



Yongning River Boatman Work Songs in Luzhou City, Sichuan, China

Wenxing Wang

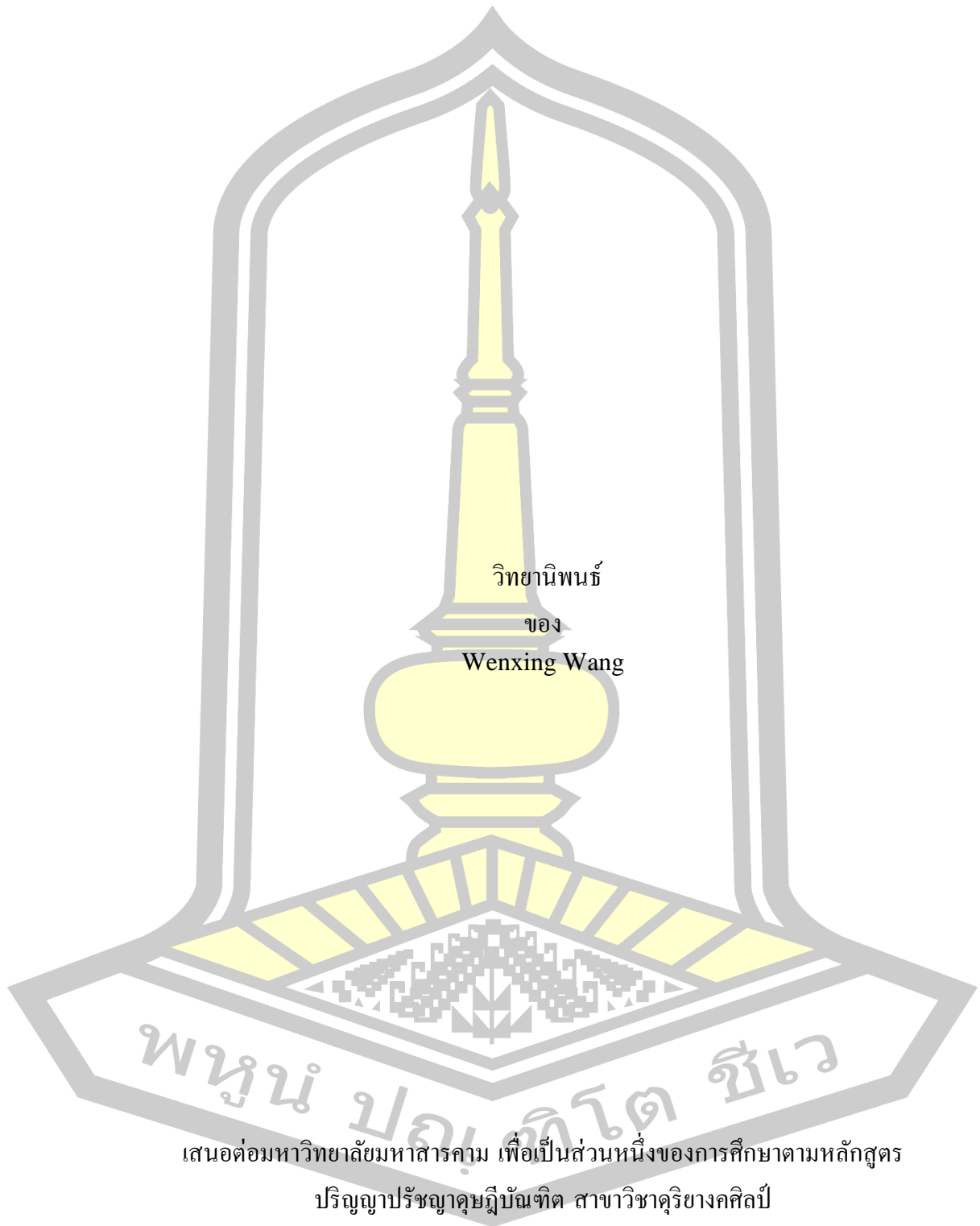
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A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

September 2023

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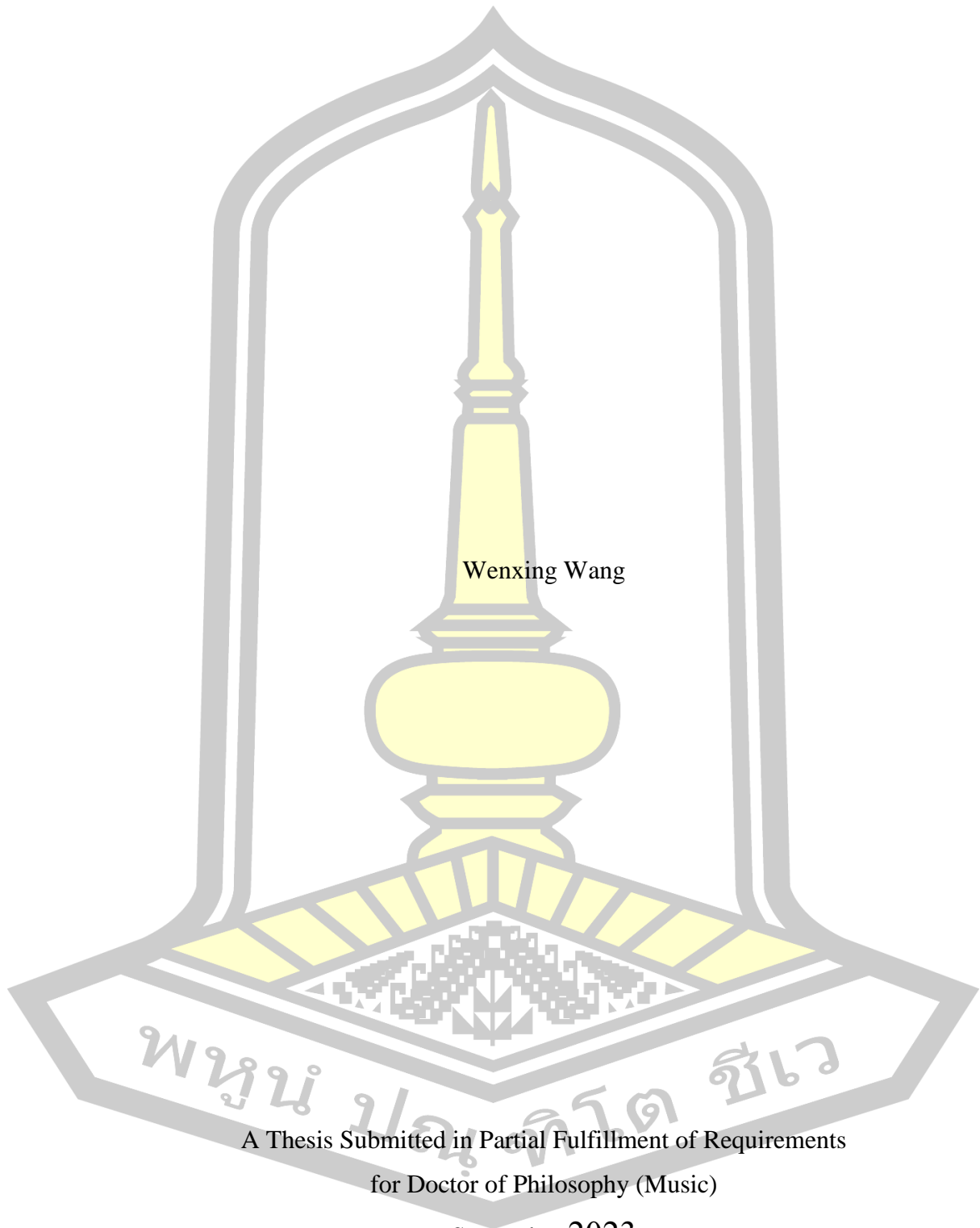


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Wenxing Wang

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for Doctor of Philosophy (Music)

September 2023

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ABSTRACT

The dissertation is concerned with the study of Chinese folk music. Yongning River Boatman Work Songs in Luzhou City, Sichuan, China, have the following objectives: 1) To investigate the function of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China. 2) To analyze the musical characteristics of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China. 3) To promote the Yongning River Boatman Work Songs. The researcher researched, analyzed, and documented the information gathered from the literature review and fieldwork using theoretical approaches from ethnomusicology and musicology.

The following research results relate to the above research objectives: were obtained: Yongning River Boatman Work Songs are created by the boatmen during their long-term cargo handling, boating, and towing. In essence, the function of Yongning River Boatman Work Songs is to serve as a vessel of cultural expression, emotional resonance, and social connectivity. The Yongning River Boatman Work Songs are presented in the format of a lead singer leading the song with vocal accompaniment. Occasionally, there may also be solos. The main purpose of these songs is to coordinate the movements of the boatmen and improve their work efficiency. Delve extensively into the strategies for promoting the Yongning River Boatman Work Songs and, through multifaceted collaborations and innovative strategies, perpetuate the transmission of the Yongning River Boatman Work Songs.

Keyword : Yongning River, Boatman Work Songs, Musical Characteristics, Function, Promote, Luzhou City

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In conclusion, the successful completion of this research is a result of the collective effort and support of all those mentioned above, and many others who may not be named explicitly. Thank you for being a part of this endeavor and for your role in shaping its outcome.

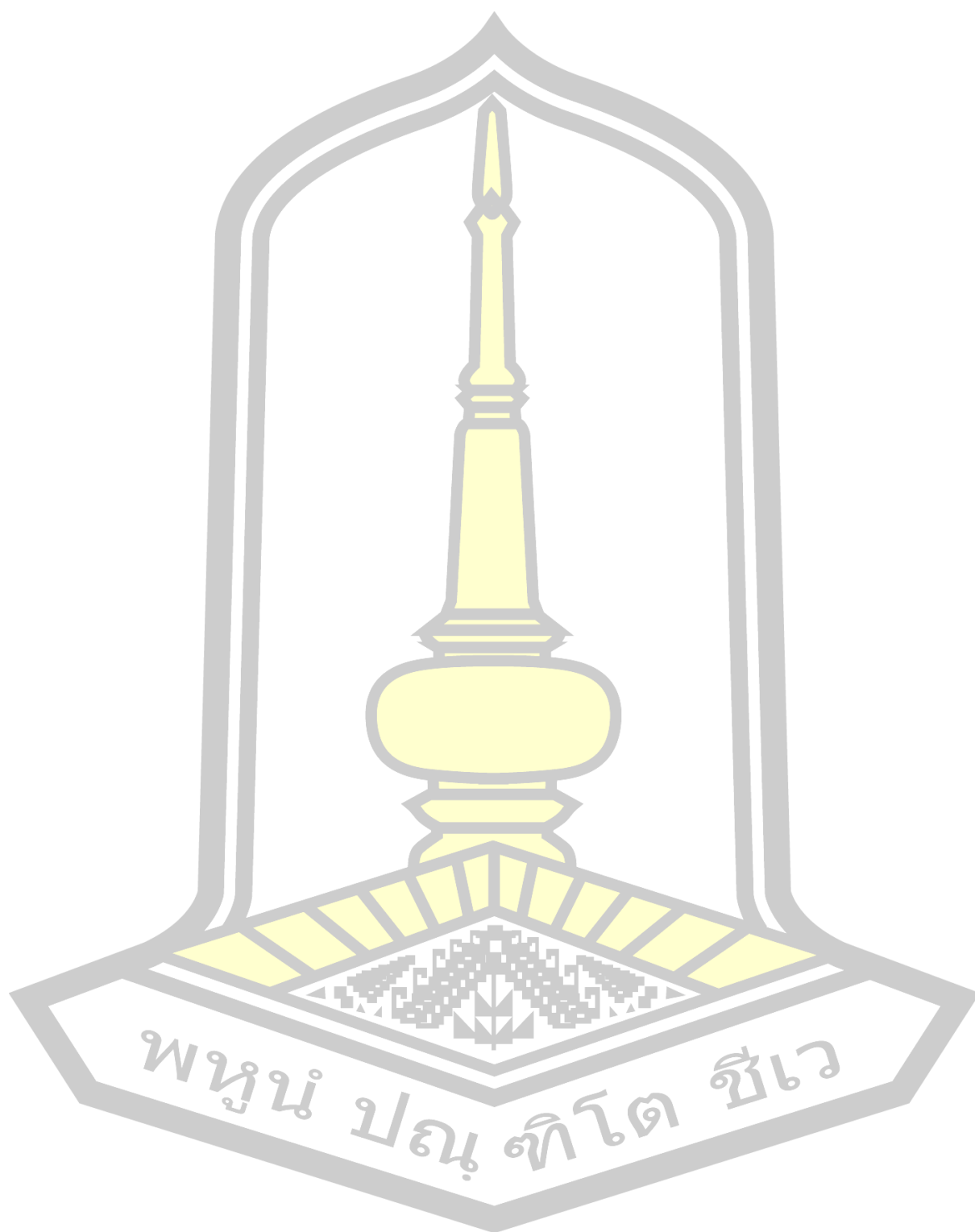
With heartfelt appreciation,

Wenxing Wang

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	I
LIST OF FIGURES.....	K
CHAPTER I INTRODUCTION.....	1
1.1 Research Background.....	1
1.2 Research Objectives.....	3
1.3 Research Questions.....	3
1.4 Importance of Research.....	3
1.5 Definition of Terms.....	3
1.6 Conceptual Framework.....	4
CHAPTER II LITERATURE REVIEW.....	7
2.1 The Related Methodology.....	7
2.2 The Related Resources.....	10
2.3 The Related Research.....	17
CHAPTER III RESEARCH METHODOLOGY.....	19
3.1 Research Scope.....	19
3.2 Research Process.....	29
CHAPTER IV THE FUNCTION OF YONGNING RIVER BOATMAN WORK SONGS, IN LUZHOU CITY, SICHUAN, CHINA.....	32
4.1 The development process of Yongning River Boatman Work Songs through historical research.....	32
4.2 The Natural and Cultural Environment of the Yongning River Boatman Work Songs.....	41

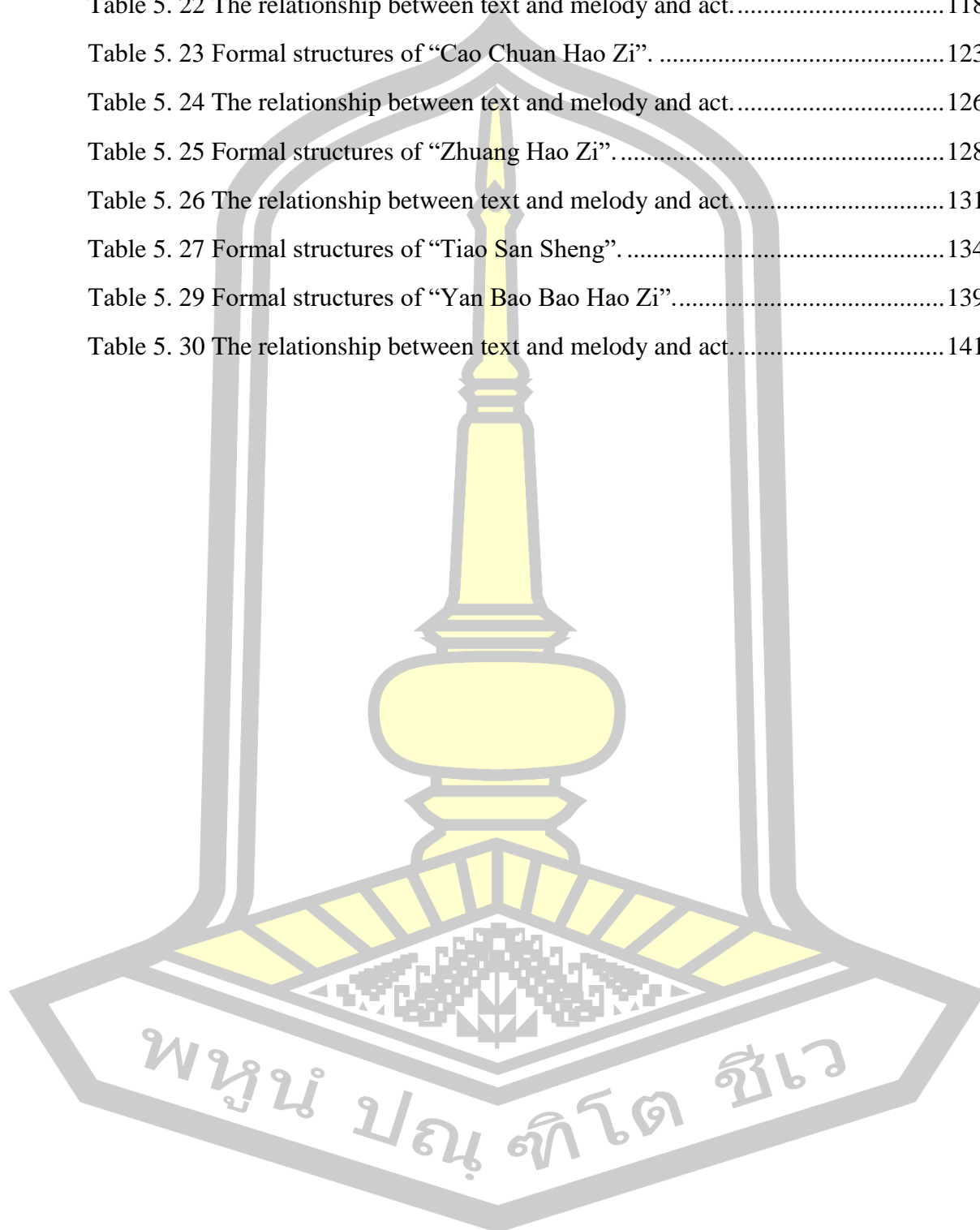
4.3 Look into Shaowen Wang’s personal experience about representative inheritor of the intangible cultural heritage project of Sichuan Province.....	47
CHAPTER V THE MUSIC CHARACTERISTICS OF YONGNING RIVER BOATMAN WORK SONGS, IN LUZHOU CITY, SICHUAN, CHINA.....	
5.1 Zhuang Cang Hao Zi	53
5.2 Tui Chuan Hao Zi	63
5.3 Man San Rao.....	71
5.4 Long Zhou Hao Zi	79
5.5 Jiao Jia Hao Zi	87
5.6 Da He Ban Jiu	95
5.7 Yongning River Ban Jiu	100
5.8 Nao Yan Wan	107
5.9 Ge Qian Hao Zi.....	113
5.10 Cao Chuan Hao Zi	119
5.11 Zhuang Hao Zi	126
5.12 Tiao San Sheng	132
CHAPTER VI PROMOTE THE YONGNING RIVER BOATMAN WORK SONGS	
6.1 Current Stage Challenges	142
6.2 Current Stage Measures	143
6.3 Proposes guidelines	155
CHAPTER VII CONCLUSION, DISCUSSION, AND SUGGESTIONS	
7.1 Conclusion	157
7.2 Discussion.....	158
7.3 Suggestions	159
REFERENCES	161
APPENDIX.....	164
Appendix I: The Western Music Notations	164
Appendix II: The Lyrics of the Yongning River Boatman Work Songs	171
Appendix III: The Photos from the Fieldwork	173



LIST OF TABLES

	Pages
Table 4. 1 The Relationship between Wang Shaowen and the Yongning River Boatman work songs.....	48
Table 4. 2 The table presented here represents the process in which I organized the information provided by Shaowen Wang.	51
Table 5. 1 Number, Title, Function, and Usage scenario of Yongning River Boatman Work Songs.....	55
Table 5. 2 Formal structure of “Zhuang Cang Hao Zi”.	60
Table 5. 3 The relationship between text and melody and act.	63
Table 5. 4 Formal structures of “Tui Chuan Hao Zi”	66
Table 5. 5 The relationship between text and melody and act.	69
Table 5. 6 Formal structures of “Man San Rao”.....	74
Table 5. 7 The relationship between text and melody and act.	77
Table 5. 8 The relationship between text and melody and act.	78
Table 5. 9 Formal structures of “Long Zhou Hao Zi”.	82
Table 5. 10 The relationship between text and melody and act.	85
Table 5. 11 The relationship between text and melody and act.	86
Table 5. 12 Formal structures of “Jiao Jia Hao Zi”.	90
Table 5. 13 The relationship between text and melody and act.	93
Table 5. 14 The relationship between text and melody and act.	94
Table 5. 15 Formal structures of “Da He Ban Jiu”.....	97
Table 5. 16 The relationship between text and melody and act.	99
Table 5. 17 Formal structures of “Da He Ban Jiu”.....	102
Table 5. 18 The relationship between text and melody and act.	105
Table 5. 19 Formal structures of “Nao Yan Wan”.....	108
Table 5. 20 The relationship between text and melody and act.	112

Table 5. 21 Formal structures of “Ge Qian Hao Zi”	116
Table 5. 22 The relationship between text and melody and act	118
Table 5. 23 Formal structures of “Cao Chuan Hao Zi”	123
Table 5. 24 The relationship between text and melody and act	126
Table 5. 25 Formal structures of “Zhuang Hao Zi”	128
Table 5. 26 The relationship between text and melody and act	131
Table 5. 27 Formal structures of “Tiao San Sheng”	134
Table 5. 29 Formal structures of “Yan Bao Bao Hao Zi”	139
Table 5. 30 The relationship between text and melody and act	141



LIST OF FIGURES

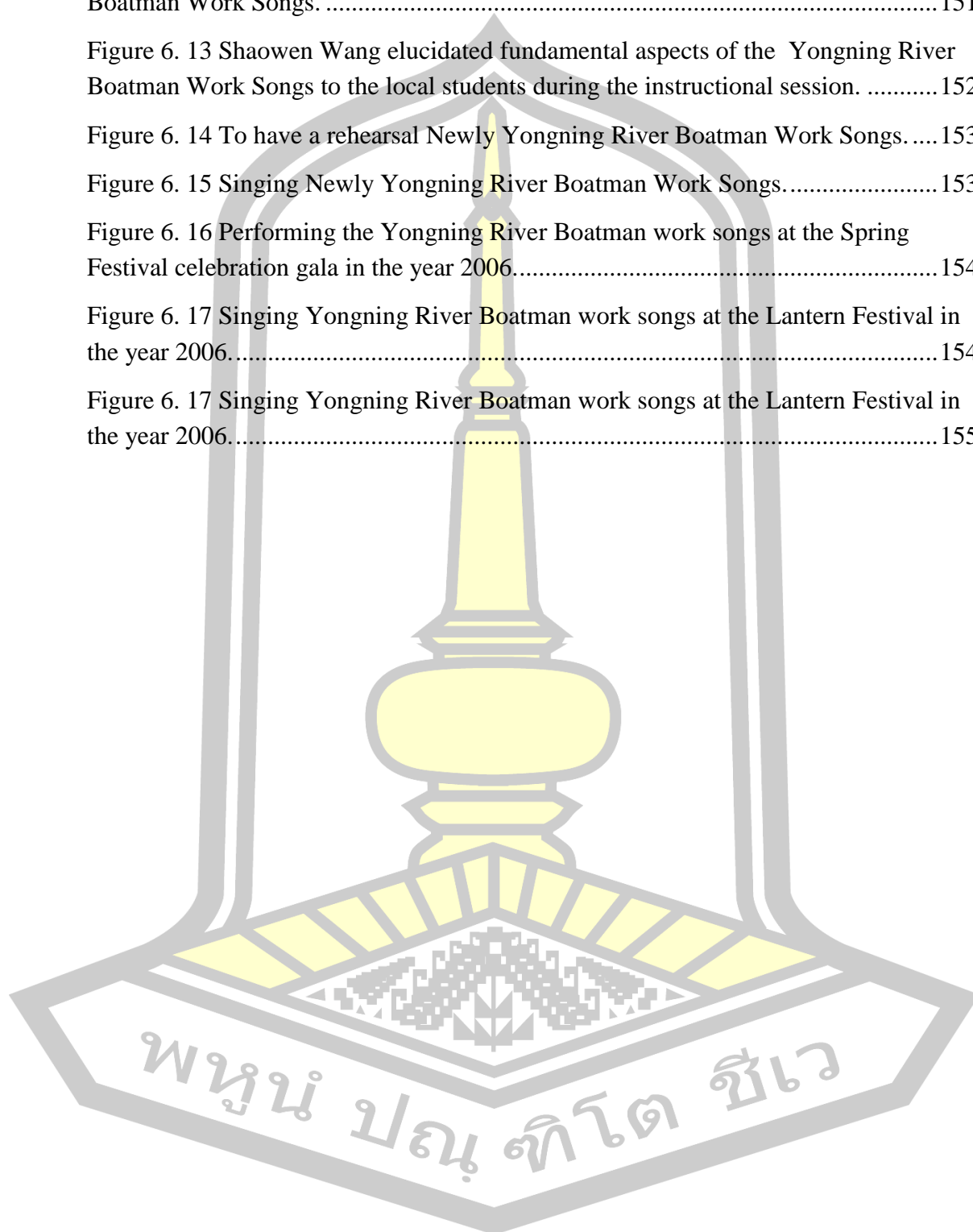
	Pages
Figure 2. 1 Chuan River Boatman work songs including the following 9 category... 14	
Figure 2. 2 Shaowen Wang led the old boatmen to recreate the previous work scene by the side of the Yongning River. 16	16
Figure 3. 1 Sichuan Province on the Map of China, 2022 20	20
Figure 3. 2 Luzhou City on the Map of Sichuan Province, 2022 20	20
Figure 3. 3 Map of major rivers in Luzhou City, Sichuan Province, China, 2022 21	21
Figure 3. 4 Map of Yongning River Boatman work songs distribution area..... 22	22
Figure 3. 5 Shaowen Wang is a representative inheritor of the intangible cultural heritage project of Sichuan Province, Yongning River Boatman Work Songs. 25	25
Figure 3. 6 The Cultural Department of Sichuan Province awarded Shaowen Wang a certificate..... 25	25
Figure 3. 7 Yongning River old Boatmen..... 26	26
Figure 3. 8 Ms. Yumei Xiao, she is the director of the Naxi District Cultural Center. 27	27
Figure 3. 9 Native inhabitants who grew up by the Yongning riverside. 27	27
Figure 3. 10 Temporary boatman who used to work at the Le Dao Zi Dock. 28	28
Figure 3. 11 Native inhabitants who grew up by the Jiangmen Dock riverside. 28	28
Figure 4. 1 The Records of Yongning River in “The History of Ming” 34	34
Figure 4. 2 "The Monumental Record of the Opening of Yongning River." Xuyong County Museum..... 35	35
Figure 4. 3 Near Jiang Men dock, traces of human cut. (28.50253 ° N, 105.34944 ° E) 36	36
Figure 4. 4 Due to prolonged towing efforts by the boat tracker, the ropes experienced friction with the rocks, it positively resulted in the formation of numerous grooves on the rocks near Jiang Men dock (28.50253 ° N, 105.34944 ° E). 37	37
Figure 4. 5 In the late Qing Dynasty and the early Republic of China, there were 12 docks on the Yongning River channel from upstream to downstream. 39	39

Figure 4. 6 Naxi Yongning Dock, fieldwork.	43
Figure 4. 7 Le Dao Zi Dock, fieldwork.	44
Figure 4. 8 Jiang Men Dock, Jiangmen Old Paper Mill, fieldwork.	45
Figure 4. 9 Jiang Men Dock, fieldwork.	46
Figure 4. 10 Liang He Dock, fieldwork.	47
Figure 4. 11 People who live on boats on the river.	49
Figure 4. 12 Children who work and study with boatmen.	49
Figure 4. 13 Yongning River Boatman work songs Catalog Provided by Shaowen Wang.	50
Figure 5. 1 Simulate the labor scene of boatmen carrying salt bags on the ancient. ...	56
Figure 5. 2 The boatman homemade tools.	57
Figure 5. 3 Lead singer, Shaowen Wang demonstrated the action of catch a bag of salt bag. Throw the tool out and catch the salt bag.	57
Figure 5. 4 Lead singer, Shaowen Wang, demonstrated the action of lifting a salt bag.	58
Figure 5. 5 In 1909, the boatmen rowing in the Yangtze River basin.	64
Figure 5. 6 Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest.	64
Figure 5. 7 Lead singer Shaowen Wang demonstrated by pushing the oar outward from the boat. All boatmen together, respond to the lead singer.	65
Figure 5. 8 That the boatmen are rowing the oars with synchronized movements.	72
Figure 5. 9 Lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat.	72
Figure 5. 10 Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest. All boatmen together, respond to the lead singer.	73
Figure 5. 11 These boats are navigating in a waterway with a gentle current.	80
Figure 5. 12 Lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat. Meanwhile, he sang, “Hei Zuo Zan Jin”.	80
Figure 5. 13 Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest.	81
Figure 5. 14 The boatmen rowing in the Yangtze River basin.	88

Figure 5. 15 Lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat.	88
Figure 5. 16 Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest.	89
Figure 5. 17 Lead singer Shaowen Wang demonstrated boat tracker towing boat. Meanwhile, he sang, “Hei You Hei O Wo”.	95
Figure 5. 18 Recreating the scene of boat tracker towing boat on the Yongning River as they did in the past.	96
Figure 5. 19 The boatmen on the riverbank pulling the towline in the Yangtze River basin.	100
Figure 5. 20 The authentic scene of boat tracker towing ropes on the Yongning River.	107
Figure 5. 21 The Yongning River is that the beaches are dry and the water is shallow.	113
Figure 5. 22 The boat has stranded on the river, and the boat trackers are eager to promptly maneuver it back into the navigable channel.	114
Figure 5. 23 Lead singer Shaowen Wang demonstrated towing the rope back and forth, utilizing the inertia of the rope to make the boat sway.	114
Figure 5. 24 Lead singer Shaowen Wang demonstrated using full body strength, taking crawling steps forward.	115
Figure 5. 25 The rate at which the river water recedes is extremely fast. In less than half a day, the riverbed in the middle of the river has already been completely exposed.	120
Figure 5. 26 After the boat stranded, the boatman inserts oars into the hull bottom and employ the principle of leverage to elevate the hull bottom.	120
Figure 5. 27 When there is a gap between the hull bottom and the river bottom, all the boat trackers exert their efforts to towing the boat forward.	121
Figure 5. 28 Lead singer Shaowen Wang demonstrated the boatman insert oars into the hull bottom and employ the principle of leverage to elevate the hull bottom.	122
Figure 5. 29 The boat trackers are working hard to towing the boat, pushing their feet forward vigorously.	127
Figure 5. 30 Lead singer Shaowen Wang demonstrated boat tracker towing boat. Push your feet hard forward.	127

Figure 5. 31 Lead singer Shaowen Wang demonstrated boat tracker towing boat. Approaching the destination soon, kindly remind everyone to accelerate and exert full effort.....	132
Figure 5. 32 Approaching the destination, the crew members are picking up pace and the rhythm is accelerating.	133
Figure 5. 33 The relationship between text and melody and act.	137
Figure 5. 34 Scene of boatmen Resting by the Riverbank.....	138
Figure 6. 1 In May 2021, Interview with Mr. Shaowen Wang in Naxi District, Luzhou City.....	144
Figure 6. 2 In August 2022, Interview with Mr. Shaowen Wang in Naxi District, Luzhou City.	144
Figure 6. 3 In March 2023, Interview with Mr. Shaowen Wang in Naxi District, Luzhou City.	145
Figure 6. 4 In June 2013, Publishing books: “Chuanjiang Haozi”(Chuan River Boatman Work Songs)	146
Figure 6. 5 The staff of the Naxi District Cultural Center is interviewing, filming and recording the data of the Yongning River Boatman Work Songs. in Naxi Yongning Dock in Naxi District, Luzhou City.....	147
Figure 6. 6 The staff of the Naxi District Cultural Center is interviewing, filming and recording the data of the Yongning River boatman work songs in Jiang Men Dock, in Naxi District, Luzhou City.....	147
Figure 6. 7 The staff of the Naxi District Cultural Center is interviewing, filming and recording the data of the Yongning River boatman work songs. in Da Zhou Yi Dock, in Naxi District, Luzhou City.....	148
Figure 6. 8 The Staff members of the Naxi District Cultural Center have convened a meeting.....	149
Figure 6. 9 In May 2007, Inaugural international festival of the intangible cultural heritage Chengdu, China.....	149
Figure 6. 10 In October 2019, The seventh international festival of the intangible cultural heritage Chengdu, China	150
Figure 6. 11 In April 2010, Establishment of Yongning River Boatman Work Songs Promotion Academy.	151

Figure 6. 12 Shaowen Wang instructs local students to sing the Yongning River Boatman Work Songs.	151
Figure 6. 13 Shaowen Wang elucidated fundamental aspects of the Yongning River Boatman Work Songs to the local students during the instructional session.	152
Figure 6. 14 To have a rehearsal Newly Yongning River Boatman Work Songs.	153
Figure 6. 15 Singing Newly Yongning River Boatman Work Songs.	153
Figure 6. 16 Performing the Yongning River Boatman work songs at the Spring Festival celebration gala in the year 2006.	154
Figure 6. 17 Singing Yongning River Boatman work songs at the Lantern Festival in the year 2006.	154
Figure 6. 17 Singing Yongning River Boatman work songs at the Lantern Festival in the year 2006.	155



CHAPTER I

INTRODUCTION

1.1 Research Background

“Yongning River Boatman Work Songs” refers to a collection of songs sung by boatmen in the area of the Yongning River Basin. These songs are byproducts of the boatmen’s daily work and were developed as a consequence of their lengthy work in cargo handling, boating, and towing. Due to the inefficiency of road transportation, waterways became the only option for people to transverse, which led to the creation of these songs, purposely to unify and enhance coordination and productivity among the boatmen. During the long years of connection, the boatmen refined and transmitted these songs, fostering their mutual communication and camaraderie.

The primary distribution of the Yongning River Boatman Work Songs encompasses Naxi District in Luzhou City to Xuyong County in the southwest of Sichuan Province. These songs boast a rich history in the form of written records dating back to 1393 AD. However, as modernization took place, mechanized ships gradually replaced manual labor, leading to the decline of the Yongning River Boatman. By 1962 AD, the songs were no longer an integral part of the boatmen’s work routines. Consequently, the Naxi District Cultural Center’s 2008 records indicate that merely 13 individuals retained the ability to sing these songs. A survey conducted by the Sichuan Provincial Music and Dance Research Institute in the same year found only four people who could still professionally perform “Yongning River Boatman Work Songs”. All of whom were elders. In recent years, efforts have been made to document and preserve these cultural treasures. In previous research on Yongning River Boatman Work Songs, there is a substantial body of documentation regarding the lyrics, while there is a scant historical record of the musical melodies. Between 2021 and 2023, I conducted extensive fieldwork, surveying and focusing on the Yongning River Boatman Work Songs in order to preserve these cultural treasures. It is indicated that Shaowen Wang, an 85-year-old boatman, was adept to sing the Yongning River Boatman Work Songs by means of protecting the traditions of the modern era from near extinction. The

importance of studying and preserving the Yongning River Boatman Work Songs is to ensure the survival of this cultural heritage.

The Yongning River Boatman Work Songs, representatives of the Sichuan River Boatman Work Songs, are often sung when the ship is sailing upstream. Due to the influence of variations in river water flow, coupled with the significant elevation difference, swift current, and numerous hazardous shoals within the Yongning River channel, the vocal cadence of shout-calling is strident, characterized by concise, impactful, and vigorous language with an emphasis on rhythmic drumbeats. From their inception to over hundreds of years of enduring legacy, the songs are still vibrant, embodying the resilient spirit of boatmen as they contend with treacherous shoals, hazards, the river, rocks, wind, and waves. It exudes the rich vitality of life and stirs sensations. In the struggle against perilous waters, the boatmen created the distinctive Yongning River Boatman Work Songs as a manifestation of their wisdom, representing vivid and simple language in the form of beautiful lyrics, together with uniquely noted melodies to attract listeners, to craft indelible memories in their hearts (Chen Xinming, 2017). On March 1, 2007, Yongning River Boatman Work Songs in Naxi District were included in the first batch of provincial intangible cultural heritage protection projects (China Literature and History Publishing House, 2015).

Yongning River Boatman Work Songs have their own unique tone, vocalization method, interjection, and river-style charm, and their manifestation is basically leading the song with vocal accompaniment. Occasionally, they may also be sung individually. The unique lining words and singing style are the most distinctive, and it is the only unique singing style in China. The unique melody, lyrics, and charm of the river's style in these songs remain unparalleled, with occasionally unrestrained vocal performances that showcase distinct regional characteristics. The structure of the musical form is mostly multi-section and multi-part singing, filled with rich and distinctive harmonization effects that evoke tremendous excitement. The Yongning River, while narrower than the Yangtze River, presents a greater challenge to navigate for the more abundant Yongning River Boatman Work Songs in comparison to the Chuanjiang River Work Songs. Moreover, they offer valuable insights into the distinct customs and traditions along the Yongning River. In recent years, as transportation options have diversified, the once-thriving occupation of boat pulling has gradually been

discontinued because of the introduction of more efficient modes of travel. This research background sets the stage for a comprehensive exploration of the “Yongning River Boatman Work Songs.” Consequently, the rich heritage encapsulated in the Yongning River Boatman Work Songs is at risk of extinction. So, it is my focus to delve into the subject of Yongning River Boatman Work Songs to prevent it from happening.

