". The last paragraph that ends something; the ending.

This part is the main part of the music performance. During the performance, one person leads the singing and all the actors sing together. Music usually starts with one person singing solo and ends with a chorus. The singing content will be selected by the organizer or the lead singer in advance. Generally historical stories and interesting legends

(7) Set off firecrackers and return the statue of the god to the temple

After the formal performance, people set off firecrackers again and returned the invited statues to the temple. During the return process, the shadow puppet artists are not allowed to sing, but only need to play gongs and drums to return the statue to its original location in the temple.

(8) Dismantling the stage

After the entire performance is over, the shadow puppet artists work together to dismantle the shadow puppet stage. lessings.

Table 6. Jiang Han Ping Yuan Shadow puppet performance process

Jiang Han Ping Yuan Shadow puppet performance process	
1.Set up a stage	1. Select the performance venue and determine the stage location according to the day's calendar 2. The villagers provide the "Eight Immortals Table" arranged in a square shape (placed in the order of three, three and two) 3. The "Eight Immortals Table" is fixed with reeds and is required to be opaque.
2.Invite God	1. Go to the temple and invite a god statue 2. The statue of the god is placed in the front and middle of the stage.
3.Set off firecrackers	When inviting the idol, immediately set off firecrackers
4.Burning incense and praying	Incense is burned in front of the invited gods, and local villagers kneel down to pray for blessings.
5.Hanging shadow puppets	1. Pull a rope from left to right behind the screen 2. Hang the positive character on the right and the negative character on the left.
6.Formal performance	1. 4-5 artists performing 2. The performance is divided into three parts: "Preface" - "Main Text" - "Tail" 3.This part is the main part of the music performance. During the performance, one person leads the singing and all the actors sing together. Music usually starts with one person singing solo and ends with a chorus. The singing content will be selected by the organizer or the lead singer in advance.Generally historical stories and interesting legends
7.Set off firecrackers - return the statue of the god	After the performance, firecrackers are set off and the statue is returned to the temple
8.Dismantling the stage	After the entire performance is over, the shadow puppet artists work together to dismantle the shadow puppet stage.

Table of 6. Jiang Han Ping Yuan Shadow puppet performance process

Source:Haiteng Yu(2023)

This table 6 is the entire process of Jiang Han Ping Yuan shadow puppet performance. It is divided into eight parts. The table introduces the main work of each link.



Figure 24. mobile show car

Source: Haiteng Yu, from fieldwork in Jun 2023

From figure 24. It's a mobile show car. It can be used as a stage during performances. It is flexible and convenient and is a product of modern development. A performance screen has been installed in the car, and now it's time to prepare for the performance.

"Qianjiang County Chronicle" records that after 1977, various healthy and beneficial cultural and artistic activities have sprung up under the government's call. Founded the "Youth House". In 1980, performance groups and folk artists were assessed, and the government issued actor certificates to them. In 1983, the government built the "Cultural and Entertainment Center" building, adding another venue for Shadow puppetry performances.

พหุ มั ปรุ ทุ โด ชั เว



Figure 25. Shadow puppetry show at Nanmen River Park

Source: Provided by Yan zubin(2023)

From figure 25. On October 1, 2001, during the opening ceremony of Nanmen Heyou Park in Qianjiang City, a shadow puppetry performance was held in Yuyuan Square for a week, and thousands of spectators surrounded the theater. A few hours before the start of the performance every day, the audience moved stools and chairs to the theater to grab seats. There are daughters-in-law who fight for their parents-in-law, grandchildren who fight for grandparents, and middle-aged people who are afraid that others will move their chairs and stools, so they just sit on the stage and wait for the performance to start. Some brought their own food, and some had their daughters-in-law send it to the theater to eat, and did not move the chairs home until after the performance.

5.4 Development of repertoire

From 1963 to 1964, the government proposed that "opera should serve politics" and elevated modern drama to a higher status. Therefore, the performance of Jiang Han Ping Yuan shadow puppetry no longer staged traditional large-scale historical dramas, myths and legends, etc., but based on other dramas as prototypes. Creation and performance of modern dramas. There are more than 20 modern dramas that are often staged according to folk artists.

In recent years, Xiantao City Shadow Puppetry has taken the lead in creating a number of excellent traditional and modern plays, such as "Turtle and

Crane", "Two Friends", "Monkey King Fights the Bone Demon", "Flame Mountain" and modern dramas "Seize the Seal", "Wind and Rain Returns the Boat", "Shuangjiaozi", "Forcing the Dadu River", etc., have traveled all over the province, and are deeply loved and welcomed by the masses. Some excellent repertoires innovated by Xiantao City Shadow puppetry Team have once again spread to all parts of Jiangnan Plain, adding cultural and artistic enjoyment and life fun to folk people. During this period, Jiang Han Ping Yuan shadow puppetry artists created many Shadow puppetry scripts. These include "Steaming Bone Case", "Wu Song Dadian", "Lost", "The Wizard of Oz", "Five Tigers Swordsman", "Huyanqing Fighting", "Jade Dragon", "Nine Beauties", "Fengyue" Case, "The Strange Case of Baoju", "Lin Haixueyuan", "Three Invitations to Fan Lihua", "Jiang Qing's Visit to Dazhai" and other plays

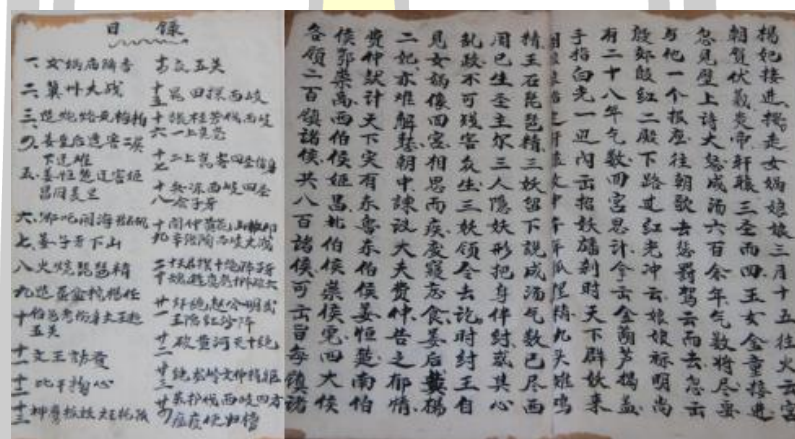


Figure 26. "Fengshen Yanyi" Handwritten script

Source: Provided by Yan Zubin (2023)

From figure 26, this is a handwritten script by Yan Zubin in the 1960s. It has been preserved until now. We can see that the book has turned yellow and is very old.

According to statistics, there are more than 300 repertoires of Jiang Han Ping Yuan Shadow puppetry. All chapter novels and legendary stories with stories that attract people's interest can be sung orally by artists. The repertoires that have been handed down include "Thirteen Sections", "Wu Han Killing His Wife", "Qianlong Tour Jiangnan", "Luo Tong Sweeping the North", "General of the Yang Family", "General of the Hu Family", "Feng Shen Bang", "Romance of the Sui and

Tang Dynasties". ", "Xue Gang Against the Tang Dynasty", "Seven Heroes and Five Righteousness" and other major tomes, it is very common for a play to be staged for three or two months in a row.

5.5 Reform of Jiang Han Ping Yuan Shadow puppetry

In the 1950s, with the increasing number of Shadow puppetry performances, Shadow puppetry artists began to advocate continuous reform. Instrumental accompaniment. Jiang Han Ping Yuan shadow puppetry singing form for four people. One sings two duets, two accompaniment and help (commonly known as "Wang houtai"). Accompanied by a stringless orchestra, all percussion. Percussion mainly to hit the rhythm, grasp the singer fast and slow speed, and play a role in setting off the atmosphere.



Figure 27. Bangzi

Source: Haiteng Yu, from fieldwork in Aug 2023

From figure 27. This is the percussion Bangzi, a wooden structure with a hollow center. Percussion produces sound, used to beat rhythm.

With the continuous adaptation to the performance market, the reform also continued to advance, some Shadow puppetry artists Gong Benhuai and others gradually increased the musical accompaniment Jinghu accompaniment, Jinghu melody is also imitating the melody of vocal music to play a foil role. The addition of

these instruments has made Jiang Han Ping Yuan Shadow puppetry more abundant and adapted to the performance market demand.



Figure 28. Jing hu

Source: Haiteng Yu, from fieldwork in Aug 2023

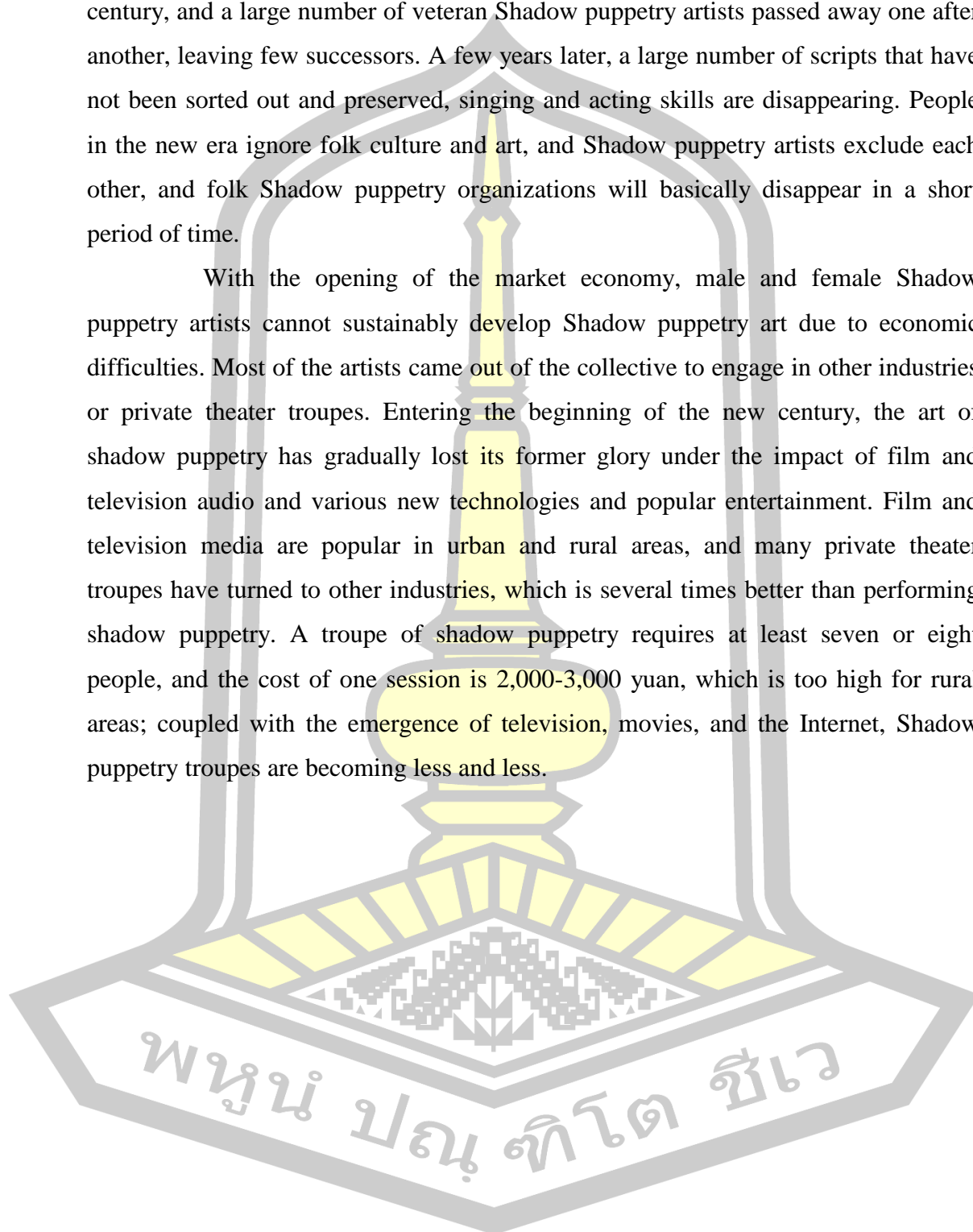
Increasing musical repertoire: With the advancement of reform, Jiang Han Ping Yuan Shadow puppetry has absorbed a large number of folk tunes and other music, created a lot of new plays, and adapted historical stories and novels into the retelling of long chapters, such as "San xiaowuyi" and "Xue Rengui's Eastern Conquest". It has enriched the repertoire of Jiang Han Ping Yuan Shadow puppetry.

5.6 Prospects of Jiang Han Ping Yuan shadow puppetry

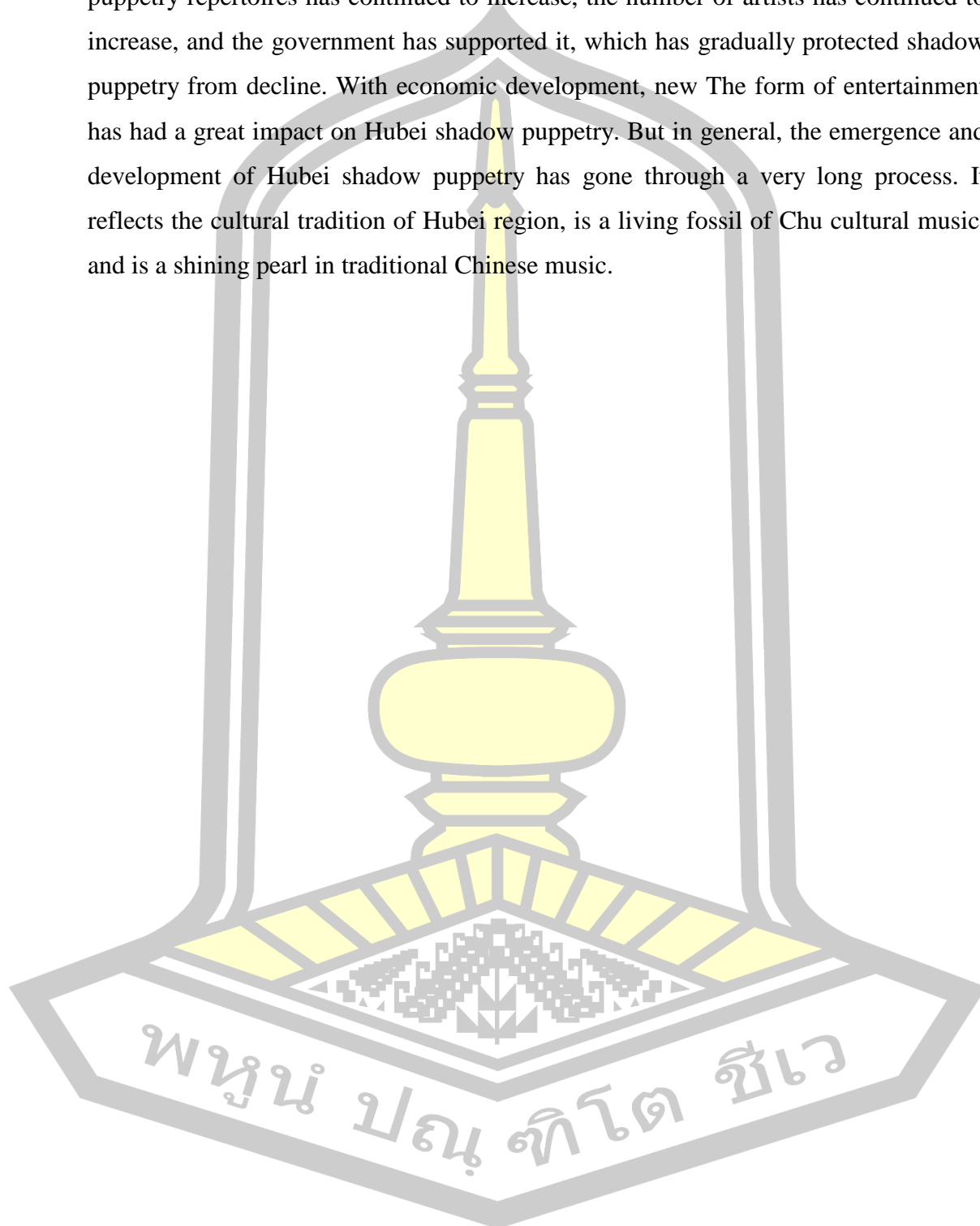
At present, there are more than ten Shadow puppetry sculpture artists in Jiang Han Plain, more than 100 Shadow puppetry performers, and nearly 30 people who perform actively all year round; two national representative transmitters of "Jiang Han Ping Yuan shadow puppetry" have been successfully declared, and provincial representative inheritance There are two people, and there are many representative transmitters at the municipal level; they have played a positive role in the inheritance of the project.

The art of Shadow puppetry began to decline at the end of the 20th century, and a large number of veteran Shadow puppetry artists passed away one after another, leaving few successors. A few years later, a large number of scripts that have not been sorted out and preserved, singing and acting skills are disappearing. People in the new era ignore folk culture and art, and Shadow puppetry artists exclude each other, and folk Shadow puppetry organizations will basically disappear in a short period of time.

With the opening of the market economy, male and female Shadow puppetry artists cannot sustainably develop Shadow puppetry art due to economic difficulties. Most of the artists came out of the collective to engage in other industries or private theater troupes. Entering the beginning of the new century, the art of shadow puppetry has gradually lost its former glory under the impact of film and television audio and various new technologies and popular entertainment. Film and television media are popular in urban and rural areas, and many private theater troupes have turned to other industries, which is several times better than performing shadow puppetry. A troupe of shadow puppetry requires at least seven or eight people, and the cost of one session is 2,000-3,000 yuan, which is too high for rural areas; coupled with the emergence of television, movies, and the Internet, Shadow puppetry troupes are becoming less and less.



period began in the 1950s. Through reform and development, the number of shadow puppetry repertoires has continued to increase, the number of artists has continued to increase, and the government has supported it, which has gradually protected shadow puppetry from decline. With economic development, new The form of entertainment has had a great impact on Hubei shadow puppetry. But in general, the emergence and development of Hubei shadow puppetry has gone through a very long process. It reflects the cultural tradition of Hubei region, is a living fossil of Chu cultural music, and is a shining pearl in traditional Chinese music.



CHAPTER V

The Music characteristic of Jiang Han Ping Yuan shadow puppetry in Hubei Province, China

This chapter collects the performances and rehearsals of Jiang Han Ping Yuan shadow puppetry. Through the field work of Qianjiang City, Hubei Province, the rehearsals and performances of Shadow puppetry performers such as Yan Zubin are taken as samples to record the music scores of shadow puppetry as the basis for analyzing the music of Jiang Han Ping Yuan shadow puppetry. And use Chinese music theory as a guide to conduct music research. In addition, I also interviewed Yan Zubin, the transmitter of Jiang Han Ping Yuan shadow puppetry. He has specialized in shadow puppetry for more than 30 years and witnessed the development of shadow puppetry. His Shadow puppetry is unique and he is the most authoritative shadow puppetry artist in Hubei who is still active on the stage.

This chapter uses descriptive methods for research: Based on field surveys and inheritors' suggestions, this chapter selects 7 works from a large number of audio and video materials for analysis and research. These works include Jimingqiang type music and Yugu type music. The musical characteristics of each work are discussed from the aspects of musical mode, musical structure, melody, rhythm and lyrics. Summarize the musical characteristics of Jiang Han Ping Yuan shadow puppet show.

