

The change of Tuojiang Haozi in Jintang County, Sichuan Province, China

Lanting Wu

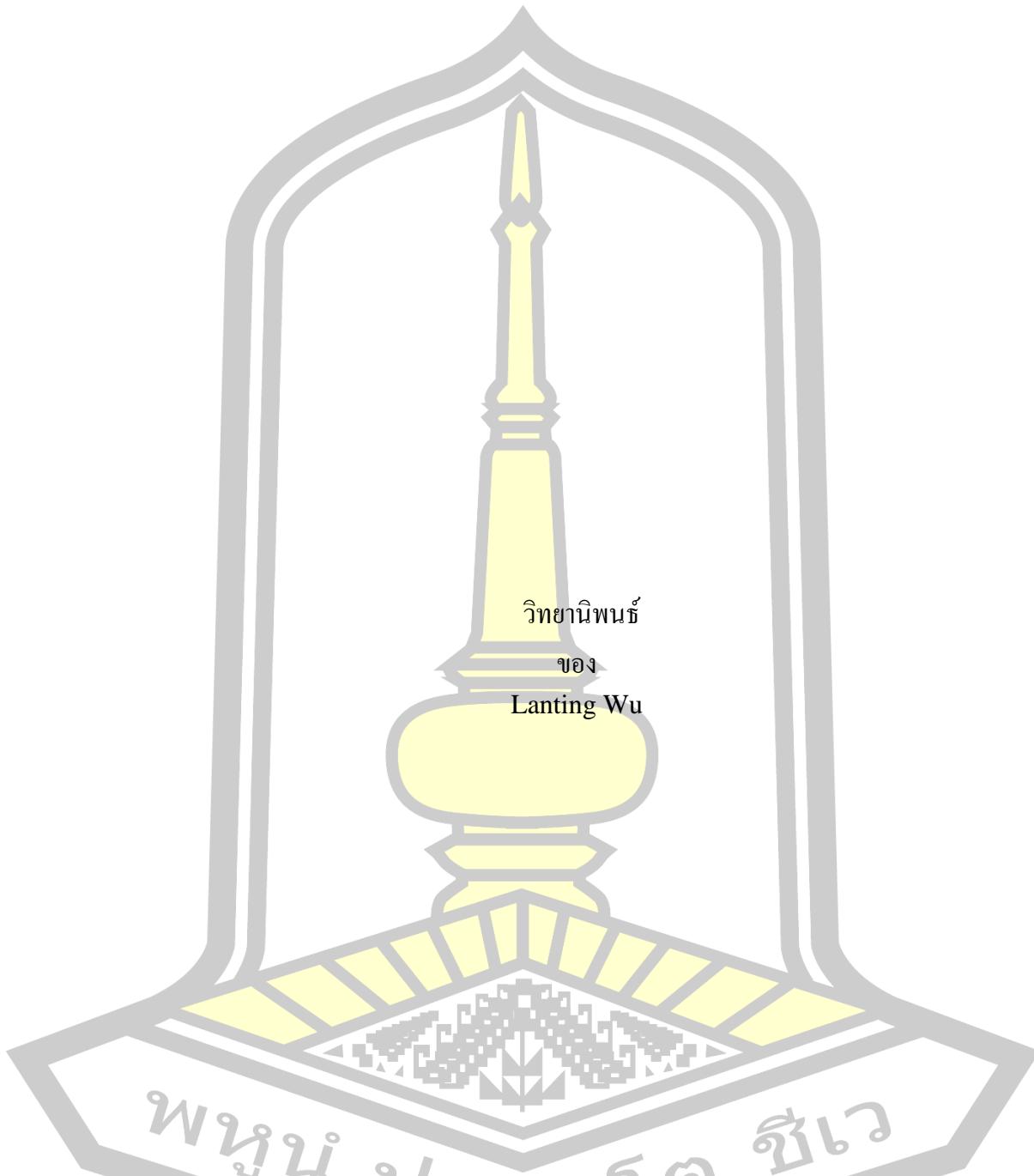
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A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

September 2024

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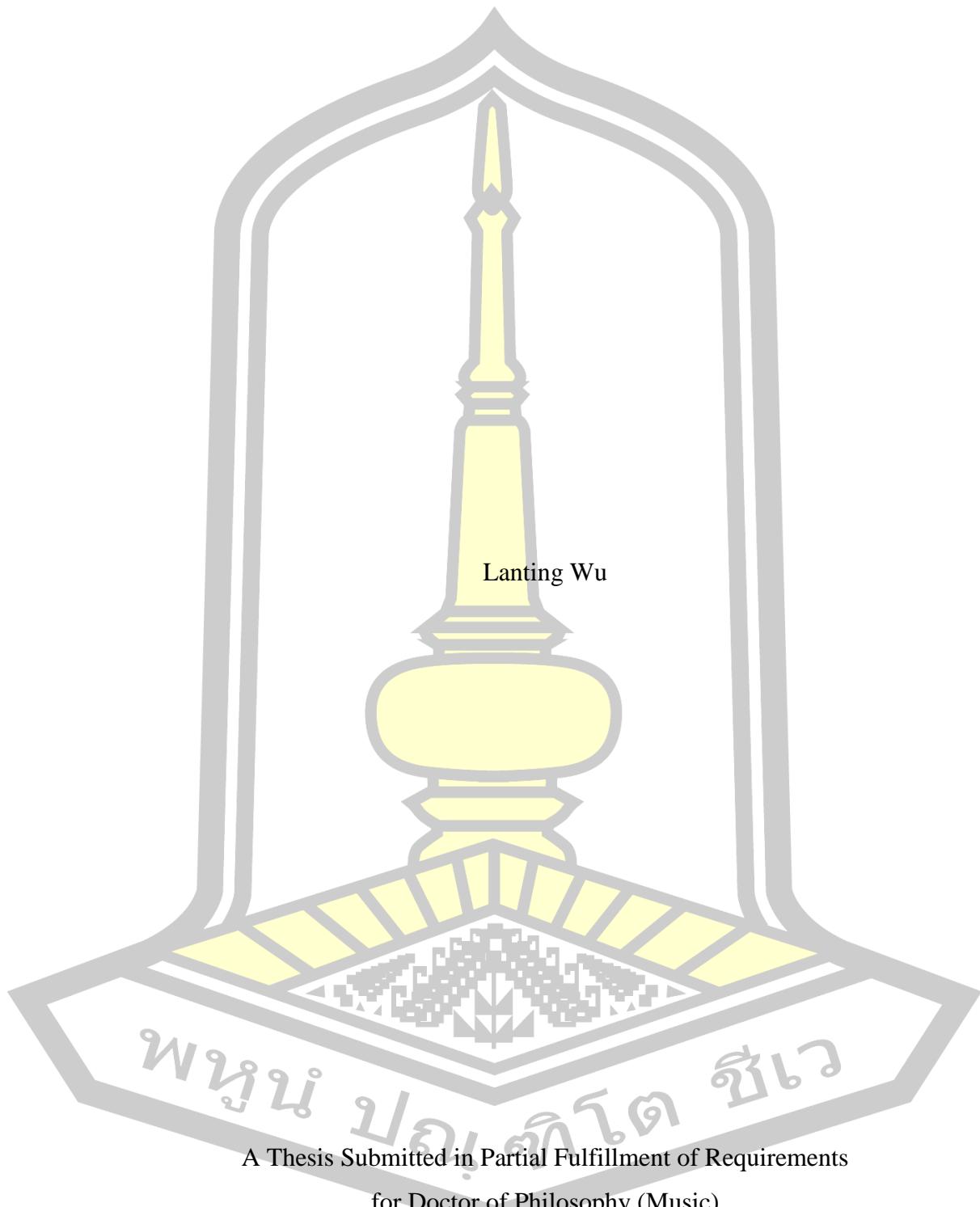
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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for Doctor of Philosophy (Music)

September 2024

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DEGREE	Doctor of Philosophy	MAJOR	Music
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ABSTRACT

This study adopted a qualitative method and applied the principles of Chinese music theory in ethnomusicology to investigate the Jintang Tuojiang opera, capturing the daily life and cultural expression of the local community through simple melodies and lyrics. The purpose of this study is to: (1) The changes of Tuojiang Haozi: (2) The music characteristics of the songs selected: (3) Propose the guidelines of the preservation and transmission of Tuojiang Haozi. The method of collecting data through field work, interviews, and the use of questionnaires and other tools. The results are as follows:

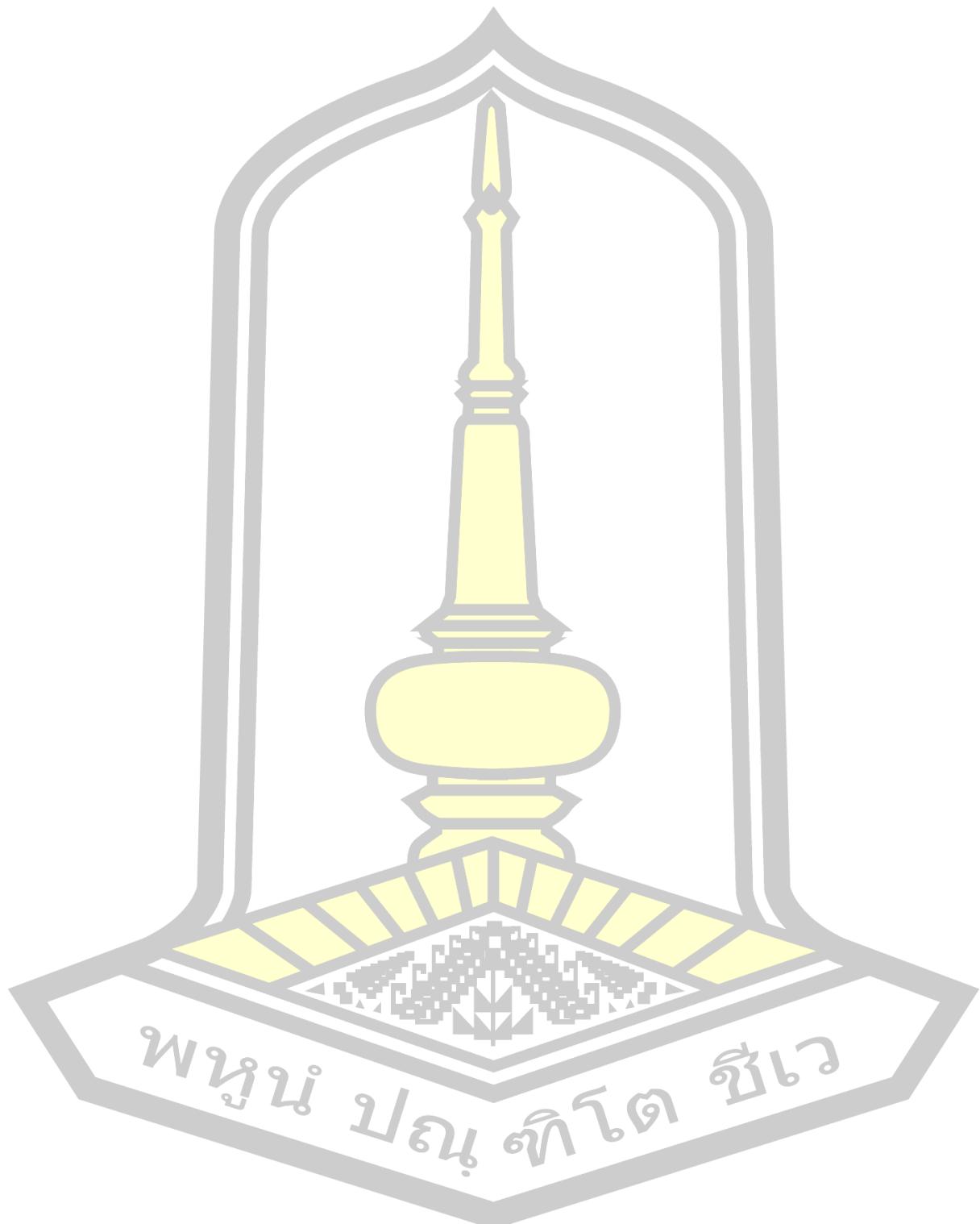
Researchers used methods such as field surveys, literature review, and interviews to select three key investigators, temporary investigators, and general investigators for investigation and research. The research results are as follows:

Firstly, Tuojiang Haozi originated from the Jintang Tuojiang River basin, dating back to the Wanli period of the Ming Dynasty and has a history of over 400 years. The singing style and tone of Tuojiang opera have a long and rich history, covering a wide range of topics, recounting ancient and modern sayings, with a rich variety of genres. Its content not only educates people, but also brings tears to their eyes, expressing bitterness, and expressing emotions through scenery. Tuojiang opera is deeply rooted in the production and life of the working people, and is a beloved form of folk song art.

Secondly, from the perspective of music analysis, this article collects data through field investigations and other methods to analyze the musical characteristics, melody, structure, lyrics, and singing of the four types of Tuojiang Haozi, and puts forward objective viewpoints.

Thirdly, the protection and inheritance of Tuojiang Haozi is a complex and difficult process that requires our attention. We not only need to protect it, but also inherit it from the younger generation, because Tuojiang Haozi contains the experience, wisdom, philosophy of life, and worldview of the working people, and has strong spiritual characteristics.

Keyword : Tuojiang Haozi, Music characteristics, Singing analysis, Protection and inheritance



ACKNOWLEDGEMENTS

There is a classic idiom in ancient China: "Yang gao gui ru, wu ya fan bu" - (the lamb kneels and sucks, the crow feeds back). It comes from "Zeng guang xian wen". Its original meaning is: the lamb has the act of gratitude to kneel down to accept the mother's milk, the little crow has the affection to feed the mother crow, and children should know how to be filial to their parents. The implied meaning is: to be a man, one must know how to be grateful. Here I am also deeply aware of the humanistic feelings of gratitude.

I "Ganwu" - (Perception) the sacredness and greatness of the Kingdom of Thailand. It is the Kingdom of Thailand that created a platform and historical opportunity for me to study abroad.

I "Ganhua" - (recall with emotion feelings) The "Mahasarakham University" set up by the Kingdom of Thailand gave me the cradle for studying abroad and growing up.

I want to thank my advisor, Assoc. Prof. Phiphat Sornyai He not only explains theoretical knowledge in class, but also helps me solve problems in his spare time. What's more, he helps me establish an internationally aligned thinking framework, perspective, and theoretical knowledge in my writing. This is a huge help to me.

I would like to thank Assist. Prof. Khomkrich Karin, Professor Manop Wisuttipat, Professor Thanaporn Bhengsri, and Awirut Professor Thotham.

I want to thank my dearest parents for their support and encouragement, which gave me the confidence and courage to overcome difficulties.

