

Nanyin Songs for Children in China

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Abstract

Nanyin originated in Quanzhou, Fujian Province, and its history can be traced back to the Jin and Tang Dynasties (3rd-10th century AD). Nanyin is a kind of music that has preserved a lot of information about ancient China music culture. It is known as "the living fossil in the history of China music" and "the root of China folk music", and it is also known as the world intangible cultural heritage, also known as "string tube" and "southern tube", Fujian Nanyin and Quanzhou Nanyin. The characteristics of ancient Nanyin research before 1840, along with the research on the formation and development of Nanyin art, formed the track of Nanyin from scratch, from simplicity to complexity, from less to more. The study of Nanyin from 1840 to 1949 introduced new ideas from western musicology introduced into China, which promoted new exploration and thus entered the modern stage. This article presented Nanyin songs for children in China.

Keywords: Nanyin; Songs; Children; China

Introduction

The study of Nanyin has the characteristics of looking at tradition from a developmental perspective, discovering the existence of Nanyin, exploring classification, describing the emergence of musicology and expounding musical thoughts. From 1949 to 1988, a large number of music professionals devoted themselves to the study of Nanyin theory, which was characterized by criss-crossing pioneering fields, combining research methods with historical theories and complementing historical theories. Since 1989, with the self-development brought about by China's reform and opening-up, foreign exchange and the successful application for Nanyin's heritage, the multi-disciplinary and all-round Nanyin research, the combination of theoretical research and inheritance and innovation practice, the exchanges and cooperation between the two sides of the Taiwan Strait and at home and abroad have been strengthened day by day, and Nanyin research has shown a fruitful new situation of deepening, normalization and serialization (Wang, 2019).

Historical development of Nanyin

Zheng Guoquan (2009) Nanyin came from the Central Plains and preserved many ancient music of the Central Plains in the Yellow River Basin. Its long history can be seen from its name. Xianguan is the title of Nanyin by the older generation in southern Fujian. The word Xianguan was first seen in Tang poetry, and it also has the same meaning as the instrumental performance accompanied by song and dance or drama recorded in history books. The tunes and styles of Nanyin music, some blend with the music of Southern Opera in Song Dynasty,

and some directly absorb the selected sections and long singing music of Southern Opera. By the early Qing Dynasty, Nanyin had mature cantata Sanqu, divertimento and instrumental performance. Some scholars believe that the combination of Nanyin (Yanle songs and fine music), flute and drum cavity (Mulian puppet) and Tang "teasing" in the early Tang and Five Dynasties to the Northern Song Dynasty produced Quanzhou Spring cavity in the Song Dynasty; Some people think that the musical structure of Nanyin is similar to that of Tang Daqu; Some people talk about the characteristics of modal scales and think that Nanyin is a living fossil of Yan music in Sui and Tang Dynasties. From the analysis of Nanyin Dongxiao, some people think that the music of Xishu Quzi in the Five Dynasties may be the origin of Nanyin. Others believe that the spinning feature of the juxtaposition of southern sounds with multiple major degrees is related to the Fu Yezeng system based on "Gong, Shang, Zheng and Yu" in Ceng Houyi's Zhong Qing inscription. In addition to the complicated connections with many music in history, Nanyin music itself has a huge and complicated system of door management, door rolling and qupai, as well as the differences and connections between them; Music development thinking and characteristics; The self-contained I-X spectrum, which is related to and different from the popular I-scale spectrum, is like a treasure house of traditional music, attracting countless southern music lovers and igniting the research enthusiasm of scholars (Zheng, 2009).

Central Plains immigrants to the south will inevitably bring their Central Plains culture, including Central Plains music. In the process of long-term continuous integration and development with local music, these music finally formed Nanyin. In several large-scale waves of people from the Central Plains entering Fujian, Wang Shenzhi and Zong Zheng from Nanwai entered Fujian, which is considered to have a great influence on Nanyin and other music. For this reason, it is generally believed that Nanyin retains many characteristics of central Plains music in Tang and Song Dynasties, and is closely related to court and aristocratic music. Nanyin has strict regulations and a mature system, and it is meticulously crafted and refined in art, inheriting the dignity of teachers and being well-trained. It can be considered that this can only be created by those palace workshops or aristocratic families with power and financial resources. Otherwise, if it's just a folk opera, it's often born and bred, and it can't have such profound artistic accumulation and cultural content (Chen, 2018).