1. The types of Jiang Han Ping Yuan shadow puppetry

2. Jimingqiang music type

2.1 “Tian Guan Ci Fu” Music Analysis

2.2 “Si Mian Chu Ge” Music Analysis

2.3 “Zhan Shi Si Xiang” Music Analysis

2.4 “Sui Tang Yan Yi” Music Analysis

3. Yuguqiang music type

3.1 “Dan Pi Pa” Music Analysis

3.2 “Xue Ren Gui Dong Zheng” Music Analysis

3.3 “Yu Gu Qi Zi Ju” Music Analysis

1. The types of Jiang Han Ping Yuan shadow puppetry

The music of Jiang Han Ping Yuan shadow puppetry includes vocal music and accompaniment music. From the origin of Jiang Han Ping Yuan shadow puppetry to the Republic of China period, the accompaniment of Jiang Han Ping Yuan shadow puppetry was only percussion. This period is the most traditional Jiang Han Ping Yuan shadow puppetry, Jiang Han Ping Yuan shadow puppetry music refers to vocal music. Percussion accompaniment only plays rhythm, no melody, so it is not really accompaniment music. With the development of Jiang Han Ping Yuan shadow puppetry, the accompaniment is different from the original percussion accompaniment form, and has evolved into an ensemble of traditional Chinese instruments and a mixture of Chinese and Western instruments. The ensemble has melody and harmony and becomes a true accompaniment music. Accompaniment music is based on vocal repetition and variation. The intonation, intonation and style of accompaniment are all imitations of vocal music. Therefore, the most important and basic part of Jiang Han Ping Yuan shadow puppetry music is vocal music. The vocal characteristics of Jiang Han Ping Yuan shadow puppetry represent the basic characteristics of Shadow puppetry music.

There are many kinds of Chinese opera, and the most important sign to distinguish them is vocal music. Jiang Han Ping Yuan shadow puppetry vocal music is composed of two separate types: "Yu gu Qiang" and "Jiming Qiang". These two types of vocal music were formed in different periods. Their characteristics are influenced by Chinese opera music. They are the product of Chinese opera music, but they have different musical characteristics.

2. Jimingqiang music type

The Jimingqing, also known as "Geqiang", is the oldest singing tune in Jiang Han Ping Yuan shadow puppetry and the most representative singing tune. Originating from the State of Chu in the Eastern Zhou Dynasty, it is a living fossil in China's traditional music. It has a unique singing tone. The representative work of Jimingqing is "Tian Guan Ci Fu", "Si Mian Chu Ge", "Zhan Shi Si Xing", "Sui Tang Yan Yi". It is the classic music of Jiang Han Ping Yuan shadow puppetry.

2.1 "Tian Guan Ci Fu" Music Analysis

This piece of music is based on the oral tradition of artists, processed by contemporary artists, and the author's field research. Music is used on festive occasions such as weddings and moving houses. It is a representative piece of music recommended by transmitter.



Tian Guan Ci Fu

天官赐福

♩ = 102

Singer: Yan Zubin
Transcription by Haiteng Yu

The musical score is written in 4/4 time with a tempo of 102 beats per minute. It consists of three phrases, each with lyrics in Chinese and Pinyin.

Phrase 1: 驾祥云 (jiā xiāng yún), 瑞霭霭祥光 (ruì āi āi xiāng guāng), 嘿 (hēi)

Phrase 2: 依 (yī), 依 (yī), 嘿 (hēi)

Phrase 3: 云游四 (yún yóu sì), 哦 (ō), 方 (fāng)

Figure 30. "Tian Guan Ci Fu"

Source: Haiteng Yu, from fieldwork in May 2023

From figure 30. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

From figure 30 show it is divided into three parts: the first phrase (bars 1-3), the second phrase (bars 4-6), and the third phrase (bars 7-9), ending with the tonic D. The specific analysis is as follows:



Figure 31. “Phrase1 of Tian Guan Ci Fu”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 31 show the first phrase(bars 1-3), the beginning of the music, and the starting sound is D Yu.

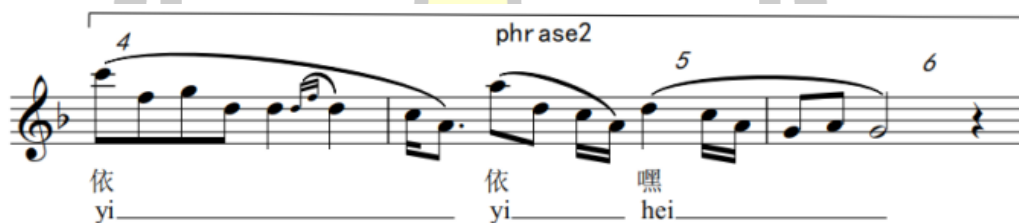


Figure 32. “Phrase2 of Tian Guan Ci Fu”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 32 show the second phrase(bars 4-6), the transitional part of the whole song.

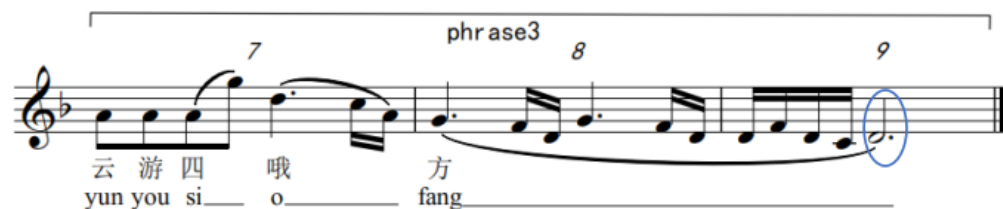


Figure 33. “Phrase3 of Tian Guan Ci Fu”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 33 show the third phrase, the musical coda, ending on the D Yu note.

(2) Mode

This piece of music is in the mode of D YU, and the mode scale is “re, fa, sol, la, do, re”. The modal scale is as follows:

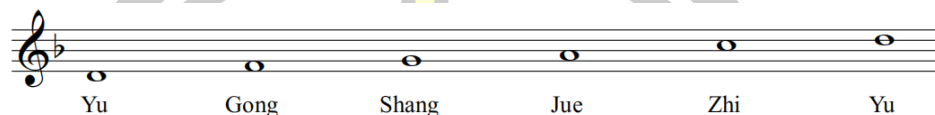


Figure 34. “The mode of D YU”

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody

Phrase1:



Figure 35. “Phrase1 of Tian Guan Ci Fu”

Source: Haiteng Yu, from fieldwork in May 2023

Range:

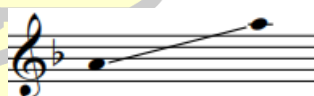


Figure 36. “Form A to A ”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: Begins with the middle note, go down to the lowest note, then go up to the highest note.

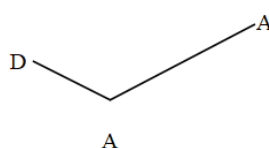


Figure 37. “Phrase1 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase2:

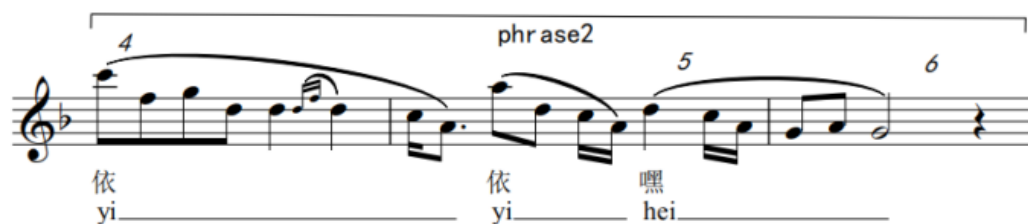


Figure 38. “Phrase2 of Tian Guan Ci Fu”

Source: Haiteng Yu, from fieldwork in May 2023

Range:

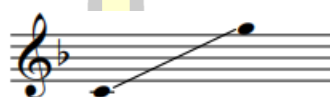


Figure 39. “Form C to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: Begins with the highest note, going down to the middle note, and finally at the lowest note.

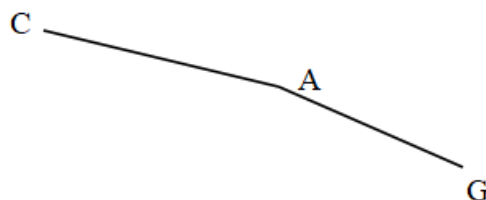


Figure 40. “Phrase2 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase3



Figure 41. “Phrase3 of Tian Guan Ci Fu”

Source: Haiteng Yu, from fieldwork in May 2023

Range:



Figure 42. “Form C to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: Begins with the middle note, then go to the highest note, and finally to the lowest note.

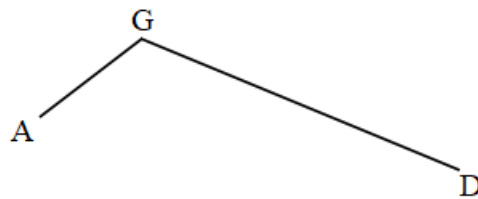


Figure 43. “Phrase3 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 30 show these three phrases constitute a complete Jiming Qaing. The first phrase (bars 1-3) develops the rhythm based on the main notes of the main melody, and the melody ascending, which is the beginning. In the second phrase (bars 4-6), the music begins to transition, using Yi as the lyrics, and the singing voice imitates the sound of a chicken crow, which is a characteristic of Jiming music. In the third phrase (bars 7-9), the melody descending, and the music comes to an end. A large number of legato lines are used in music.

(4) Rhythm

This music uses 4/4 beat, which is conducive to singing large sections of music, and the music is stretched and smooth. The rhythm uses syncopated rhythm patterns to make the melody more rhythmic, catchy, and easy to sing. At the same time, more intervals are used in fourths and fifths to make the melody concise, lively, simple and powerful.

(5) Lyrics

The meaning of this lyrics is: to describe an auspicious scene, stepping on the clouds, being illuminated by the bright sunshine, soaring freely in different places.

The lyrics like "Yi" and "Hei" used in this music have no practical meaning. They are generally used to imitate rooster crowing and labor, which is also one of the characteristics of the music.

2.2 "Si Mian Chu Ge" Music Analysis

This music is the representative music of "Jimingqiang". The origin of Jiang Han Ping Yuan shadow puppetry is the Chu-Han War in the Western Han Dynasty. The music melody may not have been what it was during the Western Han Dynasty, but it is still presented through oral transmission by artists and field investigations by authors.



四面楚歌

Singer: Yan Zubin

Transcription by Haiteng Yu

♩ = 130

phrase1

2 3

代 王 啊, 驾 下 呀 啊 哎

dai wang a_____ jia xia ya a_____ ai

phrase2

4 5 6 7

哎 嗨 嗨 呀 依 呀 嚯 呀 依 呀 嚯

ai hai hai_ ya yi_ ya huo ya yi ya huo_

8 9 10

哎 嗨 嗨 呀 嚯 呀 依 呀 呀 哈 嚯 嚯 嚯 嚯 嚯

ai hai hai_ ya huo ya yi ya_ ya ha huo huo huo huo huo

Figure 44. "Si Mian Chu Ge"

Source: Haiteng Yu, from fieldwork in May 2023

From figure 44. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

Form figure 44 show this piece of music can be divided into two parts, 1-3 measures as one part, which is completed by the lead singer alone, and the second part 4-10 measures are jointly completed by all actors. Finally ends on the tonic G Zhi. The specific analysis is as follows:

Solo

phrase1

2 3

代 王 啊, 驾 下 呀 啊 哎
dai wang a jia xia ya a ai

Figure 45. “Phrase 1 of Si Mian Chu Ge”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 45 show the first phrase(bars 1-3), this piece of music is a solo part, starting on the G Zhi note.

unison

phrase2

4 5 6 7 8 9 10

哎 嗨 嗨 呀 依 呀 霍 呀 依 呀 霍 呀 哈 霍 霍 霍 霍 霍
ai hai hai ya yi ya huo ya yi ya huo ya ha huo huo huo huo huo

Figure 46. “Phrase 2 of Si Mian Chu Ge”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 46 show the second phrase (bars 4-10), which is sung in unison ,
From bars 4 to 10, all are sung in unison. The music ends on the G note.

(2) Mode

This piece of music is in the mode of G Zhi, and the mode scale is “sol, la, do, re, mi, sol”. The modal scale is as follows:

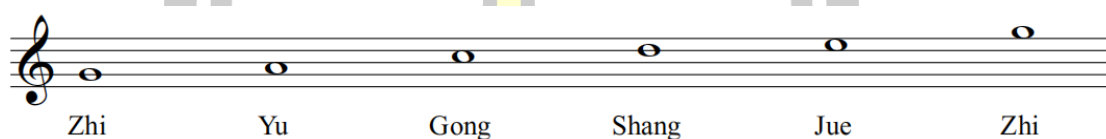


Figure 47. “The mode of G Zhi”

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody

Phrase1:



Figure 48. “Phrase 1 of Si Mian Chu Ge”

Source: Haiteng Yu, from fieldwork in May 2023

Range:



Figure 49. “Form G to A”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: From the G note down to the lowest note, suddenly jumps to the highest note, and then slides down to the middle note.

A

G G

Figure 50. “Phrase1 melodic line”
Source: Haiteng Yu, from fieldwork in May 2023

Phrase2:

4 phrase2 5 6 7

哎 嗨 嗨 呀 依 呀 霍 呀 依 呀 霍
ai hai hai ya yi ya huo ya yi ya huo

8 9 10

哎 嗨 嗨 呀 霍 呀 依 呀 呀 哈 霍 霍 霍 霍 霍
ai hai hai ya huo ya yi ya ya ha huo huo huo huo huo

Figure 51. “Phrase 2 of Si Mian Chu Ge”
Source: Haiteng Yu, from fieldwork in May 2023

Range:

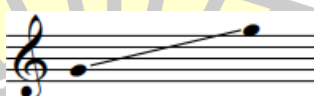


Figure 52. “Form G to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: Jump suddenly from the G note to the highest note, slide down to the lowest note, repeat the jump, and end at the lowest note.

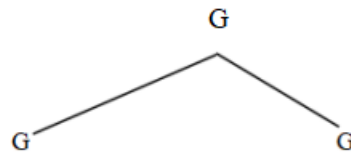


Figure 53. “Phrase2 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 44 show this piece of music is one of the characteristic music of Jiang Han Ping Yuan shadow puppetry. This musical form in which the first phrase (bars 1-3) is sung solo and the second phrase (bars 4-10) is sung in unison is called "Wanghoutai", which can be understood as a chorus of all actors. This kind of melodic music is like a monophonic solo. Produce the effect of clear paragraphs and contrast between strong and weak. The melody span is large, including fifth, sixth, and octave intervals. Music has strong tension, which is the role of the opening music in attracting the audience's attention to enhance expression. "Bangqiang" music is produced before or after the main melody is sung, and "Bangqiang" music is played by all the actors on the scene, increasing the Effect and fun.

(4) Rhythm

This music mainly uses 4/4 beats, and use Rhythm pattern of first eight and last sixteen notes and four quarter-note rhythm patterns. This rhythm pattern is convenient for singing in unison. Rhythm patterns with dotted notes help promote music development.

(5) Lyrics

The lyrics are mostly lining words or repeating part of the lyrics in the main melody, which play the role of cohesion, transition and rich musical expression.

2.3 “Zhan Shi Si Xiang”music analysis

This piece of music is one of the representatives of "Jiming" music, which imitates the melody produced by the crow of a rooster. Through the author's field research, the transmitter recommended the choice of this piece of music. This kind of singing is a living fossil in music and has a long history.



Zhan Shi Si Xiang

战士思乡

Singer: Yan Zubin
Transcription by Haiteng Yu

$\text{♩} = 102$

phrase1

Singer

天 苍 欸 苍 地 茫 茫 啊 啊 吹
tian cang ai cang di mang mang a a huo

BangZi

4

Singer

残 月 勾 火 照 营 房 啊 啊 呜
can yue gou huo zhao ying fang a a wu

BangZi

phrase2

Singer

抬 头 苦 把 残 月 望 啊 哈 呜
tai tou ku ba can yue wang a ha wu

BangZi

10

Singer

低 头 含 泪 呀 思 故 乡 哎
di tou han lei ya si gu xiang ai

BangZi

Figure 54. “Zhan Shi Si Xiang”

Source: Haiteng Yu, from fieldwork in May 2023

From figure 54. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

Form figure 54 show this piece of music consists of two phrases, the first phrase (1-6 bars) and the second phrase (7-12 bars) ending on the tonic A.

The musical score is presented in two systems. The first system, labeled 'phrase1' with a bracket, contains measures 1 through 3. The second system contains measures 4 through 6. Each system features a vocal line for the 'Singer' and a rhythmic line for 'BangZi'. The lyrics are written in Chinese characters with pinyin below them. A blue box in the first system highlights the first line of lyrics, and another blue box in the second system highlights the second line of lyrics.

System 1 (Measures 1-3):

Singer: 天 苍 欸 苍 地 茫 茫 啊 啊 吹
 tian cang ai cang di mangmang a a huo

BangZi: (Rhythmic notation)

System 2 (Measures 4-6):

Singer: 残 月 勾 火 照 营 房 啊 啊 呜
 can yue gou huo zhao ying fang a a wu

BangZi: (Rhythmic notation)

Figure 55. “Phrase1 of Zhan Shi Si Xiang”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 55 show the first phrase (1-6 bars), it consists of two lyrics. Phrases divided by lyrics.

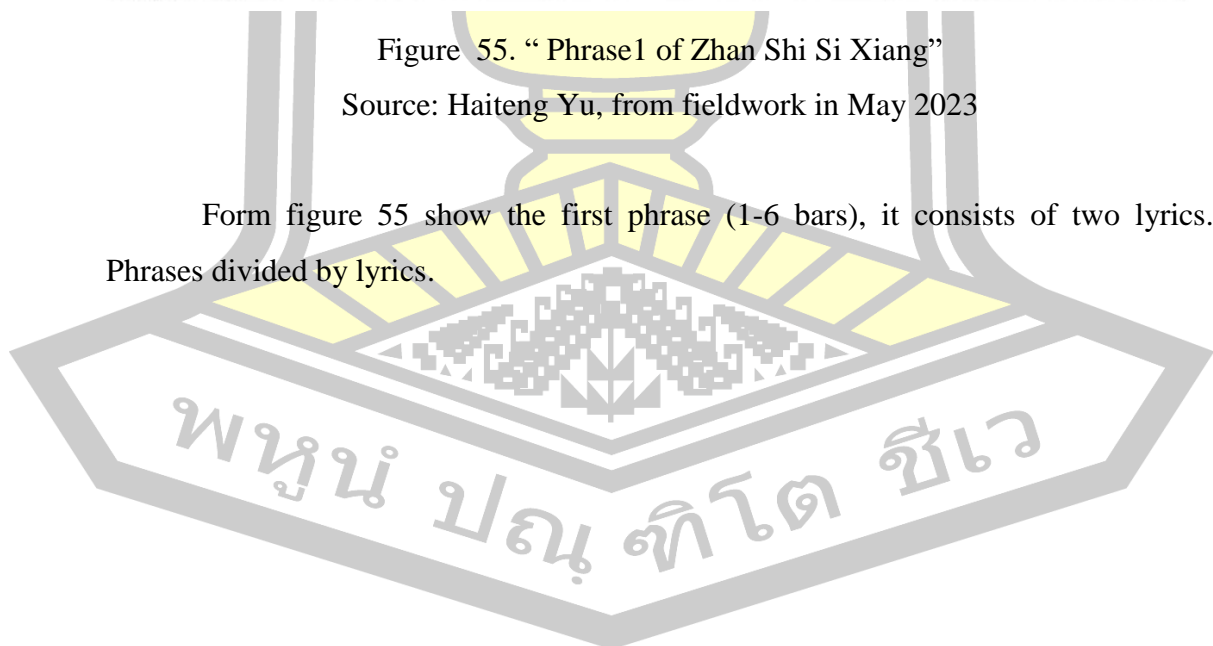


Figure 56 shows the musical score for "Phrase2 of Zhan Shi Si Xiang". It consists of two staves: "Singer" and "BangZi". The score is divided into measures 7 through 12. The "Singer" staff includes lyrics in Chinese and Pinyin. The "BangZi" staff shows rhythmic notation. Annotations include "phrase2" above measures 7-9, "The third line of lyrics" pointing to the third line of the Singer staff, "Ending on the tonic A" pointing to the final note of measure 12, and "The fourth line of lyrics" pointing to the fourth line of the Singer staff.