1.2 Research Objectives

1.2.1 To investigate the function of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China

1.2.2 To analyze the music characteristics of Yongning River Boatman Work Songs in Luzhou city, Sichuan, China

1.2.3 To promote the Yongning River Boatman Work Songs.

1.3 Research Questions

1.3.1 What are the functions of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China?

1.3.2 What are the music characteristics of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China?

1.3.3 What are the promotions of the Yongning River Boatman Work Songs?

1.4 Importance of Research

1.4.1 Learned the functions of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China.

1.4.2 Understand the music characteristics of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China.

1.4.3 Promoting the Yongning River Boatman Work Songs.

1.5 Definition of Terms

Yongning River Boatman Work Songs refer to traditional folk songs in China. It is produced in the process of labor to cooperate with water transportation, cargo handling, and the coordination of ship affairs. It was produced and spread in the Yongning River Basin.

Function refers to the specific usage scenarios of a song, with a total of five types: Cargo handling, Boating, Boating and Towing a boat, Towing a boat, Brief rest or End.

The Music Characteristics refer to the formal structure, tempo, range, melodic contour, the relationship between text and melody, and the act.

Song refers to the Yongning River Boatman Work Songs. This song is a form of singing while working. Only one key informant can sing 13 songs, unspoiled by the test of time.

Promote refers to the Yongning River Boatman Work Songs promotion.

1.6 Conceptual Framework

This dissertation takes the Yongning River Boatman Work Songs as the research object and has the following three objectives:

1.6.1 To investigate the function of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China

1.6.2 To analyze the music characteristics of Yongning River Boatman Work Songs in Luzhou city, Sichuan, China

1.6.3 To promote the Yongning River Boatman Work Songs

Data are collected qualitatively including interviews, observations, documents, and open-ended questionnaires. Based on the fieldwork, I employed ethnomusicology theory and musicology theory as guidance to conduct a musical analysis of all the Yongning River Boatman Work Songs. The contents of analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody and action.

พหุ ประถมศึกษา



Yongning River Boatman Work Songs, in Luzhou City, Sichuan, China

Research Objectives

1. To investigate the function of Yongning River Boatman Work Songs, in Luzhou City, Sichuan, China
2. To analyze the music characteristics of Yongning River Boatman work songs, in Luzhou city, Sichuan, China
3. To promote the Yongning River Boatman Work Songs.

+

Related Methodology

- Qualitative Method
- Interviews
- Observations

Fieldwork

- Interview → Opinions
- Observation → Figures
- Recording → Media

+

Ethnomusicology

Musicology

Literature Review

- Book
- Thesis
- Journal
- Web
- page

Data Collecting
Data Management
Data Analysis

Research result follow up research objectives

The music characteristics of Yongning River Boatman work songs

Function

1. Cargo handling
2. Boating
3. Boating, Towing a boat
4. Towing a boat
5. Brief rest or End

Title

1. Zhuang Cang Hao Zi
2. Tui Chuan Hao Zi
3. Man San Rao
4. Long Zhou Hao Zi
5. Jiao Jia Hao Zi
6. Da He Ban Jiu
7. Yongning River Ban Jiu
8. Nao Yan Wan
9. Ge Qian Hao Zi
10. Cao Chuan Hao Zi
11. Zhuang Hao Zi
12. Tiao San Sheng
13. Yan Bao Bao Hao Zi

Contents analysis

1. Formal structure
2. Tempo
3. Range
4. Melodic contour
5. The relationship between text and melody and act

CHAPTER II

LITERATURE REVIEW

This chapter presents the relevant documents of the Yongning River Boatman Work Songs to obtain comprehensive information to be used in this research.

2.1 The Related Methodology

2.1.1 Ethnomusicology

2.1.2 Musicology

2.2 The Related Resources

2.2.1 The General Knowledge of Research Scope

2.2.2 The General Knowledge of Work Songs in China

2.2.3 The General Knowledge of Chuan River Boatman Work Songs in China

2.2.4 The General Knowledge of Function Boatman Work Songs

2.2.5 The General Knowledge of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China

2.3 The Related Research

2.1 The Related Methodology

In this study, the following two theories will be used as guidance: ethnomusicology, musicology.

2.1.1 Ethnomusicology

Jaap Kunst (1969) proposes that the study of ethnomusicology, as its origin called comparative musicology, is the study of the traditional music and musical instruments of all culture, from minority groups to civilized nations. Besides, it studies the sociological aspects of music as well as the phenomenon of musical acculturation, i.e., the hybridizing influence of adopted musical elements.

Bruno Nettl (1983) suggests that ethnomusicology is the study of music in culture in the angle of a comparative and relativistic perspective via doing fieldwork to investigate interesting musical creations from society.

The Harvard Dictionary of Music (1986) asserts that ethnomusicology is a subdivision of musicology concerning primarily with the comparative study of musics of the world, music as an aspect of culture, and the music of oral tradition. According to other definitions that have been promulgated, ethnomusicology is the study of non-Western and folk music, the music of contemporary cultures, the anthropological study of music, or the study of a music by an outsider to its culture. Although there is disagreement on a precise definition, clearly, most ethnomusicologists doing research in non-Western or folk music take an interest in the role of music in culture, engage in field research, and use concepts developed by anthropology. As their subject is mainly music that lives primarily in oral tradition, they are for the most part limited to materials collected in recent or contemporary times, and as students of music outside their own culture, they are usually obliged to follow a comparative approach. Despite various definitions, the field of ethnomusicology offers a reasonably unified perspective.

Guodong Wu (2012) proposes that ethnomusicology is a theoretical discipline within the field of musicology that studies the traditional music of various ethnic groups around the world as well as the development of common musical types. Field research is the primary method for obtaining research materials in this field. Its main purpose is to examine musical objects as cultural phenomena. Ethnomusicology advocates the living tradition of traditional music and its development within specific natural and socio-cultural environments, inspecting how members of that ethnic group (individuals or communities) construct, use, transmit, and develop these musical relationships based on their cultural traditions. The subject aims to describe the basic morphological features, evolutionary patterns, and cultural traits of the related music types within a particular ethnic group.

Timothy Rice (2014) argues that ethnomusicology is a subject that studies why and how human beings are musical. This definition places ethnomusicology in the social sciences, humanities, and biological sciences, making it dedicated to exploring the nature of the human species in all biological, social, cultural, and diverse art forms.

Narongruch Woramitmaitree (2017) asserts that studying music anthropology is crucially important, equitable to sociology and human informatics because learning from people making music is a great way to know the culture of other groups of how their music being created, and changed into various musical styles, in a corollary to the structure of music, the way music exists including local music art and Western folk songs.

Overall, ethnomusicology can be understood as the study of music within its cultural context, encompassing various musical expressions across different ethnic groups and cultures, with an emphasis on field research and a broad interdisciplinary approach.

2.1.2 Musicology

The Harvard Dictionary of Music (1986) shows that musicology is a scholarly study of music, wherever it is found historically or geographically. The methods of musicology are those that prove fruitful with respect to specific subjects. Because musicology has become steadily more diverse, certain traditional boundaries among subdisciplines have crossed over. Nevertheless, in practical terms, as reflected in the orientations of professional societies, academic departments, and scholarly publications, several disciplines are usually distinguished.

Yu et al. (2006) propose that musicology is the study of all matters related to music, that is, the study of all musical products and behaviors in human history and today. Firstly, its research subject is all the music created by humans throughout all ages, from primitive times to the present. Furthermore, musicology should also study all historical and contemporary musical behaviors of individuals and ethnic groups, such as physiological behaviors, creative behaviors, performative behaviors, receptive behaviors, aesthetic behaviors, and learning behaviors. The primary task of musicology is to investigate, collect, preserve, organize, analyze, and study music in cultures.

Yaohua Wang and Jianzhong Qiao (2005) said that musicology is the general term for the academic study of music and related matters. Music disciplines include performing arts, composition and composition techniques theory, and musicology, which are three categories. Not only that, in musicology, the subject branch should include music creation and performing arts.

These viewpoints highlight the dynamic and underlying nature of musicology as a field of study that delves into various aspects of music, history, geography, behavior, and music creation. The different perspectives emphasize the interdisciplinary approach of musicology, making it a vibrant and multifaceted discipline that continues to evolve and adapt to changing times.

Conclusion

This dissertation will utilize the two theories to investigate them from the perspectives of ethnomusicology and musicology. In the ethnomusicological theory as the guidance of the research, it was thoroughly combined with the literature review and fieldwork data collection, into the analysis guided by musicology theory. I attempted to transcribe and research the compositions, enhance their overall integrity, and conduct an analysis of the musical characteristics of the compositions.

2.2 The Related Resources

2.2.1 The General Knowledge of the Research Scope

2.2.1.1 Introduction to Luzhou City, China

Luzhou is situated at the coordinates of 27°40–29°20' north latitude and 105°09–106°23' east longitude. It serves as the central hub of southern Sichuan and acts as the gateway to the Bashu region. Located in the “Golden Triangle” zone at the confluence of Yunnan-Guizhou, Sichuan, and Chongqing, Luzhou holds a strategic geographic position. Notably, it exerts control over the Yangtze and Tuo rivers, as well as the Chishui River and Yongning River, which have played significant roles in military affairs throughout history. The landform of Luzhou is generally low in the north and high in the south. Most of its territory is low mountains below 1000 meters, with a few Zhongshan mountains. The highest altitude of the city is 1902 meters, and the lowest is only 203 meters. There are 14 major mountain ranges, Xuyongdan Mountain, for example. The city’s karst landform developed an area of 2439 square kilometers, accounting for 20% of the city’s jurisdictional area. Luzhou is the only city in the southwestern region of China that directly connects the provinces of Sichuan, Chongqing, Yunnan, and Guizhou. It boasts a well-developed transportation network

consisting of waterways, highways, railways, and aviation, positioning it as a major transportation hub in the country's national road transport plan.

Luzhou has numerous rivers and lakes. The Yangtze River flows from Dadukou Town, Naxi District, to Luzhou in the west. It flows through Naxi District, Jiangyang District, Longmatan District, Luxian County, Wanglong Town, Hejiang County, Luzhou, Naxi District, Jiangyang District, Longmatan District, Luxian County, and Hejiang County, Wanglong Town, into Chongqing City. It crosses the city's 133 kilometers, and the river is 600–1300 meters wide. The main tributaries into the Yangtze River are the Yongning River, Tuojiang River, Longxi River, and Chishui River. There are tidal lakes in the area such as Yulong Lake, Phoenix Lake, Honglong Lake. The total amount of water resources is large but unevenly distributed which makes it difficult to develop. The main rivers are the Yangtze River, Tuojiang River, Chishui River, Gulin County River, Yongning River, Tang River, Laixi River, Dongmen River (Luzhou Local Chronicles Office, 2021).

2.2.1.2 The Selection of the Research Sites

According to the research objectives of this paper, I chose the Yongning River in Luzhou City, Sichuan Province, and the water flow area as the research sites. These include parts of Naxi District and Xuyong County.

Yongning River is a tributary of the right bank of the Yangtze River in Sichuan. In ancient times, it was called Najiang, Naxi, Qingshui, Qingshui River, Yunxi, and Jieshou River. They originated in the southwest of Xuyong County, Sichuan Province, and Weixin County, Yunnan Province, at the junction of Jianshanzi. From the north into the territory of Xuyong County, through Baila Township, the left side contains the Gaofeng River which turns northeastward and eastward through Mayuan, Lelang, and Lianghe Town. The right side contains the Huangni River, hereinafter referred to as the Nanmen River. Then, it flows northeastward to the urban area of Xuyong County. Since then, the following has been called the Yongning River, which flows through the urban area from north to south. The left Nagusong River, the Gongle River, runs northward through the town of Jiangmen, through Jiangmen Gorge, and into the Naxi District of Luzhou City. On the left of the town of Shangma contains Wenchang River, on the right contains Dongzi River; and north across Huaguo Town, right side contains Huguo River, left side contains Zheng River which twists and turns north channel dam, right

contains Gaodong River. It flows northwest into the Chuanjiang River at the Naxikou of Anfu Town.

The river is 164 km long, the drainage area is 3228 km, the estuary discharge is 94.6 m³/s, the total drop is 1206m, and the hydropower reserve is 72,000 kW. Nanmen River can pass 2–8 tons of wooden boats. The 63-kilometer river section from Xuyong Town to Shangma Town has a navigation depth of 0.4 m in the dry season and can pass through 5–10 tons of ships. The length of the river from Shangma Town to Hekou is 52 kilometers. The river is open, and the minimum navigation depth is 0.5 m. It can pass 10–25 tons of ships (Sichuan water resources and electric power department, Chongqing water resources and electric power department, 2002).

The region under study in this article spans from the origin of the transportation industry in the Yongninghe area of Xuyong County, located at 28.16557°N, 105.44140°E latitude, to the confluence of the Yongning River with the Yangtze River in Naxi District, at 28.77925°N, 105.36859°E latitude. I chose this region as their study area because the unique characteristics presented by its natural environment and weather conditions epitomize the local features.

2.2.2 The General Knowledge of Boatman Work Songs

The Boatman Work Songs were made in association with water transportation, fishing, and shipping work, and later became the most diverse category within the Work Songs category, due to the diverse nature of maritime work tasks and the ever-changing conditions of waterways and climates in rivers and seas, in order to accommodate these intricate real-life situations (Yuanhua Wu, 2014).

2.2.3 The General Knowledge of Boatman Work Songs in Sichuan, China

The Boatman Work Songs in Sichuan's Work Songs are ubiquitous, for it has been documented in various historical texts that the town benefits from having many rivers and boats to allow such practice to happen. Recently, archaeological excavations along the banks of the rivers have unearthed artifacts such as “stone anchors” from the Neolithic period and “boat tracker figurines” from the Eastern Han Dynasty. The magnificent scenery on both sides of the rivers and the tradition of singing during boat transportation have been enduring themes in folk ballads and literary poems to please listeners (Cai Z.J, 2019)

In Sichuan Province, there are numerous rivers crisscrossing the region, with over ninety rivers, either small or large. The shapes of boats also come in a wide variety. The number of boatmen on board depends on the size of the boat, ranging from as few as twenty to as many as eighty or ninety of them.

The natural conditions vary among different waterways, and the Boatman Work Songs are culturally diverse. There are the main rivers of the Yangtze River basin, such as the Jialing River, Min River, Tuo River, and Wu River. Not only does Jinsha River which created the important tributary have the distinctive Boatman work songs, but also some smaller waterways within the Yangtze River system, such as the Fu River, Dadu River, Qu River, Yongning River, Nanguang River, and Daning River that do their own unique set of songs. Moreover, each of these songs has developed its own distinct singing style (Jiaqi Zhu, 2008).

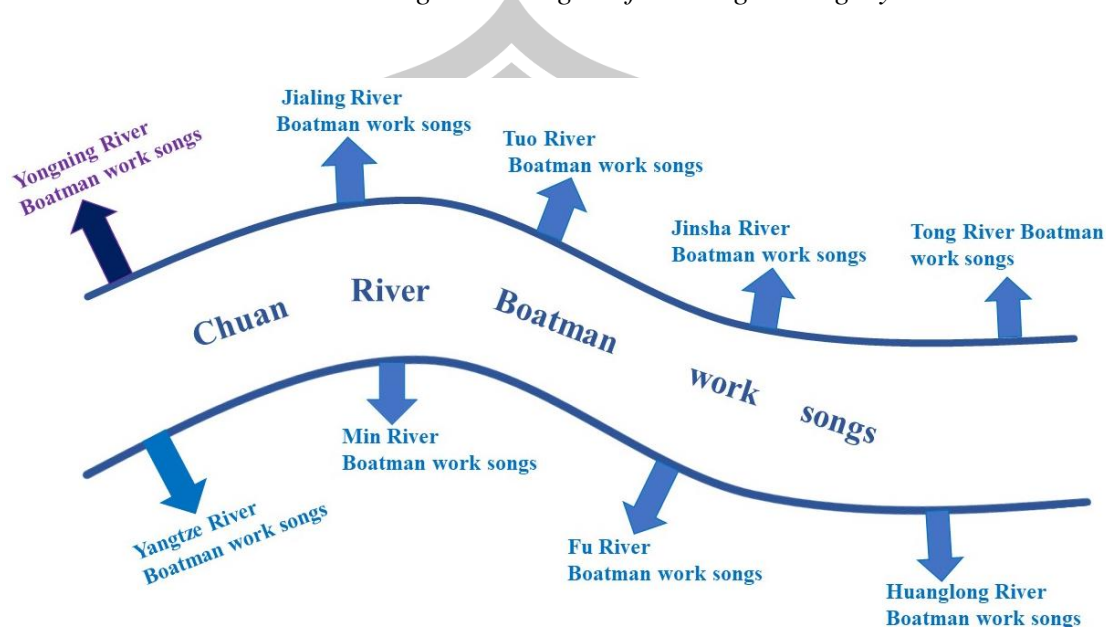
2.2.4 The General Knowledge of Chuan River Boatman Work Songs in China

“Chuanjiang Boatmen Work Songs” is a type of labor song sung by boatmen while working on the rivers in Sichuan Province and Chongqing City. It is historically referred to as the Chuanjiang Boatmen’s Ballad. Chuanjiang is a collective term for various rivers and waterways within Sichuan Province and Chongqing City. Chuanjiang Haozi includes the work songs of boatmen on different rivers in the Chuanjiang river basin, from the Yangtze River, Jinsha River, Yongning River, Jialing River, Fu River, Min River, Tong River, Tuo River, to the Huanglongxi River in the Chengdu Plain (Sichuan Provincial Academy of Arts and Sichuan Intangible Cultural Protection Center (Eds.) (2013).

Chuan River Boatman Work Songs is a chorus form by which the chanters lead the singing and the boatman workers help the chorus. Its existence continues and reflects the original labor situation of the transportation industry of the Chuan River for thousands of years, so that today’s people can truly feel this continuation of the original labor methods of countless generations. They also deeply understand that since ancient times, the working people of the Chuan River Basin had faced the dangerous natural environment. The indomitable spirit of struggle among the Chuan River Boatman work songs, the most distinctive and artistically significant are in the following nine categories (see Figure 2.1).

Figure 2. 1

Chuan River Boatman work songs including the following 9 category.



Note. Photo of Chuan River Boatman work songs. Own work.

2.2.5 The General Knowledge of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China

2.2.5.1 Definition of Yongning River Boatman Work Songs

Yongning River Boatman Work Songs were produced and spread along the Yongning River Boatman Work Songs general name. On March 1, 2007, Yongning River Boatman work songs in Naxi District were included in the first batch of provincial intangible cultural heritage protection projects (Luzhou Intangible Cultural Heritage Protection Project List, 2015). On February 18, 2022, in order to standardize the management of representative projects, the Sichuan Provincial Department of Culture and Tourism furthered an act of enumerating the representative projects of Sichuan provincial intangible cultural heritage. Project Number: SC-II-16(1). Protection Unit: Naxi District Cultural Center the Yongning River Boatman work songs reflect the cultural and artistic expressions of the working people in the Luzhou region. It offers insights into the local natural environment, social history, and humanistic customs. The songs of great artistic value differ significantly from artistic forms found in other

regions of China. Due to their near disappearance, preserving and inheriting these songs is of the utmost significance.

2.2.5.2 History of Yongning River Boatman Work Songs

Yongning River Boatman Work Songs refers to the boatman's Work Songs produced and spread from Naxi District of Luzhou City to Xuyong County in southwestern Sichuan Province. The history of Yongning River work songs is very long. During the Song Dynasty, there were documented records of Work Songs, including Boatman Work Songs. The total length of the Yongning River is nearly 100 kilometers. It enters the Yangtze River from south to north. The estuary is 18 kilometers away from Luzhou. It is indicated that Yongning River usually flows from the south to the north, but it is because southern mountainous areas are relatively poor, so the flow of materials is done in an opposite direction. At that time, transportation was inconvenient, and only by water could many boat workers live. In the process of labor, the Yongning River boatman's Work Songs were produced. Sichuan Provincial Academy of Arts and Sichuan Intangible Cultural Protection Center (Eds.) (2013).

2.2.5.3 Inheritance Way of Yongning River Boatman Work Songs

It is created by shipworkers who have been engaged in pulling and supporting ships for a long time. In the long years of transportation, they sing together and learn from each other. One of its remarkable features is that people who are not engaged in this profession generally do not sing. There is no fixed mentoring relationship; it is a spontaneous inheritance. Sichuan Provincial Academy of Arts and Sichuan Intangible Cultural Protection Center (Eds.) (2013).

2.2.5.4 The Current State of Yongning River Boatman Work Songs

Yongning River Boatman Work Songs are a witness to the hard work of the working people and the basis for studying the boatmen and the local customs along the Yongning River. With the development of transportation that appointed machinery to replace labors, so it puts the professions of terminal canal boatman and boat tracker, or Yongning River Boatman's work at risk. The current situation is that government agencies are specifically engaged in the collection and preservation of data. Under the guidance of the cultural museum staff, Wang Shaowen led the old boatmen to recreate the previous work scene by the side of the Yongning River (see Figure 2.2).

Figure 2. 2

Shaowen Wang led the old boatmen to recreate the previous work scene by the side of the Yongning River.



Note. Photo of Shot by the Yongning River. Source by Yumei Xiao ,2021.

2.2.5.5 Classification of Yongning River Boatman Work Songs

Based on the author's compilation of fieldwork survey data, according to the song's scene, function, and content, the Yongning River Boatman Work Songs have been classified in different ways.

- 1) Classify based on the direction of river water flow.

- Downstream
- Upstream
- Downstream, Upstream
- Special

- 2) Classify based on functional usage.

- Cargo handling
- Boating
- Boating, Towing a boat
- Brief rest or End

2.2.5.6 Musical characteristics of Yongning River Boatman Work Songs

It is found that the lyrics are unique to the country. Its unique tone, accompaniment, and river-style charm is highly distinctive. The bold singing style,

imbued with strong regional characteristics, exudes a thrilling aura. The rich and unique harmony leave one exhilarated (Sichuan Culture and Tourism Resources Digital Platform, 2020).

2.3 The Related Research

Yin Huang and Qing Jiang (2007.07.05), in Luzhou radio and television newspapers, published the article “Yongning River Boatman Work Songs, Unique River Code”. The paper interviewed two main singers of Yongning River Boatman Work Songs: “Shaowen Wang” and “Shaobin Wang”. They described the scene of pulling a boat on the Yongning River, showing the unique charm of the Yongning River Boatman Work Songs. The content of the singing is mostly improvised according to the actual navigation situation.

According to Yunxiu Xie (2010) in the article Musical and Artistic Features of Yongning River Boatman Work Songs, it analyzes the musical and artistic features of Yongning River Boatman work songs from the aspects of musical structure, melody characteristics, rhythm characteristics, and singing forms.

‘Chuanjiang Haozi’ of Sichuan Provincial Academy of Arts and Sichuan Intangible Cultural Protection Center (Eds.) (2013) was documented after a fieldwork on the Yongning River Boatman Work Songs in 2006. Records the way the Yongning River Boatman Work Songs were passed down. It was created by boatmen who had long been engaged in pulling and supporting boats and had learned from each other during the long years of transportation. One of its remarkable features is that people who are not engaged in this profession generally do not sing. There is no fixed mentoring relationship; it is a spontaneous transmission. It includes the musical notations for seven Yongning River Boatman Work Songs.

Xiaoyan Zhang (2013), and her article, Analysis of the Artistic Features of Yongning River Boatman Work Songs, shows the analysis of the musical characteristics of Yongning River Boatman Work Songs from the aspects of music structure, core tone, and singing form.

Weiguo Wang et al. (2014) published the book “Shanghai Dock-Works’ Songs” after thoroughly documenting the historical evolution of Shanghai Dock Workers’ Songs terminals. The entire book conducts a comprehensive study on the styles, singing

traits, and artistic influences of Shanghai Dock Workers' Songs. Centenary Inheritance of Shanghai Dock Workers' Songs Conservation and Development of Shanghai Dock Workers' Songs provided a reference for the research direction and content of this thesis.

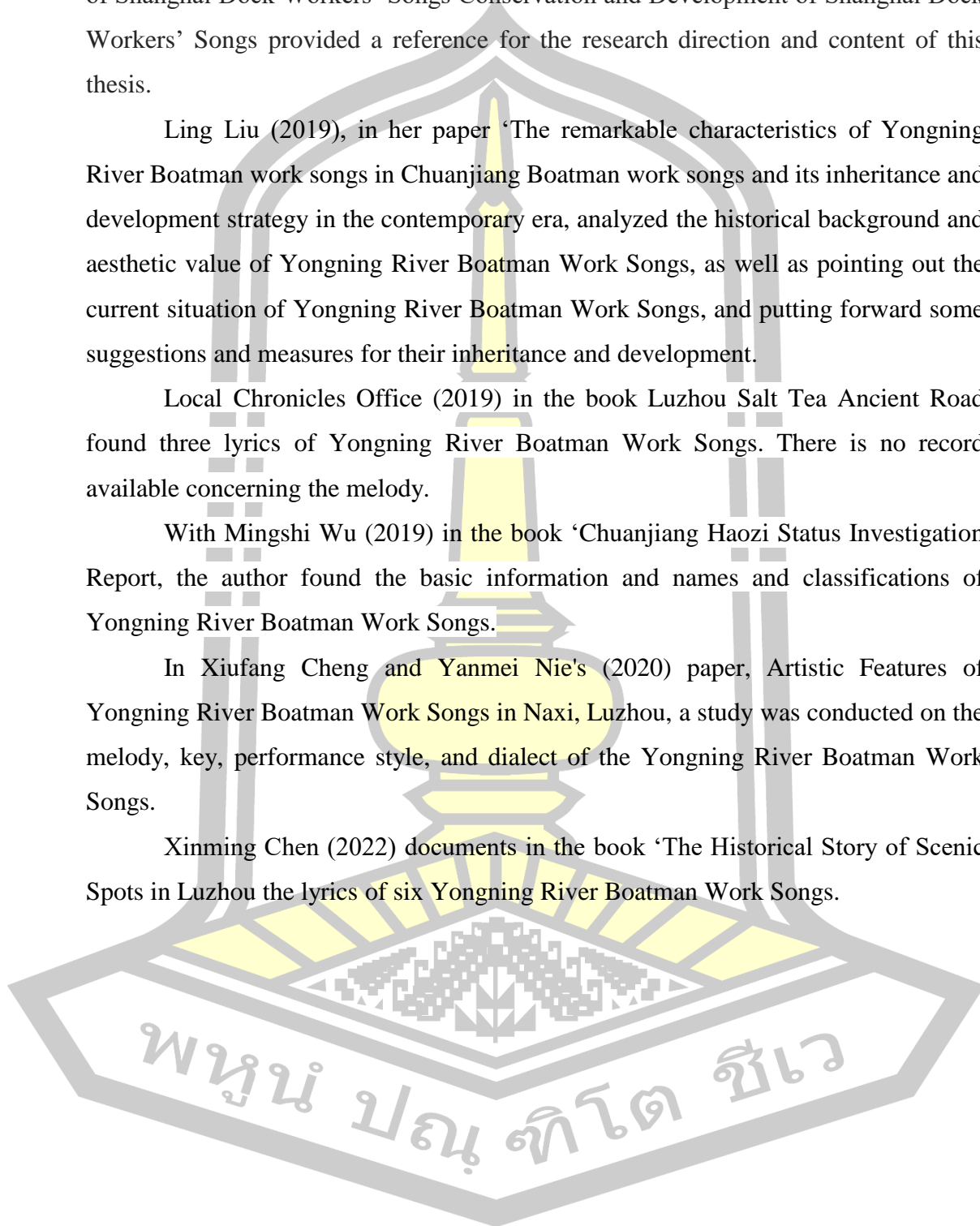
Ling Liu (2019), in her paper 'The remarkable characteristics of Yongning River Boatman work songs in Chuanjiang Boatman work songs and its inheritance and development strategy in the contemporary era, analyzed the historical background and aesthetic value of Yongning River Boatman Work Songs, as well as pointing out the current situation of Yongning River Boatman Work Songs, and putting forward some suggestions and measures for their inheritance and development.

Local Chronicles Office (2019) in the book Luzhou Salt Tea Ancient Road found three lyrics of Yongning River Boatman Work Songs. There is no record available concerning the melody.

With Mingshi Wu (2019) in the book 'Chuanjiang Haozi Status Investigation Report, the author found the basic information and names and classifications of Yongning River Boatman Work Songs.

In Xiufang Cheng and Yanmei Nie's (2020) paper, Artistic Features of Yongning River Boatman Work Songs in Naxi, Luzhou, a study was conducted on the melody, key, performance style, and dialect of the Yongning River Boatman Work Songs.

Xinming Chen (2022) documents in the book 'The Historical Story of Scenic Spots in Luzhou the lyrics of six Yongning River Boatman Work Songs.



CHAPTER III

RESEARCH METHODOLOGY

Using qualitative research methods as a prime protocol, I chose the Nanxi District and Xuyong County of Luzhou City as the research area for the theme of Yongning River Boatman work songs. It is highly advisable to choose key informants to be studied since this area the provenance of Yongning River Boatman Work Songs. Therefore, the study is conducted according to the following steps:

3.1 Research Scope

- 3.1.1 Scope of Content
- 3.1.2 Scope of the Research Site
- 3.1.3 Method
- 3.1.4 Research Site and Informants
- 3.1.5 Duration of Time

3.2 Research Process

- 3.2.1 Research Tools
- 3.2.2 Data Collection
- 3.2.3 Data Analysis
- 3.2.4 Research results Presentation

3.1 Research Scope

3.1.1 Scope of Content

- 3.1.1.1 To investigate the function of Yongning River Boatman Work Songs, in Luzhou City, Sichuan, China
- 3.1.1.2 To analyze the music characteristics of Yongning River Boatman Work Songs, in Luzhou city, Sichuan, China
- 3.1.1.3 To promote the Yongning River Boatman Work Songs.

3.1.2 Scope of the Research Site

The scope of this research encompasses the Nanxi District and Xuyong County of Luzhou City, with a focus on the Yongning River basin. In Luzhou City, Sichuan Province, China.

- 1) Sichuan Province, China (see Figure 3. 1).

Figure 3. 1

Sichuan Province on the Map of China, 2022



Note. Based on underlying data, independently produced by the researcher, 2022.

- 2) Luzhou City, Sichuan Province, China (see Figure 3. 2).
- 3)

Figure 3. 2

Luzhou City on the Map of Sichuan Province, 2022



Note. Based on underlying data, independently produced by the researcher, 2022.

- 4) Major rivers in Luzhou City, Sichuan Province, China (see Figure 3.

Figure 3. 3

Map of major rivers in Luzhou City, Sichuan Province, China, 2022



Note. Based on underlying data, independently produced by the researcher, 2022.

- 3) The distribution area of Yongning River Boatman Work Songs is in Naxi District and Xuyong County, in Luzhou (see Figure 3. 4).

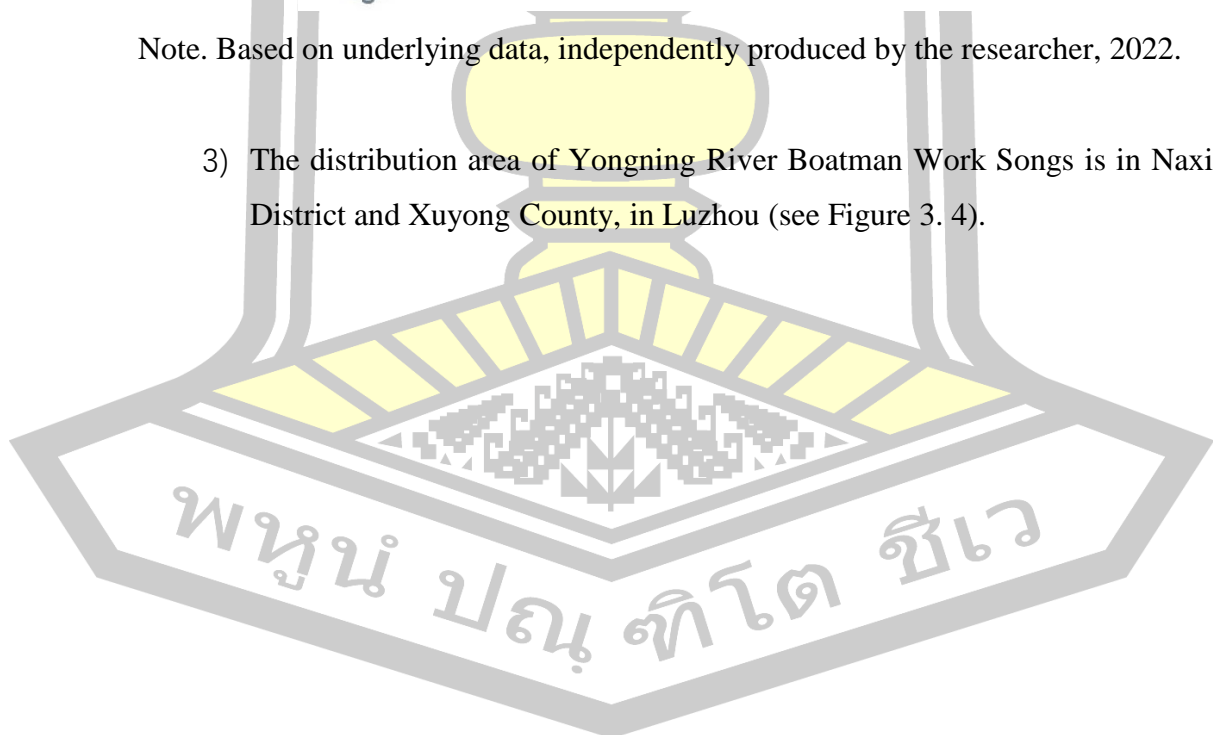


Figure 3. 4

Map of Yongning River Boatman work songs distribution area.



Note. Based on underlying data, independently produced by the researcher, 2022.

3.1.3 Methodology

I collected data by means of observation and interviews and conducted qualitative research. In the process of field investigation, I acquired data materials by observing the natural environment, social environment, and cultural environment in Luzhou city, in tandem with interviews with local people. The conclusion will be drawn after the multi-dimensional, in-depth study of these materials.

Interview: I made sure to be equip with a handful knowledge of how to gain data before collecting information from sources, relevant to the fieldwork. During the interview, two schemes, “structured interview” and “unstructured interview”, were used, purposely to illuminate the elucidated facts in various cultural scenes. In the use of “structured interview”, I interviewed the chosen candidates using a pre-prepared set of interview sheets. The same set of questions listed were applied to all interviewees. I was also responsible for recording all interviewees’ answers in case of making a transcription after the interview. In the “unstructured interview” scenario, I prepared some questions in advance but when it came to having a conversation, I intuitively asked specific questions to delve into interesting details available, as interviewees could freely express themselves during this process. More importantly, to collect opinions

from local people, I arranged for video and audio recordings that acted as useful equipment.

Observation: from, I primarily observed Luzhou city, the life of local people, and cultural events. All of which were done with the fact that I only assumed an outsider's perspective when being asked to participate in various cultural activities. One had to focus on the research objectives and the actual needs of fieldwork, when gradually becoming immersed to the environment. Overall, the observation aims to gather more reliable insights into what is expected to gather in the fieldwork. In other words, it needs to examine what participants "do", but not what they "say" before I could classify, interpret, and summarize the relevant literature around the topic of the dissertation.

3.1.4 Research site and key informants

3.1.4.1 Research site: it is located in the Naxi District and Xuyong County of Luzhou City, Sichuan, China. The Yongning River Basin extends from the confluence of the Yongning River as a branch of the Yangtze River to the headwaters of the Yongning River.

3.1.4.2 The reason:

- 1) Yongning River Boatman Work Songs originated here.
- 2) Yongning River Boatman Work Songs spread here.
- 3) Singers who can sing Yongning River Boatman Work Songs live in this area.
- 4) In the memory of local people, Yongning River Boatmen Work Songs have been infused into people's lives.

During the field investigation, it was found that the residents of Luzhou, aged 50 and above, are familiar with Yongning River Boatmen Work Songs, despite the fact that they possess little knowledge to perform them. A person who can sing Yongning River Boatmen Work Songs is solely engaged in the profession of boating. However, this group of seasoned boatmen is mostly the elderly. Due to the mechanization that replaced previous laboring workers in the Yongning River region, there is no longer a profession involving manual labor for shipping work. Having not sung for many years, those individuals only perform one or two relatively complete

songs or some song excerpts. The Sichuan Provincial Institute of Music and Dance conducted a field survey in June 2006, which revealed that only four individuals were capable of performing the Yongning River Boatmen Work Songs in a relatively complete and comprehensive manner. These four individuals were retired boatmen from the Yongning River, all of whom were over 70 years old. Among those, Shaobing Wang aged 94, and Shaowen Wang aged 86, are capable of performing the Yongning River Boatmen Work Songs because of several tormented factors such as the loss of memory function, illness, and death. It is ominous that by the year 2023, there will be only two illiterate individuals who can.

The popularization of mechanized ships and the construction of hydropower stations in the upper reaches of the Yongning River reduces the use of Yongning River boatmen, causing the gradual loss of the Yongning River Boatman Work Songs which needs to be protected.

