

## A STUDY OF ENVIRONMENTAL FACTORS AFFECTING THE DEVELOPMENT OF MUSIC EDUCATION AT ZHENG HE SCHOOL IN HENAN PROVINCE

Cui Luyue<sup>1</sup> and Rungkiat Siriwongsuwan<sup>2</sup>

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### ABSTRACT

**Introduction:** The Henan Zheng School represents an important guzheng lineage and an expression of Henan's cultural identity. Its evolution cannot be understood solely through performing skills or repertory; it must also be studied in ecological, social, and technological contexts. Music is both an art form and a cultural practice that is influenced by and interacts with its surroundings. **Objective:** 1. To study the development processes of music education at the Henan Zheng School relate to ecological, social, and technological environmental factors. 2. To study how the presence of the Henan Zheng School reflects the dynamics of Chinese traditional music and locale. **Methods:** This is a qualitative study that employs participant observation, in-depth interviews, and multimedia analysis, such as video recordings, audio files, and online streams. Three key informants were purposefully chosen for analysis: Professor Yang Jian, Dean of the School of Music at Xinyang Normal University; Mr. Du Yuanyuan, a guzheng professor at Henan Normal University; and Mr. Song Guangsheng, the musical heir of Professor Cao Dongfu, who is regarded as the inheritor of China's intangible musical heritage. **Results:** Natural elements, cultural shifts, and digital technology have shaped the Henan Zheng School, which combines traditional folk origins with modern innovations that emphasize the co-evolution of the environment, music, and instruction. **Conclusion:** This study demonstrates how ecological resources, cultural shifts, and modern technologies influence the development of the Henan Zheng School. Its repertoire combines traditional folk origins with modern developments, reflecting the evolution of environment, music, and pedagogy.

**Keywords:** Environmental factors of the development; Henan Zheng school; Gu Zheng music; Music education; Traditional Chinese music; Guzheng

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<sup>1</sup>Student in Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University

<sup>2</sup>Assistant Professor, Dr., in Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University

E-mail: rungkiat.si@ssru.ac.th \*Corresponding author

## 1. INTRODUCTION

Henan Zheng School is an indispensable part of China's excellent traditional music culture, and it is also the carrier of Henan's local music culture. The environment is closely related to the development of Henan Zheng school. Focusing on the specific practice of the development of Henan Zheng School, this paper analyzes and studies the role of the environment and re-considers the application of the above three factors in the development of Henan Zheng School, to break through the development predicament of Henan Zheng School and realize the sustainable development of Henan Zheng School rich in "nationality", "Chinese" and "subjectivity".(Li Xiaonuo,2017, p.10) The Henan Zheng School is one of the most important traditions in Chinese guzheng music, serving not only as a musical lineage but also as a cultural manifestation of Henan's provincial identity. As an important aspect of China's intangible musical heritage, its growth cannot be understood only via the study of instrumental methods or repertoire. Rather, an anthropological viewpoint is required to contextualize the Zheng School in its larger ecological, social, and technical contexts. Music, according to this viewpoint, is not only an aesthetic phenomenon, but also a cultural practice shaped by and in communication with the places in which it emerges and evolves.

Environmental variables have a strong influence on the Henan Zheng School's development. Historically, the natural environment has impacted the materials used in instrument building, such as paulownia wood and bamboo, which have a direct impact on timbre, resonance, and manufacturing methods (Xiu, 1999). The school's artistic identity has been shaped by its social and cultural contexts, which include changing aesthetic inclinations, pedagogical traditions, and patterns of transmission between masters and pupils (Li, 2017). In recent decades, current technical environments ranging from instrument manufacturing breakthroughs to the use of digital platforms for instruction and performance have broadened the scope and adaptability of Henan Zheng traditions (Yang, 2020). From the perspective of ethnomusicology, the Henan Zheng School represents the convergence of Chineseness a representation of national cultural identity—and locality, the historical and socioeconomic conditions unique to Henan Province. Examining its evolution through the lens of environmental influences allows for a better understanding of how traditional music adapts, persists, and reinvents itself in the face of changing circumstances such as modernization and globalization (Wong, 2001). Furthermore, it demonstrates how musical traditions balance preservation and adaptation, ensuring cultural continuity while adapting to contemporary societal challenges.

