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# A Study on the Development of Henan Zhuizi Folk Music Knowledge in Kaifeng, Henan Province, China

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## Abstract

The qualitative method was used in this study on the development of Henan Zhuizi folk music knowledge in Kaifeng, Henan Province, China. Based on the collected data, an interview form and questionnaire were used as research tools, and nine key informants were selected. The study results are as follows: Henan Zhuizi was mainly spread in the countryside and around the Xiangguo Temple in Kaifeng. In the past, Henan Zhuizi was sung by male actors. There are forms of self-pulling and self-singing, as well as accompaniment singing. Later, actresses appeared. At first, actresses were just a foil for actors. Most of them are male performers. gradually become a form in which the actress is the main actor, and the actor is the auxiliary. These artists came to other provinces to perform and called the Zhuizi from Henan Province "Henan Zhuizi," which is the origin of "Henan Zhuizi." The influence of Henan Zhuizi in the country reached its peak through some policy-related work that indirectly gave birth to a large number of new tracks of Henan Zhuizi and has been established to cultivate a large number of Quyi talents, which has promoted the development of Quyi, especially the development of Henan Zhuizi, since the 1970s.

**Keywords:** Knowledge, Henan Zhuizi, Chinese Folk Music, Henan Province, Folk Music Development

## 1. Introduction

Henan Zhuizi is a type of folk music from Henan Province. Henan Zhuizi is categorized in the "fishing drum" category of the "folk art" category according to the classification of Chinese traditional music culture (Mu, 1993; Mu, 1994; Song, 2017; Zeng, 2018; Zhuo, 2021; Liu, 2022). 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 the Zhuizi string (now known as zhuohu), which was reformed from three strings of a 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, 2010; Curtis, 2019; Wan, 2020). One of the cultural heritages selected for the first batch of China's national intangible cultural heritage list is Henan Zhuizi. 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 sought development outside of Henan, and they joined local musician communities in Beijing, Tianjin, and Shanghai. By the 1940s, Henan Zhuizi performances could be seen in a variety of locations, including Shenyang, Changchun, Lanzhou, Chongqing, Guilin, Nanning, Guiyang, Changsha, Guangzhou, Hong Kong, and others, indicating that Henan Zhuizi had become a major music genre with widespread influence (Tsau, 1980; Liang, 1995; Zhu, 1996; Liu, 2013; Curtis, 2019).

Facing globalization and drastic social transformation, China has transformed from an agricultural society to an industrial society at a fast pace. 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 in Henan Zhuizi, a shortage of talents, a 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 investigations, sorting, and research and come up with targeted reform measures and contribute to theoretical development. Henan Zhuizi has unique singing methods and aesthetic performances. The singing art of quyi, represented by Henan Zhuizi, is an important part of China's national vocal music performance system. However, the theoretical research on the singing methods of Quyi is relatively scarce, 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 inheritance of China's national vocal music art (Shepherd, 2007; Speshnev, 2013; Fan, 2020).

Mr. Liguangyu (2022, interview) said that the traditional folk art represented by Henan Zhuizi has been in an embarrassing situation where there has been a shortage of performers to inherit this form of art in the 1980s and 1990s. Back then, there was a crisis and depression in the national quiche industry. The main reasons for this are: First, since the creation limitations of traditional opera were broken, a large number of Henan Zhuizi practitioners switched to traditional operas, leading to a youth performer shortage in 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. Newspapers and magazines related to Zhuizi are also gradually decreasing; second, the audience of the performance is mainly the elderly, 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 inheritance and development of Henan Zhuizi. Fourth, the widespread promotion of Putonghua has resulted in a crisis in the transmission of traditional quyi sung in dialect.