3.1.4.3 Informants

According to the research objectives, I selected three groups of people as the interviewees in the field research: key informants, casual informants, and general informants.

1) Key informant:

The criteria for selecting key informants are:

- (1) He is a native-born local in Luzhou city.
- (2) He understands and is familiar with the development and changes of Yongning River Boatman Work Songs.
- (3) He is the representative inheritor of the intangible cultural heritage of Sichuan Province.
- (4) He has many years of experience singing Yongning River Boatman Work Songs and capable of providing comprehensive and proficient explanations of the function of each song.

Based on the above selection criteria, one key informant was chosen, Shaowen Wang (see Figure 3.5), who is a representative inheritor of the intangible cultural heritage project, Sichuan Province of Yongning River Boatman Work Songs (see Figure 3.6). In December 2008, the Cultural Department of Sichuan Province bestowed upon Shaowen Wang the title of “representative inheritor of the intangible

cultural heritage project of Sichuan Province of Yongning River Boatman Work Songs”.

Figure 3. 5

Shaowen Wang is a representative inheritor of the intangible cultural heritage project of Sichuan Province, Yongning River Boatman Work Songs.



Note. Photo was taken at Shaowen Wang’s home by the Yongning River, in 2022. Own work.

Figure 3. 6

The Cultural Department of Sichuan Province awarded Shaowen Wang a certificate.



Note. Photo was taken at Shaowen Wang’s home by the Yongning River, in 2022. Own work.

2) General informant:

The following are the criteria for selecting general informants:

- (1) Yongning River Boatman: he is a native-born person in Luzhou city. Previously engaged in the profession of boatman, he can sing the Yongning River Soatman Sork Songs (see Figure 3.7).

Figure 3. 7

Yongning River old Boatmen.



Note. The performance photo of their old boatmen. The photo was provided by Shaowen Wang.

- (2) Government-related staff: protection, transmission, and management Staff of the Yongning River Boatman Work Songs project (see Figure 3.8).

พหุ มั ปรณ ทั โด ษั เว

Figure 3. 8

Ms. Yumei Xiao, she is the director of the Naxi District Cultural Center.



Note. The Naxi District Cultural Center. The photo was provided by Yumei Xiao.

(3) Casual informant

Local residents who are familiar with the Yongning River Boatman Work Songs and capable of humming some melodies (see Figure 3.9 to Figure 3. 11).

Figure 3. 9

Native inhabitants who grew up by the Yongning riverside.



Note. Photo was taken at Le Dao Zi Dock by the Yongning River, 2021. Own work.

Figure 3. 10

Temporary boatman who used to work at the Le Dao Zi Dock.



Note. Photo was taken at Le Dao Zi Dock by the Yongning River, 2022. Own work.

Figure 3. 11

Native inhabitants who grew up by the Jiangmen Dock riverside.



Note: The Photo was taken at Jiangmen Dock by the Yongning River, 2021. Own work.

3.1.4.4 Songs

The criteria for selecting Songs are:

Collect all the extant Yongning River Boatman Work Songs that can be collected.

3.1.5 Duration of Time

May 2021- May 2023

3.2 Research Process

3.2.1 Research Tools

The research tools used in this dissertation are mainly interviews and observations. To obtain the research data, I designed a questionnaire, corresponding interview, and observation form to fulfill different research objects. Here is a process of making the questionnaire (based on research objective).

3.2.1.1 I had it examined by the advisor.

3.2.1. 2 The questionnaire was revised in accordance with advisor suggestion.

3.2.1.3 Before using, I had it inspected by experts.

3.2.1.4 I modified it in accordance with an expert advice before use.

3.2.2 Data Collection

3.2.2.1 Survey methodology is a powerful tool to capture wide-ranging insights into different angles. By creating a well-structured or semi-structured questionnaire, I delved into the perspectives, attitudes, and viewpoints of respondents on various subjects. The Yongning River Boatman Work Songs provide a unique window into the traditions and stories of boatmen. The survey enables a comprehensive understanding of individuals' thoughts of those songs that can later be examined and traced a connection to rhythmic narratives that have been passed down by the boatmen through generations along the Yongning River.

3.2.2.2 In the study of Yongning River Boatman Work Songs, I employed a multifaceted approach to gather the data. Through a combination of face-to-face and remote interviews with participants, I can delve deeply into individual experience, emotions, and viewpoints. This method yielded a comprehensive exploration of the intricate nuances present in these traditional work songs along the Yongning River.

3.2.2.3 In the process of researching the Yongning River Boatman Work Songs, by employing participant observation, I engaged in immersive firsthand observation of participants within specific environments so that comprehensive data on

behaviors and interactions could be obtained. Through this method, I can delve into the intricacies of these traditional songs, gaining insights into the cultural context and significance behind the boatman community.

3.2.2.4 Yongning River Boatman Work Songs field investigations—such as on-site interviews, observations, and documentation—are employed to gather in-depth real-time data to comprehend techniques and explore and document the cultural significance and traditional practices associated with these unique songs.

3.2.2.5 Through archival study, I gained relevant information about Yongning River Boatman Work Songs past events to delve into cultural heritage and historical practices, historical archives, literature, and records so that the future of Yongning River Boatman Work Songs can be prognosticated.

3.2.3 Data analysis

3.2.3.1 For the first research objective, through historical research, the development process of Yongning River Boatman Work Songs becomes clearer, unveiling the evolution and transformation of this cultural expression over time. By delving into the natural and cultural milieu of the Yongning River Boatman Work Songs, it provides a deeper understanding of the factors that have shaped its unique characteristics. Additionally, the study delves into the personal experience of Shaowen Wang, who is a distinguished representative inheritor of Sichuan Province's intangible cultural heritage project. This comprehensive analysis and exploration offer valuable insights into the rich tapestry of the Yongning River Boatman Work Songs, from their origins to their contemporary significance, and highlight the significance of dedicated individuals, as Shaowen Wang does, in preserving and transmitting this cherished cultural heritage.

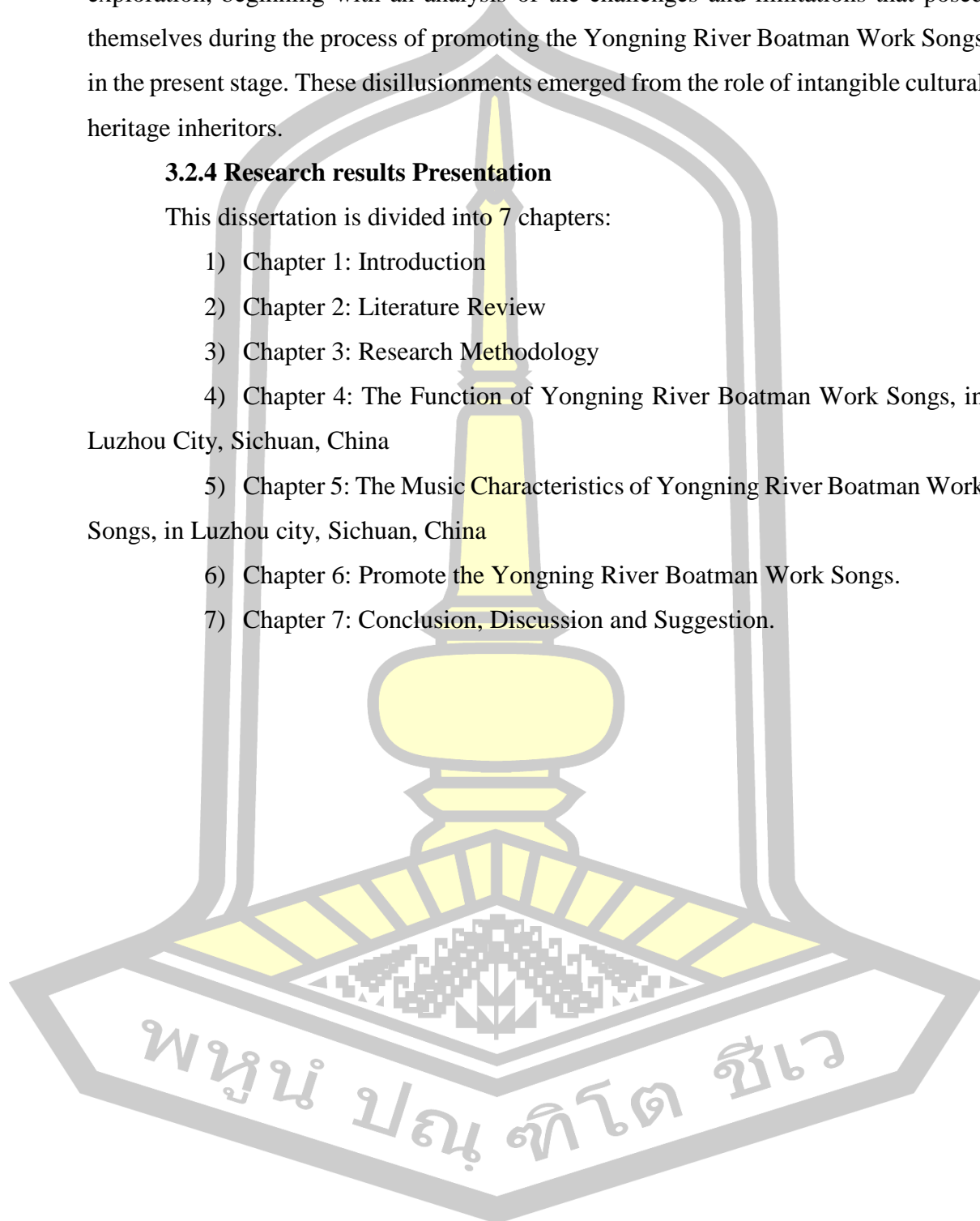
3.2.3.2 For the second research objective, I obtained thirteen Yongning River Boatman Work Songs through multiple interviews with the representative inheritor of the intangible cultural heritage project, which provided the acquisition of thirteen Yongning River boatman work songs to be analyzed. The fundamental feature characteristics encompass the generation process, lyric, singing mode, music form, and modes of musical transmission. Second, the musical analysis of Yongning River Boatman's Work Songs and the contents of the analysis include formal structure, tempo, range, melodic contour, and the relationship between text and melody.

3.2.3.4 The third research objective focused on a comprehensive exploration, beginning with an analysis of the challenges and limitations that posed themselves during the process of promoting the Yongning River Boatman Work Songs in the present stage. These disillusionments emerged from the role of intangible cultural heritage inheritors.

3.2.4 Research results Presentation

This dissertation is divided into 7 chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Literature Review
- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The Function of Yongning River Boatman Work Songs, in Luzhou City, Sichuan, China
- 5) Chapter 5: The Music Characteristics of Yongning River Boatman Work Songs, in Luzhou city, Sichuan, China
- 6) Chapter 6: Promote the Yongning River Boatman Work Songs.
- 7) Chapter 7: Conclusion, Discussion and Suggestion.



CHAPTER IV

THE FUNCTION OF YONGNING RIVER BOATMAN WORK SONGS, IN LUZHOU CITY, SICHUAN, CHINA

This chapter contains three objectives. One is to clarify the development process of Yongning River Boatman work songs through historical research. Two is to investigate the natural and cultural environment of the Yongning River Boatman Work Songs. Finally, I want to gain information about Shaowen Wang's personal experience as a representative inheritor of the intangible cultural heritage project of Sichuan Province.

4.1 The development process of Yongning River Boatman Work Songs through historical research.

4.1.1 The historical origins of Yongning River Boatman Work Songs.

4.1.2 The development of Yongning River Boatman Work Songs.

4.1.3 The current situation of the Yongning River Boatman Work Songs.

4.1.4 Lyrics about the Yongning River Boatman Work Songs found at this stage.

4.2 The natural and cultural environment of the Yongning River Boatman Work Songs.

4.3 Look into Shaowen Wang's personal experience about representative inheritor of the intangible cultural heritage project of Sichuan Province.

4.1 The development process of Yongning River Boatman Work Songs through historical research

4.1.1 The historical origins of Yongning River Boatman Work Songs

There is no detailed description of its history concerning the origin of the Yongning River Boatman Work Songs. Here, I attempt to discover clues from the existing ancient books through field work, through which iterative demonstrations and regional legends are set to describe the basic historical form of the Yongning River Boatman Work Songs.

For a long time, the Yongning River has had a rapid water flow, many shoals, huge stones, rapid rain and water rise, and obvious seasonal changes in water level, which seriously restrict the navigation capacity of the Yongning River.

According to the historical records of the Ming Dynasty, 1390 AD Local officials in Sichuan wrote to the emperor that in the areas under his jurisdiction, there were numerous tortuous waterways and shoals that were blocked by large stones, leaving no local boats to set sail.

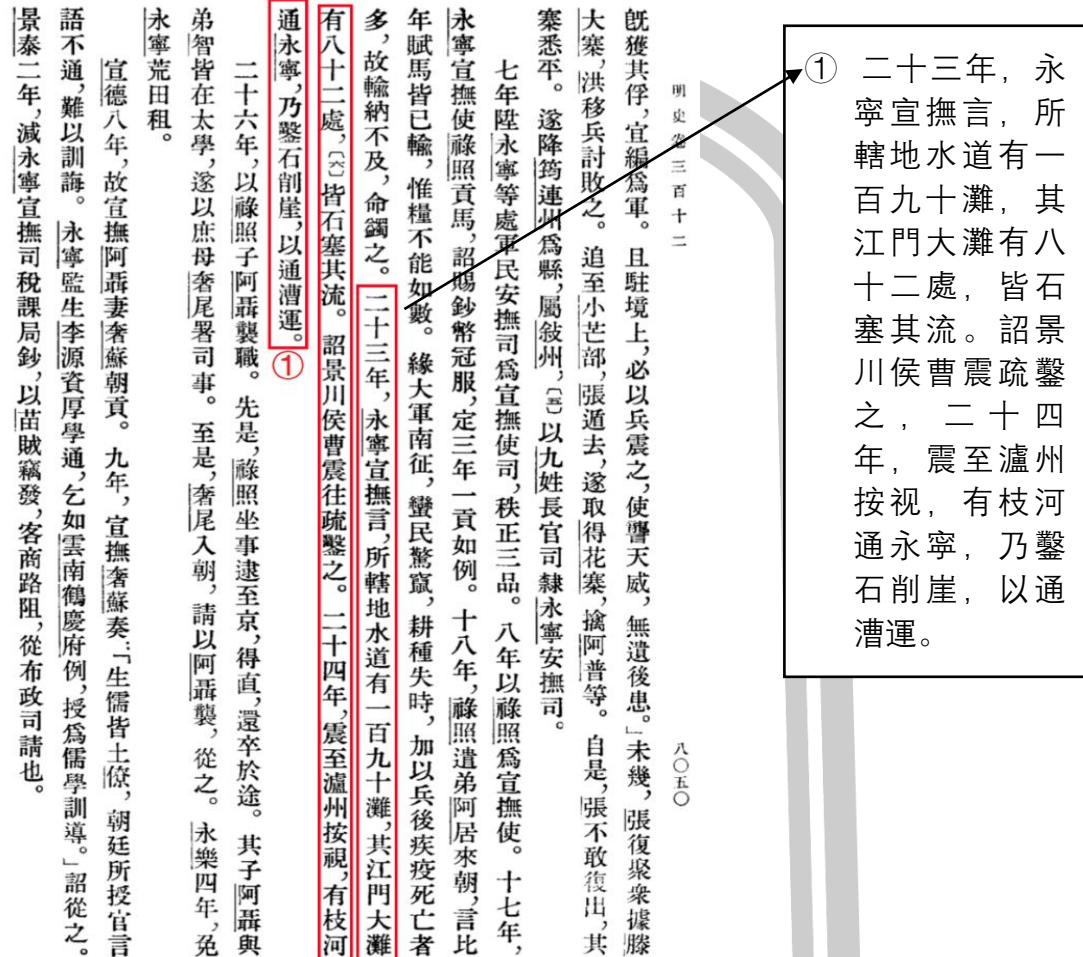
On February 7, 1391, Cao Zhen was ordered by the emperor to dredge the Yongning River, so he led approximately thirty-five thousand soldiers and forty-five thousand local residents to do it. After one year of hard work by cutting off the dangerous stones on the cliff and opening the narrow mountain walls on until January 15th, 1392 AD, the Yongning River was ready to use, being able to carry 15 tons of cargo boats.

This water control project dredged the Yongning River after thousands of years of obstruction and made the journey all the more comfortable. After that, the wood produced in the Yongning area and the specialty products of Yunnan and Guizhou all reached the Yongning River and Jiangmenxia area through the salt and other materials produced in Yongning, Hebei, and Sichuan and were transferred to Yunnan and Guizhou.

I conducted multiple fieldwork investigations on the regions described in ancient texts by engaging in timely communication and interaction with the local residents, especially the elders, to gain understanding of the subject. During the field work, in accordance with the documentation in the books, traces of humans cutting off the dangerous stones on the cliff, cutting open the narrow mountain walls, and widening and deepening the river channel, were successfully found. This successful discovery has revealed evidence of the former presence of a boat tracker at this location. In tandem with prolonged towing efforts by the boat tracker, the ropes experienced friction with the rocks. It resulted in the formation of numerous grooves on the rocks at 128.50253 °N and 105.34944 °E. It is inferred that the Yongning River Boatman work songs were produced around 1392 AD.

Figure 4. 1

The Records of Yongning River in “The History of Ming”.



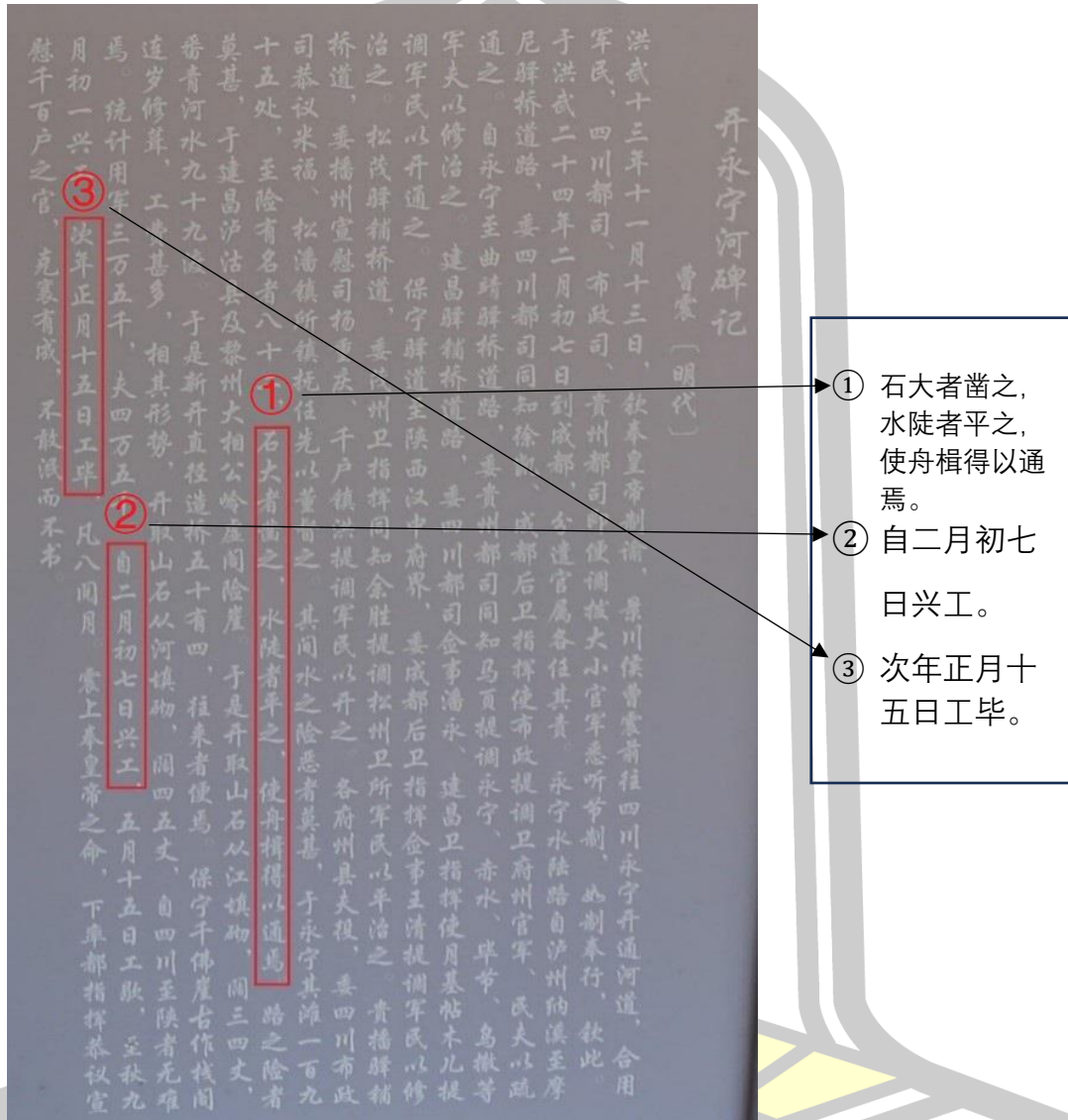
Note. The Ming History records a history of 276 years from 1368 to 1644 AD. Zhang Tingyu presided over the compilation, 1974.

In Figure 4.1, according to the records in the “Ming History”, the Yongning River Basin attained the necessary conditions for transportation and navigation at a specific time in 1390 AD, the Xuanfu envoy of Yongning reported to the emperor that there was a total of 190 shoals in the waterways. Among them, the “Jiangmen Gorge” area had 82 shoals that all obstructed the flow with rocks that ships could not be sailed. The emperor’s imperial decree was issued to Marquis Jingchuan, Cao Zhen, to undertake the excavation.

In 1391, Cao Zhen arrived in Luzhou for inspection and made a decision that at a tributary, the rocky cliffs connecting to Yongning had to be carved to dredge the Yongning River.

Figure 4.2

"The Monumental Record of the Opening of Yongning River." Xuyong County Museum.



Note. Photo of Shot by the Xuyong County Museum, 2022. Own work.

In Figure 4.2, in the Ming Dynasty, there was an official named Cao Zhen who authored the inscription titled “The Monumental Record of the Opening of the Yongning River”. According to the above record, the relevant information that can be displayed includes: a steep waterway is leveled, allowing boats and oars to pass through. On February 7, 1391, Cao Zhen was ordered by the emperor to dredge the

Yongning River. On January 15, 1392 AD, he successfully dredged the Yongning River channel. Since then, the Yongning River has been able to carry 15 tons of cargo boats.

In Figure 4.3, During the field work investigation, in accordance with the documentation in the books, there are traces of human cut off the dangerous stones on the cliff: they cut open the narrow mountain walls, widened and deepened the river channel (28.50253 ° N, 105.34944 ° E).

Figure 4. 3

Near Jiang Men dock, traces of human cut. (28.50253 ° N, 105.34944 ° E)



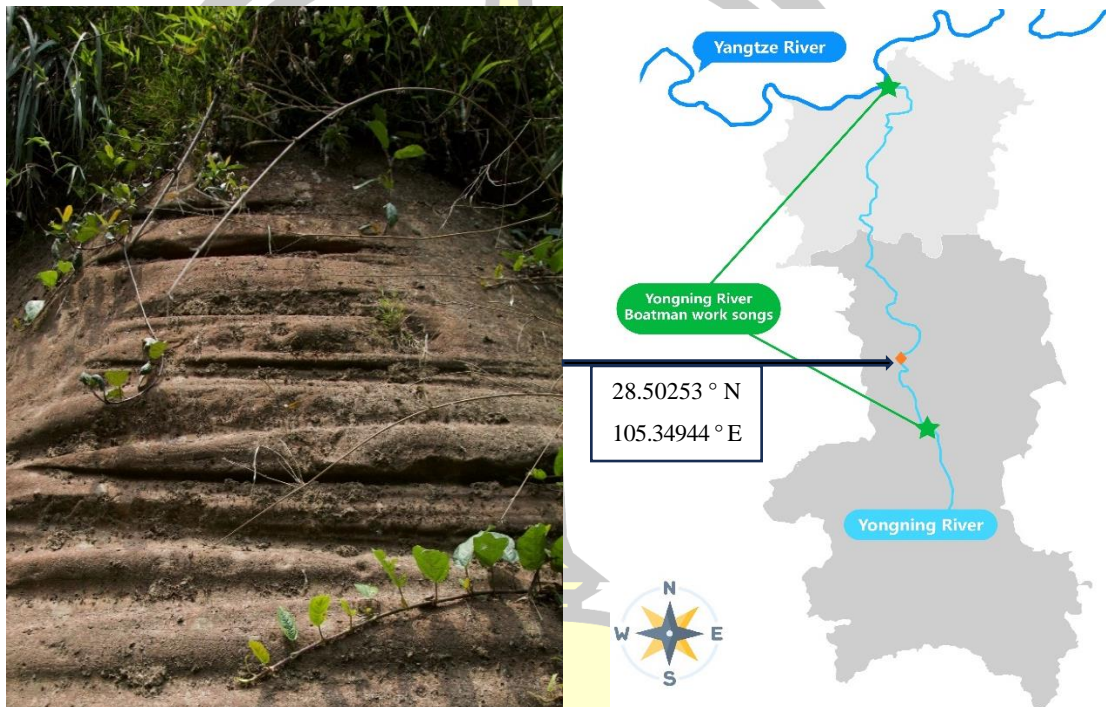
Note. Photo of Shot by the Jiang Men dock, field work, 2023. Own work.

In Figure 4.4, the field work discovered evidence of the former presence of a boat tracker at this location. Due to prolonged towing efforts by the boat tracker, the ropes experienced friction with the rocks that resulted in the formation of numerous grooves on the rocks (28.50253 ° N, 105.34944 ° E).

พหุ ประถมศึกษา ชีวะ

Figure 4. 4

Due to prolonged towing efforts by the boat tracker, the ropes experienced friction with the rocks, it positively resulted in the formation of numerous grooves on the rocks near Jiang Men dock (28.50253 ° N, 105.34944 ° E).



Note. Photo of Shot by the Jiang Men dock, field work, 2023. Own work.

4.1.2 The development of Yongning River Boatman Work Songs

After the completion of the Yongning River excavation, cargo ships with a capacity of 30,000 metric tons (15 tons) can directly sail to Xuyong. The Yongning River is flanked by high mountains and deep valleys, with a narrow and shallow waterway on regular days. During heavy summer rains, water from the surrounding mountains pours into the river, causing a sudden rise in water level and swift currents, deepening the navigational channel. After a day or two of clear weather and rain, the water level rapidly recedes. Inspecting the situation called “easy rise, easy fall of mountain stream water”, boatmen fully utilize the natural phenomenon by loading the cargo to full capacity in the Yongning area, awaiting the rise of the water level after heavy rain for the boats to set sail straight to Luzhou. The boats on the Yongning River are short and wide, with extremely shallow drafts, resembling turtles, and are known as

Yongning sampans with turtle shells They transport mountain goods and local produce from Guizhou, Yunnan, and the surrounding areas. On the return trip, they transport salt, grains, fabrics, and various other goods (Zhao Yongkang, 2016, p. 92). This indicates that various industries centered around shipping have begun to thrive and develop due to the navigation of the Yongning River.

By the Qing Dynasty, about AD 1723, Yongning Riverside had developed into one of the four major ports for Sichuan salt to enter Yunnan and Guizhou. It is recorded in the 'Traffic Records' that there were 200 wooden ships transporting materials on the Yongning River during the Ming and Qing dynasties.

In the early years of Qianlong in the Qing Dynasty, salt was transported up to 6,700 tons. In the Republic of China, salt was transported in quantities of up to 10,000 tons. In the early Qing Dynasty, the downward ships mainly transported Yunnan copper and Guizhou lead, with an annual volume of five or six thousand tons. From the middle Qing Dynasty to the early Republic of China, they mainly transported agricultural and sideline products. In the thirty-eight years of the Republic of China, they transported 18,400 tons of various materials.

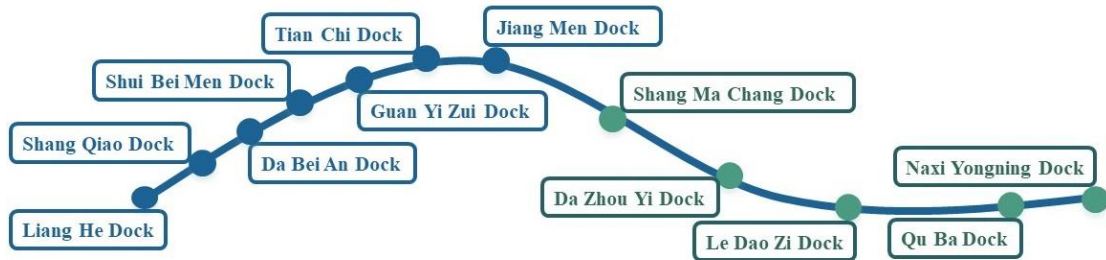
In 1882, Ding Baozhen, a local official, recorded in his book the scene of salt ships entering the Yongning River Basin. Because the river is very difficult and steep, a ship needs dozens of boatmen walking on the river bank to pull the rope; the rope is tied to the waist, sometimes walking between the cliffs, sometimes creeping on the sand, hands grasping the grass on the ground.

According to the records of 'Xuyong County Annals, and Naxi County Annals', in the late Qing Dynasty and the early Republic of China, there were 12 docks on the Yongning River channel from upstream to downstream. The wharf was both a ferry terminal and a freight terminal. Among them are Liang He Dock, Shang Qiao Dock, Da Bei A Dock, Shui Bei Men Dock, Guan Yi Zui Dock, Tian Chi Dock, and Jiang Men Dock; Shang Ma Chang Dock, Da Zhou Yi Dock, Le Dao Zi Dock, Qu Ba Dock, and Naxi Yongning Dock.

Shown in Figure 4. 5, during the late Qing Dynasty and the early Republic of China, there were 12 docks on the Yongning River channel from upstream to downstream. The docks on the Yongning River waterway include :

Figure 4. 5

In the late Qing Dynasty and the early Republic of China, there were 12 docks on the Yongning River channel from upstream to downstream.



Note. Figure of the docks on the Yongning River waterway. Own work.

The Yongning River having a narrow channel and rapid water flow is a root cause of many boats facing a danger of wrecking. Each salt boat is not only equipped with ten to fifteen boatmen but also a number of rope-pulling workers. When the boat reaches the beach mouth in the Jiangmen area, temporary workers are needed to help pull the rope. Sometimes, a boat needs more than 100 people to pull it to the big beach mouth. There were more than three thousand boat workers working in the salt ship industry in the late Qing Dynasty and the early Republic of China. They worked hard, bowing their backs, humming their Yongning River Boatman Work Songs, and carefully pulling tens of thousands of tons of salt from the turbulent waves. So far, on the rocks along the bank of the river, there are still foot sockets from boatmen's sinking and densely honeycombed stone holes poked by poles.

In general, there are five to six ships that carry 60 people as a group to sail and do the pulling together. Therefore, it is normal for a wharf to have more than 200 boatmen. It can be seen that a lot of people sang the Yongning River Boatman Work Songs at that time.

Because the individuals capable of singing Yongning River Boatman Work Songs belonged to the lowest social class of laborers during the prolonged feudal period and most of them were illiterate, it was nearly impossible to find specific written documentation dedicated to Yongning River Boatman Work Songs. Therefore, I finally relied on various relevant sources of information, combining historical records related

to flourishing trade, transportation, and geographical conditions in the region to reach a conclusion. The continuous prevalence of Yongning River Boatman Work Songs in this area can be traced back to the time when Cao Zhen successfully navigated the Yongning River, thereby establishing a navigable waterway.

4.1.3 The current situation of the Yongning River Boatman Work Songs

— External political environment

Affected by external factors in the political environment, such as social unrest during the Cultural Revolution. People's travel was seriously affected, so that the Yongning River Boatman work songs were hardly sung.

— Historical inevitability

In 1961, the boat company on the Yongning River began to transform the transportation tools, develop mechanization, use mechanized means to transport, and no longer need people to pull the boat.

In 1962, the Yongning River Boatman Work Songs began to fade, and the boatmen in the waters of the Yongning River no longer used the Yongning River Boatman Work Songs at work.

4.1.4 These lyrics hold significant importance in the study of the history of the Yongning River region, the societal structure, the state of human life, the natural environment, and more, for the people conducting research in these areas.

At the current stage of research, the information available regarding the Yongning River Boatman Work Songs primarily consists of the lyrics, with the melodic components being notably absent. Lyrics about the Yongning River Boatman Work Songs can be found at this stage. Organize the lyrics translation as follows:

Yongning River water leads to Luzhou City, and tributes are transported to Luzhou through this river every year.

The boat sailing up is loaded with salt, and the boat sailing down is loaded with coal.

A boat carrying tens of thousands of pounds of copper was transported from Naxi to Beijing.

The huge lead block produced in Guizhou was loaded on board, and the boat sailed stably.

The tea produced in Yunnan is piled higher than the bun, so pay attention to waterproof.

Only sulfur no one is willing to transport, lost in the wharf let workers pick away.

The aroma of beans, red sea peppers, dried bamboo shoots and cooked meat in Jiangmen area is full of Yongning River.

Yongning River on the beach even beach, Yongning boatman tears ripples.

The moldy corn was boiled in a pot with no salt in the soup.

He raised his courage to pull the boat, burn incense and ask Buddha for peace.

Over the beach to eat breakfast, beans pepper to eat two bowls.

The steamed bread in the ancient Gu Song was carried in the mind and waited for a nap at noon.

Maling Village is built on a small slope, and it is necessary to go through the water lane by boat.

Xinglongchang is a good place to ship mountain goods.

Longfeng Street is next to the river, Yongning Mansion gate can be seen.

The two bridge terminals are next to the East Street, and the goods transported to the Xuyong area are unloaded here.

Sailing against the water for one hundred days, the ship workers are miserable.

Conclusion

By tracing the origins and evolution of Yongning River Boatman Work Songs, one can gain profound insights into the distinct roles played by Yongning River Boatman Work Songs in different epochs, as well as how they progressively diversified their array of functions over time.

4.2 The Natural and Cultural Environment of the Yongning River Boatman Work Songs

4.2.1 The Yongning River is an important tributary of the upper reaches of the Yangtze River. It is an important shipping channel connecting Yunnan Province and Guizhou Province. Yongning River originated in a place called Jianshanzi at the junction of southwest of Luzhou City and Yunnan Province.

Media 4. 1 shows the origin of the Yongning River Boatman Work Songs. This is one of the four major freight terminals during the Qing Dynasty, connecting Yunnan, Guizhou, and Sichuan Provinces which holds great geographical significance. In the past, numerous ships constantly arrived and departed from this port that together with a number of personnel working at the docks, it created a bustling atmosphere.

At the dock, vessels come and go, docking for the purpose of loading and unloading cargo. Following the completion of their tasks, boatmen take moments of respite along the riverbank. The most commonly heard the Yongning River Boatman Work Songs here is “Zhuang Cang Hao Zi”, “Yan Bao Bao Hao Zi”.

Media 4. 1

Source of Yongning River, Xu Yong Dock.



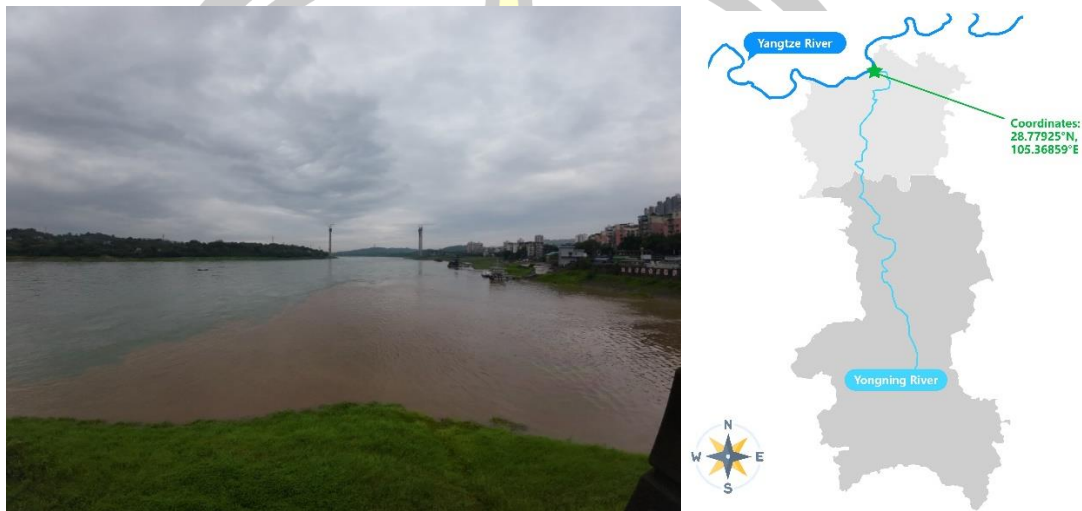
Note: Media of the Yongning River, Xu Yong Dock, 2023. Own work.

