



Preservation and Promotion of ChuangjiangHaozi Performing Arts

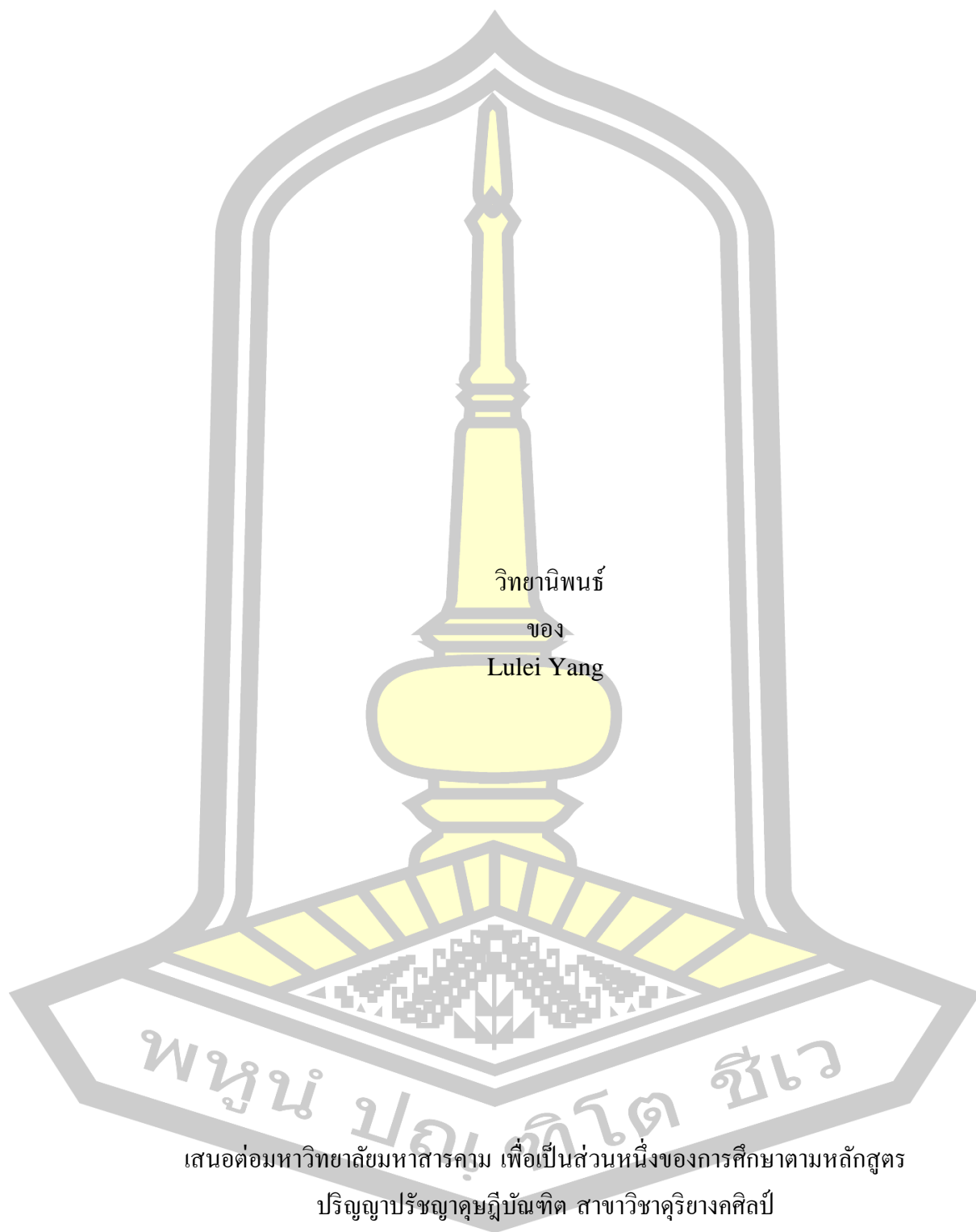
Lulei Yang

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

July 2023

Copyright of Mahasarakham University

การอนุรักษ์และส่งเสริมศิลปะการแสดงจีน ชวนเจียง ห่าวซี



วิทยานิพนธ์  
ของ  
Lulei Yang

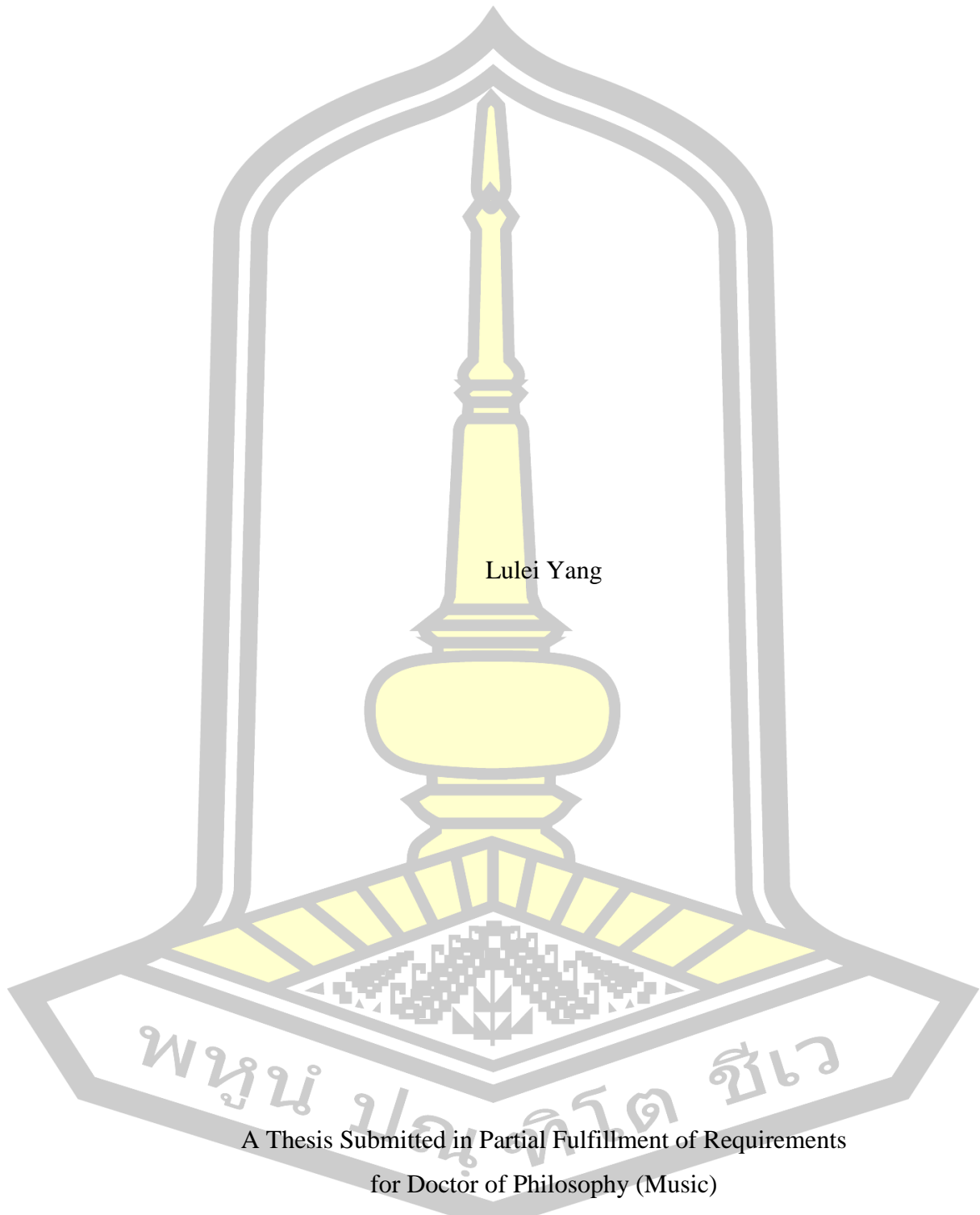
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กรกฎาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Preservation and Promotion of ChuangjiangHaozi Performing Arts



Lulei Yang

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

July 2023

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Prof. Chalernsak Pikulsri , Ph.D.)

Advisor

(Asst. Prof. Jareunchai Chonpairot ,  
Ph.D.)

Committee

( Kraitsakorn Onlamul , Ph.D.)

Committee

(Asst. Prof. Awirut Thotham ,  
Ph.D.)

Committee

(Asst. Prof. Sarawut Choatchamrat ,  
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พหุ มหสารักขม

**TITLE** Preservation and Promotion of ChuangjiangHaozi Performing Arts  
**AUTHOR** Lulei Yang  
**ADVISORS** Assistant Professor Jarernchai Chonpairot , Ph.D.  
**DEGREE** Doctor of Philosophy **MAJOR** Music  
**UNIVERSITY** Mahasarakham **YEAR** 2023  
University

### ABSTRACT

This research, Preservation and Promotion of Chuangjiang Haozi Performing Arts, was a qualitative research, aiming at: 1) Investigating the Contemporary Status of Chuanjiang Haozi Performing Arts; and 2) Analyzing the music characteristics of Chuanjiang Haozi Performing Arts; and 3) Preserving and promoting Chuangjiang Haozi performing Arts. Written document and field data were collected. Field data were obtained through observations and interviews. Research tools included interview form and observation form. Data were checked for their validity with triangular techniques. Data were analyzed in accordance with its given objectives.

The results of the research were as followed: 1) On the contemporary status of Chuangjian Haozi performing Arts, four aspects were found, (1) The Music Type and Representative Music of Chuanjiang Haozi; (2) An overview of the development of contemporary Chuanjiang Haozi; (3) Current status of Chuanjiang Haozi; (4) Where Chuanjiang Haozi can survive now. 2) Exploring the Musical Characteristics of Chuanjiang Haozi's Performing Arts from Three Aspects, (1) The Artistic Features of Chuanjiang Haozi Intangible Cultural Heritage Folk Songs; (2) An important representative figure in the process of spreading Chuanjiang Haozi; (3) The artistic style of Chuanjiang Haozi. and 3) Discussing how to protect and promote the Chuanjiang Haozi from three aspects, (1) Problems Facing Protection of Chuanjiang Haozi; (2) Protection Strategy of Chuanjiang Haozi; (3) Improve development. The research results were presented in a descriptive analysis form.

Keyword : Contemporary status, Analysis, Preservation and promotion, Chuangjiang Haozi Performing Arts

## ACKNOWLEDGEMENTS

The doctoral study is coming to an end. Looking back on the past years, I feel full in my heart. When I finished this graduation thesis, I felt relieved and filled with emotion.

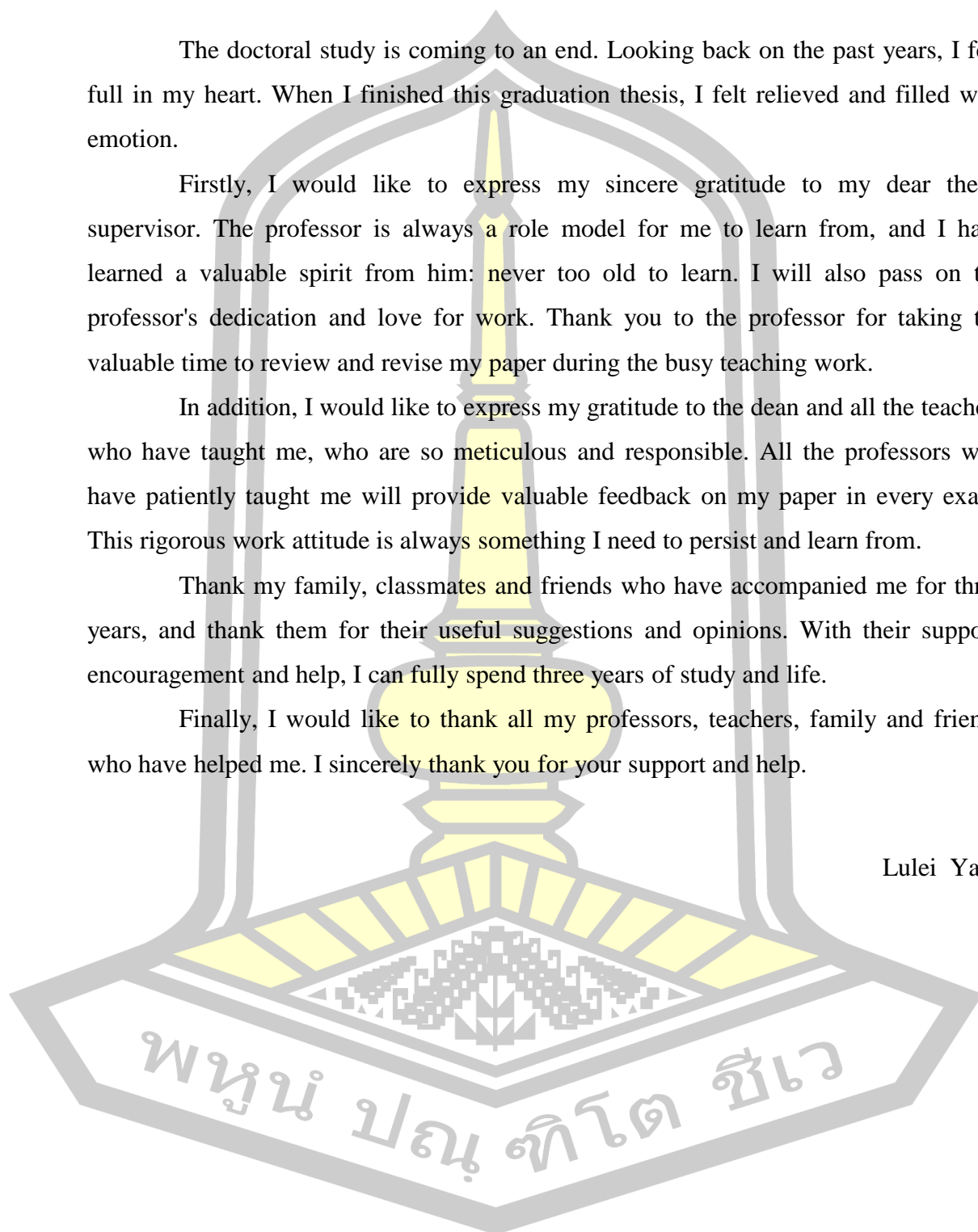
Firstly, I would like to express my sincere gratitude to my dear thesis supervisor. The professor is always a role model for me to learn from, and I have learned a valuable spirit from him: never too old to learn. I will also pass on the professor's dedication and love for work. Thank you to the professor for taking the valuable time to review and revise my paper during the busy teaching work.

In addition, I would like to express my gratitude to the dean and all the teachers who have taught me, who are so meticulous and responsible. All the professors who have patiently taught me will provide valuable feedback on my paper in every exam. This rigorous work attitude is always something I need to persist and learn from.

Thank my family, classmates and friends who have accompanied me for three years, and thank them for their useful suggestions and opinions. With their support, encouragement and help, I can fully spend three years of study and life.

Finally, I would like to thank all my professors, teachers, family and friends who have helped me. I sincerely thank you for your support and help.

Lulei Yang



## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
Chapter I Introduction.....	1
1. Statement of the Problem.....	1
2. Research Objectives.....	2
3. Research Questions.....	3
4. Importance of Research.....	3
5. Definition of Terms.....	3
6. Conceptual Framework.....	4
Chapter II Literature Reviews.....	6
1. Background of Chuanjiang Haozi.....	6
2. General knowledge of Chongqing Chuanjiang Haozi.....	13
3. Theories used in the study.....	19
4. Comparative Study Method.....	23
5. A Survey of the Protection and Inheritance of Chuanjiang Haozi.....	26
Chapter III Research Methods.....	29
1. Scope of study.....	29
2. Research process.....	32
Chapter IV Contemporary Status of Chuanjiang Haozi Performing Arts.....	36
1. Introduction to Chongqing Chuanjiang Haozi Performing Arts.....	37
2. An important representative figure in the process of spreading Chuanjiang Haozi.....	37
3. An overview of the development of contemporary Chuanjiang Haozi.....	41

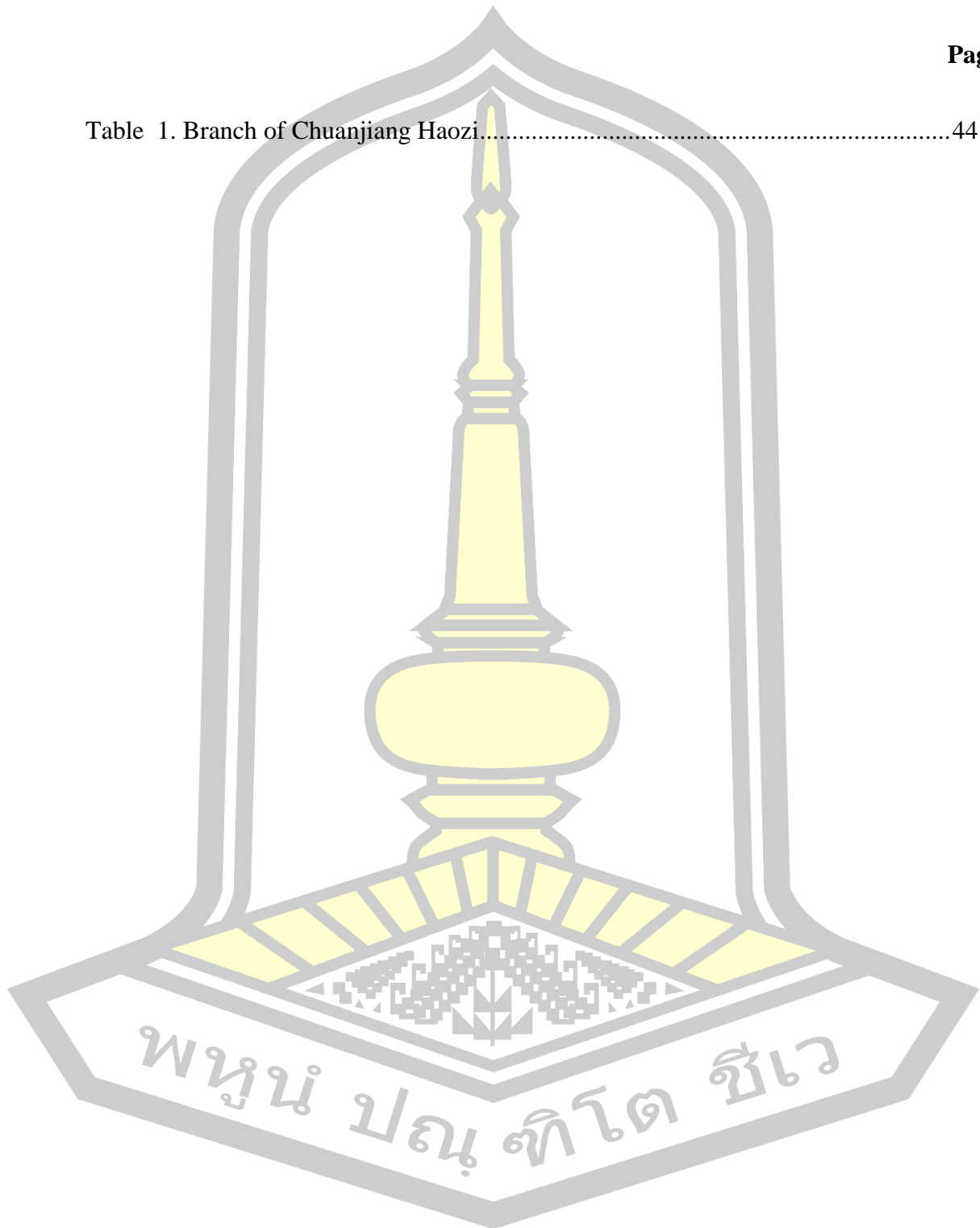
4. Current status of Chuanjiang Haozi.....	50
5. Where Chuanjiang Haozi can survive now .....	52
6. The Spiritual Emotion and Aesthetic Value of Chuanjiang Haozi.....	53
7. Conclusion .....	55
Chapter V Analysis of the Music Characteristics of Chuanjiang Haozi Performing Arts.....	56
1. Performance Art.....	57
2. The Artistic Features of Chuanjiang Haozi Intangible Cultural Heritage Folk Songs .....	58
3. The Music Type and Representative Music of Chuanjiang Haozi .....	59
4. The Spiritual Connotation of Chuanjiang Haozi .....	69
5. The artistic style of Chuanjiang Haozi .....	74
6. Conclusion .....	79
Chapter VI Preservation and Promotion of the Chuanjiang Haozi Performig Arts.....	81
1. Problems Facing Protection of Chuanjiang Haozi.....	83
2. Specific solutions.....	85
3. Protection Strategy of Chuanjiang Haozi .....	87
4. Promote the development .....	92
5. Specific spread process.....	94
6. Weaknesses and acceptance of criticism .....	101
7. Measurement for Improvement .....	103
8. Conclusion .....	105
Chapter VII Conclusion, Discussion and Suggestion.....	107
1. Conclusion .....	107
2. Discussion.....	109
3. Suggestion.....	112
REFERENCES .....	114
BIOGRAPHY .....	117



## LIST OF TABLES

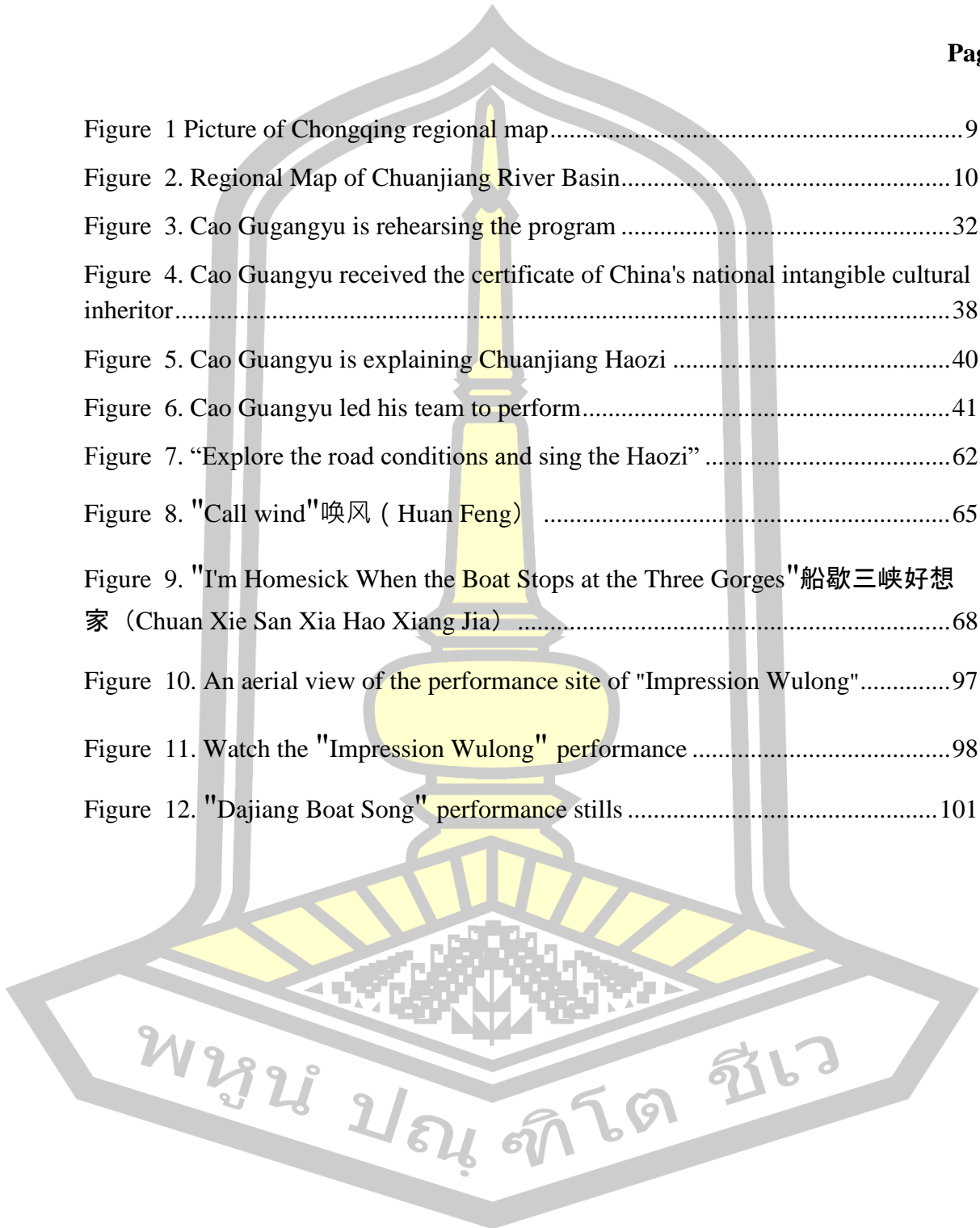
Page

Table 1. Branch of Chuanjiang Haozi.....44



## LIST OF FIGURES

	<b>Page</b>
Figure 1 Picture of Chongqing regional map.....	9
Figure 2. Regional Map of Chuanjiang River Basin.....	10
Figure 3. Cao Gugangyu is rehearsing the program .....	32
Figure 4. Cao Guangyu received the certificate of China's national intangible cultural inheritor.....	38
Figure 5. Cao Guangyu is explaining Chuanjiang Haozi .....	40
Figure 6. Cao Guangyu led his team to perform.....	41
Figure 7. "Explore the road conditions and sing the Haozi" .....	62
Figure 8. "Call wind" 唤风 ( Huan Feng) .....	65
Figure 9. "I'm Homesick When the Boat Stops at the Three Gorges" 船歇三峡好想家 (Chuan Xie San Xia Hao Xiang Jia) .....	68
Figure 10. An aerial view of the performance site of "Impression Wulong" .....	97
Figure 11. Watch the "Impression Wulong" performance .....	98
Figure 12. "Dajiang Boat Song" performance stills .....	101



# Chapter I

## Introduction

### 1. Statement of the Problem

Chuanjiang Haozi is a folk music produced by Chuanjiang boatmen in the Yangtze River basin of China to coordinate the consistency of their movements during the labor process. It appears in the Yangtze River basin of Chongqing and Sichuan in China. It gradually developed from a single practicality to a later Performing art that coexists practicality and expressiveness, that is, the Kawagawa horn not only has the function of coordinating movements, but also has the function of expressing the thoughts and emotions of boatmen. The Chuanjiang Haozi embodies the labor wisdom of Chuanjiang boatmen and is one of the important cultural elements of the Chuanjiang River system. However, with the rapid development of technology, powered ships have completely replaced wooden ships, and shipbuilders have lost their role in providing power for wooden ships. The retirement of the boatman also means that the Chuanjiang Haozi is gradually withdrawing from the historical stage. (Sun Heping,2021) It is urgent to protect the Chuanjiang Haozi, and we must fully understand it in order to better protect and promote it.

Due to the influence of terrain and water flow, the " Chuanjiang Haozi" gradually developed into various artistic forms during its development. Based on the turbulence level of the water flow and the size of the ship, the Chuanjiang Haozi will exhibit a radical and powerful rhythm when facing a turbulent current; When facing the slow flow, the Haozi sings a soothing melody, and over time, there is a difference between the large Haozi and the small Haozi. (Li Siying,2015) The Chuanjiang Haozi will present different singing styles based on different levels of turbulence in the river.

The history of Chuanjiang Haozi is extremely long. Chongqing and Sichuan have had convenient waterway transportation since ancient times, and there are many records of this in historical records. In recent years, cultural relics such as the "Stone Anchors" from the Neolithic period and the "Tugboat figurine" from the Eastern Han Dynasty have been excavated along the banks of the Chuanjiang River, confirming the long history of the waterway transportation industry in the Chuanjiang River. The

cultural geography, local customs, natural scenery, and the custom of using songs to aid navigation on both sides of the Sichuan River are all folk songs that have long been sung by famous ancient Chinese poets such as Du Fu and Li Bai. ( Yang yan,2020) The history of Chuanjiang Haozi is long, and there are many ancient cultural relics to prove it.

It is widely believed in the academic community that the Chuanjiang Haozi is a cultural treasure in the history of Yangtze River waterway transportation. It is a song of life forged with the blood and sweat of boatmen fighting against dangerous shoals and waters, and has important historical inheritance significance. Its repertoire is abundant, and most of its repertoire has the characteristic of high and passionate melody. Its existence fundamentally reflects the indomitable spirit of resistance and humor of the working people in various river basins in the face of dangerous natural environments since ancient times. ( Li Mingchun,2018) Chuanjiang Haozi has a profound humanistic spirit that is worthy of our research and promotion. It is a treasure of human culture.

For this reason, the researcher is interested in Preservation and Promotion of Chuanjiang Haozi Performing Arts. Because Chuanjiang Haozi is facing a severe test, and it is highly likely to disappear from this world. Currently, with the strong efforts of relevant promotion and protection personnel, the Chinese government has attached great importance to this precious cultural treasure. After efforts, it has been included in China's national intangible cultural heritage. But this is far from enough. Only by continuing to spread and develop it in the form of performing arts can we effectively preserve and promote it.

## **2. Research Objectives**

- 2.1 To investigate the contemporary status of Chuanjiang Haozi performing Arts.
- 2.2 To analyze the Music Characteristics of Chuanjiang Haozi performing Arts.
- 2.3 To preserve and promote the Chuanjiang Haozi Performing Arts.

### 3. Research Questions

3.1 What problems exist in the current situation of Chuanjiang Haozi performing Arts.

3.2 Specific Analysis of the Music Characteristics of Chuanjiang Haozi.

3.3 How to Preserve and Promote the Performing Art of Chuanjiang Haozi.

### 4. Importance of Research

4.1 We learn about the contemporary status of Chuanjiang Haozi performing Arts.

4.2 We learn about the Music Characteristics of Chuanjiang Haozi performing Arts.

4.3 We learn about how to preserve and promote the Chuanjiang Haozi Performing Arts.

4.4 The work may be used for references in the future.

### 5. Definition of Terms

5.1 Contemporary Status means:

- (1) The Music Type and Representative Music of Chuanjiang Haozi;
- (2) An overview of the development of contemporary Chuanjiang Haozi;
- (3) Current status of Chuanjiang Haozi;
- (4) Where Chuanjiang Haozi can survive now.

5.2 An analysis means: Music characteristics means:

- (1) Chuanjiang Haozi Song Types;
- (2) Chuanjiang Haozi Music Types;
- (3) Representative Chuanjiang Haozi Music.

5.3 preservation and promotion means:

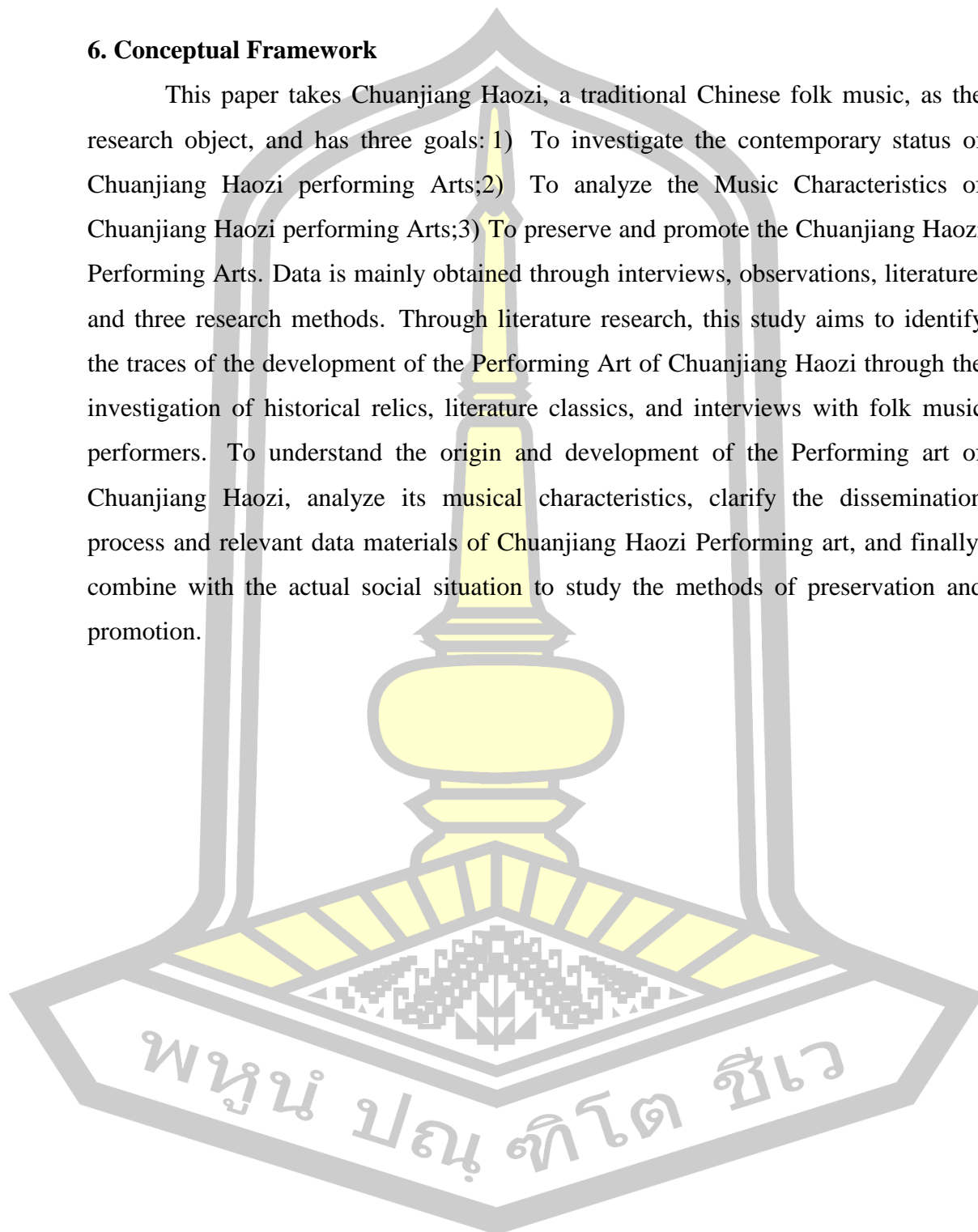
- (1) Problems Facing Protection of Chuanjiang Haozi;
- (2) How will Chuanjiang Haozi folk songs survive in modern day environment?