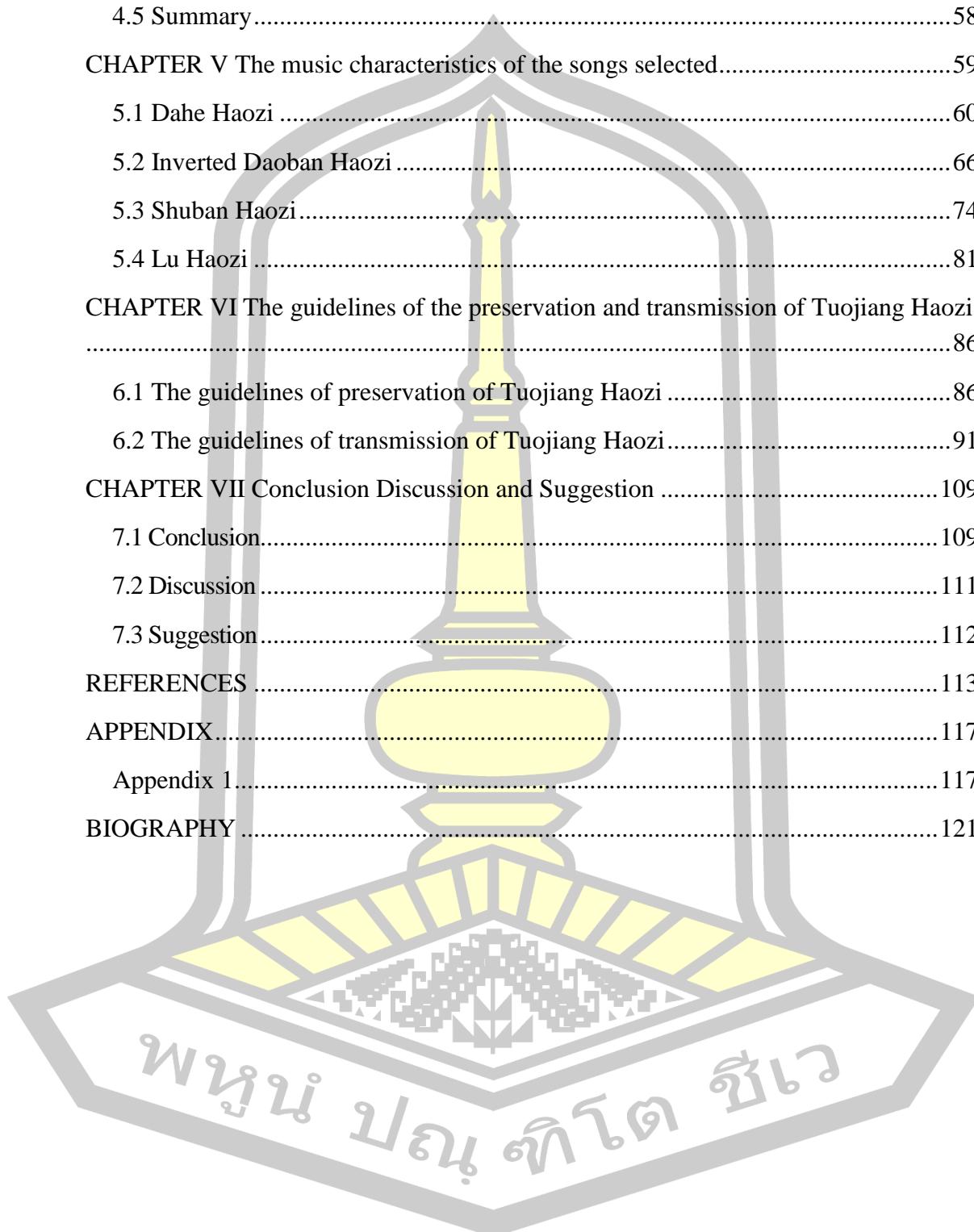
Everything at Maha Sarakham University and in Conservatory of Music, especially the quiet and peaceful humanistic environment and harmonious and unified natural atmosphere of Maha Campus, let me linger and never forget. I will go back to my own country with all the beautiful memories and keep her forever in my heart.

I wish the Maha Sarakham University and the Conservatory of Music a prosperous career and become a world-class top-level university. I will sing for you and be proud of you.

TABLE OF CONTENTS

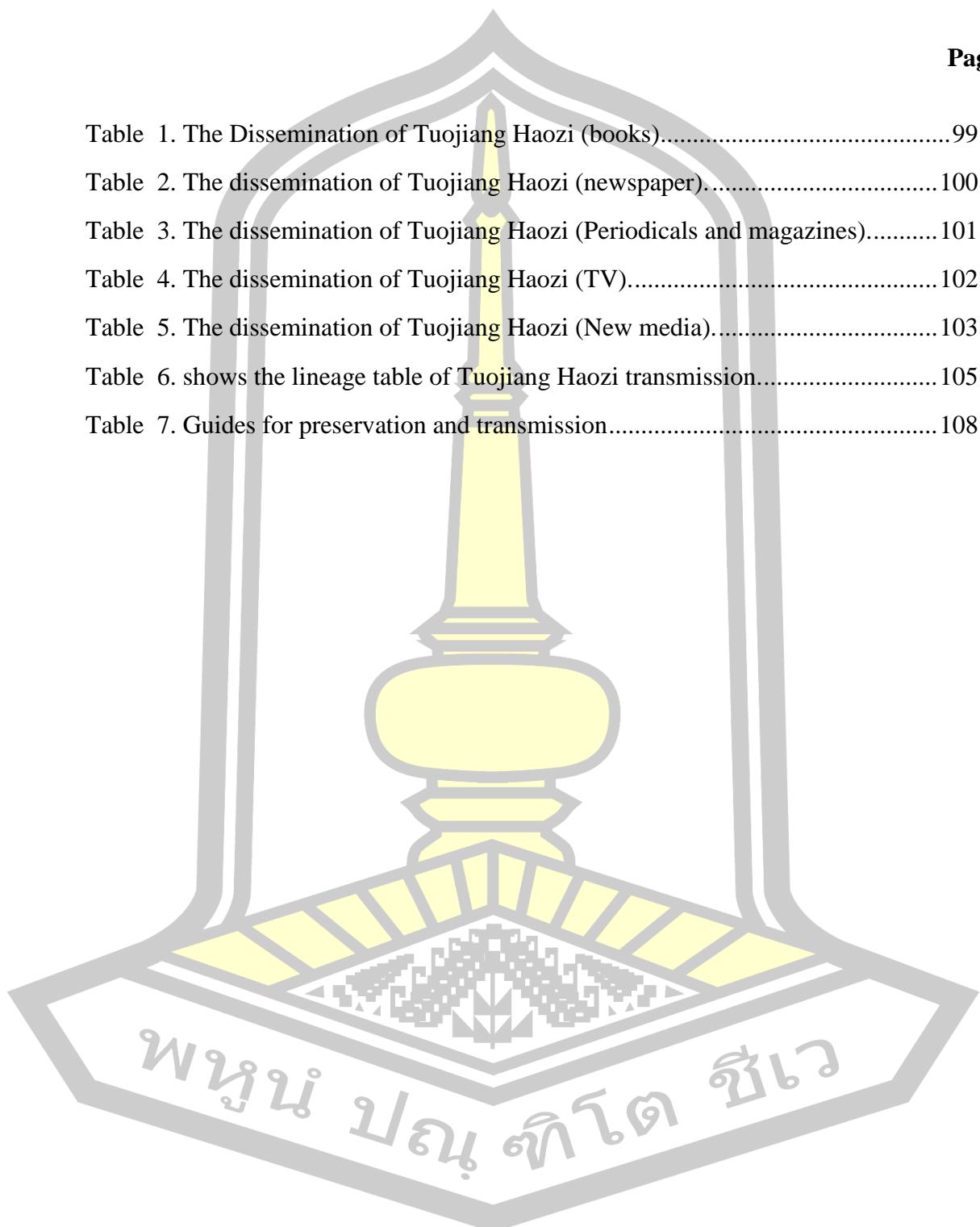
	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	F
TABLE OF CONTENTS	G
LIST OF TABLES	I
LIST OF FIGURES	J
CHAPTER I Introduction	1
1.1 Statement of the Problem	1
1.2 Research objectives	2
1.3 Research Questions	2
1.4 Research Benefit	2
1.5 Definition of terms	3
1.6 Conceptual Framework	3
CHAPTER II Literature review	5
2.1 General knowledge in Jintang County, Sichuan Province, China	5
2.2 General Knowledge of Culture and Art of Tuojiang Haozi in Sichuan	10
2.3 The Related Methodology	28
2.4 A Study of Sichuan Jintang Tuojiang Haozi in China Academics	30
2.5 Documents and Related research	32
CHAPTER III Research Methodology	40
3.1 Research Scope	40
3.2 Research Process	42
CHAPTER IV The changes of Tuojiang Haozi	49
4.1 A change in the form of performance	49
4.2 A change in the number of songs	51
4.3 A change of transmission	53

4.4 Change of innovation.....	56
4.5 Summary.....	58
CHAPTER V The music characteristics of the songs selected.....	59
5.1 Dahe Haozi	60
5.2 Inverted Daoban Haozi	66
5.3 Shuban Haozi.....	74
5.4 Lu Haozi	81
CHAPTER VI The guidelines of the preservation and transmission of Tuojiang Haozi	86
6.1 The guidelines of preservation of Tuojiang Haozi	86
6.2 The guidelines of transmission of Tuojiang Haozi	91
CHAPTER VII Conclusion Discussion and Suggestion	109
7.1 Conclusion.....	109
7.2 Discussion	111
7.3 Suggestion.....	112
REFERENCES	113
APPENDIX.....	117
Appendix 1.....	117
BIOGRAPHY	121



LIST OF TABLES

	Page
Table 1. The Dissemination of Tuojiang Haozi (books).....	99
Table 2. The dissemination of Tuojiang Haozi (newspaper).....	100
Table 3. The dissemination of Tuojiang Haozi (Periodicals and magazines).....	101
Table 4. The dissemination of Tuojiang Haozi (TV).....	102
Table 5. The dissemination of Tuojiang Haozi (New media).....	103
Table 6. shows the lineage table of Tuojiang Haozi transmission.....	105
Table 7. Guides for preservation and transmission.....	108



LIST OF FIGURES

	Page
Figure 1. Labour call	14
Figure 2. Work song	15
Figure 3. labor song	18
Figure 4. labor song	19
Figure 5. Chuanjiang Haozi	20
Figure 6. boat pulling	27
Figure 7 . The old man taught humming skills	28
Figure 8. Administrative division map of Sichuan Province, China	41
Figure 9. Administrative Division Map of Jintang County, Sichuan Province, China	42
Figure 10. Han Wanzhai	43
Figure 11. Li ShunhuaWu	44
Figure 12. Diao Shiying	46
Figure 13. Tuojiang Shanties	50
Figure 14. Tuojiang Shanties	50
Figure 15. The performance information of the Tuojiang Shanties	52
Figure 16. shows the changes in performance forms	52
Figure 17. Changes in the Transmission of Tuojiang Shanties Moving towards Stage Performance	53
Figure 18. Changes in the Transmission of Tuojiang Shanties Moving towards Stage Performance	54
Figure 19. Chant Tuojiang trumpets old people group photo	55
Figure 20. Dahe Haozi	60
Figure 21. Dahe Haozi	62
Figure 22. Dahe Haozi	63
Figure 23. Dahe Haozi	65
Figure 24. Daoban Haozi	69

Figure 25. Danban Haozi	70
Figure 26. Danban Haozi	71
Figure 27. Daoban Haozi	72
Figure 28. Daoban Haozi	74
Figure 29. Shuban Haozi.....	75
Figure 30. Shuban Haozi.....	76
Figure 31. Shuban Haozi.....	78
Figure 32. Shuban Haozi.....	79
Figure 33. Shuban Haozi.....	80
Figure 34. Shuban Haozi.....	82
Figure 35. Shuban Haozi.....	82
Figure 36. Shuban Haozi.....	83
Figure 37. Shuban Haozi.....	85
Figure 38. Li Defu, a researcher of Tuojiang.....	86
Figure 39. the boat is pulled by a trimmer.....	90
Figure 40. Sichuan Conservatory of Music and Wufeng Town of Jintang County performed Tuojiang Haozi at the 5th China Chengdu International Intangible Cultural Heritage Festival.	92
Figure 41. The 5th China International Intangible Cultural Heritage Festival	93
Figure 42. Tuojiang Haozi is Transmited and developed in colleges and universities.	93
Figure 43. shows the development model of music intangible cultural heritage in Chinese universities.....	94
Figure 44. The author investigates the transmission route of the Tuojiang trumpet ..	96
Figure 45. there are four different singing methods of Tuojiang Haozi.	97
Figure 46. Tuojiang Haozi	106
Figure 47. Dahe Haozi	117
Figure 48. Daoban Haozi	118
Figure 49. Shuban Haozi.....	119
Figure 50. Lu Haozi	120

CHAPTER I

Introduction

1.1 Statement of the Problem

"Tuojiang Haozi" is the characteristic culture of Tuojiang River, but also the intangible cultural heritage of Sichuan Province, and it is also the spiritual culture and life needs of workers in their labor."Tuojiang Haozi" contains the life experience of workers and their life and world cognition, and has a very rich spiritual connotation, reflecting the charm of life and aesthetics. The Tuojiang river width is narrow, the riverbed fluctuation is more obvious, the mountains and ravines. The land transportation is still underdeveloped, and motor ships have not yet appeared. The cargo transportation on both sides of the Tuojiang River and its river basin is mainly transported by water, especially the salt of Zigong and the Neijiang sugar, which are transported through the Tuojiang River to facilitate the mouth of the Yangtze River and west to western Sichuan. In this context, the importance of boatmen is self-evident, this industry derived a special labor chant, they also follow the development of Tuojiang shipping and development. Due to the prosperity of the shipping industry, the government dredged and developed the Tuojiang River channel and basin to varying degrees, and at the same time, the waterway transportation and transportation conditions were improved. The ships were also constantly updated and upgraded, increasing the freight volume, and the demand of shippers was increasing. Due to the unique topography of the Tuojiang River, when the ships pass through the rapids and rapids, if the boatman can not cooperate well, it may cause fatal harm to the boatman. Therefore, when ships through dangerous areas, the boatman in order to better cooperate, usually "oh, oh, oh, oh" shouts, after the evolution of time, culture, these shouts gradually become a unique Sichuan flavor, the connotation of folk songs, and eventually formed a unique "tuojiang river boatman song". (Sun Jing,2019)

Tuojiang boatman song is divided into eight categories: crotch, flat, small, dove, large, beach, boat, leisure and crotch song, each of which is composed of several to dozens of songs. The melody of the chant is varied, sometimes sonorous, sometimes melodious, sometimes leisurely, sometimes promoting the sound, distinct

harmony; the chant is mainly in Sichuan dialect; the content of the chant is daily hard work, rough heroes, natural scenery, fully reflect the folk customs, customs and customs of the Tuojiang River basin. With its high recognition, the first batch was selected in the Sichuan provincial intangible cultural heritage list (belonging to the traditional music category), which is a rare artistic treasure in China's vocal music art. Tian Qing, a famous musicologist, pointed out that the Chinese traditional culture is "three pillars and two stories", "three pillars" are Confucianism, Buddhism and Taoism, and "two floors" refer to the elite culture and intangible cultural heritage recorded by writing respectively. (Luo Jian, 2021)

For above reasons the researcher wants to study Tuojiang Haozi. In this research work will investigate the characteristic of music and compile the music as well as the songs and analyze them. To be information for those interested in further study.

