

Exploring Folk Pedagogy and Cultural Transmission: A Case Study of Henan Zhuizi Instruction in China

Miao Pu¹, Ahmad Faudzi Musib², Clare Suet Ching Chan³
Universiti Putra Malaysia

To Link this Article: <http://dx.doi.org/10.6007/IJARBS/v14-i10/22720> DOI:10.6007/IJARBS/v14-i10/22720

Published Date: 02 October 2024

Abstract

This study explores the teaching and transmission of Henan Zhuizi, a traditional Chinese folk music form, at a folk art school in Henan Province, China. Employing traditional oral teaching methods, students learn Henan Zhuizi under the guidance of instructors through listening, imitation, and performance. Instructors segment songs to facilitate easier learning and emphasize physical training to perfect posture and expression. Cooperation among students and mentorship relationships both facilitate learning and ensure the transmission of tradition. To understand how folk training schools conduct Henan Zhuizi education and assess the feasibility of its protection within the current educational framework, this study utilized qualitative classroom observations and semi-structured interviews during a month-long field investigation at the institution. A thematic analysis of the data concluded that despite the structured teaching approach, there are still challenges in mastering this art form. The findings provide valuable insights into advancing the preservation and inheritance of folk music.

Keywords: Folk Music, Informal Education, Intangible Inheritance, Teaching Approach, Cultural Preservation

Background

Quyi⁴ refers to folk vocal art forms such as ballad singing, storytelling, comic dialogue, clapper talk, and crosstalk. Henan Zhuizi is a type of Quyi, a traditional Chinese singing form with storytelling, originating in Henan Province, China. It is named Henan Zhuizi because the main accompanying instrument is the Zhuihu, and it is sung in the Henan dialect (Ma, 1989).

The performance typically involves one or two singers and sometimes a collective multi-person performance. During these performances, the singers use two wooden boards, each

¹ PhD student, Universiti Putra Malaysia, gs63317@student.upm.edu.my

² Senior Lecture, Universiti Putra Malaysia, faudzimusib@upm.edu.my

³ Associate Professor, Universiti Putra Malaysia, clarechan@upm.edu.my

⁴ Quyi is a form of performing arts, and in China, refers to various types of storytelling and ballad singing arts.

about 15 centimeters long, known as "筒板" (jianban), which serve as percussion instruments. They beat these boards in rhythm while simultaneously singing with storytelling. The primary accompanying instrument is the "坠胡" (zhuihu), which is a stringed instrument derived from the "三弦" (sanxian), a three-stringed instrument. The zhuihu performer also wears "脚梆" (jiaobang), which are accompanying instruments on the feet. Additionally, the accompaniment band includes instruments such as guzheng, pipa, yangqin, erhu, and others (figure 1).



Figure 1: Henan Zhuizi Performers and Accompaniment Band-photo by Miao Pu

Henan Zhuizi is a type of folk Quyi originating from the Henan region. Performers use the Henan dialect during their performances, and the presentation of the lyrics combines storytelling and singing. The singing style of Henan Zhuizi is significantly influenced by the Henan dialect, and its "字-声" (intonation and pronunciation) relationship is centered around the Henan dialect (Fan, 2020). The performance style of Henan Zhuizi involves singing with storytelling, which means that the singing melody closely aligns with the dialect's tone (Wang, 2021). Henan Zhuizi features a wide range of lyrics, encompassing topics such as history, culture, witty short passages, and folk stories.

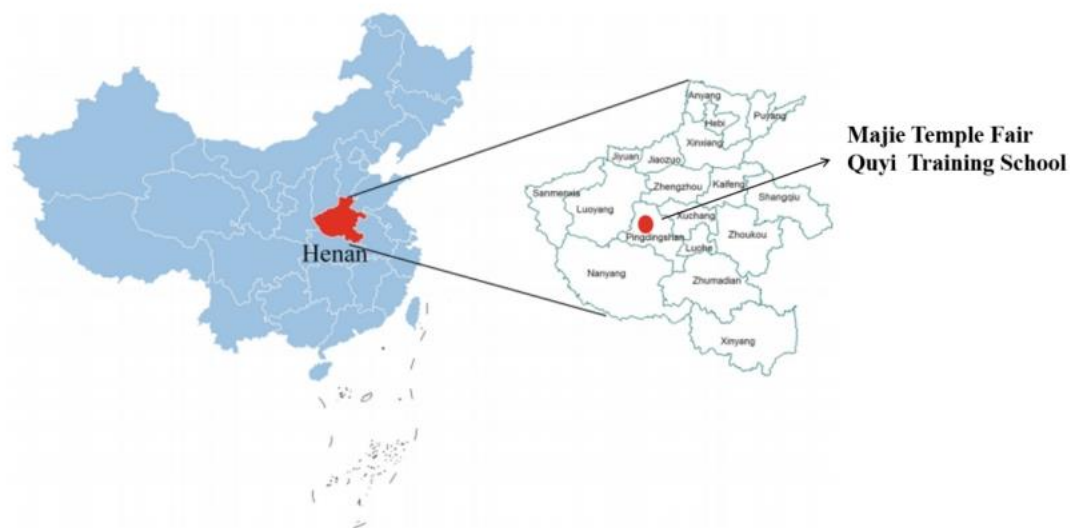
As a form of folk art that closely combines music and literature, Henan Zhuizi possesses rich cultural significance. The performance lyrics of Henan Zhuizi are easily understood, emotionally engaging, and brimming with intricate storylines. The performance itself bears strong regional characteristics. Therefore, Henan Zhuizi holds an important and unique position in China's traditional music. In 2006, a total of 518 national intangible cultural heritages were officially recognized, and Henan Zhuizi was included in the first batch of national intangible cultural heritages to be preserved and protected in China⁵.