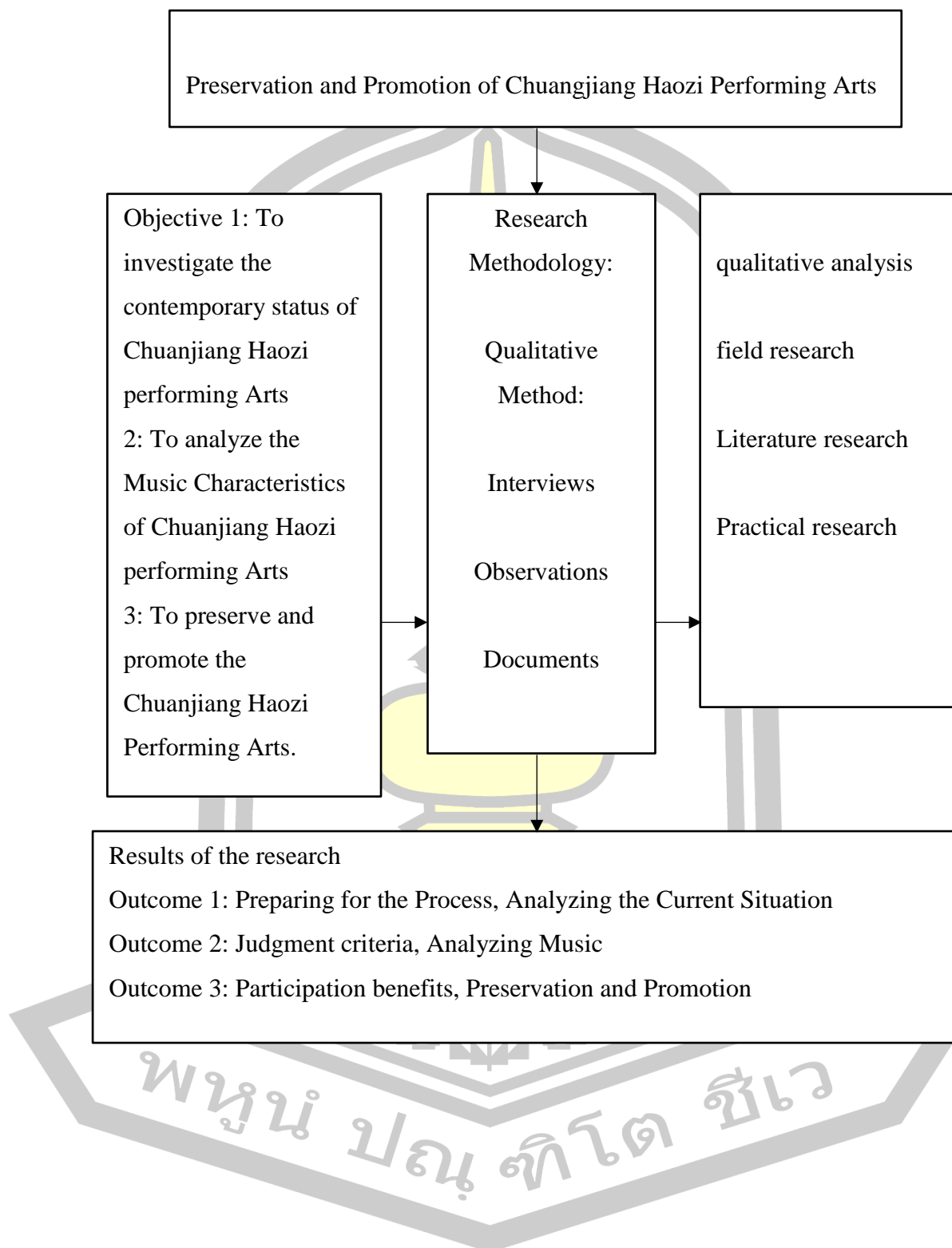
- (3) Specific solutions;
- (4) Protection Strategy of Chuanjiang Haozi;
- (5) Improve development;

(6) Specific spread process.

## 6. Conceptual Framework

This paper takes Chuanjiang Haozi, a traditional Chinese folk music, as the research object, and has three goals: 1) To investigate the contemporary status of Chuanjiang Haozi performing Arts; 2) To analyze the Music Characteristics of Chuanjiang Haozi performing Arts; 3) To preserve and promote the Chuanjiang Haozi Performing Arts. Data is mainly obtained through interviews, observations, literature, and three research methods. Through literature research, this study aims to identify the traces of the development of the Performing Art of Chuanjiang Haozi through the investigation of historical relics, literature classics, and interviews with folk music performers. To understand the origin and development of the Performing art of Chuanjiang Haozi, analyze its musical characteristics, clarify the dissemination process and relevant data materials of Chuanjiang Haozi Performing art, and finally, combine with the actual social situation to study the methods of preservation and promotion.





## Chapter II

### Literature Reviews

Chuanjiang Haozi is a unique folk art form in the Yangtze River valley of China. It radiates dazzling light in the world river valley music system. When there is a ship sailing on the Yangtze River, Chuanjiang Haozi are produced.

1. Background of Chuanjiang Haozi
  - 1.1 Introduction to historical background.
  - 1.2 Geographic introduction.
  - 1.3 Population distribution in Chongqing.
2. General knowledge of Chongqing Chuanjiang Haozi
  - 2.1 Basic knowledge of Chuanjiang Haozi.
  - 2.2 Types of Chuanjiang Haozi Melody.
  - 2.3 Society and Culture of Chongqing Chuanjiang Haozi.
3. Theories used in the study
  - 3.1 Western music theory on Basic Elements of Music.
  - 3.2 Folklore Culture.Method.
  - 3.3 Musicology.Method.
  - 3.4 Music Ethnology Method.
4. Comparative Study Method
5. A Survey of the Protection and Inheritance of Chuanjiang Haozi

#### **1. Background of Chuanjiang Haozi**

- 1.1 Introduction to historical background.

The more than 1000 km section of the Yangtze River from Chongqing to Yichang is known as the Chuanjiang River. The waterway of the Chuanjiang River is difficult and dangerous, with reefs and dangerous shoals densely covered, and the current is swift. In the era of wooden boat shipping, whenever a ship ran against the river or crossed a dangerous shoal, the boatmen on both sides of the Yangtze River



had to pull the boat by hand. In order to encourage morale and coordinate the pace, the boatmen invented a ballad called Chuanjiang Haozi. (Li, Siyin, 2015) The Chuanjiang Haozi has a long history and has spread with the flow of the Yangtze River.

Chuanjiang Haozi is a traditional music originated in Sichuan and Chongqing. It was born from the life and labor of boatmen at that time. In Sichuan and Chongqing, China, because of the overlapping mountains and rivers, the transportation is inconvenient. Both cargo circulation and passenger transport need wooden ships to carry passenger cargo. "Chuanjiang Haozi" is a kind of folk singing form of leading the crowd and singing with the leader of the boat puller and other boat pullers responding and singing in order to unify the action and rhythm of the boat pullers; It is a song of life forged with blood and sweat when boatmen fight against dangerous waters. It has a long history, a rich variety of tracks, high and passionate tunes, Chorus in harmony with the leading singer, Tu ge and other characteristics. The boat pulling foreman creates some "Haozi" with different rhythms, tones and emotions according to the different water flow sizes of rivers, the risks of reefs to boats, and the different movements and labor rhythms of paddling. (Qiu, Jinhua, 2020) Chuanjiang Haozi is a traditional folk music and also a type of labor music, which belongs to the boatmen.

After the founding of the People's Republic of China, Chuanjiang Shipping ushered in a period of vigorous development. The boat pullers who fought against the rapids on dangerous beaches and "Chuanjiang Haozi" have almost become people's memories. The old boatmen also gradually withdrew from the stage of history. For better protection and inheritance, "Chuanjiang Haozi" has been rated as China's national intangible cultural heritage.

The origin of "Haozi" is related to the development of salt industry: "Haozi" originates from labor culture. As early as before the Spring and Autumn Dynasty in China, the salt industry of "Ba State" was developed, and the means of transportation for salt to foreign countries mainly depended on ships. The Haozi is the song of people's collective labor. The coolie porters sing the "Haozi" when carrying goods, the loggers sing the "Haozi" when felling trees, and the boatmen who transport on water

have the "Haozi" of the boatmen. There are too many "Haozi" in life. We know that when human beings are working and fighting against nature, they will flock together and make all kinds of roars, Such as yo, wen, hey, ho, etc. In this way, the Haozi comes into being. As far as Chuanjiang Haozi is concerned, the ancient Chinese state of Ba built its country with salt, prospered the country with salt, and abandoned the country because of salt. At that time, the transportation of salt to the outside world depended on boats on the river. Because the shipbuilding level was extremely low at that time, large ships were driven by manpower. It can be inferred from this that Chuanjiang Haozi might have existed when salt was transported by water. (Liang, Minjuan, 2016) Haozi was born for labor, and he is a folk song sung to boost morale and unify the rhythm of labor.

## 1.2 Geographic introduction.

Chongqing, also known as the Mountain City, the Fog City and the Bridge City for short, is a municipality directly under the Central Government of the People's Republic of China, a national central city, a megacity, an inland financial center in China, an economic center in the upper reaches of the Yangtze River, an important modern manufacturing base in China, and one of the most populous cities in the world. Chongqing has a very important geographical location. It is an international comprehensive transportation hub, an international aviation hub, and a shipping center in the middle and upper reaches of the Yangtze River in southwest China. In terms of national strategy, Chongqing has been identified as an important strategic fulcrum of the western development, a junction of the "the Belt and Road" and the Yangtze River economic belt, and an inland open highland. Chongqing is a national pilot area for comprehensive urban-rural reform, a national historical and cultural city, a world hot spring city, one of the three famous stove cities in China, and the starting point of the first Sino European train " Chongqing Xinjiang Europe" international railway intermodal corridor. With a written history of more than 2000 years, it is the territory of Bashu culture. Because Jialing River was called " Yushui" in ancient times,

Chongqing is also called "Yu" for short.(Li,Siyin,2015) Chongqing has a prominent geographical location and is one of the most famous cities in China.



Figure 1 Picture of Chongqing regional map  
(Source: Reference drawing editing,2022)

"The way to Sichuan is more difficult than going to the sky", This is true for land, as well as for water. Sichuan Basin is crisscrossed with more than 90 rivers, big and small. The upper reaches of the Yangtze River, which connects Bashu and the Middle East, is usually called the "Chuanjiang River" because most of it flows through the Sichuan Basin. The upper reaches of the Yangtze River is a typical mountain river. The waterway is difficult and complex. The shoals and reefs are densely distributed. The current is swift, the waves are surging, and the flow pattern is chaotic. It has brought great difficulties to boat navigation. It is the most dangerous section of the Yangtze River. It has always been called "Jue Di" because of its rapids and shoals and the mountains on both sides.(Zhu,Yanpin,2016) There is a saying from ancient China

that the geographical environment along the Yangtze River is very harsh and dangerous.

The Yangtze River is the largest river in China. It winds for more than 6300 kilometers and flows through 11 provinces, cities and autonomous regions in China. This section of the Yangtze River flows through Yibin, Sichuan Province to Yichang, Hubei Province. It is basically in the second step of the national terrain. Most of the processes are in the Sichuan Basin, about 1040 kilometers long. In ancient times, Chuanjiang River was also called river, river water or great river; Since the Tang Dynasty, it has also been called Shu River and Han River. The section from Yibin to Chongqing is the Shangchuan River, 384 kilometers long; It is 660 kilometers from Chongqing to Yichang, which is the main shipping channel of the Chuanjiang River. The famous Three Gorges Natural Danger is located in it, with a total length of about 192 kilometers. The Three Gorges area where the Xiachuan River flows is also known as the "Xiajiang River" because of the mountains on both sides and the fast flowing water. (Zhang Shuhao, 2021) The Yangtze River basin in China is very wide, passing through many important cities in China, and each section of the river has corresponding other names.

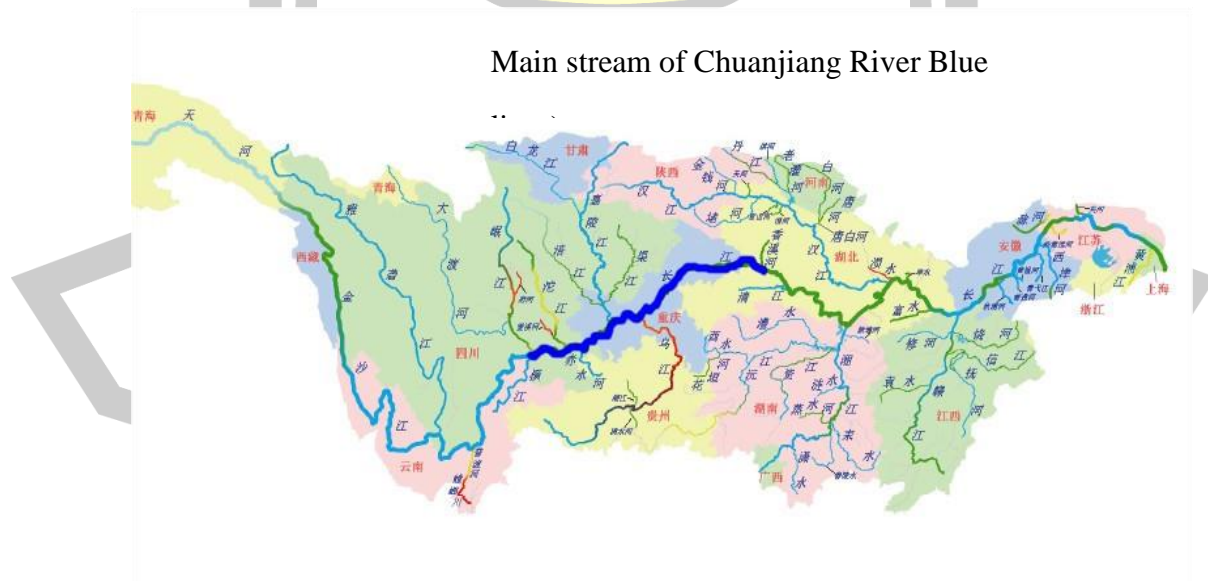


Figure 2. Regional Map of Chuanjiang River Basin

(Source: Reference drawing editing, 2022)

### 1.3 Population distribution in Chongqing.

Chongqing is located in the southwest inland of China. It is a young inland municipality directly under the Central Government, the largest industrial and commercial city in southwest China, and an important modern manufacturing base of the country. In 2020, the total GDP of Chongqing will reach 2500.279 billion yuan, which is a very weak disadvantage. After Guangzhou, Chongqing will continue to rank as the fifth city in China, launching a final impact on the fourth city in China.(Zhu,Yanpin,2016) The economy of Chongqing is relatively good in China.

Chongqing is a very controversial city, because its area and population are comparable to that of a province. The total area of Chongqing is 82400 square kilometers, which is about 80% of the area of Jiangsu Province and Zhejiang Province. According to the results of the seventh population census, Chongqing has a permanent population of 32.0542 million, which is the largest city in China and the only city with a permanent population of more than 30 million, with a population scale exceeding more than a dozen provinces and cities such as Heilongjiang, Xinjiang and Gansu.(Wang Shuo,2018) Chongqing is a vast and populous city, making it a super large city.

From the perspective of population structure, among the 32054200 people in Chongqing, the male population is 16.2021 million, the female population is 15.8521 million, and the male/female population ratio is 50.55:49.45; In terms of age structure, the proportion of people aged 0-14 is 15.91%, the proportion of people aged 15-59 is 62.22%, the proportion of people aged 60 and above is 21.87%, and the proportion of people aged 65 and above is 17.08%; On the whole, the proportion of male and female population in Chongqing is fair, but the aging problem is obvious. Chongqing governs 26 districts, 8 counties and 4 autonomous counties, totaling 38 county-level administrative regions. The following is the population distribution of the 38 districts and counties in Chongqing:(Zhang Shuhao,2021) The districts and counties under Chongqing have a wide territory and a large population distribution.

Yubei District has a permanent population of 2.1915 million, which is the largest district/county in Chongqing. The male population accounts for 50.02% and the female population accounts for 49.98%; In terms of age structure, the proportion of people aged 0-14 years is 14.96%, the proportion of people aged 15-59 years is 68.64%, the proportion of people over 60 years old is 16.4%, and the proportion of people over 65 years old is 12.1%. In 2020, the total GDP of Yubei District will reach 200952 million yuan, which is the only district and county in Chongqing with an economic volume of more than 200 billion yuan.

The permanent population of Shapingba District is 1477300, that of Jiangjin District is 1359600, that of Hechuan District is 1245300, and that of Kaizhou District is 1203300. Kaizhou District is the largest one among the 26 municipal districts in Chongqing, but its GDP in 2020 was only 53.581 billion yuan, ranking only the 20th among the 26 municipal districts in Chongqing.

The permanent population of Nan'an District is 1.1776 million, Banan District is 1.1789 million, Yongchuan District is 1.1489 million, Fuling District is 1.115 million, and Zaojiang District is 1.0113 million. Among the five districts, the GDP of Fuling District and Yongchuan District exceeded 100 billion yuan, which is one of the few hundred billion strong economic districts in Chongqing.

Yunyang County has a permanent population of 929000, which is the county with the largest permanent population among the 12 counties under the jurisdiction of Chongqing. It is also the county with the strongest economic strength. In 2020, the GDP of Yunyang County will be 46.259 billion yuan. Jiangbei District has a permanent population of 925800, Beibei District 834900, Dazu District 834600, Bishan District 756000, Fengjie County 744800 and Zhongxian County 721000.

Changshou District has a permanent population of 693000, Tongnan District 688100, Tongliang District 685700, Rongchang District 669000, Dianjiang County 650700, Liangping District 645300, Youyang Tujia and Miao Autonomous County 607300, among which Youyang County is the largest district in Chongqing.

The permanent population of Wanzhou District is 1564400, and that of Jiulongpo District is 1526800. Although the population size of these two districts is similar, the area of Wanzhou District is about 8 times that of Jiulongpo District, and the GDP is less than 2/3 of that of Jiulongpo District.

## **2. General knowledge of Chongqing Chuanjiang Haozi**

### **2.1 Basic knowledge of Chuanjiang Haozi.**

What does art originate from? For a long time, this academic "Sphinx mystery" has triggered countless discussions. The exploration and tracing of art is the process of human beings' continuous understanding of themselves. The development of art is also an important mark of human development. Ancient Greek philosophers believed that art originated from the inherent nature and instinct of human beings to imitate nature; According to Schiller and Spencer, art originates from games and "is an aesthetic free game aimed at creating the appearance of forms" (Schiller); Shelley and Tolstoy believed that art originated from the need of human communication and emotional expression; Some anthropologists believe that art originated from the witchcraft activities of primitive religions. Of course, there are many forms of art. Different forms and types of art may have different origins and influence factors. As a huge category and concept, "art" should also have multiple origins. In the thousands of years of history and culture, human beings have used thousands of forms to express themselves and the world, which has gradually formed a colorful world. (Wang Kun, 2017) Different scholars have many judgments about the origin of art, but they all have their own reasons.

Chuanjiang Haozi is a rich, complete and realistic art that has lasted for thousands of years in the Chuanjiang River basin. As an art, Chuanjiang Haozi originated from labor. Marxism tells us that human production activities are the premise of all other basic activities, "labor is the first basic condition of all human activities, and to this extent, we have to say in a sense that labor creates man himself" (Engels); Plekhanov more directly pointed out that "labor precedes art". As far as

Chuanjiang Haozi is concerned, it is a record of boatmen's struggle, struggle and coexistence with the river for thousands of years. It is also a tribute to the indomitable will, the spirit of unity and cooperation, the belief of pioneering and enterprising, and the love of life of generations of hardworking and simple people in the Chuanjiang River basin. Some art originates from talented artists and unique small-scale creation, while Chuanjiang Haozi must originate from labor, people, the flowing Chuanjiang River, and the long river of history Chuanjiang Haozi is produced not so much as "art for art", but rather "art for labor". With the passage of history, more and more musical aesthetic consciousness has been added to the Haozi, which have been beautified and interpreted with musical symbols and melodies. Chuanjiang Haozi have gradually evolved from simple "labor Haozi" to "water music". (Sun Heping, 2021) Chuanjiang Haozi is a type of labor music with profound spiritual significance.

Chuanjiang Haozi have no prescribed tunes, and each river has its own singing style. In addition, because of different aesthetic tastes and life experiences, boatman Haozi his favorite melody at will, with different singing methods, so there is no specific style and tune. The Haozi head will change the rhythm of the Haozi according to the difference between the upper water and the lower water, the change of the water regime and the labor intensity of the boatman, so that the melody of the Chuanjiang Haozi is colorful, the rhythm changes greatly, and its singing is melodious, high, fast, slow and infectious.

Rhythm and tune are the soul of Qupai, an important part of music language and an important aspect of music expression According to the urgency of the water situation when the boat is sailing, the tune of the Haozi led by the Haozi head is quite different. Sometimes it is gentle and leisurely, sometimes it is tight and high, sometimes it is rough and powerful, and it is shocking In the Introduction to National Music, according to different characteristics, the existing songs with different styles are classified into five types: (Zhu Yanping, 2016) There are various types of songs in Chuanjiang Haozi, but each has its own characteristics.

1) Pingshui Haozi: It is sung when the river surface is always stable with gentle wind and waves. At this time, the boatmen sang with a slow, melodious,



tactful, free and long lyric rhythm, which was very musical. The lyrics of the lead singer would have some specific statements. Because the labor intensity was not high, the boatmen's mood also seemed relaxed and calm. Pingshui Qupai includes: "Shuban Haozi", "crossing the river Haozi", "one two three Haozi" and so on.

2) Jiantan Haozi: sung by the boatmen before they saw the beach mouth. As it is about to approach the dangerous beach, the horn head will create a tense atmosphere, reminding the boatmen to concentrate on preparing for breaking into the beach. The rhythm will change from the flat water horn free to neat, to ease to tense, encouraging the morale in a unified and orderly rhythm, and inspiring the will to overcome difficulties together. The lyrics of the lead singer have no specific meaning, and the main function is to unify and coordinate actions for debugging the beach.

3) Shangtan Haozi : It is sung when the boat is running on a dangerous river or about to rush into the beach. At this time, the labor rhythm of the boatmen is gradually accelerated. The Haozi head should shout a majestic and loud Haozi to remind everyone to pull and row together. The boatmen should fully respond. The whole scene is shocked by the sound of the Haozi that is torn with the wind and waves and the harmony of the surging waves. The rhythm is neat and forceful, tense and fast, sonorous and steady, which excites and mobilizes the efforts of the boatman. Therefore, it is the will of the boatmen to compete with the harsh environment. In the face of the stormy waves, they sing loudly and loudly, "The mountains are high and the mountains are high, the waves are high and the waves are high...The Haozi are rising with the tide." The tunes on the beach include: Chenggao Haozi, Duoduo Haozi, Zhuangzhuang Haozi, and the Luohunqiang shuban and so on.

4) Pinming Haozi: It is sung when a ship encounters a dangerous situation such as fast current, strong wind and waves, or other dangerous river surface. At this time, the boatmen are facing dangerous shoals and big waves, and the ship may be destroyed at any time. The lead singer and chorus are interlaced frequently, the workload is increased, the rhythm is also more rapid, compact and high, vigorous and powerful, this kind of tune is bold and powerful, the lyrics have no real words at all, the tone is almost hoarse, and the shouting is appealing and vocative, so we can rush out of the beach at the fastest speed and in the shortest time to ensure the safety of

ourselves and the boat It directly reflects that the boatmen meet the challenges with fearless courage and determination.

5) Xiatan Haozi: It is sung when the boat finally breaks through all kinds of dangerous situations and turns around to welcome the calm river At this time, the boatmen become happy, relaxed and cheerful, and the rhythm of the singing tune is relatively weak, which can make the boatmen quickly recover from the tense atmosphere to calm, forming a sharp contrast with the Pinming Haozi. For example, Xiatan Qupai includes: Longtan Haozi, Pinming Haozi, Daguang Haozi, Lu Haozi, etc.

## 2.2 Types of Chuangjiang Haozi Melody.

It is not difficult to see that Chuanjiang Haozi also follow the characteristics of labor Haozi and are limited by the particularity of labor: the rhythm of the Haozi sung by the boatmen will accelerate with the increase of the labor of the boatmen, making the tune more simple and also weakening the melody. That is to say, the intensity and rhythm of labor endow the Haozi with rhythm and rhythmicity. According to the rhythm and rhythm of the existing tune, we can simply divide Chuanjiang Haozi into three categories:

1) Long melody: The rhythm is stable but not urgent, which is usually used for the labor intensity of boatmen, but it is stable and remains the same for a relatively long time, or when the labor volume is small and the rhythm is free and relaxed on the calm water, such as the "Pingshui horn" mentioned earlier, its length is the same as a phrase.

2) Short melody: The rhythm becomes fast and tense with the acceleration of labor. The rhythm unit of labor Haozi music is short and repeated, such as "desperate Haozi", which is the same length as a beat.

3) Soothing melody: The rhythm becomes more orderly and compact with the moderate labor rhythm, and has strong cooperation and impetus. For example, " Shangtan Haozi" has the same length as a music festival. ( Wang Kun,2017) Chuanjiang Haozi sings songs with different rhythms based on the intensity of labor.

## 2.3 Society and Culture of Chongqing Chuanjiang Haozi.

### 2.3.1 Chongqing folk culture and Chuanjiang Haozi.

As a simple and ancient cultural form in the Liangjiang River valley of Chinese civilization, the culture in the southwest has evolved a variety of folk types and cultural personality in the process of people's endless life and material production. Among them, as a typical folk life activity in the culture along the river, Chuanjiang Haozi have been passed down from generation to generation in the simple way of oral and personal education, which is full of folk customs. Their physical labor function characteristics and sound sense of beauty directly reflect the development and prosperity of the culture along the river, leaving a lot of material and spiritual wealth rich in folk customs. (Wang Shuo, 2018) The Chuanjiang Haozi can reflect the rich humanistic culture of Southwest China.

In the process of development, "Chuanjiang Haozi" is rich in content and diverse in form, and its tune is also liberalized and melodized. It is an emotional and living process in the heart of the fiber pullers after the absorption of Sichuan opera and folk music.

"The Haozi originated from the labor culture. As early as the ancient Spring and Autumn Period, the salt industry in Pakistan was developed, and the means of transportation for salt to foreign countries mainly depended on ships." Wang Qunsheng, deputy curator of the Municipal Museum of Culture and History, said that the Haozi was the voice of collective labor. The workers carrying, carrying and salvaging had the Haozi of carrying, loading and unloading, the lumberjack had the Haozi of felling, the boatman for water transportation had the Haozi of boatman, etc. As far as Chuanjiang Haozi is concerned, Pakistan built its country with salt, prospered the country with salt, and abandoned the country with salt. At that time, the transportation of salt to the outside world depended on boats on the river. Because the shipbuilding level was very low at that time, it was necessary to use manpower to drive large ships. It was inferred that Chuanjiang Haozi might have been created when salt was transported by water. (Liang Minjuan, 2016) Chuanjiang Haozi was born in ancient China.

"All kinds of labor Haozi, including Chuanjiang Haozi, belong to folk literature and art, and their style is low in the eyes of the ancients, so history books

and documents generally do not record them", said Huang Xiaodong, the executive deputy curator of the Municipal Museum, "but from the perspective of archaeology, as early as the Warring States Period or even earlier, there were ships sailing in the Chuanjiang River. If there was a ship, there would be a Haozi logic, so there would be Chuanjiang Haozi at that time." Huang Xiaodong said that after Li Daoyuan heard the fishermen's songs at that time, he wrote in the *Shuijingzhu* that "the Three Gorges of Wu Gorge in Baxia is long, and the apes sing three times and touch their clothes with tears". The fishermen's activities are related to boatmen, which may be interpreted as the earliest record of Chuanjiang Haozi.

### 2.3.2 Chongqing's natural folk customs and Chuanjiang Haozi.

Starting from the research status of Chuanjiang Haozi, the description of folk customs is relatively complete. The *Research on the Historical Development of Cities in Southwest China and the Formation, Content and Cultural Spirit of Chuanjiang Haozi* completely explain the changes of cities and populations in Southwest China, the formation and emotional development of Chuanjiang Haozi and even the development of regional character. *From Labor Songs to Intangible Cultural Heritage: The Changes of Chuanjiang Haozi and Their Reflections* explains the development of modern times and the problems left over by the times.

On the one hand, as a labor culture, and on the other hand, as an auditory culture, Chuanjiang Haozi can also trace back to the hidden value of its culture in the transformation of its labor form - *The Near Extinction of Folk Culture Phenomena and Its Symbolic Value Development - Taking the Mountain City "Bangbang Army" as an example*. Starting from the value of the cultural symbol of the mountain city "Bangbang Army", it analyzes the transformation of diversified industries and the phenomenon of folk culture, to a large extent, The continuation of the mode of labor also shows the reappearance of the function of the work songs. From the perspective of location elements and character characteristics, the records of life conditions of dock workers in *Chongqing Dock Workers in the Republic of China* also provide theoretical support for the extraction of emotional intentions of visual symbols and the selection of packaging carriers under folk culture. ( Yang Yan&He Jieyan,2015)

Tracing the history of the Chuanjiang Haozi is not a blank, as many documents have been recorded.

### 3. Theories used in the study

#### 3.1 Western music theory on Basic Elements of Music.

Basic elements of music include: rhythm, dynamics, melody, harmony, tone color, texture, and form. Rhythm consists of duration, tempo, and meter. Dynamics means level of loudness of performance. Melody is the linear organizational presentation of pitch. Harmony is the verticalization of pitch. Harmony can be dissonance or consonance.

Tone color or timbre is a tone color or ton characteristic of sound of different sources, such as from male or female voice or from different musical instruments. Texture refers to the number of individual musical lines and the relationship these lines have to one and other. Three types of textures include ---monophonic texture, homophonic texture, polyphonic, and imitative texture.

Musical styles of Western classical music include: Middle Ages style, Renaissance style, Baroque style, Classic style, Romantic style, and modern style.

Musical form. Basic forms include---strophic form, through-composed form, binary form, and ternary form. Reference for Elements of Music.

#### 3.2 Folklore Culture.Method.

Folklore is a social science that studies folk customs, habits and other phenomena. Its name and concept originated in England in the middle of the 19th century ( 1846) . At that time, Britain became a new bourgeois country after the industrial revolution. Its social culture and customs are quite different from those of the feudal society dominated by agriculture and animal husbandry in the past. This phenomenon has aroused the attention of many scholars; Create a demand for scientific explanation. It was W. J. Thomas, the archaeologist of the country, who first proposed the name and proposed to study the subject.

The early meaning of this term refers to the knowledge or knowledge of the people, including traditional customs, beliefs, folk stories, ballads, proverbs, etc. Due to the widespread existence of folk customs, the need of many nations and countries in modern times to know themselves, gain national independence, and some capitalist countries to rule and manage colonies, this subject has been widely and deeply developed. Folklore has now become a remarkable subject in the world's social

sciences.(Whitaker Ian,1953) Studying folk customs and habits is a science that can delve into a lot of useful knowledge.