This study aims to assess the environmental, social, and technological conditions that have influenced the development of the Henan Zheng School, as well as to investigate how these variables contribute to the school's cultural relevance in both regional and national contexts. Using qualitative approaches including as field observation, in-depth interviews, and digital media analysis, this study seeks to elucidate the mechanisms by which the Henan Zheng School maintains its vitality and asserts its role in the greater landscape of traditional Chinese music education.

## 2. OBJECTIVES

1. To study the development processes of music education at the Henan Zheng School relate to ecological, social, and technological environmental factors.
2. To study how the presence of the Henan Zheng School reflects the dynamics of Chinese traditional music and locale.

## 3. LITERATURE REVIEW

Music cultural expression is rooted in the identity of the cultural players. Identity formation and negotiation are inescapable features of the cultural-historical process. Identity is always evolving as a result of social, political, and other societal factors. As a result, the artist's sense of identity is always shaping the audience's and listeners' perceptions. Musicology is a field that seeks information and truth while also taking into account the political influence that musical compositions have. Furthermore, musicology contributes in comprehending society by portraying a changing image of society through music, thereby finding answers to the meaning of culture through sound in diverse settings, but not disregarding social difficulties. (Intarakaew, 2022) The relationship between environment and musical practice has been widely discussed in ethnomusicology. emphasized that music must be studied within the total context of human culture (Merriam, 1964) further argued that musical time and space are shaped by environmental conditions. highlighted the interplay of "Chineseness" and locality in ritual and musical performance, underscoring how traditions articulate both national and local identity.

Chinese scholarship positions the Henan Zheng School as a critical strand of guzheng traditions (Li, 2017; Xiu, 1999). Its repertoire is characterized by robust rhythmic structures and expressive melodic lines, often associated with the cultural ethos of the Central Plains. The use of paulownia wood and bamboo in instrument-making provides distinct tonal qualities, which have become emblematic of Henan Zheng performance (Xiu, 1999). The repertoire Lingyun High Mountain Han Songs (凌云高山汉曲) has been studied as a paradigmatic example of Henan Zheng music (Zhang, 2019). Structurally straightforward yet culturally resonant, it functions as a medium of narrative clarity, embodying local aesthetics while simultaneously engaging with broader Chinese cultural discourse.

In recent decades, digital platforms and technological innovations have transformed the landscape of music education and transmission. observes that online platforms, video streaming, and digital archiving have broadened access to Zheng traditions, while new manufacturing technologies have altered the production and distribution of guzheng instruments.

The evolution of music instruction at Zheng He School in Henan Province is the consequence of a complex interplay of environmental elements that include ecological, social, cultural, and technological dimensions. These dimensions do not function separately, but rather interact and support one another, creating the school's structural framework as well as its instructional methods.

Henan's geographical and biological backdrop has a significant impact on musical tastes. The region's rivers, mountains, and agricultural rhythms serve as metaphors and soundscapes for local repertoire, including Lingyun High Mountain Han Songs. Students at Zheng He School are inspired by these contextual cues, which shape the curriculum's tonal qualities, performance techniques, and interpretive traditions. Henan is the cradle of Chinese civilization, with a vast stock of intangible cultural resources. This heritage not only validates the use of traditional repertoires, but also inspires the school's educational approach to conserving local identity through music. Cultural policies stressing the preservation of intangible heritage, particularly following the 2005 UNESCO Convention, have increased funding for traditional music instruction in Henan. As a result, Zheng He School's curriculum fits into larger state-driven cultural revival efforts while also instilling local pride. (Zhang, 2019). The institutional and policy environment the "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era" (Central Committee of the CPC, 2020) gave Zheng He School a significant policy mandate. Such guidelines encourage schools to incorporate traditional culture into modern educational frameworks, broadening the scope of music education beyond performance to include cultural interpretation, creativity, and innovation. The institutional context thus serves as a bridge between state policy, local heritage, and educational practice.

Finally, globalization of music education has an impact on the school's development. Exchanges with overseas institutions expose students to a variety of instructional models and repertoires, broadening their learning opportunities. However, this worldwide exposure raises concerns about cultural authenticity, preservation, and the commercialization of tradition (Nettl, 2015). Zheng He School reacts by combining intercultural exchange with a strong dedication to preserving its musical uniqueness. To summarize, the development of music education at Zheng He School is the result of interconnected contextual circumstances rather than standalone educational activities. By negotiating ecological, cultural, institutional, technological, and global settings, the school develops a unique strategy that combines legacy preservation with contemporary educational needs.