Education is a key way to pass on cultural heritage (Jagielska-Burduk et al., 2021; Ocampo & Delgado, 2014). Through education, society can transmit culture, traditions, values, knowledge, and skills to a new generation, thereby ensuring the continuity and preservation of culture. However, the teaching methods employed by Henan Zhuizi have been seldom

⁵ China Intangible Cultural Heritage Website : https://www.ihchina.cn/project_details/13621

analyzed and documented in the research literature. This study, focusing on the theme of Henan Zhuizi's transmission in folklore, observes and analyzes the teaching methods used by Henan Zhuizi, using the Majie Temple Fair Quyi Training School as an example.

Majie Temple Fair Quyi Training School, hereinafter referred to as Majie Quyi Training School, is located in Majie Village, Yangzhuang Town, Baofeng County, Pingdingshan City, Henan Province (figure 2). With renowned Quyi performers Liu Lanfang and Wang Yinquan serving as honorary principals, the school enrolls students specializing in Henan Zhuizi from the local community. The instructors include Xing Yuqiu, who holds the title of "书状元" (shu zhuangyuan), which means the highest honor of Majie Temple Fair, as well as Huang Yanfang and Li Zhiliang, who were recipients of the 8th Henan Peony Performance Award. As the most significant focus of investigation in this study, the Quyi Training School not only boasts a dedicated team of teachers but also benefits from a unique geographical location. On the thirteenth day of the first month every year, in the fields of Majie Village, traditional performers from all over the country gather to perform at what is known as the Majie Temple Fair (Yu & Yang, 1996; Zhang & Li, 2007). This event boasts a history of more than seven hundred years and is recognized as one of the earliest Han Chinese folkloric performing arts events to be included in the national list of intangible cultural heritages.



(Figure 2: Location of Majie Temple Fair Quyi Training School)

Research Questions

1. How do folk training schools conduct Henan Zhuizi teaching activities?
2. Is it feasible to preserve Henan Zhuizi within the existing educational methods and system framework?

Research Method

The purpose of this study is to investigate and document the nature and characteristics of the Majie Quyi Training School. This will be accomplished through classroom observations of the teaching process at the school, detailed investigations of the specific aspects of Henan Zhuizi training within the institution, and semi-structured interviews. The findings will provide

valuable insights for improving and developing a professional Henan Zhuizi teaching system within the context of current folk teaching practices.

Subject

In July 2022, the Majie Quyi Training School, under the leadership of Principal Wang Kai and with the combined efforts of various parties, commenced operations after an investment of over 6 million yuan. On February 25, 2023, the school officially began offering courses. The school offers specialties in Henan Zhuizi, Sanxian Shu⁶, Dagu Shu⁷, Shandong Kuaishu⁸, and other disciplines, and welcomes students of all genders and ages.

Research Procedures

In July 2023, the researcher visited the Majie Quyi Training School and spent a week at the school for classroom observation and semi-structured interviews. Before the visit, the researcher obtained approval with an invitation letter and initially met with Ms. Xing Yuqiu, the school's instructional supervisor. Subsequently, the researcher toured the school, including its classrooms, performance room, cafeteria, and restroom. During breaks after school, the researcher conducted audio-recorded interviews with students. Non-participant observation was carried out through videotaping and note-taking. A qualitative observation involves the researcher taking field notes on individuals' behavior and activities at the research site (Creswell & Creswell, n.d.). After the observations concluded, the researcher conducted interviews with two of the instructors based on the observed findings. These interviews use few open-ended questions to elicit participant views and opinions (Creswell & Creswell, n.d.).

The data were analyzed immediately after the interviews. Video recordings were compiled by the researcher alongside observation notes. Interviews were transcribed and sent to the participants for validation. During the data analysis process, the researcher carefully examined and sifted through the collected information (Guest et al., 2011). This was followed by a coding process used to generate descriptions of settings, individuals, and categories or themes for analysis. A 'description' in this context entails a comprehensive presentation of information concerning people, places, or events within a given environment (Creswell & Creswell, n.d.).

Curriculum and Instruction

Traditional Teaching Methods of Henan Zhuizi

Traditional music education largely falls within the realm of socialized art education. It primarily follows the master-apprentice system, where an individual learns the art from a master after a series of teacher-worshipping ceremonies. This oral teaching method involves the transmission of music through spoken words and listening, enabling the student to grasp its form and appreciate its beauty. Throughout this process, students gain a deep

⁶ Sanxian Shu (三弦书) is an ancient traditional Quyi art that originated in Nanyang, Henan Province. It boasts a history of more than 250 years and derives its name from the use of 三弦 (sanxian), which means musical instruments three strings, and "铙子 (jiǎozǐ)," which means small brass cymbals, as the primary accompanying instruments.