From the perspective of the dissemination and protection of folk culture, folk culture as a whole has a systematic theoretical framework and foresight. In his Handbook of Folklore, early C. S. Brune roughly divided folk culture into three categories: spiritual field, behavioral field and language field; In his Introduction to Folklore, Shandifu standardized the scope of folk customs as material life, spiritual life and social life.

The concept of "artistic folklore" is intended to promote the interpretation of art from the perspective of life culture as a whole.The basic point for folklore to carry out art research is that art is an important part of social culture, and art, ritual, belief, religion, custom, etc. together constitute the whole of human society and culture.The discovery and great brilliance of folk art in the first half of the 20th century are related to the need of modern nation states to mobilize and absorb all the people's strength in times of crisis.

In the 1950s and 1970s, under the background of the country's strong promotion of the revolutionary transformation and modernity change of the local society, the national political ideology came on the stage with a high profile, taking culture as a political tool. The study of folk art once presented a situation of "one branch stands out". It is the general trend of domestic folk art research since the 1990s to look down and be close to the main body of the people. As the first sign of this academic turn, the overall context of folk culture has surfaced.(John H. Mueller,1938) With the progress of society and the change of time, research methods have gradually improved and diversified.

### 3.3 Musicology.Method.

The research object and emphasis of musicology are different in different periods. The name of musicology was officially used by German scholars represented by Helmholtz in the 1960s. Musicology is the study of all things related to music, as well as the study of all music works and behaviors in human history and today. First of all, his research object is all the music created by human beings in all ages, from the primitive era to the present.

Secondly, musicology should also study all the historical and modern individual and national music behaviors, that is, the physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior of music.(Will Earhart,1928) The birth of the term musicology is another significant manifestation of the progress of human civilization.

In the final analysis, the study of music behavior is the study of actors and people. Especially in today's changing and developing society, the investigation, analysis and research on creators, performers, singers, people who make, spread and enjoy music will also have an impact on the social music life. It is the study of human beings themselves to explain the causes of various kinds of music.

#### 3.4 Music Ethnology Method.

Both Asia and Europe began to study folk music very early. However, as a science -- the beginning of musical ethnology, it is generally marked by the paper "On the Scale of All Nationalities" (1885) published by A.J. Ellis of Britain at the end of the 19th century. He suggested that the phonemic mark method should be used in the comparative study of the sound systems (mainly scales) of various nationalities, thus laying a foundation for the scientific determination of sound.

In 1902, German musicologist C Stumpf set up record data archives in his research room (Berlin University), collected the acoustic data of national music by using the recording method that was invented soon, and made every effort to measure and record accurately. Shortly afterwards, E.M.von Hornboster and O Abraham, R. Rahman and others have studied the music of non European nationalities, especially the formation process of rhythm and scale, from the perspectives of vocal music, national psychology and anthropology, and published research results that are still influential so far.(R.M.Longyear,1967)

Before the 1930s, another outstanding achievement of the Berlin School was made by C Sax et al. laid the foundation of comparative musicology. The classification of musical instruments proposed by him is to divide musical instruments into body singing instruments, membrane singing instruments, string singing instruments, and air singing instruments ( including electric singing instruments) , which is the most widely used outstanding achievement of music ethnology research.

In 1950, J Kingster published *Music Ethnology* and suggested that "comparative musicology" be renamed as "music ethnology". After that, there was a trend to emphasize the study of music on the whole social and cultural background. The study of music ethnology in the United States, Japan and other countries also made significant progress. Since ancient times, China has attached great importance to the study of the theory of law.

After entering the 20th century, Wang Guangqi first introduced the music ethnology of the Berlin School into the East, tried to study the traditional Chinese music theory from the perspective of music ethnology, and listed Chinese music among the three major music departments in the world. He studied it in the broad background of music, and wrote *Research on the East and West Music System* (1926), *Chinese Music History* (1934), etc.

The theory of Ellis phonological notation was also introduced to China by Miao Tianrui (Law Studies), Yang Yinliu, Shen Zhibai and others. During the Anti Japanese War, the Chinese Folk Music Research Association in Yan'an once made a large-scale research work in the Shaanxi Gansu Ningxia Border Region. Since 1979, in order to save the heritage of national folk music, the compilation and publication of national music integration related to Chinese folk songs, opera music, quyi music, national folk instrumental music, and song and dance music has been vigorously carried out throughout the country.(Yang Yinliu,2004)

Yang Yinliu is also the author of *Twelve Kinds of Reference Materials for Music Business*, which is a monograph on methodology of Chinese traditional music research. In June 1980, the first national symposium on traditional Chinese music was held in Nanjing. Since then, academic exchanges have been held every other year.

The article *Review of the Development of Chinese Ethnomusicology (1950-2000)* by Shen Qia is a review of the development of ethnomusicology in China from 1950 to 2000.

In 1980, the "Academic Symposium on Ethnomusicology" held in Nanjing Academy of Arts was a watershed. The development of ethnomusicology in China is divided into two stages. First, from the 1950s to the end of the 1970s. Second, from the late 1970s to the 21st century.(Yang Yinliu,2004)



Ethnomusicology entered China in the late 1970s due to the introductory translation of ethnomusicology by Liao Naixiong, Luo Chuankai and others from Shanghai Conservatory of Music.

#### **4. Comparative Study Method**

Influenced by such factors as historical and cultural origin, geographical environment, historical status change, multi-ethnic coexistence, and the fusion of surrounding cultures, Chuanjiang Haozi have gradually become a distinctive folk music form in Chinese traditional music culture, and an important way to understand the culture of the Chuanjiang River basin. Chuanjiang Haozi is not only the civilization achievement and Historical Mirror of the country and the nation, but also has become an important artistic essence of the Chinese nation and the world culture and an important part of human cultural heritage.(Yang Yan, 2020)

With the gradual retreat of Chuanjiang Haozi from the life of boatmen, researchers have made more and more research on Chuanjiang Haozi. However, there are few researches directly from the inheritance of Chuanjiang Haozi.

On the issue of Chuanjiang Haozi inheritance, Liu Qiong studied how to play the educational function of the museum to protect and inherit Chuanjiang Haozi from the perspective of intangible cultural heritage protection. He believed that the museum's three basic functions of collection, research and education provided a realistic basis for the protection, dissemination and exhibition of intangible cultural heritage.

Zhou Bingying proposed the protection and inheritance of Chuanjiang Haozi by studying the cultural value of Chuanjiang Haozi. He believed that Chuanjiang Haozi are " songs interwoven with life and soul" , " spiritual wealth and cultural heritage of all mankind", and it is necessary to strengthen the development mode of Chuanjiang Haozi national music culture.

Lili inherits Chuanjiang Haozi culture by means of audio materials, strengthening the protection of intangible cultural heritage by local cultural departments at all levels, and modern media's support for culture.Han Hongyu, on the other hand, investigated the survival status of Chuanjiang Haozi, and proposed protection measures for Chuanjiang Haozi in the Three Gorges Reservoir Area. He

believed that "the protection and inheritance of Chuanjiang Haozi in the Three Gorges Reservoir Area is related to the integrity of the entire Three Gorges cultural heritage, as well as the continuity of China's excellent culture and its spiritual character".(Zhou Bingying,2007)

In addition to the above studies on the inheritance of Chuanjiang Haozi, most of the other studies analyze the cultural connotation, artistic style, aesthetic value, etc. of Chuanjiang Haozi from the perspective of appreciation, or make a comparative analysis with other Haozi, or study the current situation and source of Chuanjiang Haozi.

In addition to the above studies on the inheritance of Chuanjiang Haozi, most of the other studies analyze the cultural connotation, artistic style, aesthetic value, etc. of Chuanjiang Haozi from the perspective of appreciation, or make a comparative analysis with other Haozi, or study the current situation and source of Chuanjiang Haozi. For example, in terms of cultural connotation, Deng Xiao believes that Chuanjiang Haozi is " an important part of Chuanjiang shipping culture" , and Chuanjiang Haozi is an authentic folk culture, because it directly originated from the lower working people.

Li Liangpin believes that the cultural connotation of Chuanjiang Haozi is the spirit of perseverance, openness, solidarity and cooperation, and is an immortal cultural heritage. In terms of artistic style, Ye Wen believes that the melody of Chuanjiang Haozi is mainly feather mode, while the rhythm is related to the specific labor intensity.

Jia Jie believed that the rhythm of Chuanjiang Haozi was consistent with the rhythm in the process of labor, which was embodied in the long rhythm type, the flat rhythm type and the short rhythm type. In terms of aesthetic value, as a part of Chuanjiang's Haozi - Baqu boatman's Haozi, Ren Hongjun believes that Baqu boatman's Haozi highly conforms to the rhythm and rhythm of Baqu boatman's heart, whether its independent Qupai or the entire divertimento embodies " China and America".

Zhou Maofeng thinks that Chuanjiang Haozi have practical utilitarianism, aesthetic pleasure and the true beauty of Tianfang. In comparison with other songs, Cai Ling made a comparative study of Fujiang songs and Chuanjiang Haozi. She

believed that Fujiang songs and Chuanjiang Haozi were fixed, improvised, popular and individual, but there were differences in the characteristics of Qupai and lyrics.

Wang Yuhua made a comparative study of Xiajiang and Chuanjiang Haozi, and thought that although they both lived in the cultural area of the Yangtze River basin, their singing and artistic characteristics were quite different due to their different geography, language, culture, etc.

In addition, Wu Mingshi, through a large number of research and visits to Chuanjiang Haozi heritage places in Sichuan and Chongqing, analyzed the survival status of Chuanjiang Haozi, and put forward some views and suggestions on the feasible living space of Chuanjiang Haozi. Xiong Yi has studied the origin of Chuanjiang Haozi and believes that Chuanjiang Haozi originated in the era of tribal alliance. With the prosperity of shipping, it has a history of four or five thousand years.(Liang Mingjuan,2016)

In general, at present, most of the domestic researches on Chuanjiang Haozi are conducted from the aesthetic perspective, while few studies are conducted on the inheritance and development of Chuanjiang Haozi by combining innovative means in the new century. This paper studies the protection and inheritance methods of Chuanjiang Haozi from the representative of innovative means in the new century, so as to explore more suitable inheritance and development models for Chuanjiang Haozi facing survival crisis.

For survival, every living being: man, animal, and plant, has to adapt oneself and its environment; arts, also, are no exception. We have seen that some arts existed, continued, and finally died out; while some certain arts still alive and well. This paper objectives aimed at finding out that: 1) what kinds of music and performing arts of Asia are still surviving?; and 2) how these music and performing arts adapted themselves for their survivals? The results of the observations showed that the natural ways for the traditional music and performing arts to survive were adaptation, which can be in many forms and aspects: the artists, the arts, the times, and the surrounding environments. (Chonpairot,2014)

## 5. A Survey of the Protection and Inheritance of Chuanjiang Haozi

With the rapid development of modern science and technology, the living environment of Chuanjiang Haozi has greatly changed, and the inheritance situation is not very optimistic. However, the older generation of artists, especially those who have experienced the life of boatmen, still make unremitting efforts to promote Chuanjiang Haozi in a tough and excellent environment, dedicate their remaining lives to better inheritance of Chuanjiang Haozi, rescue and protect Chuanjiang Haozi with their own strength, And let Chuanjiang Haozi be handed down from generation to generation.

In 1950, at the beginning of the founding of New China, Zhu Zongqing, Du Yu and others began to sort out Chuanjiang Haozi and collectively published 《Chuanjiang Boatman's Haozi》, which was the first time Chuanjiang Haozi appeared in the form of publications. In 1951, Chuanjiang Haozi were made into CDs and sold at home and abroad, opening a door for Chuanjiang Haozi to enter the country. Then in 1955, on the World Youth Festival, The "Chuanjiang Haozi" sung by Fan Yulun of Sichuan Song and Dance Troupe won the gold medal; As a result, Chuanjiang Haozi is famous at home and abroad.

It can be said that it is really accumulated in life, Artists who have emerged from the environment of original Chuanjiang Haozi, Therefore, the Chuanjiang Haozi he sings are called "authentic Chuanjiang Haozi". In April 1956, Chen Banggui and others won the first prize at the National Professional Amateur Quyi Appreciation Performance Meeting with the newly compiled Chuanjiang Haozi "Taking the Red Flag".

In 1957, Zhang Qinghua and others sang "Nanguanghe Haozi" in Huarentang, Zhongnanhai. It was unanimously recognized by Zhou Enlai and other central leaders. (Li Siying, 2015).

As an older generation artist, when Hu Zhenhao was assigned to Qingtan Cultural Museum in 1953, he began to collect and sort out the boatman's Haozi in the Xiajiang River basin. Later, despite his retirement, Hu Zhenhao was still working hard for the spread and inheritance of Chuanjiang Haozi, so he organized a group of old boatmen to sing boatmen's Haozi when rowing dragon boats at the recruitment of Zigui County Tourism Head Office.

After 15 years of ups and downs, Hu Zhenhao, who has been insisting on spreading the Xiajiang Haozi to the public in the form of ingenious performances, has brought the kindling of cultural communication to those who are not familiar with boatman's Haozi. In the past 15 years, Hu Zhenhao organized thousands of boatman's Haozi, attracting more than 100000 tourists.

In July 1987, at the invitation of the French Ministry of Culture, Chen Banggui, together with Chen Changfu and Cai Deyuan, formed the "China Yangtze River Team" to attend the River Concert of the Avignon Folk Art Festival. They won warm applause from the audience with their Chuanjiang Haozi "Long weather in February, April and August". For this reason, Le Monde of France also reported on the front page "The grand occasion of 'river music three people sailing together'", He called Chuanjiang Haozi "Singing the most outstanding part of the Avignon River Music Column". It also compares the Chuanjiang Haozi with the world famous song "The Boatman's Song on the Volga River".

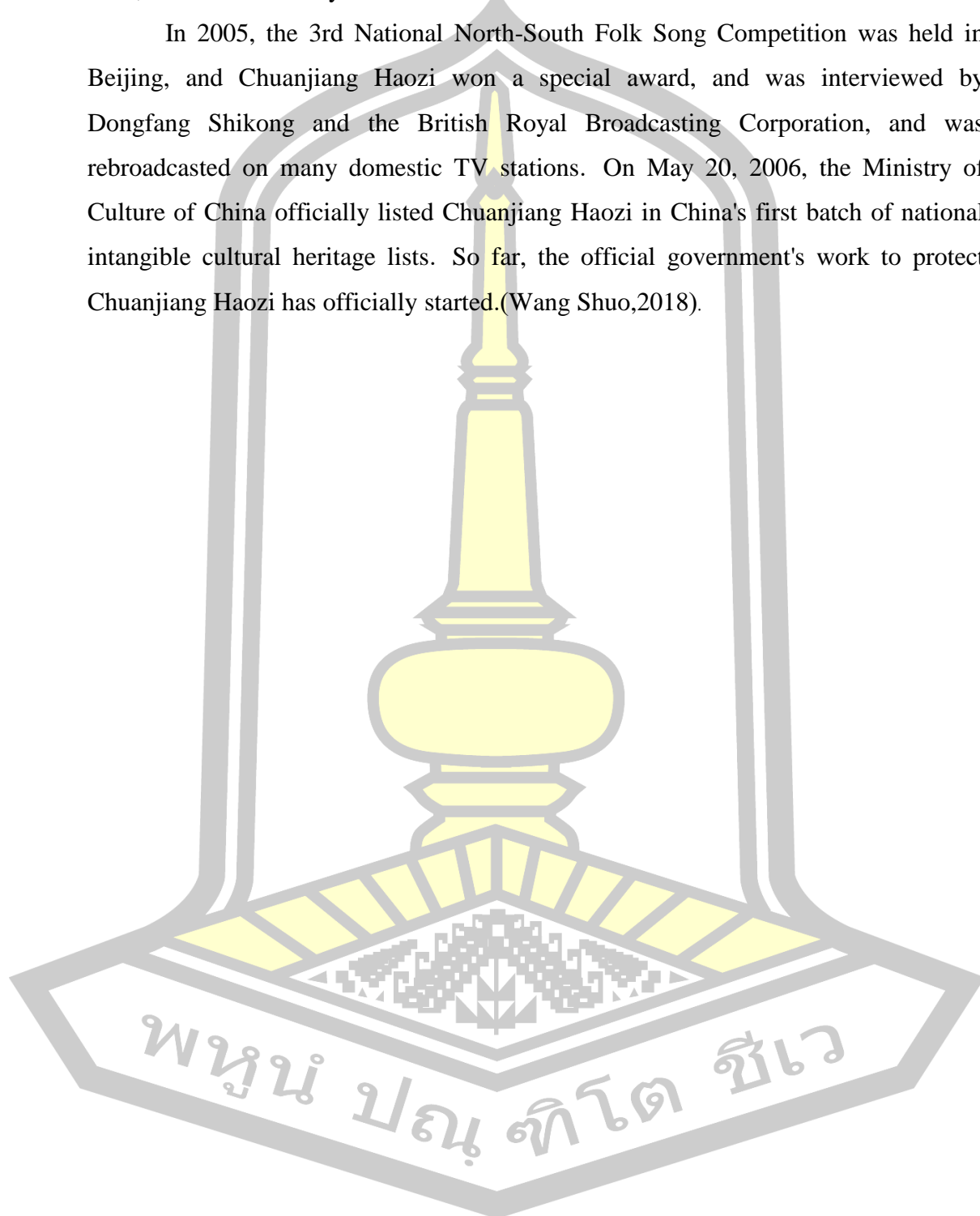
In 1989, at the 40th anniversary party of the founding of the People's Republic of China held in Suining City, Fujiang Haozi, as one of the Chuanjiang Haozi, gave the audience an audio-visual feast, which was unanimously praised by the audience. In July 1993, Hu Zhenhao, the elderly and eight other old boatmen were invited by CCTV to perform in the Variety Show with the song "boatmen's Haozi", showing the charm of the Xiajiang Haozi to the people of the country. (Li Mingchun, 2018)

In the same year, Zhang Yong'an, a famous composer in Chongqing, made diversified use of the music elements of Chuanjiang Haozi, and created a large-scale erhu concerto, "Soul of Chuanjiang", which expressed the immortal soul of the boatmen on the riverside of the Chuanjiang River at that time. The performance team of "Soul of Chuanjiang River" is a 100 member orchestra composed of the Central National Orchestra and the Central Broadcasting and Art Troupe, which was finally recorded and published by Taiwan Music Company, and is popular with music lovers.

In November 2002, the Jinsha River Haozi sung by Jiang Jingle, an old boatman, won the gold medal of the 4th China Folk Arts and Arts Shanhua Award. On September 23, 2003, Chongqing held the eighth Chongqing Three Gorges International Tourism Festival and the first World River Song Festival. The conference invited artists from countries where the world's major rivers are located to

sing songs on the rivers. Chuanjiang Haozi, as the background music of this musical feast, are well known by artists all over the world.

In 2005, the 3rd National North-South Folk Song Competition was held in Beijing, and Chuanjiang Haozi won a special award, and was interviewed by Dongfang Shikong and the British Royal Broadcasting Corporation, and was rebroadcasted on many domestic TV stations. On May 20, 2006, the Ministry of Culture of China officially listed Chuanjiang Haozi in China's first batch of national intangible cultural heritage lists. So far, the official government's work to protect Chuanjiang Haozi has officially started.(Wang Shuo,2018).



## Chapter III

### Research Methods

My methodology researchers plan to go to Chongqing, Southwestern China, along the Changjiang River for field work and data collection. Find the key informant. So, my method is as follows.

1. Scope of study
  - 1.1 content.
  - 1.2 Study site.
  - 1.3 method.
  - 1.4 Key persons.
  - 1.5 duration.
2. Research process
  - 2.1 Research tool.
  - 2.2 Data collection.
  - 2.3 Data management.
  - 2.4 Data analysis.
  - 2.5 Research results.

#### **1. Scope of study**

- 1.1 content.

It mainly studies the contemporary status quo of Chongqing Chuanjiang Haozi performing art and the transmission process of Chuanjiang Haozi performing art in China, so as to obtain the methods and paths for the preservation and promotion of Chuanjiang Haozi performing art.

- 1.2 Study site.

In ancient times, Chuanjiang River was also called river, river water or great river; Since the Tang Dynasty, it has also been called Shu River and Han River. Upper reaches of the Chuanjiang River: the section from Yibin to Chongqing is 384 kilometers long; Lower reaches of the Chuanjiang River: 660km from Chongqing to Yichang.

Bashu is a land of mountains and rivers since ancient times. In the west, there is the Western Sichuan Plateau, in the east, there is the Sichuan Basin, and the river system is dominated by the Yangtze River. At the same time, tributaries such as the Jinsha River, Jialing River, Tuojiang River, Minjiang River, and Fujiang River converge into the Yangtze River, forming the Chuanjiang River system. Chuanjiang Haozi originated from water activities and have been widely spread throughout the tributaries of the Chuanjiang River. The complexity and variety of the river system of the Chuanjiang River create the regional characteristics of the Chuanjiang Haozi. Therefore, Chuanjiang Haozi are not specific to one kind of Haozi. They are a general term for many river Haozi, including Yangtze Haozi, Jinsha River Haozi, Jialing River Haozi, Tuojiang Haozi, Minjiang Haozi, etc. There are different characteristics in different regions.

Specifically, the Yangtze River Haozi refers to the river Haozi from Yibin, Sichuan, to Yichang, Hubei, which is the main component of the Chuanjiang Haozi. The Jinsha River Haozi are mainly distributed in the lower reaches of the Jinsha River, which are mainly distributed in the southwest of Sichuan Province and converge through the Minjiang River in the Sichuan Basin. The Tuojiang Haozi is developed along the Tuojiang River system. The Tuojiang River is completely distributed in Sichuan from its origin to its confluence, so it is one of the main rivers in Sichuan and the most concentrated river in Sichuan's industrial cities. It flows through the industrial cities of Ziyang, Neijiang, Fushun, Luzhou, etc., which shows the prosperity of the economy on both sides of the Tuojiang River, which naturally promotes the trade between commercial ships. Minjiang Haozi originates from folk songs sung by boatmen in Minjiang navigation. The Minjiang River, as well as the Tuojiang River, is completely distributed in Sichuan and belongs to the first class tributary of the Yangtze River.

In a word, because many tributaries of the Chuanjiang River converge into it, a huge Chuanjiang River system is formed. The geographical characteristics of each branch of the Chuanjiang River system are different, creating Chuanjiang Haozi with different styles, which makes Chuanjiang Haozi have obvious regional characteristics.

### 1.3 method.



This paper mainly focuses on qualitative analysis, field research, literature research and practical research.

#### 1.4 Key persons.

This paper mainly conducts follow-up interviews with two key clue people, goes deep into the life of the clue people and works with them to learn, and collects first-hand information needed for the paper through some media tools.

Leader 1: Cao Guangyu, male, Han nationality, inheritor of Chuanjiang Haozi. In 1987, as a boatman who sang well on the Yangtze River, he was appointed by the shipping company to learn from Wang Banggui, a Chuanjiang Haozi, and after years of training, he gathered the strengths of various styles of Chuanjiang Haozi. Cao Guangyu can skillfully sing 26 kinds of Qupai of Chuanjiang Haozi And its corresponding Haozi, The voice is rich and high, the melody is ups and downs, and the style is strong. He has also made contributions to inheritance, He founded the Chuanjiang Haozi Federation, Chuanjiang Haozi Inheritance and Learning Center, etc, It has trained hundreds of music teachers and students, playing an important role in the spread and inheritance of Chuanjiang Haozi. In December 2017, it was selected into the recommended list of representative inheritors of China's fifth batch of national intangible cultural heritage representative projects. On May 8, 2018, the list of representative inheritors of the fifth batch of national intangible cultural heritage representative projects.



Figure 3. Cao Gugangyu is rehearsing the program

(Source: Lulei Yang,2022)

Leader 2: Cao Yu, the performing artist of Chuanjiang Haozi, is the youngest director of Chuanjiang Haozi's repertoire. After graduating from the composition department of Sichuan Conservatory of Music, he also joined in the inheritance and development of "Chuanjiang Haozi". The original musical "Chuanjiang Haozi", adapted, processed and recreated by Cao Yu, has been staged in 2018. It consists of five chapters: "Sailing from Chaotianmen", "Rest and look around", "Tiny Trace and Fall Soul", "Ghost Gate of Life and Death", and "Big River Boat Song". It is loved by the audience. Cao Yu combines music theory with Chuanjiang Haozi. This is the inheritance and learning of spirit, as well as cultural innovation, which injects new vitality into the ancient civilization.

1.5 duration.

Since 1954, some scholars and performing artists began to study Chuanjiang Haozi and formally put it on the stage. Since March 2021, the title of this paper has been finalized and a large number of documents have been consulted. It has entered the stage of collecting data for the paper. In December 2021, it began to write a paper to communicate with local artists to learn Chuanjiang Haozi music scores;Up to now, most of the contents of the paper have been basically understood in depth, and the most original data, pictures and video materials of Chuanjiang Haozi have been sorted out from the clue person and relevant government departments.

## **2. Research process**

### **2.1 Research tool.**

Design some questionnaires to conduct interviews to understand the survey. In order to deeply understand the current situation of Chuanjiang Haozi performing arts in this area, I went to Fuling District, Jiangjin District, and Fengjie County of Chongqing City to integrate with them in various ways, experience the life of Chuanjiang boatmen in their actual lives, and truly feel the Chuanjiang boatmen The indomitable spirit of daring to fight against the hard life. For example, by participating in various activities and performances of the Chuanjiang Haozi Performance Art Troupe, participating in work and learning about the mode of

protecting Chuanjiang Haozi in local cultural centers and relevant contents, Can I obtain first-hand information about Chongqing Chuanjiang Haozi.

## 2.2 Data collection.

Collect data from the following four aspects:

During the field investigation, collect the ballads passed down by the descendants of the local boatmen by word of mouth through video recording, as well as the "audio data" and the singer's existing "text data" used by the singers in the live performance to understand the literal meaning of these ballads;

Collect, sort out and consult the cultural management department of the local government to identify the documents obtained in the field investigation, as well as the monographs and papers on the study of Chuanjiang Haozi. Through the necessary analysis and research of these documents, make up for the lack of field visits;

Collect on-site video, audio, photos and interview materials;

Visit the national intangible cultural inheritor of Chuanjiang Haozi, and get the most valuable documents, audio-visual materials from him.

## 2.3 Data management.

According to the needs of writing theoretical content, this study uses data sorting and analysis methods. First, collect and sort out the monographs and literature related to this study for sorting, comparison, screening and analysis. Secondly, through the "CNKI, Wanfang Database, Superstar Digital Books, Readshow" and other literature databases, the research on the development of Chuanjiang Haozi was reviewed, and the current situation of Chuanjiang Haozi was investigated, and the cutting-edge trends of performance art communication were analyzed and contrasted; Foreign literature mainly uses databases such as "Scopus" and "Wiley Online Library" as search engines; Thirdly, the research and analysis of books, documents and periodicals is one of the main theoretical research methods in this study, which plays an important role in supporting theoretical research, stabilizing research methods, and unifying theory and practice.

By participating in the relevant research of experts and scholars in Chuanjiang Haozi such as Cao Guangyu and Cao Yu; Understand the current situation of Chongqing Chuanjiang Haozi Performance Art and the specific content of its dissemination process; Through interviewing and exchanging with Cao Guangyu's old

boatman art troupe, and conducting investigation and research as an insider, we obtained detailed first-hand research materials, analyzed works examples, and collected a large number of audio and video related to Chuanjiang Haozi, so as to make the research more in-depth. The researchers organized and processed the existing and collected Chuanjiang Haozi in the way of action. Through the participation of more people, they carried out multi angle art practice, solved the problems to be studied in the practice process, and solved the problems encountered in the practice research process.

#### 2.4 Data analysis.

In order to better complete the thesis research work, it is necessary to conduct on-the-spot investigation methods, go deep into the folks, and directly go deep into the scene, enter a certain scene, and use your own senses to feel the musical form, lyrics, and structural characteristics of Chongqing Chuanjiang Haozi.

Visited several districts and counties under the jurisdiction of Chongqing, took on-site photos of the gathering places of Chuanjiang Haozi in Chongqing, interviewed Chuanjiang Haozi inheritors, performing artists, and intangible cultural heritage research centers and cultural and historical museums in various regions. In particular, it is necessary to interview key clue persons to understand the current status of the protection and inheritance of Chuanjiang Haozi, as well as important music types and artistic characteristics.

For example, the culture and art of Chuanjiang Haozi are explored through the observation and research of Chuanjiang Haozi such as "Shout for Road", "Make up for a Ba Ba or Go". In the past, scholars focused on the inheritance and appreciation of Chuanjiang Haozi, but paid less attention to the dissemination and research of Chuanjiang Haozi performance art. Therefore, a simple study of the appearance of the protection of Chuanjiang Haozi will lead to a lack of understanding of the nature of Chuanjiang Haozi music scores. I believe that we should explore the deeper cultural connotation behind Chuanjiang Haozi from their music score characteristics.

This paper mainly uses music art, folklore, ethnology, music art, cultural anthropology and other related discipline theories and research methods, and draws on the research results of modern Chuanjiang Haozi culture and the basic viewpoint research methods of historical documents to grasp the communication mode of

Chuanjiang Haozi performance art, thus revealing the cultural music art connotation and profound cultural background of Chuanjiang Haozi.

In order to deeply understand the characteristics of Chuanjiang Haozi music scores and lyrics in this area, we went to the gathering places of Chuanjiang Haozi singers, integrated into the places where they lived, and felt the hardships in their lives. Through the method of literature research, the imprint of Chuanjiang Haozi performance is found in the investigation of historical relics, literature classics and folk music performers. From this, we can understand the ins and outs of Chuanjiang Haozi performing arts.

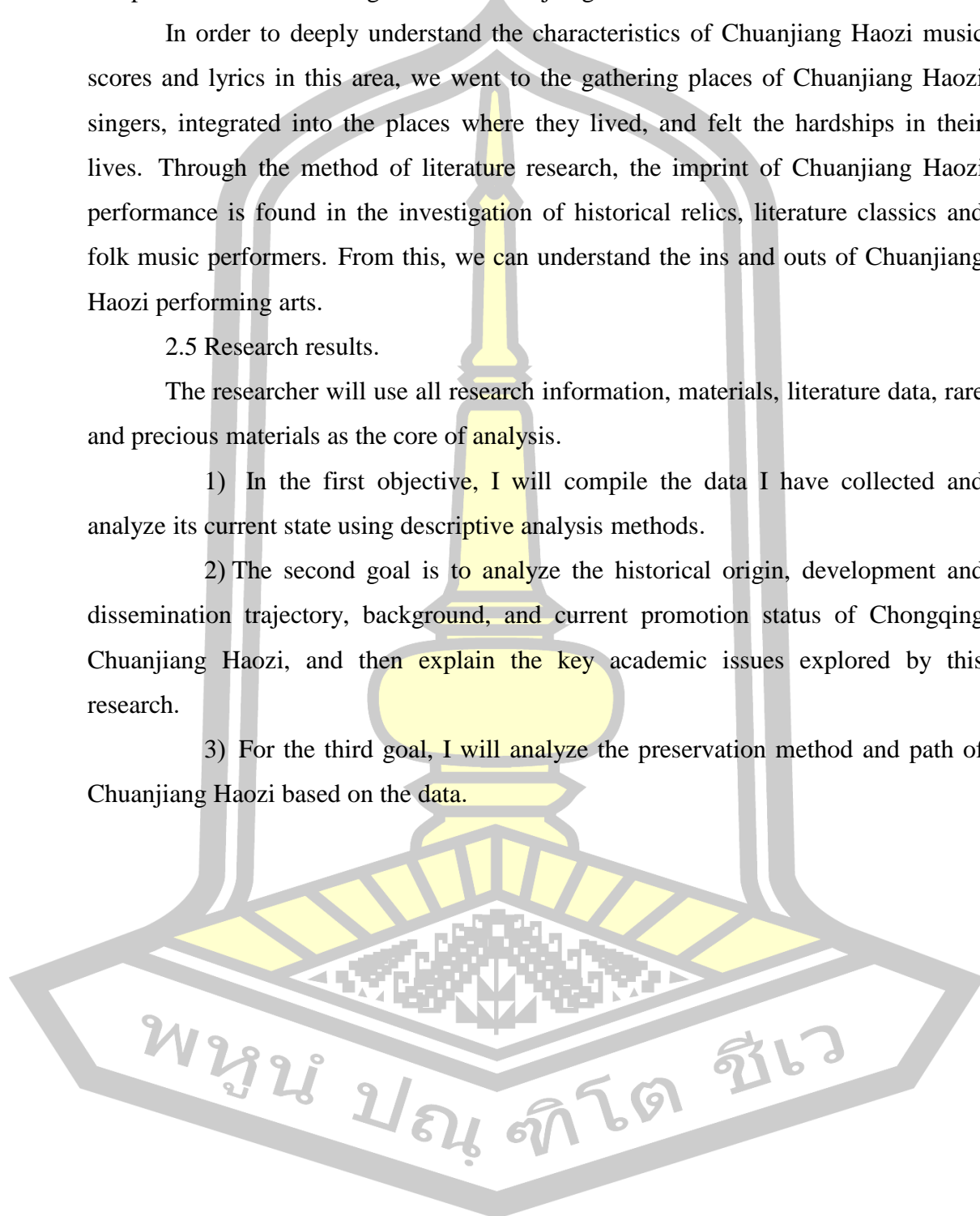
#### 2.5 Research results.

