



A Study of Henan Zhuizi a vocal form in Kaifeng, Henan, China

Chao Ren

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

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

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ABSTRACT

This dissertation focuses on Henan Zhuizi, a vocal form in Kaifeng, Henan, China. The research objectives were 1) to study the development; 2) to analyze the music characteristic; and 3) to preserve and develop Henan Zhuizi, a vocal form in Kaifeng, Henan, China. Researcher will use field work and other methods to use questionnaires and interviews. 3 key informants, 3 casual investigators and 3 general investigators were selected. The study results are as follows:

First of all, Zhuizi music has undergone changes in the Qing Dynasty, modern China and New China. It has a history of more than 150 years. Its history is divided into five periods. In these five periods, factors such as population migration and social environment have had a significant impact on the development of Henan Zhuizi music. At the same time, with the passage of time, Zhuizi music performances, singing and band systems have also changed. With the change of society, Henan Zhuizi music has changed from a little-known local opera to a famous opera in Henan.

Secondly, from the point of view of music analysis, this dissertation conducts an in-depth study on the musical characteristics, melody and accompaniment instruments of Zhuizi music by field work and other methods to collect data, put forward objective views.

Third, the preservation and transmission of Zhuizi music is a very complicated process. It needs to collect viewpoints with criticism. At the same time, we need to understand that this is a complex thing. We must not only mainly preserve and develop the origin of Zhuizi music, but also innovate Zhuizi music for young generation. This is also one of the topics discussions.

Keyword : Henan Zhuizi, Music Characteristic, Preservation and Transmission

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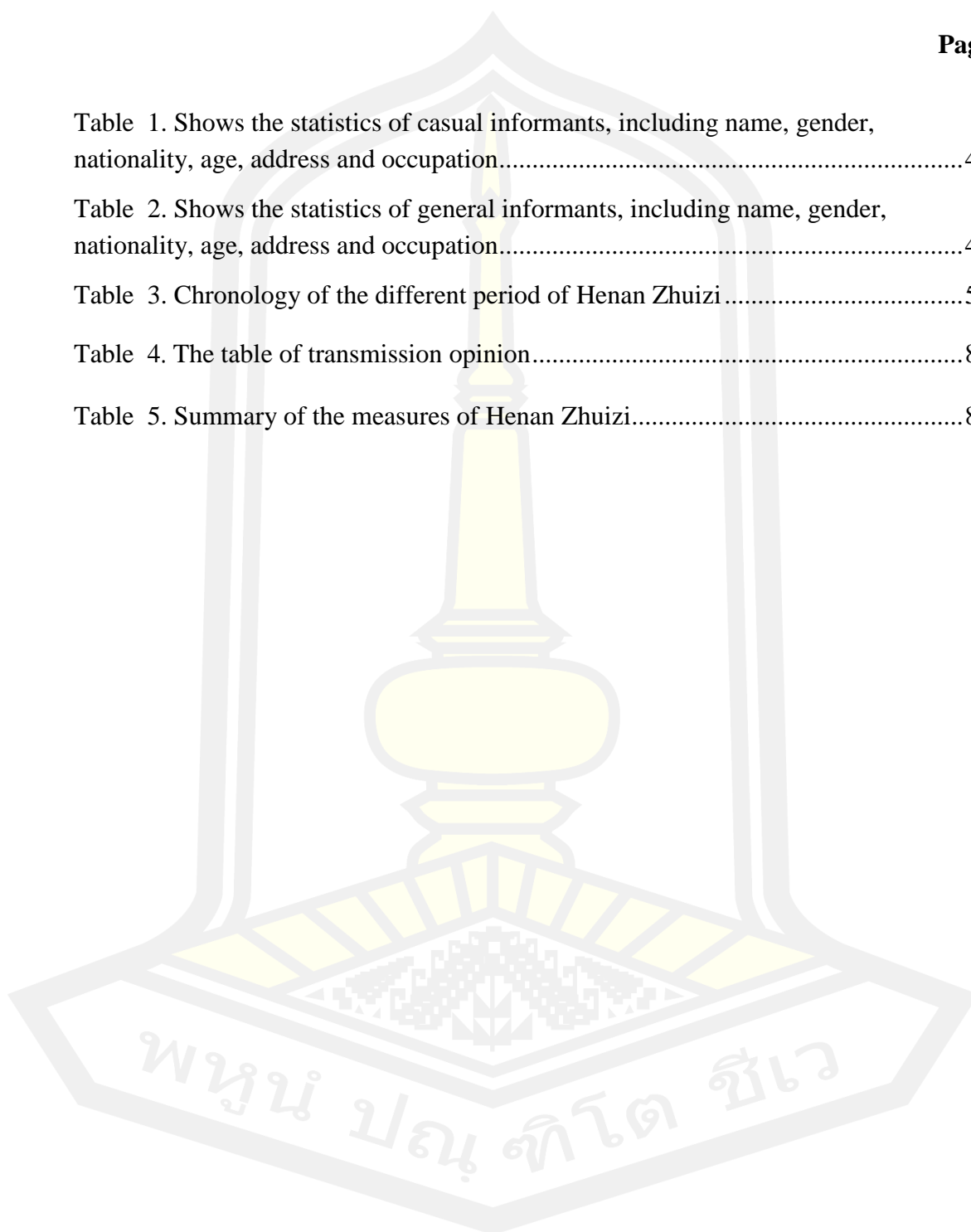
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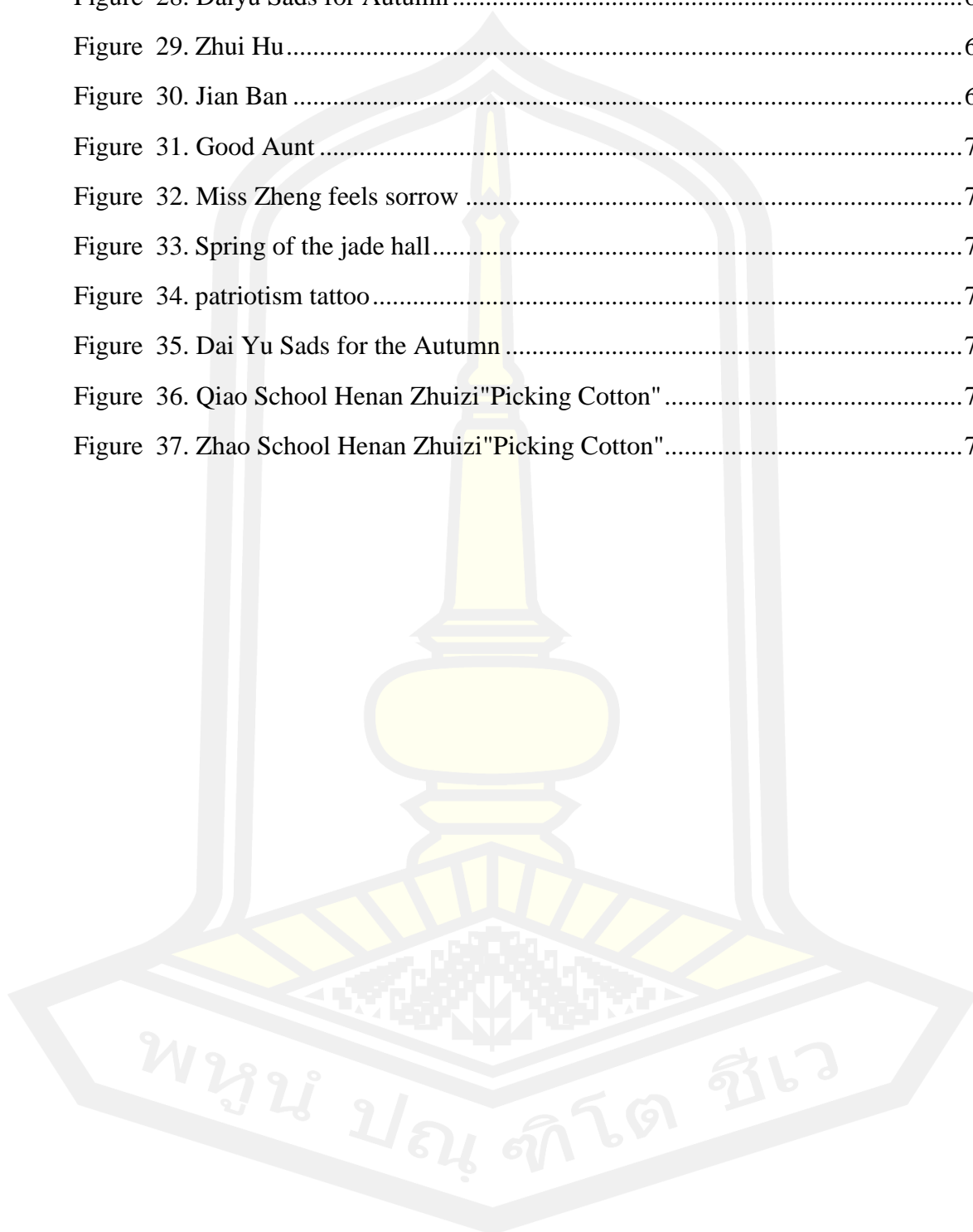
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Chapter I

Introduction

1.1 Statement of the Problem

Henan Province is one of the birthplaces of famous folk music. Not only has rich opera culture, but also rich in Quyi (曲艺) (Quyi is a large category of Chinese folk music art) culture. As one of Henan's most representative Quyi music art, Henan Zhuizi is well-loved by the masses with its rich music expression. However, since the 1980s, Henan Zhuizi music is facing a serious decline or even disappears. Therefore, it is imminent to protect Zhuizi music. Therefore, preservation and transmission of the Henan Zhuizi are very urgent.

Henan Zhuizi (河南坠子) is one of the folk music in Henan province. Henan Zhuizi is categorized as the fishing drum category of the folk-art category according to the classification of Chinese traditional music culture. Henan Zhuizi is one of the most popular forms of folk art in China. It is called Henan Zhuizi because it is mainly accompanied by Zhuizi string (now known as zhuihu, a folk musical instrument of China) reformed from three strings of small drum and sung in Henan dialect. It enjoys a long and profound history. The first national Zhuizi Research Association was established in Kaifeng in the late Qing Dynasty, when the earliest Zhuizi recordings were recorded (Zhang Xuelian, 2010) Henan Zhuizi is one of the cultural heritages selected into the first batch of China's national intangible cultural heritage list. Therefore, the study of Henan Zhuizi is significantly valuable in terms of history, research and practice.

Since its formation in the early 19th century (during the reign of emperor Jiadao in the Qing Dynasty), Henan Zhuizi has developed greatly through the exploration and efforts of artists from all dynasties, especially after a group of actresses appeared on the stage in the early 20th century. In the early years of the Republic of China, a group of famous Zhuizi artists seek development out of Henan, and they joined local musician communities in Beijing, Tianjin, and Shanghai. By the 1940s, A wide range of places can be seen the performances of Henan Zhuizi, including Shenyang, Changchun, Lanzhou, Chongqing, Guilin, Nanning, Guiyang, Changsha, Guangzhou, Hong Kong, and other places, which

resembles that Henan Zhuizi had become a major music genre with extensive influence (Zhu Jingxiu, 1996)

Facing globalization and drastic social transformation, China has transformed from an agricultural society to an industrialized society at a fast speed. The development of traditional Quyi has been negatively impacted by the rise of western art and pop music in all aspects. Quyi is facing a dramatic decline and even extinction; At the same time, the aging problem and urbanization in China are accelerating, which leads to a shrinking performance market of Henan Zhuizi, shortage of talents, lack of support, and so on. In particular, the aging problem of folk artists is becoming increasingly prominent, with a sharp decrease in the numbers of professional actors, which urges us to carry out rescue investigation, sorting, and research, and come up with targeted reform measures and contribute to theoretical development.

Henan Zhuizi has its unique singing methods and aesthetic performance. The singing art Quyi represented by Henan Zhuizi is an important part of China's national vocal music performance system. However, the theoretical researches on the singing methods of Quyi are relatively few, which is insufficient to support the theoretical system of China's national vocal music performance art and is not conducive to a comprehensive review and the transmission of China's national vocal music art. (Fan Shuangyan, 2020)

Li Guangyu (2022, interview) said that the traditional folk art represented by Henan Zhuizi has been in an embarrassing situation where there was a shortage of performers to transmit this form of art in the 1980s and 1990s. Back then, there was a crisis and depression in the national Quyi industry. Main reasons for this are: First, since the creation limitations of traditional opera was broken, a large number of Henan Zhuizi practitioners switched to traditional operas, leading to the youth performer shortage of Henan Zhuizi. In the past, in almost every county there was a performance team, and then almost all of them were dissolved. The performance venue gradually disappeared. News dissertations and magazines related to Zhuizi are also gradually decreasing; Second, the audience of the performance is mainly the elderly audience, and the young people are unwilling to learn and listen to the traditional folk art represented by Henan Zhuizi; Third, the development of multimedia also affects the transmission and development of Henan Zhuizi. Fourth, the comprehensive promotion of Putonghua has led to a crisis in the transmission of traditional Quyi sung by dialect.

Through the study of preliminary data, the researcher found that government policies, national atmosphere, cultural environment, education system, social media and other factors have had a negative impact on the development and protection of Henan Zhuizi music, which indirectly affected the social status, artistic role and performance style of Henan Zhuizi music. Therefore, the researcher uses ethnomusicology as the main research method to conduct fieldwork and related research on the development, musical characteristics, preservation and transmission of Henan Zhuizi music. It provides theoretical support and reference for the protection and development of Henan Zhuizi music, and also provides relevant information for those who are interested in further research.

1.2 Research Objectives

1.2.1 To study the development of Henan Zhuizi, a vocal form in Kaifeng, Henan, China

1.2.2 To analyze the music characteristic of Henan Zhuizi, a vocal form in Kaifeng, Henan, China

1.2.3 To preserve and develop Henan Zhuizi, a vocal form in Kaifeng, Henan, China

1.3 Research Question

1.3.1 What is the development history of Henan Zhuizi?

1.3.2 What are the musical characteristics of Henan Zhuizi?

1.3.3 What is preservation and development music of Henan Zhuizi?

1.4 Importance of Research

We can reformulate the original development History of Henan Zhuizi

We can learn about the musical structure of Henan Zhuizi

We can better pass on Henan Zhuizi, and make it more adaptive to the current society.

1.5 Definition of Terms

1.5.1 Henan Zhuizi refers to a vocal form in Kaifeng city, Henan province, China

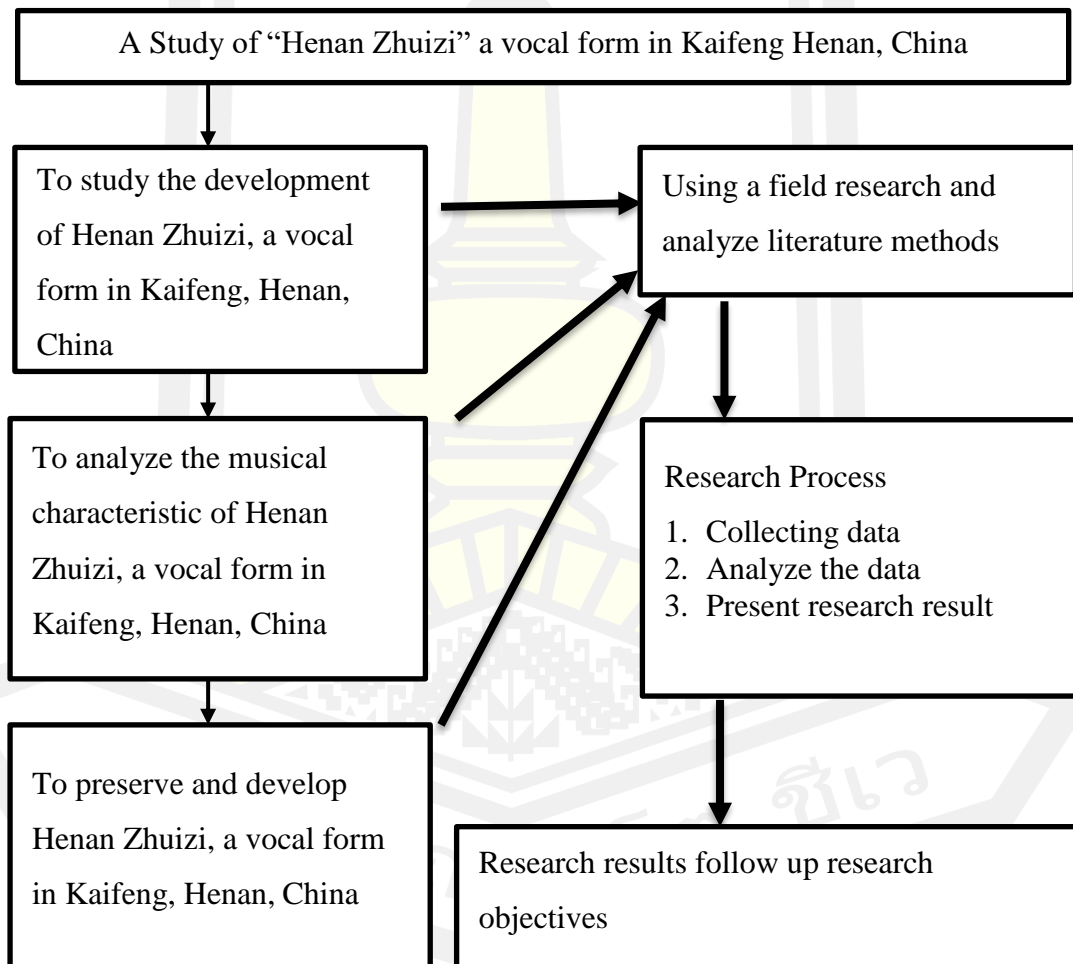
1.5.2 The Development refers to the development of Henan Zhuizi in various field, including the origin to 2022 of Henan Zhuizi, the impact of the period of society, crowd migration, and cultural environment on the history development of Henan Zhuizi.

1.5.3 The music characteristic of Henan Zhuizi refers to mode, accompaniment instrument and vocal form of Henan Zhuizi.

1.5.4 The preservation refers to protective measures and transmission measures of Henan Zhuizi.

1.6 Conceptual Framework

This table is about the thinking frame of Henan Zhuizi a vocal form research.



Chapter II

Literature Reviews

In this chapter, the researcher has reviewed all the existing literature on Henan Zhuizi and obtains very significant information. The researcher will review according to topic and objectives.

- 2.1 The General Knowledge of the Kaifeng city, Henan province, China
- 2.2 The General Knowledge of the henan zhuizi in China
- 2.3 Society and genre of henan zhuizi music in China
- 2.4 voice study of Henan Zhuizi
- 2.5 The Theory Used in Research
- 2.6 Documents and Related Research

2.1 The General Knowledge of the Kaifeng city, Henan province, China

2.1.1 The General Knowledge of Henan Province

Henan Province, known as Yu for short name, is one of 23 provinces in China. Its provincial capital is Zhengzhou. Henan is located in the Middle East of China and in the middle and lower reaches of the Yellow River, bordering Anhui and Shandong in the East, Hebei and Shanxi in the north, Shaanxi in the West and Hubei in the south. By the end of 2014, Henan had jurisdiction over 17 prefecture level cities, one county-level city directly under the province, and the provincial capital Zhengzhou. Henan Province has 10.66 million people and a permanent resident population of 94.36 million (Li Rui, 2018)

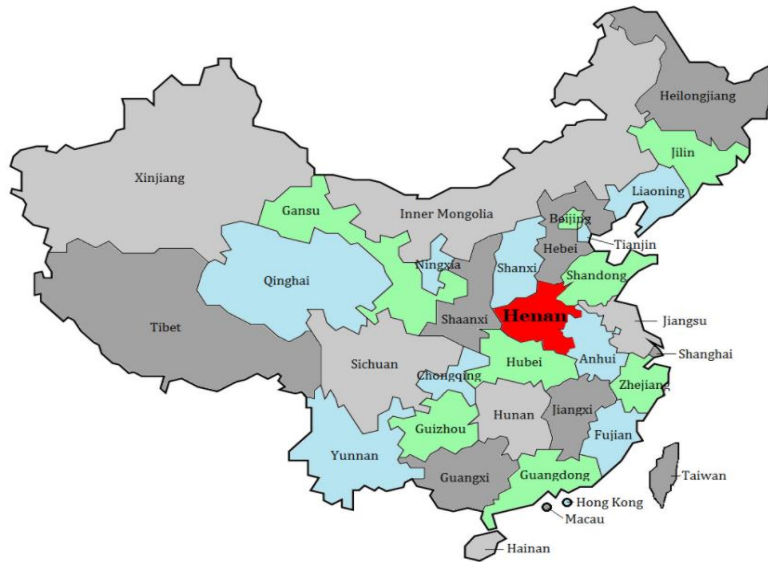


Figure 1. Map of Henan

Source: <https://chinafolio.com/provinces/guangxi-province> ,(2023)

Henan is one of the birthplaces of the Chinese nation. From the Xia Dynasty to the Northern Song Dynasty, 20 dynasties established or moved their capitals here. It has been the national political, economic and Cultural Center for a long time. Four of China's eight ancient national capitals are located in Henan, including Luoyang, the ancient capital of nine dynasties, Kaifeng, the ancient capital of Yin and Shang Dynasties, Anyang and Zhengzhou. There are many cultural relics and historic sites, with the number of underground cultural relics and cultural relics in the collection ranking first in the country. There are Peiligang cultural site, Yangshao cultural site and Longshan cultural site tracing that human ancestors lived in the Central Plains; There are "human ancestors" Fuxi Taihao mausoleum, the hometown relics of the Yellow Emperor and Xuanyuan hill; There is the oldest Observatory, Zhougong Observatory; There are Hangu pass, the earliest pass in history, and Baima temple, the earliest Zen temple; There are "China's first famous temple" Songshan Shaolin Temple and the well-known Xiangguo Temple, and so on. There are 189 national key cultural protection relics in the province. Longmen Grottoes in Luoyang and Yin Ruins in Anyang are listed in the world cultural heritage list respectively (Li Rui, 2018)

2.1.2 Social Structure of Henan Province

Henan Province is both a major agricultural and cultural province, with a large proportion of rural population. We can see people singing traditional folk opera in break time, or we can also see folk opera lovers singing together in the community during the spare time. Therefore, in Henan Province, traditional music forms such as opera and Quyi have a certain audience base. At the same time, Henan has a long history and enjoys fertile land and sufficient water source due to its location in the middle and lower reaches of the Yellow River. Therefore, there were traces of human habitation as early as 4000 years ago (Li Rui, 2018). We assume that fertile soil, sufficient water, rich history and a large number of cultural exchanges may be the important reasons for the colorful and vigorous development of traditional music art in Henan Province. Music activity is a embodiment of people's subjective initiative, it can also be regarded as the embodiment of different groups representing their own nationality to the external world. In that case, the relatively rich land and sufficient water source in Henan Province can attract different ethnic groups to live here together, creating an environment where music culture of different ethnic groups may integrate with each other. As a result, a new type of music culture will slowly emerge over time, which will lay a solid material and cultural foundation for the rich and colorful folk traditional music culture.

2.1.3 Inclusive Cultural View

Due to its location in the Central Plains, Henan has been very important in terms of culture and economy for many years. Because a great number of ancient capitals were established in Henan, as a result the social structure of Henan is relatively stable, greatly contributing to the long-term existence of traditional music culture. It also provides certain material conditions and cultural environment for the settlement of various ethnic groups to form a new cultural identity. At the same time, living in the mixed ethnic groups environment for a long time allowed most people living in Henan understand and accept new things with an inclusive attitude, which therefore laid foundation for a new cultural identity. Due to the unique geographical location, rich natural conditions and the tolerant nature of locals in the Central Plains, this region has repeatedly become the main target area, important passing-by area of immigrants nationwide. Many wars in history have led to a large number of refugees from surrounding areas flooding into Henan Province, making this area gradually become a

place for the exchange and integration of "Qin culture", "Jin culture", "Central Plains culture", "Wu Yue culture" and "Bashu culture". At the same time, the cultural exchange effect in Henan Province has laid a solid cultural foundation for the formation of Henan Zhuizi art and its different genres. Lao Tzu, the founder of Chinese Taoism (Luyi, Henan), once said that "The Dao produced One; One produced Two; Two produced Three; Three produced All things.". From Laozi's Taoist point of view, it is not difficult to see that Henan people are very modest and gentle in dealing with interpersonal relations and real-life problems. In their practical work, Chinese people, especially Henan people advocate nature and coexist with the natural environment in harmony. It also includes the hospitable people of Henan. Because of this mentality, Henan Zhuizi and other traditional music arts can develop safely and naturally, and their healthy development are guaranteed.

2.1.4 Festivals

Henan Province is rich in customs and festivals. Due to the large number of customs and festivals, the personnel exchange is deepened and the cultural and artistic exchanges are promoted frequently, which indirectly provides rich materials for the creation of Henan Zhuizi and other traditional music and arts, and helps them develop rapidly in the early stage of formation. These festivals include the first, Henan temple fair. Temple fairs are usually held in festivals such as the Spring Festival and the Lantern Festival. They are also one of the forms of market trade in China. Most of them are settled in and near the temple for worship, entertainment, shopping and other activities. Henan temple fair is one of the traditional folk cultural activities in the Central Plains, which includes commodity exchange, cultural performances (mainly folk operas, juggling, puppets performance, Quyi and other activities), folk snacks and folk handicrafts (, including clay figurines, sugar figurines, etc.). The temple fair is featured for commodity trading with cultural performances, therefore, it discriminates traditional culture with a small-scale, so as to promote the development of traditional culture.