⁷ Dagu Shu (大鼓书) is a traditional Quyi art that is popular in northern China. The main accompanying instrument is the 三弦 (sanxian), a three-stringed instrument, and the drum is played by the performers themselves during their performances.

⁸ Shandong Kuaishu (山东快书) is a form of Chinese Quyi in which the percussion instruments are two semi-circular iron or copper plates. This style of Quyi is typically used to narrate stories of heroes and characters.

understanding and experience of the music(Liu, 1997). The music of Henan Zhuizi carries the distinctive tonality of the Henan dialect, which cannot be fully conveyed through written scores. It is traditionally passed down through oral transmission from teacher to disciple. The two teachers, Huang and Li, interviewed for this study, acknowledged that they, too, learned the art through oral transmission from their fathers. During their youth, there was no formal school for Henan Zhuizi.

Recruitment of Students

In February 2023, the Majie Quyi Training School began accepting student enrollments. The school offers specialties such as Henan Zhuizi, Sanxian Shu, Da gushu, and Shandong Kuaishu, and is open to students of all genders and ages. The first phase aims to enroll 20 students in the beginner class, 20 in the intermediate class, 20 in the advanced class, and 5 in the master class. Currently, the school has more than 120 students⁹. 80% of the students are primary and secondary school students who use their Saturdays, Sundays, and summer and winter vacations to study. The school provides room and board.

During the visit, the researcher conducted interviews and observed the summer Henan Zhuizi classes. The age of the students ranged from 4 to 15 years old, with the majority being around 9 years old. Additionally, the students had varying physical conditions, with some of the younger students experiencing occasional colds and fevers. The number of students attending each class was approximately 20.

According to the interviews, some of the students became aware of the Majie Quyi Training School through after-school club activities at their own schools, while others were originally students of Zhuizi classes at the Cultural Center. Additionally, some students had relatives who were teachers of Henan Zhuizi. The Majie Quyi Training School also maintains a public website, which serves as a channel for promoting school enrollment. Interviews with the students indicated that the majority of them came from the vicinity of Baofeng County in Pingdingshan. Their families transported them to and from school using cars or electric bicycles.

Educational Environment

The Ma Jie Quyi Training School consists of three floors, covering an area of approximately 800 square meters, with an adjoining courtyard of about 200 square meters (figure 3). Following the school's completion, Liu Lanfang, the chairman of the China Association of Quyi Artists, conducted a licensing ceremony on-site (figure4).

⁹ Enrollment information from website: https://mp.weixin.qq.com/s/T92ywLuba_5e6xXAnNG-0Q



(Figure 3: Ma Jie Quyi Training School Gate and Exterior-photo by Miao Pu)



(Figure 4: Liu Lanfang, Chairman of the China Association of Chinese Quyi Artists, awarded the license-photo by Miao Pu)

The first floor of the Ma Jie Quyi Training School houses a dining hall, providing meals for students and teachers who do not go home for lunch. On the second floor, you can find offices and several classrooms dedicated to Henan Zhuizi (figure 5), Kuaiban, and Crosstalk. The third floor features a spacious 100-square-foot classroom for Dagu Shu (figure 6), along with two teachers' lounges.



(Figure 5: Henan Zhuizi classroom, teachers and students-photo by Miao Pu)



(Figure 6: Kuaiban, Crosstalk and Dagu Shu classroom)

Timetables

The researcher conducted five consecutive days of classroom observation at the Ma Jie Quyi Training School. The first observation occurred on August 23rd, during the summer vacation for Chinese primary and secondary school students. On this day, the school began at 9:00 a.m. and concluded at 11:50 a.m., with one or two 10-minute breaks. Lunch was served at 12:00 p.m (figure 7). Students had the option to dine in the school's first-floor dining hall at a cost of RMB 8 per person. After lunch, teachers led students back to the second-floor classrooms for a lunch break.

During the lunch break, the parents of the students prepared resting mats in advance, which were placed on the classroom balcony for students to use for rest. The lunch break ended at 14:30 p.m., with teachers assisting younger children in refreshing themselves. Afternoon classes commenced at 15:00 p.m. and continued until 17:00 p.m., with a 10-minute break in the middle of the session (figure 8).



(Figure 7: Students eat in the first floor cafeteria-photo by Miao Pu)