The researcher will use all research information, materials, literature data, rare and precious materials as the core of analysis.

1) In the first objective, I will compile the data I have collected and analyze its current state using descriptive analysis methods.

2) The second goal is to analyze the historical origin, development and dissemination trajectory, background, and current promotion status of Chongqing Chuanjiang Haozi, and then explain the key academic issues explored by this research.

3) For the third goal, I will analyze the preservation method and path of Chuanjiang Haozi based on the data.



## Chapter IV

### Contemporary Status of Chuanjiang Haozi Performing Arts

First of all, I will explain what Chuanjiang Haozi is and why Chongqing Chuanjiang Haozi is particularly emphasized. In order to study it, we must understand what type of music it belongs to and what representative music it has. How many participants have he had from ancient times to the present, and how many people are still spreading the Chuanjiang Haozi.

Secondly, what form is Chuanjiang Haozi presented to the audience, how the specific rehearsal plan is implemented, what kind of emotional experience Chuanjiang Haozi is presenting now, and where is its aesthetic value.

Finally, it is concluded that what is the contemporary status of Chongqing Chuanjiang Haozi performing arts.

1. Introduction to Chongqing Chuanjiang Haozi Performing Arts
2. An important representative figure in the process of spreading Chuanjiang Haozi
3. An overview of the development of contemporary Chuanjiang Haozi
  - 3.1 Jialing River Haozi.
  - 3.2 Fuhe Haozi. (Huanglongxi Haozi)
4. Current status of Chuanjiang Haozi
  - 4.1 The current situation of Jialing River Haozi.
  - 4.2 Present situation of Fuhe Haozi. (Huanglongxi Haozi)
5. Where Chuanjiang Haozi can survive now
  - 5.1 In modern media.
  - 5.2 On the stage of government and international performance competitions.
  - 5.3 In the life of the riverside residents.
  - 5.4 Professional art academies, troupes and folk art groups.
6. The Spiritual Emotion and Aesthetic Value of Chuanjiang Haozi
7. Conclusion

## **1. Introduction to Chongqing Chuanjiang Haozi Performing Arts**

China's Chongqing City was called Ba State in ancient times, now referred to as "Chongqing", and Sichuan Province in China was called Shu State in ancient times, now referred to as "Chuan". After the founding of New China in 1949 in the last century, Chongqing was a subordinate city of Sichuan Province. In 1997, at the Fifth Session of the Eighth National People's Congress of China, the proposal to merge the former Chongqing City, Wanxian City, Fuling City, and Qianjiang District of Sichuan Province into Chongqing Municipality was reviewed and approved; on June 18 of the same year, the Municipal Government of Chongqing Municipality The institution is officially relisted. This marks that Chongqing City is directly managed by the Chinese government and is also equivalent to an independent province. Chongqing has the same status as Beijing, Shanghai, and Tianjin in China, and has become the youngest municipality directly under the Central Government in China.(Wu Aisheng, 2007)

The Yangtze River basin in China is very wide, and the Chuanjiang River is only a part of it. Due to the division of administrative regions, the name of Chuanjiang Haozi was determined very early. Therefore, Chongqing Chuanjiang Haozi is specially emphasized here, because the geographical scope of the study belongs to the current Chongqing City. Chuanjiang Haozi is a traditional folk singing form in which the boatmen in the Chuanjiang River Basin unify their movements and rhythms. Chongqing is one of the main birthplaces and inheritance places of Chuanjiang Haozi. With the development of society, Chuanjiang Haozi is gradually fading out of this society, so many people have never heard of "Chuanjiang Haozi", so we should think about how to preserve this precious national culture and its inheritance and subsequent development.(Li Hongyan, 2017)

## **2. An important representative figure in the process of spreading Chuanjiang Haozi**

In 1987, Cao Guangyu, as a boatman who was good at shouting Haozi on the Yangtze River, was appointed by the shipping company to learn from Chuanjiang Haozi Wang Chen Banggui. Cao Guangyu can skillfully sing 26 kinds of tunes of Chuanjiang Haozi and the corresponding Haozi songs, with a thick and high-pitched voice, ups and downs in the melody, and a strong style. He has also made

contributions to the inheritance. He founded the Chuanjiang Haozi Society and the Chuanjiang Haozi Institution, and has trained hundreds of music teachers and students, playing an important role in the dissemination and inheritance of Chuanjiang Haozi. In December 2017, it was selected into the recommended list of representative inheritors of the fifth batch of representative items of national intangible cultural heritage in China.

On May 8, 2018, it was selected into the list of representative inheritors of the fifth batch of national intangible cultural heritage representative projects. He has been a boatman since he was 17 years old, and he yelled the first Chuanjiang Haozi along the Yangtze River. The rough shouts from the fast-flowing beaches have actually constituted the music culture of the Chuanjiang water system with dozens of categories and thousands of repertoires. Now the Chuanjiang waterway can carry more than 1,000 tons of ships, and the passionate Haozi is hard to find. However, as the inheritor of the national intangible cultural heritage of Chuanjiang Haozi, Cao Guangyu opened the Chuanjiang Haozi teaching institute to teach Chuanjiang Haozi to students in grades two to six in Chongqing; he pulled up a team with an average age of 65, The formation of Chuanjiang Haozi Art Troupe, named "Old Boat Workers Art Troupe", is to pass on Chuanjiang Haozi. (Yang Yiyi, 2016)



Figure 4. Cao Guangyu received the certificate of China's national intangible cultural inheritor

(Source: Ihchina,2022)



Record of the interview with Cao Guangyu: "Chuanjiang Haozi is an epic of the working people and the cultural soul of the upper reaches of the Yangtze River. Its development and inheritance have witnessed the prosperity and changes of the Sichuan-Chongqing waterway. On July 30, 1981, I, who had never seen a large ship up close With a kind of curiosity and longing, I came to Chaotianmen, the big wharf of Chuanjiang River, and joined the Chongqing Ferry Company as a boatman. I was only 17 years old that year. On the first day of work, I looked at the work card in my hand with novelty: type of work (sailor). At that time, I didn't know what a sailor was. Now that I think about it, sailor is a foreign term, but it is actually a boatman, who is engaged in the heaviest, most dangerous, and lowest-skilled work on a ship compared to engineering and driving.

Recalling the experience of going to work for the first time, one day suddenly a loudspeaker yelled in a hurry: "The Chaotianmen Port and Navigation Supervision Station has an urgent notice that Hong Feng will pass through Chaotianmen at 4 o'clock this afternoon. All ships and berths near the port are invited to Strengthen defense." After a while, the labor Haozi sounded from the bow of the barge. 'Leader: Hey sheep! And: hey! Leader: Hey! And: hey!' At the head was a boatswain of bronzed skin and a very strong build. So I hurried into battle and joined the sound of the Haozi with a dozen sailors. It is this Haozi that I overheard. I have been singing it for 40 years, and I have sung it from Chaotianmen to Tiananmen, from the head of the Yangtze River to the tail of the Yangtze River, from the banks of the Jialing River to the banks of the Xiangjiang River, and from China to the world.

With the progress of the times, the number of bridges on the Yangtze River has continued to increase, and the sound of the Haozi along the river has gradually become rare and even hard to find. Cao Guangyu, who has integrated Chuanjiang Haozi into his life, gradually realized that the value of Chuanjiang Haozi needs to be rediscovered, and more people should know and like it.



Figure 5. Cao Guangyu is explaining Chuanjiang Haozi  
(Source: Lulei Yang,2022)

In 2010, with the support of Chongqing Intangible Cultural Heritage Protection Center, the Chuanjiang Haozi Training Institute was formally established. Cao Guangyu organized music lovers who love Chuanjiang Haozi, named it "Old Boat Workers Art Troupe", and performed it externally.

In July 2013, the Chuanjiang Haozi was sung in the central square of Werningerode, Germany. When the judges and the audience watched Cao Guangyu leave the stage with warm and rhythmic applause, he had confidence in his heart, because the world recognized this unique folk singing form from the East, and the Chuanjiang Haozi was sung worldwide.

In 2020, the Chuanjiang Haozi original ecological interactive experience drama "Great River Biography" created by Cao Guangyu will be on the stage. According to the characteristics of Chuanjiang Haozi, which is sung by one person and tens of thousands of people, actors and audiences can interact with each other affectionately with singing voice and body, a brand-new drama type has been tailored. With the development of the plot, the audience sang the Chuanjiang Haozi together with the old boatmen on the stage, and experienced the team spirit of working together, helping each other and moving forward with heavy burdens in the new era.

Accompanied by Chuanjiang Haozi for 40 years, in Cao Guangyu's view, the core spirit contained in Chuanjiang Haozi's singing is consistent with the upward spiritual label of the city of Chongqing. How to further pass on the torch in the new era, carry forward, and ensure the continuation and quality of intangible cultural heritage is a question he has been thinking about constantly.



Figure 6. Cao Guangyu led his team to perform  
(Source: Lulei Yang, 2022)

### 3. An overview of the development of contemporary Chuanjiang Haozi

In 1950, at the beginning of the founding of New China, Zhu Zongqing, Du Yu and others finally began to sort out Chuanjiang Haozi, and published the book "Chuanjiang Boatman Haozi". This is the first time that Chuanjiang Haozi appeared in the form of a publication. . In 1951, Chuanjiang Haozi was made into records and sold at home and abroad, which opened a door for Chuanjiang Haozi to go abroad. In 1955, at the World Youth Festival, "Chuanjiang Haozi" sung by Fan Yulun of the Sichuan Provincial Song and Dance Troupe won the gold medal; thus, Chuanjiang Haozi became famous both at home and abroad.

Chen Banggui, a master of Sichuan-Chongqing folk art, started working as a boatman at the age of 13. It can be said that he has truly accumulated in life, and he has come out of the original Chuanjiang Haozi to bring everyone the art of Chuanjiang Haozi. Therefore, the Chuanjiang Haozi he sang have been Known as "Chuanjiang" Sub-authentic taste". In April 1956, Chen Banggui and others won the

first prize with the newly edited Chuanjiang Haozi "Seize the Red Flag" at the National Professional and Amateur Quyi Observation Show. In 1957, the "Nanguanghe Haozi" sung by Zhang Qinghua and others at Huairan Hall in Zhongnanhai was unanimously recognized by Zhou Enlai and other central leaders. In 1973, "Fujiang Haozi" won an important award in the Sichuan Provincial Art Performance.

As an artist of the older generation, when Hu Zhenhao was assigned to the Qingtan Cultural Center in 1953, he began to collect and organize the boatman's songs in the Xiajiang River Basin. After sorting and compiling, Hu Zhenhao collected more than 40 Xiajiang Haozi in three categories. Although he retired later, the old man Hu Zhenhao is still working hard for the dissemination and inheritance of Chuanjiang Haozi. In July 1987, at the invitation of the French Ministry of Culture, Chen Banggui, together with Chen Changfu and Cai Deyuan, formed the "China Yangtze River Representative Team" to attend the Dahe Concert at the Avignon Folk Art Festival. For the warm applause of the audience, the French "Le Monde" also reported on the headlines on the front page the grand occasion of "Jianghe music three people in the same boat", saying that Chuanjiang Haozi is the most outstanding part of the column "Singing Avignon's Jianghe music", and compared Chuanjiang Haozi with the world famous song "Volga River Boatman".

In 1989, at the celebration party for the 40th anniversary of the founding of the People's Republic of China held in Suining City, Fujiang Haozi, one of Chuanjiang Haozi, brought an audio-visual feast to the audience and was unanimously praised by the audience. In July 1993, invited by CCTV, the old man Hu Zhenhao and eight other old boatmen broadcast the song "Boatman's Haozi" on TV, showing the charm of Xiajiang Haozi to the people of the whole country. In the same year, Zhang Yongan, a well-known composer in Chongqing, used the musical elements of Chuanjiang Haozi in a variety of ways to create a large-scale erhu concerto "Chuanjiang Soul", which was recorded and published by Taiwan Music Company and was sought after by music lovers. In November 2002, the Jinsha River Haozi sung by Jiang Jingle, an old boatman, won the Gold Award of the 4th Chinese Folk Literature and Art Shanhu.

On September 23, 2003, Chongqing held the 8th Chongqing Three Gorges International Tourism Festival and the 1st World Great River Song Festival. Artists from the countries where the world's major rivers are located were invited to sing in Chongqing. well known. In 2005, Beijing held the 3rd National North-South Folk Competition, Chuanjiang Haozi won a special award, was interviewed by Dongfang Shikong and the British Royal Broadcasting Corporation, and was rebroadcasted on many domestic TV stations. On May 20, 2006, the Ministry of Culture officially listed Chuanjiang Haozi in my country's first batch of national intangible cultural heritage lists. So far, the official government's work of protecting Chuanjiang Haozi has officially started. After the founding of New China, inland waterway transportation began to be rectified, and various rivers in the Chuanjiang River Basin blew up hidden reefs, dredged the channels, and built power stations. The original melody of Chuanjiang Haozi is more subdivided into different tonality in different regions and different intellectuality in different regions.

At the beginning of 2005, the Sichuan Provincial Music and Dance Research Institute established the " Chuanjiang Haozi Project Team" . By 2008, it has visited various areas in Sichuan and confirmed that Chuanjiang Haozi is distributed in the Yangtze River, Jinsha River, Jialing River and its tributaries Wujiang River and Fujiang River. River, Minjiang, Tuojiang, Daninghe and other places, Sichuan Province and Chongqing City are the birthplace and main inheritance place of Chuanjiang Haozi. The " Chuanjiang Haozi Project Team" conducted research on "Jialing River Haozi", "Jinsha River Haozi", "Tuojiang Haozi", "Yongning River Haozi", "Tonghe Haozi", "Fuhe Haozi", "Luo Jiang Haozi" and "Minjiang Haozi" conducted key investigations. After continuous development, Chuanjiang Haozi has formed different tributaries, the specific table is as follows:

พหุ มุ ปณ ทิ โต ชี เว

Table 1. Branch of Chuanjiang Haozi

号子种类 Haozi Tye	分布地区 Distribution area	主要流域 Main River basin	中.号子 名称 Chinese Haozi Name	英.号子名称 English Haozi Name
嘉陵江号 子 Jialingjiang River Haozi	重庆市.广元. 南充.广安 Chongqing. Guangyuan. Nanchong. Guangan	嘉陵江干 流和涪江 和渠江 Main Stream Jiangling River.Fu River.Qu River	橈号子. 板橈号 子.橈号 子.快橈 号子.扳 躺号子. 抓号子. 壮壮号 子.提舱 号子.抛 河号子. 下水号 子.逆水 号子.鸡 啄米号 子.么二 三号子. 斑鸠号 子.驳船 号子.交 架号子. 外倒号 子(拉 纤) 捉捻号 子	RaoHaozi. BanraoHaozi. LuHaozi. KuailuHaozi. BantangHaozi. ZhuazhuaHaozi. ZhuangzhuangHaozi. TicangHaozi. PaoheHaozi. XiashuiHaozi. NishuiHaozi. JizhuomiHaozi. YaoersanHaozi. BanjiuHaozi. BochuanHaozi. JiaojiaHaozi. WaidaoHaozi (Laqian). ZhuonianHaozi

<p>金沙江号子 Jinsha River Haozi</p>	<p>宜宾屏山下游 Downstream of Yibin Pingshan</p>	<p>金沙江下游 Downstream of Jinsha River</p>	<p>出船号子.大斑鸠号子.小斑鸠号子.扎流号子.拼命号子</p>	<p>Chuchuan Haozi. Dabanjiu Haozi. XiaobanjiuHaozi. ZhaliuheHaozi. PinmingHaozi</p>
<p>沱江号子 Tuo River Haozi</p>	<p>简阳.资阳.资中.内江市东兴区 Jianyang. Ziyang. Zizhong Dongxing District, Neijiang City</p>	<p>绵远河.石亭河.箭江 Mianyuan River. Shiting River. Qian River</p>	<p>出纤号子.投水号子.激流号子.上栅号子.抛河号子等.另有支流船工号子：釜溪河撑船号子.富江装仓号子</p>	<p>Chuqian Haozi. Toushui Haozi. Jiliu Haozi. Shangshan Haozi. Paohe Haozi.  Other tributaries: Fuxihechengchuan Haozi. Fujiangzhuangcang Haozi</p>



<p>永宁河号子 Yongning River Haozi</p>	<p>泸州市纳溪区至叙永县 From Naxi District, Luzhou City to Xuyong County</p>	<p>赤水河、永宁河 Chishui River, Yongning River</p>	<p>扳船号子.推船号子.拉船号子.办干水号子.北船号子.立桅号子.装仓号子.搁浅号子.鲢巴郎号子.槽号子.招架号子</p>	<p>Banchuan Haozi. Tuichuan Haozi. Lachuan Haozi. Bangan Haozi. Beichuan Haozi. Liwei Haozi. Zhuangcang Haozi. Geqian Haozi. Lianbalang Haozi. Lu Haozi. Zhaojia Haozi</p>
<p>铜河号子 Tong River Haozi</p>	<p>乐山市沙湾区 Shawan District, Leshan City</p>	<p>铜河上游 Upper Tong River</p>	<p>橈号子.槽号子.平水号子.逆水号子.拉纤号子.数板号子.么二三号子.斑鸠号子.驳船号子.交架号子.外倒号子</p>	<p>Rao Haozi. Lu Haozi. Pingshui Haozi. Nishui Haozi. Laqian Haozi. Shuban Haozi. Yaoersan Haozi. Banjiu Haozi. Bochuan Haozi. Jiaojia Haozi. Waidao Haozi</p>

พหุ ประถมศึกษา



<p>府河号子 (黄龙溪号子) Fu River Haozi (Huanglong River Haozi)</p>	<p>成都双流县 黄龙溪镇 Huanglongxi Town, Shuangliu County, Chengdu</p>	<p>府河、锦江流域 Fu River, Jinjiang River Basin</p>	<p>桡号子. 槽号子. 平水号子. 逆水号子. 拉纤号子. 数板号子. 幺二三号子. 斑鸠号子. 驳船号子. 交架号子. 外倒号子</p>	<p>Nao Haozi. Lu Haozi. Pingshui Haozi. Nishui Haozi. Laqian Haozi. Shuban Haozi. Yaorsan Haozi. Banjiu Haozi. Bochuan Haozi. Jiaojia Haozi. Waidao Haozi</p>
<p>涪江号子 Fu River Haozi</p>	<p>遂宁市段射洪县蓬溪县 Pengxi County, Duanshehong County, Suining City</p>	<p>涪江 Fu River</p>	<p>立桅倒号子. 三转湾号子. 斑鸠夹槽. 三吹三趁. 呐呐河. 造纤. 咋咋. 扳螃蟹</p>	<p>Liweidao Haozi. Sanzhuanwan Haozi. Banjiujialu. Sanyaosanchen. Nanahe. Zaoxian. Zaza. Banpangxie</p>
	<p>三台县 Santai County</p>		<p>渣渣号子. 滩平号子. 交架号子. 拖浅号子</p>	<p>Zhazha Haozi. Tanping Haozi. Jiaojia Haozi. Tuoqian Haozi</p>

岷江号子 Minjiang Haozi	乐山市犍为县 Qianwei County, Leshan City	岷江 Min River	招架号子.拖滩号子.拉纤号子.提缆号子.起橈号子	Danjia Haozi. Tuotan Haozi. Laxian Haozi. Tilan Haozi. Qinao Haozi
其他 Other	重庆市江北区 Jiangbei District, Chongqing	御临河 Yulin River	上水号子.下水号子	Shanghai Haozi. Xiashui Haozi
	重庆市涪陵区 Fuling District, Chongqing	乌江 Wu River	夺夺号子(拉滩).横船号子(推船)	Duoduo Haozi (Latan). Hengshao Haozi (Tuichuan)
	重庆市巫溪县 Wuxi County, Chongqing	大宁河 Daning River	过河号子.平水上滩露尾号子	Guohe Haozi. Pingshuishangtan Lushui Haozi
	重庆市云阳县 Yunyang, Chongqing	杨溪河 Yangxi River	拉滩号子.撑船号子	Latan Haozi. Chengchuan Haozi
	重庆市潼南区 Tongnan, Chongqing	涪江 Fu River	搭水号子.打船号子.抓抓号子	Tashui Haozi. Dashao Haozi. Zhuazhua Haozi
	四川省雅安市 Ya'an City, Sichuan	青衣江 Qingyi River	拉船号子	Lachuan Haozi
	四川省高县 Gao County, Sichuan	南广河 Nanguang River	走走橈号子.懒龙号子	Zouzounao Haozi. Lanlong Haozi
	四川省长宁县 Chang County, Sichuan	后河 Hou River	撑船号子	Chengchuan Haozi

四川省沐县 Mu County, Sichuan	马边河 Mabian River	三下锅 蹬子号 子	Sanxiaguodengzi Haozi
四川省马边 彝族自治县 Mabian Yi Autonomous County, Sichuan Province		滕耳号 子.高脚 滕耳号 子	Tenger Haozi. Gaojiaotenger Haozi

(Source: Lulei Yang,2022)

### 3.1 Jialing River Haozi.

Haozi on the Jialing River originated at the southern foot of the Qinling Mountains, flowed through the " Little Three Gorges" to the mountain city of Chongqing, and then merged into the Yangtze River. It is the main water transportation line connecting the southwest and northwest. The total length of the main stream is 1120 kilometers. The basin is shaped like a folding fan, with a total drainage area of 15.8 square kilometers, accounting for 9% of the total area of the Yangtze River basin. The drainage area within the province is 11.06 square kilometers. The terrain in this area is as mentioned above, with twists and turns like a folding fan, with steep mountains, many rapids, and a large drop in water level throughout the whole process. The boatmen naturally worked hard in such an environment. The Jialing River Haozi was born in such an environment.

### 3.2 Fuhe Haozi. (Huanglongxi Haozi)

Huanglongxi, with Muma Mountain in the north and tall mountains, has beautiful scenery. Huanglongxi Town was established and developed under the impetus of the prosperous Fuhe shipping industry. The river near it is wide and stable, and it is a natural wharf. Most of the ships going to and from Chengdu, Chongqing and Leshan stop here for rectification. The existence of Fuhe Haozi is a magnificent witness to the history of water transportation in Chengdu, a famous historical and cultural city.

Chuanjiang Haozi has always existed in the form of music from its formation to modern times, with more than 3000 songs. Because Chuanjiang Haozi originated in Chongqing and Sichuan, it has widely absorbed the characteristics of folk music in Sichuan and Chongqing. The lead singer's Adagio has not only the melodious, lyrical, and full of charm of Sichuan opera, but also absorbs the high-pitched, upright tones from folk songs. In addition to labor orders and call signs, the lyrics of the leading part of the song mostly reflect the life of the boatmen, the hydrology of the Sichuan River Basin, the landscape of mountains and rivers, human geography, local conditions and customs, or some stories and legends passed down by the people. Most of the lyrics of Chuanjiang Haozi are seven characters and four sentences, which skillfully use Fu, Bi and Xing techniques, and the rhythm is concise and clear, and it is catchy. Most of them are fixed lyrics passed down from generation to generation, and some are improvised according to the water flow and geographical environment at that time. Since the 1950s, the new China has rehabilitated various rivers, especially the construction of hydropower stations in various regions. High-speed highways and railways have brought low-cost transportation and speed. The wooden boat shipping industry has disappeared sharply, and mechanically powered boats have replaced wooden boats. The number of employees engaged in the wooden shipping industry has decreased sharply, and all middle-aged and elderly boatmen have retired or changed jobs. Chuanjiang Haozi, which has been handed down for thousands of years, needs a new form of protection.

The inheritance of civilization is the foundation of national reproduction. Chuanjiang Haozi has been passed down through the ages in the Bayu area, with a long history, and the distinctive personality of Chuanjiang Haozi has been influencing generations of Bayu people subtly. So far, it has been preserved in the thinking and character of the people in Chongqing.

#### **4. Current status of Chuanjiang Haozi**

Nowadays, with the development of society, people's production and lifestyle have undergone tremendous changes. According to the survey, there are very few songs that can lead singing now. Many old boatmen have passed away. It is more than 70 years old, so many songs have been lost. Beginning in the 1950s, New China

rehabilitated various rivers, blew up a large number of dangerous beaches and hidden reefs, motorized boats replaced wooden boats, boatmen were greatly reduced, and Haozi on the Chuanjiang River gradually became rare. In particular, the construction of high-speed roads and railways in various regions has caused the wooden boat shipping industry to disappear sharply. In addition, mechanical power ships have replaced wooden boats, and the number of employees engaged in wooden boat shipping has decreased sharply. Middle-aged and elderly boatmen have all retired or changed jobs. With the construction of the Three Gorges Dam in the 1990s, the Chuanjiang Haozi that has been passed down from generation to generation has gradually faded out of our sight. The treasure of national culture is on the verge of disappearing, so we must find a way to rescue and protect Chuanjiang Haozi, so that it can be passed on and developed among the people. (Pan Shujie, 2013) Chuanjiang Haozi is critically endangered and urgently needs rescue protection.

#### 4.1 The current situation of Jialing River Haozi.

Since the beginning of 2021, a large number of censuses, surveys, and data collection have been carried out on key rivers in the Jialing River Basin. At the beginning of the year, the research team went to Pingshan County, Yibin to interview Jiang Jingle, the surviving inheritor of the Jialing River Haozi. In the middle of the year, they went to Chongqing to Beipei Shufanlou. The boatman's Haozi also followed the river and became the eternal swan song. I visited Mr. Chen Banggui's apprentice, and had a cordial conversation with him about the past of the Jialing River, filled with emotions, and finally reached a consensus to shout for the Jialing River Haozi.

#### 4.2 Present situation of Fuhe Haozi. (Huanglongxi Haozi)

Historically, the Fu River used to be an important channel from Chengdu to Yibin and Chongqing, but the current situation is that the water level of the Fu River is low and it is no longer navigable. After liberation, due to the rapid development of land transportation, the Chengdu-Kunming Railway 12 kilometers away from the town and the Shuangpeng (Shuangliu-Pengshan) Highway that went around the town were built successively, which caused the gradual decline of water transportation. The low-cost transportation and speed made the wooden boat shipping industry gradually lose its competitiveness, and the Huanglongxi boatman's Haozi gradually disappeared.

Due to the replacement of wooden ships by mechanically powered ships and the reduction in the number of people engaged in wooden ship shipping. Most of the veteran boatmen who can fully sing Huanglongxi Boatmans Haozi have passed away, and the few remaining singers are old (all over 80 years old). If they are not rescued in time, they are expected to sing the Haozi inheritors soon. Will be completely extinct, the younger generation lacks understanding of Huanglongxi Boatman's Haozi. The enthusiasm for learning inheritance is not high. Therefore, the inheritors of Huanglongxi Boatman's Haozi are highly endangered and need to be rescued and protected urgently. The rich and diverse modern cultural and entertainment activities make the ancient boatman's Haozi increasingly lose its acceptance.

### **5. Where Chuanjiang Haozi can survive now**

Since the 1950s, the new China has rehabilitated various rivers and tributaries of rivers in Sichuan, blowing up a large number of dangerous shoals and hidden reefs, motorized boats have replaced wooden boats, the labor intensity of boatmen has been greatly reduced, and the number of Haozi on the Sichuan River has gradually become rare. up. In particular, the construction of hydropower stations in various regions, high-speed highways and railway speeds have brought low-cost transportation and speed, and the wooden boat shipping industry has disappeared sharply. In addition, mechanical power boats have replaced wooden boats. All retired or changed jobs. The Chuanjiang Haozi that has been passed down for thousands of years has come to an end. Today's Chuanjiang Haozi mainly exists in the following four spaces:

In modern media. (Internet, TV, audio-visual products)

The protection of national intangible cultural heritage has also contributed to the release of Chuanjiang Haozi audio-visual products, and the highly developed modern digital media has also brought Chuanjiang Haozi a new living space. With the broadcast of TV and the popularity of podcasts on the Internet, there are gradually more and more websites and forums related to Chuanjiang Haozi established by Chuanjiang Haozi enthusiasts. Although this space is far away from the boatman singers and the habitat of Chuanjiang Haozi, it is of great significance to the inheritance of Chuanjiang Haozi today. Nowadays, it is difficult for people to hear Chuanjiang Haozi along the rivers, but they can be heard on TV and on the Internet.

On the stage of government and international performance competitions.

As the country fully implements the "intangible cultural heritage protection" work, the government attaches more importance to and protects Chuanjiang Haozi. Through this investigation, we know that the impetus of these international competitions and government activities has built the most popular living space for Chuanjiang Haozi.

In the life of the riverside residents.

Although the Chuanjiang Haozi still exists in the living space of the residents on the river bank, with the change of life style, machines replaced labor, many traditional old singers passed away, and many Haozi were lost. In the course of the investigation, the statement of "no singing" was heard more than once. However, we were able to visit some old singers who are over 70 years old and can sing Chuanjiang Haozi. At the same time, the younger generation confessed that they appreciate this original labor Haozi. Such a situation is telling us a seemingly contradictory conclusion. Now singing Chuanjiang Haozi for self-entertainment has lost its environment. However, the younger generation's appreciation of Chuanjiang Haozi has increased.

Professional art academies, troupes and folk art groups.

In the process of investigation, I once got to know the art troupes active in the local area. In such a group mainly focusing on folk culture and art, in order to meet the needs of performances in various places, there are also a small number of singers who sing Haozi or professional singers guest Haozi. It is conceivable that the Chuanjiang Haozi in this living space is also a performance. (Wu Mingshi, 2011)

## **6. The Spiritual Emotion and Aesthetic Value of Chuanjiang Haozi**

Chuanjiang Haozi is a rich, complete and practical art that has lasted for thousands of years in the Chuanjiang River Basin. Chuanjiang Haozi, as an art, originated from labor. Marxism tells us that human productive activities are the premise of all other basic activities, "Labor is the first basic condition of all human activities, and to such an extent that we have to say in a sense: Labor creates Man himself" (Engels). As far as the Chuanjiang Haozi is concerned, it is a record of the boatmen's struggle, struggle and coexistence with the river for thousands of years. A

tribute to loving life. Some art originates from talented artists and unique small-scale creations, while Chuanjiang Haozi must originate from labor, from the people, from the ever-flowing Chuanjiang River, and from the vastness that has gone through thousands of twists and turns and never forges ahead. A long history. Rather than saying that Chuanjiang Haozi was produced by "art for art's sake", it is better to say that it was produced by "art for labor". Therefore, when we examine Chuanjiang CHaozi and intend to summarize its spiritual connotation, we should always remember that it is the art of labor, the art of the people, and the art of history. Only by understanding the historical origin and development track of Chuanjiang Haozi, and understanding the relationship between Chuanjiang Haozi and people, boats and rivers, can we truly understand its spiritual connotation and inherit and carry forward it. (Deng Xiao, 2005)

Chuanjiang Haozi shows the perseverance of the people in the Chuanjiang River Basin; Chuanjiang Haozi shows the quality of unity and cooperation of the people in the Chuanjiang River Basin; the art of. In a word, Chuanjiang Haozi is a comprehensive embodiment of the colorful art in the Chuanjiang River Basin. It is a comprehensive manifestation of the aesthetic emotion and vitality of the boatmen; it is a folk music art that is life-oriented, constantly evolving and interacting with other local art forms. Chuanjiang Haozi is a musical art belonging to the boatmen and the people of Chuanjiang, and it is an art of life and secular life.