1.2 Research objectives

- 2.1 To study the changes of Tuojiang Haozi
- 2.2 To analyse the music characteristics of the songs selected
- 2.3 To propose the guidelines of the preservation and transmission of Haozi

1.3 Research Questions

- 3.1 What are the changes in the tune of Tuojiang Haozi
- 3.2 What are the musical characteristics of Tuojiang Haozi opera
- 3.3 What is the guidelines of the preservation and transmission of Haozi

1.4 Research Benefit

- 4.1 Understanding the History of Tuojiang Haozi in Jintang county, Sichuan Province, China.
- 4.2 Understand the music characteristics of selected songs of the Tuojiang Haozi in Jintang county, Sichuan Province, China.
- 4.3 We will have the Tuojiang Haozi in Fieldwork

1.5 Definition of terms

5.1 The changes

The change refer to change of performance, change of song, change of transmission, change of innovation

5.2 Music characteristics

Music characteristics refer to Comprehensive analysis of the Structure, Melody, Lyric, Singing

5.3 The preservation

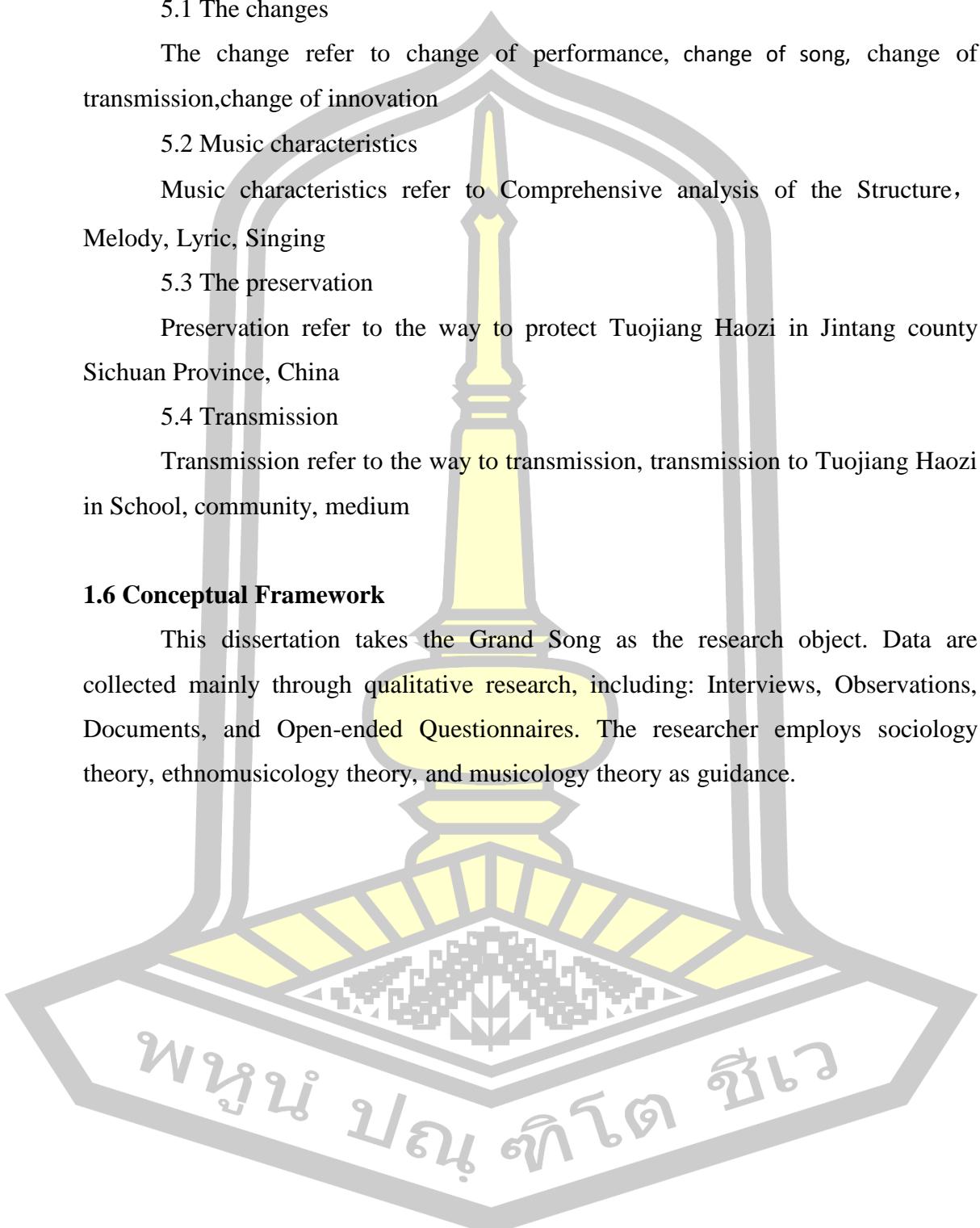
Preservation refer to the way to protect Tuojiang Haozi in Jintang county Sichuan Province, China

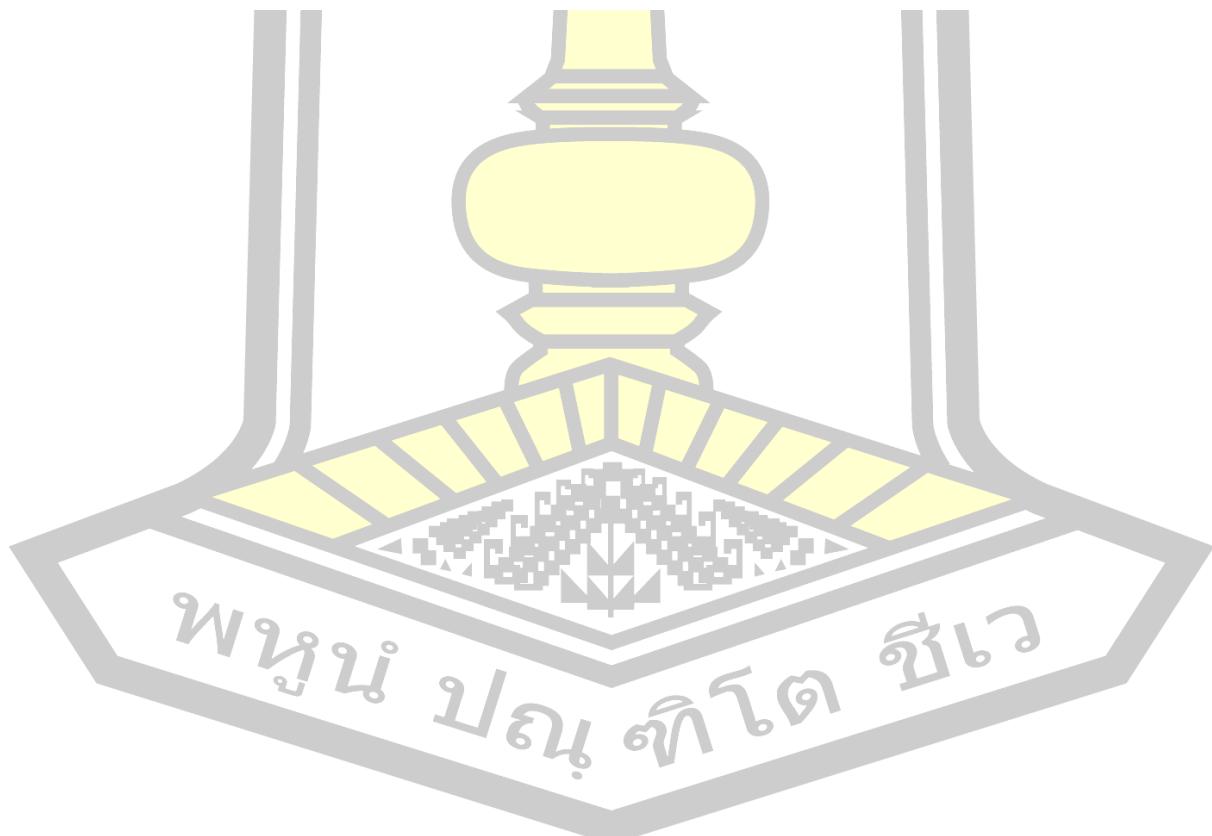
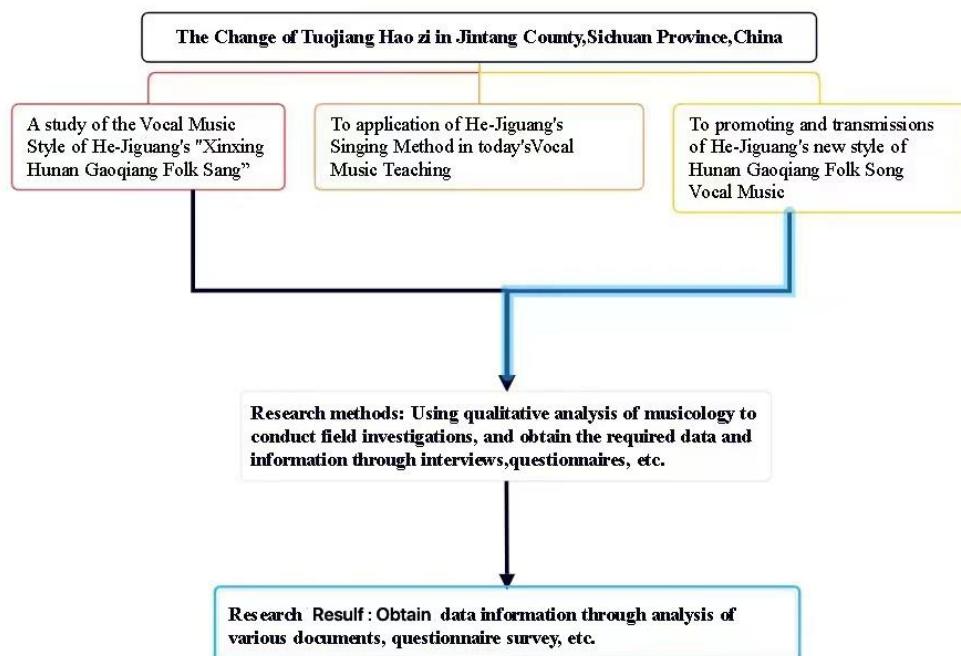
5.4 Transmission

Transmission refer to the way to transmission, transmission to Tuojiang Haozi in School, community, medium

1.6 Conceptual Framework

This dissertation takes the Grand Song as the research object. Data are collected mainly through qualitative research, including: Interviews, Observations, Documents, and Open-ended Questionnaires. The researcher employs sociology theory, ethnomusicology theory, and musicology theory as guidance.





CHAPTER II

Literature review

This chapter reviews the relevant documents of Tuojiang Haozi to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives

1. General knowledge in Jintang County, Sichuan Province, China
2. General Knowledge of Culture and Art of Tuojiang Haozi in Sichuan
3. The Related Methodology
4. A Study of Sichuan Jintang Tuojiang Haozi in China Academics
5. Documents and Related research

2.1 General knowledge in Jintang County, Sichuan Province, China

Jintang Tuojiang River, because it is located in Jintang County, although it is not as majestic as the Three Gorges of the Yangtze River, but its landscape set male, strange, dangerous, beautiful as one of the unique characteristics. The Annals of Jintang County recorded :" Twenty miles east of Jintang County, high mountains, rivers among them, turtle spirit chisel, Song transfer made Han Qi to restore it, with a boat bow." Its gorge has a long history and has a unique personality. Because it is located at the junction of Chengdu Plain and Chuanzhong Hills, it has beautiful environment, mild climate and green trees. Spring tour Xiajiang, misty rain Meng, very poetic; Summer boat hit the water, a cool; In autumn, the banks are dark green and fragrant with red oranges. Winter is occasionally see light snow covered mountains, Jiangcheng such as practice, if the morning, see the red sun Yao Jiang, a piece of gold, another is a charm. Tuo River chant belongs to Jintang County. Here is an introduction to the environment, population, politics, economics and religion of Jin Tang.

2.1.1 The environment of Jintang County, Sichuan province

Jintang County is located in the north-east of Chengdu Plain. It is well located and has convenient transportation. Jintang County is rich in water resources, including the Tuo River and Min River river systems. These rivers not only add a beautiful

scenery for the county, but also provide sufficient irrigation water for the surrounding farmland. Jintang County has a beautiful natural environment, even though it is in the heart of the city. The Longquan Mountains meander through the landscape, creating a pastoral landscape with low mountains and flowing streams. In particular, Longquanshan Urban Forest Park, green everywhere, the air is fresh, it is the city's green lung. Travel by car to the depth, everywhere can be seen lush paddy fields, orchards, villages in between, like a Xanadu. Here is not only a unique ecological environment, but also highlights the harmonious coexistence of man and nature of the rural landscape. Passing through the urban and rural areas of Jintang County, you can see its long history and rich cultural accumulation everywhere. As "The hometown of Chinese dragon boat" and "The hometown of Sichuan calligraphy", Jintang gestates the unique folk culture. The ancient town of Wufeng is littered with ancient monuments, such as the Guan Shenggong Palace, while the Wenwu Palace community in Ginkgo biloba street is home to many valuable cultural relics. In zero quaint village, the villagers follow the lifestyle of their forefathers and lead a relaxed and idyllic life. (From the county records of Jintang County)

2.1.2 Population of Jintang County, Sichuan province

Jintang County has a permanent population of 807,100, a birth rate of 6.34% for the year and a natural population growth rate of -0.55%. The majority of the population is Han, with 891,257, while the minority population is 3,845, including 626 in Tujia people, 537 in the Miao, 477 in Yi people, 367 in Tibet and 279 in Qiang. These minorities are mainly distributed in the streets of Zhao town, Qixian Street, high-board streets and Penny Town and other places.