After reviewing the existing literature, the author found that the research of Henan Zhuizi is very fruitful. However, the majority of them use Henan Zhuizi's singing and history as research objects. They fail to conduct in-depth research and provide sociological and anthropological insights into Henan Zhuizi. Most of the time, existing studies don't look at the social structure and cultural background in the context of historical processes. This leaves a gap in the research. Plus, most of them focused on the surface singing of Zhuizi from the research perspective while paying less attention to Henan Zhuizi's "music ontology structure," "historical environment," and "social environment," which have left a large academic gap for this research activity (Dong, 1999; Zhang, 2017).

So, the author will mostly use ethnomusicology methods, along with historical, sociological, anthropological, and other methods, to carry out field investigations and relevant academic research on the musical characteristics, performance elements, and historical development of Henan Zhuizi, so as to provide new theoretical support and reference for the inheritance and innovation of Henan Zhuizi and also to provide relevant academic information for those interested.

## 2. Method

Any kind of music culture is produced in a certain historical period and social environment. In other words, a certain music culture as a text and its historical facts are interrelated and interconnected. Therefore, when studying

the development history of Henan Zhuizi, I think we can't just pay attention to the ontological development history of Henan Zhuizi. At the same time, we should pay attention to the historical and social environment of Kaifeng in the historical period, so that I think we can vertically understand the development history of Henan Zhuizi. However, in practice, we will find that there are differences between historical facts and historical documents. Any historical text is not only a subjective construction process but also a narrative model based on mainstream cultural identity (Zhao, 2021). So, we should not only look at historical documents to learn about how Henan Zhuizi has changed over time. We should also look at how Henan Zhuizi is used today and collect relevant oral histories to learn as much as possible about how it has changed over time so that we can reconstruct it.

The author had to interview 9 informants, including 2 scholars and 7 musicians. I explored the role of immigrants in the development of Henan Zhuizi from the interviews with scholars; I explored the music and singing structures of Henan Zhuizi from the interviews with musicians; and I studied the inheritance and development of Henan Zhuizi deeply. The research methods of this article are as follows: 1) Documentary data method: through collecting, sorting out, and identifying existing documents and forming a scientific method of understanding by studying these data. 2) Field investigation method: Field investigation is the basic method to obtain first-hand information.

3) Qualitative research method: Explain the collected data (Oun & Bach, 2014).

### 2.1 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 the *quyi* form in Henan Province. Kaifeng City is the main carrier of contemporary Henan Zhuizi. Zhao Zheng is a Henan Zhuizi master from Kaifeng to China, as well as one of the founders of Henan Zhuizi.

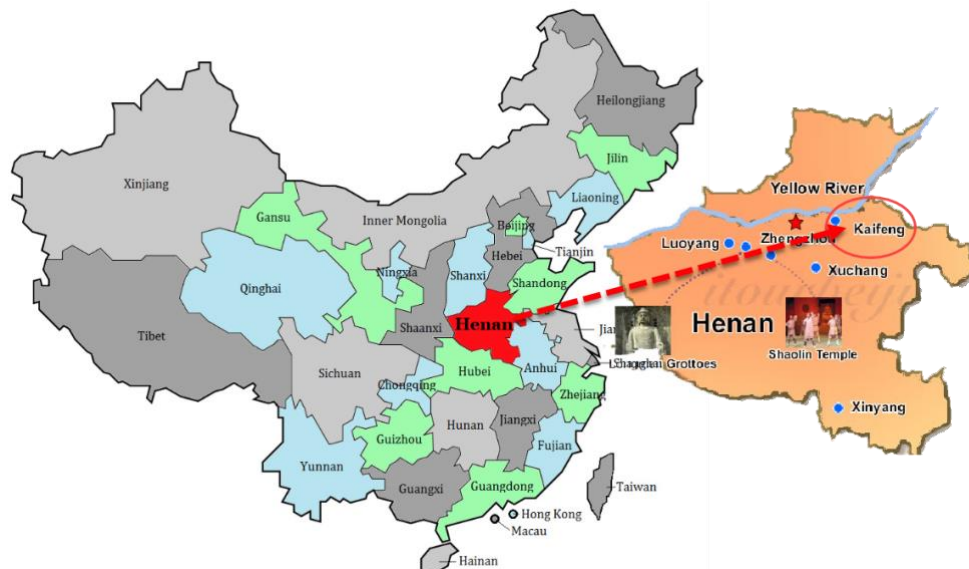


Figure 1: Map of Kaifeng, Henan Province, China.