Tian qing (2022) From the Jin, Tang, Five Dynasties to the Song Dynasty, the gentry and the royal family in the Central Plains moved southward because they fled the war, and eventually a large number of people settled in Quanzhou. They also brought the indispensable music culture in daily life into Quanzhou, and gradually flowed into the people and passed it on from generation to generation. Most of the material and morphological compositions of China ancient music are only buried in the brick-carved stone carvings in the tombs of the Five Dynasties and Wei and Jin Dynasties in the Central Plains and even in the north and south of the river. Surprisingly, the living music of Tang and Song Dynasties is preserved in Nanyin.

Quanzhou local opera research society (2006) This is an important achievement of the contemporary development of Nanyin. Nanyin score is extremely scarce in history. Fortunately, there are three kinds of Ming-published orchestral music scores, which bridge the origin of the history of orchestral music from Ming Dynasty to Jin and Tang Dynasties. Wen Huantang's Finger Spectrum in Qing Dynasty and Quannan Finger Spectrum Reediting in Republic of China were printed by woodblock and lithoblock respectively, with limited printing volume and less stock. Even if the printing industry entered the lead printing era, it was impossible to print because

there was no such Nanyin Gongchi Spectrum font. Therefore, in recent decades, we can only rely on wax printing, which is inefficient and difficult to meet the demand. In 1996, Wu Shizhong and Li Wensheng successfully developed a computer-edited instrument score, and then successfully translated the instrument score into a staff score, which provided convenience for the study and study of Nanyin.

The music of Nanyin

Gun men, is to classify the qupai with similar door control (tonality), plucking (beat), cavity rhyme (main melody) and mode into one category. As long as you indicate the name of the rolling gate and the name of the tune at the beginning of the song, you will basically understand the gate, the beat, the rhyme, the form, the singing language and the word case of the song. The word case and tune of the same rolling door qupai are basically the same, which is convenient for filling words according to the song. The spinning method characterized by several pairs of juxtaposition of big three degrees between d¹ and f¹, a¹ and #c¹, c¹ and e¹, and the related melody progress is called "multiple juxtaposition of big three degrees". This method, which is based on the third degree, the juxtaposition of four palace angles and the coincidence of their pitch positions, should be regarded as the inheritance and practice represented by Ceng Houyi Zhong Qing's inscription music system. Yun, Rhyme is one of the basic elements of poetry meter, which can make poetry harmonious and form the beauty of sound. The rhyme of Nanyin music is the most representative and typical tone in music, so it is also the most characteristic tone. They remain unchanged in a certain structural position in the repeated cycle of tunes. Cavity rhyme is a general term for musical phenomena such as big rhyme, high rhyme, low rhyme and short rhyme. As a musical development technique of single, the mechanism form of cyclic variation of cavity rhyme has been fully used in Nanyin, which is different from that of rolling cavity rhyme and qupai cavity rhyme (Wang & Liu, 1989).

Nanyin musical instrument embodies the important value and style of this living fossil of China music, with unique appearance and different charm. Nanyin pipa retains the legacy of Tang and Five Dynasties in both shape and playing posture, and only the pipa's pin column is similar to that of Ming and Qing Dynasties. The fingering of Nanyin Sanxian is the same as that of Pipa, whether it is the point, the jump, the nail and the burning. The two are played together, one is gentle and the other is lively, just like a harp and a sound, which is very harmonious; Nanyin Dongxiao is a bamboo wind instrument with unique structure and playing style, which inherits the essence of the ancient shakuhachi and the Song shakuhachi. In fact, in the Ming Dynasty, shakuhachi made progress in the regulation of Nanyin Dongxiao as it is today, and lived in seclusion in the living fossil of Nanyin, Fujian. Nanyin Dongxiao has a mellow and beautiful voice, a broad and vigorous range, and is loved. Nanyin Erxian has a certain kinship with ancient Xiqin, and its ponytail is extremely loose. According to the ancient method, the rules of carrying bows and alluding are very strict, the outer string is yang, the bow is pushed when playing, the inner string is yin, and the bow is pulled. The tight silk thread leaves a continuous music like a hairspring, which is very expressive.