Figure 56. "Phrase2 of Zhan Shi Si Xiang"

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 56 the second phrase (7-12 bars) ending on the tonic A. Divide this piece of music into two phrases.

(2) Mode

This piece of music is in the mode of A Yu, and the mode scale is "la, do, re, mi, sol, la". The modal scale is as follows:

Figure 57 shows the modal scale for the mode of A Yu. The scale is written on a single staff with six notes: Yu, Gong, Shang, Jue, Zhi, Yu. The notes are represented by whole notes on a five-line staff.

Figure 57. "The mode of A Yu"

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody

Phrase1:

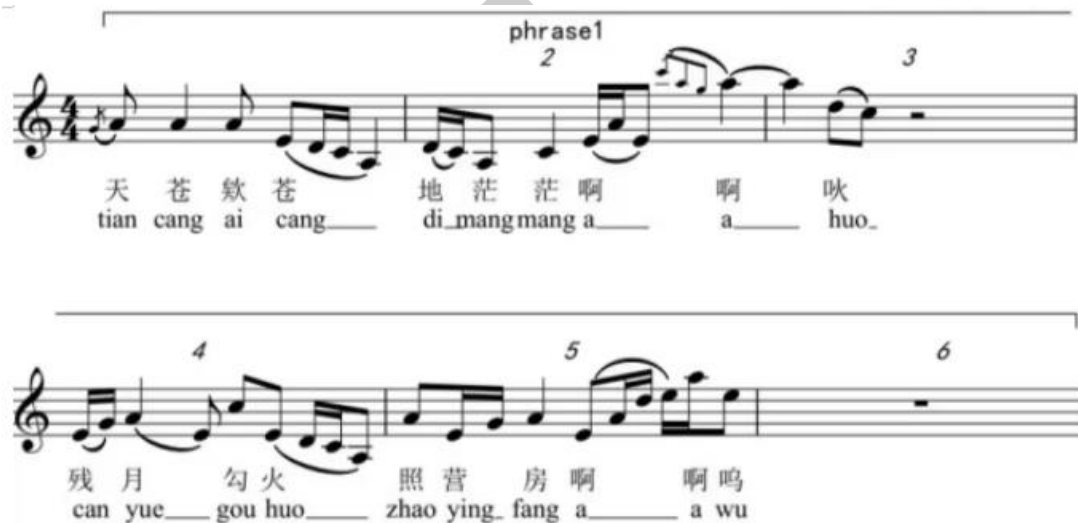


Figure 58. “Phrase1 of Zhan Shi Si Xiang”

Source: Haiteng Yu, from fieldwork in May 2023

Range:

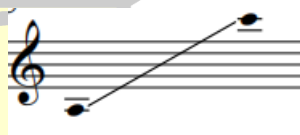


Figure 59. “Form A to C”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: From the A note, slide down to the lowest note and jump up to the highest note. The melody drops to the lowest bass and jumps to the E note.

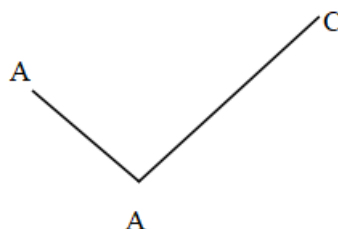


Figure 60. “Phrase1 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase2:



Figure 61. “Phrase2 of Zhan Shi Si Xiang”

Source: Haiteng Yu, received from fieldwork (2023)

Range:

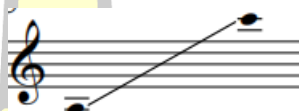


Figure 62. “Form A to A”

Source: Haiteng Yu, received from fieldwork (2023)

Melodic contour: It starts from the E note and slides to the lowest note, then quickly jumps to the highest note, then drops to the lowest note, and then jumps to the A note.

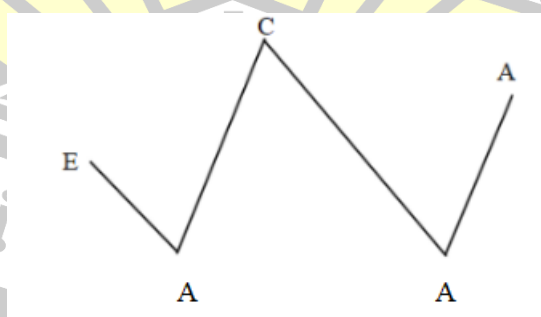
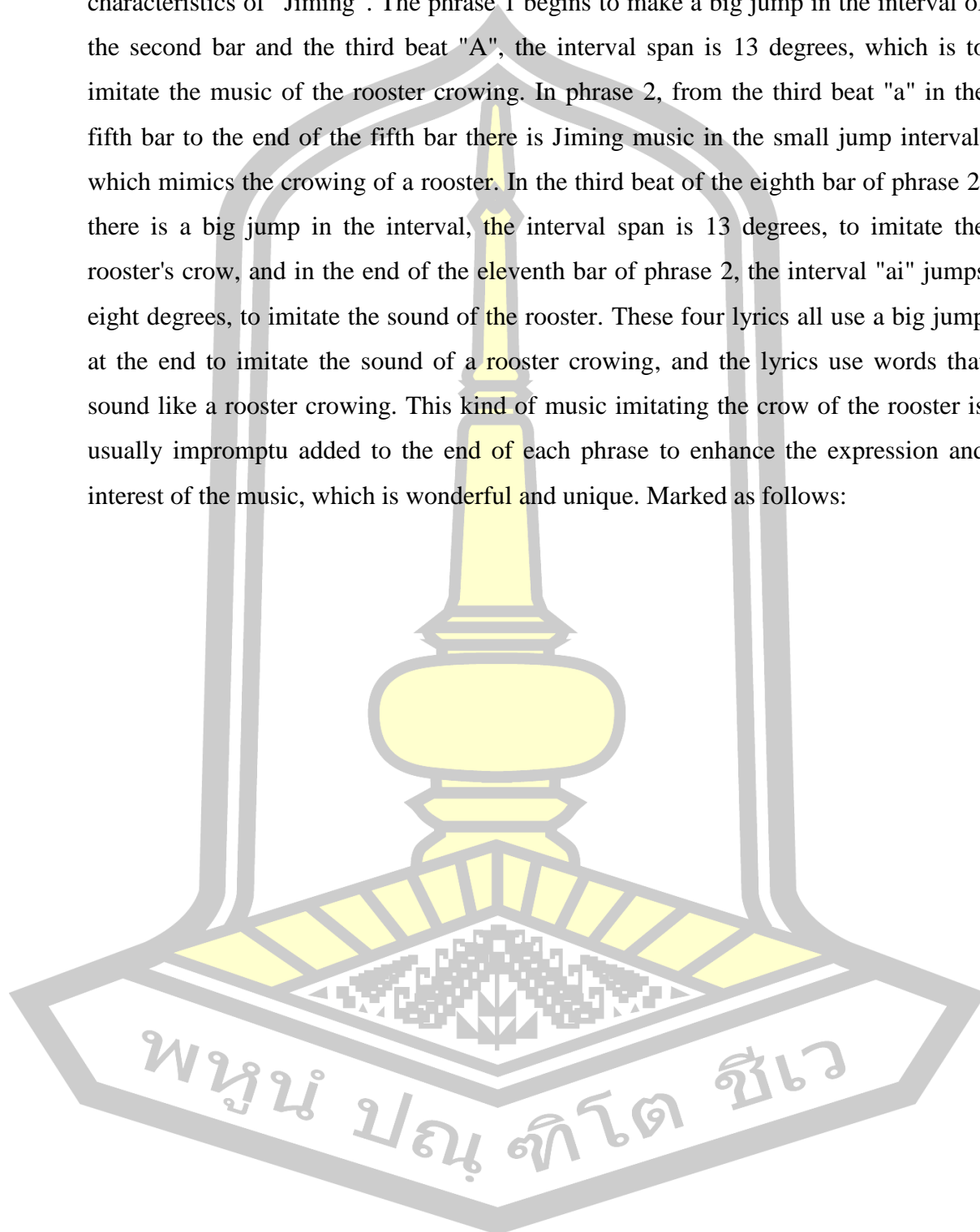


Figure 63. “Phrase2 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 64 show this piece of music is the music that best embodies the characteristics of “Jiming”. The phrase 1 begins to make a big jump in the interval of the second bar and the third beat "A", the interval span is 13 degrees, which is to imitate the music of the rooster crowing. In phrase 2, from the third beat "a" in the fifth bar to the end of the fifth bar there is Jiming music in the small jump interval, which mimics the crowing of a rooster. In the third beat of the eighth bar of phrase 2, there is a big jump in the interval, the interval span is 13 degrees, to imitate the rooster's crow, and in the end of the eleventh bar of phrase 2, the interval "ai" jumps eight degrees, to imitate the sound of the rooster. These four lyrics all use a big jump at the end to imitate the sound of a rooster crowing, and the lyrics use words that sound like a rooster crowing. This kind of music imitating the crow of the rooster is usually impromptu added to the end of each phrase to enhance the expression and interest of the music, which is wonderful and unique. Marked as follows:



The musical score is for a piece titled "Jiming". It is written for a Singer and a BangZi instrument. The time signature is 4/4. The score is divided into four systems, each with a measure number above the staff.

- System 1:** Measures 1-3. The Singer's part includes the lyrics "天 苍 欸 苍 地 茫 茫 啊 啊 吹" (tian cang ai cang di mang mang a a huo). A blue box highlights measures 2 and 3, with an arrow pointing to a label "Jiming".
- System 2:** Measures 4-6. The Singer's part includes the lyrics "残 月 勾 火 照 营 房 啊 啊 呜" (can yue gou huo zhao ying fang a a wu). A blue box highlights measure 5, with an arrow pointing to a label "Jiming".
- System 3:** Measures 7-9. The Singer's part includes the lyrics "抬 头 苦 把 残 月 望 啊 哈 呜" (tai tou ku ba can yue wang a ha wu). A blue box highlights measure 9, with an arrow pointing to a label "Jiming".
- System 4:** Measures 10-12. The Singer's part includes the lyrics "低 头 含 泪 呀 思 故 乡 哎" (di tou han lei ya si gu xiang ai). A blue box highlights measure 11, with an arrow pointing to a label "Jiming".

The BangZi accompaniment is shown below the Singer's part, consisting of a series of rhythmic patterns represented by 'x' marks on a staff.

Figure 64. "Jiming"

Source: Haiteng Yu, from fieldwork in May 2023

(4) Rhythm

This music is in 4/4 beat, uses syncopated rhythm type, and has strong musical expression to promote the development of the music. The rhythm pattern of sixteen in the front and eight in the back, and the rhythm of eight in the front and

sixteen in the back, make the music more cheerful and jumping. Show warm and jubilant scenes. The audience is receptive.

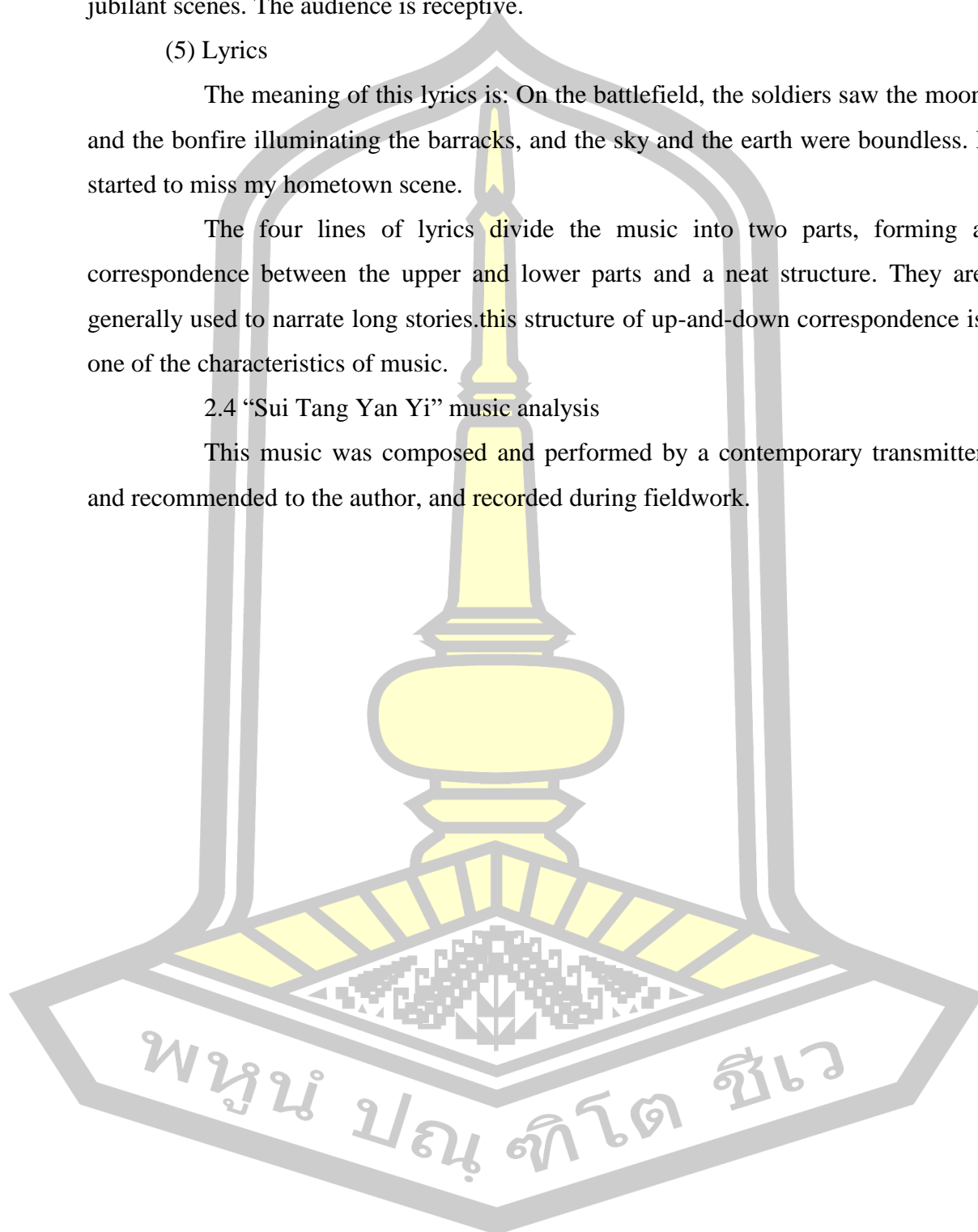
(5) Lyrics

The meaning of this lyrics is: On the battlefield, the soldiers saw the moon and the bonfire illuminating the barracks, and the sky and the earth were boundless. I started to miss my hometown scene.

The four lines of lyrics divide the music into two parts, forming a correspondence between the upper and lower parts and a neat structure. They are generally used to narrate long stories. this structure of up-and-down correspondence is one of the characteristics of music.

2.4 “Sui Tang Yan Yi” music analysis

This music was composed and performed by a contemporary transmitter and recommended to the author, and recorded during fieldwork.





Sui Tang Yan Yi

隋唐演义

Singer: Yan Zubin

Transcription by Haiteng Yu

♩ = 110

2 phrase1 3

Singer

奖 农 哦 工 啊 励 蚕 桑 啊
jiang nong o gong a li can sang a

BangZi

4 5 phrase2 6

Singer

兴 修 水 利 呀 啊 欧 欧 呃 减 挥 哋 霍 哦
xing xiu shui li ya a ou ou e jian hui ye huo o

BangZi

7 8

Singer

薄 赋 喂 税 呀 啊 减 轻 啰 瑶 哇
bo fu wei shui ya a jian qing luo yao wa

BangZi

9 10

Singer

役 哋
yi ye

BangZi

Figure 65. “Sui Tang Yan Yi”

Source: Haiteng Yu, from fieldwork in May 2023

From figure 65. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

From figure 65 show this piece. It consists of two phrases, phrase 1 (2-5 bars) and phrase 2 (6-9 bars).

(2) Mode

With the continuous development of Jiang Han Ping Yuan shadow puppetry, the music gradually absorbed more elements, resulting in a seven-tone mode, which enriched the music and enhanced the expressiveness of the music.

This piece is D Shang seven-tone Qingyue mode. and the mode scale is “re, mi, fa, sol, la, xi, do, re”. The modal scale is as follows:

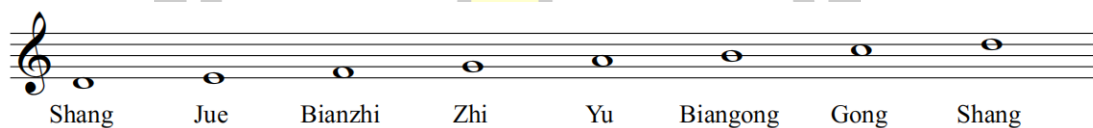
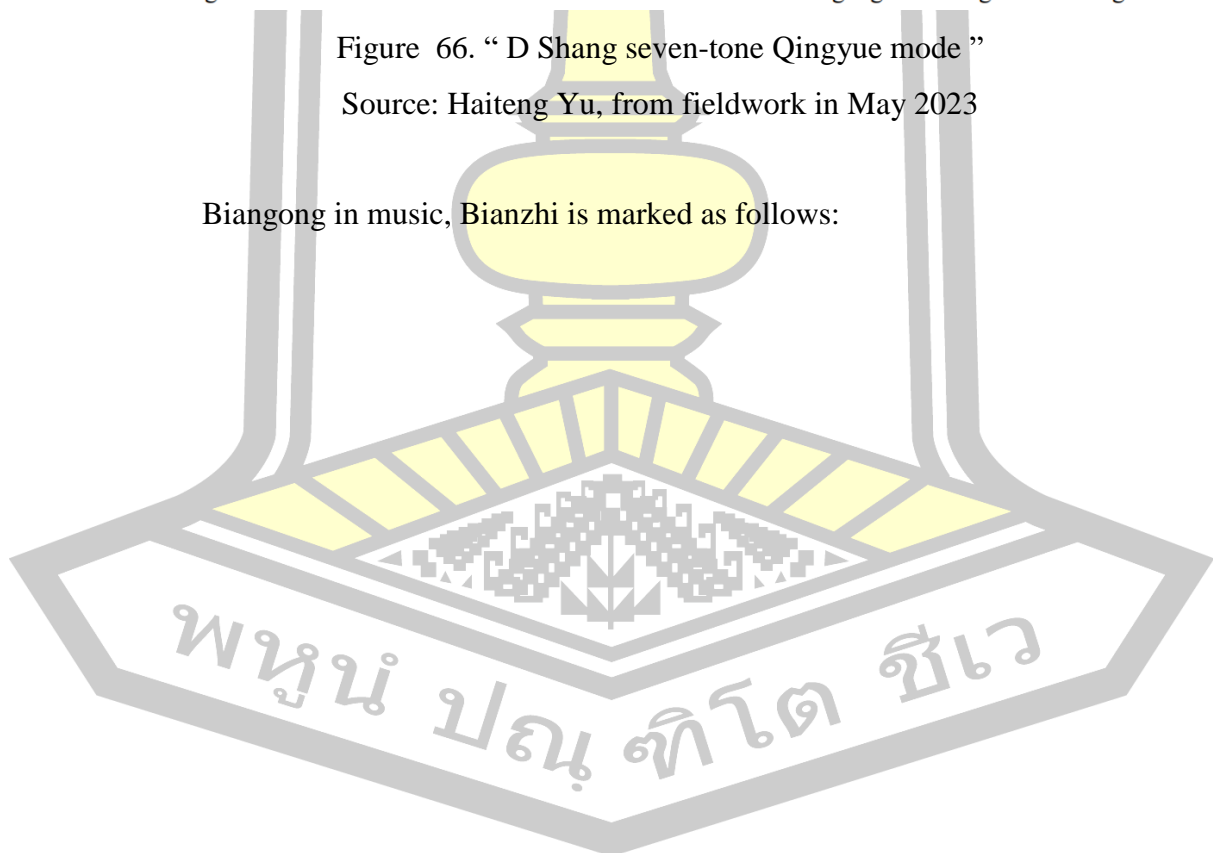


Figure 66. “ D Shang seven-tone Qingyue mode ”

Source: Haiteng Yu, from fieldwork in May 2023

Biangong in music, Bianzhi is marked as follows:



♩ = 110

Bianzhi 2 **phrase1** **Biangong** 3

Singer

奖 衣 哦 工 啊 励 蚕 桑 啊
jiang nong o gong a li can sang a

BangZi

Biangong 4 **phrase2** 5 6

Singer

兴 修 水 利 呀 啊 欧 欧 呃 减 挥 吧 霍 哦
xing xiu shui li ya a ou ou e jian hui ye huo o

BangZi

Biangong 7 **Bianzhi** 8

Singer

薄 赋 喂 税 呀 啊 减 轻 罗 瑶 哇
bo fu wei shui ya a jian qing luo yao wa

BangZi

9 10

Singer

役 吧
yi ba

BangZi

Figure 67. “Bianzhi, Biangong marked in the picture”

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody

Phrase1:



Figure 68. “Phrase1 of Sui Tang Yan Yi”

Source: Haiteng Yu, from fieldwork in May 2023

Range: Form G to A

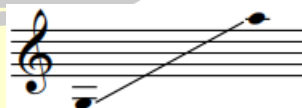


Figure 69. “Form G to A”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: Starting from the D note, jumping to the C note, the melody fluctuates slightly to the lowest note, then jumps sharply to the highest note, and finally reaches the B note.