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

### 2.2 Key informants

The criteria for selecting key informants were provided by Mr. Chen Shengli, the inheritor of China's national intangible culture. They 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 inheritors awarded by the government.
- 5) They have made outstanding contributions to the dissemination and development of Zhuizi.

Table 1: Investigators

No	Name	Gender	Birth year	Site	Profession	Positional
1	Dang Zhigang	male	1958	Zhengzhou	Zhuizi performance	Professor
2	Li Guangyu	male	1970	Zhengzhou	Scholar	Professor
3	Chen Meisheng	female	1968	Zhengzhou	Zhuizi performance	Professor
4	Li Aihong	female	1967	Kaifeng	Zhuizi singer	Professor
5	Liu Jingliang	male	1970	Zhengzhou	Zhuizi researcher	Professor
6	Xiang Kui	female	1975	Kaifeng	Dulcimer player	Professor
7	Zhao Zhigang	male	1980	Zhengzhou	Zhuizi singer	Tutor
8	Qin Xiaomin	female	1983	Zhengzhou	Zhuizi singer	Tutor
9	Han Liang	male	1979	Zhengzhou	Zhuizi singer	Tutor

Table 2: The classification of investigators

No	Name	Group
1	Dang Zhigang	Key informants
2	Li Guangyu	
3	Chen Meisheng	
4	Li Aihong	Casual informants
5	Liu Jingliang	
6	Xiang Kui	
7	Zhao Zhigang	General informants
8	Qin Xiaomin	
9	Han Liang	

### 2.3 Data collection

During the field investigation, I prepared two forms. One is the interview record; the other is the observation record. In both forms, I designed a variety of questions, including the age, gender, and ethnicity of the respondents. Form, singing language, singing occasion, whether to inherit Henan Zhuizi, etc. Through interview and observation, statistics are made on the historical and cultural inheritance, rhythm, mode, interval, melody, and other aspects of Henan Zhuizi to provide real data for future research.

### 2.4 Data analysis

Based on the original historical and oral history of Henan Zhuizi, the researcher conducted in-depth research on relevant performers, researchers, and inheritors of intangible cultural heritage through interviews, observation, participation in observation, group discussion, and a questionnaire survey. Try to sort out the history of the development of Henan Zhuizi more comprehensively and deeply.

## 3. Results

### 3.1 Investigate the origins of Henan Zhuizi.

In this section, I will examine the social structures of Henan and Kaifeng in terms of immigrants, as well as the historical environment at the time, to reach a conclusion. Due to constant wars and the superior location of Henan, migration events often occur in Henan. The major immigration events in Henan Province are: 1. Hakka immigration The Hakka people moved south from the central plains; 2. the late Yuan and early Ming immigration event. In the Yuan Dynasty, the Mongol invasion caused many residents to migrate away from Henan. Most 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). To supplement the population of Henan and Hebei, the government escorted people from Shanxi, Shaanxi Province, to supplement the population loss in Henan, Hebei, and Shandong Province.

Mr. Li Guangyu (2022, Interview) 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. Simultaneously, Zhuizi-themed escapes to the West and other art forms were introduced to the West. Even the Henan dialect was set as the official language in Xi'an, Xinjiang. Consider the artist Liu Zongqin, who rose to prominence in Xianyang and Xi'an before returning to Henan. He became one of the top three performers in Zhengzhou, known as "Liu Mingzhi, Liu Guizhi, and Liu Zongqin." The Henan Zhuizi troupe was also established based on 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 Henan, they have also provided a very important opportunity for the development of culture and music in Henan.