Second, the Majie Singing Fair (马街书会), which refers to an annual national folk singing performance fair. It is held annually at Majie, Baofeng county in Henan Province. During the pageant, artists fairs from all over the country gathered together to collectively give Quyi performances, including Henan Zhuizi, Shandong Qinshu (a

form of Quyi art), and over 30 other local operas. There are also worship ceremonies and ceremonies of recruiting students being held at the same time beside the Fire Temple. Therefore, Baofeng country was regarded as the holy of all folk-art performers at that time. It was listed in the first batch of national intangible cultural heritage list with the approval of the State Council on May 20, 2006. Huji singing fair from Shandong province was the other approved fair (Wang Zhenyang, 2018)

Therefore, the traditional music culture in Henan was promoted with the support from the unique social structure, people's unique cultural museums and rich folk activities in this region. The cultural environment provides a material basis for the prosperity of traditional music culture.

2.1.5 Overview of Kaifeng

Kaifeng, abbreviated as "Bian", formerly known as bianzhou, Bianliang and Bianjing, is a city in Henan Province, one of the central cities in the core area of China's Central Plains approved by the State Council. It is also a cultural tourism city. The total area is 6266 square kilometers. As of 2018, the city has over 5 districts and 4 counties, with a built-up area of 151 square kilometers (Chen Jing, 2021)



Figure 2. Location of Kaifeng City

Source: <https://www.itourbeijing.com/china-map/henan>,(2023)

Kaifeng is located in the east of the middle and lower reaches of the Yellow River Plain, in the Middle East of Henan Province, adjacent to the provincial capital Zhengzhou in the west, Shangqiu in the East, Xuchang and Zhoukou in the south, the Yellow River in the north. The Yellow River goes between Kaifeng and Xinxian City. There are many rivers in Kaifeng, belonging to two major water systems. The beach area to the north of the Yellow River embankment is the Yellow River system, with a drainage area of 281 square kilometers; To the south of the Yellow River embankment is the Huaihe River system. The main rivers include Huiji River, Majia River, Huangbian River, Jialu River and Wohe River, with a drainage area of 5985 square kilometers (Chen Jing, 2021)

Kaifeng is one of the first batch of national famous historical and cultural cities, known as the "ancient capital of the eight dynasties". So far, it has a history of more than 4100 years of being both a city and capital, including Wei in the Xia and Warring States periods, Houliang, later Jin, later Han and later Zhou in the Five Dynasties, as well as the Northern Song Dynasty and Jin Dynasty. Especially in the Northern Song Dynasty, Kaifeng was the world's largest metropolis at that time, which nurtured the far-reaching "song culture" that transmitted the Han and Tang Dynasties and paved the way for the Ming and Qing Dynasties. Since the Song Dynasty, Kaifeng has been regarded as a regional economic and cultural center in northern China. Over the past thousands of years, the hardworking and intelligent Kaifeng people have created the palace culture, government culture, loyalty culture, religious culture, folk culture, garden culture, catering culture, chrysanthemum culture, opera culture and calligraphy culture. In Kaifeng's history, there have emerged celebrities such as Jiao Yulu, a good example of the Secretary of the county Party committee, the selfless Bao Gong, the loyal Yang General of the Manchu Family, Yue Fei, the national hero, Wang Anshi, who tried to strengthen the reform, Xinlingjun, who defeated the Qin troops to save Zhao State, painter Zhang Zeduan, the writer Cai Yong, the poet Ruan Ji, the educator Lin Boxiang, the historian Fan Wenlan, and the philosopher Feng Youlan (Li jing, 2021)

From the history of Kaifeng, it is not difficult to see that Kaifeng's position in Henan Province is very important. There are three reasons: the first comes from its geographical advantages. Kaifeng is located in the central area of the North China Plain

and the South Bank of the lower reaches of the Yellow River. It has been a water and land transportation hub since ancient times (Zhang Xinbin, Zhang Yuxia & Li Xiaoyan, 2021). Therefore, Kaifeng's superior traffic conditions led to its role of Central Plains waterway hub in the early stage. Based on our current understanding, it is not difficult to imagine that Kaifeng, as a waterway hub, provides very important transportation conditions for Henan's excellent traditional music culture. In other words, due to the traffic conditions in Kaifeng, people from all over the country can settle here for living, making a relatively mixed group population, which makes it possible for cultural exchanges; Second, the abolish of Lifang system provides an institutional basis for urban nightlife. The mature Lifang system in the Tang Dynasty was abolished in the Song Dynasty. (Zhang Xinbin & Zhang Yuxia & Li Xiaoyan, 2021)

Under the Lifang system, the city implements a curfew, which hinders the development of urban entertainment life. In other words, because the Lifang system was abolished in the Northern Song Dynasty, Kaifeng city enjoyed a rich cultural and entertainment life at night, which indirectly laid institutional foundation for the prosperity of traditional music culture; Third, Washe GouLan (a theater place) provides a place for cultural and artistic activities. There are various performances in Washe GouLan, including all the items of drama and Quyi. Washe is a large entertainment center integrating art entertainment and commercial catering (Zhang Xinbin, Zhang Yuxia & Li Xiaoyan, 2021). All kinds of skills are traded in the bars as commodities, which provides material support for the development of traditional music. It has laid a solid foundation for the excellent traditional music culture in the future.

2.2 Overview of Henan Zhuizi

Henan Zhuizi belongs to fishing drum in the category of Quyi classified by Chinese traditional music culture. Quyi is the general name of all kinds of "rap art" of the Chinese nation. It is a unique art form formed by the long-term development of folk oral literature and singing art. According to statistics, there are about 400 kinds of folk art and music of all ethnic groups existing. As a performing art, Quyi uses "oral rap" to narrate stories, shape characters, express thoughts and feelings and reflect social life. Just as the essential feature of opera art is "performing stories with songs and dances", the essential feature of Quyi art should be "oral rap stories". This is the essence that

differentiate Quyi from other art categories. As the main artistic form is "oral rap", the artistic form of Quyi is relatively simple: it is said and performed by one or several people; Or by one or several people singing, supplemented by a small band (often three or five musical instruments) accompaniment. And because it is rap in oral language, its performance is mainly based on the third person narration, and in folk performances, first person narration is also adopted. In this way, Quyi stage performance is featured for "one person with multiple roles", "jump out and jump in" and "one person with one big play". Thus, it is different from the "role-playing performance" of opera, drama, film and television and other performing arts. The most representative form of folk art in Henan is Henan Zhuizi. Its art form with local characteristics of Henan is deeply loved by the people of Henan and the whole Chinese people. Henan Zhuizi performance are sung in Henan dialect rap, with several monologue. It is said that the singing voice of Henan Zhuizi adopts banqiang structure, which means its lyrics are mostly based on the regular sentence patterns of "seven characters sentence" or "ten characters sentence" (Wang Junxia, 2006) The lyrics are basically seven characters sentences. The accompanist played the Zhuizi, and some stepped on the Bangzi (percussion instrument). Most of the actors sing short Quyi songs in the early stage while some sing longer ones. Modern Quyi songs are mostly short in length. In the early stage, the way of rap performance was "solo". One singer beat sandalwood or jujube board with his left hand and sang while playing; Then two-player performance emerged, with two people singing in pairs, one playing simple board, one playing single cymbal or drum; There are also "group performance" by three partners; There are also a few who sing by themselves; Each of these forms has its suitable performance. In addition to those who play and sing with wooden bangs on their own, most of the performances are "two partners" with one playing instrument the other singing. When singing, the performers put a table with a small piece of cymbal, Xingmu and small leather drum on it. The stringer who plays the Zhuizi sits at the side of the table. The singer stands in front of the table, holding a simple board in his left hand and a bamboo stick in his right hand. With the melody of the Zhuizi, the performer hits the strong beat with the board hits, while hits the weak beat with the drum. String and feet Bang also follow the strong beat.

2.3 Society and genres of Henan zhuizi music in China

2.3.1 Social Existence of Henan Zhuizi

From the mass level, Chinese society is local (Fei Xiaotong, 2019) From this perspective, it is not difficult to see that the bottom structure of Chinese society is a interpersonal relationship model established by agricultural production and agricultural work, which leads to the gradual emergence of isolation and separation between people in time and space in traditional Chinese society. The isolation and separation is not between people, but between one collective and another. The researcher thinks that the division of labor between people in agricultural economy is not very complex. The vision of an agricultural society in which men and women work together is basically a scene that will only appear when a certain family work needs to be fulfilled. It is precisely the farming culture existing in rural society for thousands of years, such as the stability of kinship, geography and blood relationship, that maintains the traditional way of using music and traditional sound genres and its way of existence (Xiang Yang, 2014) Under the influence of this self-sufficient agricultural economy model, folk music in Chinese traditional music has gradually emerged. In Chinese traditional music, it is generally divided into ritual music and folk music. Ritual music has social and practical functions in China (Xiang Yang, 2014). Music is often used for ceremonies, worships and other occasions. Folk music is somehow similar to ritual music due to ritual music's dominant position. In other words, some folk music is a replica of the official ritual music (Xiang Yang, 2014). Therefore, in researcher's view, Henan Zhuizi, as a folk music entered a phase of rapid development in the early stage due to the corresponding existence of Chinese society and historical system.

2.3.2 Genres of Henan Zhuizi

2.3.2.1. East Zhuizi(东路坠子), West Zhuizi(西路坠子) and North Zhuizi(北路坠子)

Henan Zhuizi can be categorized as East Zhuizi, North Zhuizi, and middle Zhuizi (also known as West Zhuizi) based on regional culture (Sun Sen, 1996)

West Zhuizi generally refers to the Zhuizi genre that is popular among Kaifeng, Zhengzhou, Xuchang and other regions. West Zhuizi is one of the earliest and fastest-growing Zhuizi genres in Henan. In West Zhuizi, performers should Sing and speak monologue in Zhongzhou dialect (one of dialects of Henan region) as the

standard language, which requires correct pronunciation and in full mellow voice. West Zhuizi is famous for its hard-to-pull string and the major sound from it. Representative artists are: Liu zongqin, Cheng Yulan, Zhao Zheng, etc.

East Zhuizi refers to the Zhuizi that is popular in Zhoukou and Shangqiu, the east of Henan, Northern Anhui and Southwest Shandong. It was first introduced from Kaifeng. (ibid.) since most of the East Zhuizi artists change to sing Zhuizi from Daoqing (a form of Chinese Quyi), the singing form is basically the same as that of the West Zhuizi. But when singing, we use simple board instead of foot bangs. The style absorbs Daoqing, Shandong Dagu and Yingge Liu, making the singing style delicate and graceful which is in sharp contrast to the West Zhuizi. Representative artists are: Xu Fengyun, Xu Yulan, etc. The North Zhuizi was formed later and originated in the Changyuan and Fengqiu areas in the north of Henan Province. In singing, the use of weighing words makes North Zhuizi have the artistic characteristics of beauty and lightness in singing. At the same time, it also absorbed the tone of Da Gu Shu, which gradually formed its own unique artistic characteristics. Representative artists are: Qiao Liyuan, Qiao Qingxiu, etc. They absorbed the singing and reading characteristics of big drum performance (a kind of Quyi) such as Lihua big drum and Xihe big drum, and gradually established the North Zhuizi known as "Jingkou". From the above distribution, Henan Zhuizi can be regarded as spreading outward with Kaifeng as the center, which can reflect the historical and cultural status of Kaifeng.

2.3.2.2 Qiao Zhuizi (乔派坠子) and Zhao Zhuizi(赵派坠子)

Based on the performance style, there are other genres of Henan Zhuizi such as Qiao Zhuizi and Zhao Zhuizi. They have their own artistic characteristics and contribute to the prosperity of Henan Zhuizi.

Qiao Zhuizi developed from the North Zhuizi of Henan. Because Qiao Qingxiu learned to sing Zhuizi with North Zhuizi artist Qiao Liyuan at the age of 14 (Sun Shen, 1996). Qiao Zhuizi is a Zhuizi genre represented by Qiao Qingxiu. Qiao Qingxiu followed Qiao Liyuan to learn the North Zhuizi when she was young, she went to Hebei, Shandong and other places to perform with her teacher. He entered Tianjin Quyi market in 1928 and became famous from then on. It marked the official recognition of Qiao Zhuizi in Tianjin. The style of Qiao Zhuizi is generally known as fresh, beautiful and exquisite. Qiao Zhuizi can be regarded as a very important genre of

Henan Zhuizi, which is the first to enter the professional folk music market outside Henan.

Zhao Zhuizi was founded by performer and educator Zhao Zheng. Therefore, Zhao Zhuizi refers to Henan Zhuizi sung by Zhao Zheng. It is developed on the basis of traditional Henan Zhuizi, and it takes advantage from folk songs, folk instrumental music, national operas and Quyi in various regions. It is famous for its short paragraphs. Zhao Zhuizi has distinctive and unique artistic characteristics: elegant atmosphere, gentle twists and turns, dynamic and static, ups and downs, integrating classical beauty and modern beauty, turning vulgarity into elegance, singing wisdom from mediocrity, providing a sense of refreshing sentiment in the extraordinary melody, and containing rich and profound cultural sense, to achieve an extraordinary artistic realm. (Dang Zhigang, 2022) said that in 2006, Zhao Zheng won the "lifetime achievement award of China Quyi peony Award". Zhao Zheng absorbed the artistic features of folk operas and folk songs, and founded the artistic genre of Zhao Zhuizi based on the artistic features of Qiao Zhuizi. Different from the magnificent style of Liu zongqin's singing, the singing style of Zhao is more elegant and graceful. At the same time, Zhao Zheng improved Henan Zhuizi by combining the advantages of many arts, so as to better transmit Henan Zhuizi among young artists. At that time, Zhuizi of Zhao was called "foreign Zhuizi" for its diverse style. The style of Zhao Zhuizi performance varies from performers and script. Zhao Zheng's singing is bold and graceful, elegant but not rigid, vulgar but not charming. From the perspective of artistic characteristics, the researcher believes that Zhao Zhuizi should belong to the West Zhuizi known as "major tune with huge strength" in Henan Zhuizi. because the basic style of West Zhuizi can make Zhao Zhuizi reflect the magnificent artistic characteristics.

2.4 An Overview of Henan Zhuizi's Singing

Henan Zhuizi's singing music belongs to the banqiang style (literally "beat and tune style", a system of text-setting, used primarily in Chinese opera, in which the music functions as an element subsidiary to the text. (Sun Sen, 1996)

Tunes are the dominant part of Zhuizi, which is composed of various tunes, including introduction, starting tune, statement tune, luo tune, etc. However, the Zhuizi

performance is not a simple mixture of the above singing parts. Instead, it takes starting tune and statement tune as the main body, with adjustments and change such as repetition, according to the artistic content and plot, so as to express different artistic images.

The researcher found that Henan Zhuizi also absorbs plus sides of other arts in terms of vocal, which adds to the richness of Henan Zhuizi's vocal greatly. At the same time, we can find that the rise and fall is the overall music development trend of Henan Zhuizi vocal music. The vocal music is generally Chinese national mode - characteristic mode, and the rhythm is mostly weak rising rhythm. It is basically a general overview of Henan Zhuizi's vocal. At the same time, singing or vocal tune is also a unique concept of Chinese traditional music. "Tune" is an important and symbolic concept of Chinese traditional music, which conveys pitch, intensity, timbre and form change of music. It embodies the unique aesthetic concept of harmony and unity between man and nature and the beauty of neutralization in Chinese traditional music. (Wang Yaohua, 2010) In fact, vocal form and tune of this kind represent the specific style of Chinese traditional Quyi music by portraying the music image deliberately.

By studying the tolerance of Henan Zhuizi music, the researcher find that all kinds of music have strong tolerance in the dissemination of Chinese national and folk music. The music of any nation has a certain degree of compatibility in cultural exchanges. In other words, the current music life can also affect music creation. Any music form can be regarded as the text of human society. In the historical context of social development, each text affects and take advantages from each other. Finally, a new text structure is formed. How to spread traditional music in a way that is acceptable to most people at present, so as to make more young people love Henan Zhuizi, is the top priority of transmitting Henan Zhuizi. Only such "combination of traditional art with new artistic form" can spread and protect Chinese traditional music, especially Henan Zhuizi, in the current society.

2.5 The Theory Used in Research

In this study, the researcher plan to adopt western music analysis theory, Chinese traditional music theory, ethnomusicology theory to conduct in-depth research on Henan Zhuizi, and analyze the development, the music characteristic and

transmission of Henan Zhuizi, and through the interview and summarize and put forward the point of view of transmitting and protecting Henan Zhuizi.

2.5.1 Western Music Analysis Theory

Music analysis theory in western world mainly focuses on the analysis and research of rhythm, melody, harmony and so on. Western music theories are mainly used to analyze the external structure of Henan Zhuizi

Melody: also known as melody. It reflects the whole idea or the main idea of music, and is performed by a single part with many independent tones, which is combined with mode, rhythm and beat (Li Chongguang, 1962) The undulating music is organized horizontally and orderly according to a certain rhythm to form a tune. Tune is the most important means of expression in music form, the essence of music and one of the decisive factors of music. The direction of the same sound is called horizontal; Tunes start from bass to treble are upward trend; Tunes start from treble to bass are downward trend.

Rhythm: the rhythm of music refers to the length and strength of the middle tone of music movement. The relationships between organized tones with different length is melody (Li Chongguang, 1962). The rhythm is often regarded as the structure of the music. The beat is the repetition of the heavy beat and weak beat in music periodically and regularly. Chinese traditional music calls the beat "board eye", and "board" is equivalent to strong beat; "Eye" is equivalent to a second strong beat (middle eye) or weak beat. (Wang Yaohua, 2010)

Harmony: harmony includes "chord" and "harmony progression". In polyphonic music, the combination of more than three tones that can be arranged according to the three-degree relationship is called chord.

A chord is usually a sound combination formed by the vertical (simultaneous) overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is harmony. Harmony has obvious color effects of thick, light, thick and thin; It also plays the role of forming clauses, dividing segments and terminating music. (Li Chongguang, 1962)

Western music analysis theory requires comprehensive analysis. Through the above analysis objects, this dissertation makes an in-depth analysis of the music noumenon, so as to analyze the music image that resonates with the audience. Adopting

western music analysis theory can help us have a deeper understanding of the melody structure and rhythm of Henan Zhuizi. And then help researcher study the music ontology structure of Henan Zhuizi.

2.5.2 Chinese Traditional Music Theory

The research method of Chinese traditional music theory is to analyze the music structure, interpretation and analysis of the remaining music scores of Henan Zhuizi. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang Yaohua, 2010).

We should continue to analyse the music ontology based on western music analysis theory, and analyze the deep structure, such as the banyan structure, with Chinese traditional music theory. By adopting both western and Chinese musical theory, the researcher intends to thoroughly analyze the representative Zhuizi works, and ensure the music noumenon structure of Henan Zhuizi is analyzed clearly.

Based on the behavior, perception, emotion and mode of thinking of musicians in their performances, the core of Chinese traditional music, this dissertation discusses and interprets their cognitive mode, performance habits, the music structure contained in knowledge transmission, and the principle of form deduction; Based on the narrations of musicians and the objective observation and analysis on them, the researcher hopes to summarize the related discourse between Chinese traditional music performance art and music form; Through sorting out the commonly used "musical vocabulary" of specific musical instruments and songs, the relationship between them and performance techniques, fingering combination routines and singing methods is inversely investigated in the performance practice, so as to explore the "musicological junction" of "speech mode" and "music mode" knowledge or expression. (Xiao Mei, 2020)

In Chinese traditional music theory, the analysis of traditional music form is one of the most important analysis paradigms. The research method of Chinese traditional music structure is to conduct special research based on the morphology of traditional music. The structural principle of music is the music grammar of a nation. It is a thinking mode that human beings summarize in line with the natural law of their own cultural form in the long-term music practice. Its multi angle, multi-level and three-dimensional analysis of the music structure can be applied to the macro traditional music. At the same time, it can also make an in-depth analysis of the micro music

elements, so as to comprehensively and finely study the structure of Chinese traditional music and deeply understand and study the music ontology of Henan Zhuizi. It's worth noting that nothing can be analyzed by a single research method. It is obvious that this is a very one-sided approach. Therefore, the research method of Chinese traditional music structure is very important to analyze the music ontology of Henan Zhuizi. However, as for the collection of relevant literature, music score, recording and other materials of Henan Zhuizi, the analysis method of western music theory is also a very important complementary. However, western music theory merely aims at the system of score and modular music system. Chinese traditional music theory will help researcher to research on the deep structure of Henan Zhuizi and put forward related opinions.

2.5.3 Ethnomusicology Theory

Ethnomusicological theory involves the writing of descriptions, classifications, comparisons, interpretations, and generalizations about music (and possibly sound) in general, about particular musical traditions, about music in a set of related communities, or about music in relation to cognitive, artistic, experiential, social, cultural, political, and economic issues, themes, and processes (Timothy, 2010)

Ethnomusicology is mainly the science of investigating and studying the national music of countries and regions with different social systems and development levels, and finding out various laws related to music. Ethnomusicology belongs to a category of musicology, which is closely related to ethnology and folklore. Music is a social behavior (Timothy, 2010). It includes investigating and studying the music characteristics of different nationalities, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some music related conclusions.

Ethnomusicology is essentially the fundamental reason why it is so important to study music by using the mutual penetration of multiple disciplines and containing a large amount of information. In this sense, ethnomusicology is the hermeneutics of music culture. It uses a reductive method to explain music in the context of time as much as possible and revive music. But we know that law is an essential link between things or between the internal elements of things. When we use related disciplines to

study music problems, we can't force unnecessary connections. This will only lead to confusion of research methods and misunderstanding of readers.

Folk music is a special subject of music theory. This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. At its root lie questions about the identity and identification of the 'folk', the delimitation of musical repertoires, how these repertoires are transmitted and the assessment of sounds (Sadie, 2001). It must track and combine the progress of relevant non-music theory disciplines in order to show its unique characteristics and advantages. Therefore, it is necessary to infiltrate its research methods into relevant non-music theories. In terms of theoretical science, the focus of music research has gradually shifted to people, musicians, behavior and psychology in the social and cultural environment, rather than just staying in music or a narrower form of music. Music turns to people, from works to performers and participants. The change of perspective and concept leads to the change of ethnomusicology. According to this view, based on the field investigation of a national culture or regional culture, this dissertation analyzes the history, geography, nationality, language, social system, mode of production and lifestyle, folk custom and psychology of the culture. Let's see how they affect the music of this nation and region, and how they produce unique music aesthetic standards, that is, starting from the cultural background and production environment of music, investigate its characteristics and explore its laws. This is ethnomusicology. Ethnomusicology is a science that studies the symbiotic relationship between music and its cultural environment through field investigation. The purpose of its research is to clarify the laws of music development of all ethnic groups and regions, including general laws and special laws. Starting from the actual situation of music of all ethnic groups and regions, it discusses its origin, formation, development, prosperity and evolution, so as to realize the understanding of the development rules of human music culture.

The researcher adopted the theory of ethnomusicology to study the external environment of Henan Zhuizi. This part is similar to the anthropological theory, which mainly study the historical environment and social environment of Henan Zhuizi, and help the researcher to put forward personal research views on the origin and development of Henan Zhuizi.

2.6 Documents and Related Research

So far, the researcher has collected 9 works and more than 80 dissertations related to Henan Zhuizi. In addition, some works also have sporadic views and discussions. From the perspective of literature, this dissertation basically discusses the historical origin, schools, singing, transmission and development of Henan Zhuizi. Below, the research will summarize the representative works and dissertations.

2.6.1 Literature Research on Henan History

The study of Henan special history is a detailed study of Henan history. It is an in-depth and comprehensive study of Henan history. From this, we can find the historical period corresponding to the development of Henan Zhuizi in Henan history, which is of great significance for us to deeply understand the development history of Henan Zhuizi.