2.1.3 Politics in Jintang, Sichuan

Under the leadership of the county committee, the Government of the People's Republic of China of Jintang County actively performs their duties and promotes the implementation of various tasks. Through the implementation of a series of policies and projects in the economic, social, cultural and ecological fields, Jintang County has made remarkable achievements in economic operation, industrial development, quality improvement in urban and rural areas, reform and innovation, and improvement of People's livelihood. For example, Jintang County's economic

aggregate has maintained steady growth through measures such as attracting investment, project investment and boosting consumption; It has promoted the optimization and upgrading of the industrial structure through measures such as building a strong industrial circle, improving the quality of green manufacturing and restoring and developing the service industry, improved the quality of urban and rural areas and the quality of life of residents. Jintang County attaches great importance to the building of a political ecosystem, adheres to strict governance of the party in all respects, and constantly strengthens the building of a clean and honest party conduct and government and the fight against corruption. Jintang County has built a clean and upright political ecosystem by establishing a responsibility system for improving the party's conduct and building a clean government, improving the supervision system, and strengthening discipline enforcement and accountability. At the same time, Jintang County has also focused on strengthening the ideological and political education and professional training of party members and cadres, improving their comprehensive quality and ability to perform their duties, thus providing a strong talent guarantee for the economic and social development of county regions. Jintang County is constantly innovating in the ways and means of social governance, strengthening the system of grass-roots governance and pushing the centre of gravity and power of social governance down. Through measures such as establishing and improving a grid-based management system and promoting the development of a smart city, Jintang County has improved the level of refinement and intelligentization of social governance. At the same time, Jintang County is also focusing on ensuring and improving people's well-being. By investing more in education, health care and Social Security, we will improve the standard and quality of public services and share the fruits of reform and development with the people. (According to Jintang County officials)

To sum up, jintang County's political situation shows that the party's leadership is strong, the government's work is carried out efficiently, the political ecosystem is clean and upright, social governance is innovative and orderly, and the people's well-being has continued to improve. These achievements can not be achieved without the joint efforts of all county party members, cadres and the masses. In the future, Jintang County will continue to follow the path of high-quality

development unswervingly under the leadership of the party, and contribute even more to drawing a better picture of Chinese-style modernization. Under the leadership of the county committee, the Government of the People's Republic of China of Jintang County actively performs their duties and promotes the implementation of various tasks. Through the implementation of a series of policies and projects in the economic, social, cultural and ecological fields, Jintang County has made remarkable achievements in economic operation, industrial development, quality improvement in urban and rural areas, reform and innovation, and improvement of people's livelihood. For example, Jintang County's economic aggregate has maintained steady growth through measures such as attracting investment, project investment and boosting consumption; It has promoted the optimization and upgrading of the industrial structure through measures such as building a strong industrial circle, improving the quality of green manufacturing and restoring and developing the service industry, improved the quality of urban and rural areas and the quality of life of residents. Jintang County is constantly innovating in the ways and means of social governance, strengthening the system of grass-roots governance and pushing the centre of gravity and power of social governance down. Through measures such as establishing and improving a grid-based management system and promoting the development of a smart city, Jintang County has improved the level of refinement and intelligentization of social governance. At the same time, Jintang County is also focusing on ensuring and improving people's well-being. By investing more in education, health care and Social Security, we will improve the standard and quality of public services and share the fruits of reform and development with the people. (According to Jintang County officials)

2.1.4 The economy of Jintang County

Jintang County's economy is growing strongly, making it one of the fastest-growing star counties in the city. The county has won the first batch of national innovative counties, national-level eco-demonstration counties, Sichuan County Economic Development Advanced Counties and other awards, in 2022 was included in the second batch of Sichuan provincial government's top 100 counties list. Jintang County's economic path depends on building a green, low-carbon industrial ecosystem and promoting growth through innovation-driven and industrial upgrading.

When it comes to economic development data, Jintang County's nominal GDP growth rate in 2022 was close to 15% , the fastest growth rate among all districts and cities in the city. This growth rate not only makes Jintang the fastest-growing celebrity county in Chengdu, but also the only county in Chengdu where nominal GDP growth can exceed 10 per cent. This strong economic growth has made Jintang County more modern and advanced than it was in the past. Jintang County's economic development has also received support and guidance from the central and local governments. Jintang County has made remarkable achievements in the green and low-carbon industry, forming the crystalline silicon photovoltaic. The new lithium electricity as the core of the Green Low-carbon industrial system. In 2022, the county green low-carbon industry above the scale of industrial enterprises output value reached 604 billion yuan, accounting for 27% of Chengdu. In addition, Jintang County has been actively cultivating various types of business entities, with a total of nearly 80,000 such entities, including 221 industrial enterprises of above scale, and the number of enterprises with an output value of more than 10 billion yuan is expected to reach three this year. These measures have effectively promoted the upgrading of Jintang County's industrial structure and the improvement of the quality of economic development. Jintang County has also increased investment in education, health care, the social security employment system, etc. . It has promoted the modernization of education and the balanced development of high-quality and improved the level of medical and health services, we improved the construction of the urban and rural social security employment system, strengthened the minimum living allowances for rural residents and provided assistance to the needy. To sum up, Jintang County's economic development is reflected in the rapid growth of its economic aggregate, the optimization of its industrial structure, the continuous improvement of its infrastructure and the progress of its social undertakings. These achievements not only reflect the strong momentum of Jintang County's economic development, but also demonstrate its strategic status and potential as an important development node in the eastern region of the city. From the introduction of the history teacher of Jintang Middle School (From the introduction of the history teacher of Jintang Middle School)

2.1.5 Religion in Jintang County

Jintang County is a rich religious and cultural place, with a number of historic temples, which not only have a deep cultural heritage, but also attract a large number of worshippers.

Fahai Temple: located 6km east of Jintang County county seat, sanxue mountain was built during the Sui and Tang dynasties and has a history of more than 1,300 years. The temple has a large number of cultural relics and monuments, the most famous of which is the infinite pagoda of Shi Zun. Fahai Temple's unique architectural style, the temple has before and after the sky covered with towering trees, people feel as if in a Xanadu.

Ciyun-tempel: located in the Yunding Mountain in northeastern Chengdu Plain, the temple was originally named Tiangong Temple, which was later changed to Ciyun-Tempel Temple. It has a history of more than 1,800 years and was one of the ten famous temples in the Tang dynasty.

Sanxue temple: it consists of Xiangyan Temple Temple, Middle Temple and lower temple, which are Kaizhao Temple, Puji Temple Temple and Guangji Temple Temple respectively. Fahai temple is Xiangyan Temple temple. Sanxue temple has a history of more than 1400 years. It was a Buddhist holy place in Sichuan during the Sui and Tang dynasties.

These temples are not only places of worship, but also a treasure house of culture and art. Their historic buildings and cultural relics attract many tourists and scholars to visit and study them. In addition, these temples also actively participate in community activities to provide spiritual comfort and support to local residents. The religious scene in Jintang County is rich and varied, reflecting the profound religious culture as well as the harmonious coexistence between religions and communities.

(From the county records of Jintang County)

2.2 General Knowledge of Culture and Art of Tuojiang Haozi in Sichuan

2.2.1 Chinese folk songs

Folk songs refer to the songs with their own national style and characteristics created by each nation in ancient or modern times, and are the traditional songs of the working people of each nation. The ancestors of every nation had their own songs

from ancient times, most of which were not known to be written, but passed down orally, from generation to generation, from generation to generation.

Folk songs originated or spread among the common people of a country or region and become part of their unique culture, a type of folk literature. Working people's poetry creation is generally oral creation, oral transmission, and in the process of transmission constantly through the collective processing. Folk songs are characterized by the expression of the working people's thoughts, feelings, will, demands and aspirations, with a strong reality, is an important part of the national literature and art. (From the county records of Jintang County)

Sun Jing and Chen Haizhen (2019) 's From ancient times to the present, no matter east, west, north and south, every era, region, nation, country; Under the influence of different geography, climate, language, culture and religion, there will be a kind of human entertainment, cultural preservation or life essence catharsis. They will convey their history, civilization and love in different shapes and colors, and ballads are also an important part of it, which is called folk songs (ballads) in sociology or popular folklore. It has the most direct and close connection with people's social life. Folk songs are gradually formed and developed through extensive mass improvisation and oral singing. It is the crystallization of countless people's wisdom, and the musical form has the characteristics of simplicity, approachability, vividness and flexibility.

Yang Yan and He Jieyan (2015) Chinese folk songs have a long tradition. Far back in primitive society, our ancestors began their singing in activities such as hunting, carrying, offering sacrifices, entertaining gods, rituals, courtship and so on. As recorded in the above ancient literature, such a song "Playing" : "broken bamboo, continued bamboo; Fly the earth and chase the flesh." It describes the whole process of hunting labor in primitive times in a very general way. Although the whole folk song is only eight words, it is like a vivid primitive hunting map, which is a precious material and a pleasing artistic treasure for us to understand and understand the production and life of people in primitive times. The Book of Songs of Zhou Dynasty is the first poetry collection in China. Among them, the "National Wind" collected folk songs from 15 regions of the Yellow River Basin from the Western Zhou Dynasty to the middle of the Spring and Autumn period, so it is also called the

"Fifteen National Winds", which reflected the complex social life, class struggle and multi-faceted living conditions of the working people stretching for more than 500 years from the Western Zhou Dynasty to the middle of the Spring and Autumn period (11th century BC to the sixth century BC). Many of the outstanding works, such as "wood Tan", "Shuohao", "Wei Wei" and "Zhongzi", not only have a high degree of thought, but also have excellent artistic achievements. They have created many vivid and moving images in a clever way. These folk songs vividly reflect our country's ancient working people's spiritual outlook, as well as their creative talents, their high spirit of peoplelessness and realism, and become our country's fine folk song traditions. The Book of Songs was followed by the Ci of Chu in the fourth century. (According to Jintang County officials)

Sun Jing and Chen Haizhen (2019) 's Chu Ci includes two kinds of works. One is the poems composed by Qu Yuan and other Chu poets according to Chu folk songs. One is the Chu folk song lyrics that they collated. Such as "Chu Ci" included Qu Yuan's "Nine songs", "nine songs" of the 11 folk sacrificial songs, by Qu Yuan according to the southern Chu folk sacrificial songs arranged and processed. The most distinctive feature of Chu Ci is that it is full of fantasy and enthusiasm, which laid the foundation for the romantic tradition of Chinese folk songs. The Yuefu folk songs and Xianghe songs of Han, Wei and six Dynasties further Transmited and developed the fine traditions of the above two. "War City South" and "The Tenth Five-Year Military Expedition" are excellent folk songs that profoundly reflect the social reality at that time. Due to the need of content, they broke through the four-character poetic style of the Book of Songs in form, and developed sentence patterns of different lengths and five-seven-character styles, which enriched the expression of folk songs. This new form was called the Yuefu Style, and it had a great influence on later folk songs and poets. The emergence of Xianghe song broke through the form of apprentice song and added accompaniment. From the song of the Tang Dynasty to today's rap and opera, there is a consistent relationship with it, such as the long narrative song "Peacock flies Southeast", which fully shows the important discovery of song creation. Although not many folk songs of Tang Dynasty have been preserved, it can be seen that the creation and spread of Tang folk songs are quite prosperous from the music materials

unearthed in Dunhuang and the records about Yan music and variations. (From the county records of Jintang County)

Yang Yan and He Jieyan (2015) With the need of reflecting the content of life, the folk songs of Tang Dynasty have been continuously processed by many people, both in tune style and singing form, and have had a higher development. The production of the song, in addition to being used in solo singing, is also widely used in rap, singing and dancing, and is loved by the people, becoming a bridge between folk songs and more complex art forms. This kind of music had a beneficial influence on the later development of Song Ci and Yuan Qu. In the modern period of Ming and Qing Dynasties, with the emergence of new capitalist economic factors, a considerable number of outstanding folk songs with strong popular character emerged in the extremely sharp struggle between class contradictions and national contradictions. The folk songs of this period, in addition to having a wide range of content and fresh, bright and simple language, are also more free and lively in form than before. From the songs "Water Dragon Yin", "Changgexing" collected in "Wei's Music", as well as the traditional Pai song "Mountain Gate Liuxi" of the Ming and Qing dynasties, we can see that the lyrics, the structure of the melody and the performance ability of the tune have been greatly enriched. After the May Fourth Movement, with the rapid development of the people's revolutionary movement, Chinese folk songs entered a new period of development, and the theme of fighting against imperialism and feudalism became its new characteristics and historical mission. The birth of the People's Republic of China, gave a new life to the folk song, folk song creation entered a new period, the working people turned over to be the master, a good prospect, show in front of people's eyes, this is just like a person after the arduous journey of the desert, suddenly saw the blue sea, people's emotions are excited, the song constantly flows from the heart of excitement. (From the county records of Jintang County)

2.2.2 Labor Haozi

Yang Yan and He Jieyan (2015) wrote a paper entitled Labor Haozi is referred to as "Haozi", the north is often called "Huizi", the south is often called "Shouting Haozi". Labor songs are folk songs that directly accompany physical labor

and closely cooperate with the rhythm of labor. It is produced in the process of labor, directly for the production of labor service, the true reflection of labor conditions and workers' spiritual outlook, its music image rough bold, solid and powerful, is an indispensable part of some physical labor.

Wu Mingshi (2011) 's The main ones are Gaoyou Yangko, Three Gorges, and Chuanjiang in Sichuan and Chongqing. Labor song is a folk song produced and applied to labor, which has the actual function of coordinating and directing labor. In the labor process, especially the collective cooperation of the strong labor, in order to unify the pace, regulate breathing, release the pressure of the body load, workers often shout or call. These shouts and cries were gradually beautified by the working people and developed into the form of songs. From the simple and rhythmic cries in the initial labor, to the song form with rich lyrics and complete tunes, the labor anthem reflects the wisdom and strength of the working people, and through the labor anthem shows the optimistic spirit and fearless heroism of the working people.(Comes from the book Sichuan folk song)

Yang Yan and He Jieyan (2015) wrote a paper entitled Labor song is a kind of oral improvisation directly related to production activities, the melody is relatively simple, the rhythm is strong and powerful, there is a sense of harmony, and the frustration is clear. Content according to the characteristics of labor at will.