Daily schedule

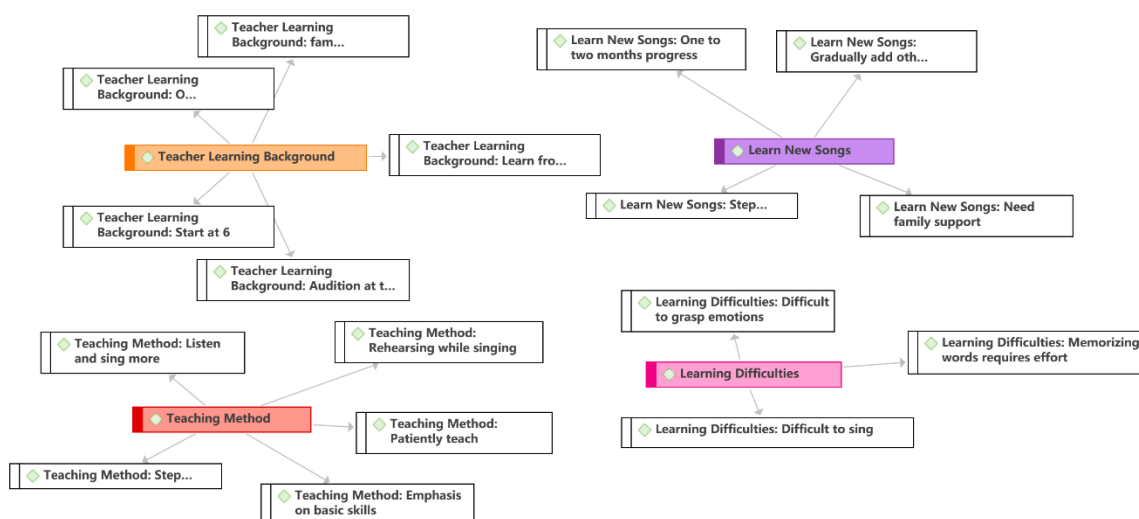
AM	9: 00-9: 50	Lesson 1
	9: 50-10: 00	Class break
	10: 00-10: 50	Lesson 2
	10: 50-11: 00	Class break
	11: 00-11: 50	Lesson 3
Lunchtime	12: 00-12: 30	Meal break
	13: 00-14: 30	Nap time
PM	15: 00-15: 50	Lesson 4
	15: 50-16: 00	Class break
	16: 00-17: 00	Lesson 5
	17:00	Dismissal time

(Figure 8: Ma Jie Quyi Training School summer daily schedule)

Through interviews, the researcher discovered that outside of summer and winter vacations, students attend the Ma Jie Quyi Training School on Saturdays and Sundays to study Henan Zhuizi. During the researcher's visit to the school, it was noted that the study arrangements on Saturdays and Sundays were largely identical, with the only difference being that the afternoon session started and ended one hour earlier.

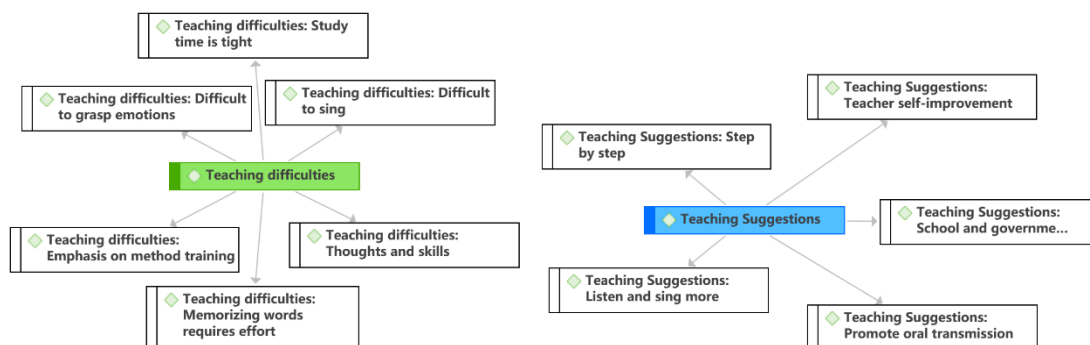
Teaching Process and Method

To enhance clarity of the interview results, (Figure 9) illustrates the various themes and content that surfaced from the interview transcripts. These categories encapsulate the teachers' personal experiences, learning challenges, teaching methods, and the process of acquiring a new song, respectively.



(Figure 9 : Network of teacher’s interview theme for RQ 1)

(Figure 10) shows the different themes and coding of two teachers’ interviews regarding teaching difficulties and teaching suggestions. can be used to answer the second research question.



(Figure 10 : Network of teacher's interview theme for RQ 2)

Through interviews with two Henan Zhuizi teachers, a common consensus emerged: to proceed step by step. The two teachers provided detailed insights into their approach to teaching new songs, including a staged process covering lyrics, accompaniment, and movement expressions. The learning process for a new piece of music involves initially teaching it line by line, followed by the addition of movements and expressions, and finally, practicing percussion. It's acknowledged that students may initially struggle with the pace.

When we were young, we first practiced basic skills and then learned to sing. Nowadays, children practice their movements while singing, integrating basic skills with singing to keep it engaging. If we only focus on practicing basic skills separately, children may find it too boring and lose interest in learning. Parents often inquire about what their children learned each day, hoping for faster progress. Considering the tight and precious time students have nowadays, our teaching methods must evolve to keep pace with the times (Interviewer: Huang).

Teacher Huang started by teaching the singing step by step. After the singing was mastered, accompaniment was introduced, followed by the addition of facial expressions, and finally, the rhythm was incorporated (Interviewer: Li).

It was observed that the students were not grouped by age; the youngest child in the same class was 5 years old, and the oldest was 12 years old. With 20 students in the same class, maintaining class discipline is essential in addition to teaching the professional skills of Henan Zhuizi. A life teacher is assigned to each class to oversee and maintain discipline.