2.6.1.1 Henan Immigration History

Central Plains immigration is an important event in Henan history and even Chinese history. The Han people in the Central Plains moved south for many times, forming the current Hakka ethnic group. At the same time, due to the special regional environment of the Central Plains, immigrants mostly occur in Henan. The Central Plains, also known as Huaxia, Zhongtu and Zhongzhou, refers to the middle and lower reaches of the Yellow River centered from Luoyang to Kaifeng. In a narrow sense, it refers to today's Henan Province (Ren Chongyue, Li Qiao & Li Linlin, 2019). The reasons are as follows: 1. The Central Plains is not only the geographical center of China, but also the political, cultural and economic center. 2. The Central Plains has been a battleground for strategists since ancient times. This has led to the fact that war is the only way to win the Central Plains in history. To sum up, Henan's unique geographical environment leads to frequent migration of people in Henan. At the same time, the Central Plains has been a melting pot for the integration of all ethnic groups since ancient times. The number of ethnic groups and the length of integration time are far higher than those in other regions. This provides a cultural basis for the emergence of traditional music culture in the future. The study of Henan immigration history is of great significance to the origin of Henan Zhuizi. For the current historical research, it is no longer the annotation of a single historical process, but should pay attention to the research on historical faults, connect the social, ethnic, cultural and other aspects, and

then strive to restore the whole picture of history (Ren Chongyue & Li Qiao & Li Linlin, 2019)

2.6.1.2 History of Ancient Capital of Henan

Kaifeng is one of the first batch of national famous historical and cultural cities, known as the "ancient capital of the eight dynasties". So far, it has a history of more than 4100 years of city construction and capital construction, including Wei in the Xia and Warring States periods, Houliang, later Jin, later Han and later Zhou in the Five Dynasties, as well as the Northern Song Dynasty and Jin Dynasty. Especially in the Northern Song Dynasty, Kaifeng was the world's largest metropolis at that time, which gave birth to the far-reaching "song culture" that transmitted the Han and Tang Dynasties and the Ming and Qing Dynasties (Li jing, 2021)

This dissertation discusses the influence of Kaifeng location in history and the change of social system on folk art and culture. For example, the collapse of Lifang system and the establishment of Xiangfang system. Starting from the Xiangfang system, the night ban system was gradually abolished in ancient Chinese capitals. It has played a necessary crowd foundation for the prosperity of folk culture. Therefore, through the above two documents, it has very important document value for the social structure, population and social system of Henan Province and Kaifeng City. It is of great historical significance to study the development history of Henan Zhuizi, and plays a very important academic significance to understand Henan and Kaifeng (Zhang Xinbin & Zhang Yuxia & Li Xiaoyan, 2021)

2.6.2 Research on the Origin and Development History of Henan Zhuizi

2.6.2.1 Chinese Quyi Music Integration (Henan volume)

China Quyi music integration (Henan volume), a researcheritative book on Henan Quyi compiled by the national Editorial Committee of China Quyi music integration and the Editorial Committee of Henan volume of China Quyi music integration. The integration of Chinese Quyi music is a multi-volume series with academic and historical value. They shall be filed separately according to provinces, autonomous regions and municipalities directly under the central government. The purpose is to collect and sort out the Quyi heritage of all ethnic regions in China, and to have an in-depth understanding of the spread and style characteristics of various Quyi music, so as to provide very professional literature for the study of the form and

composition law of Chinese Quyi music. At the same time, it also provides a relatively complete Quyi music score, sound and background information. "Chinese Quyi music integration (Henan volume)" has collected 40 kinds of music, which are popular throughout Henan. According to the musical structure and artistic form of each Quyi, it is divided into brand music, gongs and drums, string book and drum board book. Due to the particularity of Henan Zhuizi, this reference book has certain reference significance for the research of Henan Zhuizi and provides professional literature for us to comprehensively understand the whole picture of Henan Zhuizi. (Zhang Lingyi, 1995)

2.6.2.2 Records of Chinese Quyi (Henan volume)

The chronicles of Chinese Quyi is one of the ten integrated chronicles of national literature and art in China. Edited by Luo Yang, it is a document that comprehensively combs the history and development status of Chinese Quyi. This is a Quyi chronicle book with important historical value, academic value and documentary value. At the same time, it is also a scientific, intellectual, informative and researcheritative national and folk-art series. He will provide detailed literature and reliable evidence for the future writing of various Quyi monographs such as the history of Quyi and the introduction to Quyi art. There are more than 400 kinds of Quyi in China and more than 40 kinds in Henan Province. The history of Chinese Quyi is compiled according to the current records of all provinces, autonomous regions and municipalities directly under the central government in China. Due to the early completion of this book, the deadline is the end of ad 1989. As an outstanding representative of fishing drum Quyi in Henan, the development history of Henan Zhuizi is also fully discussed in this book. This dissertation has high historical value for the development history and current situation of Henan Zhuizi (Zhang Lingyi & Liu Jingliang & Li Guangyu, 2007)

2.6.2.3 Ma Zichen's Collection of Essays on the History of Henan Quyi

This book is a comprehensive exposition of Henan Quyi. It is a document about the history of Henan Quyi compiled by teacher Ma Zichen. Although the research scope of this book is the history of Henan Quyi, it tends to focus on Henan Zhuizi in practical research. The origin, influence and transformation process of Henan Zhuizi were deeply studied. The origin of Henan Zhuizi was judged accordingly. Because the

general acquisition method of Chinese traditional music is basically oral and heart to heart, it is difficult to launch a very convincing and academic historical dissertation on the historical development of this category. Therefore, for the study of the history of Henan Zhuizi, the methods of interview, investigation and literature retrieval may be more suitable. Therefore, this document provides some evidence for the development history of Henan Zhuizi, and provides a certain theoretical reference value for the writing of this dissertation. (Ma Zichen, 1996a)

2.6.2.4 Social Investigation of Culture and Art in the Central Plains

This literature is not directly aimed at Henan Quyi. However, from the perspective of musical anthropology, the development of Henan Quyi is inseparable from a certain social structure and the influence of social and cultural context. In other words, some assumptions about the development history of Henan Zhuizi are also supported by an in-depth understanding of the social structure at that time. Starting from this aspect, Ma Zichen went deep into the grass-roots level, made a solid investigation, started with a large amount of data, and obtained a more accurate understanding by using the methods of qualitative and quantitative analysis. Especially for the studies of culture and art, the history of Henan Quyi is chaotic because the traditional music, culture and art have always followed the way of oral and heart to heart transmission. From this point of view, this book is of great theoretical significance to demonstrate the social structure of the Central Plains and the current situation of the development of Quyi at that time (Ma Zichen, 1996b)

2.6.2.5 Collected Works of Zhang Changgong

This book takes Henan GuZi Song and Henan Zhuizi, the two major types of folk art in Henan Province, as the research object, demonstrates the origin, development and singing, and puts forward its own views. It provides theoretical materials and literature for the in-depth study of Henan Zhuizi. At the same time, this book collects a lot of music score data of Henan Zhuizi, which provides music score material support for the analysis of the music characteristics of Henan Zhuizi. The purpose of this book is to remove the cultural dross in Henan Zhuizi and Henan GuZi songs and improve the cultural literacy of the working people. Therefore, Zhang Changgong, the researcher of this book, criticized a large number of bad social customs reflected in Henan Zhuizi's lyrics, which played a certain documentary role in

understanding the social structure of Henan Zhuizi at that time. (Zhang Changgong, 1986)

2.6.2.6 History of Henan Quyi

This book is a document jointly completed by Zhang Lingyi, Liu Jingliang and Li Guangyu. This book innovatively uses a new perspective to analyze the shape of Henan Zhuizi from various dynasties in history and the social and cultural environment at that time. For the development history of Henan Zhuizi, it is not just the history of Henan Zhuizi itself as a reference, but the perspective of social structure can be added on the basis of the unchanged original perspective. This will be a very important progress in the study of the development history of Henan Zhuizi. Therefore, the researcher believes that the historical period of the development of Henan Zhuizi should not only include the history of music itself, but also have the characteristics of the social structure of the same historical period. And add the corresponding political environmental factors. It is a plump study on the development history of Henan Zhuizi. Therefore, this document provides very important social and environmental data for the writing of the dissertation, which is worthy of in-depth thinking and summary (Zhang Lingyi & Liu Jingliang & Li Guangyu, 2007)

2.6.2.7 Introduction to Henan Zhuizi Sing Art by Li Qingyun

This dissertation gives a relatively detailed description of the overall situation of Henan Zhuizi. The first is the origin of Henan Zhuizi. As we all know, as a traditional Chinese music, oral instruction is generally a way to acquire skills. This has led to a chaotic situation in the Historical Tracing of some categories of Chinese traditional music. In this dissertation, the researcher puts forward his view on the origin of Henan Zhuizi, that is, the result of the integration of Kaifeng Daoqing and Sanxian book. This provides the basis for the researcher to trace the source of Henan Zhuizi. It provides valuable literature for further research. The main reason for the completion of this document is to let more people have a relatively comprehensive understanding of Henan Zhuizi, so as to facilitate the transmission of Henan Zhuizi. In the second half of this book, it is not difficult for us to summarize that the long traditional rap of Henan Zhuizi has basically disappeared. We continue to present the art in a small section. From the side, it is confirmed that Henan Zhuizi has an embarrassing transmission situation at present. This is also the problem to be solved in this dissertation (Li Qingyun, 2020)

2.6.2.8 Street Entertainment in Kaifeng during the Republic of China by Wang Shouqian and Zhang Mingshui

This is a reportage, which introduces and expounds the street entertainment in Kaifeng during the period of the Republic of China. First, during the Ming and Qing Dynasties and the Republic of China, Kaifeng was the capital city of Henan Province, and the political, economic and cultural center of the Central Plains. Second, since the late Qing Dynasty, the Central Plains has been hit by wars for years, and the people suffer deeply from it. According to statistics, from 1912 to 1937, the total number of refugees flowing into Kaifeng and surrounding counties soared from less than 100000 to 450000. contributing a large number of homeless people, and some people end up performing on the street for a living. Third, Henan Zhuizi was mostly performed in teahouses in Kaifeng at that time. Take the youth tea garden and Xinhua teahouse as an example, the renting fee for each performer vocation is 2 yuan per month. The performance revenue of Zhuizi is independent to that of the tea garden. Therefore, in order to reduce costs, performers usually only pay for one person's vacation, but not to tell their apprentices' names to others generally. At the same time, the highest-earning performer in the youth tea garden, Fan Lifeng and Zhang lichui, only earn no more than 40 yuan a month. The literature above provides support for the later demonstration (Wang Shouqian & Zhang Minyong, 2012)

2.6.2.9 Yu Jingmin, Investigation and Research on the Development of Henan Zhuizi in Kaifeng in the 1950s

Kaifeng has long been one of the important areas for the development of Henan Zhuizi. The 1950s was the important period when Henan Zhuizi has developed greatly in Kaifeng. This dissertation focuses on the transmission mode and singing requirements of Henan Zhuizi from the perspective of field investigation. First, the way of transmission. The most important way of transmission of Henan Zhuizi is orally teaching. Due to the lack of formal music scores, master would teach apprentice all the songs sentence by sentence. Second, the singing requirements of Henan Zhuizi: 1. Flexible singing mode. The long Zhuizi is composed of recitation and aria. The singer can change according to the actual situation of the performance. For example, if the singer thinks that there are too many singing contents, he can increase the part of chanting to reduce the pressure of his own singing. 2. "Heading" device, a form of

attention getting device called by folk artists. This part displays at the end of a Zhuizi, the most wonderful part, in order to attract the audience's attention. the singer will perform temporarily here, laying the groundwork for the next performance. 3. Tacit performance. Because Henan Zhuizi contains some improvisation performance, the singer and the zither player should have a very tacit understanding. 4. Easy to understand lyrics. Because the singers were not well-educated back then, the lyrics of Zhuizi are easy to understand. At the same time, it helped Henan Zhuizi spread widely to a great extent. 5. Simple dressing requirements. This characteristic is consistent with the social structure of Zhuizi. The Zhuizi originated from the self-entertainment of country life, so it has a strong local flavor and vibe. This article is of great significance to the investigation and research of Henan Zhuizi in Kaifeng in the 1950s (Yu Jingmin, 2016)

2.6.3 Research on Henan Zhuizi related Music Ontology and Derived Ontology

2.6.3.1 Lin Lin's evolution of Wanbei Zhuizi from the Perspective of Music Ecology

Wanbei Zhuizi originated from the East Road Zhuizi school in Henan Zhuizi. Henan Zhuizi was introduced into northern Anhui in 1900 and integrated with local folk music arts such as "Fengyang song" and "broken bridge", forming the prototype of Northern Anhui Zhuizi. From this point, we can see that Henan Zhuizi, as a local folk Quyi art in Henan, has been integrating with local folk music to form a Quyi cultural form suitable for local people. This is of great significance to explore the origin and evolution of Henan Zhuizi. At the same time, this dissertation demonstrates the evolution of Zhuizi in Northern Anhui from the perspective of music ecology. This is a very novel angle. This dissertation studies the Zhuizi in Northern Anhui from the cultural system, natural system and music system. Eco music ecology mainly studies music and its development process from the perspective of ecology. Emphasize the ecological relationship between music, culture and natural environment. The "ecology" here includes not only the material level of the existence of music culture, but also the cultural level and social level of the existence of music culture. This dissertation puts forward that Wanbei Zhuizi (the Zhuizi category formed by Henan Zhuizi spread to northern Anhui) makes an in-depth study on the emergence and evolution of Wanbei Zhuizi from the perspective of ecology, and puts forward that the cultural system is

composed of language, folk custom and audience, which interact at the same time. In this way, we can not only study a certain folk music from the original music ontology, but also open up a new research perspective. And this dissertation also pays attention to the influence of natural system - natural geography, social environment mirror and location geography on music culture. Therefore, this dissertation has very important theoretical and practical significance for studying the cultural characteristics of Henan Zhuizi music in Kaifeng and the whole region of Henan Province. At the same time, it provides research ideas for the emergence of this dissertation. (Lin Lin, 2013)

2.6.3.2 Cao Hongkai's "Cao (Yuanzhu) school Henan Zhuizi Research Series (one)" - a series of dissertations on the research of exotic music under Jinwei culture "and" the evolution and causes of Henan Zhuizi in Tianjin "

This dissertation makes an in-depth study from the artistic characteristics of Tianjin Cao school. It is mentioned that Cao Yuanzhu, the founder of Tianjin Cao school, has reformed the Henan Zhuizi singing in Tianjin according to the changes of the times and made great achievements. It provides a reference experience for the later cultural transmission. At present, as the birthplace of Henan Zhuizi, Kaifeng and its surrounding areas can only once have the style of Henan Zhuizi in the countryside or in some professional Quyi competitions. The reason is that I think we need to integrate with the more popular cultural carrier as much as possible on the basis of the unchanged artistic style of Henan Zhuizi. We need to think about how to spread and transmit the traditional music singing in a music way that is acceptable to most people at present, while retaining the traditional style of Henan Zhuizi to the greatest extent. Only such "old wine in new bottles" can spread and protect Chinese traditional music represented by Henan Zhuizi in the current social environment (Cao Hongkai, 2009)

2.6.3.3 Preliminary Study on the Evolution and Causes of Henan Zhuizi in Tianjin

In this dissertation, the traditional Henan Zhuizi long story in the same way of rap was introduced into Tianjin. After being affected by the regional and cultural environment of big cities, it was gradually transformed into the research object in the form of "singing" singing short lyric programs, to explore the acceptance, screening, trade-offs and transformation of urban culture to rural culture. At the same time, the aesthetic habits of urban people are also an important influencing factor. It is not

difficult for us to see that the form of Henan Zhuizi introduced into Tianjin has changed from "storytelling" to "singing". In addition to the unremitting efforts of Zhuizi artists (especially female artists), Tianjin, as a big city, has the special cultural needs of traditional culture (Cao Hongkai, 2008)

2.6.3.4 Research on the Diversified Tolerance in the Tone of Chinese folk Music -Taking the Tolerance of the Aria of "huaikou zhuizishu" as an example by Li Jingmin

This dissertation mainly takes "huaikou Zhuizi book" as an example to study the singing of Henan Zhuizi. Because the singing music belongs to the board cavity, it is based on a subjective basic tone, develops, repeats and changes the melody according to the needs of the aria, and integrates with the local folk songs and Quyi music as well as the folk tunes in Shaanxi, Gansu and other places to form a new music image. From then on, we can see that music will blend with other music subjects in the long process of change. Therefore, in my opinion, this phenomenon is actually the embodiment of intertextuality in music performance. Taking the research object of this dissertation "huaikou Zhuizi book" as an example, in the performance, the singing concert is changed according to the performer's impromptu performance, so as to make the music more moving. At the same time, as the "huaikou Zhuizi book", other music subjects, such as local folk songs or folk tunes in Shaanxi and Gansu, are inserted into the original "huaikou Zhuizi book". In this way, the text intertextuality of music performance is formed. In other words, intertextual thinking is very important for the origin and transmission of Henan Zhuizi (Li Jingmin, 2008)

2.6.3.5 Zhu Jingxiu's Preliminary Study on Henan Zhuizi's middle Tune

This dissertation takes the middle tune in Henan Zhuizi's Aria as the research object, and takes the Qiao school's aria in Henan Zhuizi and the "new Aria" in the early days of China's liberation as the starting point. Because the art of rap is mainly narrative, the singing generally grows up. Therefore, in the overall structure, according to the characteristics of the middle cavity itself, a small segment with complete loudness is formed, so that the whole aria has changes and clear levels at the same time. middle cavity has the characteristics of speaking and singing in general rap music. Its tone is Zhongzhou phonology with Henan local dialect as the main theme. Through long-term

development, it is deeply loved by the masses in most provinces of China (Zhu Jingxiu, 1996)

The mode of the middle tune is generally based on the seven-tone characteristic mode of Chinese traditional national mode. Moreover, it emphasizes that the characteristic mode of palace tone is the main feature of the middle tune. This dissertation puts forward three reasons: first, it is affected by the four-degree chord setting of the accompaniment instrument zhuihu. Second, among the two kinds of tunes that make up Henan Zhuizi's singing, Daoqing is mainly based on the mode of solicitation, and Yingge Liu is mainly based on the mode of palace; Third, it is influenced by the Gong mode, which is the characteristic of other folk music in Henan Province. The rise and fall and the singing rhythm are mostly weak, which is also the overall music development trend of Henan Zhuizi singing music. It is basically a general overview of Henan Zhuizi's singing. At the same time, singing or vocal form is also a unique concept of Chinese traditional music. "Tune" is an important concept with basic characteristic significance of Chinese traditional music. It has the meaning of pitch, intensity, timbre and its changes in form. It embodies the unique aesthetic concept of harmony and unity between man and nature and the beauty of neutralization in Chinese traditional music (Wang Yaohua, 2010) In fact, this kind of sound represents the specific style of Chinese traditional Quyi music after deliberately depicting the music image.

2.6.4 Heritage Research Literature of Henan Zhuizi

2.6.4.1 Wang Zhenyang's Transmission of "Henan Zhuizi" from the Perspective of Communication -Taking "Majie book club" as an example

This is a master's thesis from Yunnan Academy of Arts. The researcher is Wang Zhenyang and the instructor is Professor Wang Weidong. Firstly, this dissertation discusses the origin of the "Majie book club", such as "Zhu Rong theory", "Hui Yi theory", "Huang Long fierce war theory", "return wish theory", and so on, However, the listing of the above relevant sources confirms the status of "Majie book fair" in Chinese folk customs and its inclusion in the "first batch of national intangible cultural heritage list" in 2006. Second, because the "Majie book club" takes Henan Zhuizi as the main performance category, this dissertation makes a more in-depth analysis and research. This dissertation discusses the origin, schools and transmission of Henan

Zhuizi. It is proposed that long plays and short paragraphs complement each other, and the traditional communication mode and new communication mode coexist. In this way, Henan Zhuizi can be better spread. At the same time, the researcher also puts forward the use of network technology to improve the transmission of Henan Zhuizi. He has made his own solution to the transmission of Henan Zhuizi. (Wang Zhenyang, 2018)

2.6.4.2 Xie Xiumin's Personal Memory and Identity Construction of "Xianghe River" Zhuizi - A Study on the Oral Data of Zhuizi Sister Flowers

This dissertation takes Hao Guiping and Hao Guizhi, two sisters of "Xianghe River" Zhuizi artists, as the research object, and considers the change track, transmitting mode and identity construction of "Xianghe River" Henan Zhuizi artists based on the oral data of two old artists. Through intensive reading of this document, it is not difficult for us to find the importance of oral history research for Ethnomusicology researcher. Therefore, it is very important to interview the musician of intangible cultural heritage. At the same time, in terms of transmitting the Zhuizi book of "Xianghe River", the article analyzes the transmission problem from the perspectives of official context and grass-roots society. Both of them have effectively solved the problem of the transmission of the Zhuizi book of "Xianghe River". At the same time, it is not enough to rely on official context transmission and self-discipline transmission alone. How to integrate with the current new music and fully mobilize the enthusiasm of young people to learn Henan Zhuizi is the real problem of transmitting Henan Zhuizi. At present, it is no longer a social and cultural system constructed by a single culture. With the advancement of globalization and the Internet, the original self-sufficient lifestyle of self-entertainment in the era of farming has been broken by new technologies such as the Internet, and mankind has entered the era of we media. So how to make Henan Zhuizi adapt to the current social structure and make corresponding changes to meet the aesthetic needs of the current population without losing the original artistic style of Henan Zhuizi, so as to make Henan Zhuizi evergreen from generation to generation, so as to ensure that Henan Zhuizi can be better transmitted among young people. Only a large number of young people like Henan Zhuizi and are willing to learn from Henan Zhuizi can our traditional music be evergreen. Whether it is a "derivative" of the combination of Chinese and Western or a native "legitimate child", only by

implementing the "dual track" mechanism and the blessing of network technology can we meet the current context of cultural blending of urban culture and agricultural culture, and protect and develop traditional music (Xie Xiumin, 2016)

2.6.5 Xie Xiumin and Mao Kai's Dissemination and Development of "Xianghe River Zhuizi" under the Background of Immigrant Culture

"Xianghe River Zhuizi" is a traditional folk-art form of Henan Zhuizi rooted in Xiangyang, Hubei Province. However, with the deterioration of its living situation, "Xianghe River Zhuizi" is facing the dilemma of extinction. Therefore, the researcher puts forward the following suggestions: 1. Fix the audience and create a performance environment. 2. Combine with the "intangible cultural heritage" application project to protect the existing art and musicians with government and academic resources; 3. Combine with school music education to reconstruct the music aesthetic tendency of teachers and students. Encourage teachers and students to have regular contact with the art of Zhuizi; 5. Combined with the advantages of the media era, build the art of "Xianghe River Zhuizi" in the media; 6. Organize a creative team to create new tracks and aria close to modern life. (Xie Xiuming & Mao Kai, 2014)

2.6.6 Wang Huiying's study on the Singing Style of Liu zongqin Zhuizi

This dissertation mainly takes Liu zongqin's Henan Zhuizi singing as the research object, reveals Liu zongqin's innovation in Henan Zhuizi singing and singing by studying the characteristics of Liu zongqin's Henan Zhuizi singing, and tries to provide some reference significance for Chinese national vocal music and suggestions for the teaching system of national vocal music. This thesis is divided into four parts. The first part is Liu zongqin's artistic experience and achievements, mainly from his life and artistic achievements; The second part mainly studies the tonal characteristics of Liu zongqin's singing. The singing characteristics of Liu zongqin mainly reflect the singing characteristics of "hard bow major" of Henan Zhuizi; The third part mainly analyzes Liu zongqin's performance style. The singing is vigorous and powerful, concise and generous. The body movements are mainly based on gestures. The facial expressions and eyes are very rich, with the aesthetic beauty of neutralization; The fourth part mainly studies Liu zongqin's singing style, which has played a certain role in promoting the localization teaching of Chinese national vocal music. Among them, the research proposes that teachers and students of national vocal music should have

more artistic exchanges with folk artists to enhance their artistic charm (Wang Huiying, 2014).

2.6.7 Singing Treatment of Henan Zhuizi "Picking Cotton" by Li Qianqian

This dissertation takes "picking cotton" as the research object, and focuses on its singing processing methods. In terms of singing timbre selection, the little eldest sister and the little second sister are the characters shaped by the repertoire of picking cotton. When singing "picking cotton", we should pay attention to the sound from the perspective of character and age. My sister is calm and lively. When singing, we should highlight the character characteristics of the characters. When singing the sister part, we should use the big fulcrum to make the timbre lines bright and broad; When singing the sister part, we should use a small fulcrum to make the timbre concentrated and crisp. In the aspect of grasping the work style, when singing "picking cotton", we should pay attention to the application of Henan dialect to sing, reflect the cordiality of singing and shorten the distance with the audience. In addition, when singing the content related to the form of cotton, we need to sing a sense of jumping, giving people a sense of picture of vigorous cotton growth and overwhelmed (Li Qianqian, 2020)

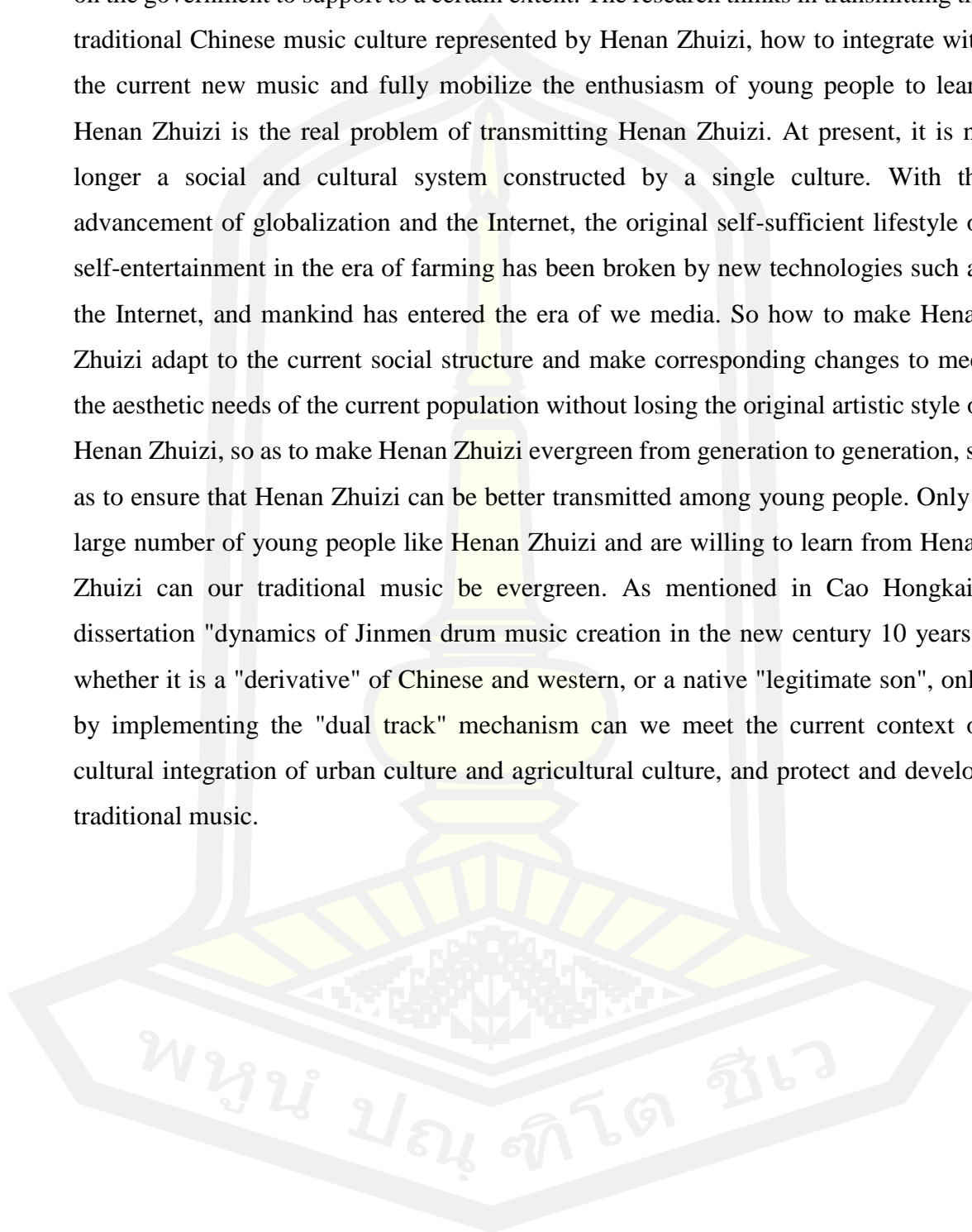
2.6.8 Hsin Mei-fen Popular Music in Taiwan: Language, Social Class and National Identity