Kaifeng plays a very important role in Henan Province. There are three reasons: first, geographical advantages. Kaifeng is in the middle of the North China Plain and on the south bank of the lower reaches of the Yellow River. It has been a land and water transportation hub since ancient times. Therefore, Kaifeng's superior traffic conditions made it the waterway hub of the Central Plains in the early years. Based on 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 can meet here and thus form a multi-cultural clustered community in Kaifeng. This provides a crowd base 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. According to the Lifang system, curfews were imposed in cities, which hindered the development of urban entertainment. In other words, due to the abolishment of the Lifang system in the Northern Song Dynasty, Kaifeng City was rich in a vigorous cultural and entertainment nightlife. While the Lifang system was abandoned, to better manage the city, the government issued the Xiangfang system. The practice of the Xiangfang system marked the fact that residential areas and business areas are no longer separated, which effectively promoted the development of the commodity economy and indirectly laid an institutional foundation for the rise of traditional music culture; Third, the 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 is no longer exclusively appreciated within the aristocracy but also among civilians. Artists began to make a living in the era of the 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. 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 excellent traditional music culture in the future.

Mr. Dan Zhigang (2022, Interview) said that when he was a teenager, he saw a performance venue like 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. I 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 cultural life in their spare time. As a result, it provides a certain development opportunity for traditional music culture. In fact, the Washe can be compared to a large shopping mall, with Goulan serving as the stalls. In the 1990s, opera tea houses appeared in Zhengzhou. This type of opera tea house can be compared to a modern tile house and a gondola.

Therefore, to familiarize their art works and gain wider appeal from the audience, performers added local dialects to the original rap and folk art, and local folk art forms with regional characteristics were gradually formed for dissemination. Through historical documents and field investigations, I believe that Henan Zhuizi, like all traditional music created in Henan Province, is the product of Henan's geography, culture, improvisation of traditional music, and musician registration system. Because Henan provided social, cultural, and musical support for these traditional music cultures, Henan has become the home of Chinese traditional opera and folk art. Through literature analysis and fieldwork, I found that Henan Zhuizi was formed by the combination of Daoqing and

Sanxian Shu. Henan Zhuizi was founded by Zhishan Qiao. Due to the increase in the tolerance of folk music for such socio-economic and cultural reasons, the awareness of self-innovation among folk artists will increase. Therefore, the birth of Henan Zhuizi is also a historical choice in Kaifeng.

### *3.2 The early stage of the development of Henan Zhuizi.*

Henan Zhuizi reigned 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 Sanni and Yin Fengbao, the first two female artists of Zhuizi, appeared at the Xiangguo Temple in Kaifeng. Before 1914, only male artists sang Henan Zhuizi, mostly by themselves. Because they were popular with the public, the teahouse cooperated with Zhuizi artists. It was from this period that female artists began to appear in Henan Zhuizi. Most of the female artists who sang Henan Zhuizi in the early stages 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 performances with male artists, thereby enriching the singing style of the original Zhuizi. These female artists add Shandong drumming, folk songs, and other arts based on the original singing style of male artists. Their creation made Henan Zhuizi develop by leaps and bounds (Zhang, 1995).

Henan Zhuizi reigned 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 artistic expression of Henan Zhuizi. In the past, Henan Zhuizi was performed by male artists. Later, female Henan Zhuizi artists appeared. Initially, female Henan Zhuizi artists were simply the offspring of male artists. Later, female artists gradually took over as the primary performers. 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. During this period, many female artists went to the stage of performance at Henan Zhuizi. At the same time, Xiangguo Temple has also become the Henan Zhuizi Performance Center. According to the memories of the old artist, during this period, the performance space at Henan Temple was basically full, and the Henan Zhuizi was very popular (Li, 2020).