Although the students held music scores in their hands, the sheets only contained lyrics without musical notes. Some of the younger children struggled with unfamiliar words, making the written lyrics less useful to them. The learning process involved students listening to Teacher Huang's demonstration, followed by singing along with Teacher Li's accompaniment. The teacher introduced the song one sentence at a time, and students repeated the singing multiple times, about five times for each line of lyrics, before moving on to the next line. The entire song was divided into different sections based on its melody, with each section comprising approximately six lyrics.

Upon completing a section, the teacher guided the students in singing it cohesively. This process was repeated multiple times until the students could sing independently alongside the accompaniment. During these repetitions, if the teacher identified a line causing difficulty

for the students, they would pause, and the teacher would provide detailed guidance on specific words and sounds until the students corrected it.

In an interview, Teacher Huang highlighted that learning new songs presented challenges in mastering singing, timbre, and reciting lyrics. He also emphasized the difficulty of conveying emotions and practicing facial expressions during performances.

In many scenarios, you have to express genuine emotions—cry when required and laugh at appropriate moments. Being criticized for poor performance can also be quite distressing. Learning the singing voice, intonation, and memorizing lyrics can be challenging tasks (Interviewer: Huang).

In addition to singing and performing, students are also required to practice their physical posture. A fundamental skill in the physical class is learning how to stand. The teacher instructs each student to stand close to the wall, placing a piece of paper on their knees, and maintaining an upright posture by looking forward with raised heads. The emphasis is on keeping the chest high and remaining still (figure 11).



(Figure 11 : Standing training)

Based on observations, the training of standing posture in bodybuilding classes poses challenges for students. Sustaining concentration for an extended period, especially for younger students, proves to be difficult. Some exhibit mischievous and active behavior, making faces outside the teacher's line of sight. However, clever students immediately correct their posture when the teacher is watching. This lack of focus occasionally becomes apparent in singing lessons, where mischievous students may not adhere to the teacher's instructions.

In the process of learning new pieces, it is necessary to teach them step by step, sentence by sentence, gradually incorporating movements and expressions. This approach, while time-consuming, presents a significant challenge for students. Even if students have ample time during the summer vacation to attend the Ma Jie Quyi Training School for daily learning and training, mastering a song typically takes one to two weeks, according to teachers. However, achieving true mastery may require a month or more of dedicated practice.

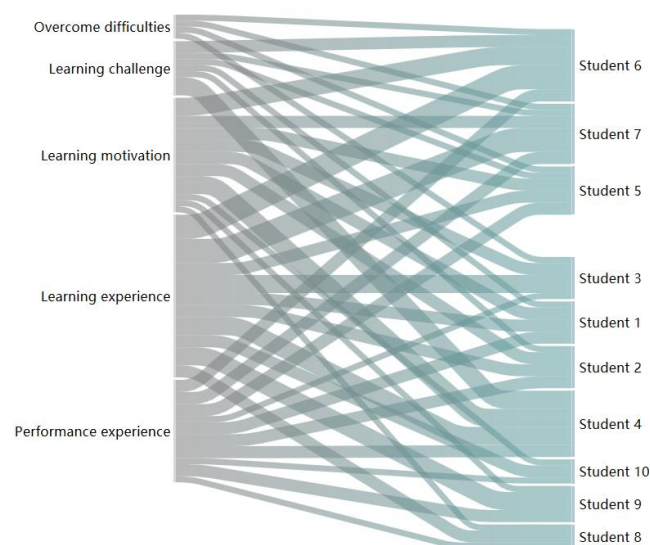
You can establish a foundation in one or twenty days, but it takes about a month to sing well (Interviewer: Huang).

If students have enough time, family support, and a willingness to learn, their progress may be faster. However, reaching the highest requirements and levels is still a relatively slow process (Interviewer: Li).

While modern forms of education can contribute to the preservation of Henan Zhuizi by offering structured teaching methods, challenges in mastering this art form persist.

Student Feedback

Students at the Ma Jie Quyi Training School learn all aspects of Henan Zhuizi, encompassing lyrics, melody, and vocal strategies related to this art form. During student interviews, 10 students were randomly selected for discussions. To better address the research questions, the interview content was subjectively coded and categorized into five themes, as illustrated below (figure 12).



(Figure 12: Network of students' interview theme)

Many interviewed students mentioned that they commenced learning Henan Zhuizi at around 6 or 7 years old. Majie Quyi Training School does not segregate students based on age or learning level, resulting in classrooms where students of different ages and levels are exposed to the same content. During classroom observations, some students appeared unfocused and struggled to follow the teacher's instructions, displaying mischievous behavior. When asked about students' lack of concentration in class, Teacher Huang responded:

For freshmen and younger students, encourage them to follow the class, listen attentively, and sing along gradually. Those who may not be focused initially will be nurtured in this environment and eventually develop the ability to sing as they listen...

Students vary in age and receptive abilities. It has been observed that some older students can grasp the skills taught by teachers more quickly. Group teaching in Henan Zhuizi poses challenges for some younger children who may not pay attention and wander around in class. In such instances, the teacher intervenes with reminders and finds ways to encourage engagement.