2.2.2.1 Classification of Labor Haozi

Handling number



Figure 1. Labour call

Source: <https://baike.baidu.com/pic> Download Editor

Song Pei and Zuo Zhounan (2020) wrote a paper entitled The handling horn is used in the transportation labor that directly loads heavy objects by manpower, such as loading and unloading, carrying, carrying, pushing and so on. Especially in the collective transportation labor, the unification of the pace, the regulation of breathing, and the stimulation of emotions are directly related to the safety and efficiency of labor. At this time, the labor song has become an effective means to achieve the above purposes. Heilongjiang is China's largest timber reserves in the province, the forest needs a lot of transportation labor, handling a lot of. There are no fixed lyrics for these trumpets, and they are all improvised by the lead singers, that is, the conductors of collective labor. One person leads the singing, the others join in, and sometimes the lead overlaps with and overlaps, forming a multi-part singing form. (Comes from the book Sichuan folk song)

Engineering number



Figure 2. Work song

Source: <https://baike.baidu.com/pic> Download Editor

Song Pei and Zuo Zhounan (2020) wrote a paper entitled Engineering numbers are used in tamping, ramming, logging, quarrying and other labor. The intensity and speed of labor determine the singing and rhythm of the engineering trumpet. When the labor intensity is small, the tune of the trumpet is unrestrained and bold; When the labor intensity is large, the melody of the trumpet appears rough and heavy. In the intense and rhythmical labor, the rhythm of Haozi music is fast and powerful, the melody is simple, and sometimes even simple cries appear. The artistry of the melody is inversely proportional to the intensity of labor, which is the universal

characteristic of Haozi music. Rammer is a tool used to break the foundation or pile, generally a round stone or discus, labor trumpet

Deng Xiao's (2005) thesis is entitled Tie some string around the hole. Several people pulled the rope to lift me and then hit the ground. Hunan Changde's "Playing my Song" loud and clear, lyrics according to the labor situation improvisation and singing, both command the role of labor, but also pay attention to adjust the emotions of each worker, in order to mobilize everyone's enthusiasm

Farming clan

Deng Xiao's (2005) thesis is entitled The song is sung during ordinary agricultural work, such as pounding wheat, pounding rice, carting water, and weeding. Relatively speaking, the labor intensity associated with agricultural songs is not so great, so the rhythm of agricultural songs is often less heavy, the melody is more beautiful, and the lyrics are richer and more varied.

Fishing boat number

Zhou Bingying (2007) 's Boat fishing horns are used in water transport, fishing, oiling, shipping and other labor. Because of the variety of labor on board, waterways and climate change, so many areas often formed to adapt to different conditions, a series of fishing boats. Making a living on the water is risky. Shipmen not only have to overcome all kinds of difficulties and obstacles like other workers, but also face the threat of death from time to time. Therefore, the boatman's number is quite thrilling when the real ship is sailing, and they show the various aspects of the hero alive in front of people. Generally speaking, when the wind is calm, the melody of the trumpet is relatively strong, often showing the confidence and unrestrained temperament of the boatmen

Water chant

Yang Yan and He Jieyan (2015) wrote a paper entitled The water horn is not as safe as the land horn, and he has a certain danger, especially when the water is fast and the waves are high, he has to fight desperately. Therefore, the water trumpet has its calm flying leisurely, but also intense struggle. For example, Minjiang's "Take the row" includes anchors, OARS, OARS, take the row and other trumpets, magnificent, in the form of a lead singer, everyone sings.

Land tag

Yang Yan and He Jieyan (2015) wrote a paper entitled Some in the plows shouted cattle horns, raised cattle horns, carried trees and built walls; In the countryside, the number for pulling carts and breaking stones; Minhou's tamping horn; Yongtai's wood trumpeter, etc. Part of the number or no content words, only the worker's call, to unify the rhythm of labor, encourage labor enthusiasm.

2.2.2.2 The singing form and functions of Labor Haozi

Song Pei and Zuo Zhounan (2020) wrote a paper entitled The singing method of Haozi is mainly "leading and uniting", that is, one person leads and all people join, or all people lead and all people join. The singing forms of labor Haozi include solo singing, duet singing, unison singing, etc., but the most common and most typical singing way is one-leader singing, and the leader is often the conductor of collective labor. The leading part is often the main statement part of the lyrics, and its music is flexible and free, the tunes and lyrics often change impromptu, and the melody often rises, or is relatively loud and clear, with the characteristics of calling and calling; Most of the parts of singing and singing are interlining words or repeating fragments of singing words in the lead singing, the music is relatively fixed, the change is less, the rhythm is strong, and the repetition of the same music or the same rhythm is often used. (Comes from the book Sichuan folk song)

Song Pei and Zuo Zhounan (2020) wrote a paper entitled As a major genre of folk songs, labor songs have appeared as early as the primitive era when people began to engage in collective labor, and it has gradually disappeared until a certain machine replaces a certain collective labor in modern society. For thousands of years, it has played a huge social function along with the working people in the struggle with nature, creating one miracle after another of human victory over nature. At the same time, Buzi is the earliest spiritual and artistic flower produced by the combination and collision of man, nature and labor. Therefore, it has eternal historical and cultural value. (From the book Labor Chant Records)

Types of labor numbers There are mainly the following categories of labor numbers:

1. Handling trumpet, singing in loading and unloading, carrying, carrying, pushing, etc.



Figure 3. labor song

Source: <https://baike.baidu.com/pic> Download Editor

- (2) Engineering numbers, singing in the work of ramming, ramming, logging, quarrying, etc.;
- (3) Singing in agricultural labor, such as pounding wheat, pound rice, wheelwater, weeding, etc.
- (4) Boat fishing numbers, accompanied by water transport, fishing, shipping and other labor.

Song Pei and Zuo Zhounan (2020) wrote a paper entitled Rhythrical: Rhythrical is a typical rhythmic form of labor music, and is also one of the main characteristics of labor music. The constant repetition of the labor movement and its sense of rhythm give the rhythm of the labor chant. The so-called rhythm refers to a more fixed, recurring rhythm type that often appears in Haozi music. These rhythmic units not only have roughly the same time value, but also often have relatively uniform melodic material arrangements.

There are roughly three types of rhythmic rhythms of labor trumpets:

- (1) Long law, the length of the rhythmic unit is generally equivalent to a musical sentence;
- (2) Flat law, the length of the rhythmic unit is generally equivalent to a music festival;
- (3) Short law, generally one beat for a rhythmic unit.

One leader and harmony: One leader and harmony is another main feature of labor song music. The singing forms of labor Haozi include solo singing, duet singing and harmony

Singing, etc., is the most common and typical way of singing. The leader is often the conductor of collective labor. The lead part is often

It is the main statement part of the lyrics, and its music is flexible and free, the tunes and lyrics are often impromptu changes, and the melody is often upward, or relatively high

Wu Mingshi (2011) 's Loud and clear, with the characteristics of calling and calling; And the parts sung are mostly rhymes or repeated lead vocals. A leader and chief in the singing of labor trumpets

There are three types: 1. Alternate call type; 2, overlapping type; 3, comprehensive.



Figure 4. labor song

Source: <https://baike.baidu.com/pic> Download Editor

Song Pei and Zuo Zhounan (2020) wrote a paper entitled The dual function of labor number is practical function and artistic expression function. In the work, the dual functions of the labor chant are as follows: on the one hand, it can inspire the spirit, regulate emotions, organize and direct collective labor; On the other hand, it also has a certain value of artistic expression. The relationship between the two is mutually restrictive and mutually exclusive, and the greater the intensity of labor, the

greater the restriction on the performance of labor music. On the contrary, the labor intensity is small, and the singer of the labor song can have a greater power to consider and play the artistic expression of the labor song music.

2.2.3 Chuanjiang Haozi

Wang Kun (2017)'s thesis is titled Chuanjiang Haozi one of the national intangible cultural heritages, is a traditional music originating in Sichuan and Chongqing. Chuanjiang Haozi is a kind of folk singing form in which the boatmen lead the singing and all the boatmen help and chorus in order to unify the movement and rhythm. It is a song of life cast by blood and sweat when the boatmen fought against the dangerous shoals and bad waters. It has the characteristics of a long history, rich repertoire, high and stirring tunes, harmony among the people and singing of apprentices. On May 20, 2006, Chuanjiang Haozi was approved by The State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list, the heritage number is II-24.

Wang Shuo (2018) 's thesis title Within Bashu, mountains overlap, rivers and rivers, transportation is inconvenient, goods circulation, passenger traffic, all need wooden boats to carry passengers and goods, in the Ming and Qing periods, it is the buttock man who beats the drum for the command ship line, unified the rhythm of the ring. About the middle of the Qing Dynasty, the rise of Haozi gradually, produced a special haozi head (lead singing haozi boatman). Chuanjiang Trumpets originated from the work and life of boatmen, trumpets were created with different rhythms, different tones and different emotions according to the different water potential of rivers, the danger of mingtan reef to boats, and the labor rhythm of oar pulling radial.

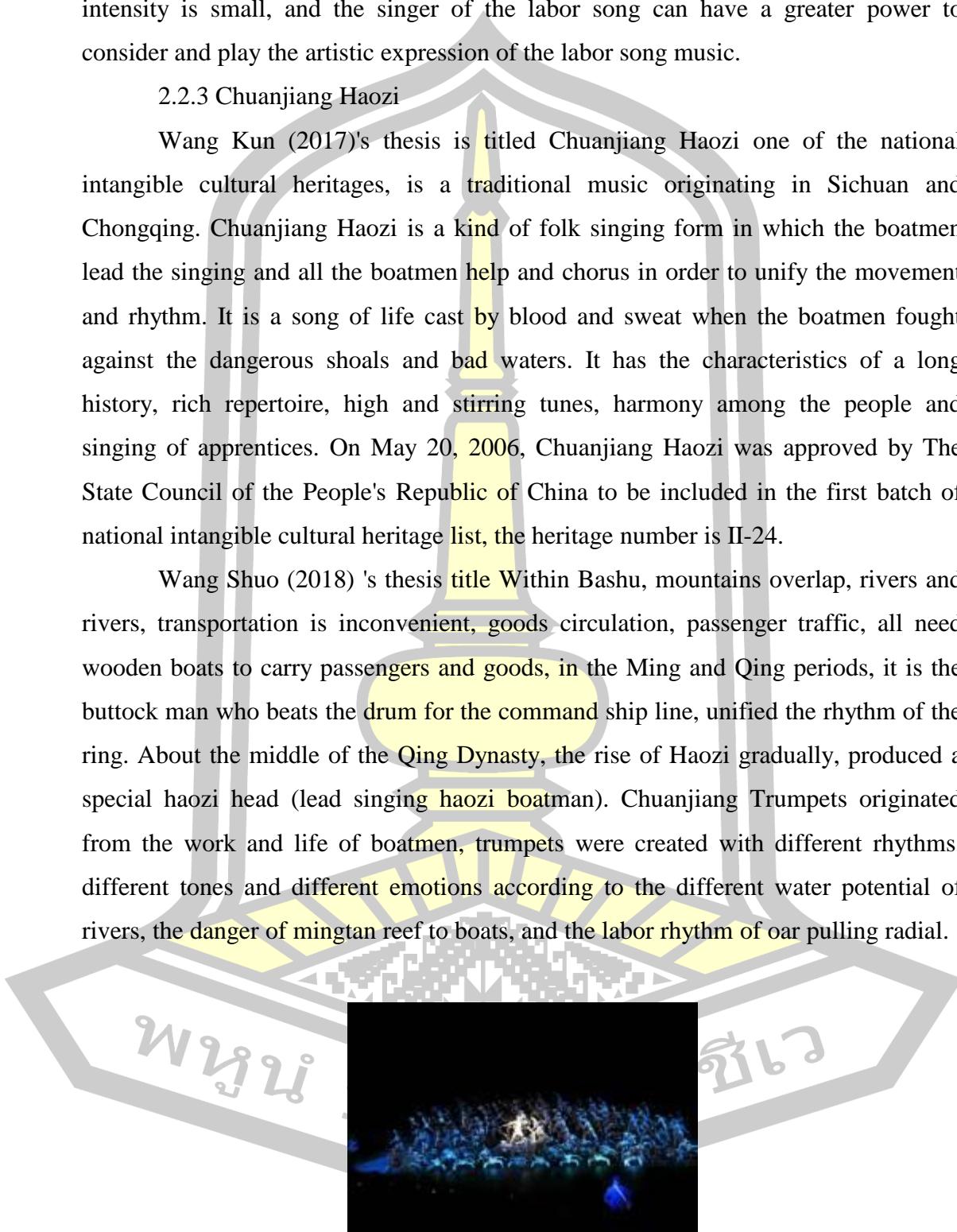


Figure 5. Chuanjiang Haozi

Source: <https://baike.baidu.com/pic> Download Editor

Wang Shuo (2018)'s thesis title After the founding of the People's Republic of China, the Chuanjiang navigation ushered in a period of vigorous development, once in the dangerous beach and the rapids of the struggle and the Chuanjiang boat has become almost a memory.

2.2.3.1 Chuanjiang Haozi basic knowledge

Tunes for singing a Chinese opera

Wang Kun (2017)'s thesis is Chuanjiang number meter has different cavity types, such as four flat cavity number plate, lazy large radial number plate, double radial number plate, fast two flow number plate and drop cavity number plate. Among these tones, the rhythm of the leading part of the trumpet head is also changed in the standard, and the small cavity flower tone is used more, with a certain improvisation component, so there are ten different versions of singing, but overall it has a magnificent and exciting tone, and a pleasant lyrical melody, which plays a role in unifying the oar pulling action and regulating the urgency of the boatman. (From the county records of Jintang County)

Libretto of a ballad

Zhou Chengsui (2023)'s thesis is According to reports, Chuanjiang Haozi has 26 kinds of words, more than 100 songs, extremely colorful: a variety of "number plate" songs, often improvised by Haozi head, Haozi head according to its voice, divided into loud and rough and thick "big cylinder", loud and crisp "edge tone" and other different schools. According to the speed and urgency of the boat, the name and tone of the trumpet sung by the trumpet head are different, sometimes soothing and melodious, sometimes tight and high, sometimes majestic, majestic, shocking. (It's from the book, Sichuan Haozi)

Representative works

Zhou Chengsui (2023)'s thesis is The contents of the Chuanjiang song are rich and colorful. His representative works include Eighteen Rags, Balang Hui Ying, Cassia Xiu Shu, Kuixing Lou, La Xian Buzi, "Catch the Cable", "Lu", "Parry", "Big Turtledove", "Small Turtledove", "Lazong", "Standing the Mast", "Counting the Board" and so on.

Value of transmission

Wang Kun (2017)'s thesis is titled In essence, the slogan of Chuanjiang River embodies the indomitable spirit of struggle and the humorous character of the working people in every river valley in the face of the dangerous natural environment since ancient times. At the same time, in the form and content of music, its development is also relatively perfect, with a high cultural and historical value.

Current status of transmission

Wang Shuo (2018)'s thesis title With the popularization of motorized iron vessels and the operation of vessels powered by manpower in some main rivers and tributaries, the foundation for the survival and development of Chuanjiang trumpets has begun to shake. In addition to the transmission of the fracture and other factors, Chuanjiang horn is facing an endangered plight.