This is a graduation thesis of doctoral students from Durham University in 2012. This dissertation aims to explore how the long-standing social conflicts in Taiwan society are reflected in the development of Taiwan pop songs from 1940s to 1980s. The methods used are sociology and historical and ethnomusicology. Conduct an in-depth study of the identity crisis of Taiwanese in different periods. The essence of this crisis problem is actually the globalization era. In the post-colonial era, when Taiwanese people are confused about their own identity and reflect the social and cultural tendencies in the period of social conflict and great change in Taiwan through pop music, it reveals the way ordinary people respond to these experiences. On the whole, this dissertation does not explicitly answer these questions, but tries to explain how the division, changes and trends of Taiwan society are reflected in pop songs. It reflects Taiwan people's social tear and identity confusion in the post-colonial era. However, the excellence in the application of ethnomusicology is really worth learning. First, in the research methods of this dissertation, the researcher emphasizes that in the

embodiment of the research methods of ethnomusicology, we must understand it from an interdisciplinary perspective. This is because Bruno Nettl talked about not only the embeddedness of music in culture, but also how society is associated with change in the identifiable process of its music. In other words, ethnomusicology should not only focus on the relationship between music and culture, but also focus on the subjectivity of music subject - human subjectivity, and should also pay attention to the relationship between music culture and its social context. This is not a small progress and enrichment for the study of ethnomusicology. Secondly, in this dissertation, the researcher reiterates the two basic research methods of ethnomusicology - comparative method and field investigation method. As Bruno Nettl pointed out, "comparative method" and field investigation method have been regarded as two basic methods adopted by ethnomusicology as a unique discipline from the beginning. Therefore, the comparative method and field investigation method can be used in the study of Henan Zhuizi. (Mei Fen H, 2012)

To sum up, the research results of Henan Zhuizi are very rich. The academic research on Henan Zhuizi presents a multi-dimensional and diversified research trend. In contrast, the current academic research on Henan Zhuizi is mostly based on the music noumenon and the singing and genre of actors. The structure setting and content description of the dissertation are mostly based on the background of researcher' musicology. Generally speaking, the history of Henan Zhuizi is too unitary and sociological perspective is not introduced, especially the analysis of important events and crowd conditions in the important period affecting the development of Henan Zhuizi is insufficient, which leads to the emptiness of the research on the history of Henan Zhuizi; Secondly, the study of singing emphasizes too much on tradition. As the current Henan Zhuizi performance form, Putonghua has been slowly introduced for speech. Therefore, I think we should pay attention to the study of singing in combination with the current performance; Finally, in terms of Zhuizi transmission, it is basically a systematic overview of Henan Zhuizi and a corresponding analysis of different schools of Zhuizi. At the same time, it puts forward its own understanding of the current situation of Henan Zhuizi and how to solve and transmit Henan Zhuizi. In terms of transmission, it is basically to protect the original ecological artistic value of Henan Zhuizi and maintain the artistic characteristics of the original Henan Zhuizi as

the theoretical starting point of protecting and transmitting Henan Zhuizi. And called on the government to support to a certain extent. The research thinks in transmitting the traditional Chinese music culture represented by Henan Zhuizi, how to integrate with the current new music and fully mobilize the enthusiasm of young people to learn Henan Zhuizi is the real problem of transmitting Henan Zhuizi. At present, it is no longer a social and cultural system constructed by a single culture. With the advancement of globalization and the Internet, the original self-sufficient lifestyle of self-entertainment in the era of farming has been broken by new technologies such as the Internet, and mankind has entered the era of we media. So how to make Henan Zhuizi adapt to the current social structure and make corresponding changes to meet the aesthetic needs of the current population without losing the original artistic style of Henan Zhuizi, so as to make Henan Zhuizi evergreen from generation to generation, so as to ensure that Henan Zhuizi can be better transmitted among young people. Only a large number of young people like Henan Zhuizi and are willing to learn from Henan Zhuizi can our traditional music be evergreen. As mentioned in Cao Hongkai's dissertation "dynamics of Jinmen drum music creation in the new century 10 years", whether it is a "derivative" of Chinese and western, or a native "legitimate son", only by implementing the "dual track" mechanism can we meet the current context of cultural integration of urban culture and agricultural culture, and protect and develop traditional music.



Chapter III

Research Methodology

This chapter describes the research methodology used in the study, , including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research Site

3.1.3 Scope of Time

3.1.4 Key Informants

3.2 Research process

3.2.1 Research tools

3.2.2 Data Collection

3.2.3 Data Management

3.2.4 Data Analysis

3.2.5 Research Program

3.1 Research Scope

3.1.1 Scope of Content

This part includes the construction of the development history of Henan Zhuizi, the music ontology research and transmission analysis of Henan Zhuizi.

3.1.2 Scope of Research Site

Henan Province is the birthplace of Henan Zhuizi. Henan Zhuizi is mainly spread in the western, central, northern and eastern regions of Henan Province. Since 1905, Henan Zhuizi has been the main representative of Quyi form in Henan Province.

Kaifeng City is the main carrier of contemporary Henan Zhuizi. Zhao Zheng is a master of Henan Zhuizi from Kaifeng to the whole of China, and also one of the founders of Henan Zhuizi.

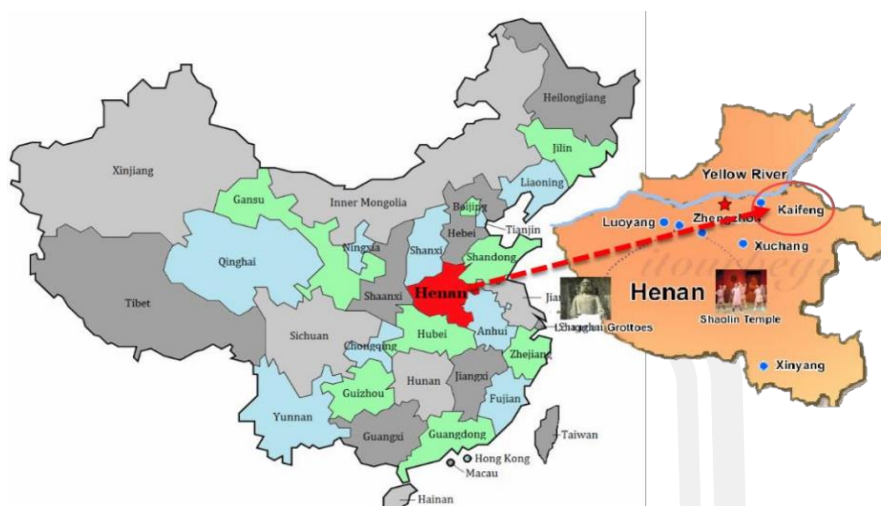


Figure 3. Map of Kaifeng, Henan Province, China.

Source: <https://chinafolio.com/provinces/guangxi-province> &
<https://www.itourbeijing.com/china-map/henan>, (2023).

3.1.3 Scope of Time

Data collecting time from October 2021 to June 2022

Analyzing time from June 2022 to March 2023

3.1.4 Key Informants

3.1.4.1 Criteria for selecting key informants

The researcher's criteria for selecting the key informants are:

- 1) They have been engaged in the creation, singing or performance of Zhuizi music for at least 30 years.
- 2) They understand the history, culture and development of Zhuizi.
- 3) They have won the highest award in various Zhuizi competitions.
- 4) They must be the above provincial level Zhuizi musicians awarded by the government.
- 5) They have made outstanding contributions to the dissemination and development of Zhuizi.

The above five criteria for selecting key informants were provided by Mr. Chen Shengli, the musician of China's national intangible culture.

3.1.4.2 According to the above selection criteria, the key informants the researcher choose are Chen Meisheng, Dang Zhigang and Li Guangyu. Because they are the most outstanding representatives of key informants

The researcher interviewed 3 key informants, including 1 scholar and 2 musicians, who are also the musicians of Henan provincial intangible cultural heritage of Henan Zhuizi. The three teachers serve as my key informants, mainly because Dang Zhigang and Chen Meisheng are excellent students of the first and second Quyi classes in Henan Province, and they are also the main provincial musicians of Henan Zhuizi, and Li Guangyu is an expert on the historical development of Henan Zhuizi, which will contribute to the subsequent research of this dissertation.

The researcher interviewed 3 casual informants, and accumulated written and oral information about the development of Henan Zhuizi, as well as its musical characteristics and vocal form characteristics.

At the same time, the researcher also interviewed 3 general informants. Through the interviews with them, we can understand the objective problems and suggestions for solving problems about the transmission and preservation of Henan Zhuizi.

3.1.4.3 Chen Meisheng



Figure 4. Key Informant Chen Meisheng

Source: Chao Ren (2021)

Secretary of the Quyi Puppet Troupe of Henan song and dance performing arts group, national first-class actor, winner of the performance award of China Quyi peony award, musician of Henan Zhuizi provincial intangible cultural heritage.

3.1.4.4 Zhi Gang Dang



Figure 5. Key Informant Dang Zhigang

Source: Chao Ren (2022)

Dang Zhigang, a professor of Henan Vocational College of art, musician of intangible cultural heritage, expert in intangible cultural heritage evaluation, and a teacher of Zhuihu, graduated from the first Quyi class of Henan opera school

3.1.4.5 Li Guangyu



Figure 6. Key Informant Guangyu Li

Source: Chao Ren (2021)

Li Guangyu, director of China Quyi Association, former Secretary General of Henan Zhuizi Art Committee, vice chairman of Henan Quyi Association, member of China Literary Critics Association, member of Quyi Acrobatic Art Committee

3.1.4.6 Casual and general informants

Table 1. Shows the statistics of casual informants, including name, gender, nationality, age, address and occupation

Name	Gender	Birth year	Site	Profession	Positional title
Li Aihong	female	1967	Kaifeng, Henan	Zhuizi singer	Professor
Xiang Kui	female	1968	Kaifeng, Henan	Dulcimer player	Professor
Liu Jingliang	male	1943	Zhengzhou, Henan	Scholar	Professor

Table 2. Shows the statistics of general informants, including name, gender, nationality, age, address and occupation

Name	Gender	Birth year	Site	Profession	Positional title
Han Liang	male	1981	Zhengzhou, Henan	Zhuizi singer	Enthusiast
Qin Xiaomin	female	1982	Zhengzhou, Henan	Zhuizi singer	Performance Artist
Zhao Zhigang	male	1986	Zhengzhou, Henan	Zhuizi singer	Performance Artist

Date of investigation

January 2021 to January 2022

Investigation site

Kaifeng Mass Art Museum and Henan Art Vocational College

Duration of Time

First stage

In January 2021, I visited Henan Zhuizi performance in Kaifeng mass art museum.

In March 2021, I participated in the academic research on Henan Zhuizi in Henan Vocational College of art and conducted a field investigation.

In May 2021, I visited Henan Zhuizi performing artist Li Aihong at Kaifeng Mass Art Museum and learned to sing Henan Zhuizi.

Second stage

In June 2021, I participated in the performance rehearsal and conducted a field visit at Kaifeng mass art museum.

In August 2021, eight folk singers were interviewed in Kaifeng and Zhengzhou, Henan Province.

In September 2021, I interviewed three ethnomusicology experts from Henan Academy of art.

In October 2021, I visited the Zhuizi performance in Kaifeng Mass Art Museum and conducted field investigation.

In December 2021, I interviewed three Zhuizi performing artists in Kaifeng Mass Art Center, Henan Province.

3.2 Research process

3.2.1 Research tools

Fieldwork is an important method in the dissertation. In order to collect data smoothly, interview form and questionnaire were used as research tools. I made questionnaires to prepare during the field work. Among them, the questionnaire of the key informants takes to be produced. At the same time, the questionnaire of the casual informants is required, and the questionnaire of the general informants is produced., and then submit the document to my adviser for check. Then it was handed over to the

key informant to see if the document is comprehensive. Finally, the document used for research tools.

3.2.2 Data Collection

According to the communication and interview with key informants, it is found that the current works of Henan Zhuizi are very rich. Therefore, according to the recommendations of key informants and scholars, the three works are selected as an example of the music characteristics of Henan Zhuizi, and the four works are analyzed by the vocal form of Henan Zhuizi. At the same time, the vocal form analysis further compares the representative vocal form in different periods of Henan Zhuizi vocal forms in different periods of vocal form, in order to conduct more in -depth research.

In the data collection, the researcher uses music research in historical and cultural context, fieldwork, document analysis and comparative method for data collection. The researcher collected data based on the research objectives. First, the data collection of the historical development of Henan Zhuizi. First of all, the researcher used the literature review method to collect the original literature data, and extract the literature materials about the historical development of the Henan Zhuizi; then, the researcher interviewed key Informants to collect verbal information about the history of the development of Henan Zhuizi. Organize the data collected by the literature and fields materials to prepare data analysis.

Second, the data collection of the musical characteristics of Henan Zhuizi. First of all, the researcher used the literature review method to collect the original literature data, and accumulate a certain a number of documents. At the same time, the researcher interviewed key informants, recorded the performance videos and recording of Henan Zhuizi on the spot, accumulating video, recording materials for data analysis.

Third, the data collection of the transmission and protection of Henan Zhuizi. First of all, the researcher used the method of literature review to collect documents; then, the researcher interviewed key informants, casual informants and general informants to collect verbal information about Henan Zhuizi transmission and protection. Prepare the data analysis.

3.2.3 Data Management

3.2.3.1 Recording

According to the research objectives, researcher got to record real-time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives. First of all, for the historical development of Henan Zhuizi, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, the researcher got to sort out the original data for the study of the music characteristics of Henan Zhuizi, find the representative works, transfer the recording materials to text form and prepare for the later data analysis. Finally, the researcher got to organize the data for the preservation and transmission of Henan Zhuizi, summarize the interview content and transfer into text form, and prepare for data analysis.

3.2.3.2 Video

The corresponding research objectives got to classify the corresponding video materials. Transferred the video material according to the relevant content of the research goals. First of all, for the historical development of Henan Zhuizi, researcher got to screen video materials based on research objectives and transform text materials for subsequent data analysis. Researcher took to sort out video data for the study of music characteristics of Henan Zhuizi. Classification of representative works, transferred to the text materials and prepare for the later data analysis. Finally, the researcher needs to organize the video data for the transmission and development of Henan Zhuizi, summarize the interview content and transfer the text form, and prepare for data analysis.

3.2.3.3 Books

Books also got to be classified and sorted according to the research objectives. In the field survey, the researcher found that some volumes of books were books that studied the historical development of Henan Zhuizi. A few of volumes were books that studied the music characteristics of Henan Zhuizi. Several books transmitted and developed by Henan Zhuizi. researcher got to sort out the knowledge of books through the method of using the literature review, and extract and form texts that are applicable to research objectives. In this way, different books on the historical development of Henan Zhuizi got to sort out different researcher of different researcher on different views of Henan Zhuizi and prepare for future data analysis. For books with

the music characteristics of Henan Zhuizi, some literature information should be collected and prepared for later data analysis. Third, for the preservation and transmission books of Henan Zhuizi researcher got to use the literature review method to sort out the literature, extract related views, and prepare for the later data analysis work.

3.2.3.4 Record Henan Zhuizi

215 pieces (based on recorded handwritten scores)

3.2.3.5 Picture Data

More than 500 photos (, including photos of people, activity site, books and rehearsal environment)

3.2.3.6 Electronic Data

Collect 30 kinds of online electronic materials, including e-books, museum directories, cultural relics pictures and online music scores.

3.2.4 Data Analysis

3.2.4.1 Historical development of Henan Zhuizi

Based on the collection and management of literature and oral literature, analysis of the methodology of ethnomusicology. And pay attention to the social, crowd migration and human environment of Henan, and the human environment on the development of Henan Zhuizi, and put forward the researcher' own views on the origin and development of Henan Zhuizi and used descriptive analysis.

3.2.4.2 Explore the Musical Characteristics of Henan Zhuizi

For the analysis of the music characteristics of Henan Zhuizi, the researcher takes to use western music analysis methods and Chinese traditional music analysis methods for data analysis. Researcher should first conduct notation, and then analyze the melody and vocal form of the score data and prepare for subsequent dissertation writing.

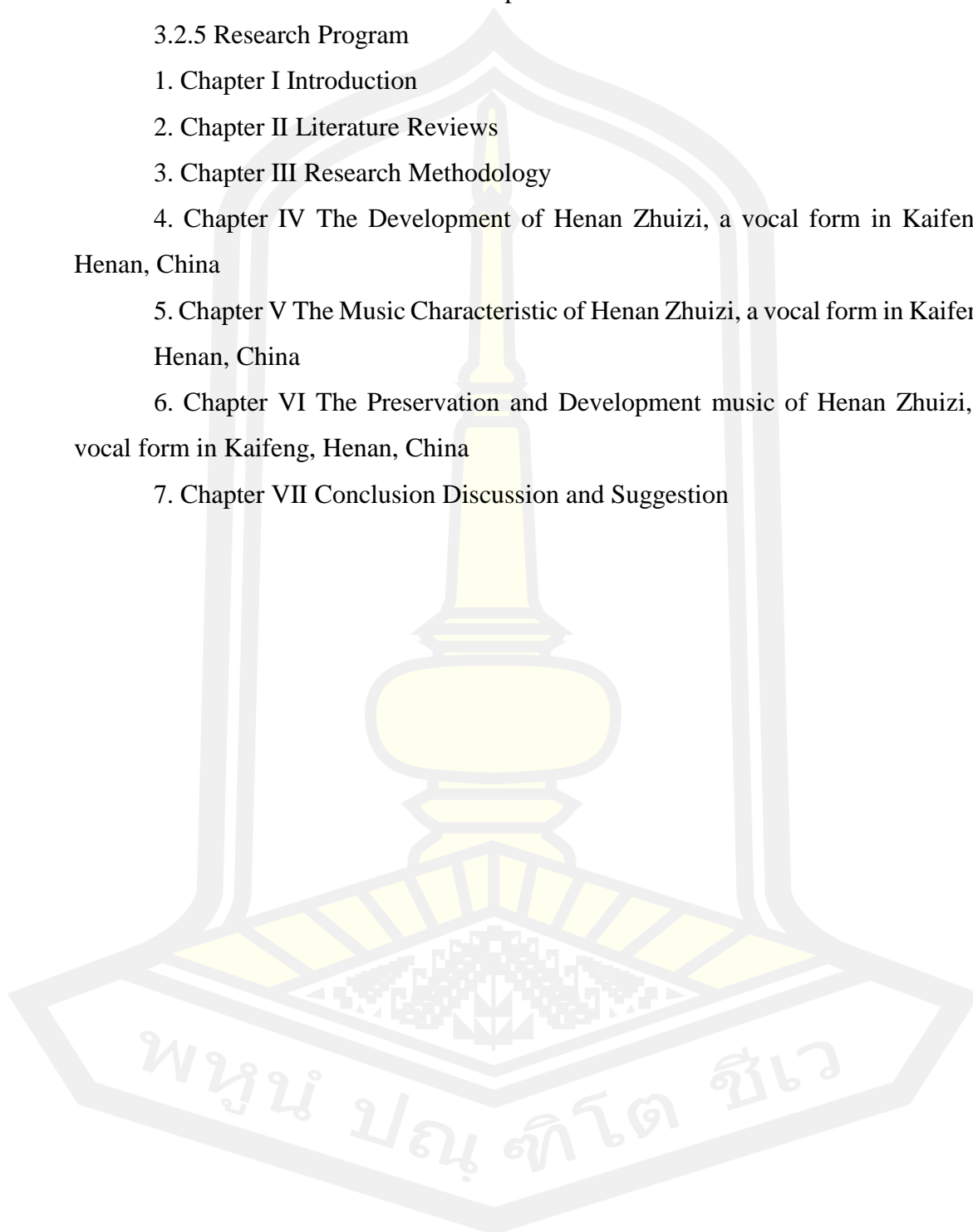
3.2.4.3 Preservation and development of Henan Zhuizi

Based on the literature review and fieldwork on the preservation and development of Henan Zhuizi, researcher take to use field survey methods for data analysis. Through data collection and management, relevant field survey data are analyzed and summarized. At the same time, the conclusions of the analysis are discussed with the key informants' casual informants and general informants. It

proposes Henan Zhuizi preservation and transmission methods that are more suitable for the current social and cultural development.

3.2.5 Research Program

1. Chapter I Introduction
2. Chapter II Literature Reviews
3. Chapter III Research Methodology
4. Chapter IV The Development of Henan Zhuizi, a vocal form in Kaifeng, Henan, China
5. Chapter V The Music Characteristic of Henan Zhuizi, a vocal form in Kaifeng Henan, China
6. Chapter VI The Preservation and Development music of Henan Zhuizi, a vocal form in Kaifeng, Henan, China
7. Chapter VII Conclusion Discussion and Suggestion



Chapter IV

The Development of Henan Zhuizi, a vocal form in Kaifeng, Henan, China

In this chapter, the researcher will analyze the development stages and characteristics of Henan Zhuizi according to the literature and fieldwork results and propose the development context of Henan Zhuizi.

- 4.1 Analyze the origin of Henan Zhuizi
- 4.2 The early stage of the development of Henan Zhuizi (1905-1926)
- 4.3 The middle stage of the development of Henan Zhuizi (1926-1949)
- 4.4 The later stage of the development of Henan Zhuizi (1949-2022)
- 4.5 Summary

4.1 Analyse the origin of Henan Zhuizi

In this part, the researcher analyzes the social structure of Henan and Kaifeng in terms of immigrants, and restore the historical environment back then, so as to draw the conclusion.

The migration in Central Plains is an important historical event in Henan history and even Chinese history. (Ren Chongyue & Li Qiao & Li Linlin, 2019) In a broad sense, the Central Plains refers to the middle and lower reaches of the Yellow River and sometimes the whole Yellow River Basin; In a narrow sense, the Central Plains refers specifically to today's Henan Province (Ren Chongyue, Li Qiao & Li Linlin, 2019).

Due to constant wars and the superior location of the Henan, migration events often occur in the Henan. The major immigration events in Henan Province are: 1. Hakka people immigration. Hakka people moved southward from the central plains; 2. The immigration event in Late Yuan and early Ming. In the Yuan Dynasty, the Mongol invasion caused a large number of local residents migrate away from Henan. The majority of houses were empty and the land was deserted. There was a total of 18 major immigration events in the Ming Dynasty (from the reign of Zhu Yuanzhang to the reign of Yongle). In order to supplement the population of Henan and Hebei, the government

escorted people of Shanxi, Shaanxi province to supplement the population loss in Henan, Hebei and Shandong province (Ren Chongyue, Li Qiao & Li Linlin, 2019).

Li Guangyu (2022) said that in 1942, because of famine, people in Henan escaped to Xi'an, Hami and other areas by walking west along the railway line. At the same time, Zhuizi themed escaping to the west and other art forms were also brought to the West. Even Henan dialect was set as official language in Xi'an, Xinjiang. Take an artist for example, Liu zongqin. who initially became famous in Xianyang and Xi'an, and then returned to Henan with fame. He became one of the top three performer in Zhengzhou, known as "Liu Mingzhi, Liu Guizhi and Liu zongqin". Henan Zhuizi troupe was also established on the basis of Liu's contribution. It also promoted the spread of Henan Zhuizi. Another reason why Henan Zhuizi is also very popular in Shaanxi, Shanxi and Northwest China is that Henan Zhuizi artists fled to the West in 1942 and brought it there. Therefore, it is not difficult for us to find that although war and other factors have led to many immigration events in the history of the Henan, it has provided a very important opportunity for the development of culture and music in the Henan.

Kaifeng plays a very important role in Henan Province. There are three reasons: first, geographical advantages. Kaifeng is located in the middle of the North China Plain and the South Bank of the lower reaches of the Yellow River. It has been a land and water transportation hub since ancient times (Zhang Xinbin & Zhang Yuxia & Li Xiaoyan, 2021) Therefore, Kaifeng's superior traffic conditions made it a waterway hub of the Central Plains in the early years. Based on the current knowledge, it is not difficult to imagine that Kaifeng, as a waterway hub, provides very important transportation conditions for the spread of Henan's excellent traditional music culture.

In other words, due to the convenient traffic conditions in Kaifeng, people from all over the country are able to meet here and thus form a multi-cultural clustered community in Kaifeng, this provides a crowd basis for cultural exchanges; Second, the collapse of the Lifang system has guaranteed urban nightlife institutionally. The well-practiced Lifang system in the Tang Dynasty collapsed in the Song Dynasty (Zhang Xinbin, Zhang Yuxia & Li Xiaoyan, 2021). According to the Lifang system, curfews were imposed in cities, which hindered the development of urban entertainment life. In other words, Due to the abolish of Lifang system in the Northern Song Dynasty, Kaifeng City was rich in vigorous cultural and entertainment nightlife. While the Lifang system

was abandoned, in order to better manage the city, the government issued the Xiangfang system. The practice of Xiangfang system marked the fact that residential areas and business areas are no longer separated, which effectively promoted the development of commodity economy, and indirectly laid an institutional foundation for the rise of traditional music culture; Third, Song Dynasty is a milestone in the history of Chinese music. I think the Song Dynasty marks the rise of secular music, and it is also the turning point where royal music no longer be exclusively appreciated within aristocracy but also among civilians.

Artists began to make a living in the era of commodity economy. Gou Lan and Washe provide a place for cultural and artistic activities. There are various performances there, including all forms of drama and folk art. Washe is a large entertainment center for literary entertainment and commercial catering (Zhang Xinbin, Zhang Yuxia & Li Xiaoyan, 2021). Artists charge for their performances, which provides material support for the development of traditional music. At the same time, the performance of Washe is more down-to-earth, which enriches the variety of art categories, and lays a solid foundation for the excellent traditional music culture in the future.

