

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

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Abstract

This study is focused on the preservation and transmission measures of Henan Zhuizi---a vocal form in Kaifeng, China. Researchers have used an ethnomusicology and sociology theories to study by doing fieldworks. As a result, 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 three periods: 1) 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; 2) from 1926 to 1949, 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; and 3) the development of Henan Zhuizi since 1949 to the current, 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. 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
Keywords: Preservation, Transmission, Henan Zhuizi.

Introduction

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

With the development of the time, the vocal form of Henan Zhuizi has also developed and changed. The vocal form of Henan Zhuizi is mainly

based on the vocal form of Zhao School and the Qiao School. In order to better analyze differently, a part of "Picking Cotton" is analyzed below.

Figure 1. Qiao School Henan Zhuizi "Picking Cotton"

The musical score for Figure 1 is written in a single system with four measures. The melody is in a pentatonic mode, using only the notes G, A, B, C, and D. The lyrics are in Chinese and English. The first measure (1) contains the lyrics '太阳出来' (The sun comes). The second measure (2) contains '满天霞' (and the sky is full of rosy clouds). The third measure (3) contains '五色彩云' (Colorful rosy clouds). The fourth measure (4) contains '照南洼' (shine on Nanwa).

Source: Chao Ren

In figure 1, we can find that the characteristics of Qiao Zhuizi are: 1. The regular musical structure of four sections and one sentence; 2. Minor degree interval music often appears; 3. Pentatonic mode is commonly used. This will make the Qiao Zhuizi lighter, but in the process of music, it did not pay attention to the image and intuition of the music. (Figure 36)

Zhao Zheng used the vocal form of Qiao Zhuizi for reference when creating "Picking Cotton", improved the Zhuizi and improved the audibility of Henan Zhuizi. On the basis of transmitting the style of Qiao Zhuizi, we can find that Qiao Zhuizi is a clear structure with two sentences and four bars (Figure 36). Zhao Zheng expanded the vocal form of Qiao School, increased her feelings about Henan Zhuizi, and enhanced the image of Henan Zhuizi.

Figure 2. Zhao School Henan Zhuizi "Picking Cotton"

The musical score for Figure 2 is written in a single system with 16 measures. The melody is in a pentatonic mode, using only the notes G, A, B, C, and D. The lyrics are in Chinese and English. The first measure (1) contains the lyrics '太阳出来' (The sun comes out). The second measure (2) contains '满天霞' (the sky glows). The third measure (3) contains '五色彩云' (Colorful clouds). The fourth measure (4) contains '照南洼' (shine on the depression in the south). The fifth measure (5) contains '从那村里' (from that village). The sixth measure (6) contains '走过' (pass by). The seventh measure (7) contains '两个姑娘' (two girls). The eighth measure (8) contains '她们本是' (they are). The ninth measure (9) contains '姐妹俩' (sisters). The tenth measure (10) contains '呀' (ya). The eleventh measure (11) contains '胳膊上' (on her arm). The twelfth measure (12) contains '有一个毛竹篮子' (there are a bamboo). The thirteenth measure (13) contains '她们下了地里' (They went down to the fields). The fourteenth measure (14) contains '摘棉花' (to pick cotton). The fifteenth measure (15) contains '呀' (ya). The sixteenth measure (16) contains '呀' (ya).

Source: Chao Ren

In figure 2, 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 2)

Preservation and development music 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).

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).

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).

Improve the artistic level and social influence of the troupe in the 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).

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).

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).

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).

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

In the time of covid-19, we usually use online ways to transmit the Henan Zhuizi. Basically, we just use Apps to communicate with others. First of all, we can use the network live platform for Henan Zhuizi live broadcast. Through live broadcast and other means to increase the audience of Henan Zhuizi. Second, I can find people who are interested in Henan Zhuizi through live broadcast to conduct one-on-one online guidance and develop fans of Henan Zhuizi; finally, I can enhance the communication of the crowd through the network platform. Increase the popularity of Henan Zhuizi.

Henan Zhuizit mode should be a combination mode of Gong Zheng alternating mode. The first position is G,A,B,C,D,E,F#,,, the second

position is C,D,E,F,G,A,B,, the third position is G,A,B,C,D,E,F#. This proves that there are two system of Gong mode formed on the accompaniment instrument, and the relationship between the two system of Gong mode is four degrees. That is, the second position is the first position above the pure four degrees of the establishment. This provides the possibility of alternating modulation. If the second position is regarded as the palace mode, then the first position is actually the character mode component. This can prove the conclusion that Henan Zhuizi is a combination of Gong Zheng alternating mode. This makes it possible for accompaniment instruments to be used in improvisation.

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.

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).

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).

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).

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 1. 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				√		

In the field investigation, I found that some young teachers are through the Henan pendant with the current popular elements of the combination of protection and dissemination of Henan pendant. For example, in the teaching, means that young teachers used a cappella technique to the original form of Henan pendant performance adapted.

It is a very good attempt to use the bass part to replace the simple board and the harmony part to replace the Zhui Hu.

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.

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.

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.

3 Improving electronic media and social media for the transmission to the 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

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

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.

5 Improving transmission and teaching methods of Henan 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 3 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

Discussion

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. 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.

As for the dissemination and protection of Henan Zhuizi, I think that it is complicated. As for the government, we should take many measures to carry out the work. We should not only pay attention to the protection and transmission of Henan Zhuizi, but also pay attention to the recreation and re-integration of Henan Zhuizi. I think the transmission should be passed on from generation to generation, rather than the end only in the museum to the narcissistic exclamations. To do this, I think the government should first do a good job in advocacy and publicity, and as a school, we should not only protect the teaching work of the original Henan Zhuizi, but also encourage students to combine their own hobbies, Henan Zhuizi will be adapted to blend, so that you can draw into the distance between the Henan Zhuizi and the young generation. At the same time, the various media platforms to vigorously promote, increase the audience and through the game and other means to promote the development of Henan Zhuizi.

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