In November 2019, the List of Representative Projects Protected by National Intangible Cultural Heritage was announced. Sichuan Art Research Institute and Chongqing Cultural Research Institute (Chongqing Intangible Cultural Heritage Protection Center and Chongqing Cultural Industry Professional Skill Identification Station) have obtained the qualification of "Chuanjiang Nozi" project protection unit. in February 2022, it was included in the "List of Representative Projects for Protection of Provincial Intangible Cultural Heritage" in Sichuan, belonging to traditional music category, with the number .

2.2.3.2 Characteristics of Chuanjiang Haozi Music

Wang Shuo (2018)'s thesis title Chuanjiang Haozi has no specific singing words, generally more with 'hi, cough, ah, mo, ho' and other words." The length of the lyrics is sometimes determined by the speed of the water and the needs of the barge, and the content of the lyrics is generally based on what the boatmen have seen and heard and the local customs, or the mythic stories that the boatmen have known, the tragic circumstances of the boatmen, and the happy love life between them and their wives. The boatmen expressed their pride and ambition, told the hardships of their lives, and poured out their love with their unique Haozi language, which made us deeply appreciate the bold and delicate inner world of the boatmen. In the course of the trumpet's life, with the passage of time, the trumpet has also formed a variety of singing styles. There are lazy large radius number plate, fast second rate number plate,

lift and restore radius number plate and so on. Of these songs, the lead singer of the digital worker is the most important, because it is the life or death of the entire fleet. From the lyrics of the boatmen, we can feel the hardships of their working life and their optimistic attitude towards life. For example, the lyrics of "White Dragon Beach is Not a Beach" sing: "Join forces: 'White Dragon Beach is not a beach/Pinch the radius and pull hard/Don't be dazzled/Try to pass this level...' We are as strong as heaven/We need to pull out the tiger's teeth/we need to bend the dragon's horns. "It shows the optimism and fearless spirit of the boatman in the labor process. In short, the lyrics of Chuanjiang Haozi are diverse and loved by boatmen.

Wang Kun (2017)'s thesis is titled Chuanjiang Haozi melody is beautiful, most lyrical. Depending on the river, the signalman calls out different numbers, so the melody changes accordingly. While driving on the calm Sichuan River, the melody of the song is relatively slow and melodious, while the melody changes greatly when encountering the dangerous beach. The melody of the gondolier lead singer is more varied, and the gondolier chorus becomes more concise and compact. However, after breaking through the dangerous beach, the melody of the boatman's horn becomes more lyrical. The rhythm of the whole set of Haozi is very variable, and all are sung by the number workers, and the boat workers are combined with words such as "hi/ho". The content of music is often an emotional experience, a person's inner emotion and mental state. It shows the process of psychological changes of the boatmen when they pull the fiber, and also realizes the hard life of the boatmen. At the same time, Chuanjiang boatmen's Haozi has enriched the form of folk music to a certain extent.

Wang Shuo (2018)'s thesis title Chuanjiang Haozi includes Shangshui Haozi and launching Haozi. The music of the water system also includes the music of the pole, the music of the puller, the music of the vertical mast, the music of the sail, the music of the tow boat, the music of the boat, the music of the flat water, the music of the two boats, the music of the three boats, the music of the beach, the music of the water system and the music of the river.

Wang Shuo (2018)'s thesis title Water sailing boat number, Mainly in the boat against the current encountered a variety of different situations, do a variety of

different ways of labor when the call. Due to the differences in natural conditions and working conditions such as slowing of river water, flat water and rapid beach, downwind and headwind, the upper water boat haozi can be divided into flat water haozi and crossing haozi. Pingshui song mainly refers to the boat against the water when the flow rate is not urgent. This kind of chant is generally speaking, the rhythm is more neat, the speed is more symmetrical and stable, the leader is more free, the tone is relatively long, the leader is "hi" to shout "hi", to stabilize the rhythm, unified pace and will. When it is necessary to intensify and accelerate, the speed of the trumpet is also accelerated, the strength is also strengthened, the tone of the joint number is also short and powerful, sometimes the leader is not singing, but in the propaganda, impromptu words. Due to the water rapids of the upper reaches of the Tuojiang River, the dangerous beach water is very urgent, we must vigorously pull the fiber. For a long time in the beach has formed a complete set of songs. In front of the beach, shout "beginning haozi". The rhythm of this song is relatively neat, the speed is not fast, and the tone is repeated, which means to tell everyone to go to the beach soon, get ready, unify the pace, and rush forward. Then in the leader of the call, the ship has been on the beach, the boatmen together rushed forward, both hands to pull the ground, desperately and dangerous water to carry out a fierce struggle.

(Provided by Li Defu)

Zhou Bingying (2007) 's Launch the boat line, They mainly use "zhao" and "paddle" to operate, "zhao" is a rudder role in the front of the ship, the launching number includes "water start", "paddle cross the street", "lower beach horn" and "curved boat horn". Generally the water is slow, the river is calm, when the boatman shout "the beginning of the water". Because in the flat water rowing, the corresponding intensity is not large, the pace of labor is relatively slow. This kind of chant has strong musicality, but the rhythm is more regular with the action of sculling. When the fleet comes to the wharf and passes the market town, the leader trumpet turns to "cross the street tone". At this time, the tone is often changed. The tone of "crossing the street" increases accordingly with the tonality, and the rhythm changes greatly. In the words of the boatman, "more fancy", indicating that the boat has passed the dock and attracted the attention of the people on the shore: the fleet is coming! Then each boat shout out "opening song" and "crossing", even shout three times,

called "three", after wharf encounter rapids, boatmen shouted "beach song", the beach water rush, "", rudder, and ", due to the beach water direction, the boat must steady, very nervous, then the number is often in the cry, and the number to repeat a sound, shortness of breath. After crossing the beach, the boatmen also eased down after a fierce struggle. At this time, the leader of the ship shouted out "curved boat horn" and prepared to stop the boat to have a rest. The boatmen slowed down the speed of the rowing, and the music was enhanced to adjust the mood and spirit of the boatmen.

Offshore, Zhou Bingying (2007) 's docking and other calls, Ship water, various forms of labor, trumpets also vary with different working conditions, offshore, docking, loading and unloading goods, pushing boats and launching into the water and so on. Generally, this kind of chant melody is strong, the melody is long and beautiful, and the rhythm is more free. The horn, for example, is that the trumpet called near the dock means to inform the shore that the boat is coming to the shore; the live anchor is the trumpet called by the wooden boat for the sail. Zhou Bingying (2007) 's The rhythm of this song is relatively free and the speed is relatively slow. With the rhythm of labor, the speed of the tune is gradually accelerated and the regular. The leading number and matching number tune has strong melody, the opposite development, echoing each other, and the rhythm changes greatly.

2.2.4 Jintang Tuojiang Haozi

Song Pei and Zuo Zhounan (2020) wrote a paper entitled The Tuojiang River originates from Jintang Zhaozhen, Chengdu, where the three rivers converge, and then flows into the surging Yangtze River from the ancient city - Luzhou. Human beings have long made use of the water resources of the Tuojiang River. Since ancient times, the river has lifted its sails and shuttled back and forth with small boats and giant boats. Water trade has been particularly prosperous. Ancient Bashu, the road is difficult, the land is inconvenient, Tang Dynasty poet Li Bai also issued "Shu road is difficult, difficult to go to the sky" sigh, so the ancient Bashu goods transport mainly rely on water transport. Since ancient times, Tuojiang River water transport has flourished; Boatmen's profound culture has created the brilliant wharf culture, trade culture and immigration culture in the Tuojiang River basin. Located in the upper reaches of the Tuojiang River, the "millennium ancient Town Wufengxi" is a perfect manifestation of this culture, and is also known as:

Five Fengxi a sail, to install half of the city of Chengdu salt.

Five Fengxi a shake slurry, to install Chengdu half the city sugar.

Song Pei and Zuo Zhounan (2020) wrote a paper entitled This is a famous folk song spread in Wufengxi, which vividly and profoundly shows the status and prosperity of Wufengxi at that time and the pomp of "thousands of boats competing for hair", so Wufengxi has the reputation of "three rivers converge Zhao Jiadu and fly down Wufengxi". Facing the Tuojiang River in the front and Longquan Mountain in the back, Wufengxi River is the only way for the Tuojiang River system to enter Chengdu, and it is also the first water and land pier in western Sichuan in the Qing Dynasty. Grain and silk from western Sichuan are continuously transported to Chongqing, while foreign goods from Chongqing, fruits from Yibin, and well salt from Zigong are transported to Wufeng along the Tuojiang River, and then transferred ashore from Wufeng to Chengdu.

Wang Kun (2017)'s thesis is titled And such a boat culture, business culture has given birth to a beautiful flower that resounds in the two rivers for hundreds of years - "Tuojiang Haozi", because these goods are in the lonely and majestic "Tuojiang Haozi" shuttle operation. With the boat, there is a boatman, there is the "boat song" that one song is loud and clear and charming, "Tuojiang Haozi" is one, it is a branch of Chuanjiang Haozi, is a rare Bashu culture, is a very rare original ecological folk song, has hundreds of years of history, but also in 2006 was selected in Chengdu City's first batch of intangible cultural heritage list.

Basic Knowledge of Jintang Tuojiang Haozi

Yang Yan and He Jieyan (2015) wrote a paper entitled Tuojiang River water transport has always been prosperous. Boat culture, extensive and profound. Five Fengxi, a thousand years old town, is located in the upper reaches of the Qianlituo River. The ancient ferry wharf in the territory is like a forest, the water wharf culture is rich and deep, especially the Tuojiang Haozi, which has been Transmited for thousands of years, with its majestic momentum, deep rhythm, magical effect, and rich connotation, it fully demonstrates the spirit of the gushe Tuo River, the prosperity of the water transport business, the thrilling of the beach, and the hard work of the boat workers who climb the foot.

Yang Yan and He Jieyan (2015) wrote a paper entitled "Tuojiang Haozi", a branch of Chuanjiang Haozi, is a kind of Tuojiang labor Haozi, is a kind of oral creation of the boatmen. Because Shouting in the labor process is conducive to the collective completion of collaborative labor, and the second is to unify the pace, regulate breathing, and release the body's bearing pressure, so workers often shout or call. Over time, these cries were gradually developed into a form of ballad by the industrious and intelligent working people. It is not difficult to infer that the trimers on the Qianli Tuojiang River developed the "Tuojiang Haozi" in the pace of unified boat pulling. It is said that Tuojiang Haozi began in the Wanli period of the Ming Dynasty, when the Shu Road was still dangerous, and in order to transport the sugarcane rich in the Neijiang River, water transportation was produced, and most farmers on both sides of the river made a living by pulling fiber.



Figure 6. boat pulling

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Yu Xinyu (2020) 's In order to avoid the danger of being sucked into the river by the rushing water in the process of pulling the fiber, they need to follow the call such as "hey yo, hi you" and other trumpets to pull the sugar-laden boat forward, so "waterlogging trumpets" came into being. "Tuojiang Haozi" is famous for its magnificent momentum, deep rhythm, magical effect, rich connotation, etc., they are either fierce, or wan, or loud, or moving, breathtaking, it is not difficult to imagine the supernatural and dangerous of the Tuojiang River, the prosperity and development of water transport, the hard work of the working people, the thrilling scene of the beach. "Tuojiang Haozi" is a kind of folk song art created by the bottom workers in the labor,

and the labor song sung by the slimers in the rapids and rapids, the purpose is to encourage energy, eliminate fatigue, and bring people a sense of physical and mental pleasure.

Wang Kun (2017)'s thesis is titled *Tuojiang Haozi*, its content covers the Tuojiang River basin social, economic, natural, people and many other factors. It can be said that it is the concentration of humanity and nature in the Tuojiang River basin. Studying it is an effective way to explore the historical changes, social changes and folk customs of the Tuojiang River basin. *Tuojiang Haozi* that or vigorous or gentle melody, or rough or lyrical singing is everywhere in Tuojiang folk music can be heard of the treasure. Therefore, the rescue and excavation of *Tuojiang Haozi* is a selfless act of immeasurable merit.



Figure 7 . The old man taught humming skills

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2.3 The Related Methodology

2.3.1 Ethnomusicology

Stated broadly, ethnomusicology maybe described as a holistic investigation of music in its cultural contexts.(See Hood,Mantle,1969) Combining aspects of folklore, psychology, cultural anthropology, linguistics, comparative musicology, music theory, and history, ethnomusicology has adopted perspectives from a multitude of disciplines.(Pegg,Carole,2001)Merriam AlanP.(1963)proposed that Man 's ultimate interest is in himself, and music is part of his activity, and part of his study

of himself. Just as important, music is human behavior, and ethnomusicologists share a responsibility with the social sciences and humanities to find out why. (Merriam Alan P. & Qian Mu, 2010)

Ethnomusicology is the study of music from the cultural and social aspects of the people who make it. It encompasses distinct theoretical and methodical approaches that emphasize cultural, social, material, cognitive, biological, and other dimensions of contexts of musical behavior, in addition to the sound component.

In this research, the field method of ethnomusicology is used to analyze and sort out the collected data. Summarize the current development of Tuojiang Haozi. Based on questionnaires and interviews, this research puts forward some suggestions on the preservation of Tuojiang Haozi in Sichuan and provides a reference for the i

2.3.2 Musicology

Musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and theory of music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. (Yandi Yang, 1995)

Musicology can conclude that concept of musicology should be about the focused education of western music. It is including the research, music theory, musical contents, history of music, the musical sound and other fields of knowledge such as physics, psychology, social science and ethnomusicology. At present, musicology is including the performing skill and composition. (Narongruch Woramitmaitree, 2017)

The study of the material and material characteristics of music includes musical acoustics, jurisprudence, instrumental science, etc. The study of music form and its composition includes melodic theory, harmony acoustics, counterpoint, composition theory, etc. There are also from the performance aspect to consider, such as performance theory, command method and so on. (David Beard and Kenneth Gloag, 2005)

The word "musicology" is used to cover all music, and it is believed that all music can be studied by all methods. My definition of "musicology" refers to the study of music in the broadest sense, including historical, theoretical, analytical, anthropological, ethnographic, physical, physiological, mechanical, digital, cognitive,

psychological and philosophical perspectives. Musicology is all-encompassing in my eyes, and the redefinition of musicology is the result of adopting the abovementioned global perspective. (Kuanliang Cai & Lufan Xu,2020)

This research analyzes the collected musical works by means of musicology. Through the analysis of music, the musical characteristics and changes of Tuojiang Haozi are summarized. Using the research method of musicology in the analysis of Tuojiang Haozi music can help better analyze and study the influence of Tuojiang Haozi on Tintang people's lives. In the analysis of music characteristics, objectively explain the connotation of Tuojiang Haozi music.