Since the late Qing Dynasty, years of war and famine in the Central Plains have led to the collapse of all local industries the suffering of people. According to incomplete statistics, from 1912 to 1937, the total number of refugees flowing into Kaifeng and surrounding counties soared from less than 100000 to 450000. Some refugees who could not afford normal life began to make a living by performing on the street. Their performing has become one of the scenes of Kaifeng street culture in the Republic of China (Wang Shouqian & Zhang Minyong, 2012)

Dang Zhigang (2022, interview) said that when he was a teenager, he saw a performance venue similar to the Washe and the Goulan in the Laofengang area of Zhengzhou. In the venue, there are opera performances, Quyi performances, acrobatic performances and so on. The researcher believe that the primitive accumulation of the early farming society led to the emergence of primitive citizens. As most citizens did not spend most of their time on farming activities, they needed to enrich their spare time cultural life. In this way, it provides a certain development opportunity for the development of traditional music culture. In fact, the Washe can be compared to a large shopping center, and Goulan is the stalls of this large shopping plaza. In the 1990s, opera

tea houses appeared in Zhengzhou. This kind of opera tea house can be regarded as a contemporary tile house and a gondola.

Therefore, in order to familiarize their art works to gain wider appeal from the audience, performers added local dialects to the original folk art, and local folk-art forms with regional characteristics were gradually formed for dissemination.

Through historical documents and field investigations, I found that Henan Zhuizi, like all traditional music created in Henan Province, are the product of Henan's geography characteristics, culture, improvisation of traditional music and the musician registration system. Henan has become the home of Chinese traditional opera and folk art because Henan provided social, cultural and musical support for these traditional music culture.

There are two main views on the origin of Henan Zhuizi: 1. Zhang believed that Henan Zhuizi evolved from Daoqing (Zhang Lvqian, 1989). 2. Henan Zhuizi opera, or "Zhuizi", gained its name from the main instrument Zhuizi. Initially, it was jointly developed from both "Yingge Liu" and "Daoqing" (Zhang Changgong, 1986)

(Zhang Lvqian, 1989) and (Zhang Changgong, 1986) I found that Henan Zhuizi was formed by the combination of Daoqing and Sanxian Shu. (Li Guangyu, 2022) said that Yinggeliu is also a branch of Sanxian Shu. Henan Zhuizi was founded by Zhishan Qiao. Therefore, through the above literature analysis and field work, I found that Henan Zhuizi originated from the combination of Sanxian Shu and Daoqing.

4.2 The early stage of the development of Henan Zhuizi (1905-1926)

This period was the early stage of the development of Henan Zhuizi, mainly developing Kaifeng as the center.

4.2.1 Henan Zhuizi from 1905 to 1914

During this period, Henan Zhuizi was mainly popular in the countryside and the area around the Xiangguo Temple in Kaifeng. There were two main characteristics of Henan Zhuizi. First, most well-known Zhuizi artists were initially Daoqing artists, who gradually became famous after opting into Zhuizi. For example, Zhao Mingtang, Hu Mingshan, etc. The second feature is that the emergence of female artists has enriched the singing style of the original Henan Zhuizi. According to historical records, in 1914,

Zhang sann and Yin Fengbao, the first two female artists of Zhuizi, appeared at the Xiangguo Temple in Kaifeng. (Zhang Lingyi, 1995)

Before 1914, only male artists sang Henan Zhuizi, mostly singing by themselves. Because they were popular with the public, the teahouse cooperated with Zhuizi artists. It is from this period that female artists began to appear in Henan Zhuizi (Zhang Lingyi, 1995).

The majority of the female artists who sang Henan Zhuizi in the early stage were the wives, sisters or daughters of male artists. Gradually, due to the increasing acceptance of female Zhuizi artists in society, more female artists went to teahouses and other performance venues to share performance with male artists, thereby enriching the singing style of the original Zhuizi. These female artists add Shandong drum, folk songs and other arts on the basis of the original singing style of male artists. Their creation made Henan Zhuizi develop by leaps and bounds (Zhang Lingyi, 1995).

4.2.2 Henan Zhuizi from 1914 to 1926

During this period, the main feature of Henan Zhuizi was the appearance of female Henan Zhuizi artists. As a result, the gender structure of Henan Zhuizi artists has changed. The emergence of female Henan Zhuizi artists enriches the vocal and expression of Henan Zhuizi. In the past, Henan Zhuizi were performed by male artists. Later, female Henan Zhuizi artists appeared. At first, female Henan Zhuizi artists was just the lineage of male artists. Later, female artists have gradually become the main artist to perform

During the five years from 1914 to 1919, many female Henan Zhuizi artists represented by Ma Zhirong and Song Huaniu appeared in Xiangguo Temple. After the appearance of female artists, the vocal form of the Henan Zhuizi has changed. With their excellent voice, they sang more music than the original male artists, which caused Henan Zhuizi to transmit quickly. (Li Qingyun, 2020)

During this period, a large number of female artists went to the stage of performance Henan Zhuizi. At the same time, Xiangguo Temple has also become Henan Zhuizi Performance Center. According to the memories of the old artist, during this

period, the Performance Place of Henan Temple was basically full, and the Henan Zhuizi was very popular. (Li Qianqian, 2020)

4.3 The middle stage of the development of Henan Zhuizi (1926-1949)

This period was mainly from 1926 to 1949, during this period due to war and disaster. As a result, a large number of Henan Zhuizi artist left, and Henan Zhuizi came to the country. At the same time, Henan Zhuizi formed three branches, including Donglu Zhuizi represented by Shangqiu and Zhoukou; The West Road Zhuizi represented by Zhengzhou, Kaifeng and Xuchang, and the North Road Zhuizi spread in Northern Henan

Since 1926, natural disasters have hit Henan Province one after another, leading to social and economic turbulence and the people's sufferings. Four major disasters are in point: in 1937, Henan was repeatedly hit by the four major disasters of "flood, drought, locust, and regional wars" (namely, the Yellow River burst, the great drought in the whole province, the plague of locusts, and the harassment of Tang Enbo's 13th army of the Kuomintang) (Li Qingyun, 2020).

Therefore, in order to make a living from the disasters, a large number of victims chose to be a Henan Zhuizi performer, which, objectively, promoted the spread of Henan Zhuizi to the whole Henan Province and surrounding provinces. These artists who perform out of Henan, named and called their art form as "Henan Zhuizi". This is also the origin of "Henan Zhuizi" (Li Qingyun, 2020). In this period, Henan Zhuizi formed three branches, , including Donglu Zhuizi represented by Shangqiu and Zhoukou; The West Road Zhuizi represented by Zhengzhou, Kaifeng and Xuchang, and the North Road Zhuizi spread in Northern Henan (Li Qingyun, 2020).

(Li Guangyu, 2022) said that in 1942, because of famine, people in Henan escaped to Xi'an, Hami and other areas by walking west along the railway line. At the same time, Zhuizi themed escaping to the west and other art forms were also brought to the West. Take an artist for example, Liu zongqin. who initially became famous in Xianyang and Xi'an, and then returned to Henan with fame. She became one of the top three performer in Zhengzhou, known as "Liu Mingzhi, Liu Guizhi and Liu zongqin". Henan Zhuizi troupe was also established on the basis of Liu's contribution. It also promoted the spread of Henan Zhuizi. Therefore, it is not difficult for us to find that

although war and other factors have led to many immigration events in the history of the Henan, it has provided a very important opportunity for the development of culture and music in the Henan.

4.4 The later stage of the development of Henan Zhuizi (1949-2022)

From in the 1950s to 1960s, Henan Zhuizi reached its peak in the whole country (Li Qingyun, 2020). The result should attribute to the impact on the registration of Zhuizi artists and some policies after the founding of new China. These had indirectly given rise to a large number of new works of Henan Zhuizi. At the same time, Henan Quyi group, Shangqiu Quyi group and other groups have cultivated a large number of Quyi talents, which promoted the development of Quyi, especially Henan Zhuizi.

However, since the 1970s, especially after 1979, China's rural population structure has undergone earth shaking changes. A large number of labor force has entered the cities. As a result, Henan Zhuizi, which originally relied on audience in rural area, encountered a challenging situation. To break the deadlock and better transmit the traditional Chinese music represented by Henan Zhuizi is the mission of our contemporary musicians (Li Qingyun, 2020).

4.5 Summary

Through literature analysis and field work, I found that Henan Zhuizi was a product of the combination of Sanxian Shu and Daoqing, and it can be divided into the following periods:

1. From 1905 to 1926, most artists were formed by Daoqing artists to sung Henan Zhuizi. In the early days of forming, Henan Zhuizi artists were mainly male artists. Later, the gender structure of Henan Zhuizi artist changed, forming a female artist -based performance mode. During this period, the dissemination of Henan Zhuizi was mainly based on Kaifeng Xiangguo Temple. The basic performance mode of the Henan Zhuizi also determined the basic accompaniment mode of the Henan Zhuizi in this period. The performance mode is self-singing and performing Henan Zhuizi. The accompaniment mode is one person plays Jianban and one person plays Zhuihu. Therefore, this period is very important for Henan Zhuizi.

2. From 1926 to 1949, the population migration caused by war and disaster caused by the migration of Henan. A large number of Henan Zhuizi artists left Henan and walked towards the whole country. From the side, it has a positive impact on the spread of Henan Zhuizi such as Liu Zongqin. she returned to Henan after becoming famous in Shaanxi.

3. In 1949, with the support of the country, Henan Zhuizi ushered in a main development period. A large number of Quyi professional colleges have been established, and a large number of new works have been created, which has led to the rapid development of Henan Zhuizi during this period.

4. However, after the 1980s, with the implementation of the market economy, the development of Henan Zhuizi was blocked and gradually declined.

In order to make the development period of Henan Zhuizi clearer, I will use the table form to summarize.

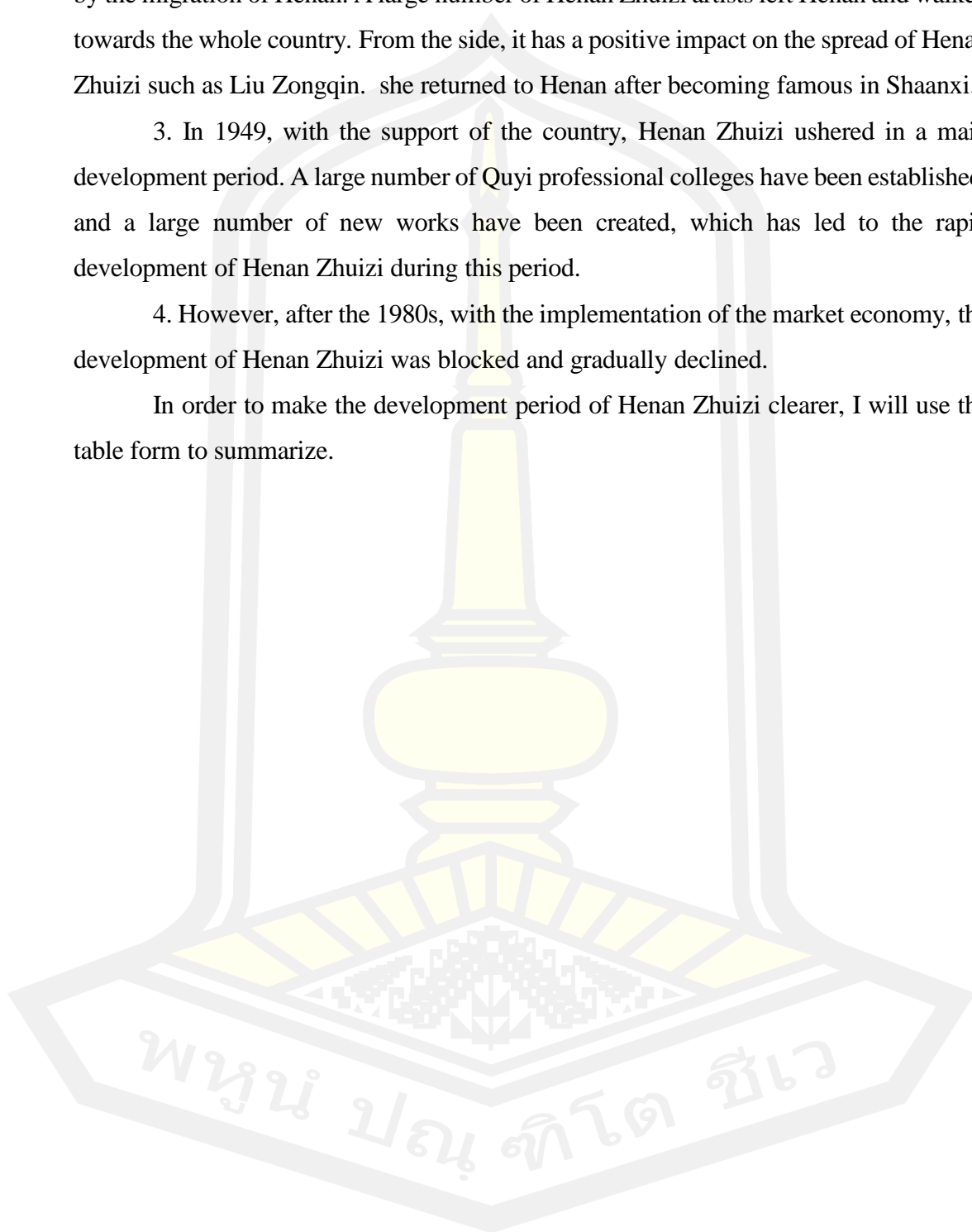


Table 3. Chronology of the different period of Henan Zhuizi

Period	Factors	The development	Effect of the development
1905-1914	Folk Culture and Economy	Combine with San xianshu and Daoqing	Spread around Xiangguo Temple
1914-1926	Change of Audience's aesthetics	Change of vocal form	Spread to urban and rural areas of Kaifeng
1926-1949	War and disasters	Wandering around for survival	spread to other provinces
1949-1978	State support	Compose and sing new words	Created many new works to promote the development of Zhuizi
1978-2022	Pop Music Flows into Society	Reduced audience	Problems in the transmission of Zhuizi

Chapter V

The Music Characteristic of Henan Zhuizi, a vocal form in Kaifeng Henan, China

This chapter analyzes Henan Zhuizi musical characteristics and vocal form characteristics, and summarizes the corresponding characteristics of music and vocal form.

- 5.1 Analyze the musical characteristics of Henan Zhuizi
- 5.2 Analyze the vocal form of Henan Zhuizi
- 5.3 Summary

5.1 Analyze Musical Characteristics of Henan Zhuizi

This section is based on the literature and field investigation. In this section, I have used Chinese language on the notation and English alphabet to describe the lyrics and translate the Henan Zhuizi.

According to the communication and interview with key informants, it is found that the current works of Henan Zhuizi are very rich. Therefore, according to the recommendations of key informants and scholars, the three works are selected as an example of the music characteristics of Henan Zhuizi, and the four works are analyzed by the vocal form of Henan Zhuizi. At the same time, the vocal form analysis further compares the representative vocal form in different periods of Henan Zhuizi vocal forms in different periods of vocal form, in order to conduct more in -depth research.

5.1.1 Modes of Chinese Traditional Music

Chinese traditional music modes are based on five-tone mode. A five-tone mode means that there are five tones in the mode.

In the book "Guanzi Diyuan Chapter" of the Spring and Autumn Period, the method of calculating the five tones mode scale was recorded for the first time, taking the tone emitted by a certain chord length as the standard pitch. Increase the length of the chord by one third to get a tone that is fifth interval lower than the standard pitch. Reduce the length of the chord by one third to get a tone that is fifth interval higher than the standard pitch.

Therefore, using this method four times, you can get the other four tones in the five-tone mode scale. Generally starting from the gong(C) tone, then get zhi(G), shang(D), yu(A), and jue(E) by up five intervals. The pitch set is Pentatonic Scale (C, D, E, G, A). (Figure 7)



Figure 7. Pentatonic Scale (C, D, E, G, A)

Source: Chao Ren

The D as the beginning tone, we can produce the Pentatonic Scale (D, E, G, A, C). (Figure 8)

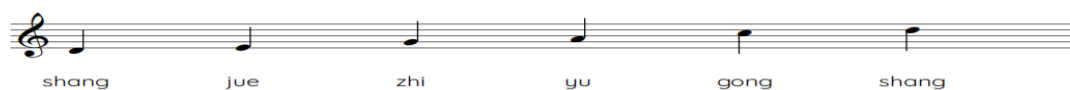


Figure 8. Pentatonic Scale (D, E, G, A, C)

Source: Chao Ren

The E as the beginning tone, we can produce the Pentatonic Scale (E, G, A, C, D). (Figure 9)



Figure 9. Pentatonic Scale (E, G, A, C, D)

Source: Chao Ren

The G as the beginning tone, we can produce the Pentatonic Scale (G, A, C, D, E). (Figure 10)

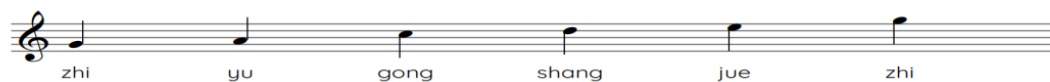


Figure 10. Pentatonic Scale (G, A, C, D, E)

Source: Chao Ren

The A as the beginning tone, we can produce the Pentatonic Scale (A, C, D, E, G). (Figure 11)

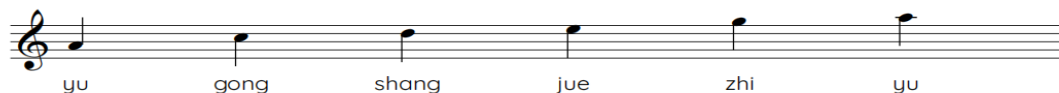


Figure 11. Pentatonic Scale (A, C, D, E, G)

Source: Chao Ren

As a supplement to the five-tone mode, the seven-tone mode is also used in the traditional Chinese mode system. The seven-tone mode is to add two other tones to the five-tone mode to make it a seven-tone mode. There are three kinds of these seven-tone modes: Ya mode, Qing mode and Yan mode. These seven-tone modes are all based on the five-tone mode with different tones.

Qing mode add qingjue(F) and biangong(B) into five-tone mode. We can produce the Pentatonic Scale (C, D, E, G, A, including F, B). (Figure 12)

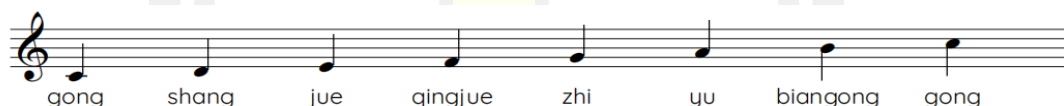


Figure 12. Pentatonic Scale (C, D, E, G, A, including F, B)

Source: Chao Ren

Ya mode add bianzhi(F[#]) and biangong(B) into five-tone mode. We can produce the Pentatonic Scale (C, D, E, G, A, including F[#], B). (Figure 13)

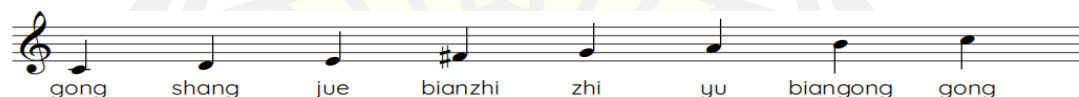


Figure 13. Pentatonic Scale (C, D, E, G, A, including F[#], B)

Source: Chao Ren

Yan mode add qingjue(F) and run (B^b) into five-tone mode. We can produce the Pentatonic Scale (C, D, E, G, A, including F, B^b). (Figure 14)

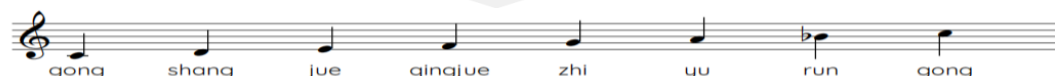


Figure 14. Pentatonic Scale (C, D, E, G, A, including F, B^b)

Source: Chao Ren

5.1.2 Picking Cotton

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 16 measures, divided into four phrases of four measures each. The lyrics are written in Chinese and English below the notes.

Phrase 1 (Measures 1-4): The melody starts on G4, moves to A4, then B4, and ends on F#4. The lyrics are: 太阳出来满天空霞 (The sun comes out, the sky glows).

Phrase 2 (Measures 5-8): The melody starts on E4, moves to D4, then C4, and ends on F#4. The lyrics are: 五彩云照南洼从那村庄里 (Colorful clouds shine on the depression in the south from that village).

Phrase 3 (Measures 9-12): The melody starts on E4, moves to D4, then C4, and ends on F#4. The lyrics are: 走过来两个姑娘她们本是小姐儿俩呀 (pass by two girls they are sisters).

Phrase 4 (Measures 13-16): The melody starts on E4, moves to D4, then C4, and ends on A4. The lyrics are: 胳膊弯上挎了一个毛竹篮子她们下了地里摘棉花 (on her arm there are a bamboo They went down to the fields to pick cotton).

Figure 15. Henan Zhuizi "Picking Cotton"

Source: Chao Ren

In figure 15, there are four phrases in this sample. It is not difficult to find that the phrase 1 ends in F# (bars 1 - 4). The phrase 2 ends in the F# (bars 5 - 8). The phrase 3 ends in the F# (bars 9 - 12). the phrase 4 ends in A (bars 13 - 16). Therefore, the first three phrases are in pentatonic scale (F#, A, B, D, E, , including G, C#), and the last phrase is in pentatonic scale (A, B, D, E, F#, , including C#).

At the same time, it is not difficult to find that, at the sample (bar 9) uses the weak rhythm. The reason is the composer Zhao Zheng needs to use the weak rhythm to perform the lively and lovely sister image of looking for cotton together. This is also the difference between the Henan Zhuizi and the previous one in Zhao Zheng's period. Zhao Zheng changed the original way of writing Henan Zhuizi lyrics with songs before, and created Henan Zhuizi by expressing the music image. (Figure 15)

The melody structure of Henan Zhuizi is generally divided into two phrases: the first phrase and the second phrase. This is the same as traditional opera and folk songs. The first phrase is generally moving up, and the second phrase melody is moving down.