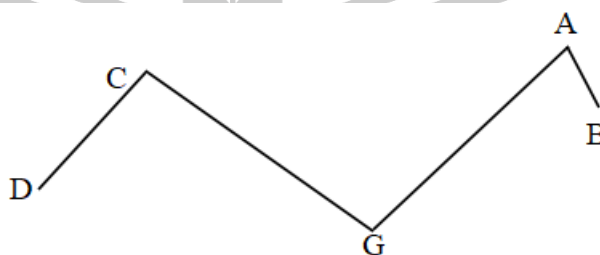


Figure 70. “Phrase1 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase2:

兴修水利呀欧欧 呃 减挥地霍哦
xing xiu shui li ya a ou ou e____ jian hui____ ye huo_ o

薄赋喂税呀啊 减轻啰瑶哇
bo fu wei____ shui ya a jian____ qing_ luo yao_ wa

役 地
yi____ ye

Figure 71. “Phrase2 of Sui Tang Yan Yi”

Source: Haiteng Yu, from fieldwork in May 2023

Range:

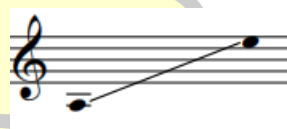


Figure 72. “Form G to E”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: It starts from the D note, jumps to the C note, the melody fluctuates slightly to the lowest note, then jumps sharply to the C note, and finally reaches the high D note.

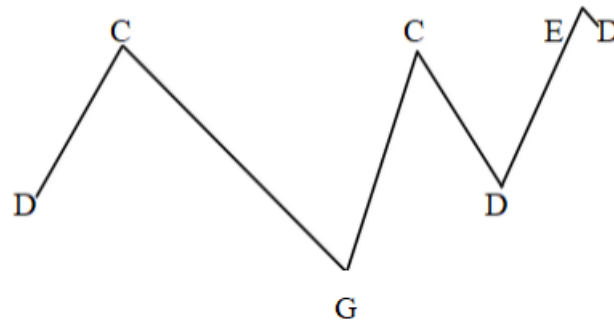


Figure 73. “Phrase2 melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 67 show this piece of music starts from the main note D, and the melody trend of each section is the musical characteristics of first rising and then falling. This kind of music comes from labor music, as if working. In the 2-3 bars of phrase 1, Bianzhi (D) and Biangong (B) appear. The appearance of these two sounds enriches the musical expression. Finally, it ends with the main D Shang.

(4) Rhythm

This music is in 4/4 time and uses dotted notes to increase changes in the music and promote the development of the music. The music is active and full of passion.

(5) Lyrics

The meaning of the lyrics of this song is: This is the government's policy to improve people's livelihood during the Sui and Tang Dynasties. The main content is to reduce taxes, reward agricultural industry, build water conservancy, and reduce waste.

Each line of the lyrics in this piece of music has lining words, which promote the expression of musical emotion, lyrics with a symmetrical structure, this kind of extensive use of lining words can set off emotions and enhance drama, which is a typical musical feature of Jiang Han Ping Yuan shadow puppetry. marked as follows:

♩ = 110

2 phrase1 3

Singer

奖 农 哦 工 啊 励 蚕 桑 啊
jiang nong o gong a li can sang a

BangZi

Lining words

4 phrase2 5 6

Singer

兴 修 水 利 呀 啊 欧 欧 呃 减 挥 哋 霍 哦
xing xiu shui li ya a ou ou e jian hui ye huo o

BangZi

Lining words

7 8

Singer

薄 赋 喂 税 呀 啊 减 轻 啰 瑶 哇
bo fu wei shui ya a jian qing luo yao wa

BangZi

Lining words

9 10

Singer

役 哋
yi ye

BangZi

Figure 74. The lining words of “Sui Tang Yan Yi”

Source: Haiteng Yu, from fieldwork in May 2023

3. Yuguqiang type music

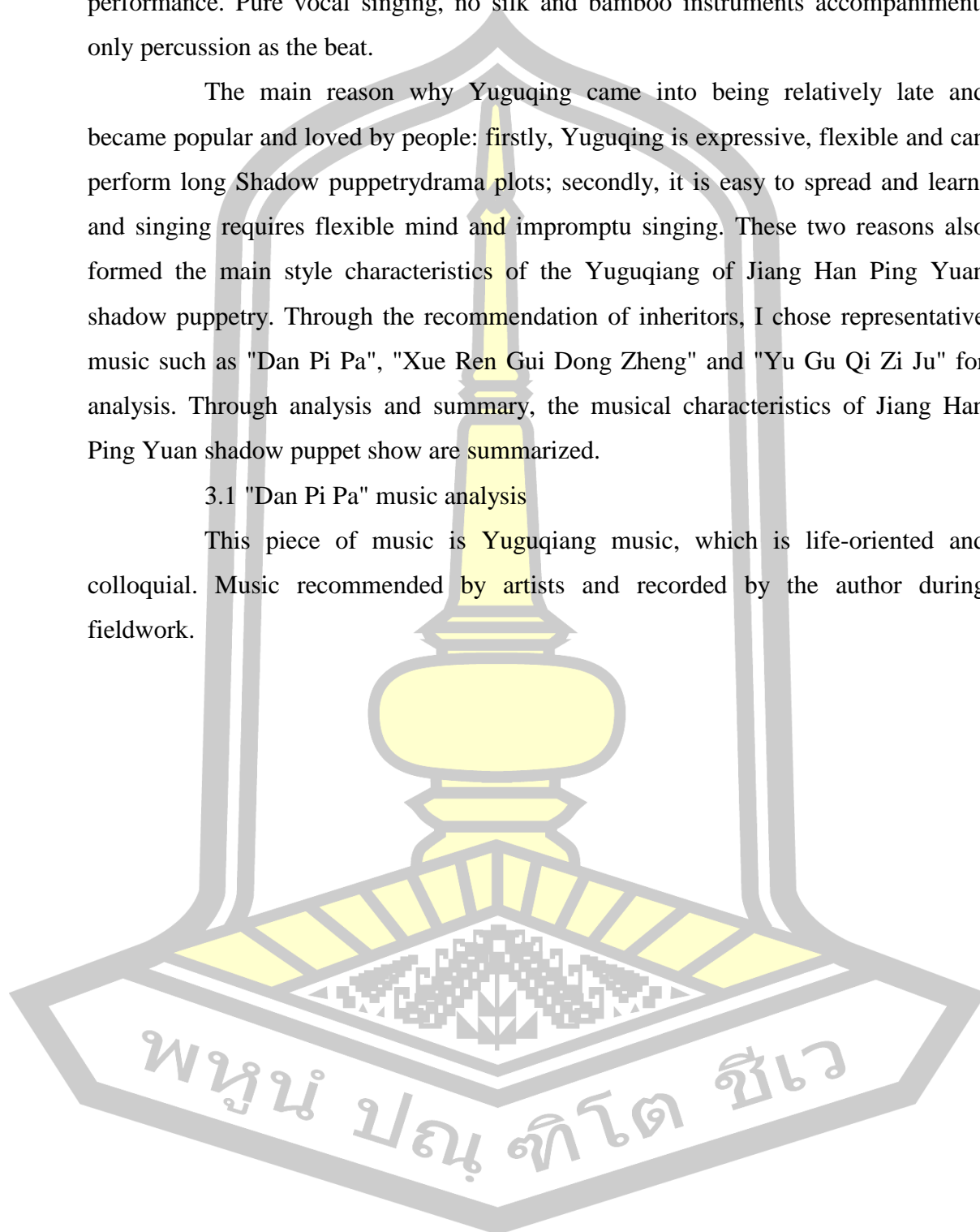
“Yuguqiang” type of music Dating back to the Tang Dynasty, it was a song sung by Taoist priests when they preached or begged for alms. During the Jiaqing period of Qing Dynasty, the artists Pisijin and PIsiyn brothers integrated Yuguqiang with Shadow puppetry, and the combination of Jiang Han Ping Yuan

shadow puppetry and Yuguqiang caused a sensation and became popular after the performance. Pure vocal singing, no silk and bamboo instruments accompaniment, only percussion as the beat.

The main reason why Yuguqing came into being relatively late and became popular and loved by people: firstly, Yuguqing is expressive, flexible and can perform long Shadow puppetry drama plots; secondly, it is easy to spread and learn, and singing requires flexible mind and impromptu singing. These two reasons also formed the main style characteristics of the Yuguqiang of Jiang Han Ping Yuan shadow puppetry. Through the recommendation of inheritors, I chose representative music such as "Dan Pi Pa", "Xue Ren Gui Dong Zheng" and "Yu Gu Qi Zi Ju" for analysis. Through analysis and summary, the musical characteristics of Jiang Han Ping Yuan shadow puppet show are summarized.

3.1 "Dan Pi Pa" music analysis

This piece of music is Yuguqiang music, which is life-oriented and colloquial. Music recommended by artists and recorded by the author during fieldwork.





Dan Pi Pa

单琵琶

Singer: Wang Hairong
Transcription by Haiteng Yu

$\text{♩} = 138$

2 phrase 1 3 4

Singer

JingHu

Biangong

5 6 phrase 2 7 8

Singer

怪爹儿休有错诶
guai die er xiu you cuo qi

JingHu

Biangong

9 10 11 12

Singer

只顾诶自己快诶活
zhi gu ai zi ji kuai ai huo

JingHu

Biangong

13 14 phrase 3 15

Singer

小老婆弄打有一桌诶
xiao lao po nong da you yi zhuo ai

JingHu

Figure 75. “Dan Pi Pa”

Source: Haiteng Yu, from fieldwork in May 2023

From figure 75. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

From figure 75 show this piece of music consists of four phrases, namely the first phrase (1-4bars), the second phrase (5-12bars), the third phrase (13-19bars), and the fourth phrase (20-25bars) ends with G Zhi.

The first phrase is the interlude, the second and third phrases are the part that tells the story, and the fourth phrase is the coda of the music.

(2) Mode

This piece is G Zhi six-tone + Biangong mode. and the mode scale is “sol, la, xi, do, re, mi, sol”. The modal scale is as follows:

Figure 76. “G Zhi six-tone+ Biangong mode ”

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody

Phrase1:

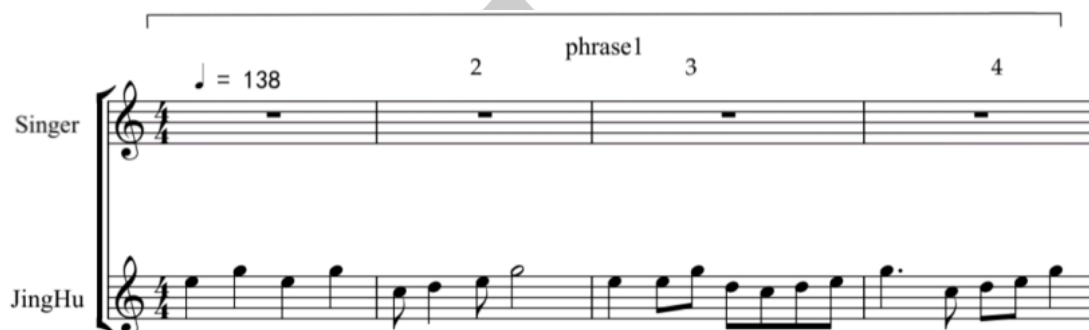


Figure 77. “Phrase1 of Dan Pi Pa”

Source: Haiteng Yu, from fieldwork in May 2023

Solo Line

Range: Form C to G

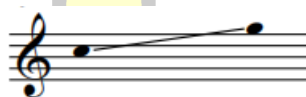


Figure 78. “Form C to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour: Beginning with the middle note, it changes around the three notes C/E/G, and finally rises to the highest note G.

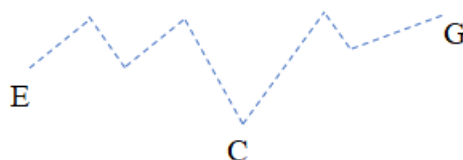


Figure 79. “Solo line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase2:

Figure 80 shows a musical score for 'Phrase2 of Dan Pi Pa'. It consists of two systems of staves. The first system has measures 5, 6, 7 (labeled 'phrase2'), and 8. The second system has measures 9, 10, 11, and 12. The top staff is for the 'Singer' and the bottom staff is for 'JingHu'. The lyrics are written in Chinese characters and Pinyin below the notes.

System 1:

- Measure 5: 怪爹 (guai die)
- Measure 6: 儿 (er)
- Measure 7: 休有 (xiu you)
- Measure 8: 错诶 (cuo qi)

System 2:

- Measure 9: 只顾诶 (zhi gu ai)
- Measure 10: 自己快 (zi ji kuai)
- Measure 11: 诶 (ai)
- Measure 12: 活 (huo)

Figure 80. "Phrase2 of Dan Pi Pa"

Source: Haiteng Yu, from fieldwork in May 2023

Upper line

Range:

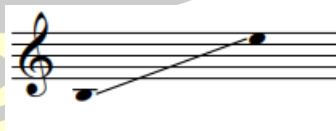


Figure 81. "Form B to E"

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:



Figure 82. "Fome D to D"

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the B note, quickly jump to the highest note, and slowly drop to the lowest note.

Melodic contour(Lower line): Beginning with the G note and moves forward like a wave around the three notes B/D/G.

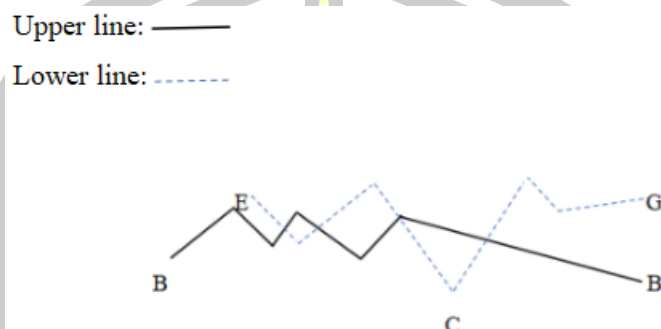


Figure 83. “Melodic line ”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase3:

13 14 phrase3 15

Singer

小 老 婆 弄 打 有 一 桌 诶

xiao lao po nong da you yi zhuo ai

JingHu

16 17 18 19

Singer

儿 子 是 诶 光 棍 诶 哥 哎

er zi shi ai guang gun ai ge ai

JingHu

Figure 84. “Phrase3 of Dan Pi Pa”

Source: Haiteng Yu, from fieldwork in May 2023

Upper line

Range:



Figure 85. “Form D to B”

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:



Figure 86. “Form C to C”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the G note, going to the lowest D note, and finally ending on the G note.

Melodic contour(Lower line): Beginning with the G note, moving forward around the three notes C/E/G, and ending on the G note.

Upper line: ———

Lower line: - - - - -

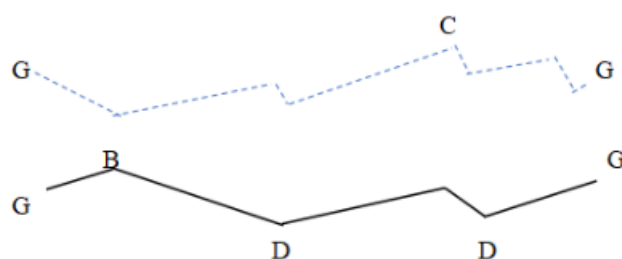


Figure 87. “Melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase4:

The musical score for Phrase 4 of Dan Pi Pa consists of two staves. The top staff is for the Singer, and the bottom staff is for the JingHu. The Singer's part includes lyrics '唉 ai' and '哎 ai' under notes 20-25. The JingHu part is an instrumental accompaniment. The notes are numbered 20, 21, 22, 23, 24, and 25. The Singer's part has a melodic contour that starts on a low note, goes up, and then down. The JingHu part has a more complex melodic line.

Figure 88. “Phrase4 of Dan Pi Pa”

Source: Haiteng Yu, from fieldwork in May 2023

Upper line

Range:

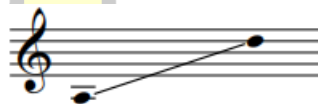


Figure 89. “From G to D”

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:

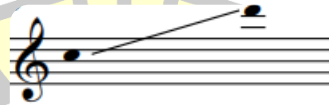


Figure 90. “Form C to D ”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the D note, go to the lowest note, jump to the highest note, and end with the G note.

Melodic contour(Lower line): Beginning with the D note, jump to the highest note, and end on the G note.

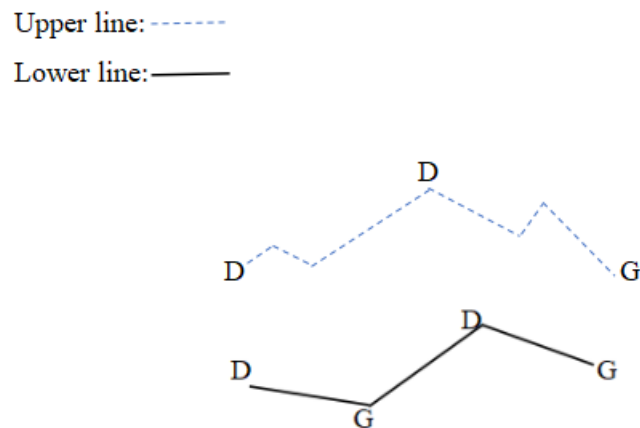


Figure 91. "Melodic line"

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 75 show this is a complete Yuguqiang music composed of four parts. In the first part (1-4 bars), the music is partially developed around the main tone G. In the second part, two phrases (5-12 bars) add the sound of Biangong to enrich the expression of the music, and the interval relationship occasionally uses big jumps to express the emotions in the lyrics. The third part is divided into two phrases (bars 13-19) and the melody proceeds smoothly, ending with the "ge" word as the tonic G. The last note of the fourth part is "ai", which is the most characteristic vocal chorus part. In Shadow puppetry, this form is called "Bangqiang", which can connect and enrich the phrase and enhance the expressive force.