A Preliminary Study of Fujian Nanyin is an important achievement in the study of contemporary China national music, especially music types. It consists of two parts: On Art (ten chapters) and Textual Research (six chapters). Apart from a large number of chapters for academic discussion, there are also special chapters on the basic knowledge of Fujian Nanyin, which have formed the Music Creation and Music Language of Fujian Nanyin, the

Examination of Nanyin Instruments and the Music of Fujian Nanyin Capital. This book not only has its own characteristics in theoretical writings, but also has many achievements in the study of music theory. Broad vision and multi-angle research, involving musicology, folklore, drama literature, religion and other arts, this paper studies the historical evolution of Nanyin from specific issues, makes in-depth research on outstanding musical phenomena, and is confirmed by literature records and archaeological discoveries, thus making the unsolved case appear. "Preliminary Exploration" also puts the study of music types into Fujian folk music and Minnan folk life for investigation. In a word, this masterpiece has important enlightenment to the study of contemporary music and other fields of ethnomusicology (Wang & Liu, 2021).

Sun xingqun (2011) Scattering-slow-middle-fast-scattering is a traditional structure of China folk music, which is closely related to the combination of Qupai and plate-type variants in recent times. This structure is also a structural principle widely adopted by Nanyin's "fingers". Among the 48 sets of Nanyin's "fingers", there are 14 sets of "fingers" with endings. Nanyin, like China traditional music, is characterized by the linear structure of single melody, which is achieved by means of gradual change of speed, expansion and contraction of rhythm, elasticity and tension, and tightness of plate. It is not only the manifestation of natural movement, but also the summary of music movement law.

Nanyin clapper is an ancient method of Tang Dynasty, which is made of five pieces of litchi wood and has the same shape as that of Tang Dynasty clapper. When playing, Nanyin clapper keeps sitting still and hitting with both hands. Whether it is a performer, a singer or an audience, the crisp and resounding clappers will jump out in the chorus of a large band, and I will hit the atrium, creating a huge artistic space that is both approaching and distant, both cheerful and quiet, thus guiding the audience into this artistic conception, so that the emotions of the performers and singers will rise and fall with the opening and closing of their arms when beating, and the clappers will reach a climax. Nanyin, in addition to singing in Minnan dialect, has formed a distinctive personality because of its unique contemporary musical instruments and playing methods, which is different from the group of national music with its irreplaceable local colors.

Nanyin Pipa is a kind of Quxiang Pipa, which basically maintains the specifications of Tang Dynasty with double phoenix eyes, narrow neck and flat abdomen, big hand and high mountain pass. There are thirteen columns (four-phase nine products) and fourteen columns (four-phase ten products). Pipa has always been the main musical instrument of the band. From nine pieces of music in Sui Dynasty to ten pieces of music in Tang Dynasty, pipa has always been at the core of the band in court Yan music. This status has been preserved in Nanyin Band. It is not only the best instrument for playing, accompanying and singing, but also undertakes the task of conducting the whole band (Sun, 2011).

Nanyin, and the symbols on the spectral surface are all bone sounds that imply the sound of moistening the cavity. Because the backbone sound is not only the pipa playing mark, but also contains the intangible melody of moistening the cavity, which also reflects the theory of explicit structure and implicit structure, the course is roughly divided into the core cavity of the musical notation, the auxiliary color of the musical notation, the extended cavity of the musical notation, the moistening cavity formed by the principle of moistening the cavity of a single musical notation, the timbre cavity of the linear musical notation and the related timbre text prompts.

Nanyin's lines and rhymes reflect the artistic style of simplicity, elegance, euphemism and femininity. The so-called "rhyming" means that on the basis of the backbone sound played by pipa, the singer improvises, embellishes and enriches according to certain rules to form a melody. The method of cavity rotation is similar to the performance of Dong Xiao and Er Xian, but it is not the same. Nanyin's embellishment is improvisational, so it is not static. It is difficult for the same singer to find out that the embellishment is exactly the same twice when singing the same song over and over again. From this point of view, Nanyin's singing process contains the singer's own creative factors, and the singer can experience the fun of creation through such singing, which is also one reason why Quanzhou Nanyin can be sung for thousands of years. There are many rhyming methods, and it is difficult to fully express them in words or musical examples. There are three most common rhyming methods: quotation, that is, prefix sound. It appears before the tonic, and then naturally turns into the tonic. The lead is generally a major and minor note above the main note. Of course, this is not absolute, it depends on the specific sound and specific lyrics, because some words are not suitable for quotation; Stuff: that is, pad sound. It is opposite to the lead, and generally adopts the second or third octave below the tonic; Transition tone: Transition tone is a commonly used method of Quanzhou Nanyin tune, which is mostly used for downward melody (Li, 2006).