It is generally compared to the first phrase melody. It is generally divided into eight bars of regular music of the moving-up sentence and the moving-down sentence. Cotton Picking is a work that Zhao Zheng has made some improvements on the basis of the original style of Zhuizi works and has become a work that we can see now. (Figure 15)

55 56 57 58 59 60 61 **Phrase1** **E**

小姐儿俩只把棉花地来下
xiao jieer lia zhi ba mian hua di lai xia
The young ladies only the took cotton field

62 63 64 65 66 67 68 **Phra**

看了看 有的是那棉花桃儿 有的也开了
kan liao kan you de shi na mian hua tao er you de ye kai le
Ther have a look some of them are cotton peaches and some of them

69 70 71 72 73 **se2** **D**

花 枝儿壮 棉桃大 白生生地 满地花 那个
hua zhi er zhuang mian tao da bai sheng sheng de man di hua na ge
are in bloom strong branches cotton peaches big white flowers all over the ground the wind

Figure 16. Henan Zhuizi "Picking Cotton"

Source: Chao Ren

In Figure 16, this example is the middle part of this work. The phrase 1 (bars 58 - 61) ends in the E. The phrase 2 (bars 62 - 69) ends in the D. Therefore, this part is pentatonic scale (D, E, F[#], A, B, , including G,C[#]). (Figure 16)

30 31 32 33 34 35 **Phrase1** **Phrase2** **E**

小大姐今年 十九岁 小二姐过罢了新春
xiao da jie jin nian shi jiu sui xiao er jie guoba le xin chun
This eld sister tiis year she is 19years old The younger sister after new springfestival

36 37 38 39 40 **D**

刚刚地才十八 姐儿两个岁数相仿 身个还是一般
gang gang de cai shi ba jie liang ge sui shu xiang fangshen ge hai shi yi ban
she will be 18 yrs old They are about the same age the same size

Figure 17. Henan Zhuizi "Picking Cotton"

Source: Chao Ren

In figure 17, the phrase 1 ends in E (bars 30 - 33). The phrase 2 ends in D (bars 34 - 37). These phrases use a repetitive method. Increase the visibility of Zhuizi music. The use of this method For the Zhuizi singer, it not only reduces the difficulty of creating Zhuizi music, but also closes the distance from the audience. (Figure 17)

Figure 18 shows a musical score for Henan Zhuizi "Picking Cotton". The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music, each with lyrics in Chinese, Pinyin, and English. The lyrics are as follows:

403 404 405 406 407 408
 十 四 个 大 瓦 盆 我 一 个 也 没 剩 下 看 你 们 小 姐 儿 俩 还
 shi si ge da wa pen wo yi ge ye mei sheng xia kan ni menxiao jieer lia hai
 I haven't got any of the 14 big pots left It depends on whether you grils

409 410 411 412 413 414 415
 夸 不 夸 一 旁 笑 坏 了 小 姐 儿 俩 姐 姐
 kua bu kua yi pang xiao huai le xiao jie er lia jie jie
 praise or not on side they laughed a lot a couple of sisters The elder

416 417 418 419 420 421 422 423
 就 把 她 的 妹 妹 拉 这 个 老 头 光 爱 听 人 家 的 知 心
 jiu ba ta de mei mei la zhe ge lao tou guang ai ting ren jia de zhi xin
 sister pulls her younger sister This old man He loves listening to other's confidence

424 425 426 427 428
 话 盆 儿 摔 烂 也 没 有 人 赔 他
 hua pen er shuai lan ye mei you ren pei ta
 Basin is broken No one paid him

Figure 18. Henan Zhuizi "Picking Cotton"

Source: Chao Ren

In figure 18, this part is the allegro part of Henan Zhuizi "Picking Cotton". the music is almost ending. There is usually an allegro part. This part usually to push the music to a climax and end the work. (Figure 18)

5.1.3 Qingwen Tears the Fan

Figure 19 shows a musical score for Qingwen Tears the Fan. The score is written in treble clef with a key signature of one sharp (F#). It consists of two staves of music, each with lyrics in Chinese, Pinyin, and English. The lyrics are as follows:

1 2 3 4
 一 轮 明 月 照 池 塘
 yi lun ming yue zhao chi tang
 A bright moon illuminated pool

5 6 7 8 9
 一 轮 明 月 照 池 塘
 yi lun ming yue zhao chi tang
 A bright moon illuminated pool

Figure 19. Qingwen Tears the Fan

Source: Chao Ren

In figure 19, this is the second representative work is "Qingwen Tearing the Fan". This work is one of the arias of the original "Dream of Red Mansions" by Mr. Zhao Zheng when she was in contact with Shen Pengnian in 1956. First of all, this work still uses the traditional mode. The mode of this part is pentatonic scale (A, B, D, E, F[#], including G, C[#]) However, Due to the addition of G (Qingjue) and C[#] (Biangong), the melody of the music is more mellow, and at the same time, the color of folk songs is added during the prelude more engaging. (Figure 19)

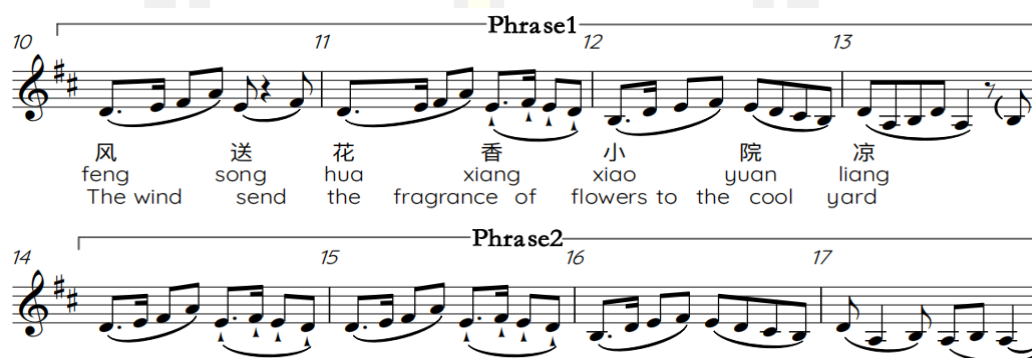


Figure 20. Qingwen Tears the Fan

Source: Chao Ren

Repetition is one of the techniques used in the development of Chinese traditional music. The most typical case is the repetition commonly used in traditional opera and Quyi. Repetition means that the opera and Quyi actors sing a tune first, and the accompanying part is exactly the same as the singing part (Wang Yaohua, 2010). In the figure 20, The phrase 1 (bars 10 -13) has the same melody as the phrase 2 (bars 14 - 17). This part is just the concentrated expression of Henan Zhuizi repetition. However, the melody continues to maintain the mode of pentatonic scale (A, B, D, E, F[#], including C[#]), which reflects the unity of the modes in Henan Zhuizi music. (Figure 20)

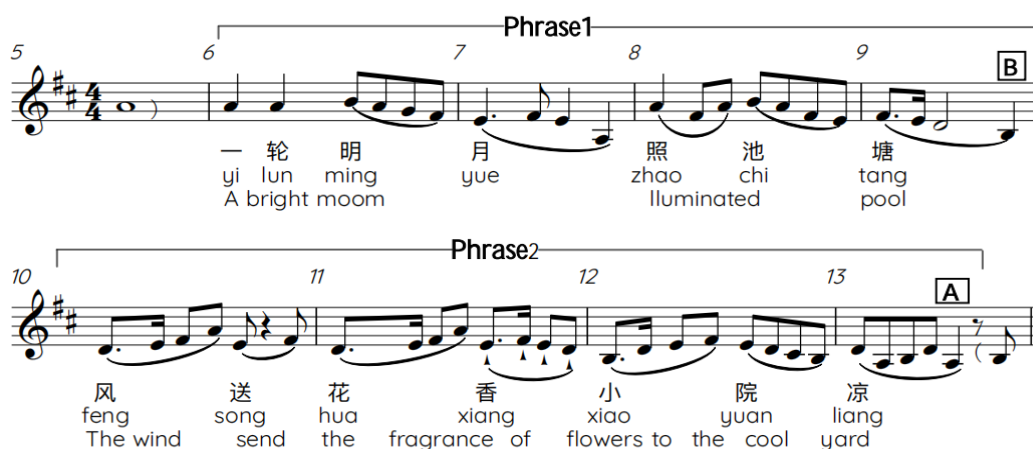


Figure 21. Qingwen Tears the Fan

Source: Chao Ren

In the beginning part of "Qingwen Tears the Fan", two phrases structure continues. The phrase 1 (bars 6 - 9) ends in B. The phrase 2 (bars 10 - 13) ends in A. Therefore, this mode of this part is pentatonic scale (A, B, D, E, F[#], including G, C[#]). (Figure 21')

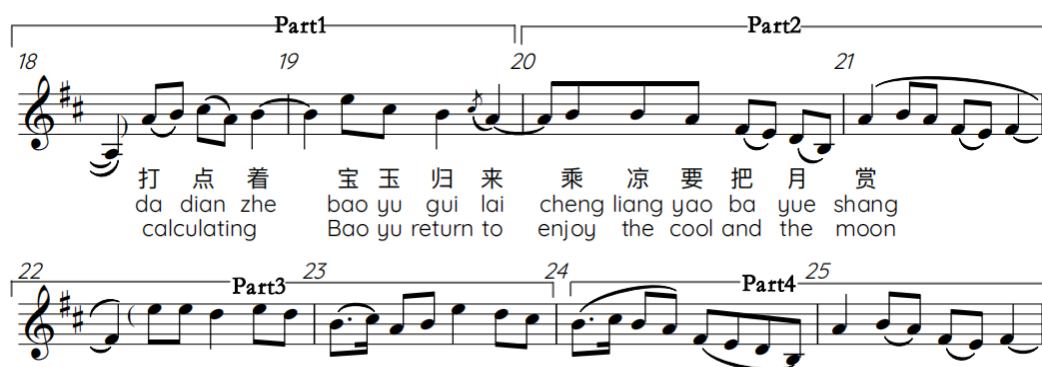


Figure 22. Qingwen Tears the Fan

Source: Chao Ren

In figure 22, We can find that the part 4 (bars 24 -25) of the interlude music are basically the same as the part 2 (bars 20- 21). Therefore, this part meets the characteristics of "Hewei". "Hewei" means to repeat the same music at the end of every phrase or paragraph, and change the previous tune to a tune different from other phrases and paragraphs (Wang Yaohua, 2010). This is a way of traditional Chinese music development. Using the definition of "Hewei", we can easily find that although the part

1 (bars 18 -19) is different from the first half of the part 3 (bars 22 - 23). But in the end, the part 4 (bars 24 -25) is the same as part 2 (bars 20 - 21). Therefore, this part belongs to the "Hewei" technique. (Figure 22)

46 47 48 49 50

Phrase1

十岁上卖进了荣国府
shí suì shàng mǎi jìn le róng guó fǔ
In her 10years old she sold to Rong Guo mansion

51 52 53 54 55

Phrase2

多么不容易呀 不容易度过了
duo me bu rong yi ya bu rong yi du guo le
It is so hard It was so hard to spend

56 57 58

六 年 时 光 自 从 我
liu nian shi guang zi cong wo
six years Since I

Figure 23. Qingwen Tears the Fan

Source: Chao Ren

In figure 23 is a part of the middle part of "Qingwen Tears Fan". We can find that the melody continues the structure of the two phrases in this part. The phrase 1 (bars 46 - 51) ends in D and the phrase 2 (bars 52 -58) ends in D. The middle part is built on the top of the beginning part perfect fourth. This is the middle part music structure of Henan Zhuizi. (Figure 23)

Part1

62 63 64 [B] 65 66 Part2

进了 怡 红 院 多 亏 了 宝 玉 待 我
 jin le yi hong yuan duo kui le bao yu dai wo
 entered Yi Hong yard Thanks to Bao Yu's kindness

67 68 69 70 [A]

一 片 好 心 肠
 yi pian hao xin chang
 to me

Figure 24. Qingwen Tears the Fan

Source: Chao Ren

In figure 24, it is still in the form of two sentences. The part 1 (bars 62 - 64) ends in B. The part 2 (bars 65 - 70) ends in A, the mode is pentatonic scale (A, B, D, E, F[#], including C[#]). This is the music structure of the ending part of the middle part of Henan Zhuizi. At the end of the middle part, there is an ending part, which is basically similar to the structure of the beginning part. The melody of ending part of Henan Zhuizi music is pentatonic scale (A, B, D, E, F[#], including C[#]). (Figure 24)

797 798 799 800

扔 在 一 旁 心 上 的 烦 恼 一 扫
 reng zai yi pang xin shang de fan nao yi sao
 throw it aside In my heart all the troubles are gone

801 802 803 v 804

尽 满 天 的 云 影 散 了 一 个 光 满 天 的 云 彩 散 了 一 个
 jin man tian de yun ying san le yi ge guang man tian de yun cai san le yi ge
 In the sky the clouds scattered a light In the sky the clouds scattered a

Allegro part

805 806 807 808

光 万 里 长 江
 guang wan li chang jiang
 light The Yang zi River

809 810 811 812

东 流 水 他 二 人 的 情
 dong liu shui ta er ren de qing
 flows eastward The affection between them

813 814

意 比 那 江 水
 yi bi na jiang shui
 longer river than that

Figure 25. Qingwen Tears the Fan

Source: Chao Ren

In figure 25, this part of the melody is the allegro part (bars 799 - 814). Through the changes in rhythm, Qingwen's music image was demonstrated, and at the same time, the music continued to use allegro to push the music to a climax. (Figure 25)

5.1.4 Daiyu Sads for Autumn

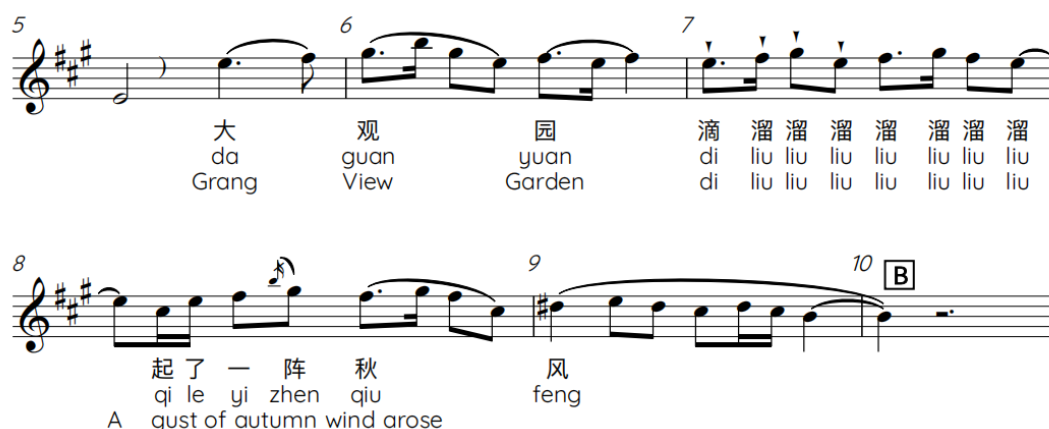


Figure 26. Daiyu Sads for Autumn

Source: Chao Ren

Henan Zhuizi originally had the aria "Daiyu Sads for Autumn", because it was too mediocre, Zhao Zheng improved the original aria and spread it today. It's not only improved the vocal, but also created a sad musical image of Daiyu for the audience by increasing the length of the prelude. In the first sentence of the beginning part of Daiyu's Sadness for Autumn, we can find that the arrangement of the tone is not in accordance with the original design mode of the Zhuizi tone, but changes according to the needs of the music image, increasing the sad atmosphere. In figure 26, the mode of this part is pentatonic scale (B, C[#], E, F[#], A, including D[#], G[#]). In figure 26, we can find that it is not only a masterpiece of Zhuizi, but also a visual sense of music image films. Just like shooting a movie, from the environment of the Grand Garden to Daiyu, slowly to her life experience, and finally to her inner monologue. It can be said that as a milestone of Henan Zhuizi, Zhao Zheng is not only improved the audibility of the Zhuizi music, but also increased the sense of scene of Henan Zhuizi. (Figure 26)

Phrase

390 391 392

你 既 然 有 春 夏 了 你 就 何 必 再 有 秋
 ni ji ran you chun xia le ni jiu he bi zai you qiu
 Since you have spring and summer why_ have autumn

393 394 395 396 [E]

冬 哪
 dong na
 winter where

Figure 27. Daiyu Sads for Autumn

Source: Chao Ren

In the early days, most of Henan Zhuizi artists did not pay attention to emotional issues when designing vocals. When creating vocals, artists would use a fixed tune structure, that is, different words with the same tune. According to emotions, Zhao Zheng's creation of Henan Zhuizi has changed the original creative mode. In figure 27 is the part of "Daiyu Sads for Autumn". It is also the most important part of "Daiyu Sads for Autumn". In figure 27, the phrase implies the twists and turns of Daiyu's love experience. Zhao Zheng changed the traditional way of Henan Zhuizi to write lyrics with songs. According to Daiyu's complaints about her life experience and love, she cried out her grievances against feudal ethics. Zhao Zheng uses music to transmit emotions. (Figure 27)

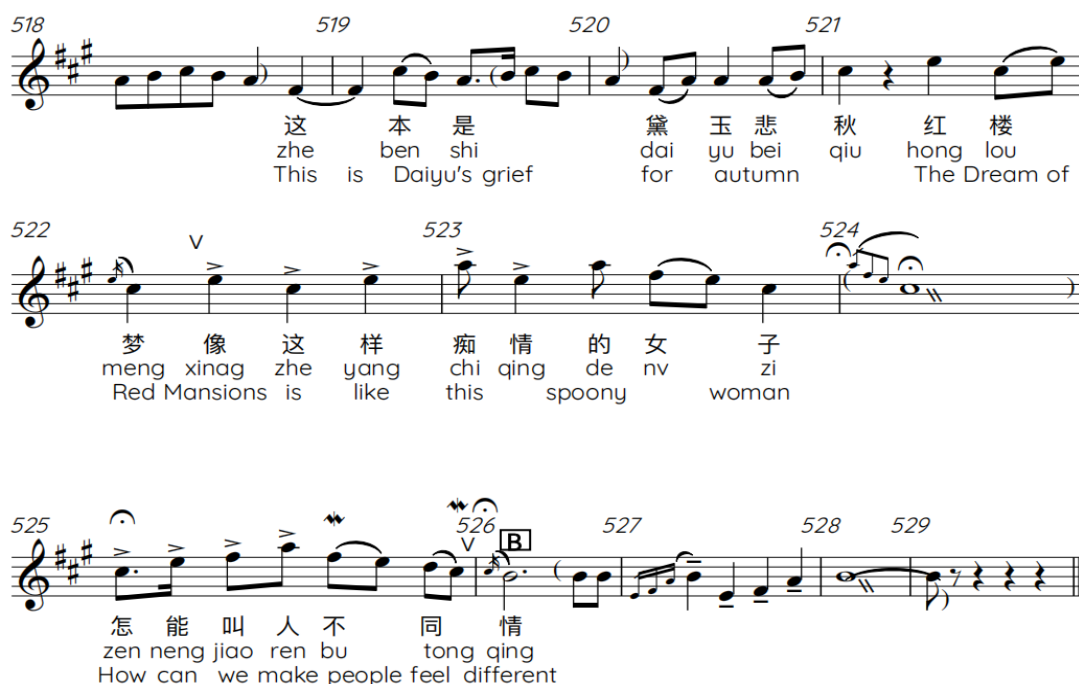


Figure 28. Daiyu Sads for Autumn

Source: Chao Ren

The allegro part is generally located at the end of the aria. Although it is not the climax, it plays a role in summarizing and thought-provoking in vocal of Henan Zhuizi. At the same time, using the artist's tone to evaluate the story in Zhuizi provides a certain auxiliary role for the audience to fully understand the work. The mode of this part is pentatonic scale (B, C[#], E, F[#], A, including D). (Figure 28)

5.1.5 Overview of main accompaniment instruments of Henan Zhuizi

The main accompaniment instruments of Henan Zhuizi are Zhuihu and Jianban. The length of the neck is 63cm, and the upper end of the neck is 2.4cm × 2.4cm, 2.9cm at the lower end of the neck × 2.9cm, thickness is 2.4 to 2.9cm, barrel width is 15.5cm, barrel height is 18.5cm, barrel depth is 6.5cm, and sound board thickness is 2mm. The first position of the instrument is the formal mode, the second is the palace mode, and the third is the formal mode. This proves that there are two palace tune systems formed on the instrument, and the relationship between these two palace tune systems is four degrees. That is, the second position is set up by a pure four degrees above the first position. This makes it possible to alternate modes. If the second bit is regarded as a palace mode, then the first bit is actually a component of the mode. This can prove that

the mode of Henan Zhuizi is the combination of palace symbols. At the same time, because each bit can be regarded as a single palace mode, which leads to the uncertainty and richness of Henan Zhuizi's mode, providing a great creative space for Zhuizi players. (Figure 29)



Figure 29. Zhui Hu

Source: Chao Ren (2022)

Jianban, wooden percussion instrument. The board is generally 26~27cm long, 2.6cm wide and 1.5cm thick, and can be made into a square or arc on the back. The singer of Zhuizi usually holds a simple board with his left hand and uses his right hand for performance to increase the artistic fullness of performance. (Figure 30)



Figure 30. Jian Ban

Source: Chao Ren (2022)

5.2 Analyze the vocal form of Henan Zhuizi

Part1

1 2 3 4
东 方 公 社 幼 儿 园
dong fang gong she you er yuan
Dong Fang commune kindergarten

5 6 7 8
有个阿姨名叫 苏秀兰
you ge a yi ming jiao su xiu lan
This is an aunt called Su Xiu lan

9 10 11 12
13 14 15 16

Part2

17 18 19 20
这 天 正 是 个 礼 拜 六
zhe tian zheng shi ge li bai liu
Today is saturday

21 22 23 24 25
日 落 天 黑 就 要 下 班
ri luo tian hei jiu yao xia ban
sunset get dark she will leave work

Figure 31. Good Aunt

Source: Chao Ren

5.2.1 Lian Ti vocal form (Lian Ti Qiang)

Lian Ti vocal form is the method of Henan Zhuizi. Lian Ti vocal form is mostly two sounds as a sound group. It often appears in the second beat of the section. Most of the intervals are three degrees or second degrees. Two or more sound groups appear at the same time. When dealing with the Lian Ti vocal form, you need to control the breath

and sound. When transitioning the first sound to the second sound, we must ensure the coherence of the transition and avoid destroying the harmonious beauty of the rhythm and charm of the track. In figure 31, this part is used in Lian Ti vocal form skills. For example, part 1 (bar 3) and part 2 (bar 20) use the Lian Ti vocal form skills. Increase the audibility of vocal forms through ornamental tones. (Figure 31)

5.2.2 The glide vocal form (Lian Hua Qiang)

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff contains measures 8 through 12, and the second staff contains measures 13 through 17. Three specific parts of the glide vocal form are highlighted with boxes and labeled: Part 1 (measures 10-11), Part 2 (measure 12), and Part 3 (measures 13-14). Each part is marked with a 'V' above the staff, indicating a vocal ornament. The lyrics are in Chinese and English, with the English translation provided below the Chinese characters.

Measure	Chinese Lyrics	English Translation
8	郑小姐	zheng xiao jie / Miss Zheng
9		
10	一阵阵	yi zhen zhen / intermittently
11	胸中悲	xiong zhong bei / in her chest felt
12	痛	tong / grief
13		
14		
15		
16		
17		

Figure 32. Miss Zheng feels sorrow

Source: Chao Ren

In figure 32, the glide vocal form is the method of Henan Zhuizi. The glide vocal form refers to the six-degree or three-degree interval in the melody. For example, part 1 (bar 10), part 2 (bar 12) and part 3 (bar 13) are all reflect this vocal form. The glide vocal form is used to show the emotions of depression and sorrow. Therefore, artists need to bring depression, sorrow when dealing with the glide vocal form, making the track more expressive and contagious, making the audience feel the same. (Figure 32)

5.2.3 Mo Vocal Form (Mo Qiang)

1 2 3 4 5 **Phrase1**

可 怜 我 平 日 无 辜 遭 陷 害
 ke lian wo ping ri wu gu zao xian hai
 Pity me for innocently being framed

6 7 8 9 10 11 **Phrase2**

可 怜 我 天 大 的 冤 枉 无 处 伸
 ke lian wo tian da de yuan wang wu chu shen
 Pity me for great injustice nowhere to say

12 13 14 15 16 17 **Phrase3**

可 怜 我 山 盟 海 誓 成 为 空 话
 ke lian wo shan meng haishi cheng wei kong hua
 Pity me for a solemn pledge of love become empty words

18 19 20 21 22 23 **Phrase4**

可 怜 我 满 腹 的 热 望 化 为 烟 云
 ke lian wo man fu derewang huaweiyan yun
 Pity me for my ardent desire turned into smoke

Figure 33. Spring of the jade hall

Source: Chao Ren

Mo vocal form is a way of singing in Henan Zhuizi. It is characterized by using appoggiatura to sing. The mo vocal form is mainly used in the end of the sentence. The artist will actively apply the mo vocal form in the singing of Henan Zhuizi to enrich the singing method of Henan Zhuizi and improve the expressiveness of art. When singing Henan Zhuizi, the artist will use the mo vocal form repeatedly in the melody of less than three degrees, and express the feeling of Henan Zhuizi.

In figure 33, "Spring of the jade hall" tracks applied the expression of the mo vocal form. This melody (bars 2 - 23) can be found that four "pity me" appeared in the track. The phrase 1 (bars 2 - 6) "pity me" and the phrase 2 (bars 7 - 11) "pity me"

showed Su San's mourning, which was Su San's question and shouting of her dilemma. However, Su San's questioning and shouting were nothing to help. No one helped her get rid of the dilemma of reality. At this time, Su San was disappointed and desperate. The artist needs to bring Su San's emotions into the singing, which can present Su San's emotions by applying the mo vocal form. In this case, it is easy to plump the image of the three characters of the Su San's emotions and infect the audience. The phrase 3 (bars 12 - 17) "pity me" and the phrase 4 (bars 18 - 23) "pity me" showed Su San's grievances and a sense of helplessness in reality. When singing with the third "pity me" and the fourth "pity me", the artist also needs to apply the mo vocal form to express emotion. In order to effectively convey feelings or plump characters, artists will deal with some words and sounds, making them change in tone quality and timbre, and strengthening the expressiveness of Henan Zhuizi. (Figure 33)

5.2.4 Stacking Rhyme (Die Yun)

12 13 14 $\text{♩} = 52$ 15 16 17 18

Phrase

19 20 21 22 v 23 v

长空 雁叫 声声 悲
chang kong yan jiao sheng sheng bei
In the sky the wild geese cry sadly

Figure 34. patriotism tattoo

Source: Chao Ren

Stacking rhyme also belongs to Henan Zhuizi, which refers to a word at the end of the phrase. After the rhyme, the vowel of the word repeatedly appears in the song. In other words, singing the song by repeating the vowels. Many tracks apply the stacking rhyme. In figure 34, the phrase (bars 19 - 23) creates a sad situation in autumn. The lyricist is to reflect the political environment of the time with the sad situation of autumn. In other words, the political environment at that time was harsh

as the environment in autumn, and the fate of the character image of Yue Fei in a harsh political environment was miserable. The composer conveys the emotions of the character by applying the "stacking rhyme". The rhyme technique has a special effect on describing the image of music. (Figure 34)

5.2.5 Drag Voice Change Rhyme (Tuo Qiang Huan Yun)

Figure 35 shows a musical score for the piece "Dai Yu Sads for the Autumn". The score is divided into two parts: Part 1 (bars 53-59) and Part 2 (bars 60-73). Part 1 features the word "winter" (dong) and Part 2 features the word "ah" (a). The melody is in G major and 4/4 time.