In Figure 4.6, the Yongning River flows into the Yangtze River from right to left, here is the end of the Yongning River. Here is the largest dock on the Yongning River. As vessels passing through this point need to enter the Yangtze River, they typically undergo cargo transfer and change to heavier ships at this location for convenient transportation. People come and go, and songs can be heard continuously.

Here, you can hear the sound of “Zhuang Cang Hao Zi”, “Tui Chuan Hao Zi”, “Man San Rao”, “Long Zhou Hao Zi”, and “Yan Bao Bao Hao Zi”.

Figure 4. 6

Naxi Yongning Dock, fieldwork.



Note: Photo of the Naxi Yongning docks on the Yongning River waterway, 2022. Own work.

In Figure 4.7, it shows Ledao Ancient Town built in about 225 AD. From Yunnan and Guizhou provinces to Sichuan, there are two roads, water and land. This was a major traffic artery connecting Sichuan to the Central Plains and northern regions. In the Qing Dynasty, it was a prosperous route to Sichuan, Yunnan and Guizhou, acting as an important transfer station. In the heyday of Ledao Wharf, there were more than 200 large wooden boats daily loading and unloading goods, which was known as the largest wharf on Yongning River. One or two hundred boats were anchored at the river bay, loading department stores, mountain goods, salt, medicinal materials, tea, brown sugar, coal and so on. When night falls, the red light on the ship’s mast is high, reflecting the red river water. The lights of the onshore restaurant are red, and the lights of the boat house on the water are dazzling. The tea shop at the mouth of the field has a series of songs, accompanied by the sound of Qingyin, lotus leaf, and bamboo piano. Le Dao Zi Dock is a transfer station on the Yongning River waterway and is the most

significant dock. Here, you can hear the sounds of “Zhuang Cang Hao Zi”, “Tui Chuan Hao Zi”, “Man San Rao”, “Long Zhou Hao Zi”, “Yan Bao Bao Hao Zi”.

Figure 4.7

Le Dao Zi Dock, fieldwork.



Note: Photo of the Le Dao Zi docks on the Yongning River waterway, 2021. Own work.

In Figure 4.8, Jiangmen Old Paper Mill. The production of bamboo nearby provides convenient conditions for papermaking. The ancient town of Jiangmen in Xuyong County, 60 km from Luzhou City, was built by the Yongning River. There are many shoals on this section of the river, and there are huge stones, blocking the Yongning River. Jiangmen has been a courier station on the ancient tea-horse road in Sichuan and Guizhou since ancient times. In the Hongwu year of the Ming Dynasty, there was a water courier station here. Merchants and hawkers in all directions also settled in Jiangmen, and opened shops along the street to do business. Therefore, restaurants, taverns and teahouses opened, and the stack rooms were one after another. The mule and horse stack rooms became bigger. Blacksmith shops, horse-repairing carts, straw shoes shops, sewing shops, large and small workshops came into being. In the Qing Dynasty, there were still water courier station and horse courier station. In March 1938 during the Anti-Japanese War, after Luzhou people rushed to repair the

East Sichuan-Yunnan Road and connected the Yunnan-Myanmar International Avenue, Jiang Men became an important transfer station on this transportation line.

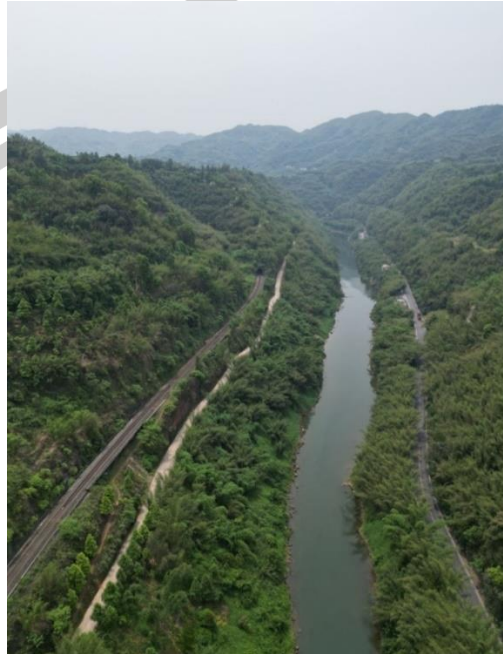
Figure 4. 8

Jiang Men Dock, Jiangmen Old Paper Mill, fieldwork.



Note: Photo of the Jiang Men dock, Jiangmen Old Paper Mill on the Yongning River waterway, 2021. Own work.

Figure 4. 9, shows the river starts to narrow with high mountains on both sides, and the river flows through a canyon. As we travel up, the river becomes more treacherous, making it easier for boats to run aground. Starting from this point, the number of specialized boat trackers for towing begins to increase. Here, you can hear the sound of “Da He Ban Jiu”, “Yongning River Ban Jiu”, “Nao Yan Wan”, “Ge Qian Hao Zi”, “Cao Chuan Hao Zi”, “Zhuang Hao Zi”.

Figure 4. 9*Jiang Men Dock, fieldwork.*

Note: Photo of the Jiang Men dock on the Yongning River waterway, 2023. Own work.

In Figure 4.10, Liang He Dock water transport spans between Yonghe Bridge and Penglai Bridge in Xicheng and Dongcheng. With the construction of the city and the opening of the expressway, the ancient wharf of Xuyong Water Transport begins to disappear. Only the reliefs along the Binjiang Road tell us the prosperous scene of the ancient dock.

In the Republic of China, the last-year statistics shows that there were more than 200 workers carrying goods on the wharf, and there were five or six hundred horses in the horse team. Now, there are more than 200 boats, more than 1000 boatmen and delivery workers on the Yongning River. Most of the people around the wharf live by transporting salt, regardless of gender. They began to work from the age of seven or eight. This is the nearest dock to Xuyong dock, representing the final sprint stage where boat tracker gives their utmost effort and strive relentlessly. Here, you can hear the sound of “Da He Ban Jiu”, “Yongning River Ban Jiu”, “Nao Yan Wan”, “Ge Qian Hao Zi”, “Cao Chuan Hao Zi”, “Zhuang Hao Zi”, “Tiao San Sheng”.

Figure 4. 10*Liang He Dock, fieldwork.*

Note: Photo of the Liang He dock on the Yongning River waterway, 2021. Own work.

Conclusion

The river segment of inland waterway shipping along the Yangtze River exhibits significant variations in its natural environment, with distinct functionalities attributing for different existing docks. Here, it can be inferred of the ongoing employment of divergent modes of musical expressions.

4.3 Look into Shaowen Wang's personal experience about representative inheritor of the intangible cultural heritage project of Sichuan Province.

Shaowen Wang is a representative inheritor of the intangible cultural heritage of Sichuan Province called the Yongning River Boatman work songs. He witnessed the career of boatman on the Yongning River from the period of its renaissance to nearly disappearance.

Table 4. 1

The Relationship between Wang Shaowen and the Yongning River Boatman work songs.

1938.1	Born on a boat on the Yongning River.
1946.9-1951.1	Learn boatman work on the boat of third uncle
1951.2	Joined the boatman Trade Union of Naxi County and was certified as a boatman of Yongning River
1961	The shipping company on the Yongning River began to transform transportation tools, develop mechanization, and use mechanized means to transport.
1999.9	Retired

Note. Data collected by Wenxing Wang on 2022.

Shaowen Wang, Han nationality whose entire family members took a boatman profession for generations, was born in January 1938. As an old time, many people utilized the boat as their home. His father was a boatman, his mother ran the boat, and the family lived together on the boat. In August 1946, the weather was bleak, the wind and rain were heavy, causing tumultuous rainstorms and the big waves when the boat was rotten, and marked a loss of the breadwinner himself. In 1951, after his father's death, he moved to live with his three uncles on a boat before beginning to learn to pull the boat and work at the age of 11. In September 1999, he retired after working on the Yongning River for nearly 50 years. He still remembers the geography of every river section along with the change of precipitation, temperature and wind direction of each different season which mostly attribute the safety of navigation. The specific purpose of each Yongning River Boatman work songs is to work efficiently. According to Shaowen Wang's memories, the specific uses of various Yongning River Boatman work songs are described.

Figure 4. 11

People who live on boats on the river.



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/9183e03381f4bc2f.html>).© Time Inc. For personal non-commercial use only.

Figure 4. 12

Children who work and study with boatmen.



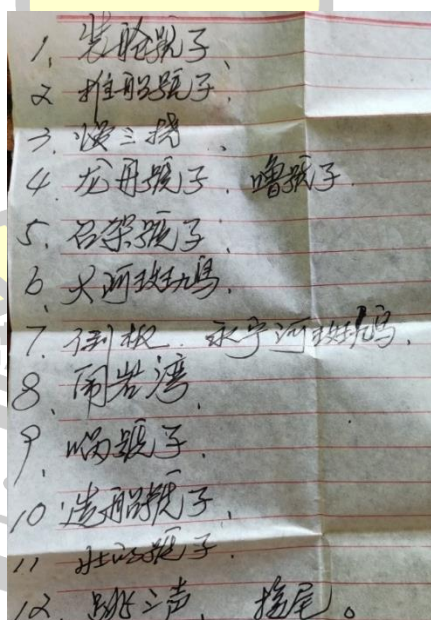
Note. Graham.D.C, in 1913. From *Trackers pulling a houseboat up the rapids in the Yangtze River*, by Wikimedia Commons. (<https://bit.ly/46pzDdi>).Public domain based on the date the picture was taken in China.

In Figure 4.11, the photo depicts a work scene of boatmen on the Yangtze River in 1913. It shows a line of children towing ropes, confirming Shaowen Wang's account that he learned to be a boatman at an early age and made a living from this occupation.

The total length of the Yongning River is nearly one hundred kilometers, from south to north into the Yangtze River, into the estuary from Luzhou city, eighteen kilometers, south high, north low. Although the Yongning River flows from south to north, the southern mountainous areas are relatively poor. Therefore, the flow of goods was from north to south. At that time, the traffic was so busy that it was only transported by waterway. Many boatmen made a living by pulling boats, which catalyzed the Yongning River Boatman Work Song. According to the old boatman, the inheritance of the Yongning River Boatman Work Songs depends on the natural inheritance of generations of boatmen with no specific representative heirs. There have been probably hundreds of boatmen on the Yongning River who sang the Boatman Work Songs for generations.

Figure 4. 13

Yongning River Boatman work songs Catalog Provided by Shaowen Wang.



Note. Photo was taken at Shaowen Wang's home by the Yongning River, in 2021.

Own work.

In Figure 4. 13, during my interview with Shaowen Wang, he provided me with this song catalog and explained that among all their boatmen, he is the only literate person. The text within merely represents the phonetic transcription of their spoken language, capturing the pronunciation used in their everyday conversations. However, they are unaware of the accuracy of the specific written words.

Table 4. 2

The table presented here represents the process in which I organized the information provided by Shaowen Wang.

NO.	By key informant <Wang Shaowen>	By key scholar <Professor Gao Shubo>
1	装舱号子 Zhuang Cang Hao Zi	装舱号子 Zhuang Cang Hao Zi
2	推船号子 Tui Chuan Hao Zi	推船号子 Tui Chuan Hao Zi
3	慢三 Man San Rao	慢三桡 Man San Rao
4	龙舟号子, 噜号子 Long Zhou Hao Zi, Lu Hao Zi	龙舟号子 Long Zhou Hao Zi
5	召架号子 Zhao Jia Hao Zi	交架号子 Jiao Jia Hao Zi
6	大河斑 Da He Ban Jiu	大河斑鸠 Da He Ban Jiu
7	导板, 永宁河斑 Dao Ban, Yongning River Ban Jiu	永宁河斑鸠 Yongning River Ban Jiu
8	闹岩湾 Nao Yan Wan	闹岩湾 Nao Yan Wan
9	口号号子 O Hao Zi	搁浅号子 Ge Qian Hao Zi
10	造船号子 Cao Chuan Hao Zi	秒船号子 Cao Chuan Hao Zi
11	壮的号子 Zhuang De Hao Zi	撞号子 Zhuang Hao Zi
12	跳三声, 结尾 Tiao San Sheng, Jie Wei	跳三声 Tiao San Sheng
13	烟包包号子 Yan Bao Bao Hao Zi	烟包包号子 Yan Bao Bao Hao Zi

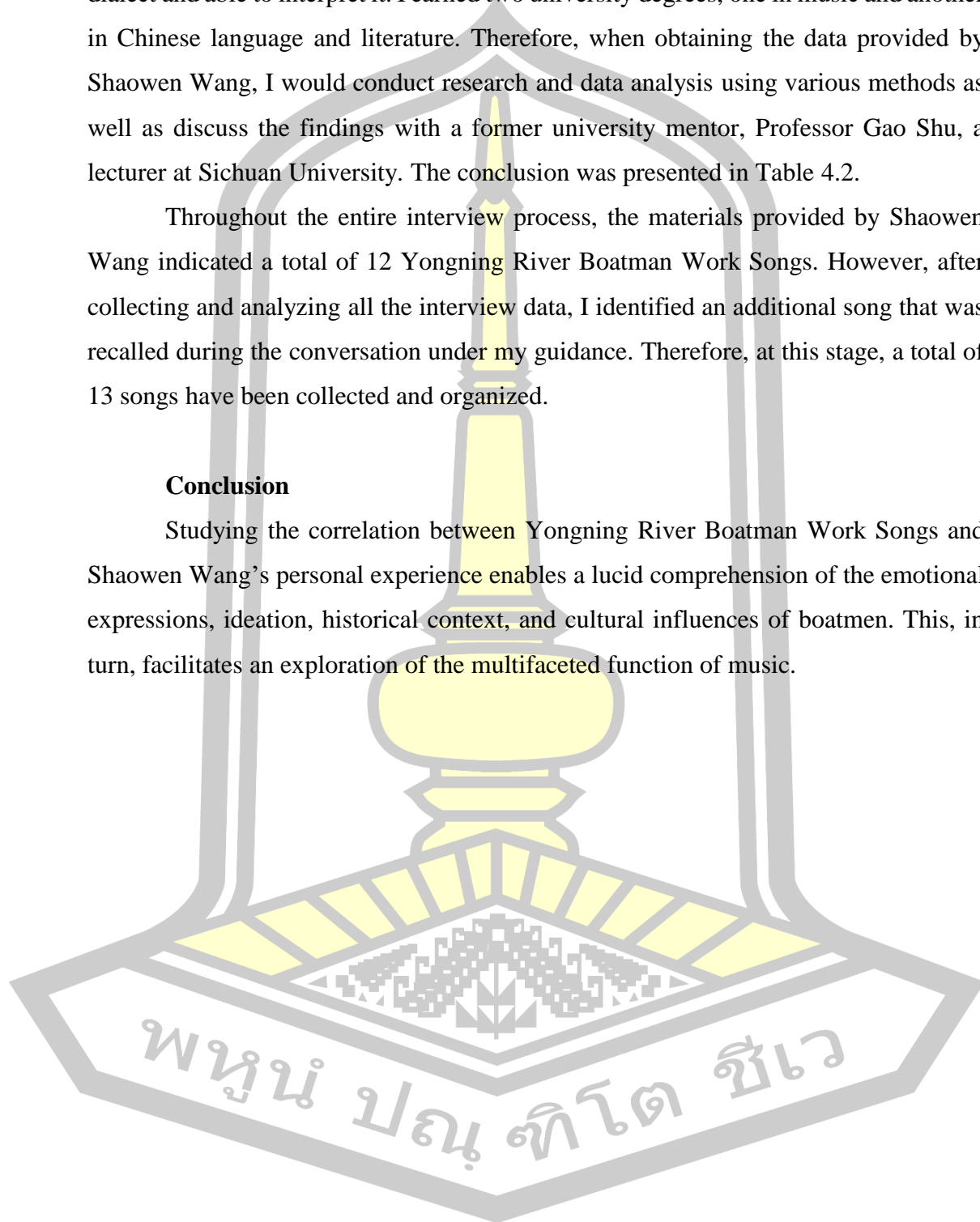
Note. Data collected by Wenxing Wang on 2022.

As a native of Luzhou City, I, the researcher, am highly familiar with the local dialect and able to interpret it. I earned two university degrees, one in music and another in Chinese language and literature. Therefore, when obtaining the data provided by Shaowen Wang, I would conduct research and data analysis using various methods as well as discuss the findings with a former university mentor, Professor Gao Shu, a lecturer at Sichuan University. The conclusion was presented in Table 4.2.

Throughout the entire interview process, the materials provided by Shaowen Wang indicated a total of 12 Yongning River Boatman Work Songs. However, after collecting and analyzing all the interview data, I identified an additional song that was recalled during the conversation under my guidance. Therefore, at this stage, a total of 13 songs have been collected and organized.

Conclusion

Studying the correlation between Yongning River Boatman Work Songs and Shaowen Wang's personal experience enables a lucid comprehension of the emotional expressions, ideation, historical context, and cultural influences of boatmen. This, in turn, facilitates an exploration of the multifaceted function of music.



CHAPTER V

THE MUSIC CHARACTERISTICS OF YONGNING RIVER BOATMAN WORK SONGS, IN LUZHOU CITY, SICHUAN, CHINA

This chapter will examine the musical characteristics of Yongning River Boatman Work Songs. The section is a musical analysis of each Yongning River Boatman Work Songs. A set of 13 Yongning River Boatman Work Songs was acquired from field work. Conducting an analysis of 13 Yongning River Boatman Work Songs provides an opportunity to gain insights into the musical characteristics of Yongning River Boatman Work Songs.

- 5.1 Zhuang Cang Hao Zi
- 5.2 Tui Chuan Hao Zi
- 5.3 Man San Rao
- 5.4 Long Zhou Hao Zi
- 5.5 Jiao Jia Hao Zi
- 5.6 Da He Ban Jiu
- 5.7 Yongning River Ban Jiu
- 5.8 Nao Yan Wan
- 5.9 Ge Qian Hao Zi
- 5.10 Cao Chuan Hao Zi
- 5.11 Zhuang Hao Zi
- 5.12 Tiao San Sheng
- 5.13 Yan Bao Bao Hao Zi

5.1 Zhuang Cang Hao Zi

Yongning River Boatman Work Songs are created by the boatmen during their long-term cargo handling and towing of boats. Due to inconvenient local transportation, water transport becomes the only option. The main purpose is to unify and coordinate the actions of the boatmen and improve productivity. The lyrics of the Yongning River Boatman Work Songs consist of fixed lyrics passed down through generations, together with improvised lyrics based on water conditions and the geographical environment.

These lyrics can, to some extent, reflect the past social landscape. With vocal accompaniment, there would be solo songs. Each Yongning River Boatman Work Song has a different melody and a relatively complete musical structure. They can be sung separately or in a form of a suite. Since the leading boatman uses Yongning River Boatman Work Songs to control the speed of navigation and coordinate the actions of the crew, different song combinations are performed based on different practical situations. The duration of songs varies; some are long while others are short, but all are initiated by specialized boatmen. During the long years of transportation, the boatmen sing and learn from mutual communication. Therefore, Yongning River Boatman Work Songs are mainly circulated and passed down orally among the community of boatmen. People who are not engaged in this profession generally do not sing it, and there is no fixed master-apprentice relationship. It is a spontaneous form of transmission.

During the field work and data collection process, I identified certain problems that would influence the accuracy of music analysis. First, due to the singer's age, a limited physical condition, so the accuracy and coherence of the actual singing process are not relatively promising. Secondly, due to the passage of time and prolonged lack of practice, certain parts have naturally been forgotten. Due to the fact that only these elderly individuals are capable of singing the songs in their entirety during the actual interview performance, they play dual roles by singing and providing important anecdotes. Next, these songs are generated during work with no aesthetic demands on the original melody, but focusing primarily on practical use to coordinate work, so that the tonality of the lyrics is markedly colloquial, resulting in a lack of melodic sensibility.

Based on the data obtained from field work at the current stage, a total of 13 relatively complete Yongning River Boatman Work Songs were collected, as shown in Table 5.1. Next, I will analyze the musical characteristics of these 13 Yongning River Boatman Work Songs. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

Table 5. 1

Number, Title, Function, and Usage scenario of Yongning River Boatman Work Songs.

No.	Title	Function	Usage scenario
1	Zhuang Cang Hao Zi	Cargo handling	Special
2	Tui Chuan Hao Zi	Boating	Downstream
3	Man San Rao	Boating	Downstream
4	Long Zhou Hao Zi	Boating, Towing a boat	Downstream/ Upstream
5	Jiao Jia Hao Zi	Boating, Towing a boat	Downstream /Upstream
6	Da He Ban Jiu	Towing a boat	Upstream
7	Yongning River Ban Jiu	Towing a boat	Upstream
8	Nao Yan Wan	Towing a boat	Upstream
9	Ge Qian Hao Zi	Towing a boat	Upstream
10	Cao Chuan Hao Zi	Towing a boat	Upstream
11	Zhuang Hao Zi	Towing a boat	Upstream
12	Tiao San Sheng	Towing a boat	Upstream
13	Yan Bao Bao Hao Zi	Brief rest or End	Special

Note. Data collected by Wenxing Wang on 2022.

5.1 Zhuang Cang Hao Zi

On the Yongning River, cargo boats are used for transportation. Among them, 80% of the boats carry salt, while the remaining 20% transport other goods. Among these salt-carrying boats, large vessels can carry approximately 130 bags of salt, while small vessels can carry about 100 bags of salt. Generally, there are four people as a group carrying out the handling work, as shown in Figure 5.1. To improve the efficiency of transporting salt and other goods, the boatmen made their own handling tools (see Figure 5.2), such as iron hooks to grab the cargo, and hemp ropes attached to the hooks to lift one.

“Zhuang Cang Hao Zi” is a song with vocal accompaniment to coordinate the movements of the boatmen and improve their work efficiency. It can also be used to

coordinate the boatmen pulling the mast. The lead singer performs this melody to command the actions of other boatmen. Everyone needs to gather all their strength in their palms to heave together. The lyrics are mostly interjections, carrying no meaningful verbal messages. According to the actual usage, you can keep singing repeatedly until the work is complete.

It is suggested by the interview that the song was described by the performer as having two melodies: one for the lead vocalist and the other for the crew members' chorus. Due to specific circumstances, the performer will undertake the singing duties alone, portraying two roles simultaneously (see Figure 5.3). Lead singer Shaowen Wang demonstrated the action of catching a bag of salt by throwing the tool out and catching the salt bag while he sang, "Ai Yo Yo O Wo Yo". As shown in Figure 5.4, lead singer Shaowen Wang demonstrated the action of lifting a salt bag. All boatmen together respond to the lead singer by synchronizing movements and singing the "Wo O Wo Yo Huo" melody. As a result, I have documented the melody in two separate sections. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

Figure 5. 1

Simulate the labor scene of boatmen carrying salt bags on the ancient.



Note. Photo of Yongning River Dock Xuyong County Museum. Own work.

Figure 5. 2

The boatman homemade tools.



Note. Wang. G. D, in 2021. From Memory of Nansi Wharf, by WEIXIN.
(<https://bit.ly/3Ncw69t>)

Figure 5. 3

Lead singer, Shaowen Wang demonstrated the action of catch a bag of salt bag.
Throw the tool out and catch the salt bag.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 4

Lead singer, Shaowen Wang, demonstrated the action of lifting a salt bag.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.



装舱号子 Zhuang Cang Hao Zi

Transcription by
Wenxing Wang (2023)

♩ = 65-75

Phrase 1

Leader

欵一唷 唷 噢 喔 唷 喔 噢 唷 嚯 又来提到噢

Ai Yo Yo O Wo Yo Wo O Wo Yo Huo You Lai Ti Dou O

Unison

Phrase 2

Leader

5 欵一唷 一 喔 唷 嚯 喔 噢 喔 唷 嚯 提起来 唷

Ai Yo Wo Yo Huo Wo O Wo Yo Huo Ti Qi Lai Yo

Unison

Phrase 3

Leader

9 连 手 嚯 喔 嚯 吼 喔 唷 再 来 提 斗

Lian Sher Huo Wo Huo Hou Wo Yo Zai Lai Ti Dou

Unison

Phrase 4

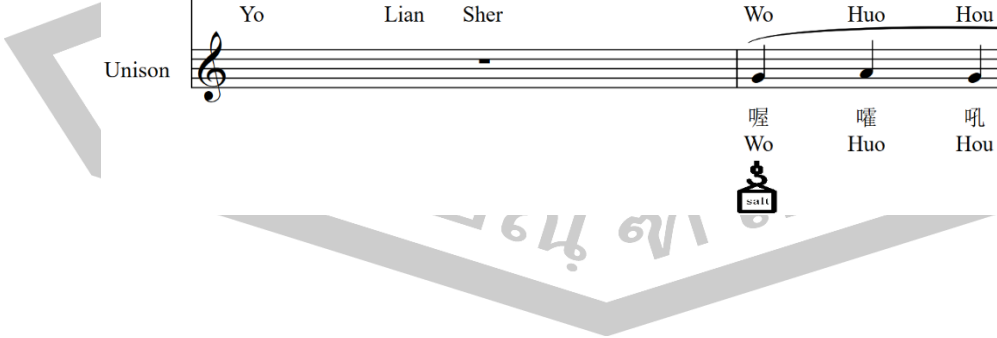
Leader

12 唷 一 连 手 喔 嚯 吼

Yo Lian Sher Wo Huo Hou

Unison

Wo Huo Hou



Following chart shows the formal structure of “Zhuang Cang Hao Zi” can be divided as follow:

Table 5. 2

Formal structure of “Zhuang Cang Hao Zi”.

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4
Measures	1-3	4-7	8-10	11-13

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

欵 — 唷 — — 唷 噢 喔 唷 喔 噢 喔 唷 嚯
 Ai Yo Yo O Wo Yo Wo O Wo Yo Huo

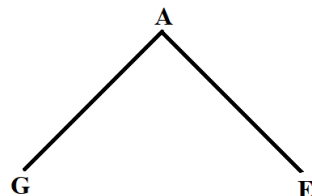
Unison

喔 噢 喔 唷 嚯
 Wo O Wo Yo Huo

Tempo Mostly at the speed of Adagio (♩= 65-75)
 Depending on the weight of the items being carried: the heavier the items, the slower the music tempo, and vice versa.

Range From E - A

Melodic Contour Musical melodies are arch shaped.



Phrase 2

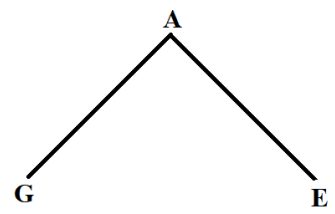
Leader
4
又来提到噢—— 欸一唷一喔唷嚯一 喔噢 喔唷嚯一
You Lai Ti Dou O Ai Yo Wo Yo Huo Wo O Wo Yo Huo

Unison
喔噢 喔唷嚯一
Wo O Wo Yo Huo

Tempo Mostly at a speed of Adagio (♩= 65-75)
Depending on the weight of the items being carried: the heavier the items, the slower the music tempo, and vice versa.

Range From D - A

Melodic Contour Musical melodies are arch shaped.



Phrase 3

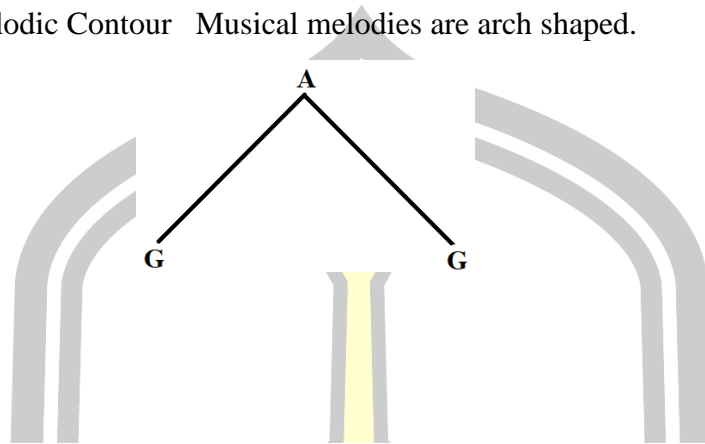
Leader
8
提起来唷一 连手嚯 喔嚯吼
Ti Qi Lai Yo Lian Sher Huo Wo Huo Hou

Unison
喔嚯吼
Wo Huo Hou

Tempo Mostly at a speed of Adagio (♩= 65-75)
Depending on the weight of the items being carried: the heavier the items, the slower the music tempo, and vice versa.

Range From E - A

Melodic Contour Musical melodies are arch shaped.



Phrase 4

11

Leader

喔 唷 再 来 提 斗 一 唷 一 连 手 喔 囉 吼
 Wo Yo Zai Lai Ti Dou Yo Lian Sher Wo Huo Hou

Unison

喔 囉 吼
 Wo Huo Hou

Tempo Mostly keep Adagio (♩= 65-75)

Depending on the weight of the items being carried, the heavier the items, the slower the music tempo, and the lighter the items, the faster the music tempo.

Range From C - G

Melodic Contour Musical melodies are descending.

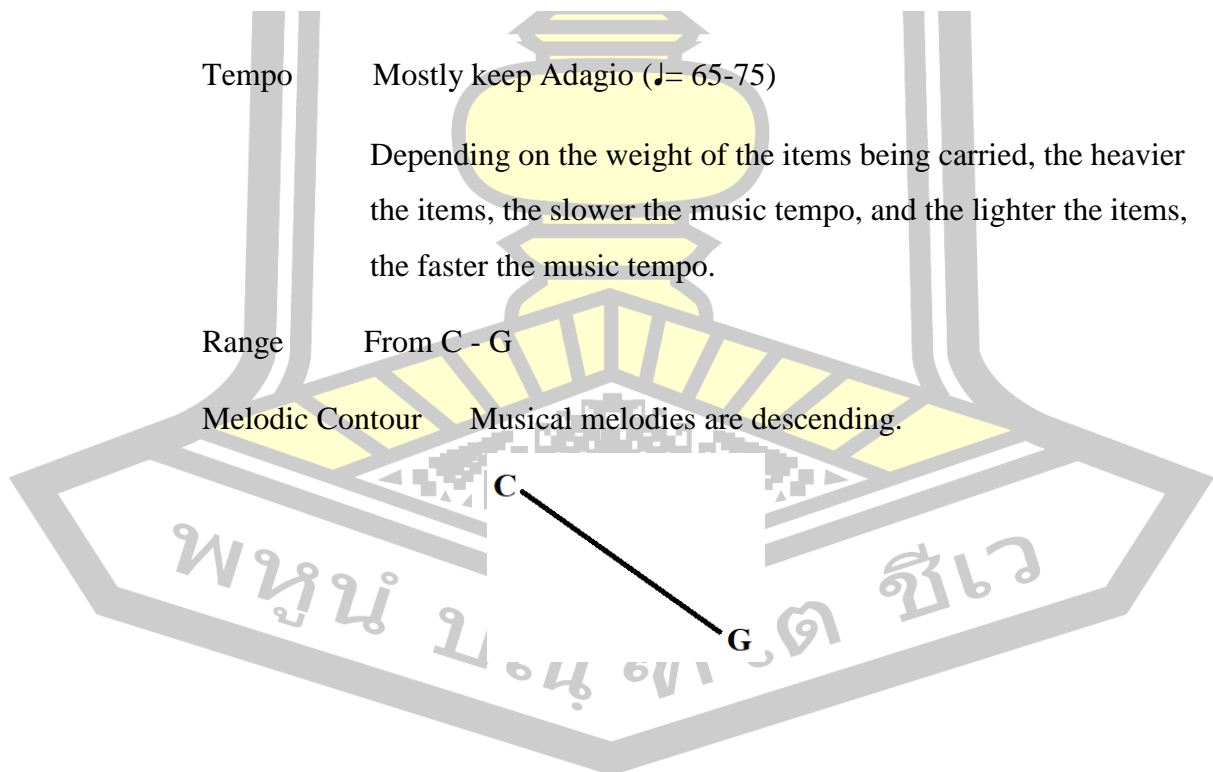


Table 5.3

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Ai Yo Yo O Wo Yo</i>	Interjection: Does not possess a specific meaning; it merely serves as a reminder for everyone's attention. Listen everybody! Are you ready?	6
1	<i>Wo O Wo Yo Huo</i>	Interjection: Respond to the lead singer, synchronize movements.	5
2	<i>You Lai Ti Dou O Ai Yo Wo Yo Huo</i>	Come and lift it up again.	10
2	<i>Wo O Wo Yo Huo</i>	Interjection: Respond to the lead singer, synchronize movements.	5
3	<i>Ti Qi Lai Yo Lian Sher Huo</i>	Everybody brings it up.	7
3	<i>Wo Huo Hou</i>	Interjection: Respond to the lead singer, synchronize movements.	3
4	<i>Wo Yo Zai Lai Ti Dou Yo Lian Sher</i>	Everybody. Let's bring it up again.	9
4	<i>Wo Huo Hou</i>	Interjection: Respond to the lead singer, synchronize movements.	3

Note. Data collected by Wenxing Wang on 2023.

5.2 Tui Chuan Hao Zi

“Tui Chuan Hao Zi” is a song with vocal accompaniment to coordinate the movements of the boatmen and improve their work efficiency. As shown in Figure 5.6, the boat gradually moves away from the riverbank and enters the Yongning River waterway. The boatmen start rowing. While their oars are in their hands being pushed forward, the rhythm set are sung by the leading boatman. The lead singer performs this melody to incite the actions of the boatmen. As shown in Figure 5.7, the lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest. Meanwhile, he sang, “Yo Huo, Yo Huo, Yo Huo”. Everyone needs to gather all their strength in the palms of their hands and then exert force together. As shown in Figure 5.8, all boatmen demonstrate by pushing the oar outward from the boat. All boatmen together respond to the lead singer, synchronizing movements and singing together with the words “Wo Huo”. As the boat gradually moves away from the riverbank, the current gains speed. The song of the leading boatman becomes faster, and the boatmen's rowing

speed gradually increases. The lyrics are mostly interjections without much meaning, mostly improvised. Based on actual usage, you can continuously repeat singing or sing in conjunction with other melodies, singing consecutively or alternately.

Figure 5. 5

In 1909, the boatmen rowing in the Yangtze River basin.



Note. Chamberlin, in 1909. From *Yangtze River*, by Beloit College. (<https://dcms.beloit.edu/digital/collection/chamber/id/156/rec/51>). © 2023 Beloit College.

Figure 5. 6

Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Following chart shows the formal structure of “Tui Chuan Hao Zi” can be divided as follow:

Table 5.4

Formal structures of “Tui Chuan Hao Zi”

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4
Measures	1-4	5-7	8-9	10-12

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

哨 嚯 ——— 哨 嚯 哨 嚯 ———
Yo Huo Yo Huo Yo Huo

Unison

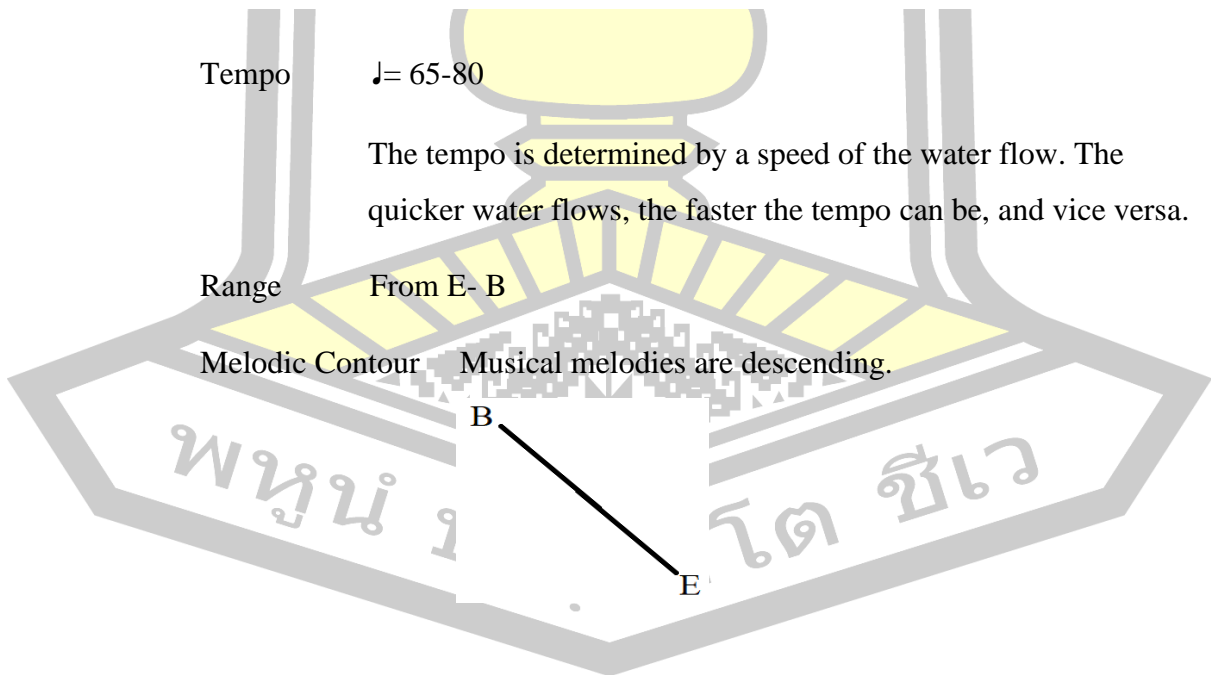
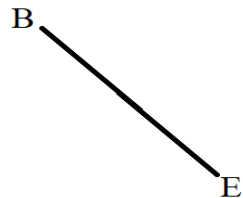
喔 嚯
Wo Huo

Tempo ♩ = 65-80

The tempo is determined by a speed of the water flow. The quicker water flows, the faster the tempo can be, and vice versa.