(4) Rhythm

This piece of music is in 4/4 beat, and the rhythm pattern is: two eighth note rhythm pattern, dotted rhythm pattern. This kind of rhythm makes the music flexible, lively and interesting, and promotes the development of music.

(6) Lyrics

The meaning of this lyrics is: the son complains that his father only cares about his own happiness, and the son is still single and unmarried. Lyrics are symmetrical and interconnected. Each lyric is composed of 6 words. This structure is called six character sentences. This kind of symmetrical lyrics makes the music more colloquial and the audience is happy to accept it, as follows:

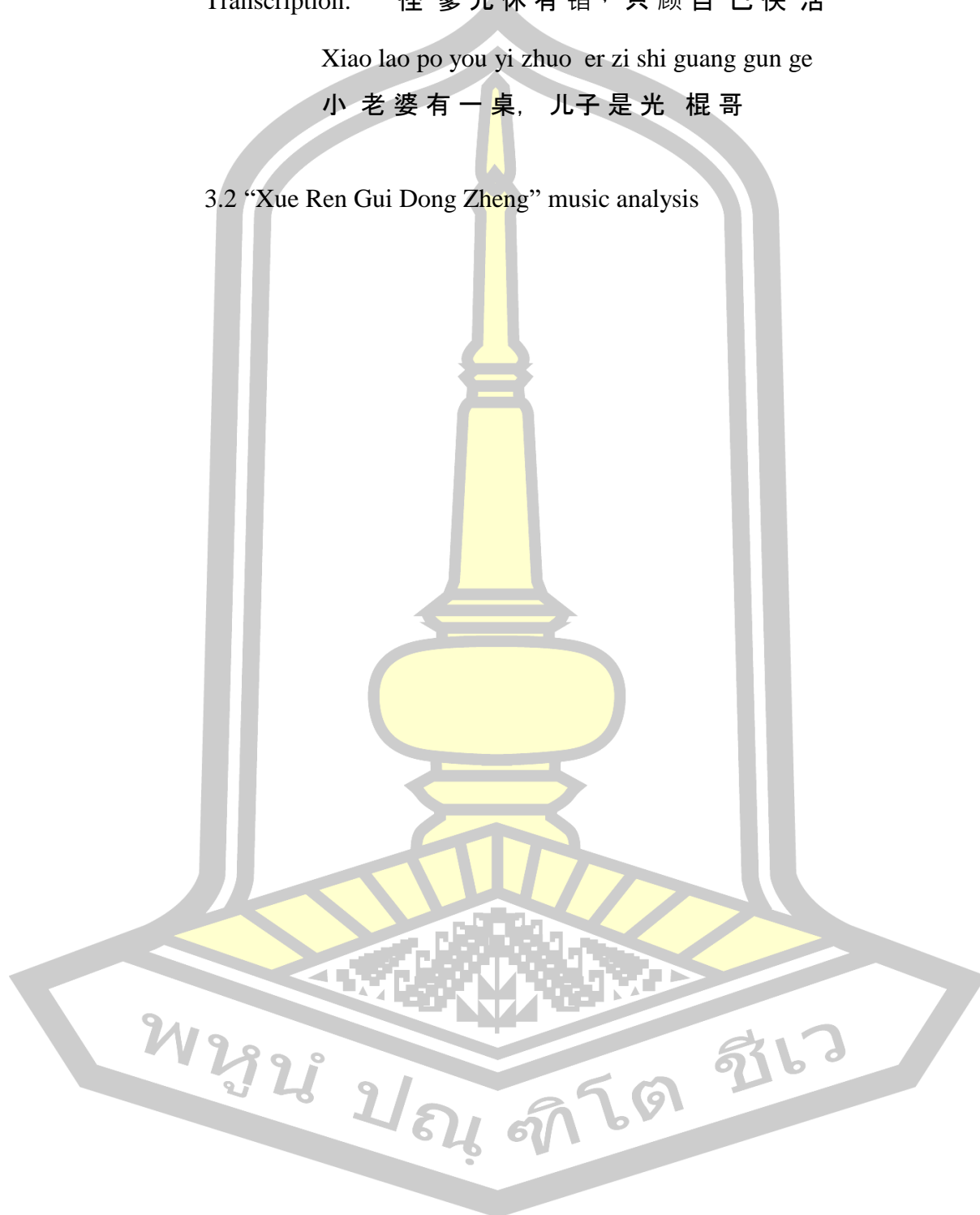
Pin yin : Guai die er xiu you cuo zhi gu zi ji kuai huo

Transcription: 怪爹儿休有错，只顾自己快活

Xiao lao po you yi zhuo er zi shi guang gun ge

小老婆有一桌，儿子是光棍哥

3.2 “Xue Ren Gui Dong Zheng” music analysis





Xue Ren Gui Dong Zheng

薛仁贵东征

Singer: Yan Zubin
Transcription by Haiteng Yu

Tonic G $\text{♩} = 77$

Singer

phrase1 2

家住哇在呀降州城
jia zhu wa zai ya jiang zhou cheng

JingHu

3 4 5

龙门勤小喂县啰老祖喂父喂
long men qin xiao wei xian luo lao zu wei fu wei

Singer

6 7

名薛恒哪欧早年勤归呀哎嗨
ming xue heng na ou zao nian qin gui ya ai hai

JingHu

8 phrase2 9 Tonic G 10

哟哈哎嗨嗨先哪哈啊哎呀
yo ha ai hai hai xian na ha a ai ya

JingHu

Figure 92. “Xue Ren Gui Dong Zheng”

Source: Haiteng Yu, from fieldwork in May 2023

From figure 92. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

Form figure 92 show this piece of music is divided into two phrases, the first phrase (bars1-7) and the second phrase (bars8-10). The first phrase is the main part of the music, and the second phrase is the coda.

(2) Mode

This piece of music is in the G Zhi five-tone mode, and the final sound falls on the tonic G Zhi, and the mode scale is "sol, la, do, re, mi, sol" The modal scale is as follows:

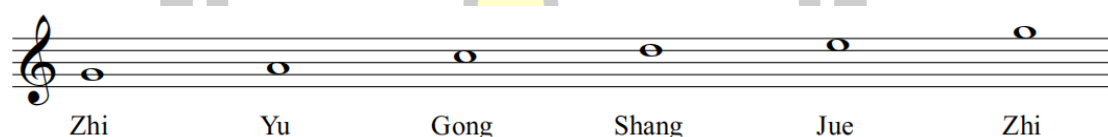
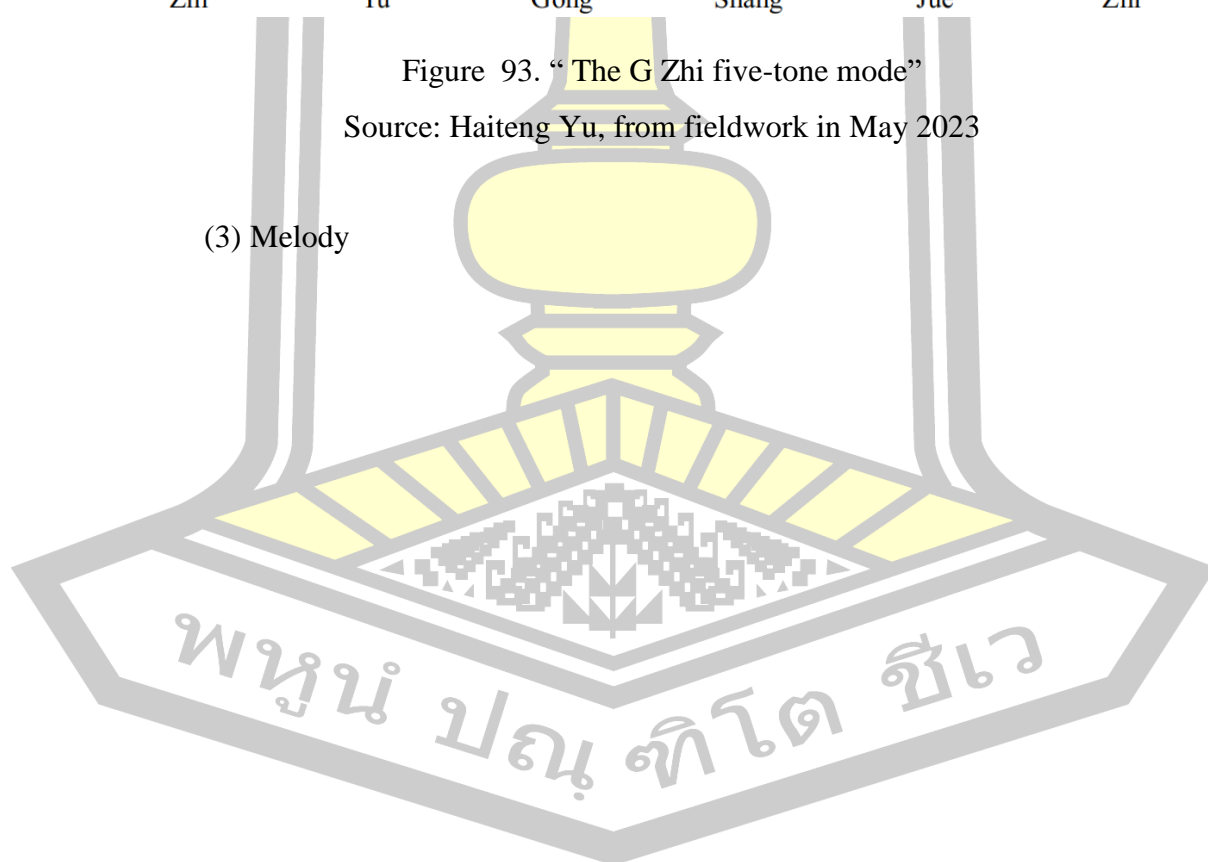


Figure 93. "The G Zhi five-tone mode"

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody



Phrase1:

The musical score for 'Phrase1 of Xue Ren Gui Dong Zheng' consists of three systems, each with a vocal line (Singer) and an instrumental line (JingHu). The key signature is one sharp (F#) and the time signature is 4/4.

System 1:

- Singer:** 家住哇在呀降州城 (jia zhu_ wa zai ya jiang zhou cheng_)
- JingHu:** Accompanying melody.

System 2:

- Singer:** 龙门勤小喂县啰, 老祖喂父喂 (long men qin_ xiao wei xian luo_ lao zu_ wei_ fu wei)
- JingHu:** Accompanying melody.

System 3:

- Singer:** 名薛恒哪欧 早年勤归呀哎嗨 (ming xue_ heng na ou zao nian qin_ gui_ ya ai hai)
- JingHu:** Accompanying melody.

Figure 94. "Phrase1 of Xue Ren Gui Dong Zheng"

Source: Haiteng Yu, from fieldwork in May 2023

Upper line

Range:

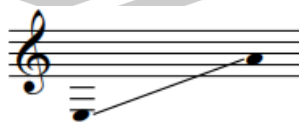


Figure 95. "Form Eto A"

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:



Figure 96. “Form G to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the G note, it jumps to the highest note, and the melody develops in waves to the lowest note, E. Finally to the A not.

Melodic contour(Lower Line): Beginning with the lowest bass, proceeding in waves around the three notes C/E/G.

Upper line: —

Lower line: - - -

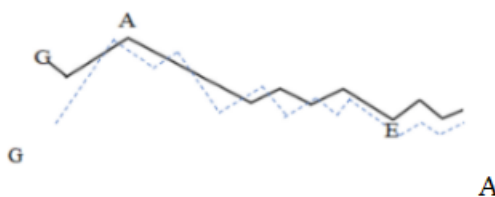


Figure 97. “Melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

พหุ ประเด็น ชีว

Phrase2:

Figure 98 shows a musical score for two parts: Singer and JingHu. The score is divided into measures 8, 9, and 10. The Singer part has lyrics in Chinese and Pinyin: 哟 (yo), 哈 (ha), 哎 (ai), 嗨 (hai), 嗨 (hai), 先 (xian), 哪 (na), 哈 (ha), 啊 (a), 哎 (ai), 呀 (ya). The JingHu part is a single melodic line.

Figure 98. “Phrase2 of Xue Ren Gui Dong Zheng”

Source: Haiteng Yu, received from fieldwork(2023)

Upper line

Range:

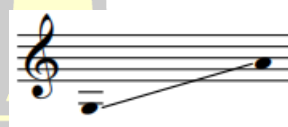


Figure 99. “Form G to A”

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:

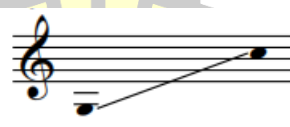


Figure 100. “Form G to A”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the D note, it first rises and then falls, and ends on the lowest note, G.

Melodic contour(Lower line): Starting from the D note, it first rises and then falls, and ends on the lowest note, G.

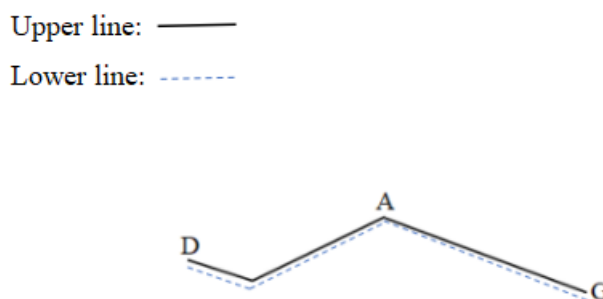


Figure 101. "Melodic line"

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 92 show this piece of music develops the melody on the main note, using mordent on the first bar and second beat to imitate crying. Music uses sequence, 5-6 bars melodic sequence 1-2 bars. 7-10 bars started singing in unison. The melody ends on the tonic G note. This music basically progresses smoothly on the second and third degrees, with occasional fourth-degree leaps.

(4) Rhythm

This piece of music uses a 4/4 time signature to make the music stretch and coherent. Rhythm patterns: first eight and then sixteen rhythm patterns, dotted rhythm patterns, syncopated rhythm patterns, and four sixteenth note rhythm patterns. The rhythm patterns used are diverse and the music is flexible, jumping and changeable. This is one of the characteristics of Yuguqiang music.

(5) Lyrics

The meaning of these lyrics is: Xue Rengui said that his father died early and his life was difficult. The lyrics of the first phrase are symmetrical and regular. Each sentence is composed of ten words, this lyric structure is called a ten character sentences. as follows:

Pin yin : Jia zhu zai jiang zhou cheng long men xiao xian

Transcription: 家 住 在 降 州 城 龙 门 小 县

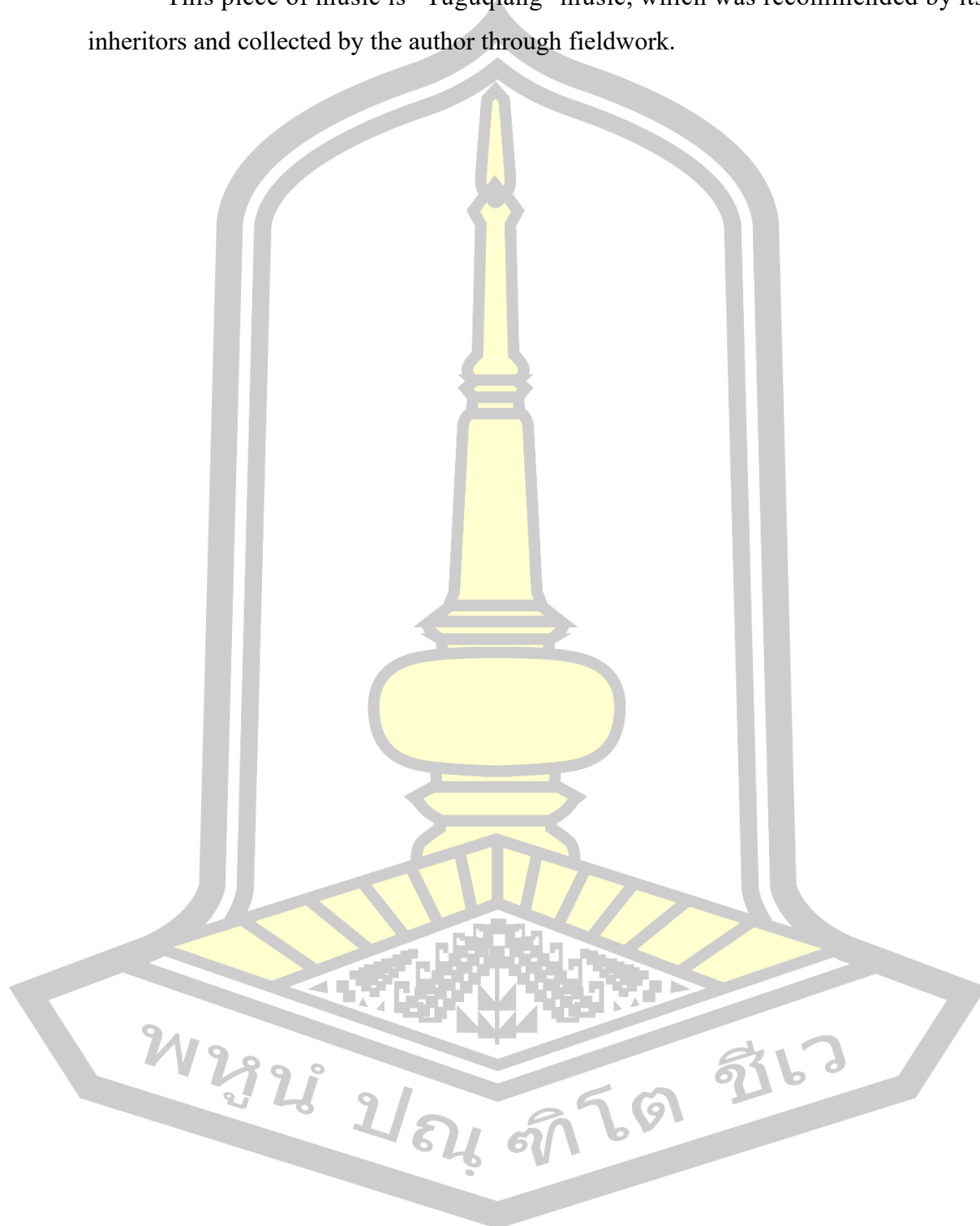
Pin yin : Lao zu wei fu wei ming xue heng na ou

Transcription: 老 祖 喂 父 喂 名 薛 恒 哪 欧

The second phrase is sung with modal particles such as "a", "ai", "hai" and "a", which has no practical meaning and serves to enhance the atmosphere.

3.3 “Yu Gu Qi Zi Ju” music analysis

This piece of music is "Yuguqiang" music, which was recommended by its inheritors and collected by the author through fieldwork.





Yu Gu Qi Zi Ju

渔鼓七字句

Singer: Yan Zubin
Transcription by Haiteng Yu

♩ = 68

2 3 4 5 phrase1

Singer

JingHu

难忘嘿
nan wang hei

6 7 8 9 10 11

Singer

JingHu

恩师啊常诶 教喂导诶嘿, 三纲
en shi a chang ai jiao wei dao ai hei san gang

12 13 14 15 phrase2 16

Singer

JingHu

五常 是路喂诶嘿, 标喂啊哈诶
wu chang shi lu wei ai hei biao wei a ha ai

17 18 19 20

Singer

JingHu

啊诶 呀啊诶嘿 啊
a ai ya a ai hei a

Figure 102. “Yu Gu Qi Zi Ju”

Source: Haiteng Yu (2023), received from fieldwork

From figure 102. We can know that this piece of music comes from the author's fieldwork and is music preserved in the contemporary period.