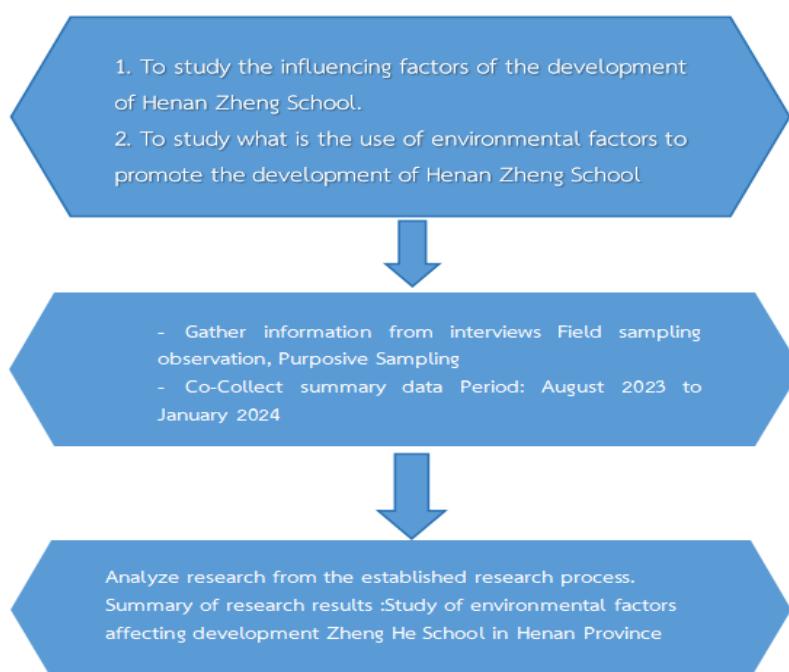
In different natural environments, the shape of, etc may be roughly the same, but because of the influence of the natural environment, the materials used in the production of zheng instruments are different. In the era of inconvenient transportation and the great influence of the native environment, this phenomenon is more common. Bamboo is abundant in the South. In the study of the origin of zither, it was found that bamboo was used as the raw material in the early days. The natural environment conditions in the Henan area are also suitable for the growth of bamboo and provide the conditions for the zheng to be made from bamboo. Zheng as a service for people's instruments, due to people's aesthetic influence changes, in the continuous trial reform, because of the pronunciation characteristics of paulownia wood in line with people's needs for music sound, as early as in ancient times has begun to paulownia wood and other wood, and now it is basically to paulownia wood as the main material of zheng production. Historically, different natural environments affected the production of calligraphy also affected the tone of zheng and quantitative production and people's acceptance, and now the choice of tung wood is a reflection.

The natural environment in Henan is very suitable for the growth of trees such as paulownia after the change in environmental conditions. Henan Zheng School, there is a unique natural environment help. In the test since ancient times, paulownia wood has been recognized by everyone as the main raw material to produce zheng, and it can best meet people's needs for the tambour and quality of zheng music. (Xiu Hailin,1999, p.7) a systematic review of the literature was conducted to explore the factors that may influence musical skill development, including those involving an individual's ecological environment and those innately hereditary. This chapter presents a review of the current literature related to the topic of study. In the first section, the theoretical framework for this research is discussed. The following section synthesizes the recent literature relevant to musical skill development as it relates to the nature versus nurture conundrum of ability and highlights relevant research results. Finally, the chapter concludes with an objective analysis of the literature about the effect of the environment on development.

#### 4. CONCEPTUAL FRAMEWORK

Figure 1

Conceptual Framework



## 5. METHODOLOGY

1. This paper is a qualitative study, mainly using the research methods of material induction, historical data verification, field sampling observation, and comparative study.
2. Methods of collecting information: field observation is mainly based on the author's investigation of the actual situation of part-time teaching in training institutions and schools, and the observation and analysis of students of different ages and different zheng teachers. Through video, audio, live streaming, and other forms of online observation and analysis, compare the unique henan zheng school and the use of techniques.
3. Population. Population that provides data for this research this was a purposive sampling. 3 people provided information through interviews. Yang jian is the dean of the music college of xinyang normal university, du yuanyuan is my guzheng teacher at the music college of henan normal university, mr. Song guangsheng, the descendant of mr. Cao dongfu, the representative of henan zheng music performance, and the inheritor of china's non-material major music.
4. Time: august 2023 to january 2024

## 6. RESULTS

This article is a qualitative study. Field sampling observation Method of data collection: Field observation is based mainly on the author's investigation of the actual situation of part-time teaching in training institutes and schools. and observation and analysis of students of various ages. and different Zheng teachers through video, audio, live streaming, and other forms of online observation and analysis. Compare Henan Zheng School's unique characteristics and techniques.