Nanyin Ritual langjun

No matter what the historical truth is, the current reality is that Meng Chang, the post-Shu emperor who lived in Sichuan for five generations, is indeed worshipped as the founder of Nanyin, and enjoys the Spring and Autumn Festival on February 12 and August 12 of the lunar calendar every year. The spring festival is played with music. First, the first section [Qian Jing] in the suite of pure instrumental music "Score" and "Eight Faces" is played. This song was originally a Buddhist song with a peaceful and solemn tune, and it was accompanied by the main sacrifice. After that, I sang "Qu" and "Painting a Colored Tangjie", which is a piece of music dedicated to birthdays. It is auspicious and festive and can be used in any birthday occasion. Finally, it ends with the last section [Folding Tea Picking] of the divertimento "Spectrum" and "Five Faces", which is related to Fujian folk song "Tea Picking Song" and is relaxed and cheerful. The autumn festival is fun, and the first section of "Music" and "Plum Blossom Exercise" [Brewing Snow for Spring] is played. With the image that plum blossoms are not afraid of cold and blooming in the wind, they praise the purity, nobility and fear of harsh environment of Mr. Lang. After that, I sang "Qu" and "Golden Furnace Treasure Seal", and the lyrics repeatedly sang the wish of wishing for longevity: "The red candles on the silver stage come together to celebrate, and I am happy that the hall is rich and the longevity is in pairs, and the hall is full of longevity ... All the disciples come to celebrate the birthday, and I hope that the longevity of the mountain and the sea will be increased ... The flat peach will be happy, and I hope that the longevity will be increased every year." Finally, the last section of "Spectrum" and "Four Seasons Scenery" is played, which indicates the arrival of severe cold in winter, and seems to imply the situation of Meng Chang, as if it were in the snow and frost (Chen, 2008).

Nanyin Aesthetics

Plum Blossom is simple and beautiful. The so-called unpretentious, it is said that no posturing, no unnecessary dress-up, everything should come from nature, natural, not that there is no color, no colorful. Huacai without losing simplicity, still belongs to simplicity; Carving without losing nature still belongs to nature. "Plum Blossom Exercise" has two points: First, the colorful melody forms a unique musical color by playing the timbre of instruments that are suitable and coordinated with it. Antique itself is a charming color; Second, in the third paragraph, "a little water smells sweet", the two strings of the pipa flute are played eight octaves higher, while the three strings that are eight octaves lower than the pipa are played a little in the second half, resulting in a three-dimensional symphony (Zhou, 2001).

Nanyin is a kind of neutralization ritual music. Nanyin people are deeply influenced by Confucian etiquette and music, take "neutralization" as the beauty, consistently adhere to the characteristics of "neutralization" without external interference, and enjoy and sing this kind of "neutralization" music while achieving the purpose of self-cultivation. People reach the peak experience of music in every singing and performance, and in every mutual cooperation. Every cooperation is different, and every singing is a kind of self-realization. Obviously, the higher the skill and art of the ensemble, the deeper this experience and realization will be. Moreover, Nanyin takes slow music as its profound knowledge, and those who can sing and play slow music as their masters. Those who learn Nanyin start with fast music, and gradually master slow music through continuous learning and tempering. Slow music doesn't just slow down the speed, its structure and musical vocabulary are more complicated, and there are many long notes that last for dozens of beats at every turn. You should have enough experience, enough breath, enough concentration and a very good sense of southern music as support, otherwise the music will collapse loosely and be difficult to hear. Nanyin masters play/sing Nanyin, often close their eyes and pay close attention, listen to whether the music sounds made by themselves and others are in full swing, and cultivate their body and mind in delicate, rich and temperate performance. As a result, Nanyin people have achieved Nanyin and realized themselves in the process of becoming more and more "full" (Chen, 2019).