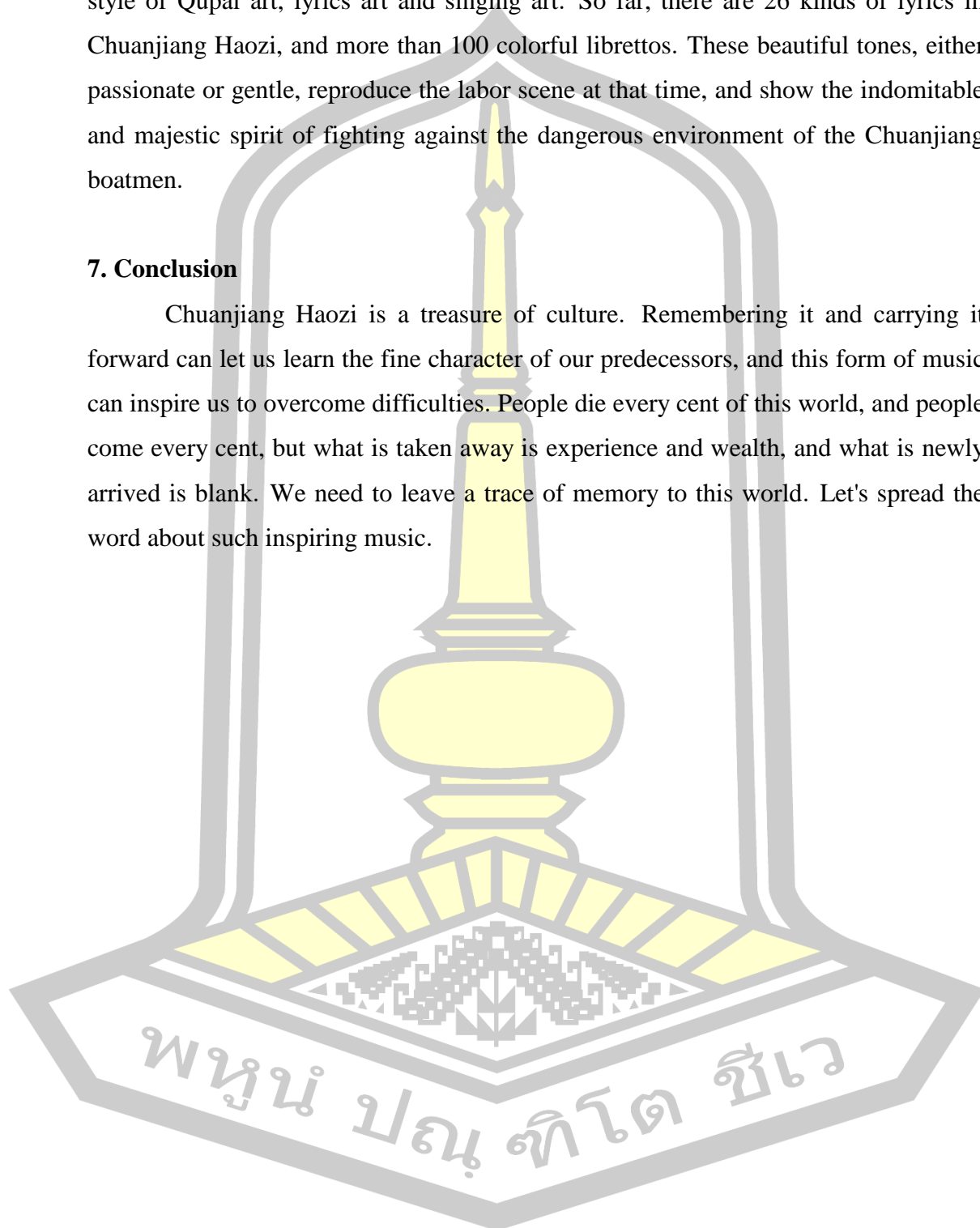
One side of water and soil nourishes one side of people, and the unique geographical environment of the Chuanjiang River Basin also gave birth to a unique river civilization. The waterway in the Chuanjiang River Basin is tortuous, the mountains are steep, there are many rapids, and the drop is huge. The power of sailing comes entirely from the body of the boatman. The Yangtze River is a natural moat, and navigation is difficult. If one step is wrong, people will die, and if one team is wrong, the ship will be destroyed. But people's creativity is infinite. It is in such a dangerous environment, accompanied by the turbulent river rapids, echoing back and forth, that the song-like Chuanjiang Haozi came into being in this special regional environment. It has rich genres, high-pitched and exciting tunes, a leader among the crowd, word of mouth among the boatmen, and has been continuously recognized by the public. With a unique form of folk music, it has gone out of Sichuan and



Chongqing and into the world. The musicalized ChuangongHaozi has a systematic style of Qupai art, lyrics art and singing art. So far, there are 26 kinds of lyrics in Chuanjiang Haozi, and more than 100 colorful librettos. These beautiful tones, either passionate or gentle, reproduce the labor scene at that time, and show the indomitable and majestic spirit of fighting against the dangerous environment of the Chuanjiang boatmen.

### **7. Conclusion**

Chuanjiang Haozi is a treasure of culture. Remembering it and carrying it forward can let us learn the fine character of our predecessors, and this form of music can inspire us to overcome difficulties. People die every cent of this world, and people come every cent, but what is taken away is experience and wealth, and what is newly arrived is blank. We need to leave a trace of memory to this world. Let's spread the word about such inspiring music.



## Chapter V

### Analysis of the Music Characteristics of Chuanjiang Haozi

#### Performing Arts

Chuanjiang Haozi intangible cultural heritage folk song has a long history and is an important part of Chinese folk art and culture. But with the acceleration of the modernization process, Haozi, a folk art, has lost its material carrier, and it is gradually withdrawing from the stage of history. Because communication is the best preservation, Chongqing is now the only place where it can be preserved, because Chongqing is one of the birthplaces of Chuanjiang Haozi, and it is also the city where the inheritors of China's national intangible cultural heritage are now stationed. Chuanjiang Haozi is the crystallization of Sichuan-Chongqing people's labor, which contains rich regional cultural connotations, reflects the life, labor and customs of people in the Sichuan-Chongqing River Basin, and shows the simple emotions and tenacious will of the Sichuan-Chongqing people. connotation and high cultural value. In 2006, Chuanjiang Haozi was included in the list of intangible cultural heritage. The protection and inheritance of Haozi has gradually attracted the attention of all parties, and the rescue of folk songs in intangible cultural heritage is imminent.

1. Performance Art
2. The Artistic Features of Chuanjiang Haozi Intangible Cultural Heritage Folk Songs
3. The Music Type and Representative Music of Chuanjiang Haozi
  - 3.1“Explore the road conditions and sing the Haozi”.
  - 3.2“Call wind”.
  - 3.3“I'm Homesick When the Boat Stops at the Three Gorges”.
4. The Spiritual Connotation of Chuanjiang Haozi
  - 4.1 The resilient spirit of the people in the Chuanjiang River Basin.
  - 4.2 The quality of unity and cooperation among the people of the Chuanjiang River Basin.
  - 4.3 The determination of the people in the Chuanjiang River Basin to open up to the outside world.

- 4.4 The colorful art of the Chuanjiang River Basin.
- 5. The artistic style of Chuanjiang Haozi
  - 5.1 Art of Chuanjiang Haozi Qupai.
  - 5.2 Art of the Lyrics of Chuanjiang Haozi.
  - 5.3 The singing style of Chuanjiang Haozi.
- 6. Conclusion

## **1. Performance Art**

Performing Art is a form of artistic expression, which can be expressed in forms such as drama, music, dance, opera, musicals, magic, acrobatics, and cosplay. Two methods are usually used to perform, one is the silent method, which only uses body movements to express the story to be performed; the other is the language and performance at the same time to meet the standard. Performing art is different from visual art. Visual art refers to the presentation of art in essence, and the work focuses on visual purposes, such as painting, photography, printmaking and film, etc. Works related to three-dimensional objects, such as sculpture and architecture are called plastic arts. Performing art is art presented by performers.

Performers to present art is a major feature of performing arts, performers include actors, dancers, musicians, singers, magicians and so on. Performing arts also require the cooperation of workers in other related fields, such as songwriters, theater technicians, screenwriters, etc. In the performing arts, there is a project called performance art, which emphasizes the communication between performance artists and audiences.

Performing Art is a kind of art that directly appeals to people's vision and hearing completed by performing artists. Generally refers to art forms that must be completed through performance, such as music performance, singing, dancing, folk art, etc. Specifically refers to the performance in which actors create roles in movies, TV dramas, and plays. The aesthetic feature of performing arts is mainly that through the performance of actors, the indirect images provided by literary scripts of various arts are transformed into intuitive images, so that people can enjoy the vivid performances of actors, as if they were on the scene and heard it personally. Its sound, seeing its shape, produces emotional communication, understands the social life and

ideological content reflected in the image of the work, and obtains aesthetic enjoyment. Compared with other art forms, the intuition of performing arts determines that it has the most direct and closest relationship with publicity, and the effect of publicity is the fastest and most acceptable. The aesthetic characteristics of performing arts are also manifested in the performance creation process of the performers and the appreciation process of the audience. (Liu Jianming, Wang Taixuan, 1993)

## **2. The Artistic Features of Chuanjiang Haozi Intangible Cultural Heritage Folk Songs**

Chuanjiang Haozi is a labor Haozi sung by Chuanjiang boatmen to unify their movements and rhythms when they are working. This is a kind of folk singing art in which the boatman leads the singing, and other boatmen join in and sing in chorus. It is called "the living fossil of the Yangtze River culture". Chuanjiang refers to the collective name of all rivers in Sichuan Province and Chongqing City. Chuanjiang Haozi includes all Jianghe boatman Haozi in the Chuanjiang River Basin. For thousands of years, wooden boats have been the main tool for shipping in the Chuanjiang River. The power of wooden boats needs to be pulled by boatmen. However, the waterway in the Chuanjiang River Basin is tortuous, with many reefs and rapids. Boatmen need to use Haozi to unify the pace and rhythm of labor when pulling fibers. and actions to make the ship move forward smoothly. The melody of the Haozi is colorful and rich in content. Sometimes it is lyrical and melodious, and sometimes it is intense and passionate.

During the process of traveling, the wooden boat will experience different environments. According to different environments, the Haozi will have changes in rhythm and musical mood, such as Pingshui Haozi, Jiantan Haozi, Shangtan Haozi, etc. The leader of the Chuanjiang Haozi is usually an experienced boatman who is familiar with the hydrological environment of different river basins. Some of the lyrics are labor orders, and some reflect the life of the boatmen, the scenery along the river, and folklore. Clean, bright, and catchy, it shows the spirit of perseverance, unity and cooperation of the boatmen. (Wang Shuo, 2018)

### 3. The Music Type and Representative Music of Chuanjiang Haozi

"Wushan Mountain is seven hundred miles away, and Bashan Mountain has three turns." (Chinese ancient poem) The Bayu area has many rivers and rivers since ancient times, so the transportation is inconvenient, so it mostly relies on water transportation. In the treacherous environment of the rapids and dangerous shoals, the hard-working boatmen created the Chuanjiang Haozi, which is handed down from generation to generation. It is the boatmen who work together and cooperate with each other to shout, which can play the role of coordination and arouse fighting spirit. It is a song of life forged with blood, tears and sweat when fighting against dangerous shoals and bad water. It is a traditional folk song in China, and it is also a visual and auditory art that can be heard and watched.

Chuanjiang Haozi are mainly divided into "shangshui Haozi" and "Xiashui Haozi" according to the turbulent water flow. Among them, the Shangshui Haozi includes the Chenggao Haozi, Naoban Haozi, Shuwei Haozi, Qifan Haozi, Laqian Haozi, etc. The Xiashui Haozi also includes the Tuokang Haozi, Kaichuan Haozi, Pingshui Haozi, Erliu lu Haozi, Kuaierliulu Haozi, one-two-three handover Haozi, Jiantan Haozi, Chuangtan Haozi, and Xiatan Haozi. and so on. Representative repertoires include: "Explore the road conditions and sing the Haozi" 报路号子喊起来 ( Bao Lu Hao Zi Han Qi Lai) , "call wind" 唤风 ( Huan Feng) , "I'm Homesick When the Boat Stops at the Three Gorges" 船歇三峡好想家 (Chuan Xie San Xia Hao Xiang Jia) , etc., each with its own artistic characteristics and rich libretto, most of which are based on the place names, products, history, etc. along the river. The one who composed and sang for the title has very cultural characteristics.

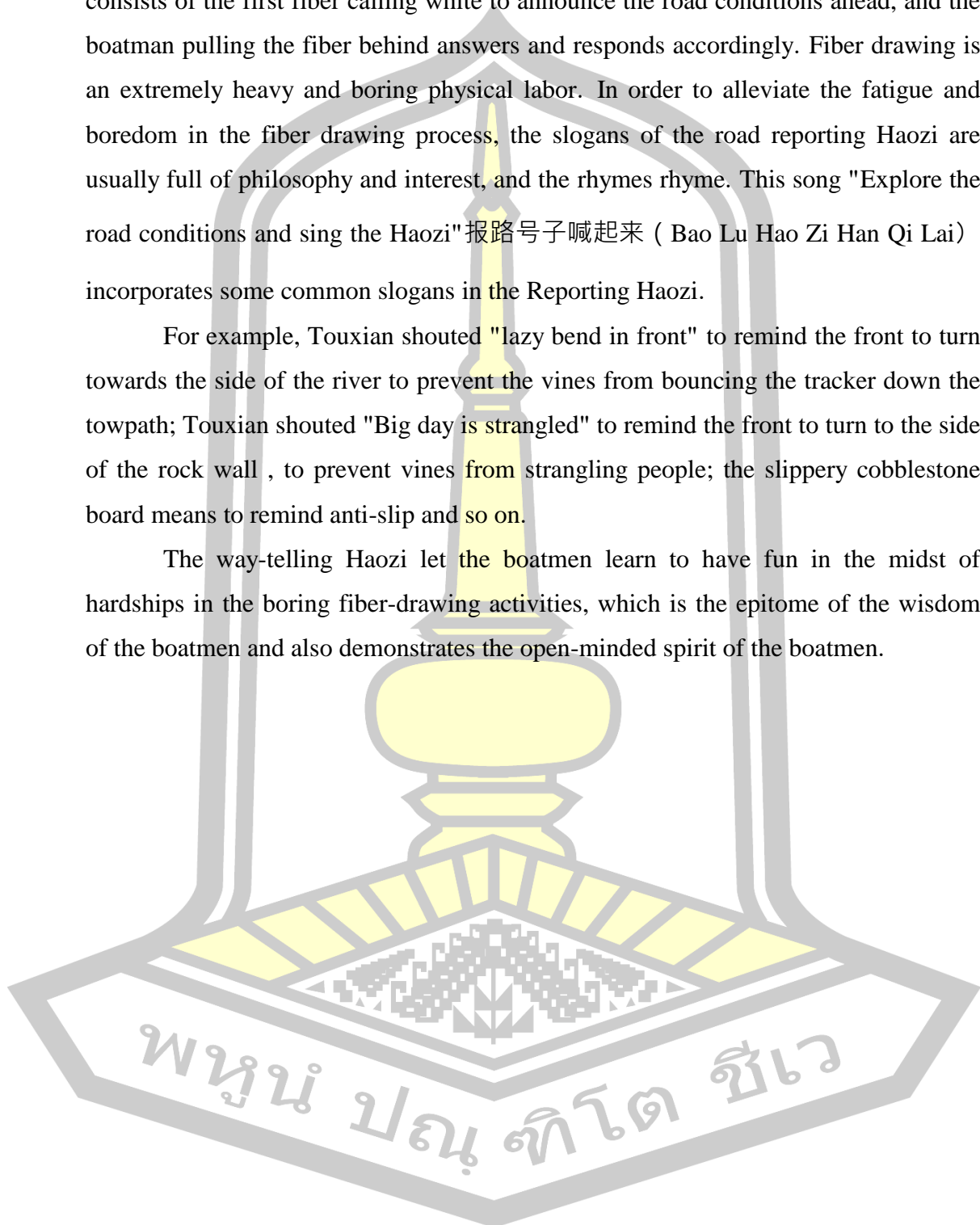
3.1 “Explore the road conditions and sing the Haozi” 报路号子喊起来. (Bao Lu Hao Zi Han Qi Lai)

The road report Haozi is a kind of Haozi that the boatman shouted when pulling fiber against the water. When pulling fiber against the current, the boatman needs to climb the sand with his feet, stones and hands, and his body is often in a prostrate state. When encountering complex water potential or fiber path obstacles ahead, accidents are very prone to occur if there is no early warning. The road report

number is a kind of number generated for the early warning function. It usually consists of the first fiber calling white to announce the road conditions ahead, and the boatman pulling the fiber behind answers and responds accordingly. Fiber drawing is an extremely heavy and boring physical labor. In order to alleviate the fatigue and boredom in the fiber drawing process, the slogans of the road reporting Haozi are usually full of philosophy and interest, and the rhymes rhyme. This song "Explore the road conditions and sing the Haozi" 报路号子喊起来 ( Bao Lu Hao Zi Han Qi Lai) incorporates some common slogans in the Reporting Haozi.

For example, Touxian shouted "lazy bend in front" to remind the front to turn towards the side of the river to prevent the vines from bouncing the tracker down the towpath; Touxian shouted "Big day is strangled" to remind the front to turn to the side of the rock wall , to prevent vines from strangling people; the slippery cobblestone board means to remind anti-slip and so on.

The way-telling Haozi let the boatmen learn to have fun in the midst of hardships in the boring fiber-drawing activities, which is the epitome of the wisdom of the boatmen and also demonstrates the open-minded spirit of the boatmen.



Explore the road conditions and sing the Haozi  
报路号子喊起来 (Bao Lu Hao Zi Han Qi Lai)

## 报路号子喊起来

Bao Lu Hao Zi Han Qi Lai

中速、快速

Moderato, Allegro

取自民间

Taken from the folk

领唱  
Leading Singer

伴唱  
Vocal Accompaniment

嘿 叻 叻 哟 嘿 嘿 报路号子 喊起来  
Hei Zuo Zuo Yo Hei Hei Bao Lu Hao Zi Han Qi Lai

喊起来  
Han Qi Lai

7  
前面 转弯 弯 哟 大白天 遭 哟  
Qian Mian Zhuan Wan Wan Luo Da Bai Tian Zao Luo

谨防 梭 滩 滩 哟  
Jin Fang Suo Tan Tan Luo

13  
天上 鹞 子 飞  
Tian Shang Yao Zi Fei

勒 到 要 出 血 地 下 狗 屎 堆  
Le Dao Yao Chu Xue Di Xia Gou Shi Dui

19  
天 上 一 只 鸽 天 钉 对 地 钉  
Tian Shang Yi Zhi Ge Tian Ding Dui Di Ding

谨防 碰 脑 壳  
Jin Fang Peng Nao Ke

25  
鹅 石 板 溜 滑  
E Shi Ban Liu Hua

各 人 长 眼 睛 两 只 脚 横 踏  
Ge Ren Zhang Yan Jing Liang Zhi Jiao Heng Ta

The image shows a musical score for a song. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Chinese characters and Pinyin. The first system starts at measure 2 and ends at measure 31. The second system starts at measure 37 and ends at measure 41. The third system starts at measure 42 and ends at measure 46. The lyrics are: 弯弯岩 (Wan Wan Yan), 你不反 (Ni Bu Fan), 泥鳅背 (Ni Qiu Bei), 反起来 (Fan Qi Lai), 勒腰杆 (Le Yao Gan), 滑得很 (Hua De Hen), 滑得很 (Hua De Hen), 踩得稳 (Cai De Wen).

Figure 7. "Explore the road conditions and sing the Haozi"

报路号子喊起来 ( Bao Lu Hao Zi Han Qi Lai)

(Source: Lulei Yang,2021)

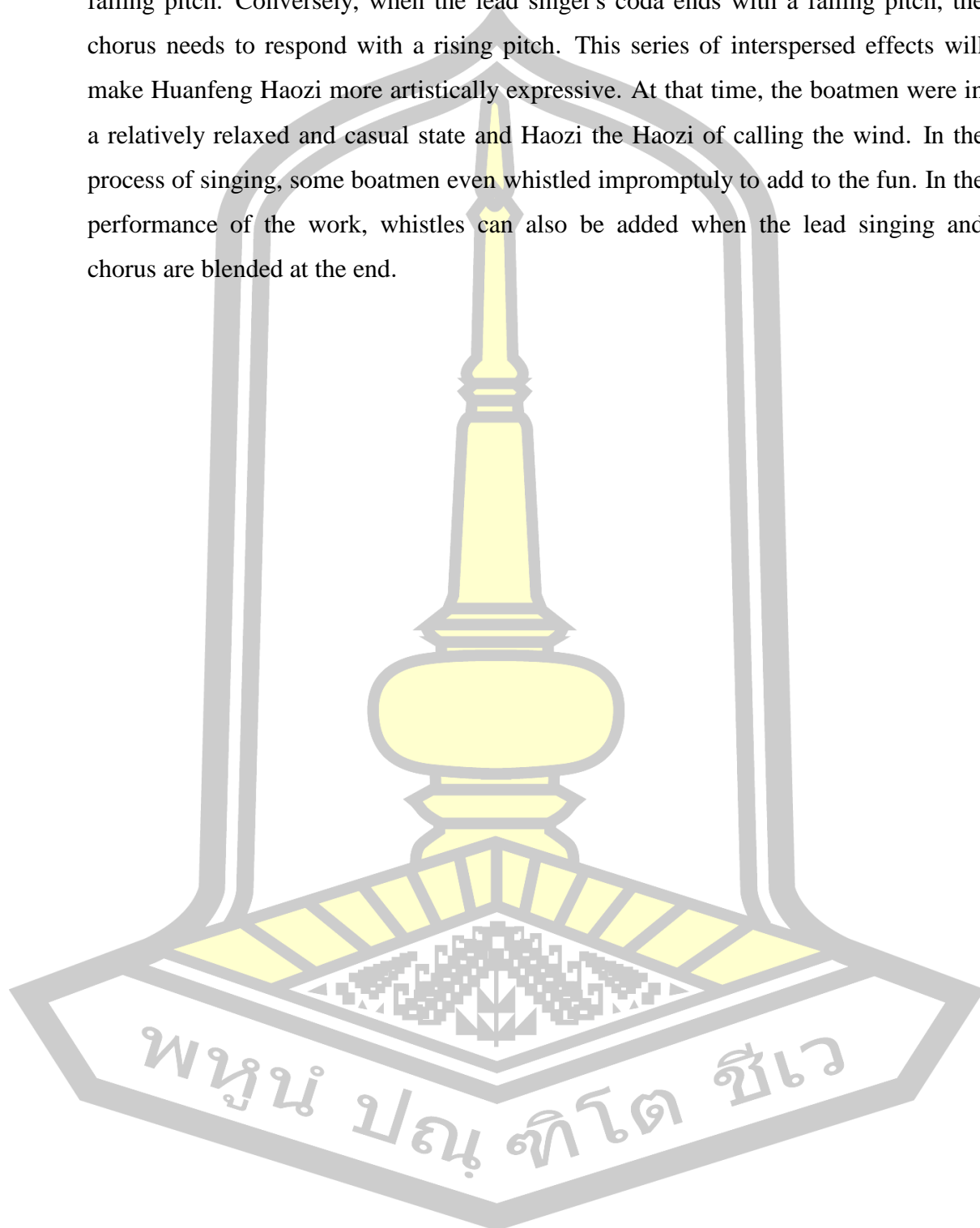
### 3.2 "Call wind" 唤风. (Huan Feng)

"Call wind" 唤风 ( Huan Feng) is a work that incorporates the elements of the original ecological Call wind Haozi and undergoes moderate artistic treatment. When there is a favorable wind during the voyage, the boatmen will spread the sails and let the wind push the boat forward. At this time , the boatman only needs to sit on the boat and sing the song calling for the wind. A major feature of Call wind is that onomatopoeic words such as "wuming" are often used to imitate the sound of the wind. The melody is usually repeated in the same tone, and sometimes some libretto and changing melody are interspersed in it.

In order to moderately increase the interest and richness of the work, this song "Call wind"(Huan Feng)changes the unison repetition of the simulated wind sound in the "Call wind" into a chromatic scale. In actual singing, it is not necessary to sing every note accurately, just Simulating rising and falling pitches does the trick. In addition, the interaction between the lead singer and the chorus is added in the work.



When the leading voice ends with a rising pitch, the chorus needs to respond with a falling pitch. Conversely, when the lead singer's coda ends with a falling pitch, the chorus needs to respond with a rising pitch. This series of interspersed effects will make Huanfeng Haozi more artistically expressive. At that time, the boatmen were in a relatively relaxed and casual state and Haozi the Haozi of calling the wind. In the process of singing, some boatmen even whistled impromptly to add to the fun. In the performance of the work, whistles can also be added when the lead singing and chorus are blended at the end.



Call wind  
唤风 (Huan Feng)

唤 风  
Huan Feng

取自民间  
Taken from the folk

呜 噜噜噜噜噜噜噜 呜 噜噜噜噜噜噜噜 呜 噜噜噜噜噜噜噜 说  
 Wu Lu Lu Lu Lu Lu Lu Lu Wu Lu Lu Lu Lu Lu Lu Lu Wu Lu Lu Lu Lu Lu Lu Lu Shuo

5 吹风来哟 就吹风来哟 号子唤来  
 Qi Feng Lai Yo Jiu Chui Feng Lai Yo Hao Zi Han Lai

8 好大的风 呜 噜噜噜噜噜噜噜 呜 噜噜噜噜噜噜噜  
 Hao Da De Feng Wu Lu Lu Lu Lu Lu Lu Lu Wu Lu Lu Lu Lu Lu Lu Lu

12 磨子吹得 团团转 礁窝吹得  
 Mo Zi Chui De Tuan Tuan Zhuan Luo Jiao Wo Chui De

呜 呜 呜  
 Wu Wu Wu

15 倒起春 帆儿吹得 鼓鼓胀  
 Dao Qi Chun Le Fan Er Chui De Gu Gu Chang Luo

呜 呜 呜  
 Wu Wu Wu

18 穿滩过峡 往前冲 呜 呜 呜 呜  
 Chuan Tan Jing Xia Wang Qian Chong Luo Wu Wu Wu Wu

呜 呜 呜  
 Wu Wu Wu

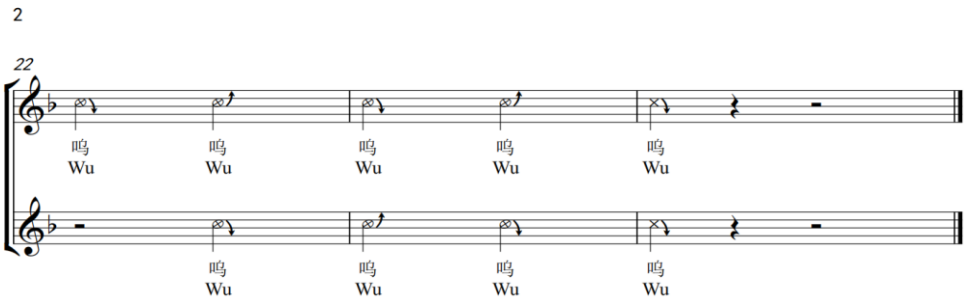


Figure 8. "Call wind" 唤风 ( Huan Feng)

(Source: Lulei Yang,2021)

### 3.3 "I'm Homesick When the Boat Stops at the Three Gorges" 船歇三峡好想家. (Chuan Xie San Xia Hao Xiang Jia)

"The Three Gorges are dangerous, the Three Gorges are long, and the cries of apes three times and tears stain the clothes." In the 700-mile area of the Three Gorges, there are the narrowest waterways, the fastest currents, and the largest dangerous shoals of the Chuanjiang River. The high mountains on both sides of the river are continuous, without any gaps and interruptions; the layers of cliffs cover the sky. When boats come and go, people can hear the long calls of the apes in the high places, and there are echoes in the empty valley, sad and sad, and the sound will not disappear for a long time. As long as the boatmen heard the monkey's cry, their clothes would be covered with tears. As a result, thoughts of homesickness arise spontaneously.

The work uses the form of female chorus as an introduction to open up the longing for the wife and children at home and the relatives of the boatmen who stayed overnight in the Three Gorges. It reveals the other side of the tough boatmen who are tender and tender. Instead of the sonorous rhythm of the Chuanjiang Haozi in the past, the soft and lyrical melody expresses the boatmen's longing for their relatives in their hometown. Yue'er could hear it, and shouted until the moon became a reunion.

“I'm Homesick When the Boat Stops at the Three Gorges”

船歌三峡好回家 (Chuan Xie San Xia Hao Xiang Jia)



## 船歌三峡好回家

Chuan Xie San Xia Hao Xiang Jia

深情

Deep feeling

取自民间  
Taken from the folk

女声  
Female voice

三 峡 险 嘞 三 峡 长 嘞 猿 鸣 三 声 泪 沾 裳 嘞  
San Xia xianLei San Xia Chang Lei Yuan Ming San Sheng Lei Zhan Shang Lei

女声  
Female voice

4  
船 歌 三 峡 想 不 想 家 月 儿 弯 弯 挂 天  
Chuan Xie SanXia Xiang Bu XiangJia Yue Er WanWan Gu Tian

女声  
Female voice

8  
上 嘞  
ShangLei

男声领唱  
Male vocal lead

11  
月 亮 出 来 舍 两 头 啊 尖 嘞 星 星 出 来 舍 挂 两 边 嘞  
Yue Liang Chu Lai She Liang TouA JianLei Xing XingChu Lai SheGuaLiang BianLei

男声领唱  
Male vocal lead

15  
灯 儿 挂 在 那 桅 杆 上 哟 哟 儿 哟 儿 哟 儿 哟 儿  
Deng Er Gua Zai Na Wei Gan Shang Yo Yo Er Yo Er Yo Er Yo Er

女声  
Female voice

灯 儿 挂 在 桅 杆 上 哟 儿 哟 儿  
Deng Er Gua Zai Wei Gan Shang Yo Er Yo Er

男声领唱  
Male vocal lead

17  
船 儿 挂 在 是 河 两 边 嘞  
Chuan Er Gua Zai Shi He Liang BianLei

女声  
Female voice

船 儿 挂 在 是 河 两 边 嘞  
Chuan Er Gua Zai Shi He Liang BianLei

2

19

男声领唱  
Male vocal lead

行 船 我 不 怕 浪 凶 险 咁  
Xing Chuan Wo Bu Pai Lang Xiong Xian Ye

女声  
Female voice

行 船 我 不 怕 浪 凶 险 咁  
Xing Chuan Wo Bu Pai Lang Xiong Xian Ye

男生合唱  
Male chorus

喔 起 咗 喔 起 咗 喔 起 咗 喔 起 咗 喔 起 咗 喔 起 咗  
Wo Qi Zuo Wo Qi Zuo Wo Qi Zuo Wo Qi Zuo Wo Qi Zuo Wo Qi Zuo

21

男声领唱  
Male vocal lead

只 怕 夜 晚 想 家 还 嘞 多 想 啊  
Zhi Pa Ye Wan Xiang Jia Hua Lei Duo Xiang A

女声  
Female voice

只 怕 夜 晚 哪 想 家 还 嘞 咁  
Zhi Pa Ye Wan Na Xiang Jia Hai Lei Ye

男生合唱  
Male chorus

喔 起 咗  
Wo Qi Zuo

24

男声领唱  
Male vocal lead

多 想 多 想 喊 一 声 号 子 让 月 儿  
Duo Xiang Duo Xiang Han Yi Sheng Hao Zi Rang Yue Er

女声  
Female voice

多 想 喊 一 声 号 子 让 月 儿  
Duo Xiang Han Yi Sheng Hao Zi Rang Yue Er

男生合唱  
Male chorus

3

26

男声领唱  
Male vocal lead

女声  
Female voice

男生合唱  
Male chorus

听 得 见 哟 儿 哟 儿 哟 儿 哟 儿 喊 得 月 亮 舍 成 团  
Ting De Jian Yo Er Yo Er Yo Er Yo Er Han De Yue Liang She Cheng Tuan

听 得 见 哟 儿 哟 喊 得 月 亮 舍 成 团  
Ting De Jian Yo Er Yo Han De Yue Liang She Cheng Tuan

28

男声领唱  
Male vocal lead

女声  
Female voice

男生合唱  
Male chorus

圆 嘞 喊 得 月 亮 舍  
Yuan Lei Han De Yue Liang She

圆 嘞 喊 得 月 亮 舍  
Yuan Lei Han De Yue Liang She

30

男声领唱  
Male vocal lead

女声  
Female voice

男生合唱  
Male chorus

成 团 圆 嘞  
Cheng Tuan Yuan Lei

成 团 圆 嘞  
Cheng Tuan Yuan Lei

成 团 圆 嘞  
Cheng Tuan Yuan Lei

Figure 9. "I'm Homesick When the Boat Stops at the Three Gorges" 船歌三峡好想家

(Chuan Xie San Xia Hao Xiang Jia)

(Source: Lulei Yang, 2021)

When the ship is sailing against the current, the leader of the Haozi sings, and sings while pulling: "As long as the boat goes to the beach, you can see through both eyes, sweat like rain, and the boat is bouncing in the waves..." All the trackers should say "Hey la yo cough". When walking to the steep slope, the head of the Haozi shouted "Get up! Get up!" The crowd followed: "Yea! Yea!" This is the Haozi sung during Shangshui, impassioned.