Population that provided data for this research It was a purposive sampling. Three people provided information through interviews. Yang Jian was the Dean of the College of Music of Xinyang Normal University, Du Yuanyuan was my Guzheng teacher at the College of Music of Henan Normal University, Mr. Song Guangsheng, the successor of Mr. Cao Dongfu. Henan Zheng's musical representation and successor to China's non-material mainstream music.

The main aim is to better understand how environmental factors influence the growth of music education at Zheng He School in Henan Province, with a focus on teaching practices, student participation, and the transfer of zheng repertoire. Field observation is the primary mode of data acquisition. The author conducted on-site investigations in both formal schools and part-time training facilities. These observations involved watching teaching activities in a variety of age groups, from beginner-level children to advanced adolescent students. Special emphasis was placed on the pedagogical tactics of zheng instructors, whose skill reflects both the preservation of Henan traditions and their application to current educational situations. Field notes were methodically taken, with an emphasis on teacher-student interaction, rehearsal procedures, and forms of repertoire transmission. The study also included systematic comparisons among Zheng He School teachers. Variations in teaching approaches whether rooted in genealogy, personal style, or institutional training were investigated to highlight the diversity

within the “Henan Zheng school.” These comparisons enabled an evaluation of how particular pedagogues interpret and disseminate traditional repertoire, such as Lingyun High Mountain Han Songs, while balancing standardization with innovation. Students of different ages were monitored to see how musical ability, motivation, and interpretative skills change over time. Younger children tended to rely more on rote imitation and parental assistance, whereas older students showed more autonomy in practice and stylistic interpretation. By mapping these distinctions, the study illustrates how environmental and social factors interact with age and educational level to determine music learning paths. The analysis results are as follows.

1. The development processes of music education at the Henan Zheng School relate to ecological, social, and technological environmental factors.

The natural environment conditions in the Henan area are also suitable for the growth of bamboo and provide the conditions for the zheng to be made from bamboo. Zheng as a service for people's instruments, due to people's aesthetic influence changes, in the continuous trial reform, because of the pronunciation characteristics of paulownia wood in line with people's needs for music sound, as early as in ancient times has begun to paulownia wood and other wood, and now it is basically to paulownia wood as the main material of zheng production. Historically, different natural environments affected the production of calligraphy also affected the tone of zheng and quantitative production and people's acceptance, and now the choice of tung wood is a reflection. Why can Lankao become the hometown of Paulownia? Because of the combination of local geography, climate sandy soil, and other weather and geographical conditions, the local paulownia wood is a soft, uniform structure, with no warp, no crack, no deformation, corrosion, and high-temperature resistance. Then make the musical instrument soundboard, the external texture is beautiful and generous, clear and clear, the resonance of the music is good, the sound transmission performance is good, and the timbre is excellent and beautiful, so Lankao tung wood is known as “breathing wood”, which is the first-class material for making national Musical Instruments. Since about 1995, more than 90% of the national musical instrument soundboards produced each year are made of Lankao wood. More authoritative experts have identified Lankao Paulownia as the preferred material for making ancient pipa panels and other Musical Instruments in the country. (Wu Fan,2012, p.3) The ecological conditions in the Henan region are ideal for the growth of bamboo and paulownia, two key raw materials in zheng building. Historically, bamboo was utilized for specific elements of the instrument, but paulownia wood became the favored material for zheng soundboards due to its excellent acoustic qualities. The resonance, purity, and timbre of paulownia are consistent with aesthetic choices in Chinese traditional music. In ancient times, instrument manufacturers understood that paulownia wood offered a tonal quality that satisfied people's expectations for musical sound, leading to its widespread adoption. Henan Province, is notably well-known for its paulownia. The region's unusual combination of sandy soil, moderate climate, and geographical conditions results in paulownia wood with a homogeneous texture, little warping, and high resistance to cracking, deformation, and corrosion. These properties make Lankao paulownia a perfect material for making high-quality soundboards, earning it the nickname “breathing wood”. Since the mid-1990s, almost 90%

of China's national musical instrument soundboards have been made of Lankao wood. Experts have also recognized this material as the best option for creating historical pipa panels and other traditional instruments. As a result, Henan's ecological environment, particularly the availability of paulownia wood, has given the material foundation for zheng manufacturing, but the natural landscape and cultural backdrop have inspired the Henan Zheng School's repertoire and stylistic elements. Together, these environmental elements demonstrate how the material, social, and symbolic dimensions of the environment actively impact the evolution of this tradition in both its educational and creative facets.