To sum up, at present, the research on Nanyin involves a wide range, with many researchers and rich achievements. The above research and understanding of all aspects of Nanyin is an indispensable premise and solid foundation for this study.

Important figure in promoting the development of China Nanyin

Zhao Feng (1916-2001)

Central Conservatory of Music(2016)He is a famous contemporary music theorist, music educator, social activist, and a pioneer of professional music education in New China. He was the president of the Central Conservatory of Music, the vice chairman of the China Musicians Association, and the editor-in-chief of People's Music. Since the 1980s, the strong leader who has inherited and developed Fujian Nanyin and played back its glory has been the promoter of Nanyin research, the development of musicology, and the cultivation of talents for China's music industry. Investigating Nanyin in Quanzhou, familiar with Nanyin and wrote an inscription for Nanyin: "Nanyin is a living history of China music, which can be traced back to the Jin and Tang Dynasties in terms of musical instruments and legal system. Therefore, it is a matter of benefiting future generations to inherit and preserve it." Under his impetus, Quanzhou held the Lantern Festival in 1981, 1982, 1988, 1994 and 2000, and Xiamen

held eight Fujian Nanyin International Conferences in the Mid-Autumn Festival in 1989 and 1995. It contributed to the convening of Nanyin Academic Symposium in February 1984 and the first, second and third academic symposiums of Nanyin in Fujian on June 4, 1985, October 11, 1991 and February 17, 2000. At the opening ceremony of Nanyin Academic Symposium in 1984, he made a speech entitled "I think the academic research of Nanyin should be carried out well". Under his wise thinking and strong guidance, that research on Nanyin has gone from shallow to deep, with scholar ranging from Quanzhou and Xiamen to the whole province, to the national music circle and to the domestic and overseas, and finally the Nanyin Society of China was established in 1985, with him as its president. He also advocated the establishment of "Nanyin Studies" and comparative research methods.

Wang Yaohua (1989)

A senior professor of liberal arts and a famous musician, as early as 1980s and 1990s, he perceived the profound academic connotation and value of Nanyin with keen academic insight. Studying Nanyin music and its origin will not only help to deepen the understanding of the characteristics of Chinese traditional music, enrich the study of China's music history, but also help to establish the theoretical system of Chinese music. In 1989, *A Preliminary Study of Fujian Nanyin*, co-authored by him and Liu Chunshu, was published by Fujian People's Publishing House, which was the first book to discuss Fujian Nanyin in detail and systematically. It was not only an important achievement in the research of traditional music in China since 1980s, but also a milestone in the academic research of Nanyin. With a high sense of mission and responsibility, he devoted himself to the study of Nanyin, and made breakthrough research results in Nanyin origin, music structure, history and inheritance, Nanyin aesthetics and so on. His research involves many disciplines, such as music science, music temperament, music history, music philology, ancient genealogy and so on, and has achieved fruitful results. His main research methods are: multi-dimensional speculative method, reverse investigation method, cross-cultural comparative study, and the selected topics are quite forward-looking. His achievements and viewpoints in Nanyin research have a far-reaching impact on the discipline construction of Nanyin research.

Fan Zuyin (2007) Fan Zuyin, then president of China Conservatory of Music, spoke highly of Professor Wang Yaohua's hard work and fruitful achievements. Many works in the book involve many disciplines and are rich in content, mainly in the following six aspects: Fujian traditional music research, China traditional music research, world folk music research, Sino-Japanese music comparative research, music education research, and musicology discipline construction research. The research methods and perspectives are also diverse, among which the multicultural perspective is particularly obvious in the first five studies. *An Introduction to China Traditional Music* is a masterpiece of studying China traditional music from a multicultural perspective.