Part 1 (bars 53-59):

你 既 然 有 春 夏 何 必 再 有 秋
ni ji ran you chun xia he bi zai you qi

欧 欧
ou ou
ou ou

Part 2 (bars 60-73):

冬
dong
winter

啊
a
a

Figure 35. Dai Yu Sads for the Autumn

Source: Chao Ren

In figure 35, we can find that the last word of the phrase is "winter", and the "winter" phrase continue about 21 bars, which are divided into two parts. The part 1 (bars 53 - 59) is the "winter" pronounce, and then the part 2 (bars 60 - 73), the pronounce is changed to "ah". By converting the rhyme in the middle, it can enrich the music level well, expressing Lin Daiyu's mood vividly, and vividly show the emotions contained in

1 2 3 4

太 阳 出 来 满 天 霞
tai yang chu lai man tian xia
The sun comes out the sky glows

5 6 7 8

五 色 彩 云 照 南 洼 从 那 村 庄 里
wu se cai yun zhao nan wa cong na cun zhuang li
Colorful clouds shine on the depression in the south from that village

9 10 11 12

走 过 来 两 个 姑 娘 她 们 本 是 小 姐 儿 俩 呀
zou guo lia liang ge gu niang ta men ben shi xiao jie er lia ya
pass by two girls they are sisters

13 14 15 16

胳 膊 弯 上 挎 了 一 个 毛 竹 篮 子 她 们 下 了 地 里 摘 棉 花
ge bo wan shang kua le yi ge mao zhu lan zi ta men xia le di li zhai mian hua
on her arm there are a bamboo They went down to the fields to pick cotton

Figure 37. Zhao School Henan Zhuizi "Picking Cotton"

Source: Chao Ren

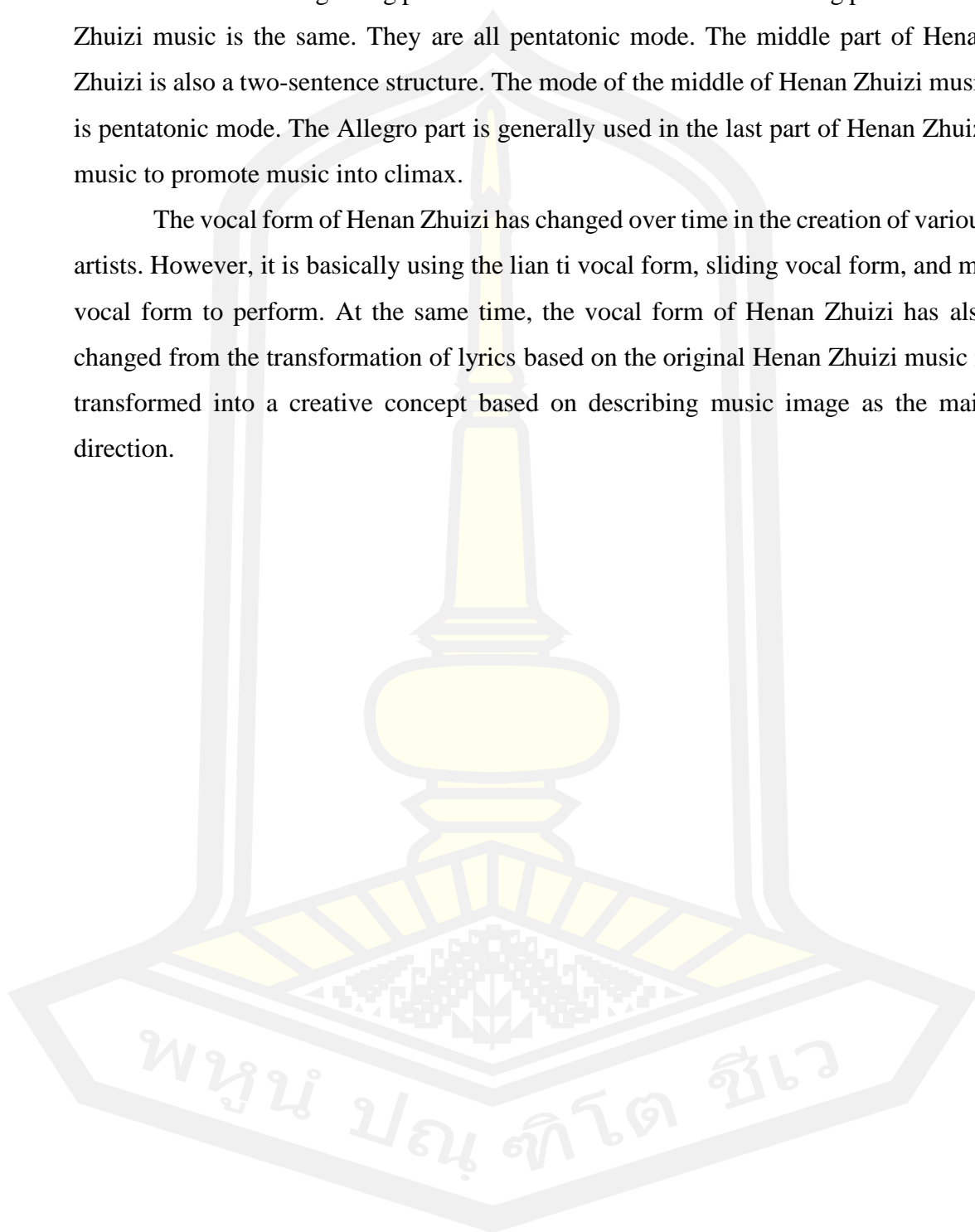
In figure 37, we can find that in the beginning part of Cotton Picking is the free extension of the "sun". By changing the original rhythm of Qiao Zhuizi, it provides the audience with a vivid sense of the rising sun. The extended tone mark is used to add a lot of tone colors to the original boring Zhuizi music. The Henan Zhuizi contains not only the art of sound, but also the art of pictures. In Picking Cotton, static beauty and dynamic beauty are combined. Two girls came by, and this paragraph added more dynamic beauty. In the singing part, we can find that "Picking Cotton" starts with B and is marked with an extension sign. This mark is mainly for the singer to show the rising feeling of the sun in this place and increase the audibility of the music. (Figure 37)

5.3 Summary

The general Henan Zhuizi structure of Henan Zhuizi music is as follows: beginning part → middle part → falling part → Allegro part.

Henan Zhuizi music and folk songs are basically the same. Basically, they are both structured. The beginning part of Henan Zhuizi music and the falling part of Henan Zhuizi music is the same. They are all pentatonic mode. The middle part of Henan Zhuizi is also a two-sentence structure. The mode of the middle of Henan Zhuizi music is pentatonic mode. The Allegro part is generally used in the last part of Henan Zhuizi music to promote music into climax.

The vocal form of Henan Zhuizi has changed over time in the creation of various artists. However, it is basically using the lian ti vocal form, sliding vocal form, and mo vocal form to perform. At the same time, the vocal form of Henan Zhuizi has also changed from the transformation of lyrics based on the original Henan Zhuizi music is transformed into a creative concept based on describing music image as the main direction.



Chapter VI

The Preservation and Development music of Henan Zhuizi, a vocal form in Kaifeng, Henan, China

This chapter mainly discusses the preservation and development of Henan Zhuizi, and obtains relevant measures in the discussion.

- 6.1. Protective Measures for Henan Zhuizi
- 6.2. Transmission Measures of Henan Zhuizi
- 6.3. Summary

6.1 Protective Measures for Henan Zhuizi

6.1.1 Preserve the original ecology of Henan Zhuizi.

In order to meet the consumer demand of the market, the development of Henan Zhuizi is sometimes over commercialized, and even distorted and tampered with. What is needed to retain the artistic value of the Henan Zhuizi is its unique regional culture and style. From the perspective of the development process of Henan Zhuizi, we should adhere to the singing as the center, and coordinate various artistic techniques such as plate type, accompaniment, dance, subject matter and even drama conflict. Therefore, in the protection work, we should not only focus on singing but also abandon others. We should establish and improve singing materials, but also improve some materials such as accompaniment and dance, so as to make the protection system of Henan Zhuizi three-dimensional, comprehensive and ecological. Only by effectively protecting the original flavor of Henan Zhuizi, can the eternal vitality of Henan Zhuizi be maintained (Li Li, 2013).

6.1.2 Maintain the diversity of art.

The protection of Henan Zhuizi is essentially the protection of artistic diversity. From the perspective of artistic transmission and evolution, it is essential to protect artistic diversity. Henan Zhuizi, as a part of traditional opera art, is now in a dilemma. Its protection and development will also help promote and maintain the diversity of art (Li Li, 2013).

6.1.3 The virtuous circle of protecting Henan Zhuizi

The virtuous circle of protecting Henan Zhuizi arouses the enthusiasm of artists, excavates, collects, sorts out and adapts Henan Zhuizi, and actively and effectively protects the creators, participants and musicians of Henan Zhuizi (Li Li, 2013).

6.1.4 Transmission Measures of Henan Zhuizi

6.1.4.1 Improve the artistic level and social influence of the troupe.

In recent decades, the current situation of Henan Zhuizi, especially the grass-roots ones, is that it is difficult to produce plays, the number of actors is small, and the performance market is narrow, which is an indisputable fact. It is difficult to produce plays. The difficulty lies in the difficulty in raising funds. If you choose a play carelessly, it may be difficult to stand up to trouble, or it may be difficult to recover; The number of actors is small. Due to the depression of the drama market, most of the troupes cannot make ends meet. The income of the performance is very low. In order to seek a better life, many full-time actors have chosen to change careers; The performance market is difficult. In addition to the sharp decline of the performance venues and the shrinking audience, the contemporary Zhuizi audience is becoming more and more critical of the choice of the purpose of the new play. Therefore, it is a new topic that the troupe should think and explore to boldly innovate its plays and improve its artistic level and social influence (Li Li, 2013).

6.1.4.2 Provide support to medical education

As a music educator in the new era, we should not only pay attention to the teaching of theoretical knowledge and the teaching of music professional skills, but also pay attention to the transmission of traditional music culture represented by Henan Zhuizi. According to the survey, nowadays, music teaching in many colleges and universities lacks the weight of Zhuizi teaching and appreciation. Obviously, most music teachers are weak in the quality of Zhuizi. Therefore, we must start from ourselves, effectively strengthen our own cultivation, cultivate our love for the art of Zhuizi, and have considerable Zhuizi artistic accomplishment and relatively solid Quyi skills, so as to be able to appreciate and teach Zhuizi with ease, use it freely, and carry forward the quintessence of China. It is the incumbent duty of Henan Zhuizi music educators to let students approach Henan Zhuizi as soon as possible (Li Li, 2013).

6.1.4.3 Market promotion

Under the favorable environment of national protection of cultural heritage, strong support from the government, and active development of literary and artistic undertakings, the market mechanism for the benign development of traditional Chinese opera is sought in accordance with its own development laws and artistic characteristics. The government should increase its support and promote Henan Zhuizi to go out of a more diversified path in protection and innovation. Establishing the transmission institution of Henan Zhuizi, an endangered drama, is the focus and difficulty of intangible cultural heritage protection. Oral and oral teaching is an important way of intangible cultural heritage transmission. Therefore, musicians are very important. The musicians of intangible cultural heritage not only teach their skills, wisdom, musical instruments, music scores, aesthetics, etc., but also pass on their artistic feelings and artistic life. This is a kind of transmission of life culture, and its significance cannot be replaced by material cultural heritage. It can be seen that it is precisely because of the existence of thousands of musicians, and actively carry out transmission activities and train successors, that our Henan Zhuizi has been transmitted and developed in the complex environment of historical evolution. Henan University of Science and Technology attaches great importance to the protection of intangible cultural heritage, and has established the Henan Province Art and Culture Research Institute. Every semester, it arranges 1 to 2 weeks of on-the-spot art gathering, and closely contacts, interviews, studies, and recordings with old artists to feel the original art. The establishment of the research institute has found a professional and reliable teaching institution for the protection and transmission of endangered operas such as Henan Zhuizi (Li Li, 2013).

6.1.4.4 Henan Zhuizi Culture Square"

From a long-term perspective, it is necessary to build a unique, open-air and open "Henan Zhuizi Opera Culture Square" and make it a cultural window in Henan. This is "a theater without walls, no distance, no interaction, and a stage for the masses to perform. Here, ordinary people can board their own opera stage and freely participate in various forms of opera activities on the square. This is a plan to adapt to the development of the times, reflecting the cultural taste of the masses and distinctive characteristics of the times (Li Li, 2013).

Another point is that 1. Fix the audience and create a performance environment. 2. Combine with the "intangible cultural heritage" application project to protect the existing art and musicians with government and academic resources; 3. Combine with school music education to reconstruct the music aesthetic tendency of teachers and students. Encourage teachers and students to have regular contact with the art of Zhuizi; 5. Combined with the advantages of the media era, build the art of "Xianghe River Zhuizi" in the media; 6. Organize a creative team to create new tracks and aria close to modern life (Xie Xiuming & Mao Kai, 2014).

The last point is that we need to integrate with the more popular cultural carrier as much as possible on the basis of the unchanged artistic style of Henan Zhuizi. We need to think about how to spread and transmit the traditional music singing in a music way that is acceptable to most people at present, while retaining the traditional style of Henan Zhuizi to the greatest extent. Only such "old wine in new bottles" can spread and protect Chinese traditional music represented by Henan Zhuizi in the current social environment (Cao Hongkai, 2009).

6.1.4.5 Fieldwork opinion of the transmission of the Henan Zhuizi

In my field survey, I found that there was a certain point of view in the transmission of Henan Zhuizi through an interview.

The first point of view is the influence of the network proposed by Dang Zhigang (2022) and the new media on transmitting Henan Zhuizi. First of all, the traditional Henan Zhuizi today in the 21st century must be combined with the current social environment, so that traditional culture can survive, or they can only die; then, you must consider young people, or it must be to find a way to die. Secondly, through the participation of new media, the relationship between Henan Zhuizi and the public closer, and at the same time, through the blessing of APPs such as Tiktok, Facebook, it has played a certain role in spreading Henan Zhuizi. The spread of the Henan Zhuizi in the public has increased the popularity of the public for Henan Zhuizi.

The second point is that Chen Meisheng (2022) proposed to transmit the original Henan Zhuizi. Chen Meisheng found that most students did not know the traditional Henan Zhuizi in primary and secondary schools, so do university in Henan province. Transmission is to let children know Henan Zhuizi. Transmitting Henan Zhuizi requires the policy of the government tilt. College teaching may be the key to

solving problems. For transmission of Henan Zhuizi, Mrs. Chen believes that it is still necessary to ensure the authenticity and integrity of Henan Zhuizi. In the transmission, pay attention to retaining the original taste of the Henan Zhuizi.

6.2 Transmission Measures of Henan Zhuizi

6.2.1 Support from universities

In normal universities, there are also some measures to protect and transmit Henan Zhuizi: Strengthen the construction of national folk music courses in normal universities.

On the one hand, open music elective courses for the whole school, and integrate local music education into the public music courses in colleges and universities. The public music course is a cultural quality education course for college students, aiming to improve the music aesthetic ability of college students and broaden their music vision. When taking this course, teachers should integrate the local excellent folk music into the course properly according to the local actual situation, so that college students can understand and learn the local representative folk music (Peng Dandan, 2011).

On the other hand, music colleges and departments can add local music culture to the course of folk music, so that students from all over the country can understand and learn the excellent local folk music culture. At the same time, we can also try to add the content of national folk music in subjects such as vocal music, instrumental music, and song writing, and use the vocabulary of national music to deepen students' understanding of other subjects, so that students can learn and experience the charm of national music culture more deeply (Peng Dandan, 2011).

6.2.2 Compiling the teaching materials of local folk music is an important tool to achieve the purpose of education and the key to improving the quality of teaching.

Colleges and universities should integrate superior resources, support the research of local music textbooks for local primary and secondary schools, and jointly compile and develop local folk music textbooks for basic education and local folk music textbooks for teachers' colleges and universities. In the process of compiling textbooks, we should widely collect excellent local folk music. We should not only select and compile works with beautiful melodies, strong national style and local color, but also

pay attention to the healthy and upward content, so that the young generation can get inspiration from aesthetic education (Peng Dandan, 2011).

6.2.3 Organizing extracurricular ethnic and folk-art practice activities

Organizing extracurricular ethnic and folk-art practice activities is a significant part of music education in normal universities. It promotes and complements classroom teaching, and can comprehensively improve the professional quality of students. The teaching of national folk music in normal universities should also be carried out outside classroom teaching to transmit national folk music culture. It is far from enough to rely on the strength of schools and teachers alone. The most important thing is to give play to the students' subjective initiative. The most critical link is that students actively participate in the collection, organization, creation and performance of folk music. We should make full use of the art practice link to give play to the enthusiasm of students to actively learn, explore and transmit folk music, which will achieve twice the result with half the effort in the transmission of national folk music (Peng Dandan, 2011).

6.2.4 Learning from the advanced experience

Learning from the advanced experience of other colleges and universities with the promotion of the basic education reform in China, some colleges and universities also immediately carried out curriculum reform. In the teaching and learning of folk music, they expanded the teaching content, adjusted the curriculum system, and updated the teaching model. In the spring of 2004, the Music Department of Heze University selected Shandong Qinshu and Henan Zhuizi, which have a significant impact on folk music, to enter the university classroom, Create a course as a feature of the music department. The music department of Heze University has effectively protected and transmitted the local excellent folk music cultural heritage while building the featured excellent courses. This practice is worthy of learning and learning from music departments of other colleges and universities. (Peng Dandan, 2011).

Table 4. The table of transmission opinion

Opinion	Li Li	Peng Dandan	Xie Xiuming & Mao Kai	Cao Hongkai	Dang Zhigang	Chen Meisheng
Preserve the original of Henan Zhuizi.	√					√
Maintain the diversity of art.	√					
The virtuous circle of protecting Henan Zhuizi	√		√			
Improve the artistic level and social influence of the troupe.	√					√
Education support	√	√				√
Market promotion	√					
Support by new media					√	
Fusion of popular culture				√		

6.3 Summary

Through the literature review and field work, I found that the protection and transmission of Henan Zhuizi are very complicated. Henan Zhuizi needs the following aspects for protection and transmission.

6.3.1 Improve the quality of Henan Zhuizi be modernize and increase the number.

The Henan Zhuizi artist, the Henan Zhuizi creator, and the Henan Zhuizi expert shall bear the responsibility of the transmission of Henan Zhuizi. On the one hand, it is necessary to collect information related to Henan Zhuizi and improve the Henan Zhuizi knowledge system; on the other hand, actively create new tracks, innovate the song and vocal methods, performance methods, and win the favor of the public. It is worth noting that when optimizing innovation Henan Zhuizi, you must discover the ideas and methods of optimizing innovation Henan Zhuizi from the perspective of young people. I think the innovative Henan Zhuizi should be close to the aesthetic system of young people at the moment. Many people think that transmission of Henan Zhuizi needs to transmit its original appearance, the researcher is not opposed to this view. But The reseacher think we need to use the current way of accepting and innovating Henan Zhuizi. After all, only generations of young people are willing to participate in performances and are willing to perform Henan Zhuizi, can they truly spread Henan Zhuizi. Along this path, Henan Zhuizi may become unreasonable. Therefore, we need to make some supplements. We need to leave a part of the Henan Zhuizi artist to perform the original Henan Zhuizi, and put this part of the artist's performance in Henan Zhuizi into the museum for national collection for research.

6.3.2 Create a mechanism to enter the business system and tourism promotion marketing to attract more people.

By strengthening the operation management of the Henan Zhuizi market, it can ensure that even if the Henan Zhuizi artist is separated from the system, it can rely on the ability to work hard to survive and develop. In the context of the rapid development of the market economy, it is necessary to pay more attention to the construction of market operation mechanisms, follow the laws of market operation, and follow the law of market operation to develop Henan Zhuizi. Among them, Henan Zhuizi practitioners

need to know the needs of the public, and understand the aesthetic taste of the public, especially young people.

Henan Zhuizi acting activities are used to pleasure the public. The public hopes to relax the body and mind by watching Henan Zhuizi acting activity. However, we must not only emphasize the educational role of Henan Zhuizi acting activities, but also take into account the entertainment needs of Henan Zhuizi. In this way, I think it can be better loved by the public.

6.3.3 Improved to electronic media Social Media for convenience in transmission to different generations.

In the process of networked development, the media has moved towards the era of micro-spread and live broadcast of the whole people. The era of micro-propagation is mainly manifested in: short video platforms such as Tiktok and Facebook appeared in the public vision. In an interview with Dang Zhigang, he believes that the new media is very convenient for interacting with the public. Dang Zhigang had a live broadcast on the Tiktok Live Platform. In addition to the live broadcast, Dang Zhigang found that the live broadcast platform not only expanded the audience, but also further expanded the student system and level due to the blessing of the platform. Some people even are willing to learn from Dang Zhigang due to the unique charm of Henan Zhuizi (Dang Zhigang, 2022: interviewed). In the context of new media development and communication methods, Henan Zhuizi artists need to seize development opportunities and use new media to spread Henan Zhuizi to make more people understand Henan Zhuizi

6.3.4 Update the Henan Zhuizi method of dissemination to be up-to-date so that it can be on all social media channels.

Oral heart teaching is a means to cultivate Henan Zhuizi to sing talents. In the past, it was mainly taught by masters and apprentices, that is, apprentices needed to find master and follow master to learn Henan Zhuizi. master will guide apprentices to study Henan Zhuizi and sing Henan Zhuizi at the time and place where Henan Zhuizi is studying. In addition, master will also demonstrate the apprentice during the performance, and apprentices need to seriously imitate the master. After the apprentices have the literacy and ability of Henan Zhuizi singing, the master will also give the apprentice to the stage of performance on stage to better exercise Henan Zhuizi

apprentice. Although the traditional master-based education method has disadvantages, the system city of education is not strong, and it is difficult to better guide apprentices and educate apprentices to learn Henan Zhuizi, but this method has certain advantages, they can face the apprentices face -to -face and targetedly. Therefore, some institutions will reasonably apply traditional teachers and apprentices to educational work (Dang Zhigang, 2022: interviewed).

Another way to cultivate the talent of Henan Zhuizi is the school as the center to carry out Henan Zhuizi transmission work. Henan Art Vocational College, Pingdingshan College and other universities have established courses for Henan Zhuizi and formed a teacher team. For these schools, they need to continue to optimize their Henan Zhuizi education and actively carry out talent training. The way to cultivate Henan Zhuizi requires compatibility with various methods. In this way, it can better spread Henan Zhuizi.

6.3.5 Improving transmission and teaching methods of Henen Zhuizi for a better variety of forms

The first is to establish a "school-government-cultural enterprise" trinity education system. The government needs to implement some policies to support the development of Henan Zhuizi. For example, educational policies can be implemented, schools support the establishment of Henan Zhuizi majors, improves the level of professional construction in the school, and ensures that the school can better use the professional training to cultivate Henan Zhuizi talents. At the same time, it is necessary for the government to provide schools with the cultivation of human, material, financial resources to support the cultivation of Henan Zhuizi talents. The school needs to fully grasp the professional settings of Henan Zhuizi, education and teaching management, and teachers' construction, and then consolidate the foundation of talent training, thereby smoothly promoting talent training. When cultivating talents, we also need to understand market demand and meet the needs of society for Henan Zhuizi talents. Cultural enterprises need Henan Zhuizi talents. In order to improve the employment level of Henan Zhuizi talents, it is necessary to build a Henan Zhuizi talent training system for cultural enterprises and optimize education and teaching. Cultural enterprises also need to actively contact the school and the government to actively put forward suggestions for the training of Henan Zhuizi talents. In addition, cultural

enterprises also need to provide practical resource support for the training of Henan Zhuizi talents. For example, the school can allow the school's Henan Zhuizi students to come to business internships to further improve their singing skills. The second is to establish a linkage teaching mechanism that combines "universities -primary schools and secondary schools -training institutions". Universities need to attach great importance to the training of Henan Zhuizi talents and carry out the teaching work of Henan Zhuizi seriously. It is necessary to give students more opportunities to perform performance opportunities to exercise students' ability. In addition, primary and secondary schools actively carry out Henan Zhuizi entry activities, broaden the students' horizons, and actively guide students to learn Henan Zhuizi. In addition, the training institution needs to recognize the value of Henan Zhuizi education for promoting the development of traditional art and improving the artistic cultivation of students, and actively put in the Henan Zhuizi education. Among them, you can establish a Henan Zhuizi training course and recruit students. Education to enhance their Henan Zhuizi performance. In addition, universities, primary and secondary schools, and training institutions also need to strengthen communication and exchanges after doing their own Henan Zhuizi construction and Henan Zhuizi education work, establish a linkage mechanism for linking Henan Zhuizi, and cooperate with each other to promote Henan Zhuizi education.

The third is that the transmission of Henan Zhuizi should start with the children. The cultivation of the talents of Henan Zhuizi is by no means a merit overnight. I think it is necessary to break the evaluation of dialect art and enhance the social recognition of dialect art, so that it is possible to start from the children. Kindergartens and elementary school students are young and have a strong curiosity. In order to strengthen the effect of talent training, they can educate them from childhood. Among them, you can set up a Henan Zhuizi course study class to encourage students to register actively, and then carry out education guidance work to help them learn Henan Zhuizi. Fourth, pay attention to the solution of talent survival. The researcher thinks civil forces need to be tried necessary. Although the school is a base for cultivating Henan Zhuizi talents, when students learn to graduate and walk out of the campus, they cannot live through the Henan Zhuizi. Students can only gradually lose their enthusiasm for learning from

Henan Zhuizi. Therefore, the researcher found that the establishment of talent landing policies is of positive significance for Henan Zhuizi transmission.

In order to make the measures of protective and transmission clearer, I use table form to summarize.

Table 5. Summary of the measures of Henan Zhuizi

Protective measures	Improve the quality of Henan Zhuizhi be modernize and increase the number.
	Create a mechanism to enter the business system and tourism promotion marketing to attract more people.
Transmission Measures	Improved to electronic media Social Media for convenience in transmission to different generations.
	Update the Henan Zhuizi method of dissemination to be up-to-date so that it can be on all social media channels.
	Improving transmission and teaching methods of Henen Zhuizi for a better variety of forms

Chapter VII

Conclusion Discussion and Suggestion

This dissertation takes Henan Zhuizi as the research object, focusing on the historical origin, music noumenon and artistic style analysis of singing of Henan Zhuizi, and puts forward the transmission and development strategy of Henan Zhuizi performance art. Especially from the government, universities and communities to carry out transmission analysis. After in-depth study, the following conclusions are drawn:

7.1 Conclusion

7.2 Discussion

7.3 Suggestion

7.1 Conclusion

7.1.1 Study on Development of Henan Zhuizi in Kaifeng, Henan China

According to the historical documents and the field investigation, as the origin of Henan Zhuizi, the researcher found that Henan Zhuizi originated from Kaifeng and spread throughout China in the later period, which is the product of the combination of Sanxian Shu and Daoqing. The development of Henan Zhuizi is divided into:

7.1.1.1 Henan Zhuizi from 1905 to 1926

During this period, Henan Zhuizi was mainly spread in the countryside and around the Xiangguo Temple in Kaifeng. This period has two outstanding characteristics. First, most of the famous Zhuizi artists in this period were from Daoqing, and they became famous after they changed to Zhuizi. The second feature is that the addition of female artists has enriched the original singing of Henan Zhuizi. The appearance of actresses enriched the vocal and expression forms of Henan Zhuizi. Gradually become a form in which the actress is the main actor and the actor is the auxiliary. During this period, a large number of Zhuizi actresses represented by Zhang Sanni and Qiao Qingxiu appeared.