Range From E- B

Melodic Contour Musical melodies are descending.



Phrase 2

5

Leader

Unison

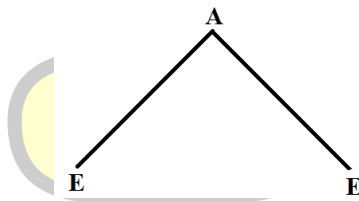
欸
Ai

Tempo ♩ = 65-80

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From D - A

Melodic Contour Musical melodies are arch shaped.



Phrase 3

8

Leader

Unison

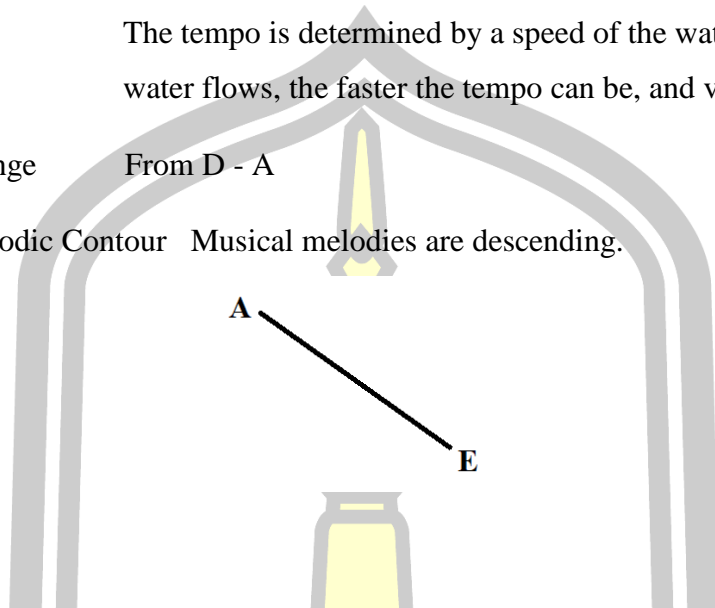
欸
Ai

Tempo ♩= 65-80

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From D - A

Melodic Contour Musical melodies are descending.



Phrase 4

10

Leader

嘿 咯 唷 噢 嘿 唷
Hei Lo Yo O Hei Yo

Unison

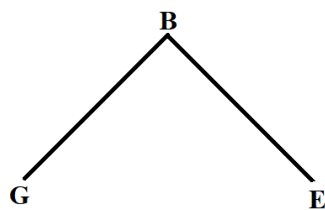
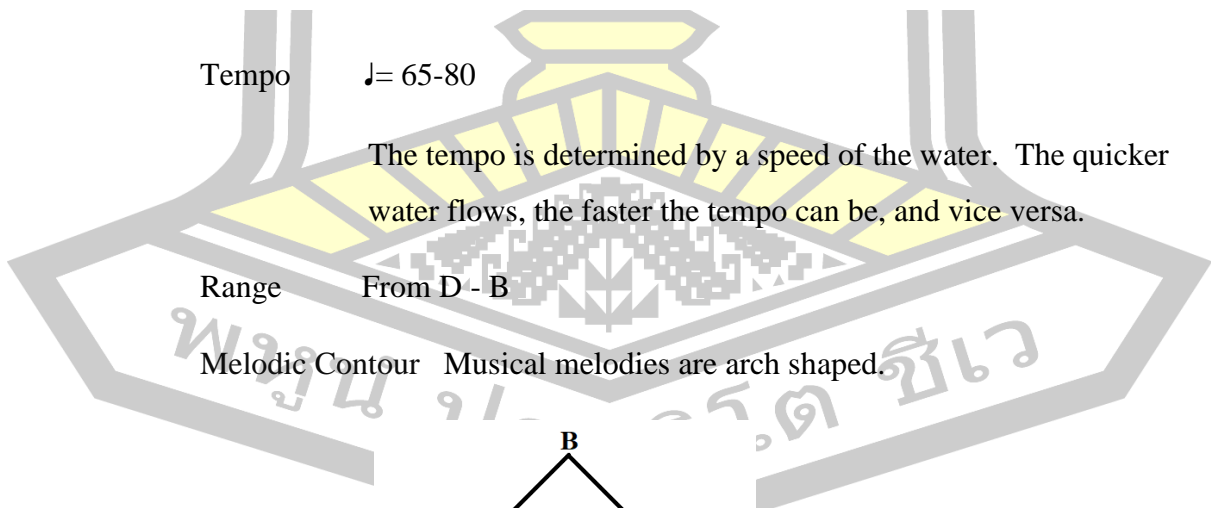
欸
Ai

Tempo ♩= 65-80

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From D - B

Melodic Contour Musical melodies are arch shaped.



Phrase 5

13

Leader

Unison

噢 O 噢 O 嚒 Huo

噢 O 噢 O 嚒 Huo

Tempo ♩ = 65-80

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From G - G

Melodic Contour Musical melodies are axis.

G ————— G

Table 5.5

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Yo Huo Yo Huo Yo Huo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	6
1	<i>Wo Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
2	<i>Hei Yo Hei Yo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	4

2	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	1
3	<i>O Hei Lo Yo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	4
3	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	1
4	<i>O Hei Lo Yo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	4
4	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	1
5	<i>Hei Lo Yo O Hei Yo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	6
5	<i>O O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	3

Note. Data collected by Wenxing Wang on 2023.

5.3 Man San Rao

“Man San Rao” is a song with vocal accompaniment to coordinate the movements of the boatmen and improve their work efficiency. After entering the Yongning River waterway, the speed of the water current increases and the river surface becomes wider. When the ship reaches the deep-water area and the lead singer starts singing this song, the rest of the team begins to coordinate the shake oars speed. As shown in Figure 5.10, the boatmen are rowing the oars with synchronized movements. The lead singer performs this melody to command the actions of the boatmen. As shown in Figure 5.11, the lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat when he sang, “O O Wei Hei”. Everyone needs to gather all their strength in the palms of their hands in a concerted effort. As shown in Figure 5.12, lead singer Shaowen Wang demonstrated the rowing motion by pulling the oar towards his chest. All boatmen together respond to the lead singer, synchronize movements, and sing “O Huo”. As the boat travels further into deeper waters and the current becomes faster, the lead singer’s singing speed also increases. According to the actual usage, you can keep singing repeatedly until the work is complete. The lyrics of this song consist of fixed lyrics passed down through generations as well as improvisations of the lyrics in accordance with water conditions and geographical environments.

Why am I recording it as two melodies? It is because during the interview, the performer described the song as having two melodies, one for the lead vocalist and another for the other crew members’ chorus. Due to specific circumstances, the performer will undertake the singing duties alone, portraying two roles simultaneously. As a result, I have documented the melodies in two separate sections. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

พหุ ประถมศึกษา

Figure 5. 8

That the boatmen are rowing the oars with synchronized movements.



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/acdc8c607f0280de.html>). © Time Inc. For personal non-commercial use only.

Figure 5. 9

Lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Following chart shows the formal structure of “Man San Rao” can be divided as follow:

Table 5. 6

Formal structures of “Man San Rao”.

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4	Phrase 5
Measures	1-4	5-7	8-10	11-13	14-17

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

Unison

噢 O 噢 O 喂 Wei 嘿 Hei

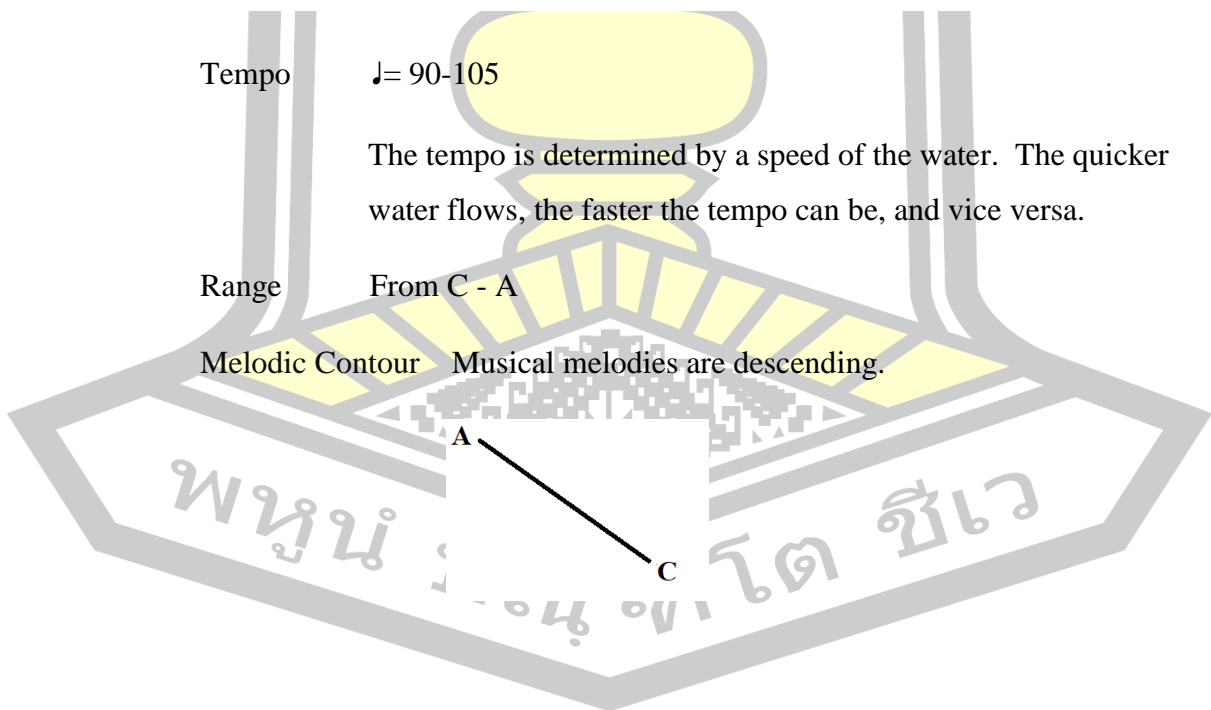
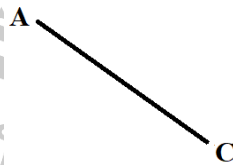
噢 O 囉 Hou

Tempo ♩ = 90-105

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From C - A

Melodic Contour Musical melodies are descending.



Phrase 2

Leader

5

乡 头 大 姐 唷
Xiang Tou Da Ji Yo

Unison

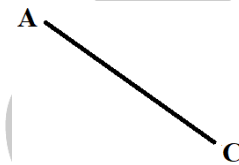
噢 囉
O Hou

Tempo ♩= 90-105

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From C - A

Melodic Contour Musical melodies are descending.



Phrase 3

Leader

8

上 街 哩 来 呀
Shang Gai Li Lai Ya

Unison

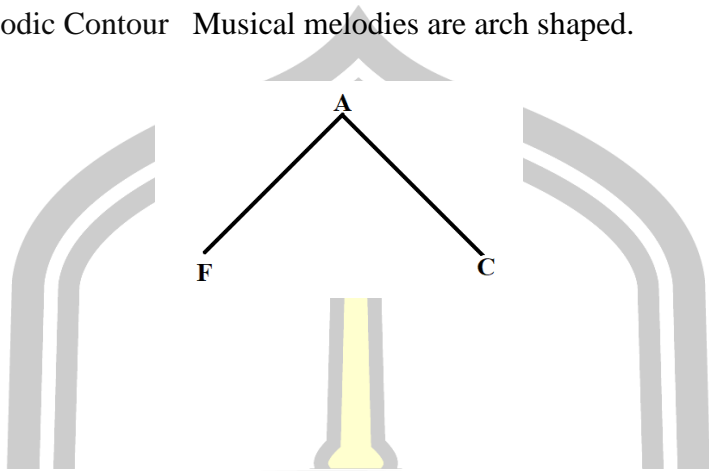
噢 囉
O Hou

Tempo ♩= 90-105

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From C - A

Melodic Contour Musical melodies are arch shaped.



Phrase 4

Leader

黄 泥 巴 裹 脚
Huang Ni Ba Guo Jo

Unison

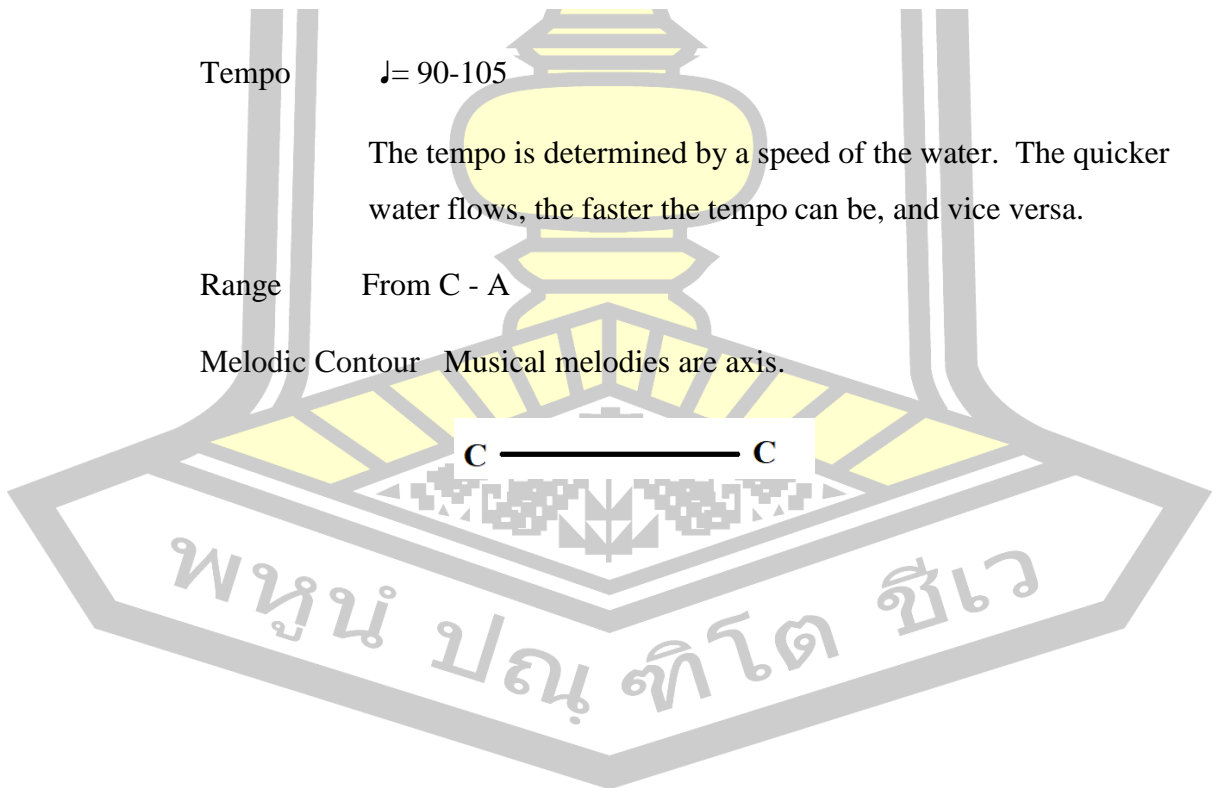
噢 囉
O Hou

Tempo ♩ = 90-105

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From C - A

Melodic Contour Musical melodies are axis.



Phrase 5

Leader

14 3

唷 大 花 滴 鞋 呀
Yo Da Hua Di Hai Ya

Unison

噢 囉
O Hou

Tempo ♩= 90-105

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Range From C - C

Melodic Contour Musical melodies are descending.

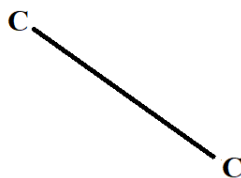


Table 5.7

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>O O Wei Hei</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	4
1	<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
2	<i>Xiang Tou Da Ji Yo,</i>	From the countryside came a woman,	5
2	<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2

3	<i>Sang Gai Li Lai Ya</i>	Go shopping in the city	5
3	<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
4	<i>Huang Ni Ba Guo Jo</i>	There was mud on her shoes, on her pants	5
4	<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements.	2
5	<i>Yo Da Hua Di Hai Ya</i>	Beautiful embroidered shoes	5
5	<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2

Note. Data collected by Wenxing Wang on 2023.

According to the field work, some fixed lyrics were recorded with the same melody being replaced by different lyrics to avoid repetition and boredom, while promoting an increase of a musical magnitude.

Table 5. 8

The relationship between text and melody and act.

Text	Meaning of the text	Word
<i>Ta Yi Jin Cen Men</i>	Just as she entered the gate	5
<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
<i>Bai Ji Bai Yo</i>	Bow down to the earth God a few times	4
<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
<i>Ze Yang Da Di Zao Tou</i>	Such a big stove	6
<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
<i>Yao Sao Hao Duo Di Cai Ya</i>	What a lot of wood to burn	7
<i>O Huo</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2

Note. Data collected by Wenxing Wang on 2023.

5.4 Long Zhou Hao Zi

“Long Zhou Hao Zi” is a song with vocal accompaniment. This song is performed at a slow tempo that manifests calm water currents. As shown in Figure 5.14, these boats are navigating a waterway with a gentle current. The main purpose of this song is to synchronize the movements of the boatmen rowing and towing a boat to improve their work efficiency. As shown in Figure 5.15, the lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat while he sang “Hei Zuo Zan Jin”. In Figure 5.16, the lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest. All boatmen respond to the lead singer by synchronizing their movements and singing “Yo Huo Hei”. It is a versatile song that can be used during the process of turning the boat, crossing to the other side of the river, or short-distance navigation. According to the actual usage, you can keep singing repeatedly until the work is complete. The lyrics are mostly statements by the label designer without much meaning and are mostly improvised. The same melody is being replaced by different lyrics to avoid repetition and boredom while promoting an increase in musical magnitude.

Why am I recording it as two melodies? It is because during the interview, the performer described the song as having two melodies, one for the lead vocalist and another for the other crew members’ chorus. Due to specific circumstances, the performer will undertake the singing duties alone, portraying two roles simultaneously. As a result, I have documented the melodies in two separate sections. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

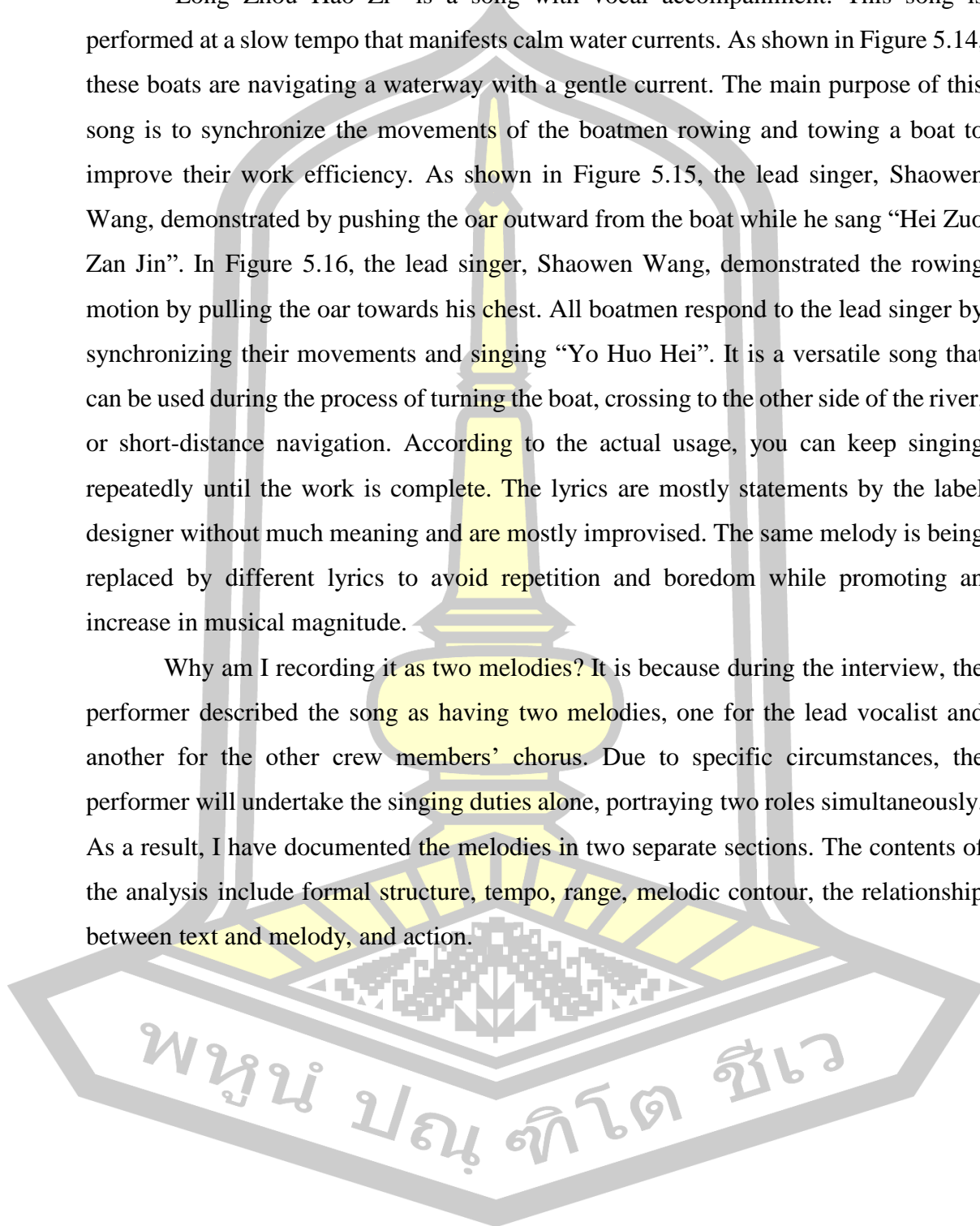


Figure 5. 11

These boats are navigating in a waterway with a gentle current.



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/375ef9fc1810e341.html>). © Time Inc. For personal non-commercial use only.

Figure 5. 12

Lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat. Meanwhile, he sang, “Hei Zuo Zan Jin”.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 13

Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.



龙舟号子

Long Zhou Hao Zi

♩ = 70-85

Transcription by
Wenxing Wang (2023)

The musical score is presented in two systems. Each system has a 'Leader' part (treble clef) and a 'Unison' part (treble clef). The tempo is marked as ♩ = 70-85. The score is divided into four phrases: Phrase 1 (measures 1-2), Phrase 2 (measures 3-4), Phrase 3 (measures 5-6), and Phrase 4 (measures 7-8). Red dragon boat oars are illustrated below the Unison part of each phrase.

Phrase 1
Leader: 嘿 咗 攞 劲 唷 嚯 嘿
Hei Zuo Zan Jin Yo Hou Hei
Unison: 唷 嚯 嘿
Yo Hou Hei

Phrase 2
Leader: 攞 个 滴 劲 咯 欸 嘿
Zan Go Di Jin Lo Ai Hei
Unison: 欸 嘿
Ai Hei

Phrase 3
Leader: 攞 攞 劲 劲 唷 嚯 嘿
Zan Zan Jin Jin Yo Hou Hei
Unison: 唷 嚯 嘿
Yo Hou Hei

Phrase 4
Leader: 来 拉 船 咯 欸 嘿
Lai La Chuan Lo Ai Hei
Unison: 欸 嘿
Ai Hei

Following chart shows the formal structure of " Long Zhou Hao Zi " can be divided as follow:

Table 5.9

Formal structures of "Long Zhou Hao Zi".

Phrase	Phrase 1	Phrase 2	Phrase 3	Phrase 4
Measures	1-2	3-4	5-6	7-8

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

嘿 啞 攢 劲 哨 囉 嘿
Hei Zuo Zan Jin Yo Huo Hei

Unison

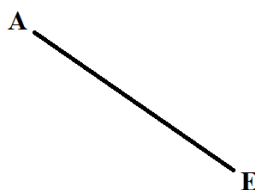
哨 囉 嘿
Yo Hou Hei

Tempo ♩ = 70-85

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively slow.

Range From D# - A

Melodic Contour Musical melodies are descending.



Phrase 2

Leader

攢 个 滴 劲 咯 欸 嘿
Zan Go Di Jin Lo Ai Hei

Unison

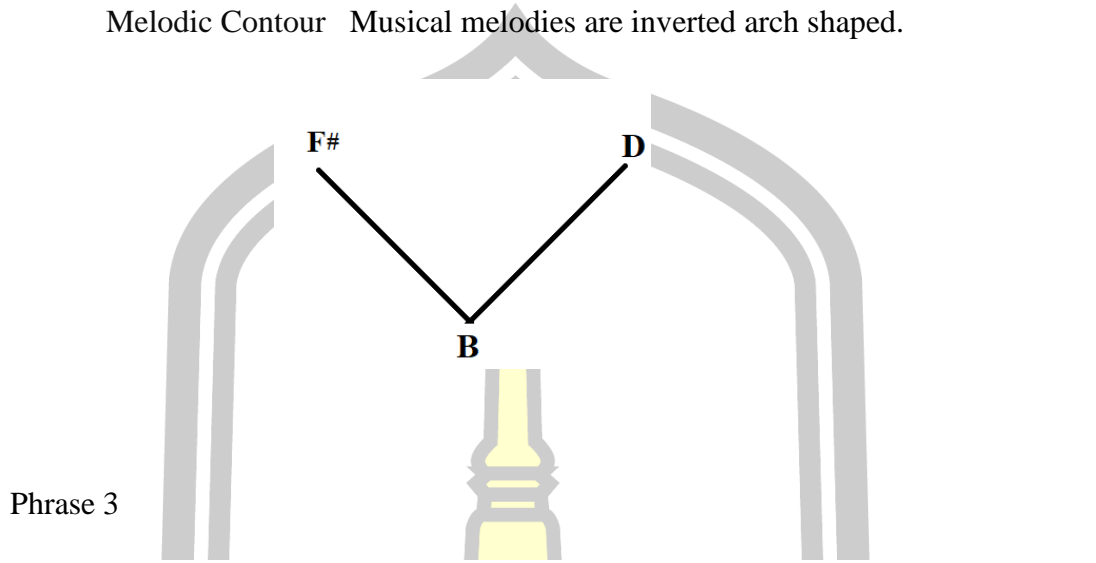
欸 嘿
Ai Hei

Tempo ♩ = 70-85

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively slow.

Range From B – F#

Melodic Contour Musical melodies are inverted arch shaped.



Phrase 3

5

Leader

Unison

Zan Zan Jin Jin Yo Hou Hei

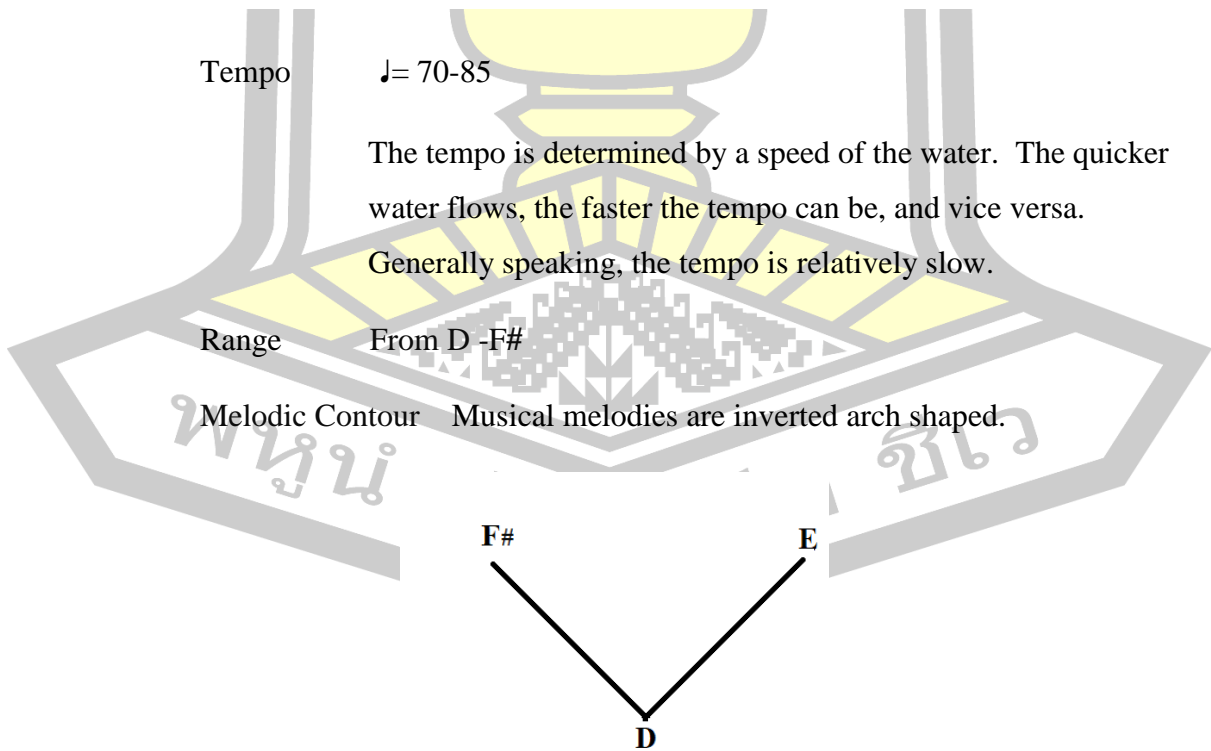
Yo Hou Hei

Tempo ♩ = 70-85

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively slow.

Range From D -F#

Melodic Contour Musical melodies are inverted arch shaped.



Phrase 4

7

Leader

米 拉 船 咯 欸 嘿
Lai La Chuan Lo Ai Hei

Unison

欸 嘿
Ai Hei

Tempo ♩ = 70-85

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively slow.

Range From B - A

Melodic Contour Musical melodies are arch shaped.

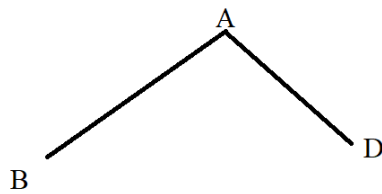


Table 5. 10

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Hei Zuo Zan Jin</i>	Let's work together	4
1	<i>Yo Huo He</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	3
2	<i>Zan Ho Di Jin Lo</i>	Let's work together	5
2	<i>Ai Hei</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2
3	<i>Zan Zan Jin Jin</i>	Let's work together	4

3	<i>Yo Huo He</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	3
4	<i>Lai Ban Chuan Lo</i>	Come and pull the boat Oh!	4
4	<i>Ai Hei</i>	Interjection: Respond to the lead singer, synchronize movements. Everyone to push the oars out together.	2

Note. Data collected by Wenxing Wang on 2023.

The same melody can be replaced with different lyrics to avoid repetition and boredom, and to increase interest.

Table 5. 11

The relationship between text and melody and act.

Text	Meaning of the text	Word
<i>Jia Din Guo Ho</i>	Crossing the river in Jiading	4
<i>Yo Huo He</i>	Interjection: Respond to the lead singer, synchronize movements.	3
<i>Bi Zi Di Gai</i>	Dense street	4
<i>Ai Hei</i>	Interjection: Respond to the lead singer, synchronize movements.	2
<i>You Yi Wei Xiao Ji</i>	There was a lady	5
<i>Yo Huo He</i>	Interjection: Respond to the lead singer, synchronize movements.	3
<i>Wang Sun Gong Zi</i>	The son of the king	4
<i>Ai Hei</i>	Interjection: Respond to the lead singer, synchronize movements.	2
<i>Ta Dou Bu Jia</i>	She doesn't even marry	4
<i>Yo Huo He</i>	Interjection: Respond to the lead singer, synchronize movements.	3
<i>Ta Pian Yao Jia Wo</i>	She wants to marry me	5
<i>Ai Hei</i>	Interjection: Respond to the lead singer, synchronize movements.	2

Note. Data collected by Wenxing Wang on 2023.

5.5 Jiao Jia Hao Zi

“Jiao Jia Hao Zi”, a song with vocal accompaniment, is sung to coordinate the movements of the boatmen and improve their work efficiency. This song is sung while the boat is sailing. It is usually performed by a group of 20–30 boatmen who row simultaneously. As shown in Figure 5.18, one person takes a lead role in singing while the others are in unison in the chorus. The tempo is faster than the boatman’s work songs used during regular rowing. As shown in Figure 5.19, the lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat, and he sang, “Yo O Huo”. In Figure 5.20, the lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest. All boatmen respond to the lead singer, synchronizing movements and singing “Ai”. The lyrics are mostly statements by the label designer without much meaning and are mostly improvised. The same melody can be replaced with different lyrics to avoid repetition and boredom and increase interest. According to the actual usage, you can keep singing repeatedly until the work is complete.

Why am I recording it as two melodies? It is because during the interview, the performer described the song as having two melodies, one for the lead vocalist and another for the other crew members’ chorus. Due to specific circumstances, the performer will undertake the singing duties alone, portraying two roles simultaneously. As a result, I have documented the melodies in two separate sections. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

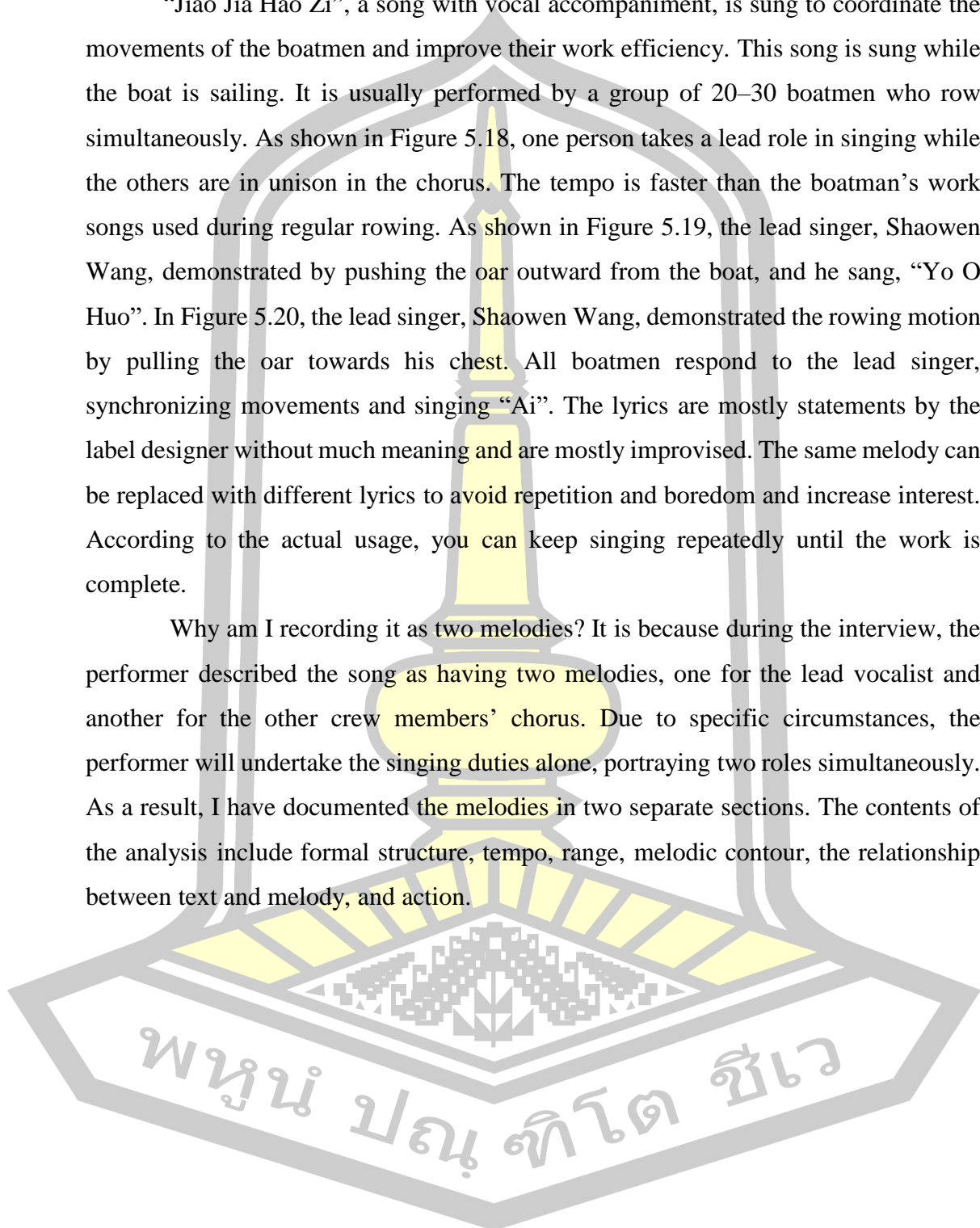


Figure 5. 14

The boatmen rowing in the Yangtze River basin.



Note. Chamberlin, in 1909. From *Yangtze River*, by Beloit College. (<https://dcms.beloit.edu/digital/collection/chamber/id/175/rec/469>). © 2023 Beloit College.