### *3.3 The middle stage of the development of Henan Zhuizi.*

This period was mainly from 1926 to 1949. During this period, there were wars and disasters. As a result, many Henan Zhuizi artists left, and Henan Zhuizi came to the country. At the same time, Henan Zhuizi formed three branches, including Dongglu Zhuizi, represented by Shangqiu and Zhoukou; the West Road Zhuizi, represented by Zhengzhou, Kaifeng, and Xuchang; and the North Road Zhuizi, which 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 suffering. 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). Therefore, to make a living from the disasters, many victims chose to be Henan Zhuizi performers, which, objectively, promoted the spread of Henan Zhuizi to the whole of Henan Province and surrounding provinces. These artists, who perform out of Henan, named, and described their art form as "Henan Zhuizi." This is also the origin of "Henan Zhuizi." In this period, Henan Zhuizi formed three branches, including Dongglu Zhuizi, represented by Shangqiu and Zhoukou; the West Road Zhuizi, represented by Zhengzhou, Kaifeng, and Xuchang; and the North Road Zhuizi, which spread in Northern Henan (Li, 2020).

Mr. Li Guangyu (2022, Interview) 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. Simultaneously, Zhuizi-themed escapes to the West and

other art forms were introduced to the West. Even the Henan dialect was set as the official language in Xi'an, Xinjiang. Consider the artist Liu Zongqin, who rose to prominence in Xianyang and Xi'an before returning to Henan. He became one of the top three performers in Zhengzhou, known as "Liu Mingzhi, Liu Guizhi, and Liu Zongqin." The Henan Zhuizi troupe was also established based on 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 Henan, they have also provided a very important opportunity for the development of culture and music in Henan.

### 3.4 The later stage of the development of Henan Zhuizi.

From the 1950s to the 1960s, Henan Zhuizi reached its peak in the whole country. The result should be attributed to the impact on the registration of Zhuizi artists and some policies after the founding of New China. These indirectly gave rise to many new works by Henan Zhuizi. At the same time, Henan Quyi Group, Shangqiu Quyi Group, and other groups have cultivated many Quyi talents, which has promoted the development of Quyi, especially in Henan Zhuizi. However, since the 1970s, especially after 1979, China's rural population structure has undergone earth-shaking changes. Many laborers have entered the cities. As a result, Henan Zhuizi, which originally relied on an audience in rural areas, encountered a challenging situation. To break the deadlock and better inherit the traditional Chinese music represented by Henan Zhuizi is the mission of our contemporary musicians. (Li, 2020)

### 3.5 Summary.

From 1905 to 1926, most artists were formed by Daoqing artists to sing Henan Zhuizi. Henan Zhuizi artists were predominantly male in the early days of the group's formation. Later, the gender structure of Henan Zhuizi artists changed, forming a female-based performance mode. During this period, the dissemination of Henan Zhuizi was based mainly 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 playing Jianban and one person playing Zhuihu. Therefore, this period is very important for Henan Zhuizi.

From 1926 to 1949, the population migration caused by war and disaster was caused by the migration of the Han. Many Henan Zhuizi artists left Henan and walked across China. It has a positive effect on the spread of Henan Zhuizi, such as Liu Zongqin. She returned to Henan after becoming famous in Shaanxi.

In 1949, with the support of the country, Henan Zhuizi ushered in the main development period. Many Quyi professional colleges have been established, and many new works have been created, which has led to the rapid development of Henan Zhuizi during this period. However, after the 1980s, with the implementation of the market economy, the development of Henan pendants was blocked and gradually declined. To make the development period of Henan Zhuizi clearer, I will use the table format to summarize.

Table 3: The development 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	Write many new works
1978-2022	Pop Music Flows into Society	Reduced audience	Problems in the transmission of Zhuizi



#### 4. Conclusion

Henan Zhuizi lived 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. During this period, Zhuizi actresses were greatly influenced by Shandong Pear Blossom Drum, such as Zhang Sanni. The appearance of actresses enriched the singing and expression forms of Henan Zhuizi. In the past, Henan Zhuizi was sung by male actors. There are forms of self-pulling and self-singing, as well as accompaniment singing. Later, actresses appeared. At first, actresses were just a foil for actors. Most of them are male performers, gradually become a form in which the actress is the main actor, and the actor is the auxiliary. During this period, many Zhuizi actresses, represented by Zhang Sanni and Qiao Qingxiu, appeared.