2.4 A Study of Sichuan Jintang Tuojiang Haozi in China Academics

Zhang Yongan (2006) 's thesis is entitled Chuanjiang Bug Zi: the Great Strength of Bayu Humanistic Spirit. Chuanjiang boatman's slogan is not only a symbol of shouting, but also a hymn of life for boatmen who bravely fight against bad waves and dangerous beaches, a tragic heroic swan song in the surging waves of the Yangtze River, and the indomitable fighting spirit of the people of Ma Yu. In the melody, the indomitable fighting will is the crystallization of the wisdom of the people of Ma Yu and the symbol of the people of Ba Yu to the world culture.

The title of Li Yuanyuan's thesis (2014) is "Heaven and Nature: A Brief Analysis of the Aesthetic Connotation of Sichuan Culture". As an important form of labor ballad, Chuanjiang song is the crystallization of Bashu culture. It is both art and technology, and has become a true portrayal of social customs in Bashu region. It is the fruit of people's wisdom to achieve harmony between people and nature. Because of the human geography and the simple aesthetic feelings of Bashu people and other factors, the forms and styles of Chuanjiang songs are various, and they have the common characteristics of harmony and essence of nature. From the artistic form, content and aesthetic characteristics of Chuanjiang horn, this paper discusses the aesthetic characteristics of Bashu culture of Chuanjiang horn.

Wu Mingshi (2011) 's thesis is titled Investigation Report on the Current Situation of Chuanjiang Buzzer. In this paper, through a large number of investigations and visits to the transmission places of "Chuanjiang" in Sichuan and Chongqing, this paper makes a detailed and in-depth discussion and research on the

historical origin, regional distribution, basic content and main features, related products, works, transmission and current status, living space, protection measures and so on.

Yu Xinyu (2020) 's thesis is titled "A Study on the Characteristics of Folk Song Performance in Chengdu Tianfu Ancient Town: A Case Study of Hongs". Tianfu Ancient Town has been tempered for thousands of years, which is prosperous and simple and has a long history. The folk songs of Tianfu ancient town are a kind of flat boat carrying the history, culture and art of Tianfu ancient town, and various kinds of labor songs were once an important part of the people's life in Tianfu ancient town. It shows the spiritual outlook and living conditions of the ancient people. The author analyzes the development of the folk song performing arts in the ancient town of Tianfu in Chengdu from four aspects: the origin, the cultural connotation, the singing characteristics and the aesthetic value. This paper analyzes the types and lyrics of "Bamako" in Pingle ancient town, "Fuhe" in Huanglongxi ancient town and "Tuojiang" in Wufengxi ancient town, and studies their expressions of folk art and culture. Explore the bamboo culture, water culture and dock culture behind the ancient town. Try to open the "treasure box" to the ancient town by studying the folk song slogan, which is the "art key", and "add the icing on the cake" for the development of tourism culture in the ancient town today.

Zhou Chengsui (2023) 's thesis is a comparative study of the boatmen' s horns in the visual field of regional music culture-a case study of the boatmen 's horns in the Tuojiang River of southern Sichuan and those in the Youshui River of western Hunan. Regional music culture is a kind of human music activity form that reveals regional cultural characteristics. It includes the music form produced by the regional music matters created by the living community such as regional culture, historical background, social change, geographical environment and related development of its forming factors. With diversity. Boatmen's songs are spread all over the north and south of China. Different geographical environment, human environment and national culture have formed various styles of boatmen's songs. The similarities and differences between Tuojiang and Youshui boatmen in southern Sichuan and western Hunan were found. It has certain practical significance and reference value for understanding the boatman's horn and national music culture in other regions.

2.5 Documents and Related research

Yang Yan and He Jieyan (2015) wrote a paper entitled "From Labor Calling to Intangible Cultural Heritage-The Change of Time and Reflection on Chuanjiang Calling." Chuanjiang Calling is a treasure in the shipping culture of the Yangtze River Valley. Since it has become a national intangible cultural heritage, all aspects of the articles about the slogan have been hotly debated. This paper tries to restore a real Chuanjiang horn, which is not only a song notation and a program performance, through field investigation of the boatmen's horn in six tributaries of the Chuanjiang River. On the basis of dividing the time change of Chuanjiang horn into three stages, this paper reflects on Chuanjiang horn, which is now regarded as a "non-legacy", and tries to inspire more thoughts.

Song Pei and Zuo Zhounan (2020) wrote a paper entitled "Research on Tuojiang Shifters' Noises in the Changing Times". In 2006, Chuanjiang was listed on the first batch of national intangible cultural heritage lists. It has become the business card of Bashu traditional music culture. In the Tuojiang River Basin, it is an important part of the Sichuan River Horn, which has strong regional cultural characteristics in the south of Sichuan. In 2007, Tuojiang boatman was declared as a provincial intangible cultural heritage by Dongxing District Culture and Sports Bureau of Neijiang City. However, due to the changes of the times, people's life and labor style have changed, Tuojiang boatmen lost the carrier of labor to survive, and their transmission and development are facing a serious crisis. On the basis of in-depth investigation, the author sorts out the historical development of Tuojiang boatman's horn, analyzes the reality of its transmission and development, and provides the basis for the transmission of Tuojiang boatman's horn in modern times. This paper provides suggestions for the protection and development of intangible cultural heritage in Bashu area.

Zhou Bingying (2007)'s thesis is entitled "Research on the Cultural Value of Chuanjiang Horn and Its Protection and Transmission". In this paper, the cultural heritage value of Chuanjiang horn is deeply studied, and the significance of protecting Chuanjiang horn, a national musical heritage, is analyzed. This paper puts forward some suggestions on how to better Transmit the Chuanjiang song.

Liu Qiong (2010) Museums and the Protection of Intangible Cultural Heritage: A Case Study of "Chuanzi". Taking "Chuanjiang" as an example, this paper discusses how to give full play to the educational function of museums and realize the recognition of local culture. This paper discusses the social significance of the special exhibition held by the Three Gorges Museum in Chongqing for the purpose of protecting the "Chuanjiang horn" in the light of the social practice of the citizens in Chongqing. It also puts forward some suggestions on how to hold special exhibitions.

Deng Xiao's (2005) thesis is entitled "The Cultural Connotation of Chuanjiang Haozi". As an important part of Chuanjiang shipping culture, "Chuanjiang Haozi" is a truly vulgar culture, the reason is that it originates directly from the labor of the lower class people. Compared with other Haozi, "Chuanjiang Haozi" has its own remarkable regional characteristics. This article mainly discusses the cultural connotation of "Chuanjiang Haozi" from the aspects of its production, content and number work.

Wang Shuo (2018) 's thesis title is "Exploring the Current Situation and transmission of Chuanjiang Haozi non-Legacy Songs". Chuanjiang Haozi song has a long history and is an important part of Chinese folk art and culture. However, with the acceleration of the modernization process, the folk art of Haozi has lost its material carrier and is gradually withdrawing from the stage of history. This paper starts with the artistic characteristics of Chuanjiang Haozi, analyzes its current situation, and makes an in-depth analysis of its protection and transmission measures. The purpose of this paper is to further promote the exploration and practice of Chuanjiang Haozi non-legacy song transmission.

Zhu Yanhong, Wei Shilong, and Ma Yulong (2010) 's thesis title is "Sichuan Folk Music: An Exploration of Chuanjiang Haozi". By means of practical methods, a large number of relevant materials about Chuanjiang Haozi music are collected, and the typical life and Shouting experience of some old shipmen are recorded. Based on folklore and historical materials, the history, development, transmission and related knowledge of Haozi music are studied.

The title of Li Liangpin's thesis (2012) is "The Cultural Spirit Contained in Chuanjiang Horn". Before we discuss the cultural spirit contained in Chuanjiang horn, we should make clear the concept of "cultural spirit". Many western scholars orientate cultural spirit in the description of personality spirit. For example, American scholar

Sam holds that "The sum of the qualities that make a group different from other groups is the cultural spirit." Bateson argues that "the spirit of a culture is reflected by the average personality type within that culture". As Westerners understand it, "cultural spirit" is what we usually call "national spirit" or "national soul". "As far as the cultural spirit of a region is concerned, it is mainly reflected in the 'average personality type within the culture', that is, the group characteristics of personality spirit." Then, the Three Gorges area or the whole Chongqing (belonging to the Pakistani cultural circle, what are the group characteristics of this area), Mr. Xue Xinli's new book, Chongqing Cultural History, summarizes the group characteristics within this cultural circle as follows: fortitude, integrity and trustworthiness, unity and cooperation, openness and innovation. According to the author, it is known as China's "Volga boatman's song" -- Chuanjiang song at least contains various aspects of the cultural spirit.

Wang Kun (2017)'s thesis is titled "An Inquiry into the Singing Method of" Tuojiang Boatman's Bugle "in Neijiang River". Tuojiang River is one of the main rivers in Sichuan. In the process of working on the Tuojiang River, people hum the "trumpet" with unique artistic charm and typical regional cultural characteristics, which is called "Tuojiang boatman trumpet". The "Tuojiang boatman's trumpet" on the Neijiang River is a special branch of the Tuojiang boatman's trumpet. It uses a unique local language and combines the folk songs and minor songs of the Neijiang area. Absorb the high-pitched elements of Sichuan opera, according to the different labor scenes and labor intensity, sing different boatmen's songs. "Tuojiang boatman's song" adopts the original ecological folk song singing method with opera elements. Through the study of "Tuojiang boatman's name", we can understand the cultural history and folk customs of "Gu Han'an" Neijiang River, and awaken the historical pride of Neijiang people. It is of great significance to Transmit and carry forward China's excellent folk music culture and regional culture.

The title of Wang Yuhua (2012) 's thesis is a comparative study of Xiajiang and Chuanjiang slugs. Chuanjiang horn and Xiajiang horn are the spiritual heritage produced by the struggle and collision between man and nature, the moving movement of the struggle between the boatmen and the dangerous shoals and bad waters in the Yangtze River for survival, and the crystallization of the wisdom of the

working people. Although the two types of trumpets coexist in the Yangtze River Valley cultural area, there are great differences in singing and artistic features between the two types of trumpets because of the differences in language, culture, geography and geomorphology. Since the completion of the Three Gorges Dam, the trumpet has gradually declined in the Yangtze River. As a folk art, the trumpet on the Yangtze River has become a unique sound as the soul of the Yangtze River. The protection of the clan and the transmission of the clan has become a work that is now imminent. (A Brief Analysis of the Art Characteristics and Value of Salt Workers' Haozi [J], 2012)

The title of Han Hongyu's (2012) thesis is "On the Protection and Development of Chuanjiang Horn in the Three Gorges Reservoir Area". Chuanjiang song is one of the core of Bayu culture, and is a typical representative of the Three Gorges culture. Due to various reasons, Chuanjiang is facing the danger of being lost. The relevant departments and scholars should analyze the content and current situation of the song of Chuanjiang River in the Three Gorges Reservoir Area according to the investigation and study, and try to find out a countermeasure to protect and develop this cultural heritage.

Jia Jie (2012) thesis title is "Analysis of Chuanjiang boatman's artistic style". This paper mainly describes the most representative Chuanjiang horn among fishing boats, through the classification of Chuanjiang horn, the characteristics of music style and the artistic form of the singing part. It reveals the style and characteristics of the ancient art form of the labor chant, which has left precious wealth for the development of Chinese folk art. It also provides good materials and nutrients for modern music creation.

Zhou Lina (2022) 's thesis is entitled "The Value of Chinese Folk Songs in Opera Music Creation". As the representative of western traditional art, opera in China's development process, from the theme, music, dance beauty and many other aspects, increasingly reflects the clear localization characteristics. Among them, the use of the elements of Chinese folk songs in the creation of opera music is its important expression, and this is also the cornerstone of Chinese opera to the world. In the context of the new era, this paper sorts out the application of Chinese folk songs in the creation of opera music, and discusses objectively the problems of the

people and the times, the nationality and the world in the creation of opera. It has positive theoretical significance for the innovation and development of Chinese opera.

Yao Guanyu's thesis (2022) is entitled "Research on the Transmission and Development of Chinese Folk Songs from the Perspective of National Cultural Identity". Under the impact of modern culture, the effect of the transmission and development of Chinese folk songs is not optimistic. The performance of folk songs lacking national cultural identity has gradually become a commodity of excessive industrial development in the market. In order to improve the transmission and protection of Chinese folk songs, it is necessary to strengthen the protection of folk songs from the perspective of national cultural identity and realize the transmission and development of folk song art in the new era. This paper first analyzes the cultural characteristics of Chinese folk songs, studies the significance of the transmission and development of Chinese folk songs from the perspective of national cultural identity, summarizes the current problems in the transmission and development of folk songs, and finally puts forward the protection measures of folk song transmission from the aspects of updating folk song forms, strengthening the overall planning and guidance of folk song transmission and development, building a compound folk song transmission team, and improving the creation amount of modern folk song art works.

Sun Haifeng (2020)'s thesis title is "A Brief Analysis of the Intrinsic Value and Cultural Transmission of Chuanjiang Haozi". The folk art in Sichuan and Chongqing area is a regional characteristic culture with long history, complete categories and unique charm in the upper reaches of the Yangtze River, and Chuanjiang Haozi is an important form of the folk art in Sichuan and Chongqing area. With thousands of years of wasted time and experience, Chuanjiang Haozi is not only a civilization achievement of the country and the nation and a mirror reflecting the historical development of Sichuan-Chongqing area, but also an important artistic spirit of the Chinese nation and the world culture and an important part of the world cultural heritage.

Peng Yujia (2021)'s thesis title is "Exploration of the Development Status of Chuanjiang Haozi in the Intangible cultural Heritage Domain". Chuanjiang Haozi is a kind of music culture that has been sung for thousands of years in the Three Gorges area. It not only Transmits the thousand-year Chinese civilization, but also reflects the

customs and customs of both sides of the Xiajiang River, and praises the fearless spirit of the Bayu people. On May 20, 2006, Chuanjiang Haozi was included in the first batch of intangible cultural heritage list because of its unique music culture and endangered living environment. Through the understanding of the music form and current situation of Chuanjiang Haozi, from the perspective of protecting intangible cultural heritage, the article calls on all Chinese people to actively protect and Transmit this folk music and cultural spirit, and strive to continue to Transmit this immortal cultural heritage.