Figure 5. 15

Lead singer, Shaowen Wang, demonstrated by pushing the oar outward from the boat.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 16

Lead singer, Shaowen Wang, demonstrated the rowing motion by pulling the oar towards his chest.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.



交架号子 Jiao Jia Hao Zi

Transcription by
Wenxing Wang (2023)

$\text{♩} = 80-95$

Phrase 1 **Phrase 2**

Leader
 哨 — 噢 — 囉 — 哨 噢 哨 — 噢 欸 噉 噉
 Yo O Huo Yo O Yo O Ai Bo En

Unison
 欸 Ai 欸 Ai

Phrase 3 **Phrase 4**

Leader
 哨 咯 嘿 咯 哨 — 噉 噉 噉 — 嘿 咯 欸 咯 噢 哨 噢 哨 — — 欸 噉 — — 欸
 Yo Lo Hei Lo Yo Bo Huo Bo Hei Lo Ai Lo O Yo O Yo Ai Bo Ai

Unison
 欸 Ai 欸 Ai

Following chart shows the formal structure of “Jiao Jia Hao Zi” can be divided as follow:

Table 5.12

Formal structures of “Jiao Jia Hao Zi”.

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4
Measures	1	2	3	4

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

Unison

Yo O Huo

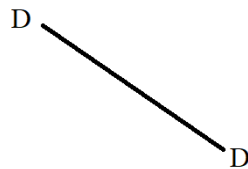
Ai

Tempo ♩ = 80-95

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively fast.

Range From D - D

Melodic Contour Musical melodies are descending.



Phrase 2

Leader

Unison

Yo O Yo - O Ai Bo En

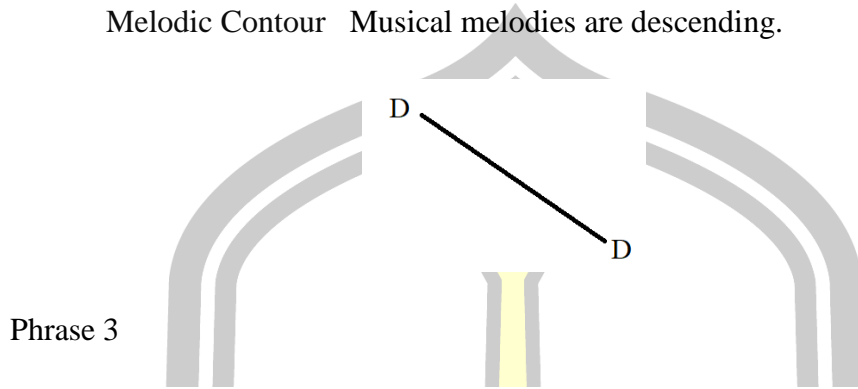
Ai

Tempo ♩ = 80-95

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively fast.

Range From D - D

Melodic Contour Musical melodies are descending.



Leader

3

Yo Lo Hei Lo Yo Bo Huo Bo

Unison

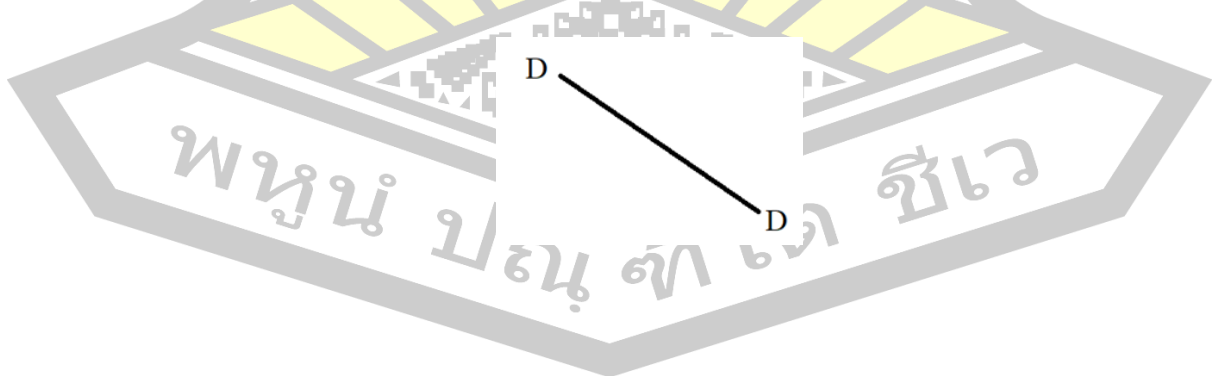
欸
Ai

Tempo ♩= 80-95

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa. Generally speaking, the tempo is relatively fast.

Range From D - D

Melodic Contour Musical melodies are descending.



Phrase 4

Tempo ♩ = 80-95

The tempo is determined by a speed of the water. The quicker water flows, the faster the tempo can be, and vice versa.

Generally speaking, the tempo is relatively fast.

Range From C - D

Melodic Contour Musical melodies are arch shaped.

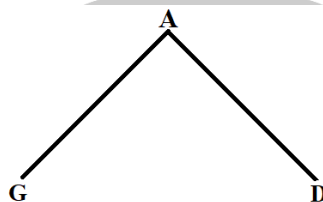


Table 5.13

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Yo O Huo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	3
1	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements.	1
2	<i>Yo O Yo O Ai Bo En</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	7
2	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements.	1

3	<i>Yo Lo Hei Lo Yo Bo Huo Bo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	8
3	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements.	1
4	<i>Hei Lo Ai Lo O Yo O Yo Ai Bo</i>	Interjection: Does not possess a specific meaning; Command everyone to pull the oars out together.	10
4	<i>Ai</i>	Interjection: Respond to the lead singer, synchronize movements.	1

Note. Data collected by Wenxing Wang on 2023.

The same melody can be replaced with different lyrics to avoid repetition and boredom, and to increase interest. I believe that the lyrics recorded in the table below have a strong history: they are very meaningful.

Table 5. 14

The relationship between text and melody and act.

Text	Meaning of the text	Word
<i>Gao Hua Zi Lo Si Shen Xin</i>	Beggars live as free as celestial.	7
<i>Ren Ren Me De Wo Xin Tou Xian</i>	I don't care about anyone in my heart.	8
<i>Ren Jia Zhu Ji Wo Chi Xian</i>	People cook their food, and I eat what they cook.	7
<i>Zuo Di Fang Zi Si Bu Yao Qian</i>	The house in which I live is free.	8
<i>Yao Xuo Wo Ye Bu Nan</i>	It's easy to learn from me.	6
<i>Xian Xuo Lang Zi Hou Du Qian</i>	First wander around without doing anything serious, then go gambling.	7
<i>Ran Hou Ci Ji Kou Ya Pian Yan</i>	And then take a few puffs of opium	8
<i>Zi Ran Er Ran Jiu Cen Shen Xian Lo</i>	Naturally, they become Celestial	9

Note. Data collected by Wenxing Wang on 2023.

5.6 Da He Ban Jiu

“Da He Ban Jiu” is a song with vocal accompaniment to coordinate the movements of the boatmen and improve their work efficiency. This song is about the boat tracker on the riverbank pulling the towline. As shown in the in Figure 5.22 and Figure 5.23, the lead singer, Shaowen Wang, demonstrated boat tracker towing boat and he sang “Hei You Hei O Wo”. All boat trackers together respond to the lead singer. Their feet move forward step by step corresponding to the melodic rhythm. Based on actual usage, people can continuously repeat singing or sing in conjunction with other melodies, singing consecutively or alternately. The lyrics are mostly statement label designer without much meaning, mostly improvised. The contents of analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody and action

Figure 5. 17

Lead singer Shaowen Wang demonstrated boat tracker towing boat. Meanwhile, he sang, “Hei You Hei O Wo”.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 18

Recreating the scene of boat tracker towing boat on the Yongning River as they did in the past.



Note. Photo of Shot by the Yongning River. Source by Yumei Xiao ,2021.

大河斑鸠
Da He Ban Jiu

Transcription by
Wenxing Wang (2023)

♩ = 90-110

Phrase 1

Leader

嘿 叻 嘿 噢 喔
Hei You Hei O Wo

Phrase 2

喔 哋 出 操 出 喔 一 捞 倒 逮 倒
Wo Ye Cuo Cao Cuo Wo Lao Dou Dai Dou

Phrase 3

6

Leader

嘿 叻 叻 嘿 稳 欸
Hei You You Hei Wen Ai

Phrase 4

喔 哋 出 操 出 哋 出
Wo Ye Cuo Cao Cuo Ye Cuo

Following chart shows the formal structure of “Da He Ban Jiu” can be divided as follow:

Table 5. 15

Formal structures of “Da He Ban Jiu”.

Phrase	Phrase 1	Phrase 2	Phrase 3	Phrase 4
Measures	1-2	3-5	6-8	9-10

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

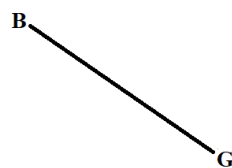
嘿 哟 嘿 噢 喔
Hei You Hei O Wo

Tempo ♩= 90-110

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From B - G

Melodic Contour Musical melodies are descending.



Phrase 2

Leader

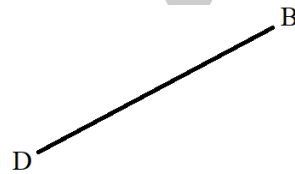
喔 咗 出 操 出 喔 一 捞 倒 逮 倒
Wo Ye Cuo Cao Cuo Wo Lao Dou Dai Dou

Tempo ♩= 90-110

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From D - B

Melodic Contour Musical melodies are ascending.



Phrase 3

Leader

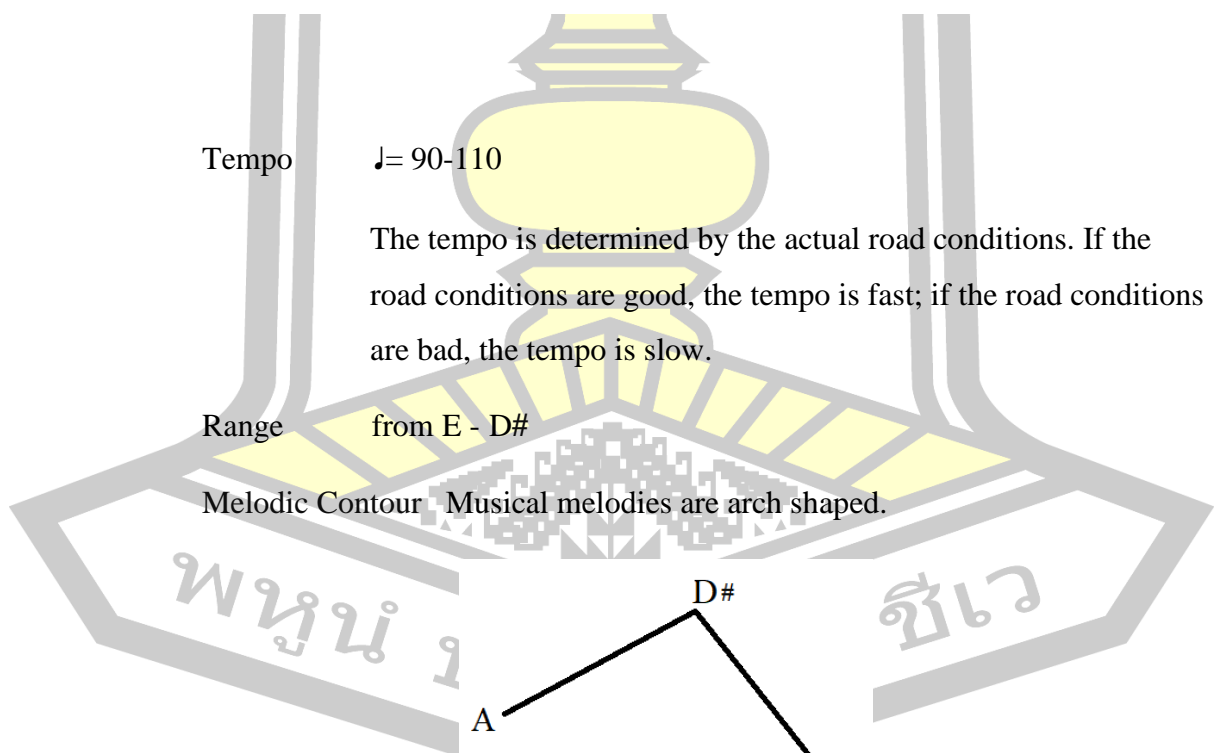
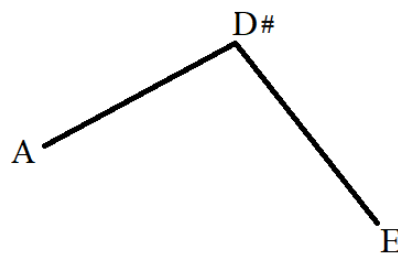
嘿 ——— 哟 ——— 哟 ——— 嘿 ——— 稳 ——— 欸
Hei You You Hei Wen Ai

Tempo ♩= 90-110

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range from E - D#

Melodic Contour Musical melodies are arch shaped.



Phrase 4

9

Leader

喔 哏 出 操 出 哏 出
Wo Ye Cuo Cao Cuo Ye Cuo

Tempo ♩ = 90-110

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From D - G

Melody contour Musical melodies are ascending.

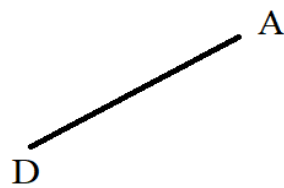


Table 5. 16

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Hei You Hei O Wo</i>	Out! Out!	5
2	<i>Wo Ye Cuo Cao Cuo Wo Lao Dou Dai Dou</i>	Hold still!	10
3	<i>Hei You You Hei Wen Ai</i>	Hold on! Hold on!	6
4	<i>Wo Ye Cuo-Cao Cuo Ye Cuo</i>	Out! Out!	7

Note. Data collected by Wenxing Wang on 2023.

5.7 Yongning River Ban Jiu

“Yongning River Ban Jiu” is a form of leading the song with vocal accompaniment. This song is about the boatmen on the riverbank pulling the towline, as shown in the in Figure 5.25. Based on actual usage, you can continuously repeat singing or sing in conjunction with other melodies, singing consecutively or alternatingly. The lyrics are mostly statement label designer without much meaning, mostly improvised. You get tired of singing all the time. You need a break. Also very monotonous, so after singing the Da He Ban Jiu, switch to the Yongning River Ban Jiu to continue. The contents of analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody and action.

Figure 5. 19

The boatmen on the riverbank pulling the towline in the Yangtze River basin.



Note. Chamberlin, in 1909. From Yangtze River, by Beloit College. (<https://dcms.beloit.edu/digital/collection/chamber/id/557/rec/620>). © 2023 Beloit College.

พหุ ม ประ โท ชี เว

永宁河斑鸠

Yongning River Ban Jiu

♩ = 85-100

Transcription by
Wenxing Wang (2023)

Phrase 1 **Phrase 2**

Leader

难 行 难 噢 — — — 船 欸 嗨 咱 们 都 是 噢 欸 嗨
Nan Xing Nan O Chuan Ai Hai Za Men Dou Si O Ai Hai

Unison

欸 嗨
Ai Hai

欸 嗨
Ai Hai

Phrase 3 **Phrase 4**

5

Leader

男 子 哩 汉 一 呐 一 欸 嗨 我 齐 心 合 力 塞 — — —
Nan Zi li Han Na Ai Hai Wo Qi Xin He Li Se

Unison

欸 嗨
Ai Hai

Phrase 5

8

Leader

欸 嗨 战 一 咯 一 浅 咯 滩 咯 欸 嗨
Ai Hai Zan Lo Qian Lo Tan Lo Ai Hai

Unison

欸 嗨
Ai Hai

欸 嗨
Ai Hai



Following chart shows the formal structure of “Yongning River Ban Jiu” can be divided as follow:

Table 5. 17

Formal structures of “Da He Ban Jiu”.

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4	Phrase 5
Measures	1-2	3-4	5-6	7-8	9-10

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

Unison

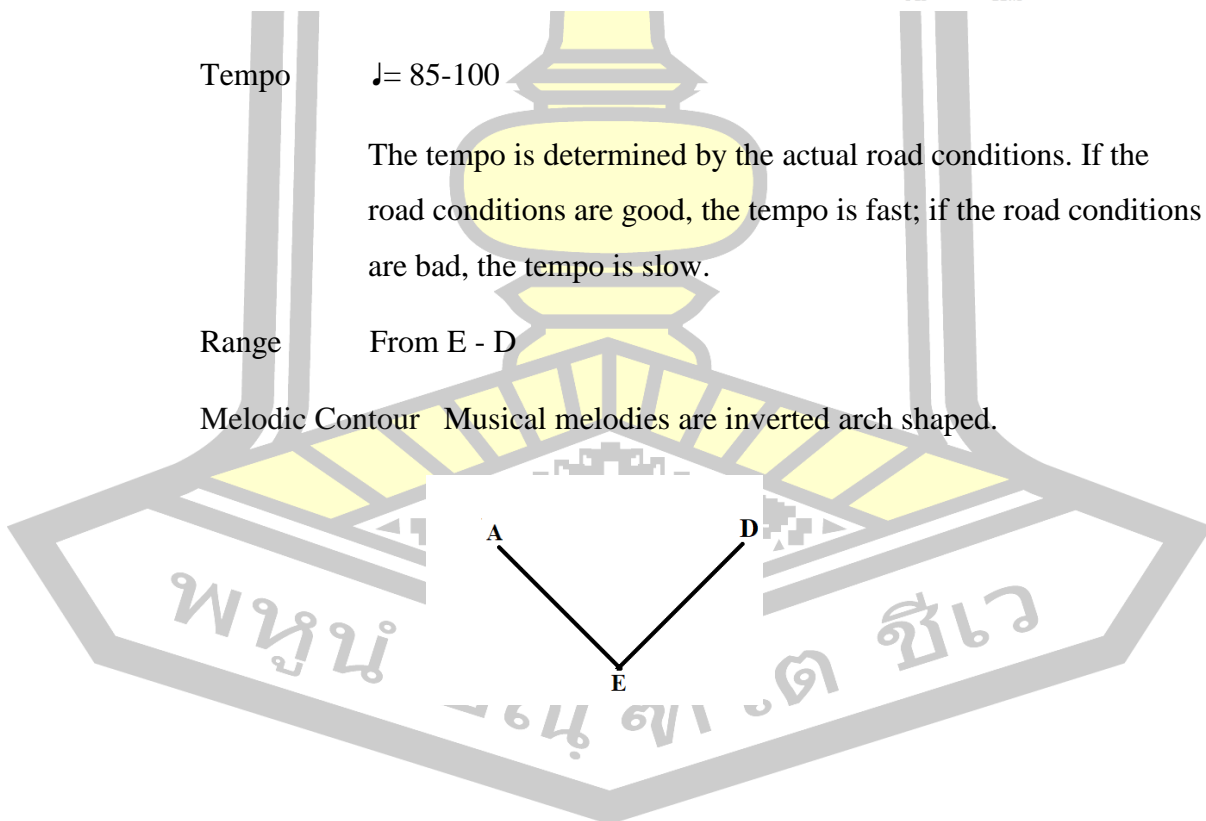
难 行 难 噢 船 欸 嗨
Nan Xing Nan O Chuan Ai Hai

Tempo ♩= 85-100

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From E - D

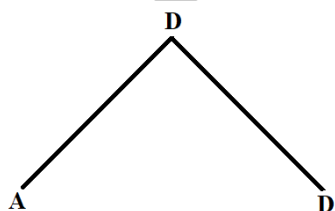
Melodic Contour Musical melodies are inverted arch shaped.



The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From C - D

Melodic Contour Musical melodies are arch shaped.



Phrase 4

7

Leader

我 齐 心 合 力 塞 欸 嗨
Wo Qi Xin He Li Se Ai Hai

Unison

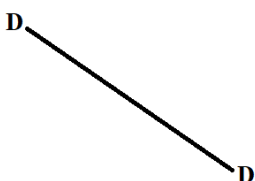
欸 嗨
Ai Hai

Tempo ♩= 85-100

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From C - D

Melodic Contour Musical melodies are descending.



Phrase 5

9

Leader

Zan Lo Qian Lo Tan Lo Ai Hai

Unison

Ai Hai

Tempo ♩ = 85-100

The tempo is determined by the actual road conditions. If the road conditions are good, the tempo is fast; if the road conditions are bad, the tempo is slow.

Range From C - D

Melodic Contour Musical melodies are arch shaped.

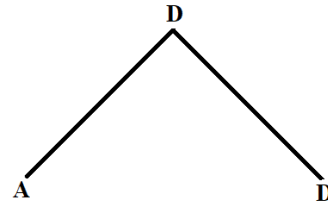


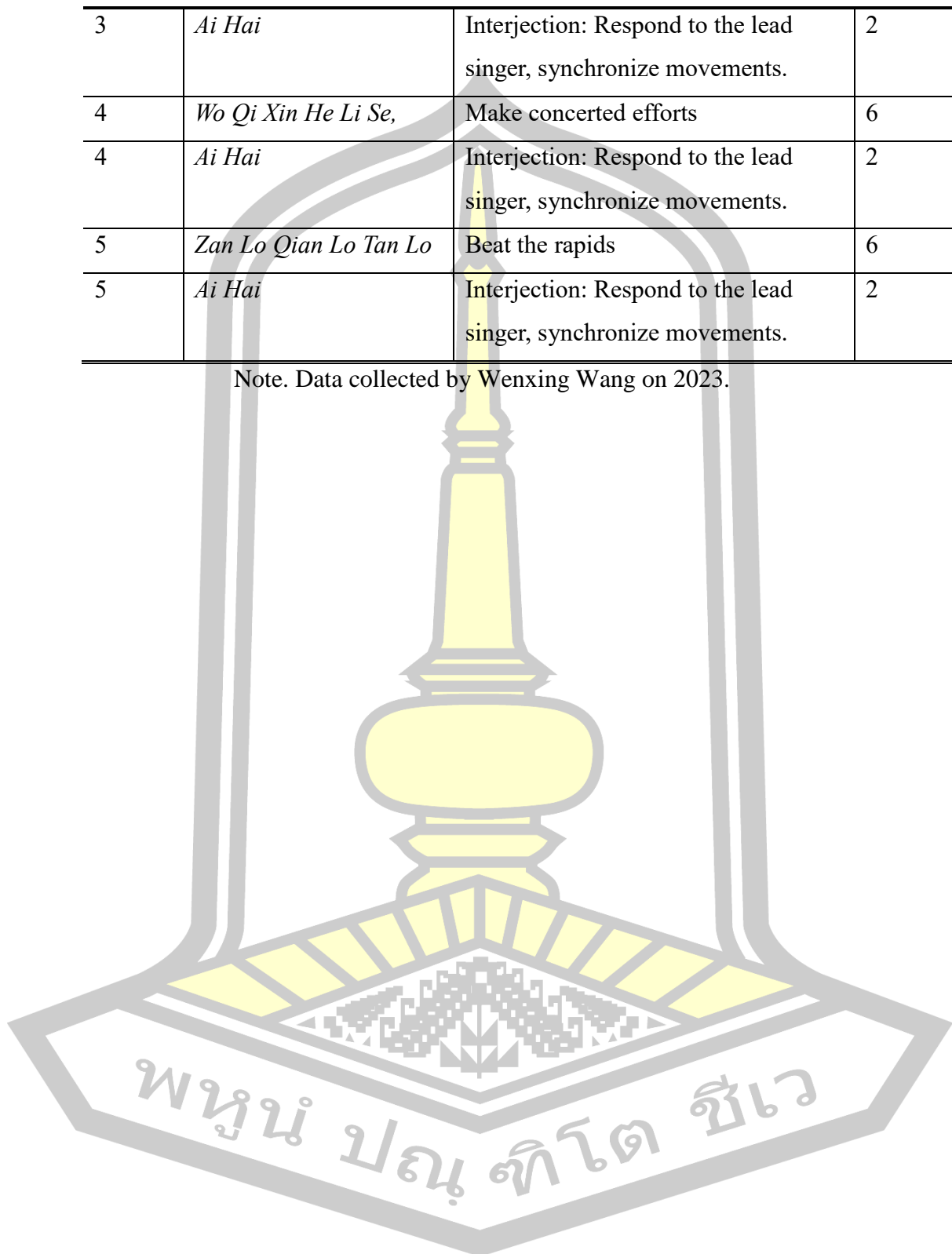
Table 5. 18

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Nan Xing Nan O Chuan</i>	The ship had a hard time sailing	5
1	<i>Ai Hai</i>	Interjection: Respond to the lead singer, synchronize movements.	2
2	<i>Za Men Dou Si O</i>	We all are	5
2	<i>Ai Hai</i>	Interjection: Respond to the lead singer, synchronize movements.	2
3	<i>Nan Zi li Han Na</i>	A man. Oh.	5

3	<i>Ai Hai</i>	Interjection: Respond to the lead singer, synchronize movements.	2
4	<i>Wo Qi Xin He Li Se,</i>	Make concerted efforts	6
4	<i>Ai Hai</i>	Interjection: Respond to the lead singer, synchronize movements.	2
5	<i>Zan Lo Qian Lo Tan Lo</i>	Beat the rapids	6
5	<i>Ai Hai</i>	Interjection: Respond to the lead singer, synchronize movements.	2

Note. Data collected by Wenxing Wang on 2023.



5.8 Nao Yan Wan

“Nao Yan Wan” is sung solely by the lead singer. This song is sung by the boat tracker while walking on narrow paths that can only accommodate one person at a time. The road conditions in such situations are generally poor, for instance, narrow ridges in the fields or paths along cliff edges that can only allow one person to pass through. As shown in Figure 5.27, to the left is a precipitous cliff, and the road is very narrow, allowing solely one person to pass at a time. All the boat trackers are lined up in single file and moving forward. Due to uneven terrain and varying heights, the leader is unable to synchronize the movements and strides of the boat trackers. Upon hearing this song, all the boat trackers exert their strength to pull the boat forward and take it in the same direction. It is not necessary to have a uniform pace; reaching the destination is the only requirement. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

Figure 5. 20

The authentic scene of boat tracker towing ropes on the Yongning River.



Note. Yufu, in 2018. From *Yongning River Boatman Work Songs*, by WEIXIN. (<https://bit.ly/44doXN7>).

闹岩湾
Nao Yan Wan

Transcription by
Wenxing Wang (2023)

♩ = 80-90

Leader

Phrase 1 Phrase 2

欵 踩 到 喔 出 到 跌 到 欵 踩 到 呀 不 稳 哎

Ai Cai Dou Wo Cu Dou Die Dou Ai Cai Dao Ya Bu Wen Ai

4

Leader

Phrase 3 Phrase 4

哪 天 哪 日 拉 隆 高 一 院 一 墙 一 地 水 水 欵 踩 到 喔 出 到

Na Tian Na Ri La Long Gao Yuan Qiang Ye Sui Sui Ai Cai Dou O Cu Dao

7

Leader

Phrase 5

跌 到 欵 踩 到 呀 兄 们 哎

Die Dao Ai Cai Dao Ya Xiong Men Ai

9

Leader

Phrase 6

弟 兄 们 蹬 一 紧 一 绳 水 水

Di Xiong Men Deng Jin Suo Sui Sui

Following chart shows the formal structure of “Nao Yan Wan” can be divided as follow:

Table 5.19

Formal structures of “Nao Yan Wan”.

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4	Phrase 5	Phrase 6
Measures	1-2	3	4-5	6-7	8	9-10

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

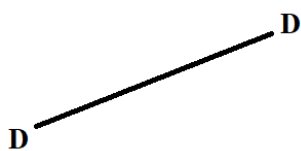
欸 踩 到 喔 出 到 跌 到 欸 踩 到
Ai Cai Dou Wo Cu Dou Die Dou Ai Cai Dao

Tempo ♩ = 80-90

The tempo is determined by the actual road conditions.

Range from D - D

Melodic Contour Musical melodies are ascending.



Phrase 2

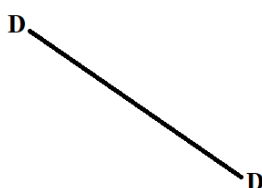
呀 一 不 稳 一 哎 一 一 一
Ya Bu Wen Ai

Tempo ♩ = 80-90

The tempo is determined by the actual road conditions.

Range From D - D

Melodic Contour Musical melodies are descending.



Phrase 3

4

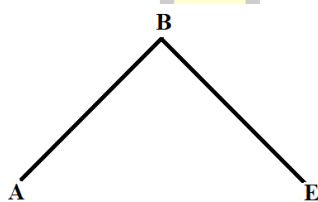
哪 天 哪 日 拉 隆 高 一 院 一 墙 一 地 水 水
Na Tian Na Ri La Long Gao Yuan Qiang Ye Sui Sui

Tempo ♩ = 80-90

The tempo is determined by the actual road conditions.

Range From D - B

Melodic Contour Musical melodies are arch shaped.



Phrase 4

6

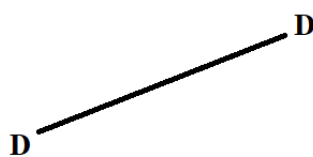
欸 踩 到 喔 出 到 跌 到 欸 踩 到
Ai Cai Dou O Cu Dao Die Dao Ai Cai Dao

Tempo ♩ = 80-90

The tempo is determined by the actual road conditions.

Range From D - D

Melodic Contour Musical melodies are ascending.



Phrase 5

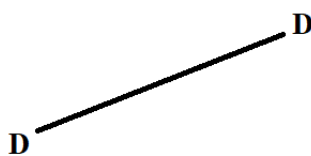


Tempo ♩ = 80-90

The tempo is determined by the actual road conditions.

Range From D - D

Melodic Contour Musical melodies are descending.



Phrase 6

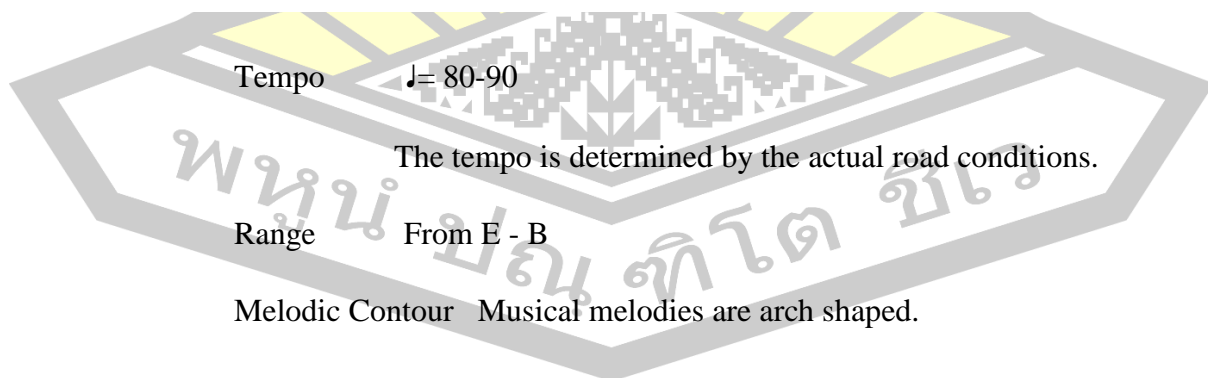


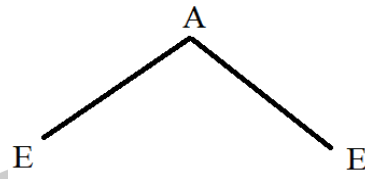
Tempo ♩ = 80-90

The tempo is determined by the actual road conditions.

Range From E - B

Melodic Contour Musical melodies are arch shaped.



**Table 5. 20**

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Ai Cai Dou Wo Cu Dou Die Dou</i> <i>Ai Cai Dao</i>	Hold on! Hold on!	11
2	<i>Ya Bu Wen Ai</i>	Be careful!	4
3	<i>Na Tian Na Ri La Long Gao</i> <i>Yuan Qiang Ye Sui Sui</i>	How long till we get <i>Gao</i> <i>Yuanqiang?! Be careful! Be</i> <i>careful!</i>	12
4	<i>Ai Cai Dou O Cu Dao Die Dao</i> <i>Ai Cai Dao</i>	Hold on! Hold on!	11
5	<i>Ya Xiong Men Ai</i>	Everybody Be careful!	4
6	<i>Di Xiong Men Deng Jin Suo Sui</i> <i>Sui</i>	Push hard! Everybody Be <i>careful! Be careful!</i>	8

Note. Data collected by Wenxing Wang on 2023.



5.9 Ge Qian Hao Zi

“Ge Qian Hao Zi” is about the boat tracker on the riverbank pulling the towline. As shown in the in Figure 5.29, One of the main characteristics of the navigable waterways on the Yongning River is that the beaches are dry, and the water is shallow. This song of music is performed when the boat is stranded on the shallow bank. As shown in Figure 5.30, the hull bottom of the boat has already touched the bottom of the river, and it is already very difficult to pull against the current. At this moment, the boat tracker needs to tow the rope back and forth, utilizing the inertia of the rope to make the boat sway, reducing the contact area between the hull bottom and the river bottom, as shown in Figure 5.31. Accumulate strength and wait for the opportune moment. In an instant, as shown in Figure 5.32, all the boat trackers exert their full strength together and exert their collective force, taking crawling steps forward. This type of boat-stranded situation is not very common, and it usually occurs over a short distance. Therefore, in general, the lead singer performs the song two or three times, and the journey is complete. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

Figure 5. 21

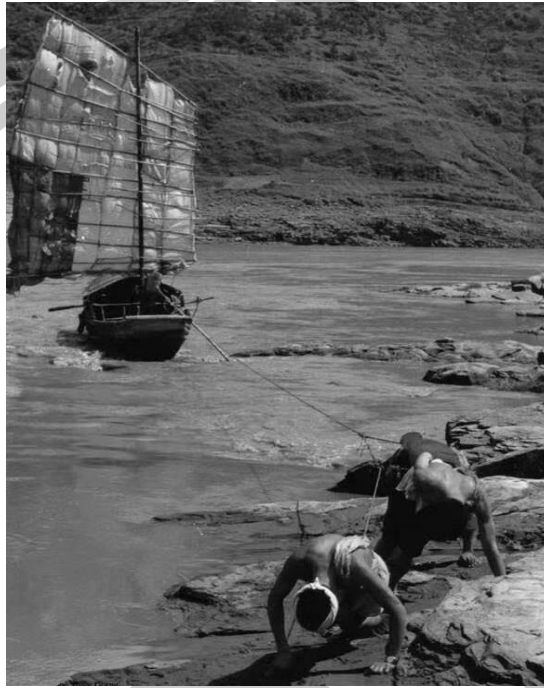
The Yongning River is that the beaches are dry and the water is shallow.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 22

The boat has stranded on the river, and the boat trackers are eager to promptly maneuver it back into the navigable channel.



*Note. Dream.B, in 2020. From A Term Commonly Used in Boating, by WEIXIN.
(<http://bit.ly/43PdTpr>)*

Figure 5. 23

Lead singer Shaowen Wang demonstrated towing the rope back and forth, utilizing the inertia of the rope to make the boat sway.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 24

Lead singer Shaowen Wang demonstrated using full body strength, taking crawling steps forward.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

搁浅号子
Ge Qian Hao Zi

Transcription by
Wenxing Wang (2023)

$J = 110-120$

Leader

Phrase 1

那船儿 搁浅了噢 — — — — — 老哥们拉 — — 噢

NaChuan Er Kuo Qi Le O Lao Go Men La O

Phrase 2

Leader

Phrase 3

4 拿 下 来 哏 嘿 棉 到 棉 到

Na Xia Lai Ye Hei Mian Dou Mian Dou

Phrase 4

Following chart shows the formal structure of “Ge Qian Hao Zi” can be divided as follow:

Table 5. 21

Formal structures of “Ge Qian Hao Zi”

Phrase	Phrase1	Phrase 2	Phrase 3	Phrase 4
Measures	1-2	3	4	5

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

Phrase 2

3

Leader

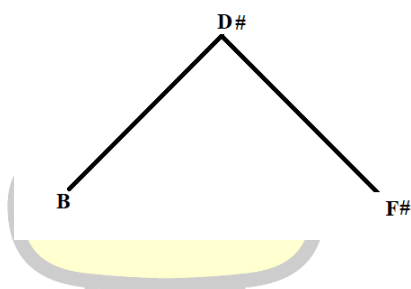
老 哥 们 拉 一 一 噢
Lao Go Men La - - O

Tempo ♩ = 110-120

The tempo is determined based on the actual river conditions. When the river has less water, the tempo is slow, whereas when the river has more water, the tempo is fast.

Range From F# - D#

Melodic Contour Musical melodies are arch shaped.



Phrase 3

4

Leader

拿 下 来
Na Xia Lai

Tempo ♩ = 110-120

The tempo is determined based on the actual river conditions. When the river has less water, the tempo is slow, whereas when the river has more water, the tempo is fast.

Range From E - A

Melodic Contour Musical melodies are arch shaped.