We need to take a break after singing this section, but we need to have a loud voice and a good expression... (Teacher Huang)

Family members, such as parents or grandparents, play a crucial role in encouraging the next generation to learn Henan Zhuizi, contributing to the preservation of this tradition. During the interviews, it was revealed that some students are direct or collateral relatives of teachers, and their parents' passion for Henan Zhuizi has influenced the choices of their descendants.

Teacher Huang is my great-aunt... (Student 1)

My aunt is Teacher Huang... (Student 5)

Students have the opportunity to showcase their talents through various competitions or performance activities. During interviews, the majority of students mentioned their participation in performances and activities, emphasizing that being on stage has enriched their overall experience.

I was very nervous before the performance, but the nervousness faded once I started to perform... (Student 6)

I felt quite nervous about my performance, and I didn't feel like I sang as well as I usually do in school, but I believe I will do better next time... (Student 3)

I'm not nervous about the competition because I've practiced it many times before the performance... (Student 9)

I felt a little disappointed with my competition result because I got second place. I thought I should have done better... (Student 5)

Henan Zhuizi is a form of Quyi art originating from Henan, with many other Quyi performances sharing similarities. The Henan Zhuizi students at the Majie Quyi Training School possess diverse skills. Some can play Kuaiban, others can play Zhuihu, and some can sing Sanxian Shu. Teachers encourage them to explore different forms of performance, allowing students to express their personalities through various artistic avenues. For instance, Student 5, enrolled in the Henan Zhuizi course, participated in a recent children's Quyi art competition where he sang Sanxian Shu. Student 6 showcased Zhuihu skills during class, and Student 3 picked up Kuaiban after school to provide a demonstration.

While Majie Quyi Training School offers a conducive learning environment, the six hours of daily study and training prove to be quite intense for students. Younger students, in particular, need to navigate the challenges of studying, eating, and taking breaks at school without their parents. Despite these demands, most students have demonstrated strength and perseverance. Many exhibit a strong interest in Henan Zhuizi, and even when faced with challenges or difficulties in the learning process, they express a determination to persevere.

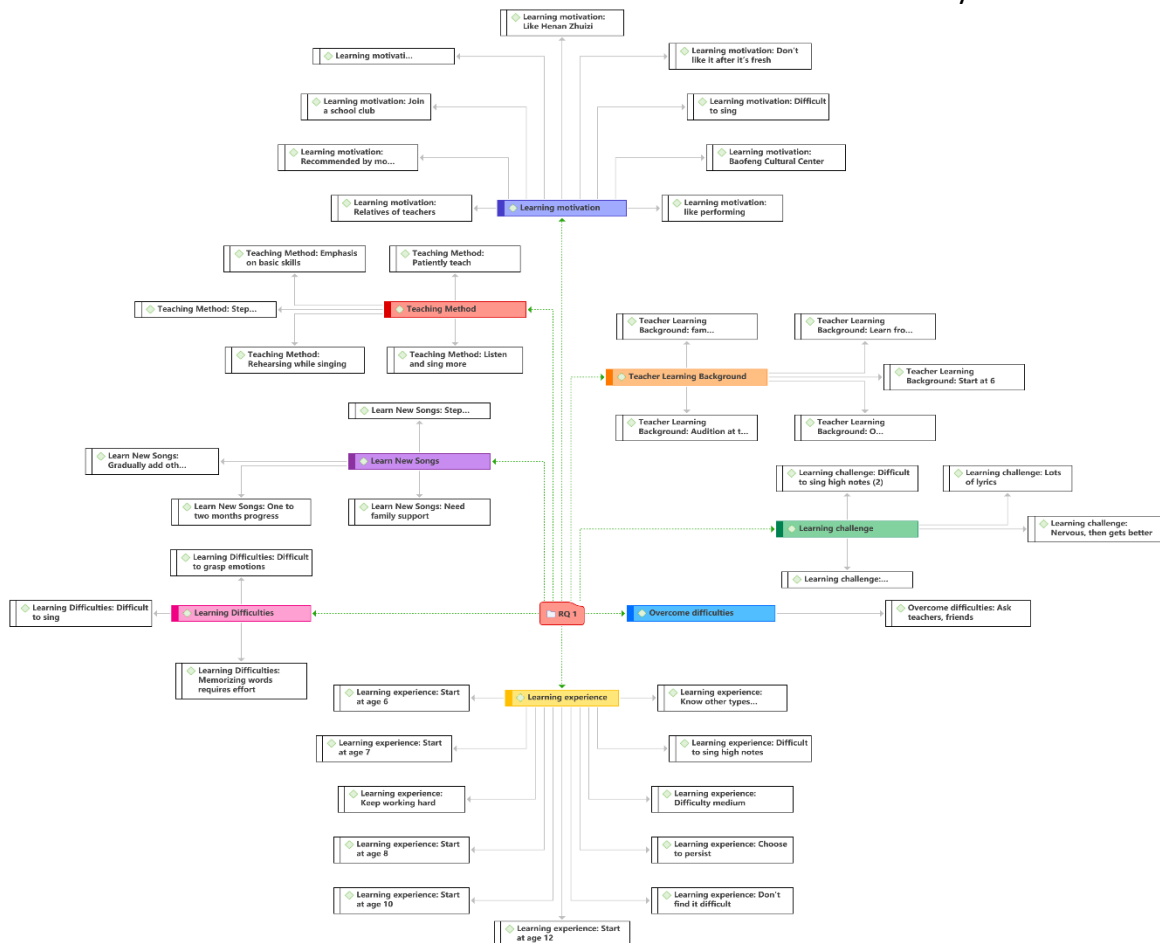
I think Henan Zhuizi is difficult for me, but I want to grow up and become an inheritor of intangible cultural heritage... (Student 3)