7.1.1.2 Henan Zhuizi from 1926 to 1949

Since 1926, due to the emergence of natural disasters in Henan Province, social and economic turbulence has caused people to live in poverty. Therefore, in order to make a living, a large number of victims learned Zhuizi and spread it to Henan Province and surrounding provinces. This objectively promoted the spread of Henan Zhuizi. These artists came to other provinces to perform and called the Zhuizi from Henan Province "Henan Zhuizi". During this period, Henan Zhuizi formed the Donglu Zhuizi represented by Shangqiu and Zhoukou; West Road Zhuizi, represented by Zhengzhou, Kaifeng and Xuchang, and North Road Zhuizi, popular in northern Henan.

7.1.1.3 The development of Henan Zhuizi since 1949

This period is divided into two parts: 1. From the 1950s to the 1960s, the influence of Henan Zhuizi in the country reached its peak. There are two reasons: First, after the founding of New China, the influence on the registration of Zhuizi artists and some policy related work indirectly gave birth to a large number of new tracks of Henan Zhuizi. Second, Henan Quyi Group, Shangqiu Quyi Troupe and other groups have been established to cultivate a large number of Quyi talents, which has promoted the development of Quyi, especially the development of Henan Zhuizi. 2. Since the 1970s, Henan Zhuizi has lagged behind.

7.1.2 Study on Music Characteristic of Henan Zhuizi in Kaifeng, Henan, China

7.1.2.1 The musical structure characteristics of Henan Zhuizi

The general Henan Zhuizi structure of Henan Zhuizi music is as follows: beginning part → middle part → falling part → Allegro part.

Henan Zhuizi music and folk songs are basically the same. Basically, they are both structured. The beginning part of Henan Zhuizi music and the falling part of Henan Zhuizi music is the same. They are all pentatonic. The Allegro part is generally used in the last part of Henan Zhuizi music to promote music into climax.

7.1.2.2 The vocal form of Henan Zhuizi has changed over time in the creation of various artists. However, it is basically using the *lian ti* vocal form, sliding vocal form, and *mo* vocal form to perform. At the same time, the vocal form of Henan Zhuizi has also changed from the transformation of lyrics based on the original Henan Zhuizi music is transformed into a creative concept based on describing music image as the main direction.

7.1.3 Study on Preservation and Development of Henan Zhuizi in Kaifeng, Henan, China

In the new period, the survival and development of Henan Zhuizi is not optimistic. In order to promote the development of Henan Zhuizi and broaden the development space of Henan Zhuizi, it is necessary to innovate the vocal structure and artistic performance mode of Henan Zhuizi. At the same time, college education should be inclusive, promote online and offline at the same time, further expand the audience of Zhunzi, and further promote the development of Henan Zhunzi through new media and the support of colleges and universities.

7.2 Discussion

In terms of the origin of Henan Zhuizi, I agree with Mr. Li Guangyu's point of view. For the history of the development of Henan Zhuizi, the researcher tends to be Li Qingyu's point of view.

7.2.1 Discussion on the development of Henan Zhuizi performance in Kaifeng Henan, China

7.2.1.1 Discussion on the origin of Henan Zhuizi performance in Kaifeng Henan, China

According to the previous literature retrieval and field survey, the researcher found that Henan Zhuizi originated from the combination of Sanxian Shu and Daoqing.

1) Zhang Lvqian: evolving from Daoqing

Zhang Lvqian believed that Henan Zhuizi evolved from Daoqing (Zhang Lvqian, 1989). There are two reasons: first, the instruments used in Zhuizi, such as Jianban, all come from Daoqing. Second, most of the earliest Zhuizi performers used to sang Daoqing and they changed their career path, that is also the reason why Daoqing performers also sang Zhuizi occasionally as well.

2) Zhang Changgong: evolving from Yingge Liu and Daoqing

Henan Zhuizi gained its name from the main instrument Zhuizi. Initially, it was jointly developed from both "Yingge Liu" and "Daoqing" (Zhang Chonggong, 1986). Back then, it was created in the late Qing Dynasty when the society was full of chaos and instability. As a result, a large number of farmers were forced to abandon farming and make a living as folk music and folk-art performer. However, because of the extreme prevalence of the Bangzi opera at that time, the business of "yinggelieu" and "Daoqing" artists was greatly reduced. In order to cater the market preference and make

a better living, the Yingge Liu and Daoqing artists transformed the original opera from three strings music into two strings music, while retaining the Jianban (a type of percussion instrument made of bamboo) and the yu drum. Then a new form of folk-art performance, Zhuizi, was created. Henan Zhuizi has spread with times and has formed its own folk-art category with national influence.

3) Li Qingyun: evolving from Three String and Daoqing

In 1904, the Daoqing artist Lei Ming and the Sanxian Shu artist chenniu (also known as Lian Chen) returned to the Xiangguo Temple, where they sang "Zhuizi" transformed from Daoqing with the accompany of Zhuiqin and Jianban (Li Qingyun, 2020). According to this book, Lei Ming was born in Leiji village, Fengqiu County, Henan Province in 1874. Due to his under-privileged family, Lei Ming began to learn Daoqing to make a living at the age of 11. Through hard work, he became an important figure among Kaifeng Daoqing artists at the age of 30. During a performance at hometown, he happened to see local Sanxian Shu and Daoqing artists perform together. The performance form was storytelling with the company of string. With surprise, he started to learn this form of art, and later he became famous among the area Xiangguo Temple. This is the origin of Henan Zhuizi.

4) Collect opinions of the origin of the Henan Zhuizi

In my field work, the researcher also collected a part of the point of view. Chen Meisheng (2022) said that Henan Zhuizi are combined by Daoqing and Yingge Liu and Sanxian Shu. Li Guangyu (2022) said that Henan Zhuizi was formed by the combination of Daoqing and Sanxian Shu. Yingge Liu is also a branch of Sanxian Shu. Dang Zhigang (2022) said that he is more inclined to the Sanxian Shu and Daoqing. There are two reasons: 1. There is still a form of performance in the existing script; 2. The Zhuihu instrument comes from Sanxian, which is Chinese folk music instrument.

5) Summary

The analysis of the above literature and the field survey, the researcher agree with the view of the combination of the Sanxian Shu and Daoqing. First of all, Yingge Liu is also a branch of Sanxian Shu. Sanxian Shu have been widely circulated in China. In Henan, there are many branches of Sanxian Shu. At the same time, the main accompaniment instrument Zhuihu of Henan Zhuizi is actually transferring from

the accompaniment instrument of Daoqing. Therefore, I think that the origin of Henan Zhuizi originated from the combination of Sanxian shu and Daoqing.

The following table is a summary of the historical development stage of Henan Zhuizi

7.2.1.2 Discuss the development of Henan Zhuizi

Through literature retrieval and field investigation, summarize the views of the different development period of Henan Zhuizi to discuss

1) Henan Zhuizi from 1905 to 1914

During this period, Henan Zhuizi was mainly popular in the countryside and the area around the Xiangguo Temple in Kaifeng. The first feature is that most well-known Zhuizi artists were initially Daoqing artists, who gradually became famous after opting into Zhuizi. The second feature is that the emergence of female artists has enriched the singing style of the original Henan Zhuizi. Before 1914, only male artists sang Henan Zhuizi, mostly singing by themselves. Because they were popular with the public, the teahouse cooperated with Zhuizi artists. It is from this period that female artists began to appear in Henan Zhuizi (Zhang Changgong, 1986).

2) Henan Zhuizi from 1914 to 1926

During the five years from 1914 to 1926, many female Henan Zhuizi artists represented by Ma Zhirong and Song Huaniu appeared in Xiangguo Temple. After the appearance of female artists, the vocal form of the Henan Zhuizi has changed. With their excellent voice, they sang more music than the original male artists, which caused Henan Zhuizi to transmit quickly. At the same time, Xiangguo Temple has also become Henan Zhuizi Performance Center. According to the memories of the old artist, during this period, the Performance Place of Henan Temple was basically full, and the Henan Zhuizi was very popular (Li Qingyun, 2020).

1) Henan Zhuizi from 1926 to 1949

From 1926 to 1949, natural disasters have hit Henan Province one after another, leading to social and economic turbulence and the people's sufferings. In order to make a living from the disasters, a large number of victims chose to be a Henan Zhuizi performer, which, objectively, promoted the spread of Henan Zhuizi to the whole Henan Province and surrounding provinces (Li Qingyun, 2020).

2) Henan Zhuizi since 1949

From in the 1950s to 1960s, Henan Zhuizi reached its peak in the whole country. However, since the 1970s, especially after 1979, China's rural population structure has undergone earth shaking changes. A large number of labor force has entered the cities. As a result, Henan Zhuizi, which originally relied on audience in rural area, encountered a challenging situation (Li Qingyun, 2020).

Through literature analysis and field survey, the researcher found that the above views are correct. We need to integrate the research results of their predecessors so that we can more accurately understand the characteristics of the different development period of Henan Zhuizi.

7.2.2 Discuss on the Characteristic of music and vocal form of Henan Zhuizi in Kaifeng Henan, China

The seven-tone mode is also used in the traditional Chinese mode system. It is to add two other tones to the five-tone mode to make it a seven-tone mode. It is also to add polarization on the basis of the original pentatonic, and the main purpose increases the melody of music. Although it looks similar to the major mode or minor mode, in the traditional Chinese traditional seven -tone mode. The adding tones are only the role of connecting the melody, and it has no the main effect.

Dang Zhigang (2022) said the general Henan Zhuizi structure of Henan Zhuizi music is as follows: beginning part → middle part → falling part→ Allegro part.

Han Liang (2022) said that the characteristics of Henan Zhuizi music: 1. Henan Zhuizi vocal form structure is two sentences; 2. The melody is basically four sentences. The first sentence is shang mode, the second sentence is the gong mode, and the third sentence is the jue mode. The four sentence is the zhi mode.

The researcher agrees with the view that the general Henan Zhuizi structure of Henan Zhuizi music is as follows: beginning part → middle part → falling part→ Allegro part. The vocal form of Henan Zhuizi has changed over time in the creation of various artists. However, it is basically using the lian ti vocal form, sliding vocal form, and mo vocal form to perform.

Henan Zhuizi music and folk songs are basically the same. Henan Zhuizi are basically two sentences Basically, they are both structured. The beginning part of Henan Zhuizi music and the falling part of Henan Zhuizi music is the same. The mode

of Henan Zhuizi is pentatonic. The Allegro part is generally used in the last part of Henan Zhuizi music to promote music into climax.

The vocal form of Henan Zhuizi has changed over time in the creation of various artists. However, based on the field survey of the key informants, I think that it is basically using the lian ti vocal form, sliding vocal form, and mo vocal form to perform. At the same time, the vocal form of Henan Zhuizi has also changed from the transformation of lyrics based on the original Henan Zhuizi music is transformed into a creative concept based on describing music image as the main direction.

The vocal form of Henan Zhuizi has changed over time in the creation of various artists. However, it is basically using the lian ti vocal form, sliding vocal form, and mo vocal form to perform. At the same time, the vocal form of Henan Zhuizi has also changed from the transformation of lyrics based on the original Henan Zhuizi music is transformed into a creative concept based on describing music image as the main direction.

7.2.3 Discuss the opinion of preservation and development music of Henan Zhuizi in Kaifeng Henan, China

According to the preliminary literature retrieval and field survey, I think that transmission and protection of Henan Zhuizi are a complex process. It is necessary to support many aspects to better transmit Henan Zhuizi.

The first point of view is the influence of the network proposed by Dang Zhigang (2022) said that the new media on transmitting Henan Zhuizi. First of all, the traditional Henan Zhuizi today in the 21st century must be combined with the current social environment, so that traditional culture can survive, or they can only die; then, you must consider young people, or it must be to find a way to die. Secondly, through the participation of new media, the relationship between Henan Zhuizi and the public closer, and at the same time, through the blessing of APPs such as Tiktok, Facebook, it has played a certain role in spreading Henan Zhuizi. The spread of the Henan Zhuizi in the public has increased the popularity of the public for Henan Zhuizi.

The second point is that Chen Meisheng (2022) proposed to transmit the original Henan Zhuizi. Chen Meisheng found that most students did not know the traditional Henan Zhuizi in primary and secondary schools, so do university in Henan province. Transmission is to let children know Henan Zhuizi. Transmitting Henan Zhuizi requires

the policy of the government tilt. College teaching may be the key to solving problems. For transmission of Henan Zhuizi, Chen Meisheng believes that it is still necessary to ensure the authenticity and integrity of Henan Zhuizi. In the transmission, pay attention to retaining the original taste of the Henan Zhuizi.

The third point is that 1. Fix the audience and create a performance environment. 2. Combine with the "intangible cultural heritage" application project to protect the existing art and musicians with government and academic resources; 3. Combine with school music education to reconstruct the music aesthetic tendency of teachers and students. Encourage teachers and students to have regular contact with the art of Zhuizi; 5. Combined with the advantages of the media era, build the art of "Xianghe River Zhuizi" in the media; 6. Organize a creative team to create new tracks and aria close to modern life (Xie Xiuming & Mao Kai, 2014).

The fourth point is that we need to integrate with the more popular cultural carrier as much as possible on the basis of the unchanged artistic style of Henan Zhuizi. We need to think about how to spread and transmit the traditional music singing in a music way that is acceptable to most people at present, while retaining the traditional style of Henan Zhuizi to the greatest extent. Only such "old wine in new bottles" can spread and protect Chinese traditional music represented by Henan Zhuizi in the current social environment (Cao Hongkai, 2009).

The researcher agrees with the above views. First of all, the government played a guiding role in transmitting Henan Zhuizi. The state must build a demonstration base and transmission base for the study of Henan Zhuizi. This can ensure that it can transmit the original Henan Zhuizi. Second, further consolidate the application process of national and provincial musician. In this way, the transmission of Henan Zhuizi can play a fundamental role. Then, the university is the bridgehead that transmit Henan Zhuizi. The transmission of Henan Zhuizi plays a role in educating and cultivating; In the end, online and offline are combined to further open the audience of Henan Zhuizi. Further open the situation of Henan Zhuizi in teenagers. In this way, the researcher agrees with that it can better transmit Henan Zhuizi.

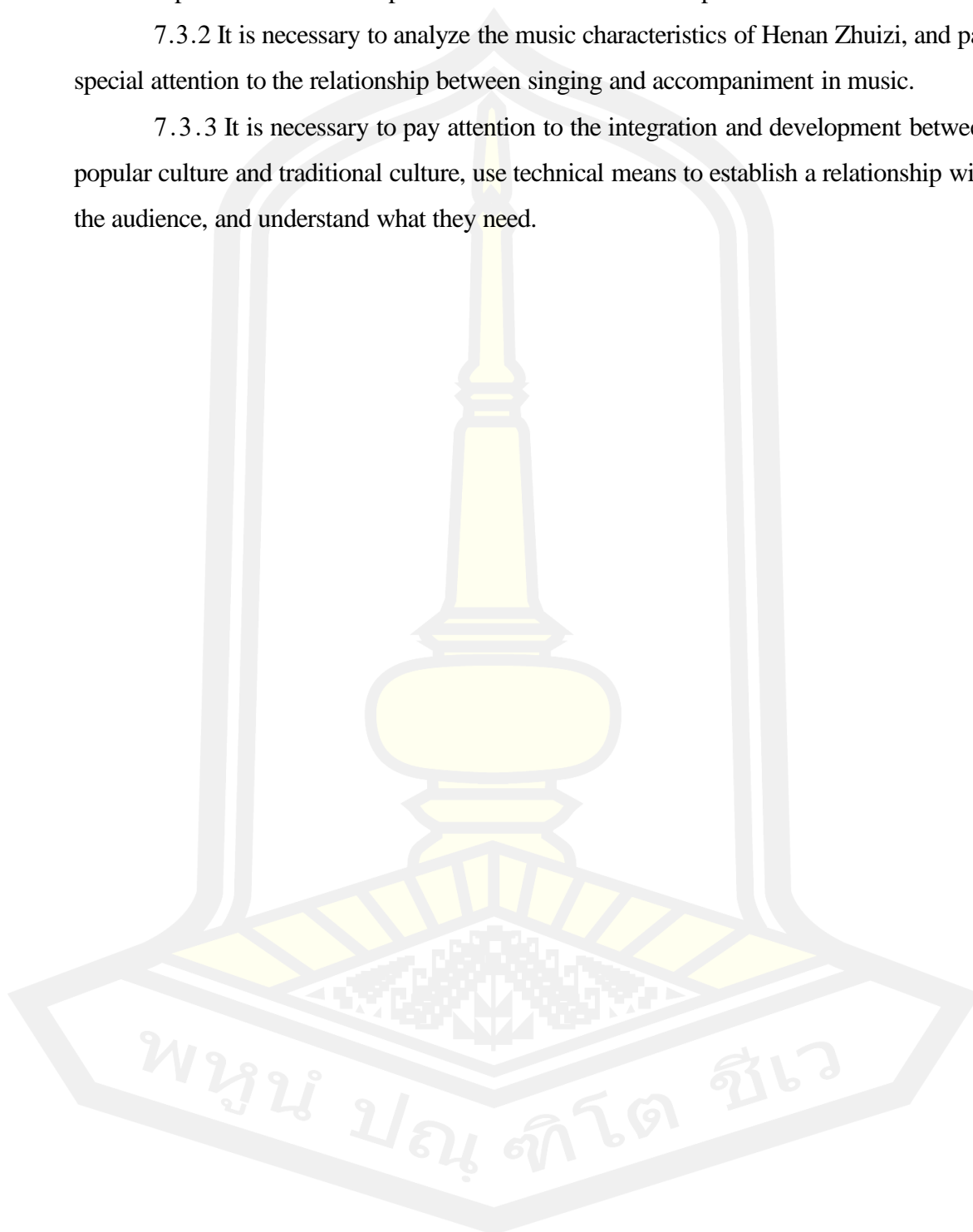
7.3 Suggestion

In the next study,

7.3.1 It is necessary to research on the social, economic, and crowds of various historical periods of the development of Henan Zhuizi development

7.3.2 It is necessary to analyze the music characteristics of Henan Zhuizi, and pay special attention to the relationship between singing and accompaniment in music.

7.3.3 It is necessary to pay attention to the integration and development between popular culture and traditional culture, use technical means to establish a relationship with the audience, and understand what they need.

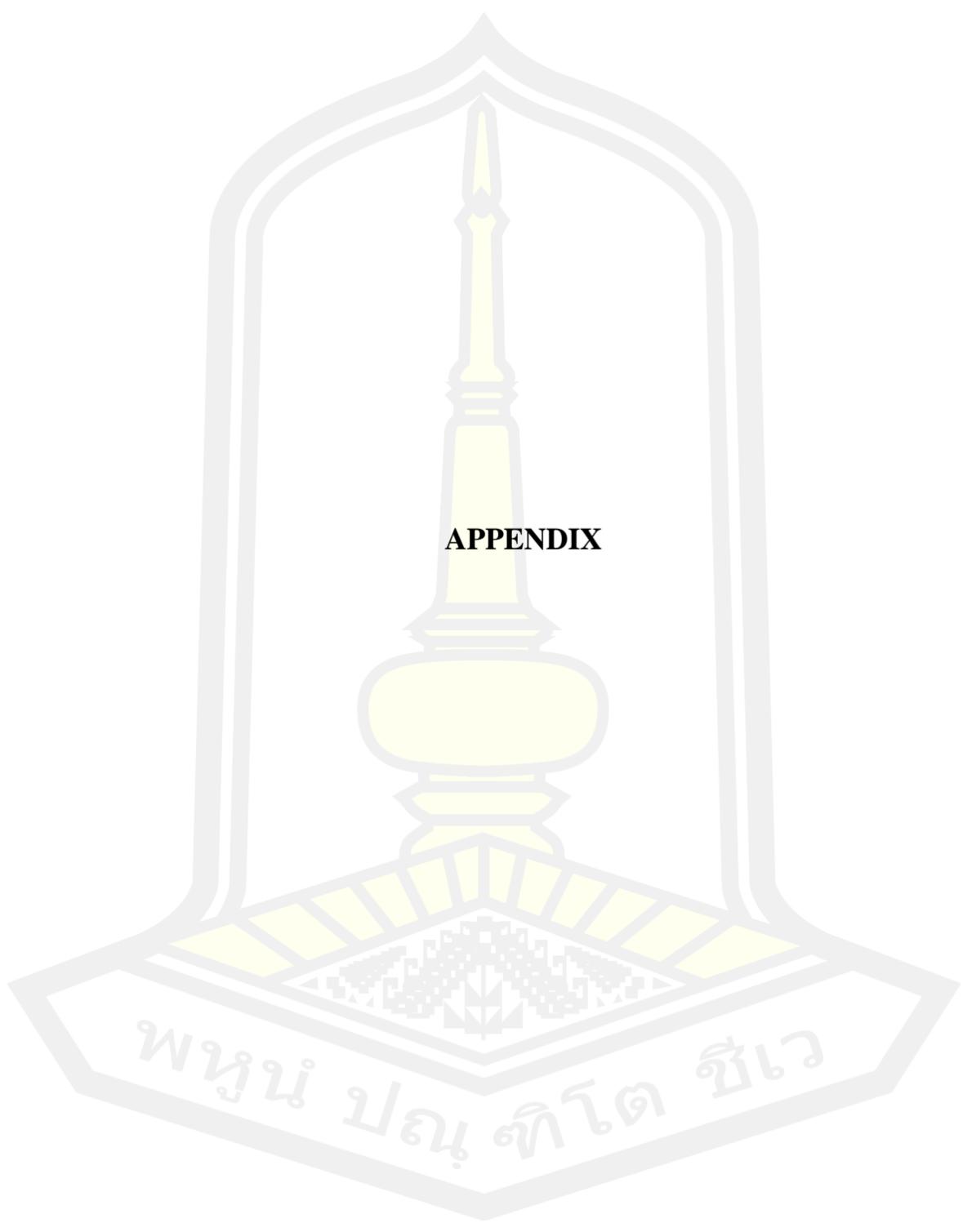


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APPENDIX

พหุมนุ ปณ จิต ชีเว

Appendix 1 Explanation of Special Terms in Dissertation

1. Quyi (曲艺): Quyi is a large category of Chinese folk music art
2. Henan Zhuizi (河南坠子): Henan Zhuizi is a form of Quyi in Henan, Tianjin and other regions.
3. Majie Singing Fair(马街书会): It is popular in Baofeng County, Henan Province, one of the national intangible cultural heritage.
4. East Zhuizi(东路坠子): In the Tongzhi period of the Qing Dynasty, two Zhuizi of Henan Zhuizi were formed. One was circulated in Jieshou, Luzhou, Fuyang, and East Henan.
5. West Zhuizi(西路坠子): In the Tongzhi period of the Qing Dynasty, two Zhuizi of Henan Zhuizi were formed. One was circulated in Zhengzhou, Xuchang, Pingdingshan, etc.
6. North Zhuizi(北路坠子): North Zhuizi is mainly circulated in the area north of the Yellow River.
7. Qiao Zhuizi(乔派坠子): Henan Zhuizi is a genre category in the style of singing, and the founder is Qiao Qingxiu.
8. Zhao Zhuizi(赵派坠子): Henan Zhuizi is a genre category in the style of singing, and the founder is Zhao Zheng.

Appendix 2 Field survey photo collection



Figure 38. Chen Shengli

Source: Chao Ren (2022)



Figure 39. Dang Zhigang

Source: Chao Ren (2022)



Figure 40. Chen Meisheng

Source: Chao Ren (2022)



Figure 41. Han Liang

Source: Chao Ren (2022)

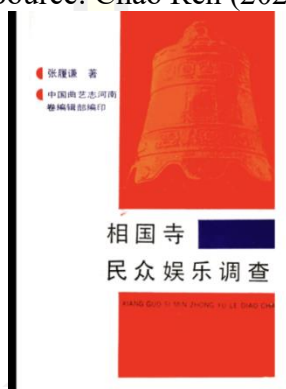


Figure 42. Xiangguo Temple people entertainment survey

Source: Chao Ren (2022)

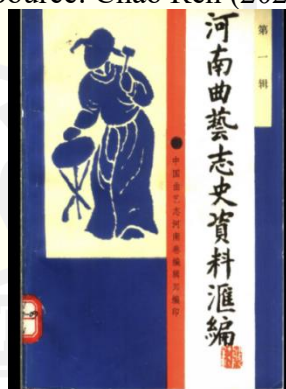


Figure 43. Hnan Quyi Historical Materials Compilation

Source: Chao Ren (2022)

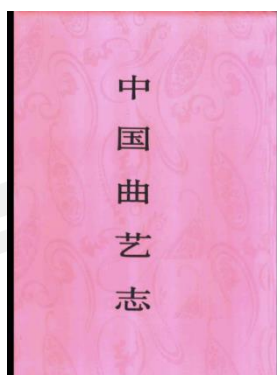


Figure 44. Chinese Quyi chronicles

Source: Chao Ren (2022)

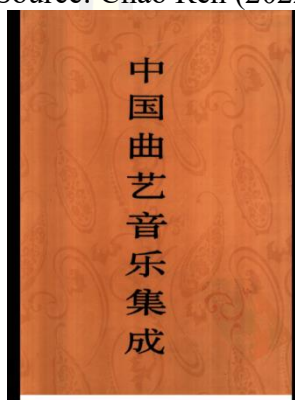


Figure 45. Chinese Quyi Music Integration

Source: Chao Ren (2022)

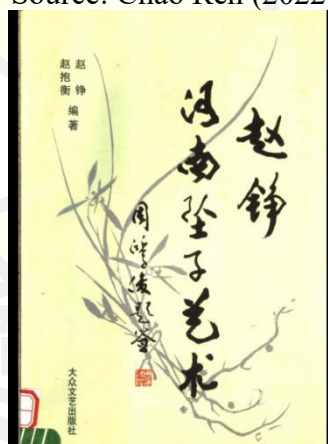


Figure 46. Zhao Yan Henan Zhuizi Art

Source: Chao Ren (2022)



Figure 47. Henan Zhuizi Teaching

Source: Chao Ren (2022)



Figure 48. Henan Zhuizi Teaching

Source: Chao Ren (2022)



Figure 49. Henan Zhuizi Performing

Source: Chao Ren (2022)



Figure 50. Henan Zhuizi Performing

Source: Chao Ren (2022)

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