Many of the creation expressions of Henan Zheng school are inextricably related to the natural environment. The traditional repertoire of Henan Zheng school, "High Mountains and Flowing Water", is one of them, which expresses the meaning of friendship in the image, a profound friendship, but also reflects the connection between music and nature. The song expression of the content can also be "spring water, gurgling sound." Clifftop stone, gradually into the river "Sichuan summary, with the Henan Zheng school characteristics of Zheng music expressed rich color, magnificent momentum to show the natural environment to bring people the feeling. The natural environment affects the music creation of Zheng. Zheng music that people are more familiar with, there are many sources for the creation of Zheng music such as the imitation of things appearing in the natural environment, such as the musical expression of the image of "typhoon" with zheng in "War Typhoon": the expression of "Snow mountain melting" in "Snow Mountain Spring Dawn": The zither music of Henan Zheng School describes bees passing through flowers and the sound imitation of bee forms. The creation of the Bantou song Daquan depicts the scenery of natural spring flow. Many traditional zither songs reflect the influence of the natural environment on Henan Zheng School, and people express their love for mountains and rivers through zither music. Henan is in Zhongyuan and adjacent to Shaanxi. The people in Henan have the same character as Shaanxi. They are rougher in character and more direct and passionate in emotional expression, which also leads to the style of Zheng music in Henan, which is more capable and bolder, different from the Shandong school and the southern Zheng School. (Cao Yongan, 1987, p.4)

The Henan Zheng School is more than just a stylistic or technical heritage; it is a living cultural system influenced by natural resources, regional identity, and human ingenuity. First, the ecological base is essential. The use of paulownia wood from Lankao shows how material contexts influence musical practices. Paulownia's high-quality acoustic features influence not just the sound of the instrument, but also the aesthetic parameters within which Henan zheng performers function. The widespread use of paulownia thus constitutes both a technological choice and a cultural adaptation to environmental affordances. The natural environment is not a passive background, but rather an active agent in the co-production of musical sound. The repertory of Henan Zheng music demonstrates a deep symbolic connection with nature. Pieces like High Mountains and Flowing Water or Snow Mountain Spring Dawn are more than just imitations of natural sounds; they represent a cultural poetics in which landscape and environment serve as metaphors for human sentiment, morality, and sociality. From an ethnomusicological standpoint, these pieces can be seen as musical texts in which societies convey

their relational worldview—humans as part of, rather than distinct from, their natural surroundings. Henan Zheng performance's style individuality represents the region's people's personality and temperament. The aggressiveness, directness, and emotional intensity of Henan artists align with broader preconceptions of Henan cultural identity, particularly when compared to the more refined Shandong school or the sensitive southern schools. Music becomes a means for cultural self-representation in this context, with zheng performance attributes serving as aural parallels of local personality and ethos. The Henan Zheng School exemplifies the idea that music is a space where material, ecological, and social dimensions converge. The ecological availability, cultural imagination of natural settings, and social character of the Henan people all combine to create a distinct musical legacy. Ethnomusicology, by emphasizing these interactions, helps us to perceive Henan zheng not only as a musical style, but also as a cultural ecology—an adaptive system in which environment, society, and artistry are all interdependent.

In addition, the Henan Zheng School serves as an example of how the environment and culture interact to produce musical traditions. Its instruments, repertory, and performance styles all reflect a continuous interaction between natural resources, human aesthetics, and social identity. This viewpoint supports the ethnomusicological belief that music is inextricably linked to the environments—both physical and symbolic that give it meaning.

2. The presence of the Henan Zheng School reflects the dynamics of Chinese traditional music and locale.

China's history lasting for thousands of years has created a heavy historical accumulation. Henan is the origin of "Yan" and "yellow" and the main birthplace of Chinese civilization, which contains a strong cultural and historical accumulation. The cultural accumulation in the historical development of Henan has provided the foundation and help for the development of Henan Zheng School. In terms of performance style and characteristics, Henan Zheng's music is deeply influenced by the local cultural environment. Both the folk art appearing under the historical accumulation and the unique local dialect tone have laid the foundation for the formation of the playing style of Henan Zheng music. In the performance of Henan Zheng music, the lower glissando is often used, that is, when a certain sound appears, the left hand will press the zheng string to a string higher than this sound, mostly in the minor third. After playing the zheng string, the left hand will be released, resulting in a high-to-low sound effect, and the speed is relatively fast when the left hand slides down.