Phrase 4

Leader

哋 Ye 嘿 Hei 棉 Mian 到 Dou 棉 Mian 到 Dou

Tempo ♩ = 110-120

The tempo is determined based on the actual river conditions. When the river has less water, the tempo is slow, whereas when the river has more water, the tempo is fast.

Range From F# - B

Melodic Contour Musical melodies are ascending.

Table 5. 22

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Na Chuan Er Kuo Qi Le O</i>	The boat ran aground	7
2	<i>Lao Go Men La O</i>	Everyone has already pulled Oh	5
3	<i>Na Xia Lai</i>	Strive for success!	3
4	<i>Ye Hei Mian Dou Mian Dou</i>	Everyone, hold on! hold on!	6

Note. Data collected by Wenxing Wang on 2023.

5.10 Cao Chuan Hao Zi

“Cao Chuan Hao Zi” is a form of leading the song with vocal accompaniment. On the Yongning River, the rate at which the river water recedes is extremely fast. In less than half a day, the riverbed in the middle of the river has already been completely exposed. As shown in Figure 5.34, there is very little water in the river. The boat has been stranded and needs two groups of boatmen. As shown in Figure 5.35, after the boat is stranded, the boatman inserts oars into the hull bottom and employs the principle of leverage to elevate the hull bottom, thereby reducing the contact area between the hull bottom and the river bottom. As shown in Figure 5.36, when there is a gap between the hull bottom and the river bottom, all the boat trackers exert their efforts to tow the boat forward. One group lifts the boat to the bottom, and the other group pulls the boat forward, as shown in Figure 5.37 and Figure 5.38. According to the actual usage, you can keep singing repeatedly until the work is complete. The lyrics are mostly statements by label designers without much meaning and are mostly improvised. Due to the fact that only this elderly individual is capable of performing the songs in their entirety, during the actual interview performance, they play dual roles by singing and providing commentary simultaneously. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

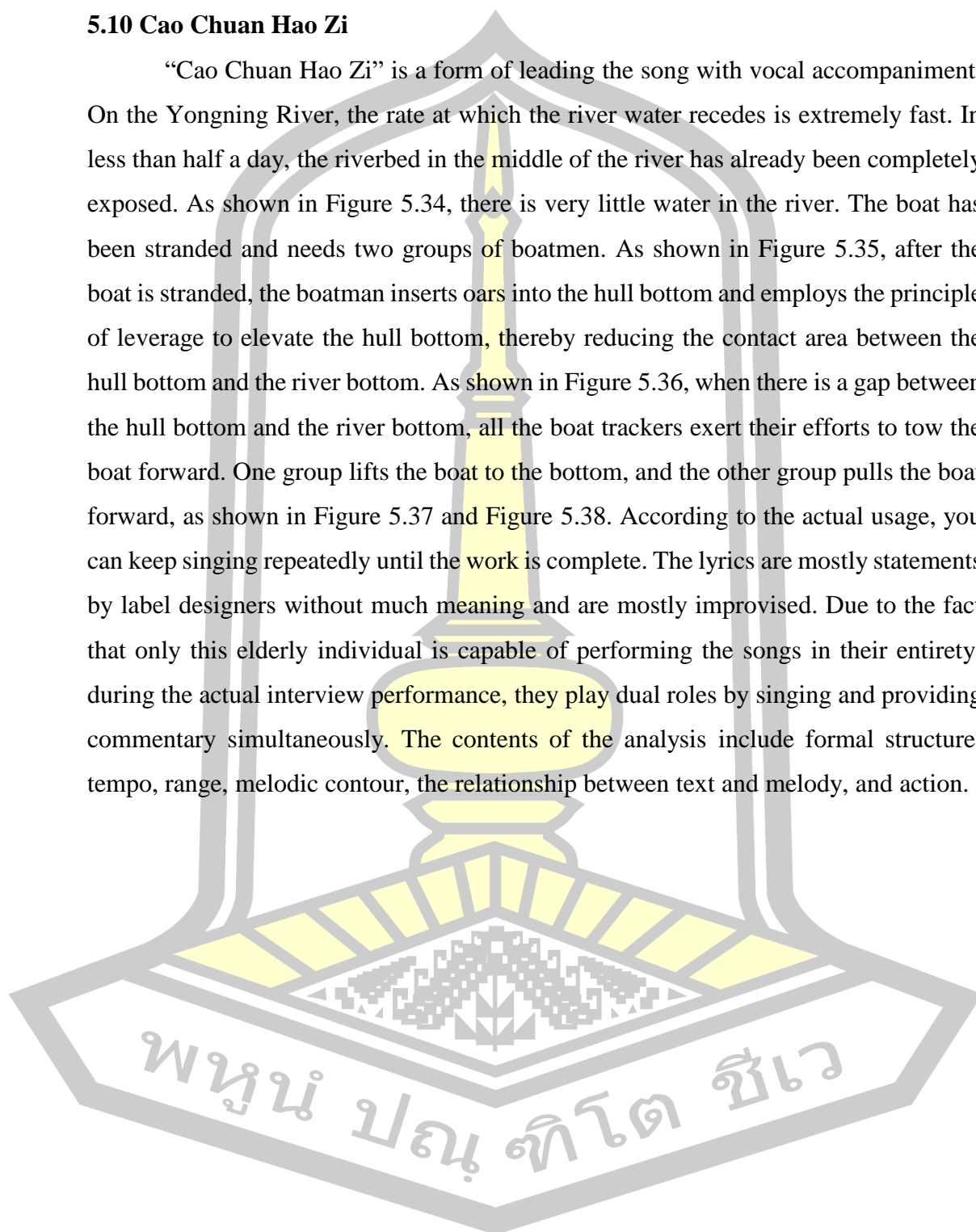


Figure 5. 25

The rate at which the river water recedes is extremely fast. In less than half a day, the riverbed in the middle of the river has already been completely exposed.



Note. Photo of Yongning River. Own work.

Figure 5. 26

After the boat stranded, the boatman inserts oars into the hull bottom and employ the principle of leverage to elevate the hull bottom.



Note. Yang, in 2001. From My Jialing River, by WEIXIN. (<https://bit.ly/46aWzNg>).

Figure 5. 27

When there is a gap between the hull bottom and the river bottom, all the boat trackers exert their efforts to towing the boat forward.



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/621f8ccf009b8490.html>). © Time Inc. For personal non-commercial use only.

Figure 5. 29

Lead singer Shaowen Wang demonstrated boat tracker towing boat.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 28

Lead singer Shaowen Wang demonstrated the boatman insert oars into the hull bottom and employ the principle of leverage to elevate the hull bottom.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

抄船号子
 Cao Chuan Hao Zi

Transcription by
Wenxing Wang (2023)

$\text{♩} = 85-100$

Phrase 1 Phrase 2

Leader

哨 — 噢 — 一 间 号 子 两 间 船 咯

Yo O Yi Jian Hao Zi liang Jian Chuan Lo

Unison

Phrase 3

4

Leader

— 噢 — 嘿

O Huo

Unison

嘿 — 在 走 在 走

Hei Dai Zou Dai Zou

Following chart shows the formal structure of “Cao Chuan Hao Zi” can be divided as follow:

Table 5. 23

Formal structures of “Cao Chuan Hao Zi”.

Phrase	Phrase 1	Phrase 2	Phrase 3
Measures	1	2-5	6-7

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

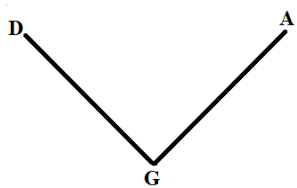
Unison

Yo O

Tempo ♩ = 85-100

Range From G - D

Melodic Contour Musical melodies are inverted arch shaped.



Phrase 2

Leader

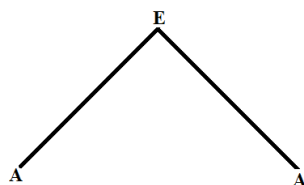
Unison

Yi Jian Hao Zi liang Jian Chuan Lo O Huo

Tempo ♩ = 85-100

Range From A - E

Melodic Contour Musical melodies are arch shaped.



Due to the advanced age of the performer and the lack of professional musical training, there is a slight disparity between the sung melodies and the actual pitch and intonation.

Comparison between the actual singing pitch and the pitch recorded and analyzed by the researcher.

一 间 号 子 两 间 船 咯 一 噢 一 嚯
Yi Jian Hao Zi liang Jian Chuan Lo O Huo

一 间 号 子 两 间 船 咯 一 噢 一 嚯
Yi Jian Hao Zi liang Jian Chuan Lo O Huo

The pitch recorded and analyzed by the researcher:

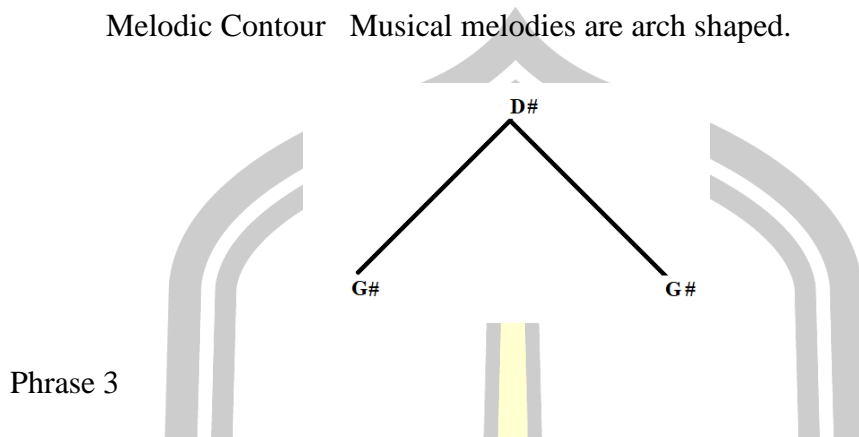
2
Leader
一 间 号 子 两 间 船 咯 一 噢 一 嚯
Yi Jian Hao Zi liang Jian Chuan Lo O Huo

Unison

Tempo ♩ = 85-100

Range From F# -D#

Melodic Contour Musical melodies are arch shaped.



6

Leader

Unison

嘿 Hei - 在 Dai 走 Zou 在 Dai 走 Zou

Tempo ♩= 85-100

Range From A - C

Melodic Contour Musical melodies are inverted arch shaped.

Table 5. 24

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Yo O</i>	Statement: Everyone, focus your attention	2
2	<i>Yi Jian Hao Zi liang Jian Chuan Lo O Huo</i>	One Boatman work song, two ships Oh	9
3	<i>Hei Dai Zou Dai Zou</i>	Hey, hold on, hold on. Keep going.	5

Note. Data collected by Wenxing Wang on 2023.

5.11 Zhuang Hao Zi

“Zhuang Hao Zi” is a form of leading the song with vocal accompaniment. During the entire course of the work operation, the most challenging vessel encountered a successful passage through the rocky shoal area. The boat is now sapid enough to recommend its journey, with the crew physically pushing the vessel into the river. As shown in Figure 5.40, the boat trackers tow the boat from the shallow bank into the deep-water area. At this point, the water current, as shown in Figure 5.41, is slower than usual, requiring increased effort. The leading singer and boat trackers put efforts in harmony while directing the boat trackers to use their bodies to push the boat into the deep-water area. The lyrics are mostly statements by the label designer without much meaning and are mostly improvised. According to the actual usage, you can keep singing repeatedly until the work is complete.

Why am I recording it as two melodies? It is because during the interview, the performer described the song as having two melodies, one for the lead vocalist and another for the other crew members’ chorus. Due to specific circumstances, the performer will undertake the singing duties alone, portraying two roles simultaneously. As a result, I have documented the melodies in two separate sections. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

Figure 5. 29

The boat trackers are working hard to towing the boat, pushing their feet forward vigorously.



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/cf4ae74f417333b7.html>). © Time Inc. For personal non-commercial use only.

Figure 5. 30

Lead singer Shaowen Wang demonstrated boat tracker towing boat. Push your feet hard forward.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

撞号子

Zhuang Hao Zi

Transcription by
Wenxing Wang (2023)

♩ = 90-110

Phrase 1

Leader

Unison

Phrase 2

Leader

Unison

Phrase 3

Leader

Unison

Phrase 4

Leader

Unison

Phrase 1 lyrics: 唷 O 唷 咍 Ai 嚯 咯 咍

Phrase 2 lyrics: 唷 咍 唷 咍

Phrase 3 lyrics: 嘿 呀 唷 咍 噢 噢 唷 咍

Phrase 4 lyrics: 嘿 呀 唷 咍 噢 噢 唷 咍

Following chart shows the formal structure of “Zhuang Hao Zi” can be divided as follow:

Table 5. 25*Formal structures of “Zhuang Hao Zi”.*

Phrase	Phrase 1	Phrase 2	Phrase 3	Phrase 4
Measures	1-2	3	4	5

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

Unison

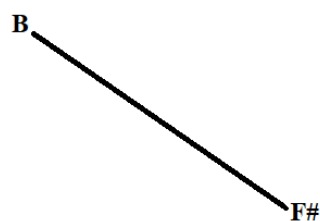
Yo O Yo Ye

咄 Ye

Tempo ♩ = 90-110

Range From F# - B

Melodic Contour Musical melodies are descending.



Phrase 2

Leader

Unison

欸 Ai 一 Huo 咯 Lo 咄 Ye

咄 Ye

Tempo ♩ = 90-110

Range From D# - F#

Melodic Contour Musical melodies are descending.

Phrase 3

Leader

4

嘿 Hei 呀 Ya 唷 Yo 哏 Ye

Unison

哏 Ye

Tempo ♩ = 90-110

Range From E - D#

Melodic Contour Musical melodies are arch shaped.

Phrase 4

5

Leader

噢 O 噢 O 唷 Yo 哏 Ye

Unison

哏 Ye

Tempo ♩= 90-110

Range From D# - A#

Melodic Contour Musical melodies are arch shaped.

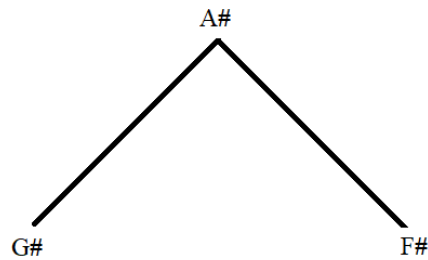


Table 5. 26

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Yo O Yo</i>	Interjection: Does not possess a specific meaning; it merely serves as a reminder for everyone's attention. Listen everybody! Are you ready? Go!	4
1	<i>Ye</i>	Interjection: synchronize movements.	1
2	<i>Ai Huo Lo Ye</i>	Interjection: Does not possess a specific meaning; it merely serves as a reminder for everyone's attention. Listen everybody! Are you ready? Go!	4
2	<i>Ye</i>	Interjection: synchronize movements.	1
3	<i>Hei Ya Yo Ye</i>	Interjection: Does not possess a specific meaning; it merely serves as a reminder for everyone's attention. Listen everybody! Are you ready? Go!	4
3	<i>Ye</i>	Interjection: synchronize movements.	1
4	<i>O O Yo O Ye</i>	Interjection: Does not possess a specific meaning; it merely serves as a reminder for everyone's attention. Listen everybody! Are you ready? Go!	5
4	<i>Ye</i>	Interjection: synchronize movements.	1

Note. Data collected by Wenxing Wang on 2023.

5.12 Tiao San Sheng

“Tiao San Sheng” is sung solely by the lead singer. The vessel re-enters navigable waters, and the team leader sings “Tiao San Sheng” to direct the boat trackers to accelerate their work pace and enhance productivity, as the destination is imminent. The leader also reminds the boat trackers to be attentive, as their work on this particular vessel is nearing its conclusion and they will soon transition to the next boat to continue their tasks. The lyrics are mostly statements by the label designer without much meaning and are mostly improvised. Based on actual usage, you can continuously repeat singing or sing in conjunction with other melodies, singing consecutively or alternatingly. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

Figure 5. 31

Lead singer Shaowen Wang demonstrated boat tracker towing boat. Approaching the destination soon, kindly remind everyone to accelerate and exert full effort.



Note. Photo of Shaowen Wang demonstrates the movement while singing. Own work.

Figure 5. 32

Approaching the destination, the crew members are picking up pace and the rhythm is accelerating.



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/810304c0cc0b631e.html>). © Time Inc. For personal non-commercial use only.



跳三声

Tiao San Sheng

Transcription by
Wenxing Wang (2023)

J= 90-110

Phrase 1

Leader

欸 踩 到 喔 出 到 跌 到 欸 踩 到
Ai Cai Dou Wo Cu Dao Die Dao Ai Cai Dao

Phrase 2

3

Leader

啊 一 弟兄们 欸 我们斑鸠拿来跳一起勒说
A Di Xiong Men Ai Wo Men Ban Jiu Na Lai Tiao JiLe Suo

Phrase 3

6

Leader

吧 唷 唷 唷 唷 唷
Ye Yo Yo Yo Yo Yo

Following chart shows the formal structure of “Tiao San Sheng” can be divided as follow:

Table 5. 27

Formal structures of “Tiao San Sheng”.

Phrase	Phrase1	Phrase 2	Phrase 3
Measures	1-2	3-5	6-8

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

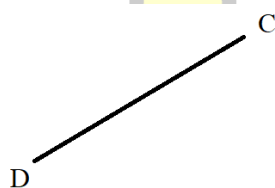
欸 踩 到 喔 出 到 跌 到 欸 踩 到
Ai Cai Dou Wo Cu Dao Die Dao Ai Cai Dao

Tempo ♩ = 90-110

The tempo is determined based on the actual river conditions. Approaching the destination, the boat trackers are picking up pace and the tempo is accelerating.

Range From D - C

Melodic Contour Musical melodies are ascending.



Phrase 2

Leader

啊 一 弟 兄 们 欸 我 们 斑 鸠 拿 来 跳 一 起 勒 说
A Di Xiong Men Ai Wo Men Ban Jiu Na Lai Tiao JiLe Suo

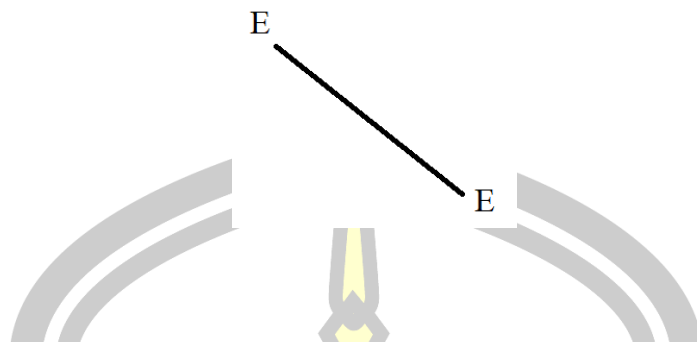
Tempo ♩ = 90-110

The tempo is determined based on the actual river conditions. Approaching the destination, the boat trackers are picking up pace and the tempo is accelerating.

Range From E - E

Melodic Contour Musical melodies are descending.

Phrase 3



6
Leader

地 唷 唷 唷 唷 唷
Ye Yo Yo Yo Yo Yo

Tempo ♩ = 90-110

The tempo is determined based on the actual river conditions. Approaching the destination, the boat trackers are picking up pace and the tempo is accelerating.

Range From Eb -Ab

Melodic Contour Musical melodies are ascending.

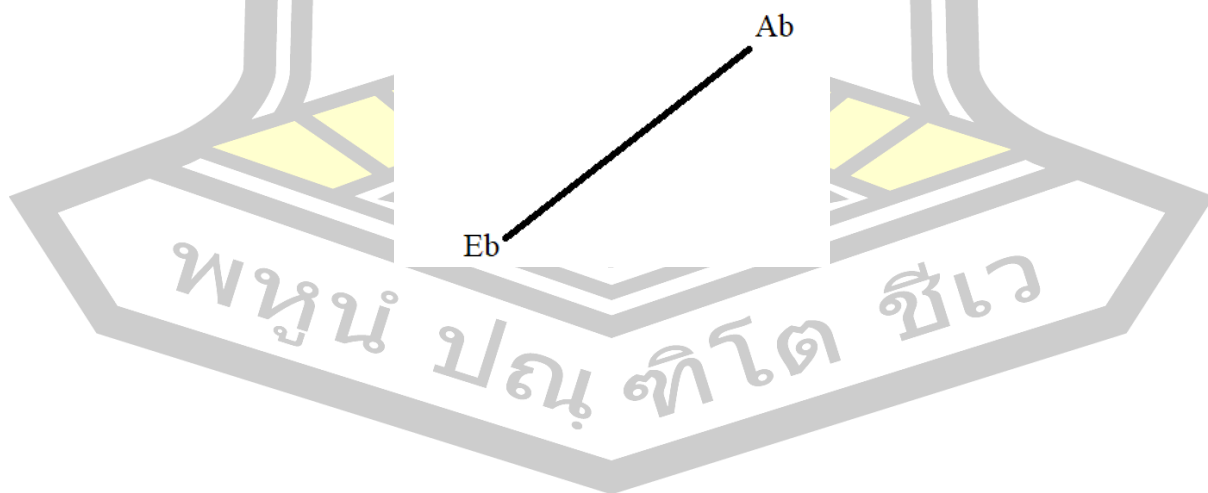


Figure 5. 33

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Ai Cai Dou Wo Cu Dao Die</i> <i>Dao Ai Cai Dao</i>	Keep your feet steady, be careful not to fall	11
2	<i>A Di Xiong Men Ai Wo Men</i> <i>Ban Jiu Na Lai Tiao JiLe S</i> <i>Suo</i>	Let's sing together, everyone	15
3	<i>Ye Yo Yo Yo Yo Yo</i>	Interjection: Synchronize movements.	6

Note. Data collected by Wenxing Wang on 2023.

5.13 Yan Bao Bao Hao Zi

“Yan Bao Bao Hao Zi” is sung solely by the lead singer. The leader sang this song to inform everyone that the work is finished and they can take a rest. Or if the wind speed is low during the voyage, he will remind everyone that they can take a short rest. At this time, the shipyard workers typically assume a seated position on the deck, engaging in smoking, or alternatively, sit down and rest by the riverside, smoking, as shown in Figure 5.36. The lyrics are mostly statements by the label designer without much meaning and are mostly improvised. In general, this composition is typically sung together with other songs as part of a medley, following the completion of a previous stage of work. The contents of the analysis include formal structure, tempo, range, melodic contour, the relationship between text and melody, and action.

พหุ ประถมศึกษา

Figure 5. 34

Scene of boatmen Resting by the Riverbank



Note. Dmitri Kessel, in 1946. From *River Shipping Yangtze River China*, by LIFE. (<http://images.google.com/hosted/life/64d855d1c5108241.html>). © Time Inc. For personal non-commercial use only.

烟包包号子 Yan Bao Bao Hao Zi

♩ = 140
Phrase 1

Transcription by
Wenxing Wang (2023)


Leader

哨 — — — — — 弟兄们朝前一蹬一咯
Yo Di Xing Men Cao Qian Yi Deng Lo

Phrase 2

Leader

欸 — — — — — 哨 喔 哨 嚯 喔
Ai Yo Wo Yo Huo Wo

Wo 

Following chart shows the formal structure of “Yan Bao Bao Hao Zi” can be divided as follow:

Table 5. 28*Formal structures of “Yan Bao Bao Hao Zi”.*

Phrase	Phrase1	Phrase 2
Measures	1-3	4-6

Note. Data collected by Wenxing Wang on 2023.

Phrase 1

Leader

Yo — — 弟 兄 们 朝 前 一 蹬 一 咯
Yo Di Xing Men Cao Qian Yi Deng Lo

Tempo ♩ = 140

Range From F# - E

Melodic Contour Musical melodies are descending.

E
F#

Phrase 2

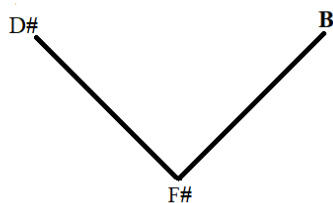
Leader

欸 — — — — 唷 喔 唷 囉 喔
Ai Yo Wo Yo Huo Wo

Tempo ♩ = 140

Range From F# - D#

Melodic Contour Musical melodies are inverted arch shaped.



Due to the performer's age and being a non-musician, a slight disparity between the sung melodies and the actual pitch and intonation is observed.

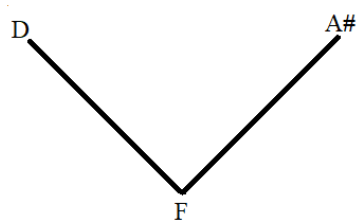
Comparison between the actual singing pitch and the pitch recorded and analyzed by the researcher.

The pitch recorded and analyzed by the researcher:

Tempo ♩ = 140

Range From F-D

Melodic Contour Musical melodies are inverted arch shaped.

**Table 5. 29**

The relationship between text and melody and act.

Phrase	Text	Meaning of the text	Word
1	<i>Yo Di Xiong Men Cao Qian Yi Den Lo</i>	All together! Creep forward, feet push forward.	9
2	<i>Ai Yo Wo Yo Huo Wo</i>	Interjection: Reminder everyone the work for this phase has been completed and they can rest.	6

Note. Data collected by Wenxing Wang on 2023.

CHAPTER VI

PROMOTE THE YONGNING RIVER BOATMAN WORK SONGS

This chapter presents the targeted measures to promote the music and art treasure of Yongning River Boatman Work Songs. The first section is an analysis of the challenges encountered in promoting the Yongning River Boatman Work Songs at the current stage. The second section is an analysis of measures encountered in promoting the Yongning River Boatman Work Songs at the current stage. The third section is Guidelines for Presenting and Promoting the Yongning River Boatman Work Songs in the Current Stage.

6.1 Current Stage Challenges

6.2 Current Stage Measures

6.2.1 Inheritor of intangible cultural heritage

6.2.2 Chinese government

6.2.3 Local folk activities

6.3 Proposed guidelines

6.1 Current Stage Challenges

6.1.1 Due to its high degree of specialization, there are very few individuals capable of comprehending and singing the Yongning River Boatman Work Songs: all of whom are boatmen.

6.1.2 Due to the evolution of the era, the practice of employing the Yongning River Boatman Work Songs for the coordination of shipping business on the Yongning River has become obsolete. It has lost the fundamental basis of heritage and development.

6.1.3 Individuals capable of singing the Yongning River Boatman Work Songs were historically part of the lowest strata of society, primarily engaging in manual labor. As a consequence, their literacy levels were generally low, making the utilization of written methods for documenting the Yongning River Boatman Work Songs relatively impossible. Many improvised lyrics with distinct temporal characteristics have been lost.

6.1.4 Due to the passage of time and prolonged disuse of the Yongning River Boatman Work Songs, coupled with the advanced age and compromised physical well-being of those capable of singing such songs, certain Yongning River Boatman Work Songs have faded from memory.

6.1.5 Due to the utilization of regional dialect by the boatman, the lyrics sung possess characteristics of both specialization and regionalism, rendering them somewhat challenging to comprehend.

6.1.6 The diminishing number of inheritors of intangible cultural heritage from the older generation has led to a lack of avenues for the younger generation to engage in learning and understanding the Yongning River Boatman Work Songs.

6.1.7 As the era evolves, the younger generation has become increasingly unfamiliar with the Yongning River Boatman Work Songs. Consequently, they have also lost the desire to comprehend this matter and the interest to engage in learning about it.

6.2 Current Stage Measures

6.2.1 Inheritor of intangible cultural heritage

The process is only complete with an input of the method of striving to comprehensively, meticulously, and comprehensively present the Yongning River Boatman Work Songs such as verbal narration, vocal rendition, and physical performance, thereby depicting the comprehensive panorama of the Yongning River Boatman Work Songs from the past.

Shaowen Wang, while interviewed, was exhibiting great patience and providing comprehensive insights into all relevant aspects of the Yongning River Boatman Work Songs (see Figure 6.1 to Figure 6.3).

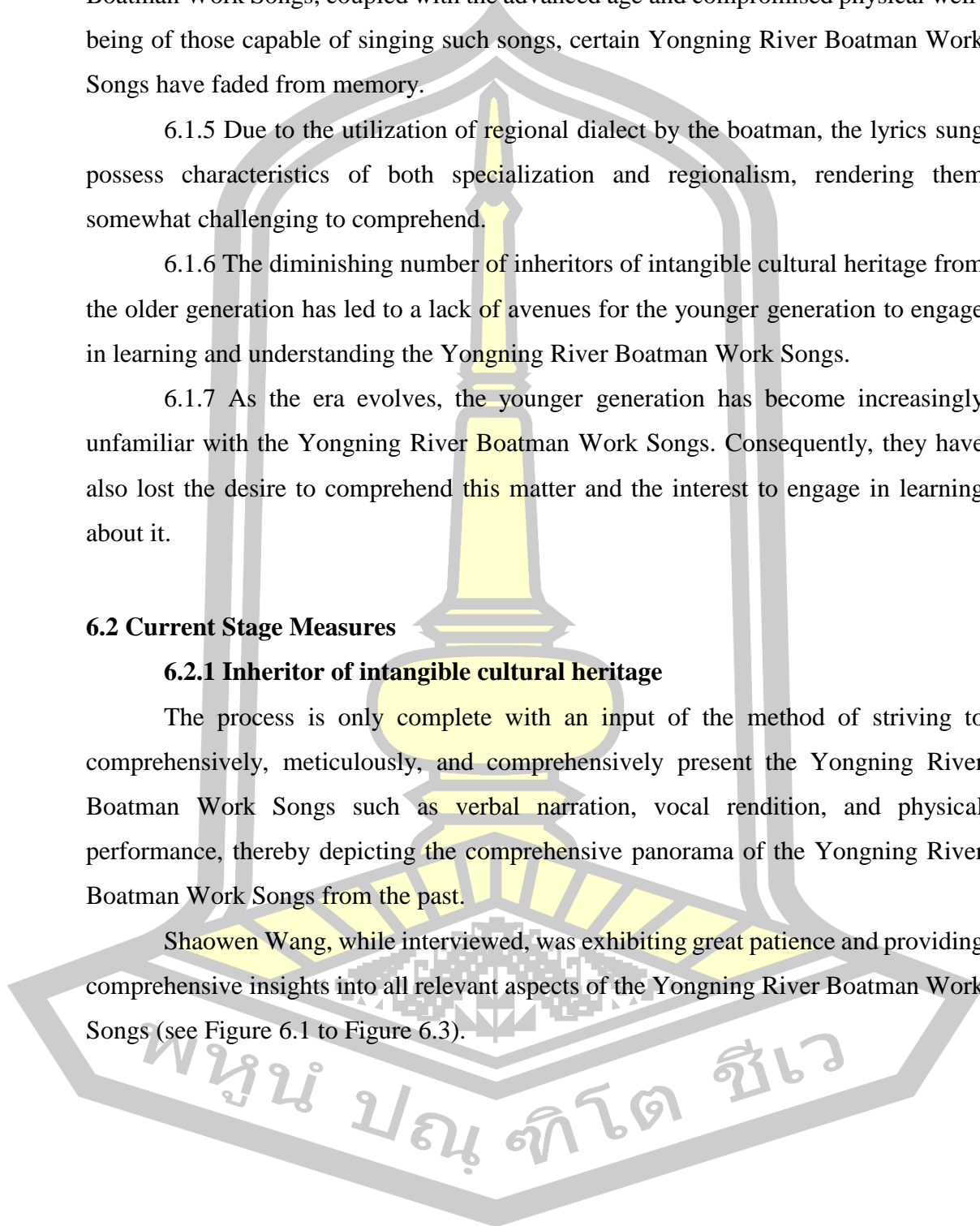


Figure 6. 1

In May 2021, Interview with Mr. Shaowen Wang in Naxi District, Luzhou City.



Note. Photo was taken at Shaowen Wang's home by the Yongning River, in May 2021. Own work.

Figure 6. 2

In August 2022, Interview with Mr. Shaowen Wang in Naxi District, Luzhou City.



Note. Photo was taken at Shaowen Wang's home by the Yongning River, in August 2022. Own work.

Figure 6.3

In March 2023, Interview with Mr. Shaowen Wang in Naxi District, Luzhou City.



Note. Photo was taken at Shaowen Wang's home by the Yongning River, in March 2023. Own work.

6.2.2 Chinese government

6.2.2.1 In early 2005, the “Chuan River Boatman work songs Project Group” was established, led by the Sichuan Music and Dance Research Institute. From June 2005 to July 2008, the group conducted extensive field research on the “Current State of Chuan River Boatman work songs” in batches and subdivisions within the Sichuan Province and Chongqing municipality. Over the course of three years, spanning 180 days, visits were made to 18 cities, counties, and towns, covering a distance of thousands of kilometers. Direct interviews were conducted with dozens of boatman work songs inheritors, and a significant amount of local government-related boatman work songs materials were photographed, recorded, and duplicated. Hundreds of photographs were taken, and several seminars, symposiums, and academic exchanges were organized with relevant experts, engaging in in-depth and meticulous discussions and research on the current status of Chuan River Boatman work songs. In June 2006, data collection and personnel interviews were conducted in Naxi District and Xuyong County of Luzhou City to gather relevant information about the Yongning River Boatman Work Songs. During this process, a total of seven music scores were collected and organized, and an 8-minute and 13-second piece of music was recorded (see figure 6.4). All of these contents were included in the book titled *Chuanjiang Hao Zi Chuan River Boatman work songs* which was published in June 2013.

Figure 6. 4

In June 2013, Publishing books: “Chuanjiang Haozi ” (Chuan River Boatman Work Songs)



Note. Photo was taken at Sichuan Library, in 2022. Own work.

6.2.2.2 On March 1, 2007, Yongning River Boatman Work Songs in Naxi District were included in the first batch of provincial intangible cultural heritage protection projects (Luzhou Intangible Cultural Heritage Protection Project List, 2015). On February 18, 2022, Sichuan Provincial Department of Culture and Tourism, in order to standardize the management of representative projects, Sichuan Provincial Department of Culture and Tourism renumbered the representative projects of Sichuan provincial intangible cultural heritage. Project Number: SC- II -16 (1) . Protection Unit: Naxi District Cultural Center.

6.2.2.3 In December 2008, the Cultural Department of Sichuan Province bestowed upon Shaowen Wang the title of ‘representative inheritor of the intangible cultural heritage project of Sichuan Province of Yongning River Boatman Work Songs’.

6.2.2.4 Government Protection Unit: Staff members of the Naxi District Cultural Center have undertaken salvage recording work on relevant information pertaining to the Yongning River Boatman Work Songs. (see Figure 6.5 to Figure 6.7).

Figure 6. 5

The staff of the Naxi District Cultural Center is interviewing, filming and recording the data of the Yongning River Boatman Work Songs. in Naxi Yongning Dock in Naxi District, Luzhou City.



Note. Photo was taken at Naxi Yongning Dock in Naxi District, Luzhou City. Source by Yumei Xiao, 2021.

Figure 6. 6

The staff of the Naxi District Cultural Center is interviewing, filming and recording the data of the Yongning River boatman work songs in Jiang Men Dock, in Naxi District, Luzhou City.

พหุ ม ประ ทิ โ ต ชี เว



Note. Photo was taken at in Jiang Men Dock in Naxi District, Luzhou City. Source by Yumei Xiao, 2021.

Figure 6. 7

The staff of the Naxi District Cultural Center is interviewing, filming and recording the data of the Yongning River boatman work songs. in Da Zhou Yi Dock, in Naxi District, Luzhou City.



Note. Photo was taken at in Da Zhou Yi Dock in Naxi District, Luzhou City. Source by Yumei Xiao, 2021.

6.2.2.5 The staff convened a meeting to deliberate upon the existing protective measures and strategies for dissemination and promotion about the Yongning River Boatman Work Songs (see figure 6.8).

Figure 6. 8

The Staff members of the Naxi District Cultural Center have convened a meeting.



Note. Photo was taken at Naxi District Cultural Center. Source by Yumei Xiao, 2021.

6.2.2.6 The Chinese government has established the international festival of intangible cultural heritage with the specific aim of promoting and disseminating traditional Chinese culture. As shown in Figure 6.8 and Figure 6.9, the inheritor of intangible cultural heritage, Shaowen Wang, has participated in the inaugural international festival of intangible cultural heritage in Chengdu, China to promote and disseminate the Yongning River Boatman Work Songs.

Figure 6. 9

In May 2007, Inaugural international festival of the intangible cultural heritage Chengdu, China



Note. Photo was taken at in Chengdu City,2007. Source by Shaowen Wang, 2021.

Figure 6. 10

In October 2019, The seventh international festival of the intangible cultural heritage Chengdu, China



Note. Photo was taken at in Chengdu City,2007. Source by Yumei Xiao, 2021.

6.2.2.6 The government has funded the construction of a place where information about the Yongning River Boatman Work Songs can be collected, and activities of learning and exchanging mutual interest pertaining to the cultural heritage. Providing a dedicated venue for local residents to engage in learning and gaining insights about the Yongning River Boatman Work Songs has significantly amplified its

availability and dissemination. Invited to collaborate with local secondary and primary educational institutions to promote the Yongning River Boatman Work Songs into campus activities, Shaowen Wang had an opportunity to personally deliver instructional sessions, thereby cultivating heightened interest among local students (see figure 6.10 to figure 6.12).

Figure 6. 11

In April 2010, Establishment of Yongning River Boatman Work Songs Promotion Academy.