Through classroom observation, the researcher noted that the entire class proceeded in an orderly manner. During breaks, students would form groups based on their ages to engage

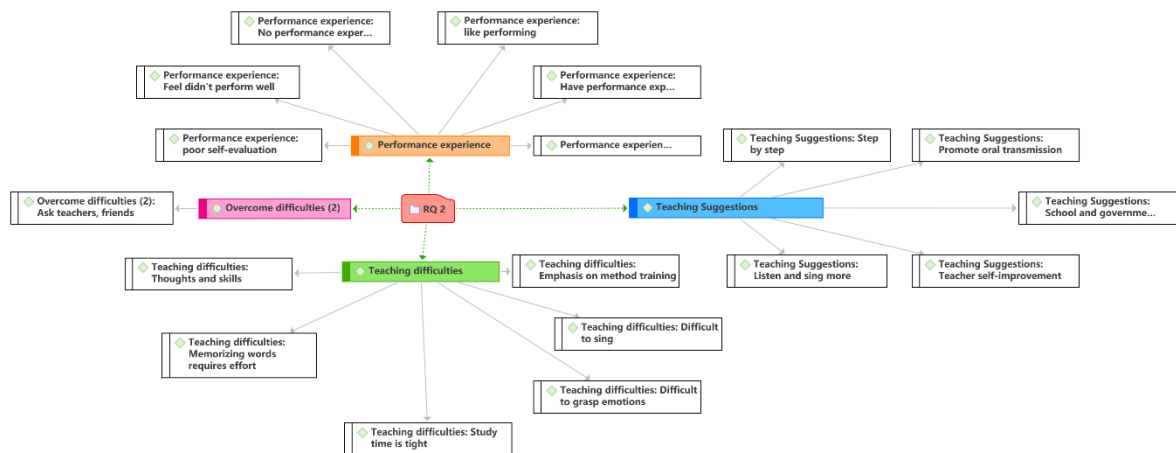
in games. When the teacher called for the resumption of the class, they would quickly return to their seats and maintain a quiet and focused position. The students were fully immersed in the process of listening, learning, singing, and performing repeatedly. This immersive approach allowed children to be consistently exposed to songs, enhancing their memory of both the melody and the story's integrity during performances. Immersion method offers repeated exposure to a song, enhancing children's recall of melody and story integrity in performance (Klinger et al., 1998). During classroom observations, we observed that older students often serve as helpful guides, assisting new students in correcting their pronunciation. Additionally, they collaborate to discuss and solve challenging problems together.

Finding

The goal of this study is to gain an in-depth understanding of the classroom teaching activities at Ma Jie Quyi Training School in the context of the folk inheritance of Henan Zhuizi. Through classroom observations, semi-structured interviews, and a survey of the school environment, the research unveiled a series of findings related to the heritage of Henan Zhuizi, teaching methods, and student engagement. Interviews and observations were coded and categorized into themes based on two distinct research questions. (Figure 13) illustrates the codes and themes that address research question 1: How are the teaching activities conducted at the Majie Quyi Training School for Henan Zhuizi? (Figure 14) outlines the coding and themes utilized to answer the second research question: Is the preservation of Henan Zhuizi feasible within the framework of current educational methods and systems?



(Figure 13: Network of theme for RQ 1)



(Figure 14: Network of theme for RQ 2)

The Establishment and Curriculum Characteristics of Majie Quyi Training School

Majie Quyi Training School officially began teaching in February 2023. The school offers various majors in folk arts, including Henan Zhuizi, Sanxian Shu, Dadio Quzi, and Kuaiban, and welcomes students of all genders and ages. Classes primarily take place on Saturdays, Sundays, and during winter and summer vacations, with the school providing accommodation and meals.

Teaching Methods of Henan Zhuizi

During the observation, the researcher gained insights into the students' method of learning Henan Zhuizi. In class, students held the lyrics sheet and learned by listening to Teacher Huang's demonstration, singing along with Teacher Li's accompaniment. The teacher teaches singing sentence by sentence, and the students repeat the process, singing each lyric about five times until they can sing independently. Additionally, teachers divide the entire song into different sections, each containing approximately six lyrics. Students sing coherently after completing the learning of one section. Physical training, such as standing posture training, is also included in the curriculum when learning Henan Zhuizi.

Student Feedback and Engagement

During the interviews, the researcher discovered that most students exhibited a strong interest in learning Henan Zhuizi. They mentioned starting their Henan Zhuizi journey at a very young age, and despite finding it challenging, they persevered in their studies. The support and encouragement from family members played a positive role in the students' learning of Henan Zhuizi. Additionally, students have the opportunity to showcase their skills through competitions and performances, enhancing their overall Henan Zhuizi experience.