Figure 2

Example blue arrow mark



Note: Cui luyue (2024)

The use of this technique is influenced by the high frequency of the use of dissonant characters in dialects, such as the contrast between the pronunciation of Mandarin and Henan dialect:

Figure 3

*The contrast between the pronunciation of Mandarin and Henan dialects*

**Pronunciation comparison between mandarin and Hanan dialect**

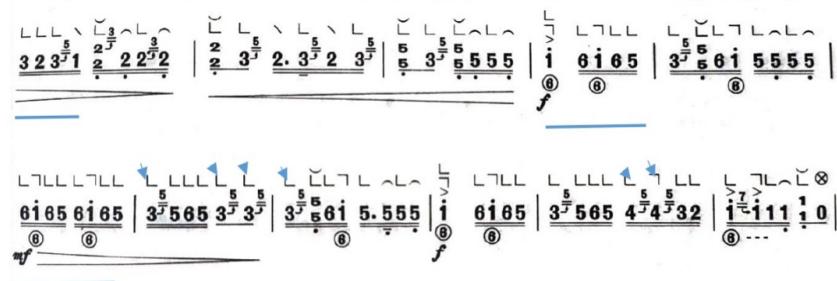
|               | The | Bright | Moon | rises | Tianshan | , | vast | sea | of | clouds | between | o |
|---------------|-----|--------|------|-------|----------|---|------|-----|----|--------|---------|---|
| mandarin      | /   | \      | -    | -     | -        | , | /    | /   | /  | v      | -       | o |
| Henan dialect | \   | v      | -    | -     | -        | , | /    | \   | \  | \      | v       | o |

Note: Cui luyue (2024)

Due to the passionate and harsh pronunciation of the Henan dialect, in addition to the glisson, Henan Zheng school also shows the characteristics of using large finger support and splitting (horizontal line in the example below), to highlight the sound head corresponding to the habit of stressing the character. In the Henan region, overlapping words are often used in dialect characters, which correspondingly affects the technique of combining continuous upper and lower glissando in Zheng music performance (marked by blue arrows in the musical examples) to imitate the effect of overlapping words in dialects. Dialect and folk rap art are the products of historical accumulation, are the components and carriers of the cultural environment in the Henan area, are a manifestation of people's lives, and play an edifying role in different groups. In addition, the regular life, fixed festival customs, and rich folk stories in Henan are all important components of the human environment for the survival and development of Henan Zheng School. Many excellent pieces of Henan Zheng School are also derived from the cultural environment accumulated in history. For example, the creation of "Naoyuanxiao" is derived from the Lantern Festival. It is a manifestation of the customs and living conditions of the Lantern Festival in Henan

Figure 4

*overlapping words in dialects*



Note: Cui luyue (2024)

The long history of Zheng's music development laid a solid foundation for the formation and development of Henan Zheng School in the 20th century. With such a profound historical accumulation, the characteristics of Henan Zheng School are clearer, and the musical expression is accepted by people, and it was once called "Zhongzhou Ancient Melody". From being accepted by people in history to now being an important branch of the Zheng music school, it is an important embodiment of Henan's excellent music culture.

From an environmental and geographic standpoint, the cornerstone of Henan Zheng music is its interaction with local geography and resources, such as the type of wood and materials used in musical instruments, as well as the perception of the landscape and nature that inspired its songs. Zheng instruments are more than just items; they are also "representatives" of the relationship that Henanese people have with their environment. Thus, environmental conservation is inextricably linked to the long-term viability of this music school. In terms of social and cultural characteristics, the Henan Zheng School is based on a "musical society" composed of musicians, audiences, and performance contexts. Major tunes are connected with the intellectual and mercantile classes, whilst minor tunes express the voices of regular people. (Yang Xiaodan, 2017) This demonstrates that Zheng is not simply a music form, but also a social discourse that incorporates people's experiences, memories, and emotions. As a result, Henan Zheng music can be considered as a "echo" of various socioeconomic classes, including intellectual voices (orthodox music) and underprivileged voices (minor melodies), both of which have the capacity to shape cultural identities and spaces. The current environment has both positive and bad effects on the legacy of Henan Zheng School. Changes in the educational system and new performing spaces have resulted in a concentration on technical skills rather than cultural foundations. Many pupils are talented musicians but lack a thorough understanding of Henan's musical legacy. This emphasizes the difficulty of sustaining "cultural meaning" amidst industrialization. On the other hand, new artists' musical instrument reforms, such as adding more strings or modifying construction styles, indicate a union of current creativity with historic origins, showing culture's dynamic nature.