(1) Music structure

Form figure 102 show this music is divided into two phrases, the first phrase (bars5-13) and the second phrase (bars14-20).

(2) Mode

This piece of music is in the G Zhi six-tone mode, and the final sound falls on the tonic G Zhi, and the mode scale is "sol, la, xi, do, re, mi, sol" The modal scale is as follows:

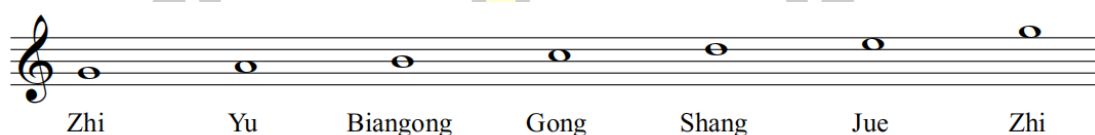


Figure 103. "The G Zhi six-tone mode"

Source: Haiteng Yu, from fieldwork in May 2023

(3) Melody



Figure 104. "Solo of Yu Gu Qi Zi Ju"

Source: Haiteng Yu, from fieldwork in May 2023

Solo line

Range:

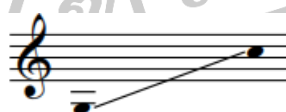
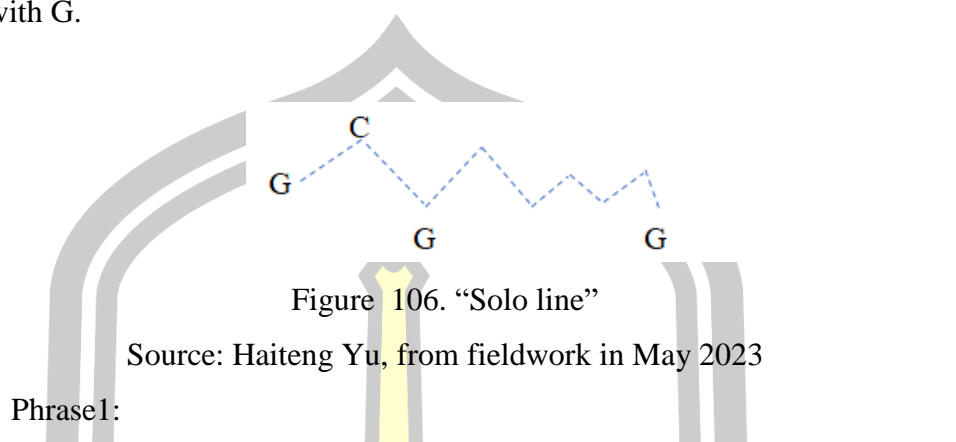


Figure 105. "Form G to C "

Source: Haiteng Yu, received form fieldwork(2023)

Melodic contour: Beginning with the G note, the melody proceeds in waves, ending with G.



♩ = 68

2 3 4 5 phrase1

Singer

JingHu

难忘 嘿
nan wang hei

6 7 8 9 10 11

Singer

JingHu

恩 师 啊 常 诶 教 喂 导 诶 嘿, 三 纲
en_ shi_ a chang ai_ jiao wei dao ai hei san gang_

12 13 14 15 phrase2 16

Singer

JingHu

五 常 是 路 喂 诶 嘿, 标 喂 啊 哈 诶
wu chang_ shi lu wei_ ai hei biao wei a ha ai_

Figure 107. "Phrase1 of Yu Gu Qi Zi Ju"

Source: Haiteng Yu, from fieldwork in May 2023

Upper line

Range:

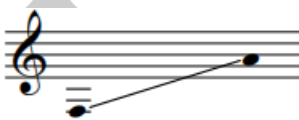


Figure 108. “Form F to A”

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:



Figure 109. “From G to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the D note, each line of the melody is in a falling shape, and the last sound is G.

Melodic contour(Lower line): Beginning with the D note, the melody has a wave shape and the final note is D.

Upper line: —

Lower line: - - -

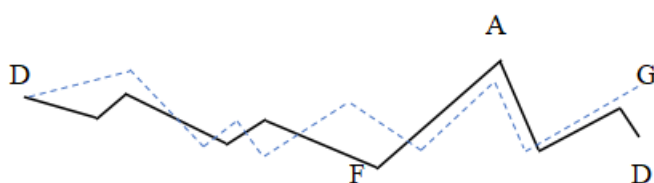


Figure 110. “Melodic line”

Source: Haiteng Yu, from fieldwork in May 2023

Phrase2:

The musical score for Phrase 2 consists of two systems of staves. The first system covers measures 12 to 16, and the second system covers measures 17 to 20. Each system has a 'Singer' staff and a 'JingHu' staff. The lyrics are written in Chinese characters and Pinyin below the Singer staff.

System 1 (Measures 12-16):

- Measure 12: 五 (wu)
- Measure 13: 常 (chang)
- Measure 14: 是 (shi) 路 (lu) 喂 (wei)
- Measure 15: 诶 (ai) 嘿 (hei) 标 (biao) 喂 (wei)
- Measure 16: 啊 (a) 哈 (ha) 诶 (ai)

System 2 (Measures 17-20):

- Measure 17: 啊 (a)
- Measure 18: 诶 (ai)
- Measure 19: 呀 (ya) 啊 (a) 诶 (ai) 嘿 (hei)
- Measure 20: 啊 (a)

Figure 111. “Phrase1 of Yu Gu Qi Zi Ju”

Source: Haiteng Yu, from fieldwork in May 2023

Upper line

Range:

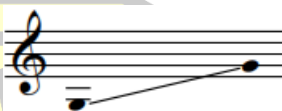


Figure 112. “From G to G”

Source: Haiteng Yu, from fieldwork in May 2023

Lower line

Range:



Figure 113. “Form G to G”

Source: Haiteng Yu, from fieldwork in May 2023

Melodic contour(Upper line): Beginning with the G note, rises first and then suppresses it, and ends on the G note.

Melodic contour(Lower line): Beginning with the E note, the melody is wavy, and ends on the G note.

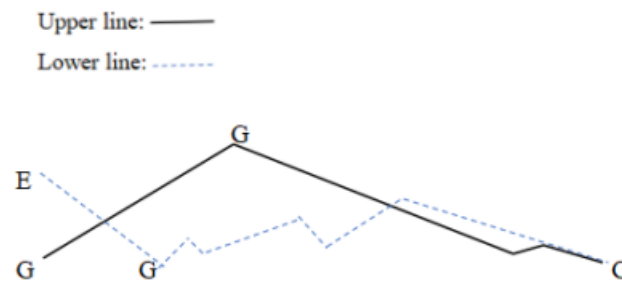


Figure 114. "Upper line"

Source: Haiteng Yu, from fieldwork in May 2023

Form figure 102 show the first four measures of this piece of music are accompaniment by JiHu. The melody starts from the main tone G. The second beat of the music 5-6 bars uses a downward leap, which is the fourth and octave respectively. 8-9bars going smoothly. On the second beat of 11-12 bars, there is a downward leap again, which is the octave and fourth. 13bar is completely sequence12bar. 14-20bars is unison. The rhythm pattern uses two-beat dotted rhythm pattern and syncopated rhythm pattern. The interval span becomes larger, which creates a strong contrast and impact with the first phrase and enhances the tension of the music.

(4) Rhythm

This music uses a 2/4 time signature and uses the laws of strength and weakness to make the music more colloquial and have the characteristics of rap music. The characteristic of "Yuguqiang" music is that it is popular music with the characteristics of rap. The rhythm patterns are varied: two eighth-note rhythm patterns, eight-note rhythm pattern, sixteen-note rhythm pattern, dotted rhythm pattern, and syncopated rhythm pattern. These rhythm patterns are flexible and changeable, and the music has a strong sense of beating.

(4) Lyrics

The meaning of the lyrics of this music is: recall the teacher's teachings and abide by social rules. The lyrics are symmetrical, with each sentence consisting of seven words. This structure is called a seven-character sentence, as follows:

Pin yin : nan wang en shi chang jiao dao

Transcription: 难 忘 恩 师 常 教 导

Pin yin : san gang wu chang shi lu biao

Transcription: 三 纲 五 常 是 路 标

Summary

This chapter summarizes the musical characteristics of Jiang Han Ping Yuan shadow puppet show through the study of its mode, melody, rhythm and lyrics. Its main features are: distinctive style and rich musical melody. The musical interval span is large, the melody is sonorous and powerful, and the music that tells the story is delicate and graceful. The rhythm pattern uses syncopated rhythm patterns, dotted rhythm patterns, and single beat as the main rhythm. The music jumps flexibly and the melody is sonorous and powerful. The beat is 4/4, 2/4 time. The Chinese national mode is used as the mode, including five-tone mode, six-tone + Biangong mode, and seven-tone Qingyue mode. Generally speaking, two-phrase, three-phrase, and four-phrase structures are used in musical structures. The lyrics are symmetrical, using six-character sentences, seven-character sentences, and ten-character sentences. It is easy to sing and the audience is happy to accept it. Jiang Han Ping Yuan Shadow Puppetry is a shining pearl in Chu culture and the epitome of Hubei culture.

Jiang Han Ping Yuan Shadow Puppetry retains the most original Chu music, is a living fossil of Chu music, and is an indispensable part of Chinese traditional culture. The research on the musical characteristics of Jiang Han Ping Yuan Shadow Play played an important role in promoting its development and also provided a reference for future research.

CHAPTER VI

Protection and Promotion of Jiang Han Ping Yuan shadow puppetry

This chapter obtained a large amount of information about the protection and promotion of Jiang Han Ping Yuan shadow puppetry through three on-site interviews with Jiang Han Ping Yuan shadow puppetry artists, non-governmental organizations, and cultural center staff. Through on-the-spot interviews, we explore the difficulties currently encountered in the development process of Jiang Han Ping Yuan shadow puppetry, and what protection and promotion measures the government, non-governmental organizations, artists, etc. have taken in the face of difficulties.

This chapter will discuss the following two aspects: First, from literature and field surveys, we will find out the reasons why the development of Jiang Han Ping Yuan shadow puppetry is hindered, and how shadow puppetry artists protect and promote these problems. Secondly, as economic development and scientific and technological progress have given rise to new culture and various entertainment industries, these changes have brought about chain reactions: increased entertainment options, changes in social value recognition, etc. Therefore, these traditional cultures have suffered an unprecedented impact on how the government protects and promotes them. From these two aspects, we will discuss how to better protect and promote Jiang Han Ping Yuan shadow puppetry, so as to alleviate the pressure of development under the current situation.

1. The protection and promotion of Jiang Han Ping Yuan shadow puppetry by artists and troupes
 - 1.1 Analyze the factors affecting the development of artists and troupes
 - 1.2 Reform and innovation of Jiang Han Ping Yuan shadow puppetry by artists and troupes
 - 1.3 Artists cultivate successors
 - 1.4 The theater artist organization continues to grow and develop
2. The government's protection and promotion of Jiang Han Ping Yuan shadow puppetry

2.1 Analysis of social issues in the protection and promotion of Jiang Han Ping Yuan shadow puppetry

2.2 The government actively declares intangible cultural heritage

2.3 The government carries out performances to benefit the people

2.4 Jiang Han Ping Yuan shadow puppetry enters campus

2.5 Release audio and video books

2.6 Develop digital media and network protection and promotion

2.7 Government organizations participate in performance competitions and cultural display activities

2.8 Support and protect inheritors and establish inheritance mechanisms

1. The protection and promotion of Jiang Han PingYang shadow puppetry by artists and troupes

1.1 Analyze the factors affecting the development of artists and troupes

Changes in social values are one of the important reasons for the decline of Jiang Han Ping Yuan shadow puppetry. The development of Jiang Han Ping Yuan shadow puppetry is different from other art forms today. Every performance and every singing line carries the accumulated stories of history and the expression of cultural connotations. Whether it is a classic repertoire or a modern creative repertoire, the ideas and connotations injected by folk artists into the shadow puppet performances are displayed through the shadow puppet screen.

First of all, from the perspective of the creator, his creative inspiration needs to be combined with popular aesthetics and the culture of the times. However, this traditional cultural form has a certain formula, and its ability to adapt to and identify with contemporary culture is relatively weak. Second, the number of audiences, troupes, and artists is reduced. The performance rules of shadow puppetry are inseparable from the cyclical positive interaction between the audience and the performers. As a performance activity with strong folklore, there is not only "entertaining the gods" Function, and more importantly, "entertaining people", but with economic development, the material living standards of counties and rural areas have improved significantly. There are many kinds of entertainment activities in daily life, and there are many choices. Furthermore, the performance procedures of shadow

puppetry are relatively complicated, and the performance venue and time are relatively fixed. Obviously, shadow puppetry is no longer one of the best choices. Third, shadow puppetry, a "grassroots" art rooted in folk rural areas, does not perfectly match the artistic aesthetic level of today's youth. The mythical stories, historical legends, and case records of shadow puppetry performances are even completely incomprehensible to contemporary young people. Therefore, It's hard to resonate with the content of the performance. Fourth, the phenomenon of "empty villages" in private villages is still serious. Most of the villages are left-behind elderly people, women, and children, which is also one of the phenomena that has suffered a sharp decline (Liu Ziwei, 2019).

Yan Zubin (2023, Interviewed) said: Shadow puppet theater troupes have always been private voluntary organizations. From the establishment of the first governmental group in 1952, it only lasted until it was disbanded in 1989. There are several reasons: First, the Folk Shadow Puppet Association is a shadow puppet association. Artists formed spontaneous mass organizations and lacked leadership experience. Shadow puppet art began to decline at the end of the 20th century. A large number of old folk shadow puppet artists passed away one after another, leaving few successors. A few years later, the Folk Shadow Puppet Association basically disappeared in a short period of time. Secondly, with the opening of the market economy, male and female artists in shadow puppet troupes cannot sustainably develop the art of shadow puppets due to financial difficulties. Most of the artists have left the collective to engage in other industries, or have been turned into private troupes. At the beginning of the new century, shadow puppet art has gradually lost its former glory under the impact of film, television, audio and various new technologies and popular entertainment. Film and television media have spread across urban and rural areas, and many private theater troupes have turned to other industries, which are several times better than performing shadow puppets. People in the new era ignore folk culture and art, and shadow puppet artists exclude each other. The shadow puppet team was disbanded in 1989, and the artists went home and organized separate shadow puppet troupes to perform.

Liu Shouqin, (2023, Interviewed) said: Cultivating artists is a long process. It is very difficult to choose a shadow puppet artist to inherit artistic stunts. It has high

requirements for actors, testing voice, literary creation, flexible mind, quick response, and stable personality. , good character, if you don' t have these conditions, it will be difficult to learn the various stunts of shadow puppetry, because when the shadow puppetry artist sings, all the arias without prompts must be familiar by heart, the brain must react quickly, and the heart must speak out. When singing in large sections, the lines must conform to the plot and the lyrics must conform to the development of the melody. Each line must be sung casually within a few seconds. Therefore, it is extremely difficult to train qualified shadow puppet artists. In recent years, many old shadow puppet artists have passed away. The new younger generation has less understanding of shadow puppetry and is not interested enough. It is also difficult to find successors for cultivating the next generation of shadow puppet artists.

1.2 Reform and innovation of Jiang Han Ping Yuan shadow puppetry by artists and troupes

Jiang Han Ping Yuan shadow puppetry has been circulating in the fields of Hubei. Artists and troupes are the core of promoting the development of shadow puppetry. They have played a great role in the protection and dissemination of shadow puppetry.

Since the Cultural Revolution, shadow puppet artists have organized shadow puppet troupes one after another, and various regions have responded by rehearsing plays, and shadow puppet performances have gradually begun. During the performance, they continued to explore and combine the times and created a large number of new plays. These plays not only retained the original characteristics of the original shadow puppetry, but also combined with the current public aesthetics, and the audience's enthusiasm was once high.

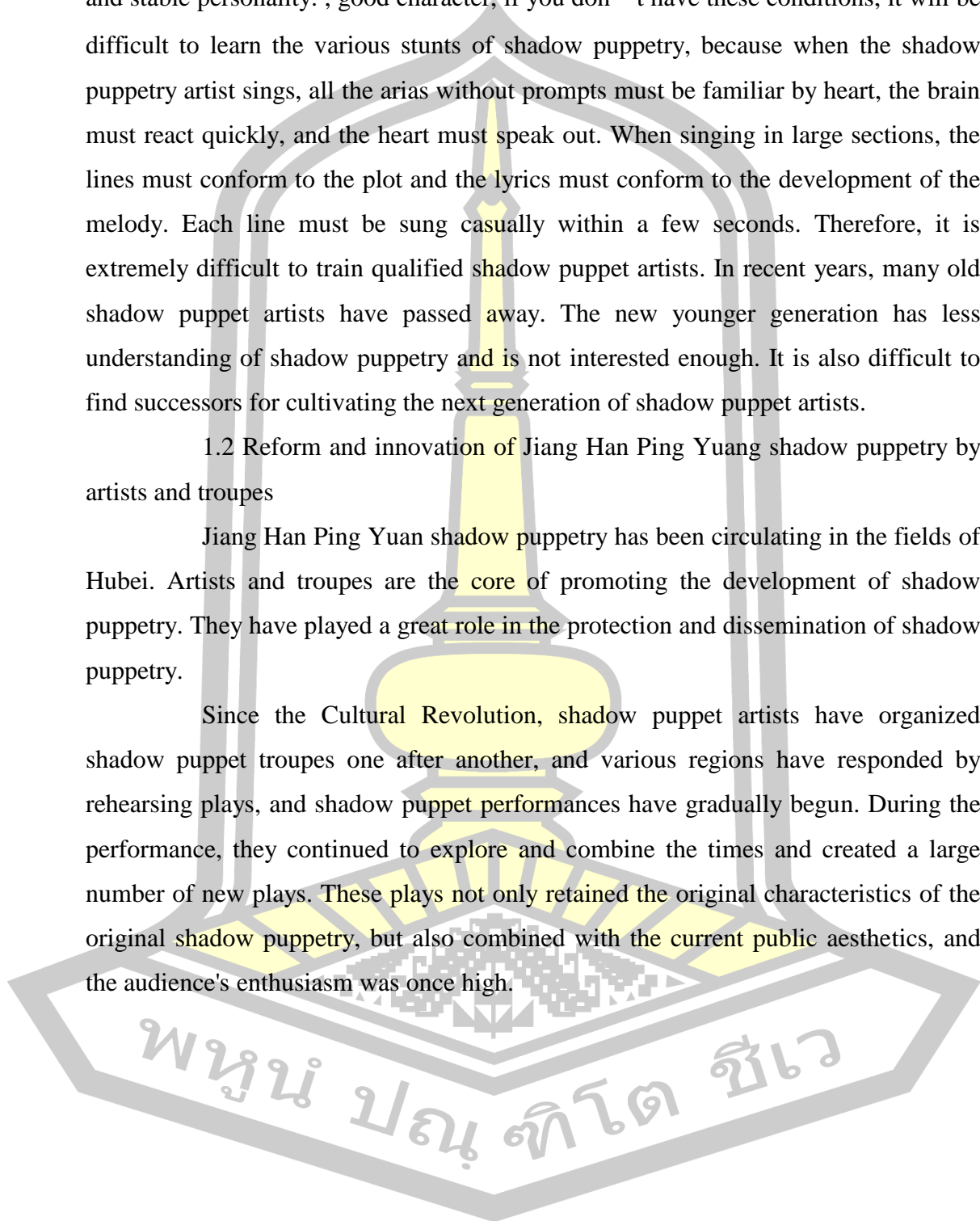




Figure 115. Shadow puppetry performance
Source: Haiteng Yu, from fieldwork in Aug 2023

Form figure 115 show After the Cultural Revolution, the audience' s enthusiasm for watching was recorded.