Zheng Guoquan (1931-)

Since he joined Quanzhou Local Opera Research Society in 1985, Zheng Guoquan has devoted himself to the rescue and protection of Quanzhou Local Opera for 40 years, which is an important person who can successfully apply for the world intangible cultural heritage in Nanyin. He developed Nanyin digital and network at his own expense. In 2000, he compiled 15 volumes of *Quanzhou Traditional Opera Series* with more than 6 million words, all of which were published, and won the only "Mayor's Special Award" in Quanzhou. He also

successively compiled and published Selected Chords of Ming Opera, Wen Zhi Pu of Qing Dynasty, Dao Guang Zhi Pu Pocket Style of Writing, on Chords across the Taiwan Strait, Qu Ji of Quanzhou Chords and History of Listening to Nanyin. 93-year-old Zheng still sticks to the front line of Quanzhou opera culture inheritance and protection.

Guo Yaying (2021) in 1993, by chance, Zheng Guoquan discovered Three Selected Works of Southern Fujian Opera in Ming Dynasty compiled by Long Peter and published at his own expense. He was deeply shocked when he first read this book. This book is not only of great significance to the study of Quanzhou opera history and culture, but also a spur to him. A western scholar can still do his best to explore and protect Quanzhou's traditional culture. As local cultural workers, how can we be indifferent? Now 93-year-old Zheng Guoquan still insists on the front line of the inheritance and protection of Quanzhou opera culture. Intangible cultural heritage is the treasure of Quanzhou, and it is the foundation of development. With such a good cultural environment today, he still has the spare capacity to persist in doing it!

Liu Dehai (1937-2020)

Born in Shanghai, he is a famous pipa player, educator, composer and professor of China Conservatory of Music. He absorbs the strengths of various schools and is eclectic, which greatly develops the basic skills of pipa playing and has profound traditional music cultivation. In 1960, the five strong men of Langya Mountain were played for the first time, which made a great breakthrough in playing content and technical skills and played a great role in promoting the modern pipa playing art. In 1972, he collaborated with Wu Zuqiang and Yan Wang Bridge to create the Pipa Concerto Little Sisters on the Grassland, which was the first of its kind. In 1975, Liu Dehai performed his adaptation of House of Flying Daggers for the first time, which was a great success. In 1979, Boston Symphony Orchestra visited China under the leadership of Seiji Ozawa, and Liu Dehai played Little Sisters on the Grassland with the orchestra. In 1981, Huang Yijun conducted Berlin Philharmonic for three consecutive concerts in Germany, and Liu Dehai played the pipa solo. This is the first time that China cooperated with Berlin Philharmonic, and Liu Dehai became the first person to cooperate with the Western Symphony Orchestra in folk music.

Master Liu Dehai has been paying attention to Nanyin for many years. His drawer is full of Nanyin albums, and he personally arranges music for Quanzhou Nanyin special concert. In the Spring Festival of 2003, Liu Dehai and a group of experts went to Quanzhou to collect folk songs. The 90-year-old man was deeply moved by the southern voice of a 4-year-old child. On behalf of China Conservatory of Music, they agreed to hold the "2003 China Quanzhou Nanyin Year", which was successfully performed by China Conservatory of Music and Quanzhou Nanle Orchestra in 2004. At the curtain call of the concert, Master Liu Dehai shouted 'Long live Nanyin'! He said that Nanyin is the mother tongue of China music, and its artistic value is worthy of being a living fossil of China music history. Quanzhou provides various materials for China Conservatory of Music. China Conservatory of Music studies Nanyin with its own advantages, taking Nanyin as an important part of China's music gene pool, protecting, inheriting and promoting national culture and promoting Nanyin to the world.

Conclusion

Nanyin musical instruments include the upper four pipes: pipa, sanxian, dongxiao, erxian and lower four pipes; four kinds of small percussion instruments, as well as the suona (alto) and pinxiao (flute). Clapper is an indispensable symbolic instrument, and the singing method of singing while tapping inherits the legacy of Xianghe songs in Han Dynasty. Quanzhou and Xiamen are both important cities of Nanyin. Nanyin relies on Quanzhou dialect to produce and develop, and Quanzhou dialect is the main aria of Nanyin. Xiamen Nanyin has a long history, and the earliest Nanyin Society "Jinhua Pavilion" was founded in 1830. From the late Qing Dynasty to the present, Xiamen has been the political, economic and cultural center of southern Fujian and the star city of China. Due to the differences in pronunciation and articulation of Minnan dialect in different regions, the differences in pronunciation, rhyme and breath in Nanyin singing have gradually formed subtle differences in artistic style between Xiamen Nanyin and Quanzhou Nanyin.

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