Henan Zhuizi lived 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. As a result, in order to make a living, many victims learned Zhuizi and spread it throughout Henan Province and neighboring 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," which is the origin of "Henan Zhuizi." Henan Zhuizi formed the Donglu Zhuizi, which was represented by Shangqiu and Zhoukou; West Road Zhuizi, which was represented by Zhengzhou, Kaifeng, and Xuchang; and North Road Zhuizi, which was popular in northern Henan.

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, following the establishment of New China, the influence on Zhuizi artist registration and some policy-related work indirectly gave birth to many new Henan Zhuizi tracks. Second, Henan Quyi Group, Shangqiu Quyi Troupe, and other groups have been established to cultivate many Quyi talents, which has promoted the development of Quyi, especially the development of Henan Zhuizi. 2. Since the 1970s, Henan Zhuizi has lagged.

#### 5. Discussion

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

Zhanglvqian: the evolution of Daoqing opera Mr. Zhang believed that Henan Zhuizi evolved from Daoism (Zhang, 1989). There are two reasons: first, the instruments used in Zhuizi opera, such as Jianban and Xingmu, all come from Daoqing opera. Second, most of the early Zhuizi performers used to sing Daoqing operas before switching careers, which is why Daoqing performers occasionally sang Zhuizi as well. Fuxihua holds the view that Henan Zhuizi originated from Daoqing in the book *Introduction to Beijing Quyi*, which further proves this idea.

Zhangchanggong: evolving from Yingge Liu and Daoqing Henan Zhuizi gained its name from the main instrument, the Zhuizi. Initially, it was jointly developed by both "Yingge Liu" and "Daoqing." (Zhang, 1986) Back then, it was created in the late Qing dynasty, when 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 performers. However, because of the extreme prevalence of the Bangzi opera at that time, the business of "yinggeliu" and "Daoqing" artists was greatly reduced. To cater to market preferences and make a better living, the Yingge Liu and Daoqing artists transformed the original opera from three-string music into two-string 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 the times and formed its own folk-art category with national influence.

Liqingyun: evolving from Three Strings and Daoqing In 1904, the Daoqing artist Lei Ming and the San Xian Shu artist Chenniu (also known as Lian Chen) returned to the Xiangguo Temple, where they sang "Zhuizi," transformed from Daoqing, with the accompaniment of Zhuiqin and Jianban (Li, 2020). According to this book, Lei Ming was

born in 1874 in Leiji village, Fengqiu County, Henan Province. Due to his underprivileged family, Lei Ming began to learn Daoqing to make a living at the age of 11. Through his hard work, he became an important figure among Kaifeng Daoqing artists at the age of 30. During a performance in his hometown, he happened to see local San Xian Shu and Daoqing artists perform together. The performance form was storytelling with the help of string. With surprise, he started to learn this form of art, and later he became famous among the residents of the area around the Xiangguo Temple. This is the origin of Henan Zhuizi.

Collect opinions about the origin of the Henan Zhuizi. In my field survey, I also collected some points of view. Mrs. Chen Meisheng (2022, Interview) said that Henan Zhuizi is composed of Daoqing, Yingge Liu, and Sanxian Shu. Mr. Li Guangyu (2022, Interview) said that Henan Zhuizi was formed by the combination of Daoqing and Sanxian Shu. Yingge Liu is also a branch of Sanxian Shu. Mr. Dan Zhigang (2022, Interview) said that he is more inclined toward the Sanxian Shu and Daoqing. There are two reasons: 1. There is still a form of performance in the existing script; 2. The Zhuiqin comes from Sanxian, which is a Chinese folk music instrument.

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