When the ship goes downstream, the water flow is relatively gentle. At this time, the head of the Haozi usually sings common content in life into the Haozi. For example, in "Running Rivers and Lakes", "Running the rivers and lakes with a handkerchief, I don't know which prefecture or county. Changshou produces Shatian pomelo, and Zhongzhou has delicious fermented bean curd. Hechuan peach slices are 'Baoning' vinegar, and 'Yunyang' salt is transported down the river. 'Fengjie' was originally called Kuizhou Mansion, and the historical site 'White Emperor' came to Tuogu... fully demonstrated the customs and customs of various places in Chongqing.

The Haozi sung by the ship downstream are relatively gentle, humorous, and relaxed. At the same time, the Chuanjiang Haozi It also absorbs the essence of opera, beautiful and beautiful, with colorful melodies. The singing is sometimes melodious, sometimes intense, sometimes soothing, sometimes tense, and very infectious. Therefore, Mr. Peng Xiaogang wrote in "Chongqing Folk Song Collection": "Chuanjiang The Haozi is a musical order, a beautified order". (Li Liangpin, 2003)

#### **4. The Spiritual Connotation of Chuanjiang Haozi**

There are various forms of art, and different forms and types of art may have different origins and influencing factors. As a huge category and concept, "Art" should also have multiple origins. Through thousands of years of history and culture, humans have gradually formed a rich and colorful world by expressing themselves and the world in countless forms.

The Chuanjiang Haozi is a rich, complete, and highly practical art that has lasted for thousands of years in the Chuanjiang River Basin. Chuanjiang Haozi, as an art form, originated from labor. As for the Chuanjiang Haozi, it is a record of thousands of years of struggle, struggle, and coexistence between boatmen and the Yangtze River. It is a testament to the steadfast will, spirit of unity and cooperation,

pioneering and enterprising beliefs, and love for life of generations of hardworking and simple people in the Chuanjiang River Basin. Some art originates from talented artists and unique small-scale creations, while the Chuanjiang Haozi must have originated from labor, from the people, from the constantly flowing Chuanjiang River, and from the endless history of countless twists and turns.

So, when we examine the Chuanjiang Haozi with the intention of summarizing its spiritual connotation, we should always remember that it is the art of labor, the art of the people, and the art of history. Only by understanding the historical origin and development trajectory of Chuanjiang horn, as well as the relationship between Chuanjiang horn and people, ship and river, can we truly understand its spiritual connotation, inherit and promote it.

The resilient spirit of the people in the Chuanjiang River Basin.

"Haozi" is the abbreviation of "Labor Haozi", which refers to folk songs that are directly accompanied by physical labor and closely coordinated with the rhythm of labor. Therefore, the Haozi or labor Haozi inevitably arises in the process of labor, on the one hand, it directly serves the production labor and has the practical function of coordinating and directing labor; On the other hand, it is necessary to truthfully reflect the labor situation and the spiritual outlook of workers. In collective labor, workers often shout or call out in order to unify their pace, regulate breathing, and release the pressure on their bodies. Different regions and types of labor have given birth to different Haozi. There are Yangko Haozi in Gaoyou region, ramming Haozi in Minhou region, and Chuanjiang Haozi are labor Haozi born in the water transport and boatmen group in Sichuan and Chongqing regions.

Chuanjiang River is rich in waterway resources, diverse in terrain and important in position. Therefore, whether in the Yangtze River, Minjiang River, Tuojiang River, Luojiang River, Jialing River, Jinsha River, Wujiang River and Qujiang River, when there were only wooden boats, a series of work, such as fiber pulling, rowing, pushing, unloading, loading, and stranding, was the battle and symbiosis between shipmen and nature, and an indomitable struggle for survival. In order to coordinate the pace of people pulling wooden boats, as well as to boost courage, inspire emotions, eliminate fatigue, and demonstrate their determination to fight against the treacherous nature to the end, the boatmen gradually integrated the



sailing orders, geographical features, people's lives, local art, and other aspects into one sound. From then on, the heroic and shocking Chuanjiang Haozi were born on both sides of the Chuanjiang River. Chuanjiang Haozi is a chronicle that mainly reflects the hard work and perseverance of Chuanjiang boatmen, and has become a highly representative artistic corridor in the development of Bayu music.

Therefore, the natural conditions of the Chuanjiang River Basin, especially the dangerous shoals and foul waters in the Three Gorges region, as well as the irreplaceable importance of navigation channels, are necessary conditions for the birth and formation of the Chuanjiang Haozi. The Chuanjiang Haozi originates from nature and labor. It is both a tool of labor and an ode to labor. It is a historical record of the struggle between laborers, especially boatmen, and nature in the Sichuan Chongqing region. It is a folk art form that complements the harsh natural conditions of the Chuanjiang River basin and is a manifestation of the indomitable spirit of the laboring people.

#### 4.2 The quality of unity and cooperation among the people of the Chuanjiang River Basin.

The people of Bayu have had excellent qualities of unity and cooperation since ancient times. Scholars believe that in the face of the harsh and difficult natural environment in the Bayu region, especially in the Three Gorges region, the people of Bayu could only rely on collective strength to overcome the low productivity in ancient times. The spirit of boatmen is a typical manifestation of relying on unity and cooperation to overcome natural forces: marching in rapids and dangerous shoals, under the command of the boatmen, working together with the rhythm of the Chuanjiang Haozi, daring to venture and fight, advancing without hesitation, and carrying heavy loads.

The collective collaboration of the Chuanjiang shipworkers ensures the safety of the ship, and everyone must work together with precision and accuracy. Sing neat songs while working, bravely crossing the thrilling waves and beaches. The unity and unity of Chuanjiang Haozi is not simply "singing neatly", but in the face of complex and ever-changing waterway conditions, boatmen and signalmen work together to solve problems and ensure life safety and transportation safety. During the process of sailing, the Chuanjiang Haozi is a "confrontation" and "unity" between people and

ships, people and rivers, and people and people. Therefore, a good signal operator knows how to integrate the river, boatman, and ship into one. By shouting and adjusting the pace of the three, people change the river, ships change the people, and ultimately the river is also utilized by people.

The united boatmen can unleash tremendous energy, supporting the traditional shipping of the Chuanjiang River basin in society, leaving behind the timeless Chuanjiang Haozi, which is the power of labor, the power of the people, and the power of unity.

The characteristics of unity and cooperation of Chuanjiang Haozi are reflected in its command and scheduling function for shipping, its adaptability to changes, and the collective spirit of boatmen. When the terrain is urgent, the Haozi is urgent, and when the terrain is slow, the Haozi is slow. No one teaches the principle of unity to the boatmen, but they understand and embody the spirit of unity in their struggle with nature, which is used to overcome various difficulties and obstacles. Unity and cooperation are also excellent qualities that have been held by the children of Bashu for a long time.

4.3 The determination of the people in the Chuanjiang River Basin to open up to the outside world.

When it comes to Chuanjiang Haozi, one has to talk about the ancient Chuanjiang dock culture. The dock is a hub for shipping and a harbor for ships. Passengers and goods are transported through each dock, gradually forming a unique dock culture. The largest dock hub on the Chuanjiang River is undoubtedly Chongqing, where there are a wide variety of ships berthing from various parts of the Yangtze River basin. As early as 1892, Chongqing Customs calculated that the ships moored here came from dozens of different names of civilian ships from 24 regions including Hunan, Yichang, Yungui, Luzhou, Suining, Jiading, Hezhou, Chenzhou, Fuzhou, Wushan, Guizhou, Kaixian, Meizhou, and Chongqing. Boats come and go, and the Chuanjiang Haozi has also become a beautiful scenic spot at that time.

There are many port cities like Chongqing in the Chuanjiang River Basin. Over the past century, these cities have flourished, and the Chuanjiang Haozi has gradually matured and become popular. It is also a microcosm of the gradual opening up and modernization of ancient China. It is precisely because of Chongqing's

developed shipping industry and its openness and inclusiveness to the outside world that Chongqing has embarked on a fast track of development due to its port opening and modernization. Chongqing and the Three Gorges region have seized the opportunity of historical development by relying on the unique advantages of the Yangtze River waterway, gradually moving towards the whole country and the world. Shipping is closely related to modernization and opening up to the outside world, and the Chuanjiang Haozi, which accompanied shipping, also has an external tension and has become an artistic symbol of the people of the Chuanjiang River Basin's opening up to the outside world.

Specifically, due to the ancient dock culture and the influence of modern port opening and trade, Bayu shipbuilders have developed what modern people call an "open consciousness". Unlike the traditional Chinese society's requirement of settling down and relocating, boatmen roam the world for food and clothing. They yearn for the vast world beyond the Xiajiang River and pursue a happy life through outward efforts. So, it is not difficult for us to understand why the young Chongqing municipality directly under the central government regards the "boatman spirit" as an important component of the city's image and spiritual civilization, because the "boatman spirit" includes the spirit of opening up to the outside world and tenacious struggle, which is an excellent local spiritual tradition that needs to be inherited and developed in the comprehensive construction of a moderately prosperous society.

Whether it is the spirit and courage of opening up embodied in the dock culture and shipping culture behind Chuanjiang Haozi, or the open thinking of actively exploring new ways of survival and inheritance in the new era, Chuanjiang Haozi is a folk art that is open to the outside world.

#### 4.4 The colorful art of the Chuanjiang River Basin.

The difficulty of the Sichuan Road and the danger of the Chuanjiang River have created a unique shipping culture in the Sichuan River basin, and have also given birth to the Chuanjiang Haozi. Chuanjiang boatmen will reconstruct their subjective cognitive system in the face of different natural environments, with high mountains, canyons, and rapids becoming the aesthetic objects of their masters. Based on the water conditions of the riverbank, Chuanjiang Haozi has formed a concise, vivid, and infectious oral music narrative through conventional and oral teachings.

Faced with the extremely dangerous natural conditions, the boatmen gasped and forced themselves to sing the Chuanjiang Haozi to the rhythm during their work, singing their own lives with their own dialects and music.

The call sign of the Chuanjiang Haozi expresses the labor emotions of the boatmen. It is the unrestrained and passionate expression of the boatmen beyond the rules and constraints of the ship's whistle sound, and is a rich and mature music art constructed in this living environment. Therefore, the Chuanjiang Haozi, originating from the positive aesthetic mentality and surging passion for life of the boatmen, is inevitably a concentrated reflection of the colorful art of the Chuanjiang River Basin.

Many of the lyrics of Chuanjiang Haozi come from the essence of local literature and art, such as folk legends, drama stories, Sichuan operas, money boards, and so on. The labor and historical attributes of art, as well as the interconnectivity between art categories, are vividly demonstrated here.

The Chuanjiang Haozi is a comprehensive embodiment of the colorful art of the Chuanjiang River Basin. It is a comprehensive reflection of the aesthetic emotions and vitality of boatmen, a daily life oriented folk music art that constantly develops and changes, and interacts with other local art forms. Chuanjiang Haozi is a musical art that belongs to boatmen and the people of Chuanjiang themselves, as well as a living and secular art.

##### **5. The artistic style of Chuanjiang Haozi**

The unique geographical environment of the Sichuan River Basin has also nurtured a unique river civilization, as one side of the soil and water nourishes another side of the people. The waterway of the Chuanjiang River Basin is winding, with steep mountains, numerous rapids, and huge drops. The power of navigation comes entirely from the body of the boatman. The song like Chuanjiang Haozi emerged in this special regional environment, with rich genres, high and exciting melodies, leading the crowd and being passed down by boatmen. It has been continuously recognized by the public and has gone out of Sichuan and Chongqing and into the world with its unique folk music form.

The musical version of the boatman's Haozi has a systematic style of melody art, lyrics art, and singing art. Up to now, there are 26 types of lyrics and over a

hundred rich and colorful singing lyrics available for inquiry in Chuanjiang Haozi. These passionate or gentle and beautiful tones reproduce the scene of labor at that time, showcasing the indomitable, majestic, and dangerous environmental resistance spirit of the Chuanjiang boatmen.

### 5.1 Art of Chuanjiang Haozi Qupai.

There are no prescribed tunes for Chuanjiang Haozi, and each river has its own singing style. In addition, due to differences in aesthetic taste and life experiences, boatmen chants freely hum their favorite melodies with different singing styles, so there is no specific style or melody. The leader of the Haozi will change the rhythm of the chant based on the different water conditions, changes in the water regime, and the labor intensity of the boatman, making the melody of the Chuanjiang chant colorful, with significant changes in rhythm. Its singing can be melodious, high, rapid, and soothing, making it highly infectious.

Rhythm and melody are the soul of qupai, important components of musical language, and important aspects of musical expression. According to the urgency of the water flow during the voyage, the tone of the Haozi sung by the leader of the Haozi varies greatly. Sometimes it is gentle and leisurely, sometimes its face is tight and high, and sometimes its face is bold and majestic, shaking people's hearts. In the "Introduction to Ethnic Music", based on different characteristics, the existing songs with different styles are classified into five types: Pingshui Haozi, Jiantan Haozi, Shangtan Haozi, Pinming Haozi, and Xiatan Haozi.

Chuanjiang Haozi also follow the characteristics of labor chants, limited by the particularity of labor: the rhythm of the Haozi sung by boatmen will accelerate with the increase of their labor, making the melody more monotonous while also weakening the melody. That is to say, the rhythm of labor intensity endows the rhythm of the Haozi with rhythmicity. Based on the rhythm and rhythm of existing horn tunes, we can simply divide the Chuanjiang Haozi into three categories:

#### 5.1.1 Long melody.

The rhythm is stable but not urgent, usually used by boatmen for labor intensity, but it remains stable for a relatively long time to maintain the same state, or when the workload is small and the rhythm is free and relaxed on calm water, such as the "Pingshui Haozi" we mentioned earlier, its length is the same as a musical phrase.

### 5.1.2 Short melody.

The rhythm becomes fast and tense as the speed of labor increases, and the music of the labor Haozi has a short and repetitive rhythm, such as the " Pinming Haozi", which is the same length as a beat.

### 5.1.3 Ping melody.

The rhythm becomes more orderly and compact with the moderate pace of labor, with strong collaboration and driving force, such as the " Shangtan Haozi" , which is the same length as a musical festival.

## 5.2 Art of the Lyrics of Chuanjiang Haozi.

In addition to Qupai art, the lyrics art of Chuanjiang Haozi is also rich and colorful. The Chuanjiang Haozi originates from the rhythmic and regular shouting in labor, and its Haozi are closely related to the strength and emotional fluctuations of the boatman, as well as the speed of the water flow. After long-term development, the style of the songs complements the geographical and water conditions of navigation, and the singing content gradually deviates from simple shouting. Many songs incorporate rich lyrics. If the music and shouting rhythm of the Chuanjiang Haozi can guide the sailing, regulate physical strength, and reduce fatigue, then the lyrics of the Haozi stimulate emotions, identify waterways, and other aspects through language, expressing the attitude, aspirations, and aesthetic taste of the boatman.

The lyrics of Chuanjiang Haozi mostly come from daily life, but they have undergone more or less artistic processing of ordinary life behaviors and phenomena, which not only adapt to the needs of singing Chanzi, but also more comprehensively and vividly reflect the living conditions of boatmen and even the people in the Chuanjiang River basin.

The first type of Haozi lyrics describe the local customs and historical relics of the Chuanjiang River Basin. The second type of Haozi lyrics reflect the living conditions of the boatmen, including their plot style, humble background, and tragic fate in their struggle against dangerous shoals and bad waters. The third type of Haozi expresses the sincerity and humor of the love of the boatman. Love is always the theme of art, and even folk art and labor art like Chuanjiang Haozi still have the content of "talking about love". Moreover, it is precisely the arduous and dangerous

sailing work that makes the boatmen deeply appreciate the value of love and companionship between husband and wife.

In addition, the lyrics of Chuanjiang Haozi also contain mythological legends and historical character stories, exposing the debauchery and corruption of feudal tyrants, praising and criticizing critics for their worldly wisdom, and warning phrases after experiencing twists and turns in life. These lyrics, which come from nature, life, drama stories, and essence of art from all over the world, make the lyrics of Chuanjiang Haozi colorful, and also reflect the artistic and cultural functions of Chuanjiang Haozi.

### 5.3 The singing style of Chuanjiang Haozi.

Chuanjiang Haozi has a history of over a thousand years, and there are various types of boatmen horn that reflect local characteristics, with relatively complete structures. Its singing rhythm and content are rich and colorful, with no prescribed lyrics or melody; There are various forms of singing, and leading with others is the most common and basic way of singing. It is a choir led by a signalman and accompanied by a group of boatmen. During the process of sailing, the lead vocalist (the leader of the Haozi), like a battle commander, must be very clear about the labor process, the water situation and potential of the ship, the reefs and hidden fortresses, whether fast or slow, the stopping of the ship, the relaxation of labor intensity, and other basic situations. The signal leader needs to use rich experience and decisive judgment to accurately issue the signal, unify and coordinate the pace and rhythm of the ship's load-bearing movement, and form a joint force to command the ship to ensure the safety of a ship's personnel and cargo, We still have to overcome numerous dangers and successfully complete the sailing task by overcoming the rapids and waves.

As the conductor of the whole boatman, the leader should have a good voice in addition to the ability to master the rhythm of sailing, rich experience of sailing, decisive judgment and resourceful adaptability. According to the changes in the river situation, shouting different songs is the soul figure of the entire fleet. He not only needs to organize and lead the boatmen to grasp the connection of the wooden ship's processes, adjust the labor intensity and emotions of the boatmen on board, but also familiarizes himself with the local customs and people on both sides of the river, has a

flexible mind, is good at improvisation, and sings whatever he meets. Therefore, in the Chuanjiang Haozi, in addition to labor orders and call signs, the lead vocals are more humorous and touching, with lyrics that are now compiled and composed. The leading group and this singing form fully demonstrate the importance of the lead singer. With the addition of accompanying singers and the interaction of boatmen, the expressive power of music art is strengthened, and the singing form of the Chuanjiang Haozi is expanded.

When the ship is sailing on a complex and treacherous river, the boatmen are emotionally tense and labor-intensive. At this time, the leader of the horn sings a fast and thrilling Haozi that is close to roaring. The boatmen must not only obey the command of the Haozi, unify their voice and movements, but also make every effort to maintain a rapid pace of labor in order to work together to overcome the treacherous waters of the rapids. The lead singer often echoes the response notes of the boatmen, presenting a multi part chorus that rises and falls one after another. This kind of choir responds to the lead vocals and assists in singing, forming the unique form of "accompaniment" in Chuanjiang Haozi.

If it is in a long and tedious flat water area, the head of the Haozi will sing a long solo Haozi, which is improvised and sung. Therefore, many Haozi workers can recite several sets of opera texts, and some even are excellent local opera performers, imitating the singing styles of different characters, such as Sheng, Dan, Jing, Mo, and Ugly, to timely regulate the emotions of the boatman. Some people weave storytelling and novel plots into a catchy rhyme, combining the scenery on both sides of the river while sailing, singing a story, singing about love, and singing whatever happens. They are now compiled and composed without any fixed form.

The wooden boat navigates through complex waterways, and the music of the Chuanjiang horn changes accordingly, sometimes gentle, sometimes intense. Due to the continuity of the boat's movement, various horns are connected to form a rich and varied melody of horns. The tacit understanding between the boatman and the Haozi head has reached a subconscious state of unconditional reflection, without any trace.

We cannot see that Chuanjiang Haozi is a practice of Chinese folk music. In terms of tone and lyrics, it combines the tones of many local opera music, mimicking the vocals of Sichuan opera such as Kun, Gao, Hu, and Tan. After being performed by



the horn workers, the flavor of the opera has mostly faded and can be integrated with the Haozi.

During the accumulation of time in the process of singing songs, the singing style of Chuanjiang Haozi gradually formed. The boatmen sang their passion for fighting against the sky and the earth in a unique way. Through exciting songs and sub songs, we deeply feel and experience the bold and delicate inner world of the boatmen.

## **6. Conclusion**

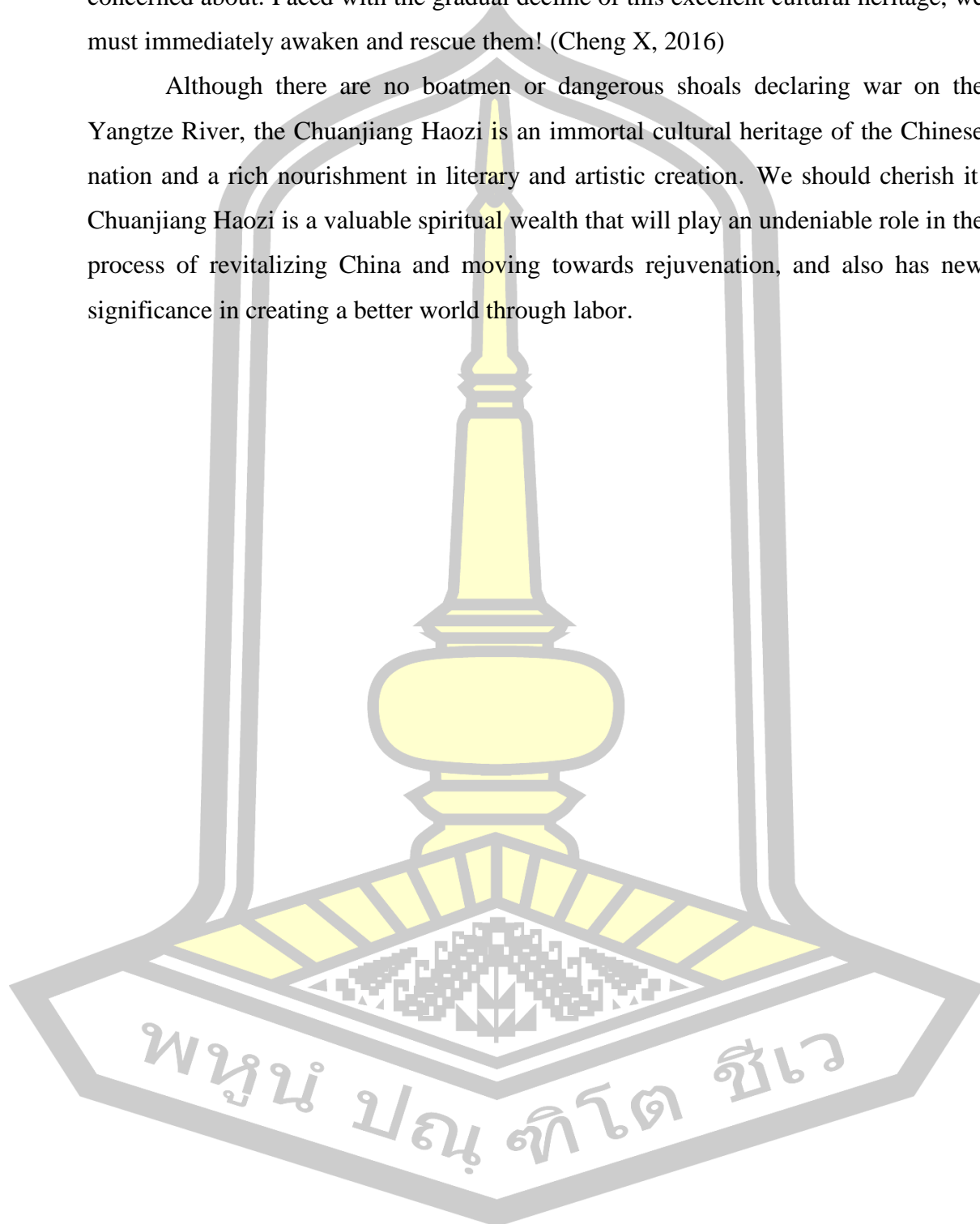
The content composition of Chuanjiang Haozi is all-encompassing, with broad and profound cultural connotations. Sometimes the Haozi workers will improvise and create works that are inspired by the scenery. From the content, some talk about the local area, some talk about life, and some talk about romance. In addition, it also includes sobering warnings, current affairs and politics, and legendary stories. Over the course of thousands of years of inheritance, the Chuanjiang Haozi has gradually formed dozens of musical plates and thousands of pieces of Chuanjiang River water music culture. This is not only the spiritual wealth of the Chinese nation, but also an important component of the entire human water music culture.

There are many intangible cultural heritages in China that have a long history and still have strong vitality today, but there are few that have flourished and declined like the Chuanjiang Haozi in decades. This has to arouse our reflection on where the Chuanjiang Haozi Road is in the next decade.

Chuanjiang Haozi flows out from the depth of the history of Ba and Yu, and from the blood of the working people. It is the soul of Ba and Yu. The boatmen have been rowing along the riverbank for thousands of years, and the treacherous waters of the river have forged the courage, resilience, and wisdom of the boatmen in Bayu; The resounding sound of the Haozi, shaking the mountains and rivers, and drawing tears, is the song of life for humans to fight against nature. It is a timeless masterpiece in Bayu culture and a shining pearl in the world's ethnic music. This song is the cry of life, shouting not only the melody, but also the praise of life. The environment has created them and them, but what is changing them is also the uncontrollable environmental impact. The loss of the environment that relies on survival and the

gradual disappearance of the Chuanjiang River Haozi are the issues we are most concerned about. Faced with the gradual decline of this excellent cultural heritage, we must immediately awaken and rescue them! (Cheng X, 2016)

Although there are no boatmen or dangerous shoals declaring war on the Yangtze River, the Chuanjiang Haozi is an immortal cultural heritage of the Chinese nation and a rich nourishment in literary and artistic creation. We should cherish it. Chuanjiang Haozi is a valuable spiritual wealth that will play an undeniable role in the process of revitalizing China and moving towards rejuvenation, and also has new significance in creating a better world through labor.



## Chapter VI

### Preservation and Promotion of the Chuanjiang Haozi Performig Arts

In recent years, with the inclusion of Chuanjiang Haozi on the list of intangible cultural heritage, there has been an upsurge in the protection of intangible cultural heritage in Chongqing and Sichuan. Groups of protected inheritors have been committed to the research of Chuanjiang Haozi for many years, as individuals or in the capacity of the government, and have visited a large number of counties and cities, interviewed inheritors, photographed and recorded relevant materials of various Haozi, organized seminars and exchange meetings, conducted In-depth analysis and research have greatly helped the inheritance of Chuanjiang Haozi. The large-scale landscape drama " Impression·Wulong" combines the world natural heritage of Chongqing Wulong Castel and local characteristic cultural resources, with Chuanjiang Haozi as the main performance content, not only showing the folk customs and traditional folk culture of the Bayu area , It also warns people of the urgency of protecting and inheriting the folk culture of Chuanjiang Haozi.

In addition, some experts and scholars have also done in-depth research on the inheritance of Chuanjiang Haozi. Some experts suggested that the digital collection mode should be strengthened. They believed that the value of Chuanjiang Haozi is not only in the music level, but more importantly, it reflects the life of working people like boatmen. While protecting and inheriting folk songs, it is also necessary to pay attention to the Carry out all-round and multi-angle research on people's lives. While protecting music, we must also protect the carrier of folk songs, that is, to fund and protect the inheritors of folk songs. Only in this way can the inheritance and development of intangible cultural heritage have hope. Some scholars also pointed out that the construction of the legal system should be strengthened and legal protection measures should be improved. In February 2011, my country promulgated the first "Intangible Cultural Heritage Law", which provided legal protection for the protection and inheritance of intangible cultural heritage. With the implementation of the law, people's attention to the protection of intangible cultural heritage has been further

enhanced, which has played a very positive role in the inheritance of Chuanjiang Haozi. (Zhang Hong, 2015)

## 1. Problems Facing Protection of Chuanjiang Haozi

- 1.1 The impact of modern transportation.
- 1.2 The lack of number workers.
- 1.3 False protection of intangible cultural heritage.
- 1.4 Shortage of funds.

## 2. Specific solutions

- 2.1 Government.
- 2.2 social aspect.
- 2.3 school.

## 3. Protection Strategy of Chuanjiang Haozi

- 3.1 Digital Collection Model.
- 3.2 Festival tourism mode.
  - 3.2.1 The first is theme innovation.
  - 3.2.2 Finally, practice innovation.
  - 3.2.3 Finally, practice innovation.
- 3.3 legal protection model.
- 3.4 Funding inheritors.

## 4. Promote the development

- 4.1 Create a Haozi Music Culture Festival.
- 4.2 Build a new type of science and technology museum.
- 4.3 Blend traditional art with modern music.

## 5. Specific spread process

- 5.1 With the help of government platform.
- 5.2 Cooperate with professional art colleges and universities.
- 5.3 Scenic Area Realistic Performance.
- 5.4 Innovative research and development of new plays.

## 6. Weaknesses and acceptance of criticism

## 7. Measurement for Improvement

## 8. Conclusion

## 1. Problems Facing Protection of Chuanjiang Haozi

Since the founding of New China, the government has begun to remediate various rivers. A large number of dangerous shoals and reefs in the Chuanjiang River Basin were blown up, and the development of the machinery industry also led to the rise of motor boats and the disappearance of wooden boats, and the number of boatmen became less and less as the workload decreased. With the change of the times, the Haozi that once floated on the Chuanjiang River has gradually disappeared in every canyon and every dangerous shoal in the Yangtze River Basin, and the heroic trackers who conquered the Chuanjiang River in the past have also withdrawn from the rivers and lakes. The situation of Chuanjiang Haozi is not optimistic, mainly due to the following factors.

### 1.1 The impact of modern transportation.

It turned out that the Chuanjiang River Basin was the main transportation route for Sichuan, Chongqing and Hubei. At that time, the science and technology were not well developed, and people's daily life and businessmen mainly used this river basin to pull boats. Nowadays, the development of steamships, the completion of roads and railways, aviation and other emerging industries make the original Chuanjiang only remain in memory. People who want to live more conveniently will also choose modern transportation, and the wooden boats, trumpets and Haozi in the past are all kept as memories.

### 1.2 The lack of number workers.

Although folk artists have created ethnic folk music with a unique local flavor, they have not received professional theoretical training. Therefore, most folk music is passed on by word of mouth and passed on naturally, and the same is true for Chuanjiang Haozi. With the death of the old boatman and the head of the old Haozi, a large part of the Chuanjiang Haozi was lost along with them. At present, there are only a handful of boatmen who can sing the original Chuanjiang Haozi, and their age is as high as 80 years old, and the oldest is even in their 90s. In their octogenarian years, they no longer have the enthusiasm for singing Haozi when they were in their prime, and these old artists cannot continue to sing for us forever. Due to the development of science and technology and the budding of emerging industries, most young people will choose innovative industries to study, but they have no interest in

the history and culture of Chuanjiang Haozi. Therefore, there is a great sense of urgency to find the inheritor of Chuanjiang Haozi.

### 1.3 False protection of intangible cultural heritage.

Because of its special singing style and function, Chuanjiang Haozi has less and less room for development. In the era of the rise of various new media, this kind of music can easily fade out of everyone's vision. Although Chuanjiang Haozi was included in the national intangible cultural heritage protection list, the protection of this rap art has not been implemented. Because this intangible cultural heritage project is limited by factors such as skills and venues, the difficulty of production is getting higher and higher, and the situation is getting more and more severe. Therefore, the protection only stays at the stage of discussion and investigation, rather than inheritance, innovation and development. They go against each other in the running-in of the new society, and the fate of Chuanjiang Haozi is worrying. Chuanjiang Haozi is now in an endangered situation, and every one of us should be nervous. In building a well-off society in an all-round way, we need to have the same team spirit as the workers, and implement this team awareness into our lives. The "shipman's spirit" of bearing hardships and standing hard work, tenacious struggle, and uprightness is the spirit that our contemporary young people must master. Therefore, in the dilemma of protecting and inheriting Chuanjiang Haozi, we young people are more responsible and obliged to do it, and strive to continue to carry forward the musical spirit of Chuanjiang Haozi.(Peng Yujia, 2021)

### 1.4 Shortage of funds.

Although Chuanjiang Haozi has been identified as China's national intangible cultural heritage and has been protected by the government, it needs to be practiced and performed, just like a knife. If you don't use it, it will rust. Under the leadership of Mr. Cao Guangyu, the Old Boat Workers Art Troupe was established, which consisted of older actors. They joined this performance troupe for their love and to inherit Chuanjiang Haozi, but they also needed to survive. Because the audience of Chuanjiang Haozi performance art is not very wide at present, their performance opportunities are only at the invitation of the government, and there are almost no commercial performances, so this has formed a bad cycle. Without funding sources,

no one will continue to perform Chuanjiang The Haozi and Chuanjiang Haozi cannot be effectively disseminated and protected.