Henan Zheng School is more than just a performance art form; it is also a "cultural field" where people negotiate time, location, and power. Zheng signifies memory and inheritance, allowing many views to be heard. It also raises the problem of sustaining identity in the face of modernization. Henan Zheng music is a "sound" that represents both memory and the struggle to survive. It offers groups with their own "cultural code," which allows them to create and express their cultural identity. A study of environmental factors affecting the development of music education at Zhenghe School in Henan province. This suggests that music is the result of the interconnected dynamics of history, nature, and society, rather than being created in isolation. As musical anthropologists, we should see Henan Zheng not just as local music, but also as a way of life that reflects the identity, memories, and social dynamics of the people of Henan and China as a whole.

## 7. DISCUSSIONS

From the study, the study on the inheritance and development of Hunan Daozhou Diaozhi Opera. The research results found that Henan Zheng School Based on the analysis and research of environmental factors in the development of Henan Zheng School, considered the restoration and development of Henan Zheng School as an important branch of China's excellent traditional music culture in the era. This is new because of LI WEI. (2024) There are several Zheng music schools in different geographic regions of China. Each has its repertoire, with characteristics that reflect the strong influence of regional traditions on the stylistic and technical aspects of Zheng music. Zheng music developed in North China's Shandong province bears musical traits like local traditional music, especially qinshu-a kind of narrative song. The results of this research are consistent with the research of Ann L. Silverberg (2023, p.173) was found During the twentieth century, every aspect of the zheng and its music was transformed. Its context, repertory, structure, and players changed, as did the means of transmitting and teaching zheng music. While some vestiges of the instrument's earlier use and music were still present, by and large, the zheng and its music-solo music in particular-owe far more to twentieth and twenty-first-century developments than they do to earlier times.

## 8. ORIGINALITY AND BODY OF KNOWLEDGE

Environmental factors are closely related to the development of Henan Zheng School and run through the development of Henan Zheng School. Focusing on the specific practice of the development of Henan Zheng School, this paper analyzes and studies the existence and role of the environment in the development of Henan Zheng School, reconsiders the application of environmental factors in the development of Henan Zheng School, thus breaking through the development dilemma of Henan Zheng School and realizing the sustainable development of Henan Zheng school rich in "nationality", "Chinese" and "subjectivity".

Based on the specific practice of the development of Henan Zheng School, this paper summarizes and analyzes the environmental factors that affect the development of Henan Zheng School and puts forward some thoughts and suggestions on the proper use of environmental factors in the development of Henan Zheng School. The development of Henan Zheng School uses the advantages of natural and human environments to create the basic environmental conditions with diachronic and synchronic influences and can create a realistic environment with characteristics at a specific time and place to help the advantages of Henan Zheng School to emerge. Pay attention to the environment of the development of Henan Zheng School, examine the ups and downs of the development of Henan Zheng School, correctly understand the connotation and characteristics of the excellent Chinese traditional music culture and Henan excellent local culture carried by the development of Henan Zheng School, based on the analysis and research of environmental factors in the development of Henan Zheng School, To further consider the reconstruction and development of Henan Zheng School as an important branch of Chinese excellent traditional music culture in the new era.

It is hoped that it can also provide ideas, and references and help for the development and research of other Zheng school cultures and Chinese excellent traditional music of the same type.

Environmental conditions play a very important role in teaching and learning, namely the natural environment. A compassionate environment and “current environment” including support from management in the matter of musical instruments and technology media Including teaching music skills Contributes to the development.

## 9. RESEARCH RECOMMENDATIONS

1. Should study and research other aspects of music, such as transmission techniques. of teachers in Zheng, He School in Henan Province
2. You should consider finding other research methods, such as quantitative analysis. In-depth interviews or group chats to obtain a variety of information, a survey may be used using a questionnaire to collect information.

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