Note. Photo was taken at in Yongning River Boatman Work Songs Promotion Academy. Source by Yumei Xiao, 2021.

Figure 6. 12

Shaowen Wang instructs local students to sing the Yongning River Boatman Work Songs.





Note. Photo was taken at in Yongning River Boatman Work Songs Promotion Academy. Source by Yumei Xiao, 2021.

Figure 6. 13

Shaowen Wang elucidated fundamental aspects of the Yongning River Boatman Work Songs to the local students during the instructional session.



Note. Photo was taken at in Yongning River Boatman Work Songs Promotion Academy. Source by Yumei Xiao, 2021.

6.2.2.6 The staff members at the local cultural centre have adapted the Yongning River Boatman work songs, (see Figure 6.13 and Figure 6.14). enhancing its artistic appeal and significantly expanding its viewership by aligning it more closely with the aesthetic preferences of contemporary youth.

Figure 6. 14

To have a rehearsal Newly Yongning River Boatman Work Songs.



Note. Photo was taken at Naxi District Cultural Center, Luzhou City. Source by Yumei Xiao, 2021.

Figure 6. 15

Singing Newly Yongning River Boatman Work Songs.



Note. Photo was taken at Sichuan Television Broadcasting Hall. Source by Yumei Xiao, 2021.

6.2.3 Local folk activities

Local residents actively participate in traditional folk activities. They persistently transmit traditional Chinese music, that attracts tourists from other regions, as well as enhancing a public exposure to promote the Yongning River Boatman Work Songs out to the open (see Figure 6.15 to Figure 6.17).

Figure 6. 16

Performing the Yongning River Boatman work songs at the Spring Festival celebration gala in the year 2006.



Note. Photo was taken at Luzhou Television Broadcasting Hall, 2006. Source by Yumei Xiao, 2021.

Figure 6. 17

Singing Yongning River Boatman work songs at the Lantern Festival in the year 2006.



Note. Photo was taken at *Lantern Festival* in Luzhou, 2006. Source by Yumei Xiao, 2021.

Figure 6. 18

Singing Yongning River Boatman work songs at the Lantern Festival in the year 2006.



Note. Photo was taken at *Lantern Festival* in Luzhou, 2006. Source by Yumei Xiao, 2021.

6.3 Proposes guidelines

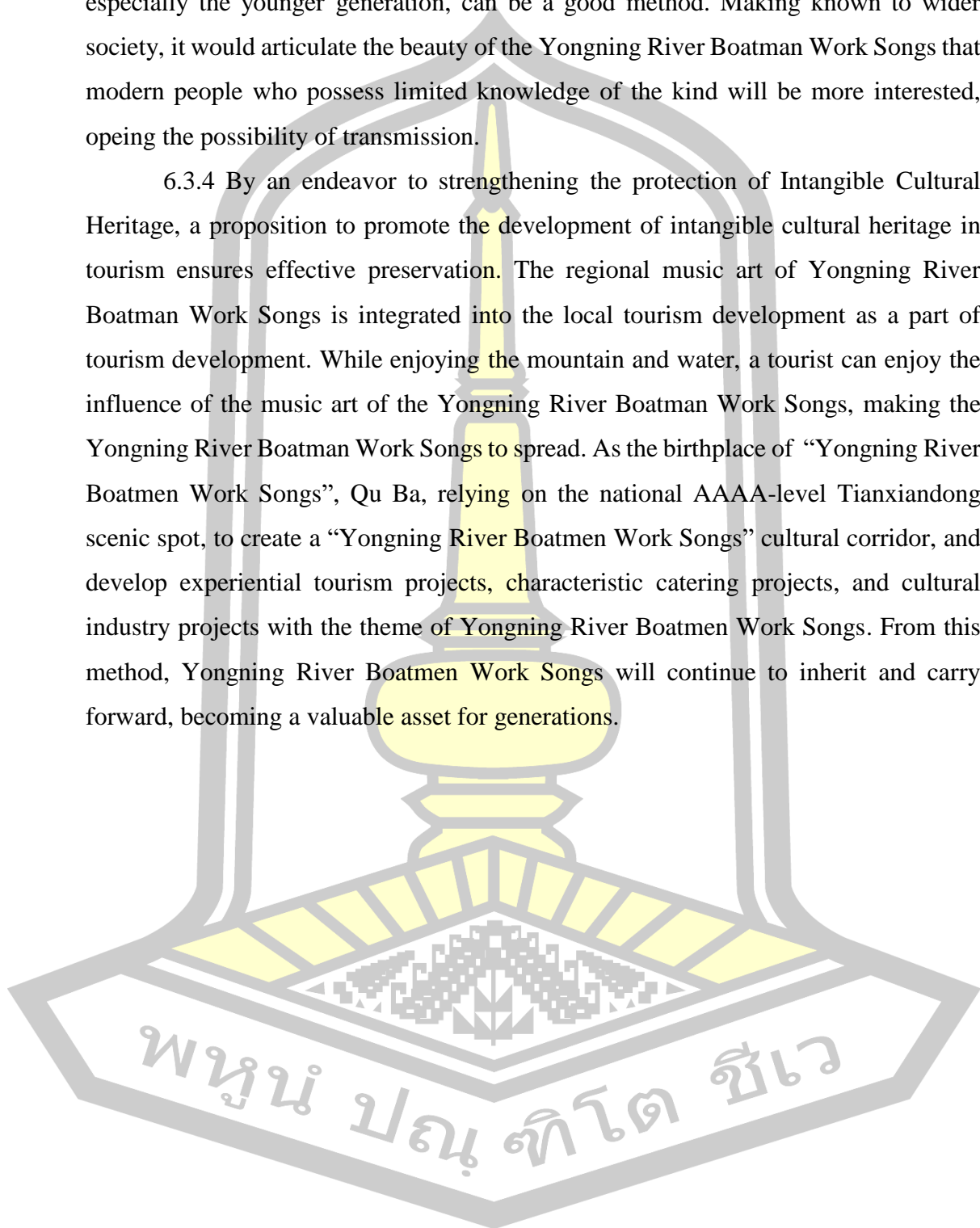
6.3.1 In view of the fact that the inheritors of Yongning River Boatman Work Songs are relatively old and there are few records on the lyrics and tunes of Yongning River Boatman Work Songs, it is imperative to carry out targeted collection, collation, and image recording to ensure that their inheritance and development are based on evidence. Given the current stage of possessing certain relevant materials, proactively seek out former boatmen who have worked on the Yongning River. It is advisable to compile a comprehensive collection of all pertinent information pertaining to Yongning River Boatmen Work Songs and their significance, together with the use of modern technologies as a tool to perpetuate intangible cultural heritage by digitalization.

6.3.2 We should step up the protection and inheritance of intangible cultural heritage, and make proactive efforts to train the next generation of preservers who will carry on the legacy and make it prosper. Also, developing the teaching contents and introducing Yongning River Boatmen Work Songs into the classroom or inserting a compulsory music appreciation and elective after-school for a subject-interest group, run by inheritors of intangible cultural heritage, can be optimistic.

6.3.3 We can utilize advanced methodologies to expand avenues of dissemination. Advertising the Yongning River Boatman Work Songs in a modern form

and showing them in a way that meets the aesthetic standards of modern people, especially the younger generation, can be a good method. Making known to wider society, it would articulate the beauty of the Yongning River Boatman Work Songs that modern people who possess limited knowledge of the kind will be more interested, opening the possibility of transmission.

6.3.4 By an endeavor to strengthening the protection of Intangible Cultural Heritage, a proposition to promote the development of intangible cultural heritage in tourism ensures effective preservation. The regional music art of Yongning River Boatman Work Songs is integrated into the local tourism development as a part of tourism development. While enjoying the mountain and water, a tourist can enjoy the influence of the music art of the Yongning River Boatman Work Songs, making the Yongning River Boatman Work Songs to spread. As the birthplace of “Yongning River Boatmen Work Songs”, Qu Ba, relying on the national AAAA-level Tianxiandong scenic spot, to create a “Yongning River Boatmen Work Songs” cultural corridor, and develop experiential tourism projects, characteristic catering projects, and cultural industry projects with the theme of Yongning River Boatmen Work Songs. From this method, Yongning River Boatmen Work Songs will continue to inherit and carry forward, becoming a valuable asset for generations.



CHAPTER VII

CONCLUSION, DISCUSSION, AND SUGGESTIONS

In this present study, there are three objectives:

1. To investigate the function of Yongning River Boatman Work Songs, in Luzhou City, Sichuan, China
2. To analyze the music characteristics of Yongning River Boatman Work Songs, in Luzhou city, Sichuan, China
3. To promote the Yongning River Boatman Work Songs.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

7.1 Conclusion

Through the investigation of the function of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China, it can be summarized as follows:

In this section, we investigate the function of Yongning River Boatman Work Songs. To clarify the development process of Yongning River Boatman work songs through historical research. The Natural and Cultural Environment of the Yongning River Boatman Work Songs Disserting Shaowen Wang's personal experience as a representative inheritor of the intangible cultural heritage project of Sichuan Province in essence, the function of Yongning River Boatman Work Songs is to serve as a vessel of cultural expression, emotional resonance, and social connectivity.

For the analyze the music characteristics of Yongning River Boatman work songs, in Luzhou city, Sichuan, China. It can be summarized as follows:

In this section analyze the music characteristics on the Yongning River Boatman work songs. The characteristics of music encompass a wide array of elements that collectively contribute to the Yongning River Boatman work songs unique and diverse nature. These characteristics include Singing mode, Music form, Generation Process, Formal structure, tempo, Range, melody contour, The Modes of Musical Transmission and the relationship between text and melody and act. Leading the song with vocal accompaniment. Occasionally, there may also be solos. As we analyze the

characteristics of music, we gain a deeper appreciation for its complexity and its power to communicate, connect, and resonate with individuals on a profound level. Music's ability to convey emotions, tell stories, and create meaningful experiences makes it an integral part of human culture and a timeless art form that continues to evolve and inspire.

Through the promote the Yongning River Boatman Work Songs. It can be summarized as follows:

In this section, we delve extensively into the strategies for promoting the Yongning River Boatman Work Songs, ensuring its continuity and advancement. The Yongning River Boatman Work Songs, regarded as a precious cultural legacy, embodies significant historical value, social significance, and artistic allure. However, facing challenges such as difficulties transmission preservation and waning interest among the younger generation, we have formulated a series of promotional strategies and methods to address these issues. Promoting Yongning River Boatman Work Songs is not only a responsibility for safeguarding cultural heritage but also a crucial avenue to enrich people's cultural lives and foster cultural diversity. Through multifaceted collaborations and innovative strategies, we are confident in our ability to perpetuate the transmission of Yongning River Boatman Work Songs, allowing it to continue exerting its distinctive charm in modern society.

7.2 Discussion

According to the study results of the function of Yongning River Boatman Work Songs in Luzhou City, Sichuan, China.

The researcher's extensive fieldwork investigations into the regions described in ancient texts have provided valuable insights. It can be inferred that the Yongning River Boatman Work Songs originated around 1392 AD and played a significant role in the transportation of Sichuan salt to Yunnan and Guizhou by the Qing Dynasty. Over time, technological advancements led to the mechanization of transportation on the Yongning River, rendering the traditional boatman work songs obsolete by 1962. Witnessing this transition, Shaowen Wang emerged as a pivotal figure in the study of Yongning River Boatman Work Songs, enabling a comprehensive analysis of the cultural and natural context surrounding these songs and the boatmen's way of life.

Regarding the results obtained by recording scores and analyzing Yongning River Boatman Work Songs.

The Yongning River Boatman Work Songs emerge as a product of necessity and labor, originating from the boatmen's enduring efforts in cargo handling, boating, and towing along the Yongning River. Faced with limited local transportation options, these songs serve as a means to synchronize and enhance the boatmen's actions, thereby boosting productivity. The lyrical content, a blend of established verses passed down through generations and impromptu creations inspired by water conditions and geography, offers a glimpse into the societal fabric of its era. Sung in a choral format with occasional solo performances, each song boasts a distinctive melody and comprehensive musical arrangement, capable of both standalone rendition and seamless connection. These compositions, led by proficient ship workers, not only dictate navigation speed but also orchestrate crew maneuvers, adapting song combinations to practical circumstances. Through years of communal interaction and mutual learning among the boatmen, the Yongning River Boatman Work Songs spread organically, primarily within the boatmen community, and were transmitted orally. Unlike a structured apprenticeship system, this transmission mode reflects a spontaneous and shared process of knowledge dissemination.

7.3 Suggestions

7.3.1 Suggestion for research application

7.3.1.1 Expand the scope of fieldwork to encompass a broader range, aiming to meticulously document as many Yongning River Boatman Work Songs as possible.

7.3.1.2 Broaden the scope of literature collection, commencing with local pre-existing myths and legends, and endeavor to extensively document lyrical with Yongning River Boatman Work Songs.

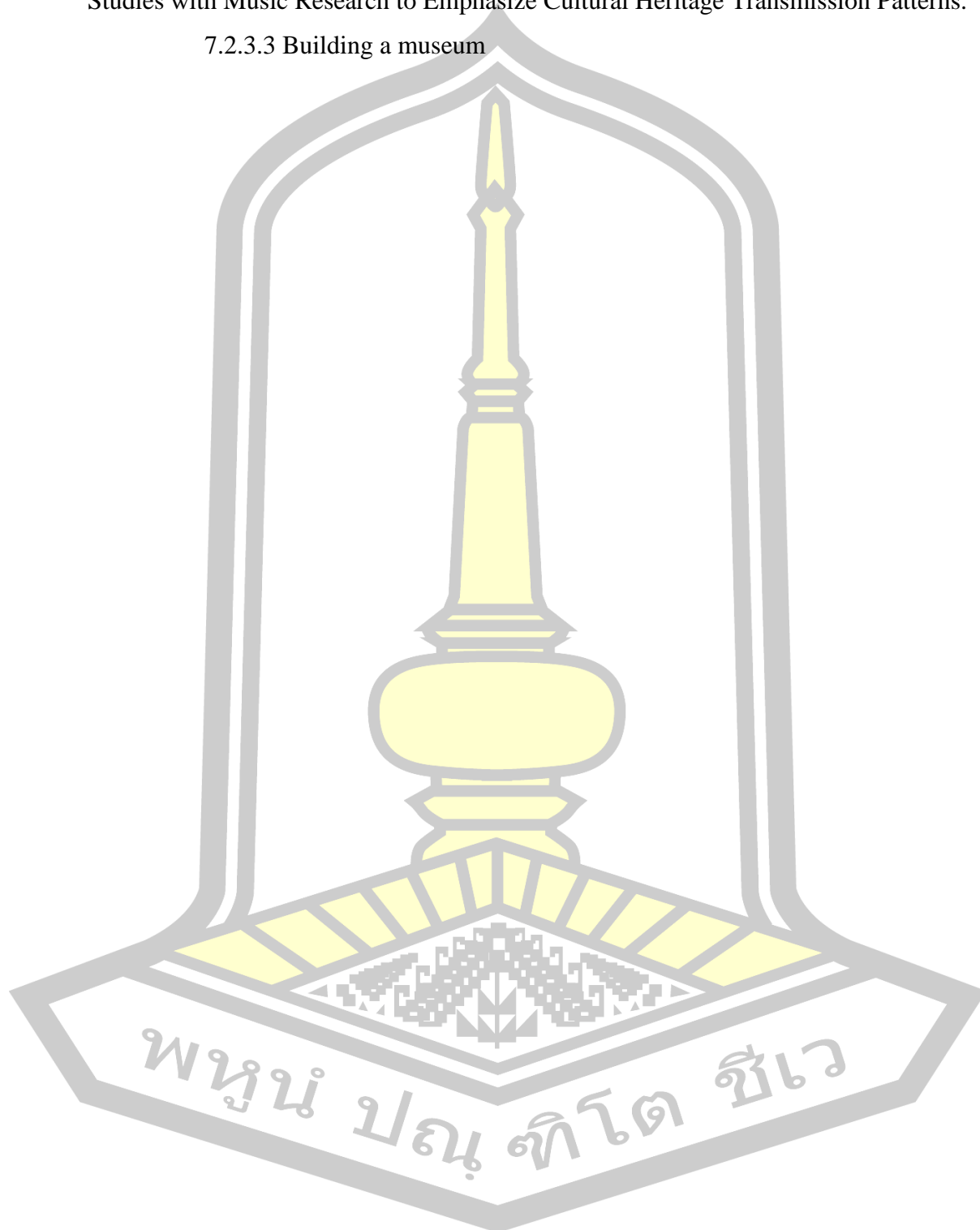
7.3.2 Suggestions for the further research

7.3.2.1 The government should intensify its efforts to enhance the protection of the Yongning River Boatman Work Songs and regulatory efforts, translating policies into tangible actions, foster a more conducive environment for their dissemination.

7.2.3.2 Widely develop the performance market of the Yongning River Boatman Work Songs. Let it develop into a cultural industry.

7.2.3.3 Interdisciplinary Research Approach: Integrating Local Dialect Studies with Music Research to Emphasize Cultural Heritage Transmission Patterns.

7.2.3.3 Building a museum

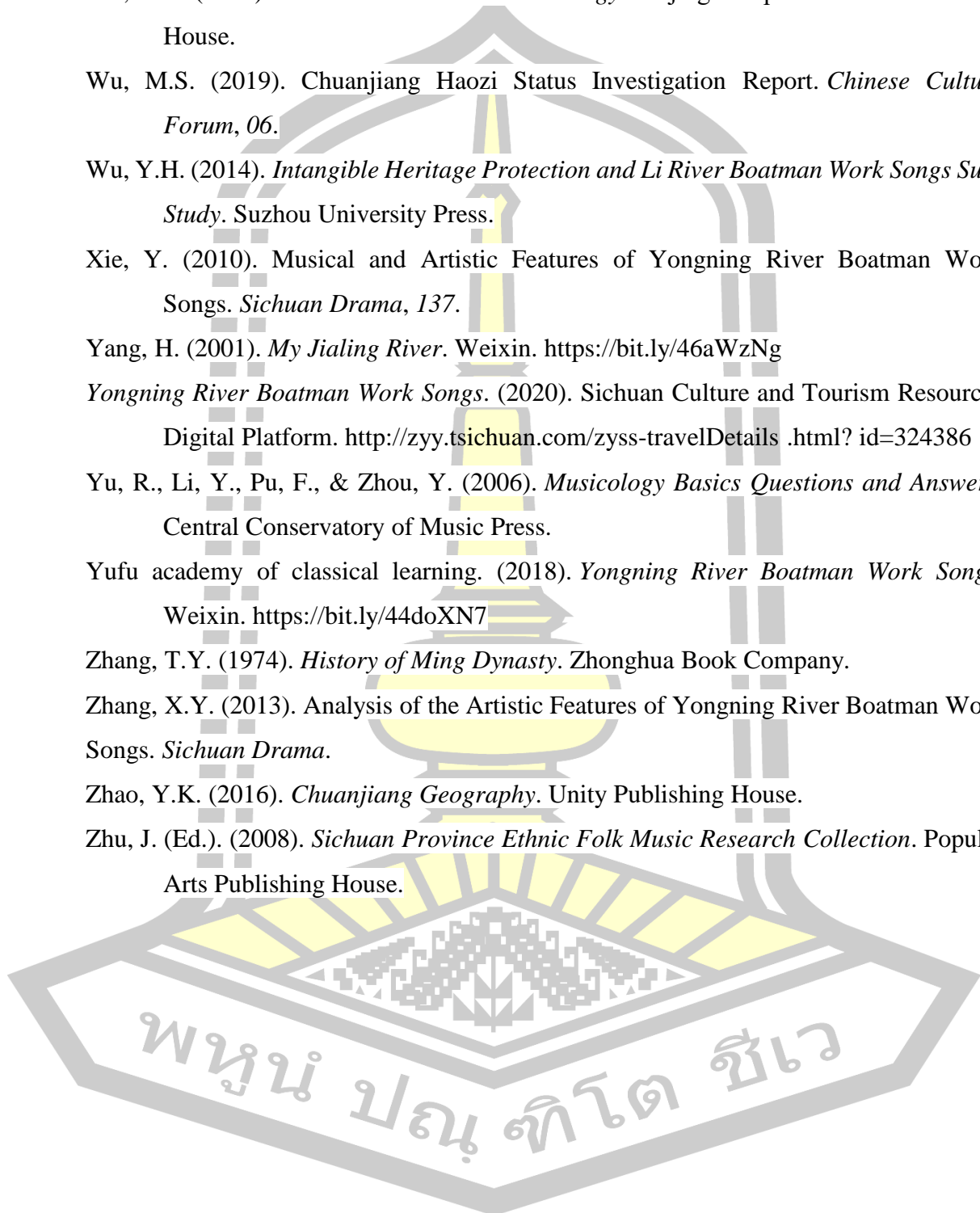


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APPENDIX

Appendix I: The Western Music Notations

1. Zhuang Cang Hao Zi

装舱号子

Zhuang Cang Hao Zi

Transcription by
Wenxing Wang (2023)

♩ = 65-75

Leader

欵一唷 一 唷 噢 喔 唷 喔 噢 喔 唷 嚯 又来提到噢 一 一

Ai Yo Yo O Wo Yo Wo O Wo Yo Huo You Lai Ti Dou O

Unison

喔 噢 喔 唷 嚯

Wo O Wo Yo Huo

5

Leader

欵一唷 一 喔 唷 嚯 一 喔 噢 喔 唷 嚯 一 提起来 唷 一

Ai Yo Wo Yo Huo Wo O Wo Yo Huo Ti Qi Lai Yo

Unison

喔 噢 喔 唷 嚯 一

Wo O Wo Yo Huo

9

Leader

连 手 嚯 喔 嚯 吼 喔 唷 再 来 提 斗 一

Lian Sher Huo Wo Huo Hou Wo Yo Zai Lai Ti Dou

Unison

喔 嚯 吼

Wo Huo Hou

12

Leader

唷 一 连 手 喔 嚯 吼

Yo Lian Sher Wo Huo Hou

Unison

喔 嚯 吼

Wo Huo Hou

2. Tui Chuan Hao Zi

推船号子
Tui Chuan Hao ZiTranscription by
Wenxing Wang (2023)

♩ = 65-80

Leader

唷 嚯 ——— 唷 嚯 唷 嚯 ——— 嘿 唷 ——— 嘿 唷 ———
Yo Huo Yo Huo Yo Huo Hei Yo Hei Yo

Unison

喔 嚯 欸
Wo Huo Ai

8

Leader

噢 ——— 嘿 咯 唷 嘿 咯 唷 噢 ——— 嘿 唷 噢 噢 嚯
O Hei Lo Yo Hei Lo Yo O Hei Yo O O Huo

Unison

欸 欸 噢 噢 嚯
Ai Ai O O Huo

3. Man San Rao

慢三桡
Man San RaoTranscription by
Wenxing Wang (2023)

♩ = 90-105

Leader

噢 噢 ——— 喂 嘿 ——— 乡 头 大 ——— 姐 唷 上 ——— 街 哩
O O Wei Hei Xiang Tou Da Ji Yo Shang Gai Li

Unison

噢 嚯 噢 嚯
O Hou O Hou

9

Leader

来 呀 黄 泥 巴 裹 一 脚 一 唷 ——— 大 ——— 花 滴 鞋 呀
Lai Ya Huang Ni Ba Guo Jo Yo Da Hua Di Hai Ya

Unison

噢 嚯 噢 嚯 噢 嚯
O Hou O Hou O Hou

4. Long Zhou Hao Zi

龙舟号子

Long Zhou Hao Zi

♩ = 70-85

Transcription by
Wenxing Wang (2023)

Leader

嘿 咗 攞 劲 唷 嚯 嘿 攞 个 滴 劲 咯 欸 嘿
Hei Zuo Zan Jin Yo Hou Hei Zan Go Di Jin Lo Ai Hei

Unison

唷 嚯 嘿 欸 嘿
Yo Hou Hei Ai Hei

5

Leader

攞 攞 劲 劲 唷 嚯 嘿 来 拉 船 咯 欸 嘿
Zan Zan Jin Jin Yo Hou Hei Lai La Chuan Lo Ai Hei

Unison

唷 嚯 嘿 欸 嘿
Yo Hou Hei Ai Hei

5. Jiao Jia Hao Zi

交架号子

Jiao Jia Hao Zi

♩ = 80-95

Transcription by
Wenxing Wang (2023)

Leader

唷 噢 嚯 唷 噢 唷 噢 欸 破 嗯 唷 咯 嘿 咯 唷 破 嚯 破
Yo O Huo Yo O Yo O Ai Bo En Yo Lo Hei Lo Yo Bo Huo Bo

Unison

欸 欸 欸
Ai Ai Ai

4

Leader

嘿 咯 欸 咯 噢 唷 噢 唷 欸 破 欸
Hei Lo Ai Lo O Yo O Yo Ai Bo Ai

Unison

欸
Ai

6. Da He Ban Jiu

大河斑鸠
Da He Ban Jiu

Transcription by
Wenxing Wang (2023)

$\text{♩} = 90-110$

Leader
 嘿 — 叻 嘿 — 噢 喔 喔 — 咗 出 操 出 喔 — 捞 倒 逮 倒
 Hei You Hei O Wo Wo Ye Cuo Cao Cuo Wo Lao Dou Dai Dou

6
 Leader
 嘿 — 叻 叻 — 嘿 稳 — 欸 喔 — 咗 出 操 出 咗 出
 Hei You You Hei Wen Ai Wo Ye Cuo Cao Cuo Ye Cuo

7. Yongning River Ban Jiu

永宁河斑鸠
Yongning River Ban Jiu

Transcription by
Wenxing Wang (2023)

$\text{♩} = 85-100$

Leader
 难 行 难 噢 — — — 船 欸 嗨 咱们 都是 噢 欸 嗨
 Nan Xing Nan O Chuan Ai Hai Za Men Dou Si O Ai Hai

Unison
 欸 嗨 欸 嗨
 Ai Hai Ai Hai

5
 Leader
 男 子 哩 汉 — 呐 — 欸 嗨 我 齐 心 合 力 塞 — — —
 Nan Zi li Han Na Ai Hai Wo Qi Xin He Li Se

Unison
 欸 嗨
 Ai Hai

8
 Leader
 欸 嗨 战 — 咯 — 浅 咯 滩 咯 欸 嗨
 Ai Hai Zan Lo Qian Lo Tan Lo Ai Hai

Unison
 欸 嗨 欸 嗨
 Ai Hai Ai Hai

8. Nao Yan Wan

闹岩湾

Nao Yan Wan

Transcription by
Wenxing Wang (2023)

$\text{♩} = 80-90$

Leader
 欸 踩 到 喔 出 到 跌 到 欸 踩 到 呀 一 不 稳 一 哎 一 一 一 一
 Ai Cai Dou Wo Cu Dou Die Dou Ai Cai Dao Ya Bu Wen Ai

Leader
 哪 天 哪 日 拉 隆 高 一 院 一 墙 一 地 水 水 欸 踩 到 喔 出 到
 Na Tian Na Ri La Long Gao Yuan Qiang Ye Sui Sui Ai Cai Dou O Cu Dao

Leader
 跌 到 欸 踩 到 呀 一 兄 们 一 哎 一 一 一 一
 Die Dao Ai Cai Dao Ya Xiong Men Ai

Leader
 弟 兄 们 蹬 一 紧 一 绳 水 水
 Di Xiong Men Deng Jin Suo Sui Sui

9. Ge Qian Hao Zi

搁浅号子

Ge Qian Hao Zi

Transcription by
Wenxing Wang (2023)

$\text{♩} = 110-120$

Leader
 那 船 儿 搁 浅 了 噢 一 一 一 一 老 哥 们 拉 一 一 噢
 NaChuan Er Kuo Qi Le O Lao Go Men La O

Leader
 拿 下 来 地 嘿 棉 到 棉 到
 Na Xia Lai Ye Hei Mian Dou Mian Dou


10. Cao Chuan Hao Zi

抄船号子

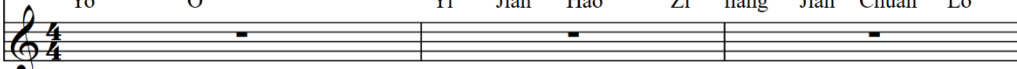
Cao Chuan Hao Zi

Transcription by
Wenxing Wang (2023)

♩ = 85-100

Leader 

哨 一 噢 一 一 间 号 子 两 间 船 咯
Yo O Yi Jian Hao Zi liang Jian Chuan Lo

Unison 

Leader 

一 噢 一 嚯
O Huo

Unison 

嘿 一 在 走 在 走
Hei Dai Zou Dai Zou

11. Zhuang Hao Zi

撞号子

Zhuang Hao Zi

Transcription by
Wenxing Wang (2023)

♩ = 90-110

Leader 

哨 噢 一 哨 哏 欸 一 嚯 咯 哏
Yo O Yo Ye Ai Huo Lo Ye

Unison 

哏 Ye 哏 Ye

Leader 

嘿 呀 哨 一 哏 噢 一 噢 哨 哏
Hei Ya Yo Ye O O Yo Ye

Unison 

哏 Ye 哏 Ye

12. Tiao San Sheng

跳三声
Tiao San ShengTranscription by
Wenxing Wang (2023)

♩ = 90-110

Leader

欵 踩 到 喔 出 到 跌 到 欵 踩 到
Ai Cai Dou Wo Cu Dao Die Dao Ai Cai Dao

3

Leader

啊 一 弟 兄 们 欵 我 们 斑 鸠 拿 来
A Di Xiong Men Ai Wo Men Ban Jiu Na Lai

5

Leader

跳 一 起 勒 说 吔 唷 唷 唷 唷 唷
Tiao JiLe Suo Ye Yo Yo Yo Yo Yo Yo

13. Yan Bao Bao Hao Zi

烟包包号子
Yan Bao Bao Hao ZiTranscription by
Wenxing Wang (2023)

♩ = 140

Leader

唷 一 一 弟 兄 们 朝 前 一 蹬 一 咯
Yo Di Xiong Men Cao Qian Yi Deng Lo

4

Leader

欵 一 一 一 一 唷 喔 唷 嚯 喔
Ai Yo Wo Yo Huo Wo

Appendix II: The Lyrics of the Yongning River Boatman Work Songs

Yongning River Boatman Work Song

永宁河号子

Resource from Chen Xinming (2022)

"The Historical Story of Scenic Spots in Luzhou"

Original form rewrite by Wenxing Wang (2023)

Yongning River water leads to Luzhou City, and tributes are transported to Luzhou through this river every year.

永宁泸州一水通，岁岁贡品运泸州。

The boat sailing up is loaded with salt, and the boat sailing down is loaded with coal.

上水装的邓关盐，下水煤炭载不完。

A boat carrying tens of thousands of pounds of copper was transported from Naxi to Beijing.

滇铜一船上万斤，纳溪转口上北京。

The huge lead block produced in Guizhou was loaded on board, and the boat sailed stably.

黔铅装船坨坨大，过难闯关船稳当。

The tea produced in Yunnan is piled higher than the bun, so pay attention to waterproof.

云南茶叶包子高，仅防遇水打飘飘。

Only sulfur no one is willing to transport, lost in the wharf let workers pick away.

只有硫磺无人运，丢在码头人来挑。

The aroma of beans, red sea peppers, dried bamboo shoots and cooked meat in Jiangmen area is full of Yongning River.

江门豆花醮海椒，干笋煮肉满河香。

Yongning River on the beach even beach, Yongning boatman tears ripples。

永宁河上滩连滩，永宁船工泪涟涟。

The moldy corn was boiled in a pot with no salt in the soup.

发霉包谷锅中煮，连锅汤中没有盐。

He raised his courage to pull the boat, burn incense and ask Buddha for peace.

麻起胆子去挣船，烧香求佛保平安。

Over the beach to eat breakfast, beans pepper to eat two bowls.

过滩上岸吃早饭，豆花海椒两大碗。

The steamed bread in the ancient Gu Song was carried in the mind and waited for a nap at noon.

古宋粑粑怀中揣，等到晌午打个尖。

Maling Village is built on a small slope, and it is necessary to go through the water lane by boat.

马岭修在山坡上，座船要走水巷巷。

Xinglongchang is a good place to ship mountain goods.

兴隆场是个好地方，山货土产装船上。

Longfeng Street is next to the river, Yongning Mansion gate can be seen.

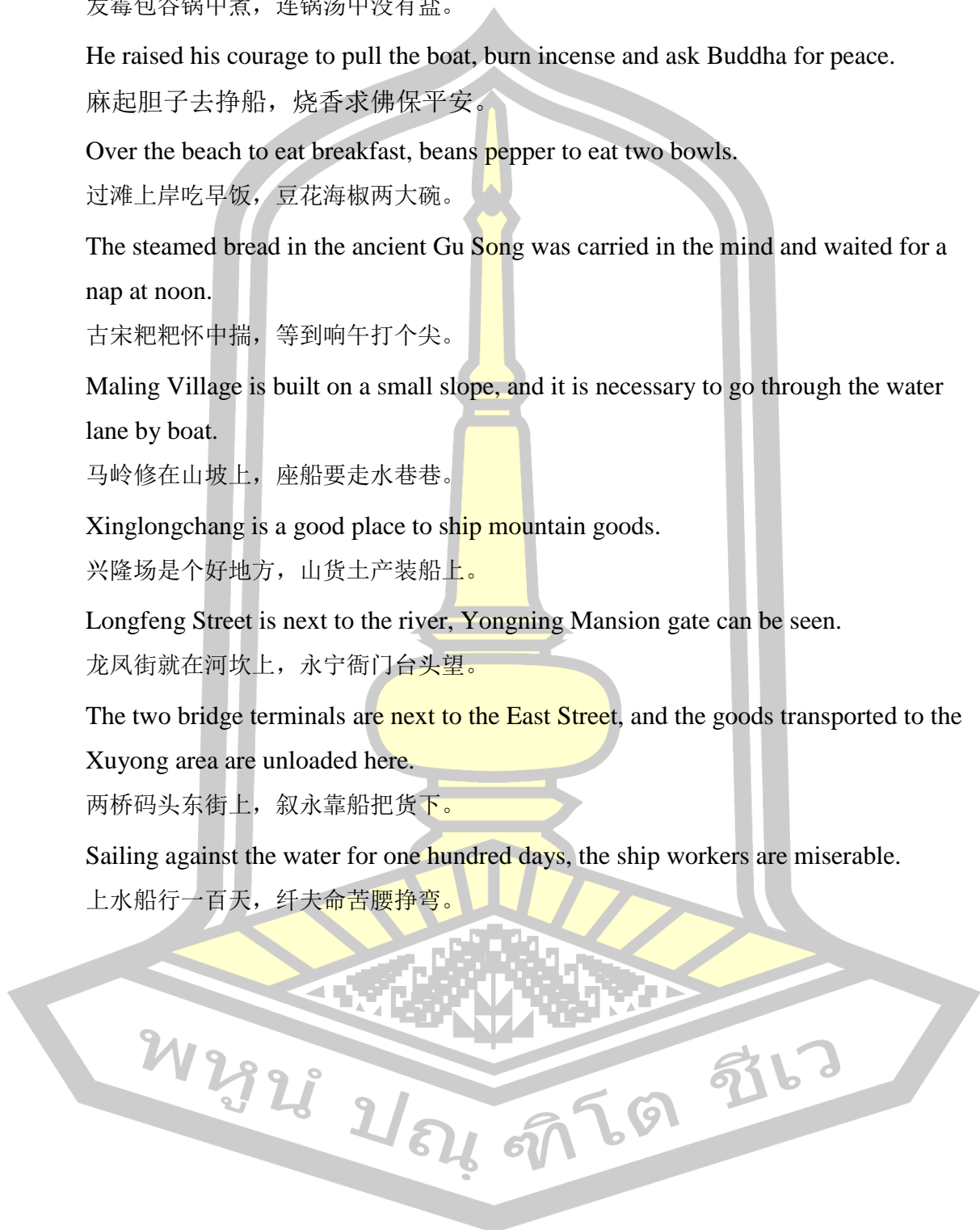
龙凤街就在河坎上，永宁衙门台头望。

The two bridge terminals are next to the East Street, and the goods transported to the Xuyong area are unloaded here.

两桥码头东街上，叙永靠船把货下。

Sailing against the water for one hundred days, the ship workers are miserable.

上水船行一百天，纤夫命苦腰挣弯。



Appendix III: The Photos from the Fieldwork

The interview with Shaowen Wang is scheduled for:

-2021.4.6

-2022.5.3

-2022.8.21

-2022.10.11

-2023.4.1

The duration of the fieldwork is as follows:

-2022.3.21 - 2022.3.27

-2022.5.1 - 2022.5.9

-2023.4.2 - 2023.4.12



Interviewing with Mr. Shaowen Wang, filming and recording the data of the Yongning River boatman work songs.



Learn and sing the Yongning River boatman Work Songs. from Mr. Shaowen Wang.



The researcher investigates the Xuyong County Museum.



The researcher investigates the Naxi District Cultural Center.



Field work: Le Dao Zi docks.



Field work: Le Dao Zi Towns.



Field work: Liang He dock.



Field work: Southwest Chinese Folk Songs Promotion Academy.



BIOGRAPHY

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