## 2. Specific solutions

### 2.1 Government.

First of all, the government should introduce some policies to include the local boatman's Haozi in the list of intangible cultural heritage, so as to better protect Chuanjiang Haozi. And it is best to set up a special protection team to collect the repertoire of Chuanjiang Haozi and save it as a file. There should also be special identification standards for the inheritors. To treat these outstanding inheritors, a certain amount of funding and strong support can be given to them, so that the inheritors can more actively spread the culture of Chuanjiang Haozi, so that the excellent culture can be spread more widely. Therefore, on May 20, 2006, Chuanjiang Haozi was approved to be included in the first batch of national intangible cultural heritage list, which is a result we all hope to see. November 4, 2012 is also the "Chongqing Migrant Worker's Day". Cao Guangyu, the former boatman and the inheritor of Chuanjiang Haozi, appeared on the CCTV stage at prime time and brought "Chuanjiang Haozi" to the world to show the "Chuanjiang Haozi". The beauty of "son". In the "2012 Chinese Ethnic Folk Song and Dance Music Festival", "Chuanjiang Haozi" selected by the Chongqing Intangible Cultural Heritage Protection Center became the only program in Chongqing that was selected for this ceremony. This is a proof that "Chuanjiang Haozi" is gradually being protected. Of course, we also hope that we can all understand and actively protect the treasures of Chinese national culture.

### 2.2 social aspect.

Secondly, in terms of society, special training courses and art troupes can be set up, so that interested people can better learn the culture and expression of Chuanjiang Haozi, so that it can be better spread to inheritors. Media publicity is also very important. "Impression Wulong" is a live performance created by the "Iron Triangle" director team of Wang Chaoq, Zhang Yimou, and Fan Yue between mountains and valleys. It is based on the theme of "Chuanjiang Haozi" that is about to disappear. It is also the final work of the Impression series. The appearance of

"Impression Wulong" not only shows people the tracker spirit of Chuanjiang Haozi, but also conveys the perseverance, optimism and open-mindedness of the Bayu people. This show has attracted many people's attention from the very beginning, and it has also inspired many people's interest in learning. In addition, on the "China Star" in 2015, singer "Tan Weiwei" 's Huayin old melody stunned the audience, and was known as a "perfect performance". On the stage of the 2016 Spring Festival Gala, this intangible cultural heritage and rock music The group appeared on the stage of the Spring Festival Gala again, making more people have a strong interest in "Chuanjiang Haozi". On November 5, 2016, at the Forest China·2016 Tan Weiwei "Give You a Little Color" environmental concert, Tan Weiwei and the band, in addition to recreating this shocking scene, also brought a new song " Chuanjiang" specially created for his hometown. Number". This is a good protection of the traditional culture of " Chuanjiang Haozi" . Therefore, after that, many people became very interested in Chuanjiang Haozi, but did not know how to better understand and learn it. At this time, the specially established art troupe and training courses played a very good role, which can Through innovative ways, the combination of rock and river Haozi allows more people to accept the new form of intangible cultural heritage and spread it widely.

### 2.3 school.

Finally, in terms of school, I think it is possible to set up a special club or organize extracurricular activities. Activities, enjoy the performance of Chuanjiang Haozi, so that interested students can learn more about the beauty of Chuanjiang Haozi culture and spread it. For example, you can enjoy and learn the songs of "Chuanjiang Haozi", and write your impressions after watching related programs. On April 19, 2016, Chongqing Experimental Middle School of the High School Affiliated to Peking University celebrated its 10th anniversary with the theme of " Light Up Yourself, Light Up the World" . 4,000 teachers and students showed the beauty of traditional Chinese culture to the guests. The students recited " The Analects of Confucius" and sang " Chuanjiang Haozi" . At the scene, more than a thousand students in the first and second grades of junior high school turned into trackers, stretching and singing, fully showing the strong will of Chuanjiang boatmen and the beauty of traditional culture to the audience. According to the person in charge of the



school, with the development of society, the "Chuanjiang Haozi" as an intangible cultural heritage is almost a swan song. Now many students don't know that Chuanjiang Haozi is the local culture of Chongqing, and what's more, it is not at all. I have never heard of Chuanjiang Haozi. Therefore, in this way, students can re-understand traditional local culture, inherit the perseverance, optimism and positive spirit of Chuanjiang boatmen, and at the same time call on the whole society to protect traditional intangible cultural heritage. Therefore, other schools can also learn from this method, and call on more people to understand the intangible cultural heritage of Chuanjiang Haozi and traditional culture through extracurricular activities or associations, so as to make Chinese culture more ancient. (Li Liangpin, 2003)

Scholar Lian Bo wrote in his book "The Fragrance of Chinese Music" : Chuanjiang Boatman's Haozi is like a condensed emotional world, and Chuanjiang Boatman's Haozi has become an important part of Chinese traditional music culture. The author Cai Qijiao wrote in "Chuanjiang Haozi" that "Chuanjiang Zhouzi's blood and tears for thousands of years" is also praising the cry of Chuanjiang boatmen for thousands of years, the cry of defeating nature, and the spiritual cry of their blood and tears. Chuanjiang Haozi has a long history and is very distinctive. In terms of music, it is also relatively well developed and has very good historical and cultural value. It is an important part of culture with Chinese characteristics, so it must not be lost and faded out of the world, and protection and inheritance must be strengthened.

### **3. Protection Strategy of Chuanjiang Haozi**

#### **3.1 Digital Collection Model.**

This year, it has been nearly 10 years since "Chuanjiang Haozi" was listed as an intangible cultural heritage in 2006. On the surface, "Chuanjiang Haozi" is just a form of music, that is, the music sung by boatmen when pulling fibers. But in fact, the meaning of "Chuanjiang Haozi" does not only stop at the musical level. More importantly, it reflects the living conditions of a group of people. Furthermore, only by displaying the life style of the boatmen in an all-round and multi-angle way can a more in-depth study of "Chuanjiang Haozi" be carried out.

The traditional mode of museum collection can protect cultural relics well, but this kind of protection is mostly a static and flat protection on a large level. In the face

of intangible cultural items like "Chuanjiang Haozi", May highlight its weakness. New high-tech technologies can systematically organize and store video, audio, and pictures related to intangible cultural heritage. It has the characteristics of fast and safe in resource retrieval. With the continuous improvement of data collection related to intangible cultural heritage, related technologies can carry out three-dimensional data modeling of intangible cultural heritage. Through the processing of digital information technology, the "intangible cultural heritage" can be fully displayed in the virtual space.

The biggest difference between the protection of "intangible cultural heritage" and the protection of traditional cultural relics is that in the latter, many cultural relics are buried underground because of the long time ago, and the protection of cultural relics mostly focuses on the cultural relics themselves; There is a certain difficulty, which lies in the dematerialization of the protection carrier and the change of the environment. Specifically, the protection of "Chuanjiang Haozi" requires the protection of the carrier of the heritage, that is, the singers who can sing "Chuanjiang Haozi", and digital collection of the music they sang; Effectively record and collect data in the environment in which the "sub" exists.

A museum in the traditional sense needs to have a huge ground building, with expensive decoration, and a security device with complete safety measures. The establishment of the entire museum requires a lot of manpower, material resources, and financial resources.

What needs to be mentioned here is the community museum. Because of its small size and flexible display content, it has been welcomed by various regions of the world. Its essence lies in emphasizing "humanistic care". The collections not only have certain historical significance, but more importantly, these collections are inextricably linked with local residents. Residents are both their users and witnesses to history. In terms of operating philosophy, the museum tries to emphasize and strengthen a benign interaction, so that the public can actively participate in the museum's daily exhibitions. By hiring voluntary guides all year round, a strong emotional connection between the museum and the public can be established. In terms of cultural dissemination, the museum will also organize relevant experts to hold lectures of various forms and rich contents, invite inheritors of intangible cultural

heritage to perform and perform cultural exchanges, and demonstrate a high degree of awareness of local mass participation through this move. and a love of local culture. Despite this, community museums still have not solved the problems of limited audience, fixed communication methods, simple communication methods, and insufficient interactivity.

While community museums can complement large museums, there are still many aspects of digital museums that can complement the deficiencies of the two types of museums mentioned above. The establishment of a digital virtual museum will effectively solve this problem, and through the intervention of the Internet, everyone who is interested in "Chuanjiang Haozi" can better understand "Chuanjiang Haozi" at home while sitting in front of a computer. ". In addition, when the built-in digital communication platform is connected with the current popular social networking sites, people who are interested in Chuanjiang Haozi can be effectively connected.

The digital museum can not only display static collections through a large digital platform, but also digitally record and import the whole process of Chuanjiang Haozi's rheological process, living status, artist files, communication methods, and folk lifestyles through digital dynamic design. In the database, the content of the virtual digital museum can also be displayed on the computer terminal to present the essence of "Chuanjiang Haozi" to the audience in a dynamic way. And through digital scanning, people can pay attention to the details in Chuanjiang Haozi that people have never noticed.

### 3.2 Festival tourism mode.

The behavior of blindly inheriting culture without changing it can only accelerate this type of culture leaving people's vision faster and entering libraries and museums. The application of festival tourism mode plays a positive role in the inheritance and development of Chuanjiang Haozi at present.

A festival refers to a region that uses its unique characteristics to perform cyclically at a fixed time and place. At present, with the rapid development of society, people's consumption is no longer limited to the consumption of survival materials, but the consumption of enjoyment materials has increased significantly. This phenomenon also provides people with a broad market. Seizing the opportunity to

combine traditional festivals with tourism to form a new mode, that is, the mode of festival tourism is an effective way to deal with the rapid development of society. Innovation plays a vital role in promoting national progress and social development. Innovation in the festival tourism model is conducive to promoting the further development of the market and generating more benefits. The innovation of festival tourism mode can be reflected in the following three aspects.

### 3.2.1 The first is theme innovation.

The key point of innovation lies in the choice of the theme. The theme innovation can make a leading product drive the development of other subsidiary products. Look for a unique festival theme, identify the entry point, develop your own brand, and give full play to the brand effect. And use this as a link to promote the rapid, efficient and sustainable development of tourism and respond to the country's sustainable development strategy. The society is developing at a high speed. In order not to be eliminated by the society, we must keep up with the times, learn from experience, and boldly innovate.

### 3.2.2 Followed by thinking innovation.

Thinking innovation is the most basic link in innovation. If the way of thinking does not change, then everything we do cannot be called innovation. Therefore, the change of thinking is also a necessary prerequisite for the success of innovation. This also reminds us that in the process of innovating the festival tourism model, we must break the inertial thinking, so as to promote the progress of creative practice.

### 3.2.3 Finally, practice innovation.

Innovation needs to be done in practice and needs to be driven by competition. Competition can create a sense of urgency, and with competition, there is motivation. We should practice in competition, innovate in practice, and progress in innovation. In order to promote certain achievements in the innovation of festival tourism models, and strive to achieve a qualitative leap.

## 3.3 legal protection model.

Laws bind people and let us have rules to follow. Therefore, if the intangible cultural heritage wants to protect it, it should first be brought under the jurisdiction of the law. On February 25, 2011, my country's first "Intangible Cultural Heritage Law"

was passed and officially promulgated, and came into effect in June of the same year. This is something that makes all intangible heritage protectors happy. Because of the promulgation of this law, there will be a legal basis for the protection of intangible cultural heritage from now on.

China is a multi-ethnic country, and various outstanding ethnic cultures cover the entire land of China. Chuanjiang Haozi is one of the many excellent national cultures in my country. It embodies the unique living conditions of people like "trackers". With the formulation of the "Intangible Cultural Heritage Law", people's attention to it has been further strengthened. It makes its position in the country and society more important, and the law also clearly stipulates that its use of intellectual property rights must comply with relevant laws and administrative regulations. The establishment of an item directory system will reflect the excellent traditional culture of the Chinese nation, including intangible cultural heritage items with great value, and gradually form an intangible cultural heritage protection system with Chinese characteristics.

#### 3.4 Funding inheritors.

No matter how good a skill is, it must be inherited by someone, and the inheritance and protection of intangible culture cannot be separated from people. Some skills must be taught orally, otherwise no matter how much you imitate, you will not be able to reach a higher level. Intangible cultural heritage takes people as the carrier, and if the inheritors are well protected, there will be hope for the inheritance and development of intangible cultural heritage. In order to ensure the inheritance and development of intangible cultural heritage, our country gives corresponding preferential treatment to organizations and individuals related to intangible cultural heritage. In the "Intangible Cultural Heritage Law", it is also clearly stipulated that the state will give certain subsidies to the inheritors of intangible cultural heritage, not only providing places for inheritance, but also providing them with sufficient funds to make the inheritance activities go smoothly. However, for inheritors who fail to fulfill their obligations and lose their ability to inherit, the competent cultural authorities can cancel their status as inheritors and re-select qualified inheritors. (Deng Xiao, 2005)

#### 4. Promote the development

The Chuanjiang Haozi can be passed down to this day because it is a treasure of Chinese culture. It not only has high value in music, but also has a high status in water system culture. Due to some intentional or unintentional developments, the current situation of Haozi is very dangerous, and the task of inheriting and protecting it is imminent. As for how to do a good job of inheritance and protection, implementing it is the best way to solve the problem. In this regard, the article lists the following series of suggestions.

##### 4.1 Create a Haozi Music Culture Festival.

Propaganda that cannot be implemented can easily make a certain culture fade out of people's vision faster. We can realize it in front of the public by spreading things in books, pictures, and the Internet. We can use performances and other methods to intersperse Chuanjiang Haozi in tourism projects. As an emerging city, Chongqing has attracted many tourists from other places in terms of tourism. While vigorously developing the tourism industry, we can combine local intangible cultural heritage items with natural scenery to create a music tourism cultural festival. Seize the opportunity to integrate traditional festivals with local tourism culture, and use a new model to create Sichuan-Chongqing unique song music cultural tourism. Create an authentic Chuanjiang Haozi live performance team in the local area, artificially restore various reefs and dangerous shoals, use the river water to create rapid waves, and use the most primitive performance methods to present tourists with a brave and fearless spirit unique to the Three Gorges people. Chuanjiang Haozi performance. Use tourism to promote traditional music culture and promote a win-win situation with the greatest benefits. (Li Mingchun, 2018)

##### 4.2 Build a new type of science and technology museum.

On the protection of various intangible cultural heritage issues, we should innovate ideas instead of adopting previous perspectives and theories. Chuanjiang Haozi is a kind of music and art culture that is spread orally among the people. If we only adopt theoretical research and discussion in forums, it will not achieve the role of inheritance and protection at all. The protection of singing art culture should be the use of intelligent technology to establish a digital museum. It refers to the systematic management and storage of pictures, videos, recordings, audios, etc. of related

intangible cultural heritage items on the basis of the original museum. After the collection of relevant information is improved, 3D data modeling is established, Using the "Virtual Reality" technology, tourists can experience this traditional music culture from different angles and in all directions. Just like 3D and 4D movies, the audience not only sees it with their eyes, but high-tech special effects technology makes them feel as if they are in this place and can touch it more directly. In this era of advanced technology, especially the era of intelligence, it is just around the corner to create a virtual world of this type of music. The music inheritance method using the Virtual Reality system can not only enhance everyone's interest, but also allow everyone to pass on the Chuanjiang Haozi more concisely and directly in the process of experiencing this art.

#### 4.3 Blend traditional art with modern music.

In modern society, folk music is mostly in a disadvantaged state. If this continues for a long time, folk music will inadvertently come out of people's lives. Therefore, we must put innovation and development of folk music on the agenda. In fact, cases of combining popular music and folk music are not uncommon in modern society. We are most familiar with new music that combines modern songs and Peking opera, for example, "The Drunken Concubine". In other words, in the cross-century era, many famous musicians in China have created various Chinese style music in order to let Chinese music go abroad. Good feedback, such as Jay Chou's "Blue and White Porcelain" and Wang Leehom's "Flower Field Wrong". The success of these new music sets the benchmark for the development of our innovative music. According to this development trend, my country's traditional folk songs can not only retain and inherit their own music style, but also combine with other old and new arts to form the effect of  $1+1>2$ . It not only protects itself from the crisis that is about to fade out of the public eye, but also allows itself to obtain unique innovative development. Chuanjiang Haozi has its unique spirit and power, let it collide with the elements of pop music, create pop new music with Bayu characteristics, and enrich the concert. Judging from the current situation of music development, folk songs, jazz, and rap music have a high status in the music scene and are widely loved by contemporary young people. We can start from the perspective of the public's love, add love Haozi music to folk songs, and power Haozi music to rap music. Chuanjiang

Haozi and rap music are both genres of music with a strong sense of rhythm and complicated libretto. The common points between them will make the combination of the two more smooth. In recent years, the dialect version of rap music represented by rapper GAI (Zhou Yan) has expanded the acceptance of Chuanjiang Haozi. The dialect not only retains the language of Chuanjiang Haozi, but also allows the public to appreciate this natural and simple Haozi pop music more directly. With the help of popular celebrities to carry out singing and dissemination, this method is used to make Chuanjiang Haozi come into the public's field of vision. When its popularity reaches a certain level, Haozi music will be understood by most people, and its inheritance can be guaranteed. The integration of tradition and modernity means that new music has entered a new era. This kind of innovation can not only make us feel the appeal of new music, but also bring the revival of our country's national music. We cannot turn a blind eye to the endangered intangible cultural heritage. As the sons and daughters of China who have inherited the excellent civilization of China for 5,000 years, each of our citizens should carry forward this team spirit that is neither humble nor overbearing. It is necessary to achieve a situation where art is passed on to others and culture is not endangered. (Peng Yujia, 2021)

## **5. Specific spread process**

### **5.1 With the help of government platform.**

With the comprehensive implementation of the "intangible cultural heritage protection" work in the country, the Chongqing government has increasingly attached importance to and protected Chuanjiang Haozi. Relying on the opportunity of Chongqing, the youngest municipality directly under the Central Government and the largest city in Southwest China, we will vigorously promote the spread of this performing art. Chuanjiang Haozi is used as a tourist name card in Chongqing, whether it is in external promotional videos or tourism albums, it has its figure. Chongqing is a particularly inclusive and open city. There are many tourists from home and abroad every year. In addition to seeing the scenery and eating delicious food, the government is also trying its best to guide tourists to understand and appreciate the excellent international intangible cultural heritage such as Chuanjiang Haozi.

### **5.2 Cooperate with professional art colleges and universities.**



There are many comprehensive universities in Chongqing, many of which have majors in music and performance. Under the leadership of Mr. Cao Guangyu, the Chuanjiang Haozi team cooperated with related majors in the university and implemented the teaching mode of mentoring and apprenticeship to allow intangible cultural heritage to enter the campus. Among them A typical case is the cooperation with Chongqing Vocational College of Culture and Art.

Chongqing Vocational College of Culture and Arts, It is a full-time ordinary higher vocational school organized by the Chongqing Municipal People's Government and a training base for national grassroots cultural talents. Chongqing Culture and Art Vocational College was founded in 1957 as the Yangtze River Theater, mainly responsible for performing arts and cultural exchanges; in 1970, the Chongqing Professional Academy troupe team was established; in 1978, the Chongqing Class of the Sichuan Opera School of Sichuan Province was established; in 1985, the Chongqing Art School was established; in 2007 In 2008, 2009, Chongqing Yuping Cultural Center, Jiangnan Art School, and Shapingba Dance School of Chongqing University were successively integrated; in 2013, Chongqing Vocational College of Culture and Art was established with the approval of the Chongqing Municipal People's Government and the filing of the Ministry of Education. It is the only publicly-run comprehensive higher vocational art college in Chongqing, with two school-running levels: secondary vocational and higher vocational. Based on the Chongqing Art School, the college has trained Shen Tiemei, the three-time Plum Blossom Award winner and vice chairman of the Chinese Theater Association, and well-known film and television stars such as Jiang Qinqin, Yin Tao, Lu Yi, and Zhu Xiaoyu.

Adhering to the school-running orientation of "based on Chongqing, inheriting culture, and serving the grassroots", adhering to the school-running concept of "good morals and broad arts", and taking "four abilities and four meetings" (able to speak well, sing and dance, compose and guide, and take pictures) as the core The goal of talent training is to comprehensively promote the construction of campus culture with "friendliness" as the core, and strive to cultivate high-quality skilled cultural and artistic talents with stage performance, artistic originality, and cultural practice that meet the needs of the times. Known as the cradle of artists.

The "Song of the Xiajiang River" created by Chongqing Vocational College of Culture and Art based on the Chuanjiang Haozi was even more successful. The folk musical "Soul of the Xiajiang Song" directed and performed by teachers and students of Chongqing Vocational College of Culture and Art was among the entries Standing out, and finally won the Outstanding Play Award of the 2nd Chongqing Youth Theater Performance Season.

Not only that, the "Chuanjiang Haozi" master studio has also entered the cultural and artistic profession in Chongqing, so that students majoring in performing arts and music can communicate and learn with Mr. Cao Guangyu at close range.

### 5.3 Scenic Area Realistic Performance.

Wulong District is affiliated to Chongqing City, located in the southeast of Chongqing City, in the lower reaches of Wujiang River in the southeast of Chongqing City, Wuling Mountain and Dalou Mountain Canyon. There are "World Natural Heritage" Karst Furong Cave and "National 5A Tourist Attraction" Tiansheng Sanqiao. Wulong District has abundant tourism resources. In May 2022, the National Multifunctional Economic and Trade Platform of the Shanghai Cooperation Organization and Wulong District of Chongqing reached a strategic cooperation, which will further promote the international layout of Chongqing's tourism industry. The two parties will fully integrate the multi-functional economic and trade platform of the Shanghai Cooperation Organization and the superior resources of Wulong District, cooperate to create an international tourism IP, activate the new vitality of tourism development with cultural and tourism innovation, and promote the internationalization of Wulong tourism. (Jiupai News, 2022)

"Impression·Wulong" live-action song will be held by Zhang Yimou (Chief Director of the 2008 Beijing Olympic Games) as the art consultant, and more than 100 featured actors will sing with real feelings on the spot. Experience the magnificent natural landscape of the natural heritage site and the unique customs of the Bashu land in a 1-minute performance. "Impression·Wulong" is the tourism business card of Wulong District and Chongqing City. The theater is located in Taoyuan Grand Canyon, Wulong County, Chongqing City, about 9 kilometers away from Fairy Mountain Town. The canyon is "U" shaped, with a height difference of 180 meters. The distant mountains are mysterious, the nearby mountains are

magnificent, and the gullies are quiet. The choice of theater not only protects the ecology, but also provides an excellent performance space for performances. The theater is designed and installed with a total of about 2,700 audience seats. The stage extends to the stands, and the stands are integrated into the stage, so that actors and audiences have zero-distance contact. "Impression·Wulong" live song will re-sing the long-lost "Haochuan Jiangzi" in the quiet valley.

On October 1, 2011, the "Impression Wulong" Live Scene Song Contest will debut for the first time in Wulong County, Chongqing City, a world natural heritage and national AAAAA-level scenic spot (Wulong County at that time). The repertoire uses a unique perspective and artistic means, adopts a variety of high-tech, and complements the local simple customs, bringing the audience perfect audio-visual enjoyment and spiritual shock. Over the past ten years, the play has become the most famous check-in place in Fairy Mountain in Wulong District. There is at least one performance every day without interruption. The performance was suspended due to the new crown epidemic in 2019, but the lively scene of the past quickly resumed. On the evening of July 29, 2020, the 89th large-scale landscape performance "Impression Wulong" after the rerun was staged at the Taoyuan Grand Canyon Performance Theater in Xiannvshan Town, Wulong District, Chongqing City. The number of audiences that night was nearly 700.(Xinhuanet, 2020)



Figure 10. An aerial view of the performance site of "Impression Wulong"

(Source:Wulong Tourism Net, 2022)

The whole live performance took the intangible cultural heritage "Chuanjiang Haozi" as the main line, and "Chuanjiang Haozi" was introduced at the beginning, and through the interpretation of affectionate recitation and dubbing, it evoked the audience's memories of Chuanjiang culture and brought everyone together. Entered the long river of history. The live performances are interspersed with Chongqing local cultures such as lifting poles, hot pot symphony, spirit of trackers, marriage, and filial piety. Through the cooperation of on-site 3D lasers and fantasy lights, it fully demonstrates the broadness of Chinese history and culture, and the indomitable spirit and respect of the Chinese people. The traditional virtue of loving the young. The entire repertoire has been improved through continuous practice and performance, which once again sublimated the culture of Chuanjiang Haozi, reproduced the most characteristic humanistic elements of Chongqing through rich artistic forms, and vividly interpreted Bayu culture. The Haozi sings the spirit of perseverance, unity and cooperation, tenacious struggle, optimism and open-mindedness of the Bayu people. The spirit of the tracker will be imprinted on the stone wall of the mountain forever like the back of the tracker, and will be passed down from generation to generation. (Wulong Tourism Net, 2016)



Figure 11. Watch the "Impression Wulong" performance  
(Source: Yang lulei ,2022)

#### 5.4 Innovative research and development of new plays.

"The sky is dim, and the river is foggy...a Haozi is shouted, and the sails are about to set sail. Hey, hey, set sail, set sail..."With the resounding sound of the Haozi, the original ecological interactive experience drama of Chuanjiang Haozi with Bayu characteristics "Great River Biography" first met the audience in the Grand Theater of the Working People's Cultural Palace in Chongqing in January 2020. On August 1, the Army Day condolence performance was held in the studio of Chengdu TV Station in Sichuan. Cao Guangyu, the representative inheritor of the national intangible cultural heritage of Chuanjiang Haozi, and the actors of the old boatman art troupe of the Chongqing Chuanjiang Haozi Inheritance Institute once again performed to the audience with passionate boatman's Haozi and magnificent live performances. The inspiring song of life on the banks of the Yangtze River allows people to appreciate the infinite charm of Chuanjiang Haozi. The repertoire is a 60-minute original ecological interactive experience drama. On the stage, Cao Guangyu, dressed in a blue mandarin jacket, white shorts, and a red belt, raised his fists and sang powerfully. The boatman behind him sang in unison to his beat. They told the world the story of the people along the Yangtze River overcoming the rapids and dangerous shoals. This is a brand new appearance of Chuanjiang Haozi.

"The Song of the Great River" is not a short 3 to 5-minute performance of Chuanjiang Haozi in the past, but a brand-new drama called: Original Ecological Interactive Experience Drama. The whole play is 60 minutes long and is divided into 5 acts and an epilogue, including "Set Sail at the Gate of Heaven", "Take a Look at the End of the Break", "The Traces of Lost Soul", "The Three Gorges at Chuanxie" and "The Gate of Life and Death", The ending "The Song of the Great River" is even more soul-stirring.

Through a sailing experience in the era of wooden boat shipping, the play truly reproduces a ship departing from the Chaotianmen Yangtze River, passing through the Three Gorges, encountering dangerous beaches repeatedly, the boatman fighting against the river, bravely going through dangers, and finally arriving at the destination. The plot of the whole play is ups and downs and shocking, praising the courage of the boatmen to conquer nature and the wisdom of harmonious nature. The play is a brand-new play tailor-made according to the art form of Chuanjiang Haozi "One person leads, everyone is in harmony", and the characteristics of actors and

audiences can interact with each other with singing and body affectionately. This is a new attempt. Judging from the positive attitude of the audience to participate, such an interactive setting undoubtedly deepened the audience's understanding of Chuanjiang Haozi. The audience experienced the boatman, the tracker fighting against the wind and waves, fighting against fate, and gathering strength, The fighting spirit of moving forward with heavy loads, facing difficulties, and going forward bravely.

Although the original ecological interactive experience drama "Geography of the River" is a new type of drama, it strictly follows the principle of 70% of the original ecology and 30% of the artistic processing to protect the authenticity of intangible cultural heritage. "On the basis of the original works, we standardized the voices and bar lines, incorporated chorus and backing dance, etc., and superimposed the original elements of Chuanjiang Haozi to form a characteristic and harmonious symphony of feathers, as well as modern choreography. The integration of lighting and super-large LED screens, sound and light technology and multimedia technology strives to restore the production and living conditions of the boatmen back then, so as to interpret the fighting spirit of human beings to conquer nature and the high wisdom of harmonious nature. (Yang Yan, 2020)

The great success of "The Song of the Great River" has once again allowed Chuanjiang Haozi to be effectively spread in Chongqing. Cao Guangyu said that in the future, it will be made into a boutique of Chongqing's cultural tourism, and conditions will be gradually created to promote its national tour.

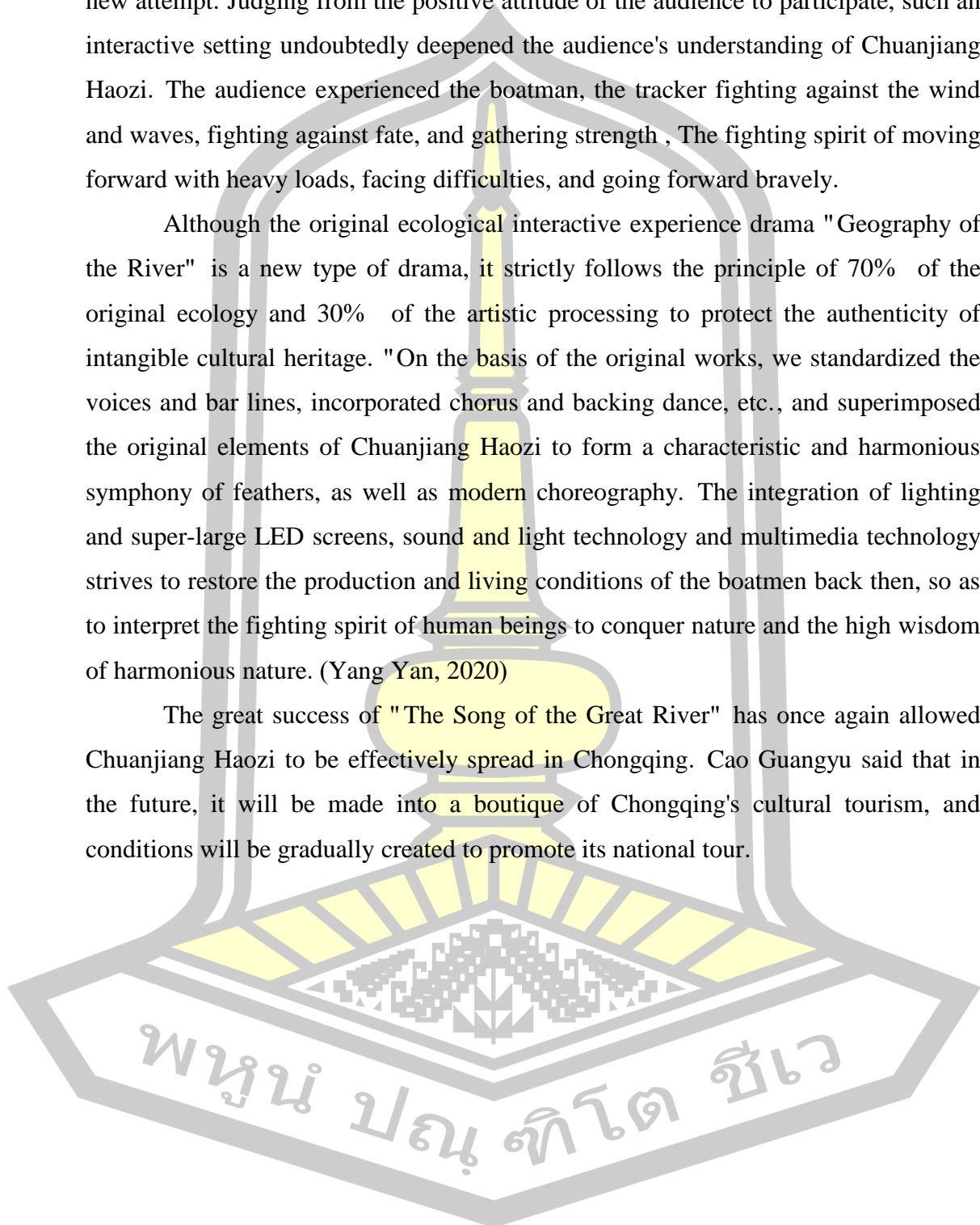




Figure 12. "Dajiang Boat Song" performance stills  
(Source:Liu Bowei, 2020)

## 6. Weaknesses and acceptance of criticism

As a traditional folk art, Chuanjiang Haozi is also a kind of folk traditional song. It may not have taken everyone into consideration when it was spread and developed. Now we are in the era of high-speed and developed Internet, all kinds of good music can be seen everywhere on the Internet, they have a good production team and good musical instrument accompaniment, and Chuanjiang Haozi, an ancient music and an ancient way of singing, can it be To be loved by young people, while continuously developing communication, whether the audience can cover all ages is a question that needs to be considered.