In order to protect and promote shadow puppetry, Jiang Han Ping Yuan shadow puppetry artists have made continuous reforms and innovations, which have gradually enriched and developed JiangHan Ping Yuan shadow puppetry. They were the first to use Yugu Qiang to sing shadow puppets, which won the audience's welcome and love, and then affected other places in Hubei. This has a profound impact on the protection and promotion of Jiang Han PingYuan shadow puppetry: first, it changes the form. The original narrative style of meditating and singing was replaced by the shadow puppet show with the characteristics of speaking style; the number of singers also increased accordingly. The second is to expand the repertoire. Increase the length of the track and the interest of the story, and correct some errors in the original script. Artists adapted those fascinating romance novels, legends, case files, etc. into long and large shadow puppet play scripts and staged them, increasing the number of repertoire. The third is to enrich the singing style. Because the long shadow puppet show is divided into different roles and the plot is more complicated, many new tones have emerged. The new tune comes from making certain changes on

the basis of the original singing tune, absorbing and developing the tones of folk songs and folk music.

All in all, the protection and promotion of shadow puppetry by shadow puppetry artists not only adds luster to it, but also plays an important role in promoting the protection and development of shadow puppetry art.

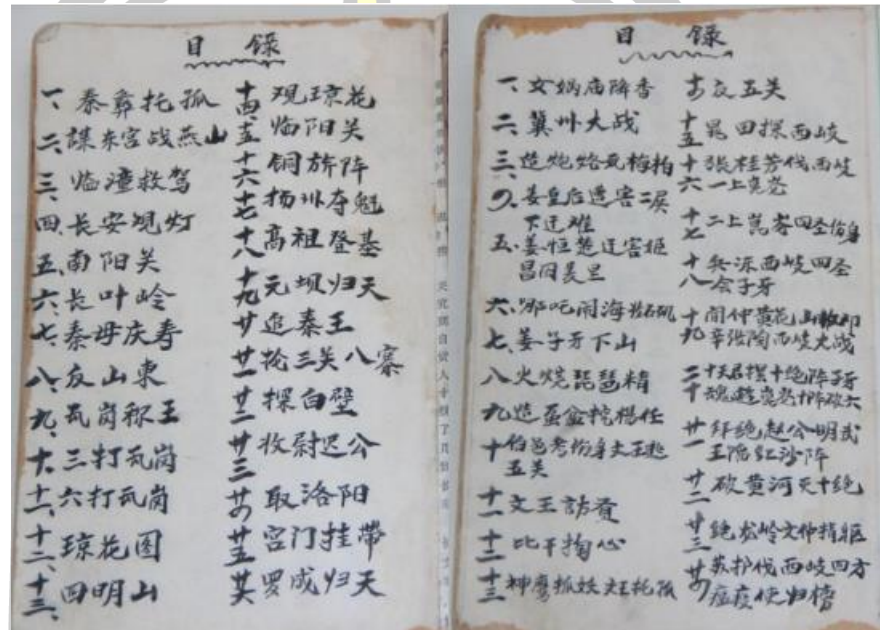


Figure 116. Manuscripts of new plays created by artists

Source: Haiteng Yu, from fieldwork in Mar 2023

Form figure 116 show new theater scenes created by artists in the process of conservation and promotion.

1.3 Artists cultivate successors

When shadow puppet artists promote and protect shadow puppetry, it is extremely important to cultivate successors. During the heyday of shadow puppetry, there was a long queue of people to become apprentices, and they had to go through strict screening at all levels. Nowadays, young people no longer choose to learn the art of shadow puppetry. With the development of society, Jiang Han Ping Yuan shadow puppetry is withering day by day. Although Qianjiang City has made great efforts to protect and promote this folk art treasure, shadow puppetry still faces the risk of being lost. .

Under such circumstances, shadow puppet artists are still actively recruiting students and cultivating several generations of shadow puppet successors. In order to continue to pass on the art of shadow puppetry, some shadow puppet artists pass this art on to their children and become a family of shadow puppet performers. Among them, the inheritors Liu Nianhua, Tang Xiancheng, Liu Shouqin and other artists are all from shadow puppet families.



Figure 117. apprenticeship ceremony

Source: Haiteng Yu, from fieldwork in Mar 2023

Form figure 117 show in order to protect and promote Jiang Han Ping Yuan shadow puppetry, artists train successors. This is the apprenticeship ceremony.

1.4 The theater artist organization continues to grow and develop

Since 1950, the number of shadow puppet troupes in various regions of Hubei has gradually increased, playing an important role in the promotion of shadow puppetry. According to the "Tianmen County Chronicle", from 36 to 38 years of the Republic of China, there were 4 shadow puppet troupes in Tianmen City with a total of 16 people. By 1950, the number of shadow puppet troupes increased to 12. By the mid-1960s, the number of Yugu Shadow Puppet Troupes had grown to more than 40, with a total of more than 160 artists. By 1985, the number of shadow puppet troupes had grown to 120 (Tianmen County Chronicle, 1999).

According to the "Mianyang County Chronicle", Xiantao City, Hubei Province also established a folk art shadow puppet team in 1953. In the early stage of

the reform of modern drama, Xiantao City's shadow puppetry took the lead in creating a number of excellent traditional and modern plays, which were deeply loved and welcomed by the broad masses of the people. . Shadow puppet artists from Tianmen, Qianjiang and other cities visited and studied with the Xiantao Shadow Puppet Team, and once again spread some of the outstanding plays created by the Xiantao Shadow Puppet Team to all parts of Hubei, adding cultural and artistic enjoyment and life joy to the people. The Xiantao City Shadow Puppet Team has promoted the shadow puppet industry on the original basis. He has won many awards and certificates of honor from the Provincial Department of Culture and the National Ministry of Culture (Mianyang County Chronicle,2000).

Yan Zubin (2023, Interviewed) said: Qianjiang City Shadow Puppet Troupe has played a positive role in protecting and promoting the development of shadow puppetry. They have vigorously developed shadow puppet troupes, implemented reforms in shadow puppet art, and cultivated a group of female shadow puppet artists. The boring shadow puppet singing tunes are combined with folk tunes and local flower drum tunes and are combined with string strings, so that the various singing tunes of the shadow puppet show have both the local flower drum flavor and the strong local interest of folk tunes, without departing from the original characteristics of the shadow puppet show. It has greatly promoted and protected shadow puppetry.

The protection and promotion of Jiang Han Ping Yuan shadow puppetry cannot be separated from the organization of folk troupes and artists. In the inheritance of shadow puppetry culture, shadow puppetry has its own set of folk organizational forms of "worshipping the old wolf king" ceremony(See figure 118) .An ancestor worship event is held in March every year. During this period, shadow puppet artists from various regions in Hubei Province participate in the event to enhance exchanges in shadow puppetry and convey the culture of each region.



Figure 118. "worshiping the old wolf king" ceremony

Source: Haiteng Yu, from fieldwork in May 2023

Summary: Jiang Han Ping Yuan Shadow Puppetry has extremely high artistic and humanistic values. Artists have played a positive role in its protection and promotion. Artists and troupes are the core of Jiang Han Ping Yuan shadow puppetry. Artists first go through reforms and innovations, which mainly include: changing performance forms, increasing repertoire, and enriching singing styles. The second is to train successors, and the third is to develop and expand the theater troupe, actively develop artist organizations, and carry out exchange activities. These measures have played a positive role in protecting and promoting Jiang Han Ping Yuan shadow puppetry.

2. The government's protection and promotion of Jiang Han PingYang shadow puppetry

2.1 Analysis of social issues in the protection and promotion of Jiang Han Ping Yuan shadow puppetry

The current development situation of Jiang Han Ping Yuan shadow puppetry is in a precarious state. There are two main social problems. First, the change of social values, and secondly, the change of cultural soil.

The diversified influence of social values on the development of Jiang Han PingYang shadow puppetry. The performance of shadow puppetry to "entertain people" and "entertain gods" is closely attached to etiquette culture and folklore performances. As the change and dilution of folk culture marks the diversification of social values, Hubei shadow puppetry has been marginalized after losing its cultural soil. Social values are diversified, and relevant institutions do not adequately protect traditional music culture, resulting in a weak sense of social value recognition (Cai Xuanchuan, 2020).

Changes in cultural soil affect the development of shadow puppetry in Hubei. Any culture survives based on a certain regional internal support. Due to rapid economic development, the cultural soil has changed, which has affected the development of Hubei shadow puppetry and reduced social folk activities. Shadow puppet performance is a ceremonial folk performance that is both functional and entertaining. Weddings and funerals, the construction of houses, ancestral temples, and the transformation of awe of nature into dependence on gods are all recorded in shadow puppet performances. The presence. But now some folk activities are gradually fading out of people's sight, making shadow puppet performances no longer dependent on them. For other existing activities, people have chosen simpler and more modern methods to replace them. In the heyday of shadow puppetry, the situation of singing for half a month gradually no longer exists. Although the historical structure has contributed to the typical characteristics of shadow puppet performances, the original performance ecological environment has gradually been lost in the process of human-driven social maintenance (Zhang Jianli, 2018).

Yan Zubin (2023, Interviewed) said: In recent years, as the number of veteran shadow puppet artists has decreased, a large number of scripts, singing and performance skills that have not been sorted out and preserved are becoming extinct.

2.2 The government actively declares intangible cultural heritage

In order to protect and promote Jiang Han Ping Yuan shadow puppetry and save the current development dilemma of shadow puppetry, in recent years, with the attention and support of the government and cultural departments, Jiang Han Ping Yuan shadow puppetry has been effectively protected and promoted. The municipal government has held several meetings to study the revitalization of shadow puppetry.

At the same time, a special work team was established to actively apply for provincial and national intangible cultural heritage. On May 20, 2006, Jiang Han Ping Yuan shadow puppetry was approved by the State Council to be included in the first batch of national intangible cultural heritage. It was listed as a human heritage by the United Nations in 2011. It needs to be protected and effectively promoted during the development process. Multi-faceted and three-dimensional protection and dissemination play an important role in the development of shadow puppetry(See figure 119).



Figure 119. Intangible Cultural Heritage Certificate

Source: Haiteng Yu, from fieldwork in May 2023

2.3 The government carries out performances to benefit the people

The Intangible Cultural Heritage Protection Center is the core department of the government to protect intangible culture. They have carried out many community performances to benefit the people.

Hubei shadow puppetry has a broad mass base, especially among middle-aged and elderly people. It is a pleasure to watch a shadow puppetry performance after dinner. The municipal cultural department specially organizes shadow puppetry performances in parks, squares and other places to benefit the people, and is loved by the masses(See figure 120).



Figure 120. Shadow puppetry show benefiting the people

Source: Haiteng Yu, from fieldwork in May 2023

2.4 Jiang Han Ping Yuan shadow puppetry enters campus

The protection and promotion of Jiang Han Ping Yuan shadow puppetry, reaching out to contemporary students, and promoting intangible cultural heritage are important protection links in government work. The inheritance of intangible cultural heritage starts with children and popularizes it in schools. Shadow puppet artists enter the campus to let students understand Jiang Han Ping Yuan shadow puppetry, and set up shadow puppetry as a complete teaching system. They enter the classroom and interact with students in the form of lectures, integrating aesthetic education with traditional culture. Culture(See figure 121-122).

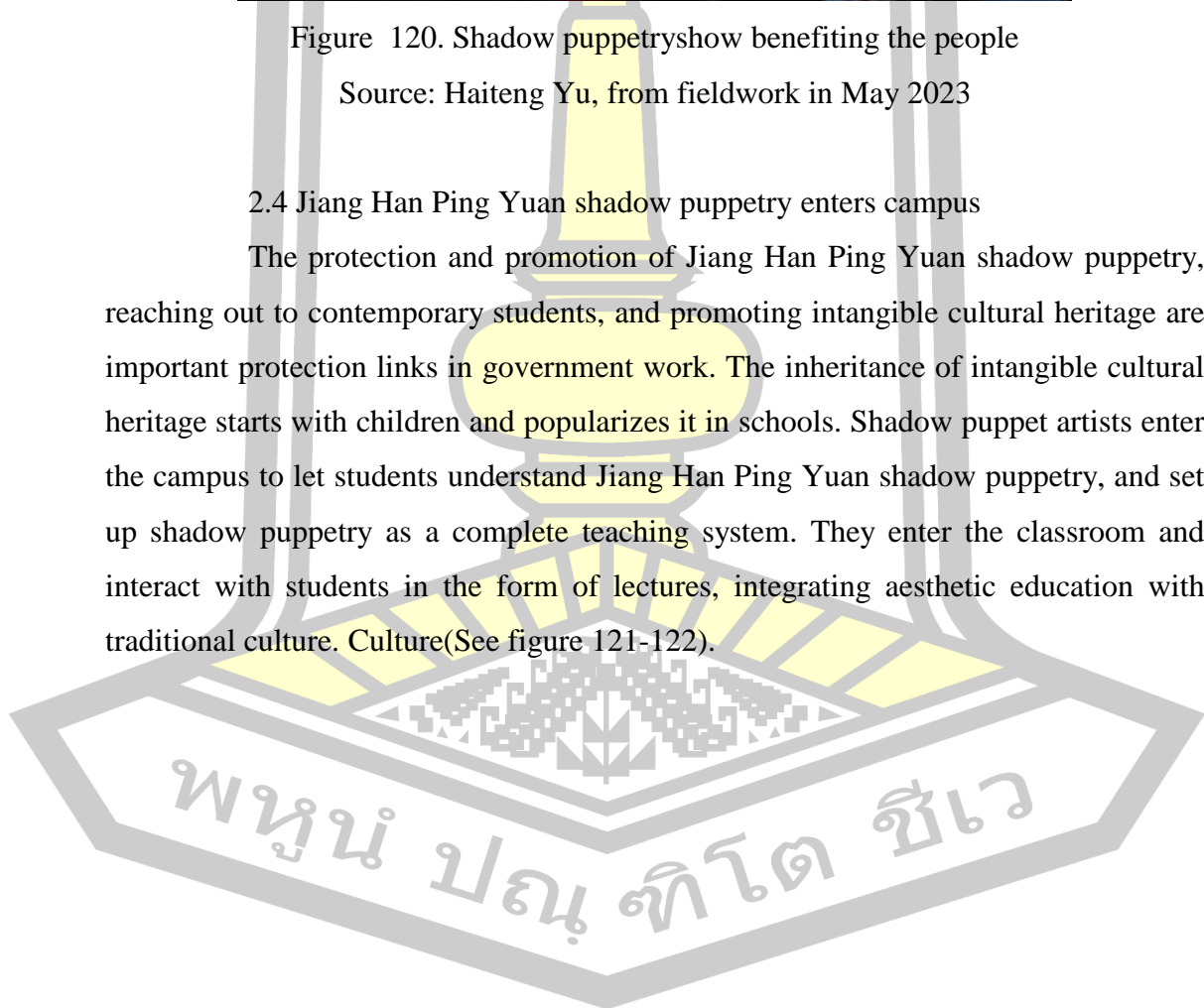




Figure 121. Elementary school students learn shadow puppetry

Source: Haiteng Yu, from fieldwork in May 2023



Figure 122. Shadow puppetry enters campus activities

Source: Haiteng Yu, from fieldwork in May 2023

2.5 Release audio and video books

The Intangible Cultural Heritage Protection Center actively protected and rescued the Jiang Han Ping Yuan shadow puppet show, contacted folk artists, and the government funded the recording of video materials. Since the 1980s, old shadow puppet artists have died one after another, leaving no successors. Many singing styles and scripts have been lost. Active efforts to discover old artists, record video

materials, and publish and distribute audio products have played a positive role in the protection and promotion of Jiang Han Ping Yuan shadow puppetry(See figure 123).

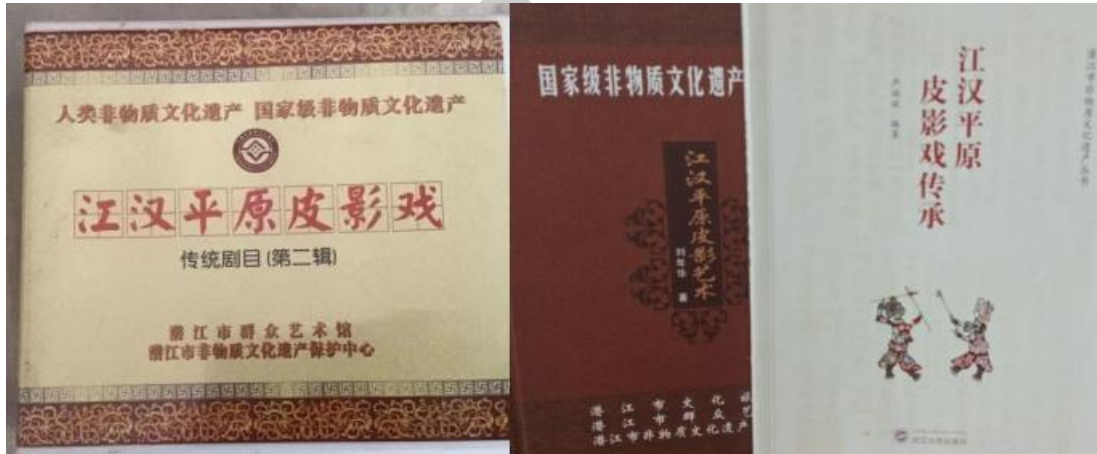


Figure 123. Publishing books and audiovisual products

Source: Haiteng Yu, from fieldwork in May 2023

2.6 Develop digital media and network protection and promotion

In terms of innovative protection, the Intangible Cultural Heritage Center uses self-media, websites and other methods to promote the art of Jiang Han Ping Yuan shadow puppetry. The digital protection of intangible cultural heritage is the development trend of today's society. Its biggest feature is that it has specific emotional attributes and is both dynamic and intangible. The digital protection and development of intangible cultural heritage relies on the accumulation and development of contemporary new technologies. The digital preservation and inheritance of Hubei shadow puppetry relies on accurate and diverse data collection and storage, as well as interesting and professional visual design to enhance user immersion and increase user experience in many aspects. Establish a professional digital resource material database, and present the protection and dissemination of Hubei shadow puppetry in a way that is popular with the public. Explore and sort out the artistic characteristics of Hubei shadow puppetry, and increase the publicity of Hubei shadow puppetry through digital means to increase its influence and attention (Yin Xiong, Tao Liping, Pan Weichen, 2021).



Figure 124. Self-media promotion account
Source: Haiteng Yu, from fieldwork in May 2023

2.7 Government organizations participate in performance competitions and cultural display activities

Jiang Han Ping Yuan shadow puppetry has been invited to participate in cultural exhibitions, Hubei local drama performances, and national cultural performances many times. At the same time, it actively carries out the collection and compilation of shadow puppetry-related materials. In order to expand the influence of intangible cultural heritage culture, it must go out and communicate with the outside world. Let the outside world know about Jiang Han Ping Yuan shadow puppetry.

On April 2, 2015, the China Federation of Literary and Art Circles, the Chinese People's Political Consultative Conference, and the Henan Provincial Government jointly organized the National Shadow Puppet Show and the 12th China Folk Literature and Art Shanhua Award·Folk Special Skills Awards Event. There were more than 100 shadow puppets from 13 provinces and cities across the country. A famous shadow puppet art master led a team to participate in the performance. The Jiang Han Ping Yuan shadow puppet traditional play "Besieged on All Sides" performed by the Qianjiang City Shadow Puppet Art Troupe, representing Hubei Province, won the gold medal in this competition. (See figure125-126).