Mutual Aid and Collaboration among Students

During classroom observations, it was evident that older students played a pivotal role in guiding and assisting their younger peers, particularly in overcoming pronunciation challenges and addressing complex problems. This culture of mutual assistance significantly contributes to the comprehensive mastery of Henan Zhuizi' skills and knowledge among students. Beyond skill support, older students actively promote teamwork and shared learning, fostering a collaborative and supportive atmosphere within the learning community.

Discussion

This study aims to deeply explore the teaching practice of Henan Zhuizi at Majie Quyi Training School to answer two main research questions:

1. How are the teaching activities conducted at the Majie Quyi Training School for Henan Zhuizi?

The observations and interviews at Majie Quyi Training School unveiled the distinctive teaching methods of Henan Zhuizi. Classroom instruction predominantly employs the traditional oral approach, where students learn Henan Zhuizi songs by singing along. This method, emphasizing listening, imitation, and active participation, facilitates the mastery of techniques and tunes. Teachers further enhance the learning process by breaking down songs into sections, allowing students to progress step by step.

Most notably, the approach emphasizes the use of thorough form training to refine expressive methods and posture. In order to promote learning and preserve the cultural inheritance, senior-to-junior mentorship and collaborative interactions among students are essential.

2. Is the preservation of Henan Zhuizi feasible within the framework of current educational methods and systems?

In examining the modern educational transmission of Henan Zhuizi, this study reveals that, despite the incorporation of structured teaching methods, challenges persist in mastering this intricate art form. Students dedicate weekends and vacations to intensive study, requiring substantial time and energy. For younger learners, separating from their families to study, eat, and take breaks at school poses a unique challenge. Despite these difficulties, students demonstrate strong will and enthusiasm, contributing to the preservation of this intangible cultural heritage.

Summary

In conclusion, Majie Quyi Training School offers a conducive environment for the preservation of Henan Zhuizi, fostering traditional teaching methods and a supportive learning atmosphere. Nevertheless, challenges persist in mastering the tunes and lyrics of Henan Zhuizi, especially within the framework of modern education.

This study not only reveals the current status of Henan Zhuizi's inheritance in contemporary education, but also provides theoretical support for how to better incorporate and protect traditional folk art in the modern education system in the future through an in-depth analysis of teaching methods and student feedback. By examining the unique patterns in the teaching of Henan Zhuizi, the study expands the understanding of traditional art education and folk art transmission methods. The study underscores the necessity of incorporating modern educational methods in addition to traditional teaching methods to ensure the preservation of intangible cultural heritage, such as Henan Zhuizi, in order to provide more sustained and extensive support for its transmission. This research has important contextual significance for the sustainable development of folk art, and the results of the study provide useful insights for continuing to promote the preservation and transmission of Henan Zhuizi, thereby inspiring the younger generation to learn and cultivate this traditional form of folk music.

References

- Creswell, J. W., & Creswell, J. D. (n.d.). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*.
- Fan, S. (2020). *Henan zhuizi yanchang yishu yanjiu(The Study of the Vocal Artistry of Henan Zhuizi)* [PhD Thesis]. Nanjing Normal University.
- Guest, G., MacQueen, K. M., & Namey, E. E. (2011). *Applied thematic analysis*. sage publications.
- Jagielska-Burduk, A., Pszczyński, M., & Stec, P. (2021). Cultural Heritage Education in UNESCO Cultural Conventions. *Sustainability*, 13(6), Article 6. <https://doi.org/10.3390/su13063548>
- Klinger, R., Campbell, P. S., & Goolsby, T. (1998). Approaches to Children's Song Acquisition: Immersion and Phrase-by-Phrase. *Journal of Research in Music Education*, 46(1), 24–34. <https://doi.org/10.2307/3345757>
- Liu, F. (1997). Kouchuan xinshou shiyi (Definition of 'oral transmission') . *Chinese Music*, 4, 24–25.
- Ma, Z. (1989). *Henan quyishi lunwen ji(Collection of Essays on the History of Henan Quyi)*. Zhongzhou Ancient Books Publishing House.
- Ocampo, M. C. B., & Delgado, P. I. (2014). Basic Education and Cultural Heritage: Prospects and Challenges. *International Journal of Humanities and Social Science*, 4(9).
- Wang, Y. (2021). *Qianxi henan zhuizi de meixue tezheng he chuancheng baohu(A brief analysis of the aesthetic characteristics and inheritance and protection of Henan Zhuizi)* [Master's Thesis]. Shanxi University.
- yang, Y., & Yu, Y. (1996). *Baofeng xianzhi (Baofeng County Records)* . fangzhi chubanshe (Fangzhi Press) . https://www.google.com/search?q=%E5%AE%9D%E4%B8%B0%E5%8E%BF%E5%8E%BF%E5%BF%97&source=lnms&tbm=bks&sa=X&ved=2ahUKEwiojJKU-Yz-AhVzyjgGHeVhAbUQ_AUoAXoECAEQCw&biw=1280&bih=601&dpr=1.5
- Zhang, L., & Li, G. (2007). *Henan quyishi (History of Henan Opera)* . Henan People's Publishing House.