The existence of any art must have its specific audience, and the audience is the medium for the inheritance and dissemination of art. If there is no audience, art cannot be inherited and disseminated. As a folk art, Chuanjiang Haozi is inherited and disseminated most directly by the boatmen walking on both sides of the river, followed by the successors of the boatmen, and finally by the general public, especially the younger generation. However, the boatman was "scoured" by the waves of technological development, and the identity of the boatman no longer exists.

This is a serious shake-up for the audience of Chuanjiang Haozi. In the era when wooden boats were popular, adult boatmen accumulated a lot of experience in

the process of sailing for many years, and gradually became respected old boatmen. At this time, many young boatmen who have just debuted will worship him as their teacher. While teaching the fiber-stretching technique to the small boatman, the old boatman will also teach the small boatman how to sing the Chuanjiang Haozi. But with the disappearance of the identity of the boatman, there is no need for the successor of the boatman to continue, so the two most important audience groups of Chuanjiang Haozi disappeared. The reason why they are the most important audience group of Chuanjiang Haozi is because they are the most relevant to life and the environment in which Chuanjiang Haozi was produced; after a lot of life accumulation, they all have the emotional resonance from the heart and know the most The soul contained in Chuanjiang Haozi.

The biggest audience of Chuanjiang Haozi is the general public, especially the younger generation, because the older generation will eventually leave, and art is passed on from generation to generation of young people. But now a large number of young people are far away from the original environment of Chuanjiang Haozi, lack of life accumulation, and lack of awareness of the charm of Chuanjiang Haozi. They are more influenced by modern music culture, and it is difficult for them to perceive the spirit of Chuanjiang Haozi. Moreover, due to the limited spread of Chuanjiang Haozi, the younger generation has never heard of Chuanjiang Haozi, and they are indifferent to the inheritance and development of Chuanjiang Haozi. It is no wonder that old man Chen Banggui is worried that the original Chuanjiang Haozi will disappear, and that even if the younger generation can sing Chuanjiang Haozi, they still lack the rustic taste and full of wild features. It has been "something sour", it is a "thing that should be called a song rather than a Haozi."

In recent years, intangible cultural heritage has become more and more popular in our country, which also shows that our country's national cultural awareness is gradually increasing, and more and more attention is paid to the protection of intangible cultural heritage. As the gene of Sichuan-Chongqing culture, Chuanjiang Haozi was officially listed as the first batch of national intangible cultural heritage in my country on May 20, 2006. This is also the highest "courtesy" received in the protection and inheritance of Chuanjiang Haozi. But even so, Chuanjiang Haozi's protection actions are still far from enough. Although Chuanjiang Haozi is



nominally included in the intangible cultural heritage, due to the strong virtuality of intangible cultural heritage, it is more difficult to determine the specific behavior or investment in its protection than the intangible cultural heritage.

There are many intangible cultural heritages in my country, but the protection measures are not mature enough. The promotional area of Chuanjiang Haozi is too narrow, except for stage performances similar to "Impression·Wulong" and "Dajiang Biography", there is no other publicity. The protection and publicity work in the last century was mainly stage, media, and books. However, in recent years, the protection behavior of Chuanjiang Haozi has become more narrow, and the protection methods have not received more innovations. The reason for this phenomenon is that there were still some old boatmen who retired from the Chuanjiang River in the last century. With the rest of their lives, those octogenarians are still persisting in the work of protecting and disseminating Chuanjiang Haozi. , the younger generation failed to learn the essence of Chuanjiang Haozi. The successors of Chuanjiang Haozi are faced with a situation of being out of succession. Under such circumstances, it is really difficult for the younger generation to protect and develop Chuanjiang Haozi. Therefore, there is a crisis of protection action for Chuanjiang Haozi. (Li Siying, 2015)

There are still many shortcomings in the dissemination of Chuanjiang Haozi. It needs to be predictable and planned in advance, so as to facilitate its dissemination and development.

## **7. Measurement for Improvement**

Culture is created by the masses. Due to its complexity and diversity, it is determined that it is not an individual that can undertake the role of cultural protection. Chuanjiang Haozi is a culture created by the people of Chuanjiang, and its protection cannot be afforded by individuals. Even the protection of Chuanjiang Haozi by non-governmental organizations or groups will inevitably lead to confusion. The most important thing for protection is to include Chuanjiang Haozi in legislation. Only through legislation at the national and government levels can it be Determine the details of protection and be orderly. Moreover, legislative protection is also a consistent practice of the international community to protect cultural heritage in

various places, and this practice usually has better results. In recent years, although the Chongqing municipal government has accelerated the legislative protection of Chuanjiang Haozi step by step, there are still problems of "big but not precise" and "empty but not detailed", that is, there is an overall legislative protection for Chuanjiang Haozi. However, there is a lack of specific protection rules, and there is no framework but no specific steps. The legislative protection of Chuanjiang Haozi still needs to be further improved. We can learn from some relatively advanced and mature protection experience abroad and combine the specific characteristics of Chuanjiang Haozi to formulate reasonable legal provisions to make the work of protecting Chuanjiang Haozi practical. There are laws to follow. In addition to legislative protection, it is necessary to increase capital investment. Cultural protection is not empty words, but requires concrete actions. Capital investment is also required throughout the protection operation process. However, our country pays too much attention to the investment of material cultural heritage, while the investment in intangible cultural heritage is very little, which will increase the difficulty of the protection of intangible cultural heritage. Therefore, while improving the legislative protection, the government also needs to increase the investment necessary for Chuanjiang Haozi. However, in terms of capital investment, a special supervision department must be set up to supervise the whereabouts of funds throughout the process to ensure that the funds are used in real terms. (Li Li, 2012)

When it comes to the singing method of Chuanjiang Haozi and the charm contained in it, the older generation of boatmen has the most say. They came out of the life of pulling fiber in the last century, experienced the working state of the boatmen, and sang many original Chuanjiang songs. Although the surviving old people are no longer boatmen, they are still working tirelessly as folk artists for the inheritance and development of Chuanjiang Haozi. This is the most direct way of inheriting Chuanjiang Haozi. Although the efficiency is not high and the audience is small, but because of his status as a veteran boatman, he can better tell the soul of Chuanjiang Haozi in the process of imparting. In the process of inheriting Chuanjiang Haozi, more attention should be paid to the method of singing by folk artists. Secondly, in order to broaden the audience and cultivate the awareness of loving Chuanjiang Haozi from an early age, it is necessary to let Jiang Haozi enter the

classroom. For example, write articles about Chuanjiang Haozi into textbooks for primary and secondary schools, so as to train the younger generation to have a basic understanding of Chuanjiang Haozi from an early age. In colleges and universities, especially art colleges, classroom teaching on Chuanjiang Haozi can be set up, and Chuanjiang Haozi can be taught to college students as an art, so as to cultivate more senior talents who are proficient in Chuanjiang Haozi. Encourage students to conduct literature research on Chuanjiang Haozi, or create interest in Chuanjiang Haozi. Universities can also learn from each other, absorb the research results of Chuanjiang Haozi together, take the inheritance and development of Chuanjiang Haozi as a mission of school teaching, and strive to practice it. (Han Hongyu, 2012)

The specific improvement measures are as follows:

7.1 The local government included the locally circulated "boatman's Haozi" in the list of intangible cultural heritage protection.

7.2 The governments at the county level have set up leading groups for the "civil protection project", and the local finance has included the funds for the "civil protection project" in the fiscal budget.

7.3 On the basis of collection, recording, classification, and cataloging, the "boatman's Haozi" is completely archived; it is truly, comprehensively, and systematically preserved by means of text, audio recording, and digital multimedia.

7.4 Protect bearers and their cultural expressions and cultural spaces passed on from one generation to the next. Through various forms such as holding training courses, young people are trained to make the "boatman's Haozi" succeed.

7.5 Use various festivals, festival cultural performances, and media to conduct extensive publicity.

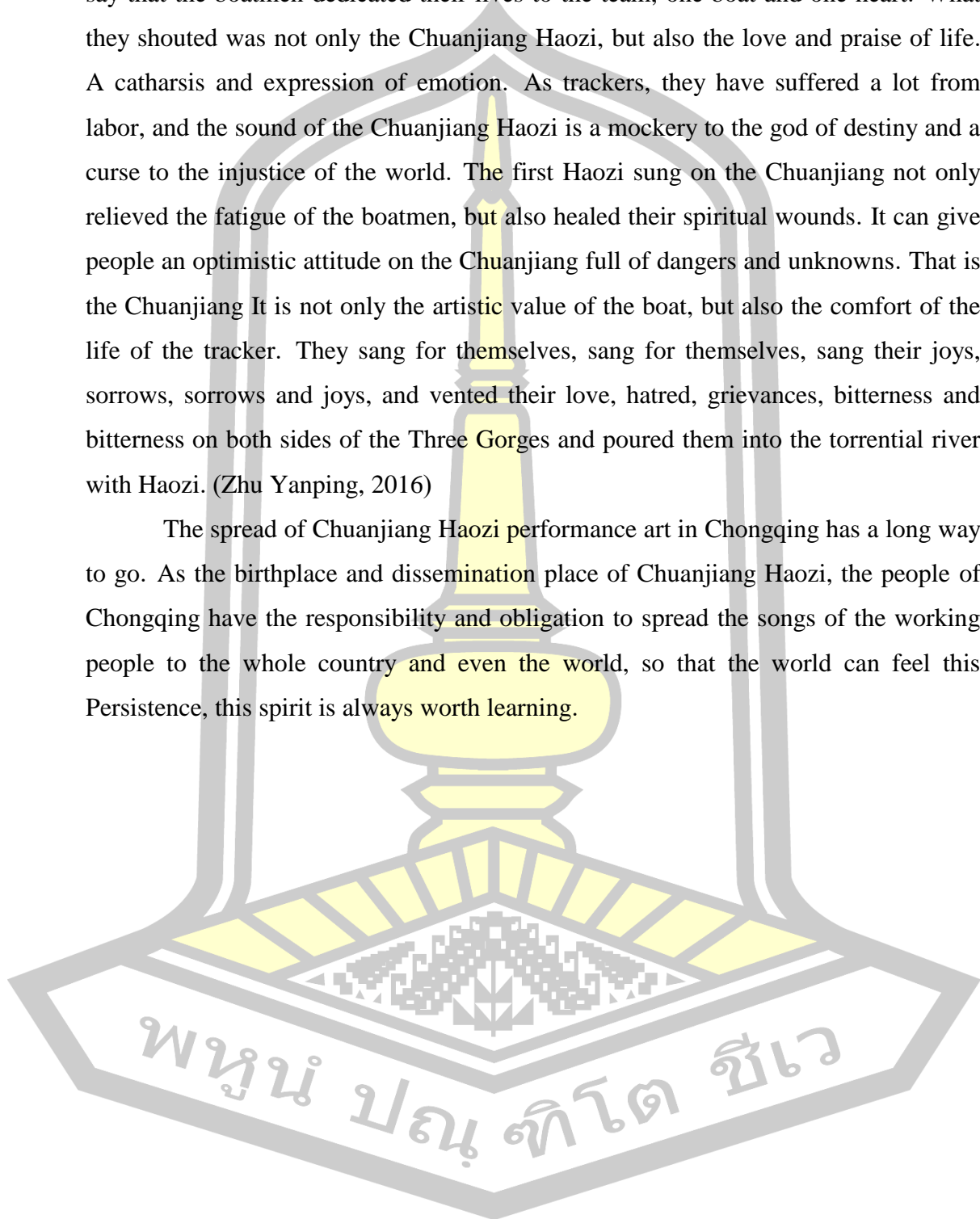
7.6 Protect related instruments, products and works.

## 8. Conclusion

Chuanjiang Haozi is an order for the working people to coordinate and fight, it is the unity of orders, the unity of strength, and the embodiment of team spirit. The rhyme of the Chuanjiang Haozi is "the sound falls and the peak is at ease, the end of the Haozi is sound transmission, the number is grasped and the limbs are roared, and the number of flirts depends on the good sound". It seems so vulnerable in front of his

courage. Rather than saying that the Chuanjiang Haozi is a cry of life, it is better to say that the boatmen dedicated their lives to the team, one boat and one heart. What they shouted was not only the Chuanjiang Haozi, but also the love and praise of life. A catharsis and expression of emotion. As trackers, they have suffered a lot from labor, and the sound of the Chuanjiang Haozi is a mockery to the god of destiny and a curse to the injustice of the world. The first Haozi sung on the Chuanjiang not only relieved the fatigue of the boatmen, but also healed their spiritual wounds. It can give people an optimistic attitude on the Chuanjiang full of dangers and unknowns. That is the Chuanjiang. It is not only the artistic value of the boat, but also the comfort of the life of the tracker. They sang for themselves, sang for themselves, sang their joys, sorrows, sorrows and joys, and vented their love, hatred, grievances, bitterness and bitterness on both sides of the Three Gorges and poured them into the torrential river with Haozi. (Zhu Yanping, 2016)

The spread of Chuanjiang Haozi performance art in Chongqing has a long way to go. As the birthplace and dissemination place of Chuanjiang Haozi, the people of Chongqing have the responsibility and obligation to spread the songs of the working people to the whole country and even the world, so that the world can feel this Persistence, this spirit is always worth learning.



## Chapter VII

### Conclusion, Discussion and Suggestion

Through repeated research and review of a large amount of literature, the specific questions of the three target studies were re-examined. Every question is found to be so meaningful, and will now be reviewed and summarized again according to the depth of the chapters studied.

#### 1. Conclusions

1.1 On Contemporary Status of Chuanjiang Haozi Performing Arts.

1.2 On Analysis of the Music Characteristics of Chuanjiang Haozi.

1.3 On Preservation and Promotion of the Performing Art of Chuanjiang Haozi.

#### 2. Discussion

2.1 Discussion1

2.2 Discussion2

2.3 Discussion3

2.4 Review

2.5 Innovation

2.6 Plan

#### 3. Suggestions

3.1 Suggestion for the Use of the Research Work.

3.2 Suggestions for future researches.

3.3 Specific implementation suggestions.

#### **1. Conclusion**

1.1 Investigation on the Contemporary Status of Chuanjiang Haozi Performing Arts.

In the fourth chapter, we first mentioned the current situation of Chuanjiang Haozi. When we study a project, we must understand its current status and current state. Only when we understand it can we enter into it and conduct research on it. First of all, interpret what Chuanjiang Haozi is, understand what type of music it belongs

to, and what representative music it has. How many participants have he had from ancient times to the present, and how many people are still spreading the Chuanjiang Haozi. Secondly, what form is Chuanjiang Haozi presented to the audience, how the specific rehearsal plan is implemented, what kind of emotional experience Chuanjiang Haozi is presenting now, and where is its aesthetic value. Finally, it is concluded that what is the contemporary status of Chongqing Chuanjiang Haozi Performing Arts.

### 1.2 Analysis of the Music Characteristics of Chuanjiang Haozi.

In Chapter five, the focus is on studying the musical characteristics of Chuanjiang Haozi. The content composition of Chuanjiang Haozi is all-encompassing, with broad and profound cultural connotations. Over the course of thousands of years of inheritance, the Chuanjiang Haozi has gradually formed a music culture of the Chuanjiang River system with dozens of types of tunes and thousands of tracks. Through research, it has been found that performers of Chuanjiang Haozi sometimes improvise and create songs that are inspired by the scenery. From the perspective of content, some talk about local culture, some talk about life, and some talk about romance. In addition, it also includes sobering warnings, current affairs and politics, and legendary stories.

Chuanjiang Haozi is the crystallization of the labor of the people of Sichuan and Chongqing, containing rich regional cultural connotations, reflecting the life, labor, and local customs of the people in the Chuanjiang River basin, showcasing the simple emotions and tenacious will of the people of Sichuan and Chongqing, with rich musical connotations and high cultural value. This chapter will focus on analyzing the spiritual connotations, artistic style, and singing methods contained in the music of Chuanjiang Haozi. Only by having a clear understanding of the Chuanjiang Haozi can we better protect and develop it.

### 1.3 Preservation and Promotion of the Performing Art of Chuanjiang Haozi.

I personally think that the sixth chapter is the most important, because this chapter focuses on how to preserve and promote Chuanjiang Haozi. As Chuanjiang Haozi is included in China's national intangible cultural heritage, it also warns people of the urgency of protecting and inheriting the folk culture of Chuanjiang Haozi. First of all, we must identify the problems we are facing, then identify the solutions, and finally talk about preservation and promotion measures.

## 2. Discussion

2.1 The Yangtze River basin in China is very wide, and the Chuanjiang River is only a part of it. Due to the division of administrative regions, the name of Chuanjiang Haozi was determined very early. Therefore, Chongqing Chuanjiang Haozi is specially emphasized here, because the geographical scope of the study belongs to the current Chongqing City. Chuanjiang Haozi is a traditional folk singing form in which the boatmen in the Chuanjiang River Basin unify their movements and rhythms. Chongqing is one of the main birthplaces and inheritance places of Chuanjiang Haozi. (Li Hongyan, 2017)

Nowadays, with the development of society, people's production and lifestyle have undergone tremendous changes. According to the survey, there are very few songs that can lead singing now. Many old boatmen have passed away. It is more than 70 years old, so many songs have been lost. With the construction of the Three Gorges Dam in the 1990s, the Chuanjiang Haozi that has been passed down from generation to generation has gradually faded out of our sight. The treasure of national culture is on the verge of disappearing, so we must find a way to rescue and protect Chuanjiang Haozi, so that it can be passed on and developed among the people. (Pan Shujie, 2013)

I agree with the views of the above two researchers, but the analysis of the contemporary status of Chuanjiang Haozi is not comprehensive enough. I believe that the inheritance of Chuanjiang chants is not limited to Chongqing, China. At the end of the 21st century, the division of cities along the Yangtze River in Southwestern China has changed. Before that, Chongqing was a subordinate city of Sichuan Province, so the birthplace of Chuanjiang chants should also involve a small number of other cities in Sichuan Province. Although the Chuanjiang haozi, which has been passed down from generation to generation, has gradually faded from our sight, it has been passed down throughout the history of the Bayu region, with a long history and distinct personality. The Chuanjiang haozi has always had a subtle impact on generations of Bayu people. The spirit it embodies is still preserved in the thinking and character of the people in Chongqing.

2.2 The melody of the Haozi is colorful, rich in content, sometimes lyrical and melodious, sometimes tense and passionate, expressing the spirit of the working people to bravely move forward in the dangerous natural environment. It is the song of life for boatmen to fight against dangerous beaches and waters.(Wang Shuo, 2018)

The song "Chuanjiang Haozi" absorbs the essence of traditional Chinese opera, is beautiful and melodious, with rich and colorful melodies. The song is sometimes melodious, sometimes intense, sometimes soothing, sometimes tense, and highly infectious. Therefore, Mr. Peng Xiaogang wrote in the "Collection of Chongqing Haozi": "Chuanjiang Haozi are a musical order, a beautified order.(Li Liangpin, 2003)

The content composition of Chuanjiang Haozi is all-encompassing, with broad and profound cultural connotations. Sometimes the Haozi workers will improvise and create works that are inspired by the scenery. From the content, some talk about the local area, some talk about life, and some talk about romance. In addition, it also includes sobering warnings, current affairs and politics, and legendary stories. Over the course of thousands of years of inheritance, the Chuanjiang Haozi has gradually formed dozens of musical plates and thousands of pieces of Chuanjiang River water music culture. This is not only the spiritual wealth of the Chinese nation, but also an important component of the entire human water music culture.

2.3 Because of its special singing style and function, Chuanjiang Haozi has less and less room for development. In the era of the rise of various new media, this kind of music can easily fade out of everyone's vision. Although Chuanjiang Haozi was included in the national intangible cultural heritage protection list, the protection of this Haozi Art has not been implemented.(Peng Yujia,2021)

Propaganda that cannot be implemented can easily make a certain culture fade out of people's vision faster. We can realize it in front of the public by spreading things in books, pictures, and the Internet. We can use performances and other methods to intersperse Chuanjiang Haozi in tourism projects.(Li Mingchun, 2018)

I agree with the views of the two researchers mentioned above. While we protect it, we can also spread it synchronously, because dissemination is the best. The dissemination of the performing art of Chuanjiang Haozi has a long way to go, and we



have the responsibility and obligation to spread the songs of the working people to the whole of China and even the world, so that the world can feel this perseverance. This spirit is always worth learning from.

#### 2.4 Review

Chuanjiang Haozi is traditional Chinese folk music, and now it is included in the music section of performing arts. It is a difficult task to develop and disseminate it. Because the biggest problem we face is that there is no actual boat puller still alive in this world, and there is no real party involved. We can only obtain information by relying on memory and consulting materials.

But here I have to thank Mr. Cao Guangyu, the national-level intangible cultural inheritor of Chuanjiang Haozi, and Mr. Cao Yu, Mr. Cao's son, for their strong support. Now the two fathers and sons are still working on the protection and inheritance of Chuanjiang Haozi. Many of the latest research materials are presented through visits to the two fathers and sons. Under the guidance of the two Mr. Cao, they told me where to go to collect wind in the fields so that I could get closer to the first scene and obtain first-hand investigation materials. With the strong support of the two Mr. Cao, the research work of Chuanjiang Haozi can be carried out smoothly.

With the direction of the research and the most real clue person, the research of Chuanjiang Haozi requires the guidance of the thesis supervisor. With the encouragement and guidance of the supervisor, I successfully found the research direction. After repeated determination of the title and research direction, This research was finally completed.

#### 2.5 Innovation

My research work has classify Chuanjiang Haozi, a Chinese folk music, into the category of performing arts, which belongs to the category of music in the category of performing arts. Chuanjiang Haozi flows from the depth of Bayu's history and from the blood of the working people.

This has certain theoretical significance for exploring the theoretical research of Chuanjiang Haozi performance art and supplementing the performance and singing of traditional Chinese folk songs, and can help improve its theoretical system. And it is conducive to promoting the development of Chuanjiang Haozi, a folk music

culture, in a better direction. It is more conducive to the value of Chuanjiang Haozi performing arts theory in teaching and stage practice.

### 2.6 Plan

After this research work is over, I will continue to explore and study Chuanjiang Haozi. After all, Chuanjiang Haozi has been passed down for thousands of years, and it has high value in music research. And I plan to study with others, share my insights with others, and also provide references for other scholars who need to study Chuanjiang Haozi.

## 3. Suggestion

### 3.1 Suggestion for the Use of the Research Work.

Schools and college should use this research work for their parts of teaching or lecturing. This research can be used as a reference for future research.

### 3.2 Suggestions for future researches.

These topic of the future research Included:

- 1) Life and work of important Chuangjiang Haozi singers.
- 2) Life and works of important Chuangjiang Haozi song writers
- 3) Aesthetic characters of Chuangjiang Haozi important song repertoires.

### 3.3 Specific implementation suggestions.

#### 3.3.1 Obtain government approval and support

With the help of the government platform, full government support requires not only legal protection, but also financial support. The county-level government needs to set up a leading group, and the local financial department will supervise this matter to ensure that the inheritors can survive and include funds in the the financial budget.

#### 3.3.2 Cooperation with schools and performance teams

The school and the professional troupe fully accept Chuanjiang Haozi, so that it can not only be used on the podium but also on the stage, so that the students of the school and the actors of the professional troupe can learn Chuanjiang Haozi, so that it can be effectively passed on.

#### 3.3.3 Building a museum

Establish a new type of science and technology museum and a digital collection model. Only in this way can ordinary people understand Chuanjiang Haozi more intuitively.

#### 3.3.4 Holding a music festival

Create the Chuanjiang Haozi Music Culture Festival, and integrate traditional art with modern music, and use various festivals, festival performances, and media for extensive publicity.

#### 3.3.5 Protection and R&D

Protect related instruments, products and works. Research and develop related cultural and creative products, so that the shadow of Chuanjiang Haozi can be integrated into life.



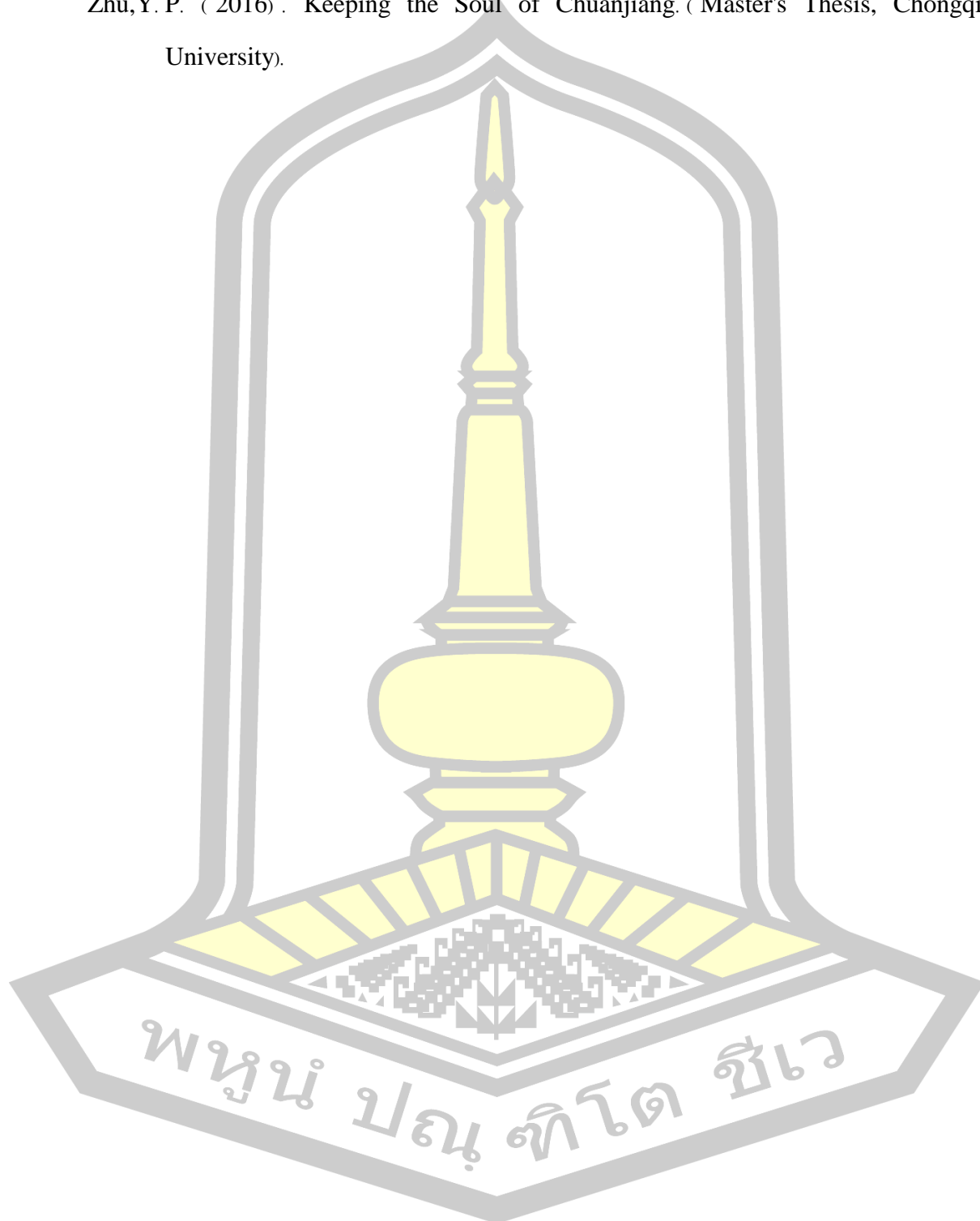
## REFERENCES

- Cheng X. (2016). Exploring and analyzing the soul of Bayu culture Chuanjiang Haozi, Chinese Culture Forum, (03), 127-128.
- Deng, X. (2005). The Cultural Connotation of " Chuanjiang Haozi" , Chinese Culture Forum, (01), 17-19.
- Han, H. Y. (2012). On the Protection and Development of Chuanjiang Haozi in the Three Gorges Reservoir Area, Journal of Changchun Institute of Education, (07), 57-58.
- John, H. M. (1938). The Folkway of Art: An Analysis of the Social Theories of Art. American Journal of Sociology, (2), 222-238.
- Li, H. Y. (2017). Talking about the Inheritance and Development of Chuanjiang Haozi, young writer, (09), 154-155.
- Li, L. (2012). On the Inheritance and Development of Chuanjiang Haozi, Popular literature and art, (15), 184-184.
- Li, L. P. (2003). The Formation, Content and Cultural Spirit of Chuanjiang Haozi, Journal of Fuling Normal University, (02), 58-61.
- Li, M. C. (2018). Analysis on the Development of Bayu Local Opera Music and Chuanjiang Haozi, Contemporary Music, (05), 53-54.
- Li, S. Y. (2015). From Impression. Wulong Look at the inheritance of Chuanjiang Haozi (Master's Thesis, Chongqing University), 89-93.
- Liang, M. J. (2016). Research on the Music Cultural Value of Chuanjiang Haozi. China Ethnic Exposition, (11), 129-130.
- Liu, J. M.; Wang, T. X. (1993). Dictionary of Publicity and Public Opinion, Economic Daily Press, (03), 1-2.
- M. L. (1967). Ethnomusicology and Folk Music. Journal of Research in Music Education, 15(3), 120-127.
- Peng, Y. J. (2021). Exploration on the development status of Chuanjiang Haozi under the perspective of intangible cultural heritage, Tomorrow's style, (14), 153-154.

- Qiu,J.H. (2020). The beginning and end of the creation and dissemination of Cai Qijiao's Han Water in Fog and Chuanjiang Haozi. *Southern Literary World*, (03), 149-158.
- Sun,H.P. (2021). Chuan Jiang Hao Zi,*Journal of Culture and History* ,(03), 121.
- Wang,K. (2017). Research on the singing method of "Tuojiang boatman's Haozi" in Neijiang (master's thesis, Jiangxi Normal University of Science and Technology).
- Wang,S. (2018). Exploring the status quo and inheritance of Chuanjiang Haozi intangible cultural heritage folk songs,*Art technology*,(03),54-54.
- Wang,S. (2018). Exploring the status quo and inheritance of intangible cultural heritage folk songs of Chuanjiang Haozi. *Art and Technology*,(03),54.
- Whitaker,I. (1953). Anthropology and the Study of "Folk" Cultures.*Man*,(53),106-107.
- Will,E. (1928). Musicology. *Music Educators Journal*,14(4),95-95.
- Wu,A.S. (2007). An overview of 100 major events in Chongqing since modern times, and Chongqing has become a municipality directly under the Central Government for the third time.([www.gov.cn](http://www.gov.cn))
- Wu,M. S. (2011). Investigation Report on the Current Situation of Chuanjiang Haozi,*Chinese Culture Forum*,(03),40-42.
- Yang,Y.&He,J. Y. (2015). From Labor Haozi to Intangible Cultural Heritage: The Changes of Chuanjiang Haozi and Their Reflections. *Sichuan Drama*,(10),73-76.
- Yang,Y.l. (2004). Western National Music Outlook.*Chinese Musicology*,(04), 116-118.
- Yang,Y.Y. (2016). Cao Guangyu: Chuanjiang Haozi Shouting to the World,*Chongqing and the world*,(11),66-67.
- Zhang,H. (2015). Chongqing C for H jacket rotation and inheritance,*contemporary music*,(11),36-37.
- Zhang,S.H. (2021). Visualization of Folk Culture and Application of Packaging Design in Southwest China(Master's Thesis, Guizhou University).
- Zhou,B. Y. (2007). Research on the Cultural Value of Chuanjiang Haozi and Their Protection and Inheritance. *Chinese Music*,(03), 172-174.

Zhou,J.(2014). Chuanjiang Leyun (Master's Thesis, Southwest University).

Zhu,Y.P. ( 2016) . Keeping the Soul of Chuanjiang. ( Master's Thesis, Chongqing University).



## BIOGRAPHY

<b>NAME</b>	Lulei Yang
<b>DATE OF BIRTH</b>	10/12/1991
<b>PLACE OF BIRTH</b>	Nanchuan, Chongqing, China
<b>ADDRESS</b>	Beiguofengguang Community, Guanyinqiao Street, Jiangbei District, Chongqing, China
<b>POSITION</b>	Lecturer
<b>EDUCATION</b>	2012-2016 Bachelor Degree, College of Art, Chongqing University. 2016-2019 Master, College of Art, Chongqing University. 2020-2023 (Ph.D.) College of Music at Mahasarakham University