Figure 125. Group photo of award-winning actors
Source: Haiteng Yu, from fieldwork in Mar 2023

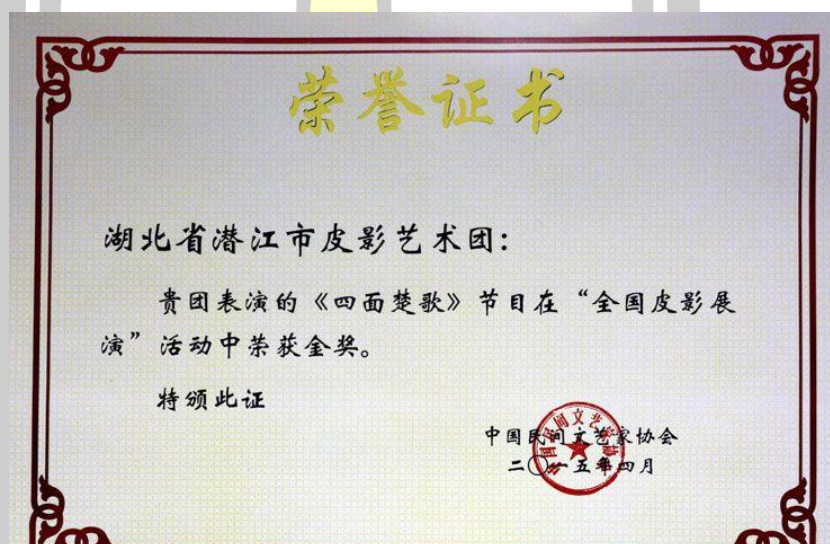


Figure 126. Performance award certificate
Source: Haiteng Yu, from fieldwork in Mar 2023

In April 2019, it was co-sponsored by the Hubei Provincial Intangible Cultural Heritage Protection Center, the Propaganda Department of the Qianjiang Municipal Committee of the Communist Party of China, and the Qianjiang Municipal Culture and Tourism Bureau, and hosted by the Qianjiang Intangible Cultural Heritage Protection Center. The "Lamp Shadow Spring and Autumn - Hubei Province Shadow Puppet Show" event was held at the Qianjiang Theater. This event is an important measure for Hubei to implement the work requirements of the Ministry of

Culture and Tourism and the Hubei Provincial Department of Culture and Tourism to implement the opera revitalization project, promote traditional Chinese culture, and promote the inheritance and dissemination of shadow puppetry art in the province. More than 180 people participated in the performance, including 14 shadow puppet teams and observer representatives from across the province, and 8,000 people watched the performance(See figure 127).



Figure 127. "Shadow puppetry Show"

Source: Haiteng Yu, from fieldwork in Nov 2023

In July 2022, it was hosted by the Ministry of Culture and Tourism and the People's Government of the Xinjiang Uygur Autonomous Region, hosted by the Department of Culture and Tourism of the Xinjiang Uygur Autonomous Region, and co-organized by the Culture and Tourism Departments (bureaus) of 19 provinces and cities in Xinjiang, with the theme of "Cultural Treasures of the People" The 2022 "Xinjiang is a Good Place" intangible cultural heritage exhibition of 19 provinces and cities in Xinjiang with the theme of "Intangible Cultural Heritage" was held at the Xinjiang Art Museum in Urumqi. Hubei Province selected a total of 11 projects to participate in this event, bringing the friendship and nourishment of Jingchu culture to the people of Xinjiang. The Jiang Han Ping Yuan shadow puppet show project was selected. The exhibition area integrates shadow puppet performance, experience, and shadow puppet sculpture display, and has been enthusiastically received by the people of Xinjiang. Welcome, the scene is hot(See figure 128).



Figure 128. Aid to Xinjiang Cultural Exhibition

Source: Haiteng Yu, from fieldwork in Nov 2023

2.8 Support and protect inheritors and establish inheritance mechanisms

The government also actively supports intangible cultural heritage inheritors in the protection and promotion of Jiang Han Ping Yuan shadow play. Protecting inheritors means protecting intangible cultural heritage, establishing an inheritor mechanism, giving full play to the role of inheritors, and promoting the protection and promotion of Jiang Han Ping Yuan shadow play.

In short, there are many reasons why Jiang Han Ping Yuan shadow puppetry is endangered. We need to increase the publicity of the value and significance of the inheritance of local intangible cultural heritage, build cultural confidence, improve cultural consciousness, and pave the way for the inheritance of intangible cultural heritage items from an ideological perspective; on the other hand, we need to increase the relevant awareness of intangible cultural heritage items. In terms of investment, we must not only increase investment to ensure further excavation, arrangement and recording of the project, but also increase investment to encourage young people to devote themselves to this cause and become the inheritors and heirs of their hometown culture; at the same time, we must combine protection with development, Reasonably consider the distribution of interests, and after market research, promote certain projects to go to the market with the input and support of all parties, so as to

combine inheritance with economic benefits, and give certain preference to the inheritors in the distribution of interests.

Summary

This chapter uses my fieldwork and interviews with informants about Jiang Han Ping Yuan shadow puppetry, and has gained support and recognition from inheritors, relevant staff, and researchers.

Difficulties were encountered in the development of Jiang Han Ping Yuan shadow puppetry. In the face of difficulties, the specific measures for the protection and promotion of Jiang Han Ping Yuan shadow puppetry were summarized and analyzed.

Table 7. Guidelines for the protection and promotion of Jiang Han Ping Yuan shadow puppetry

Protection and Promotion Measures for Jiang Han Ping Yuan shadow puppetry
Measures for theater troupes and entertainers
1. Develop troupes and organize performances
2. Absorb new elements and create new plays
3. Cultivate shadow puppetry artists
4. Organize regular communication activities
Measures by government departments
1. Invest funds to support the development of shadow puppetry
2. Guide the masses and cultivate the cultural soil of shadow puppetry
3. Promote the campus and promote it among students
4. Issue audio-visual books
5. Development of digital media, network promotion and protection
6. Participate in performance competitions and cultural exhibitions
7. Support and protect transmitters and establish an inheritance mechanism

Table of 7. Protection and promotion of Jiang Han Ping Yuan shadow puppetry

Source: Haiteng Yu(2023)

CHAPTER VII

Conclusion Discussion and suggestion

1. Conclusion

This dissertation takes the Jiang Han Ping Yuan shadow puppetry as the research object. The focus is on the historical development of Jiang Han Ping Yuan shadow puppetry in Hubei Province; the musical characteristics of Jiang Han Ping Yuan shadow puppetry, and the protection and promote of JJiang Han Ping Yuan shadow puppetry. The research conclusions mainly include the following aspects:

1.1 The history and development of Jiang Han Ping Yuan shadow puppetry, China.

Jiang Han Ping Yuan shadow puppetry is a local opera popular in Hubei and has a long history. Based on field surveys and literature review, the researchers divided the Jiang Han Ping Yuan shadow puppetry into the following historical stages: Formative Period (202BC-763AD). Mature Period(766-1368AD). Prosperous Period(1368-1796AD). Period of Decline(1796-1976AD). Contemporary Historical Development Period (1949-2020AD) Study the historical development and changes in different periods according to different historical periods. After different periods of historical development, the Jiang Han Ping Yuan shadow puppetry that we see today, with its beautiful singing, ups and downs and ups and downs of storylines, and vivid performance forms, is known as the most popular art form for people in Hubei. In the 1950s, after the Cultural Revolution, shadow puppet artists reformed Jiang Han Ping Yuan shadow puppetry and gradually resumed their performance creation. Under the influence of many unfavorable factors in development, shadow puppet artists still created a large number of new dramas and reformed shadow puppetry, making shadow puppetry closer to Modern life, rich stage performance. Generally speaking, the Jiang Han Ping Yuan shadow puppetry has reflected the cultural traditions of the Hubei region through a long and long historical process. It is a living fossil of Chu culture music and a bright pearl in Chinese traditional music.

1.2 The music characteristic of Jiang Han Ping Yuan shadow puppetry, China.

My second research objective is to analyze the musical characteristics of Jiang Han Ping Yuan shadow puppetry. Through the research on the mode, melody and rhythm of the lyrics of the music of Jiang Han Ping Yuan shadow puppetry, the characteristics of the music are analyzed. Jiang Han Ping Yuan shadow puppetry has a distinctive style and rich music melody. Its main features are: large jumps in intervals, sonorous and powerful melody, syncopated, dotted, and single-beat rhythms as the main rhythm, 4/4, 2/4beat, and Chinese national mode as the mode, the mode scale is mainly composed of five-tone mode, six-tone mode + Biangong, and seven-tone Qingyue mode. The musical structure is generally composed of two-stage structure and four-stage structure.

1.3 The protection and the promote of Jiang Han Ping Yuan shadow puppetry, China.

Through my field investigation and interviews with informants about Jiang Han Ping Yuan shadow puppetry, I have obtained the support and recognition of transmitters, relevant staff and researchers. Jiang Han Ping Yuan shadow puppetry encountered difficulties in its development, and in the face of difficulties, it summarized and analyzed the specific measures for the protection and promotion of Jiang Han Ping Yuan shadow puppetry. Measures for theater troupes and artists: organize and develop troupe performances; create new repertoires; cultivate shadow play artists; organize exchange activities. Measures taken by government departments: invest funds to support the development of shadow puppetry, guide the masses, cultivate the cultural soil of shadow puppetry, promote campuses, promote among students, issue audio-visual books, develop digital media, promote and protect online, participate in performance competitions and cultural exhibitions, support protection and inheritance People, establish a inheritance mechanism.

2. Discussion

2.1 Discussion on the history and development of Jiang Han Ping Yuan shadow puppetry, China.

For the research on the history and development of Jiang Han Ping Yuan shadow puppetry, in the literature review, Kang Baocheng (2010) "Research on the Origin and Regional Culture of Chinese Broken Shadow Puppetry" described some

historical issues of Chinese shadow puppetry and the research on shadow puppetry in different regions (Kang Baocheng, 2010).

However, the author believes that in past related studies, Jiang Han Ping Yuan shadow puppetry did not have a complete historical development context. This research uses literature analysis, fieldwork, and data collection. The author divided the Jiang Han Ping Yuan shadow puppetry into historical periods, sorted out the historical development context, and analyzed and studied the development and changes in different periods, completing the research gaps in this area.

The reasons for the prosperity of Jiang Han Ping Yuan shadow puppetry, the article analyzes the Jiang Han Ping Yuan shadow puppetry from the aspects of history and natural factors, and elaborates the reasons for the prosperity of Jiang Han Ping Yuan shadow puppetry (Xu Taotao, 2017).

Through their research, the authors agree with previous research findings. In the research, it was concluded that the Jiang Han Ping Yuan shadow puppetry was affected by historical development, and new shadow puppetry elements were added in different periods.

Shadow puppetry has branches all over the world. Dong Yun (2015) introduced the research results of shadow puppetry in Karagos, Turkey. It was formed in the early Ottoman Empire and has an inseparable relationship with Islamic religious culture and Sufi mysticism. The characters, troupe organization, stage design, stage elements, program structure, music style, etc. all follow the universal form of shadow puppetry and have distinctive Islamic cultural characteristics. Over the centuries, this ancient art form gradually transformed from a mystical religious element into a popular form of theatrical entertainment (Dong Yun, 2015).

Through research on shadow puppet literature around the world, the author found several similarities:

- (1) They were all developed under the influence of religious and mysterious culture.
- (2) An artistic product combined with local culture.
- (3) The flow of the performance is roughly the same. There is a sacrificial ceremony first and then the performance begins.

The differences are:

(1) The shadow puppetry in Turkey developed relatively late, while the shadow puppetry in China developed earlier.

(2) Influenced by different regional cultures.

(3) The performance props and materials used are different and all are made from local materials. For example, Malaysian shadow puppet shows use banana leaves.

(4) The use of accompaniment instruments is different. The Jiangnan Plain shadow puppet shows only have simple musical accompaniment, while other countries use relatively complex accompaniment instruments.

2.2 Discussion on the music characteristic of Jiang Han Ping Yuan shadow puppetry, China.

In the literature on the study of music characteristics, some common knowledge about the music of Jiang Han Ping Yuan shadow puppetry is introduced, and it is elaborated using Chinese music research methods (Liu Ziwei, 2019).

On the basis of previous research results, the author analyzes the musical characteristics of Jiang Han Ping Yuan shadow puppetry. Through research on the mode, melody, lyrics, rhythm and other aspects of the music of Jiang Han Ping Yuan shadow puppetry, the author concludes that Jiang Han Ping Yuan shadow puppetry has a distinctive style and rich music melodies. . It fills the gap in the analysis of the music characteristics of Jiang Han Ping Yuan shadow puppetry

In the music of shadow puppetry around the world, different places have different characteristics, Yu Jiahe (1997) wrote an article about shadow puppetry in Malaysia. It mainly introduces the cultural characteristics of Malaysia and the two traditional Malaysian art forms of Makyung and Wayang Kulit.

During the author's research, he mainly found that the differences between the shadow puppetry music of the Jiang Han Ping Yuan shadow puppetry music of other countries are: 1. Different accompaniment instruments. 2. Different rhythmic characteristics. 3. Different music styles. 4. The storyline is different.

2.3 Discussion on the protection and the promote of Jiang Han Ping Yuan shadow puppetry, China.

On the traditional characteristics and modern innovation of Jiang Han Ping Yuan shadow puppetry. The article expounds the two perspectives of tradition and innovation, and points out that the inheritance of shadow puppetry is particularly important. And elaborated from five aspects. First, maintain and protect the original ecological characteristics of shadow puppetry. Second, shadow puppetry needs to make some improvements in singing. Third, the theme of shadow puppetry can be combined with modern life. Fourth, shadow puppets can carry out scientific and technological digital technology innovation. Fifth, strengthen the integration with other art categories (Yang Yongbo, 2009).

The researchers agree with the above point of view. First, the protection and promotion of Jiang Han Ping Yuan shadow puppetry should be vigorously advocated and given policy and economic support. Second, it should broaden the audience, teach among students, protect the transmitters, and establish an inheritance mechanism. These methods of protection and promotion are escorting for Jiang Han Ping Yuan shadow puppetry. At the same time, we should further excavate and study Jiang Han Ping Yuan shadow puppetry to play a positive role in the protection and promotion of shadow puppetry.

An article on the current situation of Chinese shadow puppetry in Java, Indonesia. Introducing the development dilemma of shadow puppetry in Indonesia (Cai Zongde, 2017).

During the research, the author found that there are some difficulties in the development of shadow puppetry around the world. They all encountered problems such as no inheritors, fewer and fewer audiences, and lack of protection. Through the literature, we can learn about foreign protection methods, which has reference significance for the protection of Jiang Han Ping Yuan shadow puppetry.

3. Suggestion

3.1 Suggestions on the results of applied research

In order to protect and promote the Jiang Han Ping Yuan shadow puppetry, schools in various regions of Hubei Province can compile research results into teaching materials to facilitate students' learning. Cultural centers and government

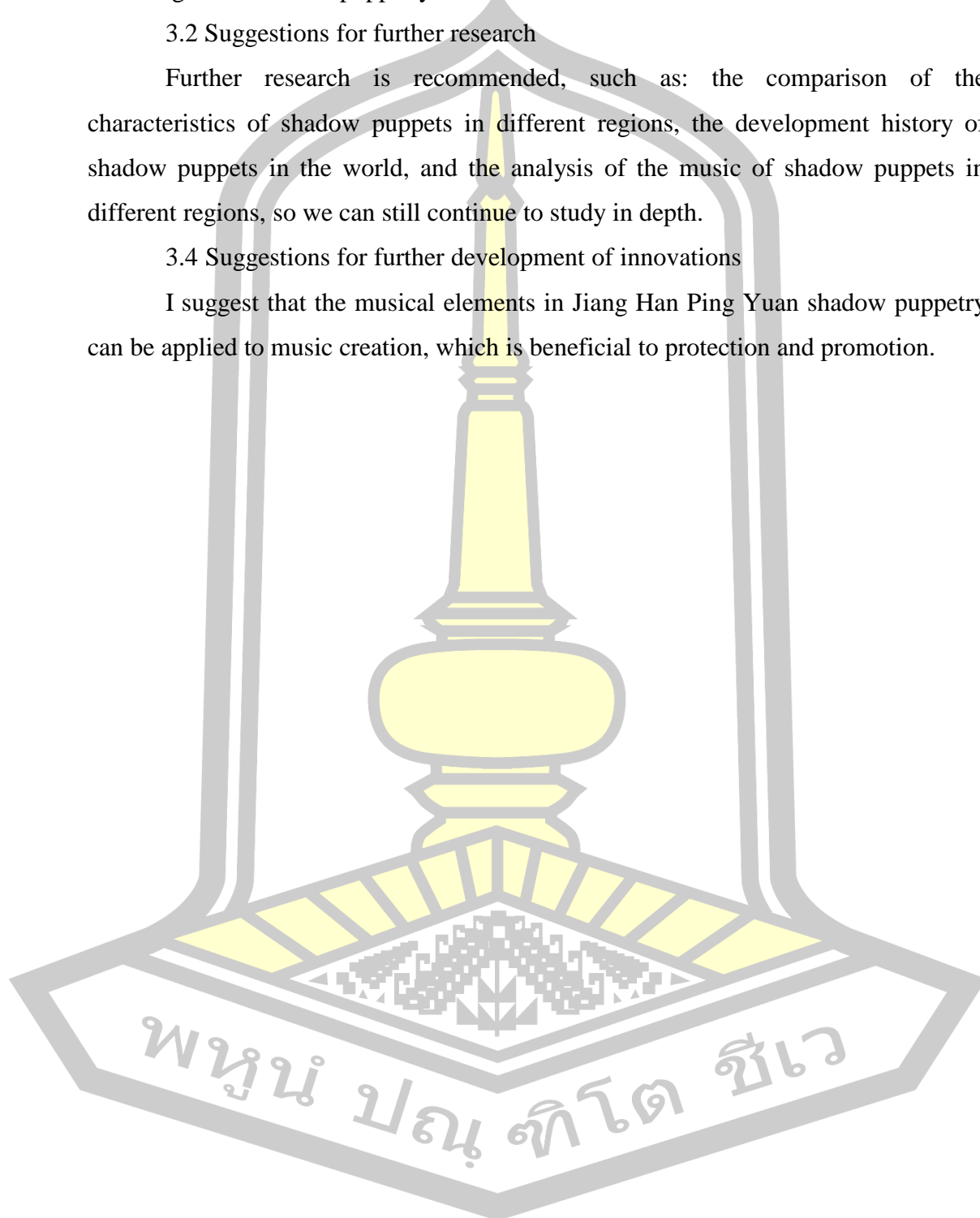
departments can preserve the research results to promote the development of Jiang Han Ping Yuan shadow puppetry and understand the local culture.

3.2 Suggestions for further research

Further research is recommended, such as: the comparison of the characteristics of shadow puppets in different regions, the development history of shadow puppets in the world, and the analysis of the music of shadow puppets in different regions, so we can still continue to study in depth.

3.4 Suggestions for further development of innovations

I suggest that the musical elements in Jiang Han Ping Yuan shadow puppetry can be applied to music creation, which is beneficial to protection and promotion.



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BIOGRAPHY

NAME	Haiteng Yu
DATE OF BIRTH	10/12/1988
PLACE OF BIRTH	Hebei, China
ADDRESS	Hubei, China
POSITION	Lecturer
PLACE OF WORK	Hubei, China
EDUCATION	2008-2012 (Bachelor degree) Shenyang Conservatory of Music 2012-2015 (Master degree) Harbin Normal University 2021-2023 (Ph.D.) College of Music at Mahasarakham University in Thailand