The title of Cheng Analysis's thesis (2016) is "Exploring the Soul of Bayu Culture -- Chuanjiang Haozi". Bayu culture is an important part of the splendid Chinese culture. The folk songs in the womb of Bayu culture, with deep and wide roots, are colorful and reflect the life and spirit of Bayu people. Among them, Chuanjiang Haozi in Bayu folk songs not only has rich cultural connotation, but also the spirit of brave, brave, united and cooperative in thousands of years of shipping, which is a typical embodiment of the humanistic spirit of Bayu, and the thrilling trumpet sound is a unique song in Bayu culture. Chuanjiang Haozi is the soul of Bayu culture, which is of great practical significance to the rejuvenation of China today.

Liu Zhengyu (2017) 's thesis title is "Let the Chuanjiang Trumpet sound Again - Using the folk musical Lingya Tianyin as the carrier". How to protect and Transmit intangible cultural heritage alive is an important proposition in today's intangible cultural heritage work. Chuanjiang Haozi was included in the first batch of national intangible cultural heritage list in May 2006. Folk musical "Lingya Tianyin" is a successful case of living protection and transmission of intangible cultural heritage. The work grafting the musical elements of "Chuanjiang Haozi" into the current popular musical performance forms has built a time-space tunnel for the dissemination and promotion of excellent traditional culture that can effectively communicate with the new generation.

Liang Mingjuan (2016) 's thesis title is "Exploring the Cultural Value of Chuanjiang Haozi Music". Chuanjiang boatmen's number, which has been spread through the ages, mainly originated from Sichuan and Chongqing in China, and is the labor number sung by Chuanjiang boatmen during their labor. Sichuan is densely covered with rivers and dangerous beaches. In the early years, the shipping was

mainly developed by wooden boats. The hard-working boatmen used rap form to unify the pace of labor and express the heroic mind of the working people to fight heaven and earth while working in the harsh environment of rescue beaches, fighting rapids and climbing shoulders, forming the unique Sichuan national characteristics. With the development of The Times, China's inland shipping machinery to launch ships instead of wooden boats, the old generation of good singers less and less, Chuanjiang Haozi faced the crisis of loss. Chuanjiang Haozi Transmits the essence of national culture and contains high musical artistic value. The exploration and protection of this musical form of Chuanjiang Haozi is a work of great significance as well as the protection of national intangible cultural heritage.

Li Mingchun's (2018) thesis title is "Bayu Local Opera Music and the development of Chuanjiang Haozi". The huge and unique Bayu water system gives birth to the special music form of Chuanjiang Haozi, which is accompanied by Chuanjiang boatmen's achievements in the long-term labor production, and has strong local characteristics and distinct musical image. The birth and development of Chuanjiang Haozi had an important influence on the music culture of Bayu area. By studying the influence of Chuanjiang Haozi on local music and drama in Bayu area, this paper further explores the unique artistic value of Chuanjiang Haozi itself. Protecting, excavating and sorting out this folk art and culture treasure has very important historical and artistic value.

Yang Yan's thesis (2020) is titled "Song of the Great River: A Real Voyage with Chuanjiang Haozi". Cao Guangyu, the representative Transmisor of the national intangible cultural heritage of Chuanjiang Haozi, and the actors of the old Boatmen's Art Troupe of Chongqing Chuanjiang Haozi Teaching Institute, once again performed the inspiring song of life on the edge of the Yangtze River to the audience with the passionate Boatmen's Haozi and the magnificent live performance, allowing people to appreciate the endless charm of Chuanjiang Haozi.

Zou Xuejiao's (2019) thesis title is "A Study on Tuojiang Boatman's Numbers from the Perspective of Oral History". From the perspective of oral history, this paper takes Tuojiang Boatman's number, a representative item of intangible cultural heritage in Sichuan Province, as the research object. Based on field investigation and combined with literature, this paper sorts out and analyzes the historical track, musical

form, stage performance and development trend of Tuojiang Boatman's number, aiming to protect and Transmit this intangible cultural heritage.

Luo Jian (2021) 's thesis title is "Inspiration of MOOCs to the mentorship System of Musical Intangible Cultural Heritage: A Case Study of Tuojiang Boatman's Number". This paper aims to use the modern teaching concept of MOOCs to perfect the deficiency in the transmission of Tuojiang Boatman's number master system of music intangible cultural heritage. Through field investigation, in-depth interview and literature analysis, this paper probes into the status quo and characteristics of Tuojiang boatman's number system transmission, and finds out the shortcomings of single teaching method, monotonous teaching content and conservative transmission concept in Tuojiang boatman's number system transmission. At last, this study draws four inspirations, using the diversified teaching method, the problem-oriented education concept and the idea of sharing excellent educational resources in the world contained in MOOCs to improve the defects of the traditional mentoring system. This study will provide inspiration to the Transmitters, authorities and researchers of Tuojiang Boatman's number.

Sun Jing and Chen Haizhen (2019) 's thesis title is "On the Cultural Characteristics of Tuojiang Boat Workers' Numbers". As the transmission of regional traditional music, Tuojiang Boatman's number plays an important role in the development of local music. So how to understand the Tuojiang boatman's number, explore the musical value of Tuojiang Boatman's number, and Transmit local folk music, this article will discuss this, in order to further promote the development of Tuojiang Boatman's number to provide relevant reference and reference



CHAPTER III

Research Methodology

This chapter uses qualitative research methods, the researcher chose Jintang County, Sichuan Province as the research area of the theme of Tuojiang Haozi. Because the Tuojiang haozi in this area is widely sung, the researcher chose key informants as research clues. Therefore, the study is conducted according to the following steps.

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the songs
 - 2.4 Research tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data analysis
 - 2.8 Data Presenting

3.1 Research Scope

In this research studied The change of Tuojiang Haozi and music characteristics and the guidelines of preservation and transmission

- 3.1.1 Scope of Content
 - 3.1.1.1 Sichuan Province, China

Sichuan, referred to as Sichuan or Shu, is one of the 23 provinces in China, and the provincial capital is located in Chengdu. It is located in the inland of southwest China, between 26°03'-34°19 'north latitude and 97°21 '-108°12 'east longitude.



Figure 8. Administrative division map of Sichuan Province, China.

Source: <https://baike.baidu.com/pic> Download Editor

3.1.1.2 Jintang County

Jintang County, alias Tianfu Garden Water City, under the jurisdiction of Chengdu, Sichuan Province, is located in the western Sichuan Basin, located in the eastern edge of Chengdu Plain. The terrain is complex and diverse, mainly hilly, and there are hill DAMS. It borders Zhongjiang County in the east, Qingbaijiang District and Longquanyi District in Chengdu in the west, Lezhi County and Jianyang City in the south, and Guanghan City and Zhongjiang County in the north. Jintang County is a subtropical monsoon climate zone. Mineral resources mainly include copper ore, river sand for construction, strip stone, shale for brick, natural mineral water for drinking, hot mineral water for medical treatment, groundwater and so on. The map coordinates are $104^{\circ}20'37'' \sim 104^{\circ}52'56''$ E and $30^{\circ}29'10'' \sim 30^{\circ}57'41''$ N. The total population of the county is 860,000, and the county covers an area of 1156 square kilometers.

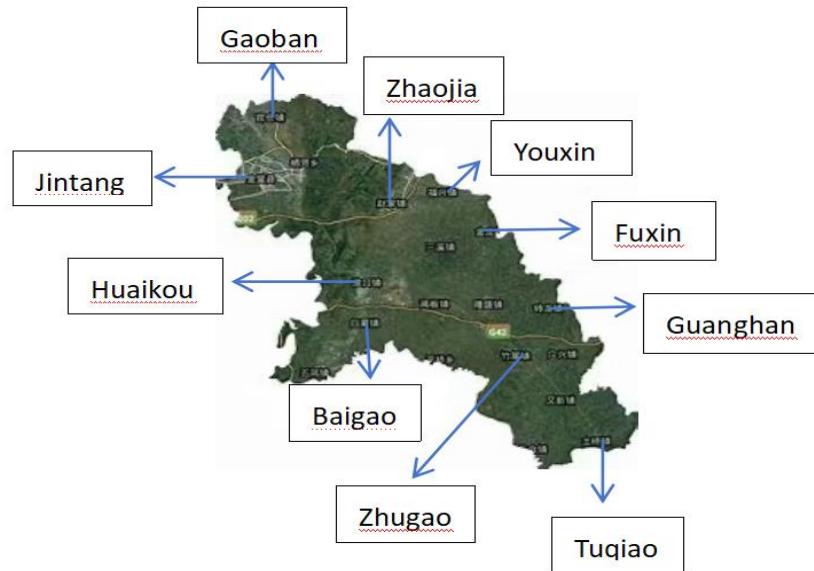


Figure 9. Administrative Division Map of Jintang County, Sichuan Province, China

Source: <https://baike.baidu.com/pic> Download Editor

3.1.2 Scope of Time

Time frame of study: May 2023 to June 2024

3.2 Research Process

3.2.1 Selection of the research site

Jintang County, Tuojiang Haozi, birthplace of the jailhouse

3.2.2 Selection of the key informants

3.2.2.1 The criteria for selecting key informants are:

- 1) He is a Chinese composer and a researcher of ethnic music.
- 2) He is very familiar with the history of Chinese ethnic music and has a deep understanding of ethnic music.
- 3) He is very in-depth in his research on Tuojiang chants.
- 4) He organized and arranged a performance of the Tuojiang Chant.

Based on the selection criteria mentioned, The main source of information I have chosen is a university music professor Wanzhai Han



Figure 10. Han Wanzhai

source: Photo by Lanting Wu (2023)

Han Wanzhai, male, professor, Han nationality, from Jiaocheng, Shanxi. Born in June 1941, graduated from the Composition Department of Xi'an Conservatory of Music in July 1966. He is a national first-class composer and a graduate supervisor of the School of Art at Sichuan Normal University. Experts who enjoy special government subsidies from the State Council. He is the Vice Chairman and Director of the Creative Committee of the National College Music Education Association, a member of the Chinese Opera Research Association, a member of the Chinese Musicians Association, a member of the International Music Modernization Association (MNMA) and honorary president of the Chinese branch, a fully qualified member of the British Musicians Association, a member of the Bureau of the International Artists Association, and the Chairman of the 1st, 2nd, and 3rd Chinese Musicians Branch, as well as an expert member of the World Education, Science, Culture, and Health Organization.

3.2.2.2 The criteria for selecting key informants are:

- 1) He is a native who has lived and grown up in a Jintang Wufengxi
- 2) He knows and is familiar with Tuojiang Haozi songs and performance forms
- 3) He is a representative Transmitor of intangible cultural heritage

4) He is older, has many years of performance experience and organization experience, has certain researchers in the local

Based on the selection criteria mentioned, I have chosen a person from Wufengxi, Jintang, who is the Transmisor of the Tuojiang Haozi Shunhua Li



Figure 11. Li ShunhuaWu

source: Photo by Lanting Wu (2022)

3.2.2.3 Criteria for selecting informants

- 1) Hanwan Zhai's admirers, followers, imitators, masses.
- 2) Conduct in-depth research on Tuojiang Haozi and conduct research
- 3) Understand the Tuojiang chant and be able to sing it.

Based on the selection criteria mentioned, I chose music teacher, Jintang person, and Tuojiang horn performer Shiying Diao.

3.2.3 Selection of the songs

There are four types of songs. I selected one song from each type, so there are four songs to analyze, the four song from the key informants.

Some of these folk songs are the most primitive, or are songs that are specific to festivals. These folk songs are usually particularly representative in terms of culture, history, society or art.

(1) Some songs have distinct regional characteristics, reflecting the local customs, living habits and language style of Jintang. Some of these folk songs can reflect the values, beliefs and lifestyles of the Jintang people.

(2) Some songs are directly related to specific historical events or periods. They record the experiences and emotions of the people in history and have important historical value.

(3) Some songs have been passed down from generation to generation because of their classic content and form, becoming representatives of culture. Experts choose these folk songs because they are not only well preserved, but can continue to play a role in modern society.

(4) Some songs have unique musical structures and beautiful melodies, and they have special charm in music art.

(5) The lyrics of some songs have literary value. Through concise language and vivid expression, they reflect people's daily life, emotions and thoughts.

(6) Some songs have a huge social impact because they are widely circulated and deeply rooted in the hearts of the people.

(7) Some songs are typical folk songs with specific social functions, such as labor songs. These songs play a role in boosting morale and coordinating actions in collective labor, and have distinct social practicality.

These songs have become the focus of experts' attention and research due to their uniqueness and representativeness in culture, history, art and social functions. They also represent the richness and diversity of folk songs and their important position in society to a certain extent.





Figure 12. Diao Shiying

source:Photo by Lanting Wu (2022)

3.2.4 Research tools

The research tools use questionnaires, interviewed forms and observation forms. Design corresponding questionnaires, observation tables, and interviewed tables based on the research objectives and research objects:

- 1) Formulate questions based on research objectives.
- 2) Take it to the advisor for inspection.
- 3) Modifications based on advisor edits before using in field work.

3.2.5 Data collection

The researcher collected data through literature analysis and field investigation. During the period, researcher referred to the literature of the data library and cultural center, and used Internet online platforms such as CNKI, Wanfang.com, as well as interviews, observations and reflections to collect the history of Tuojiang Haozi's development, and the formation and construction of Tuojiang Haozi's singing and vocal methods. The process, the historical process of the construction and formation of the Style Characteristics of Tuojiang Haozi And the current singing form, protection and transmission situation.

3.2.6 Data Management

Data management is the effective collection, storage, processing and application of data. The purpose is to effectively play the role of data, which is called data processing. The basic purpose of data management is to extract and guide valuable and meaningful data. According to the program, the data is classified and managed to provide assistance for subsequent data analysis.

3.2.6.1 Video

The research objective is to lay the foundation for video data management. Firstly, based on the first research objective, video data is classified and converted into text data. Secondly, based on the second research objective, convert video data into text data and submit it to key informants to determine whether the text data matches the actual situation of Guqin. Thirdly, for video management during the transmission process, convert video data into text data, summarize and classify relevant viewpoints of different populations, and provide a data foundation for subsequent data analysis.

3.2.6.2 Books

Book data management is the classification of book data based on research objectives. Some books analyze the development process of Tuojiang opera, some analyze the singing of Tuojiang opera, and others analyze the protection of Tuojiang opera. Through book data management, relevant literature data can be extracted to prepare for future data analysis.

3.2.6.3 Audio

According to the research objectives, classify and manage the corresponding sounds, and then convert into text data for data analysis. Firstly, for the management of audio materials related to the historical development of the ancient school, it is necessary to classify the audio materials and convert them into textual materials, in preparation for subsequent data analysis. Secondly, the Guqin performance technology used for managing audio data related to "Wang Ji" in schools should convert audio data into text data according to research purposes, and save the converted text data to support subsequent data analysis. Thirdly, audio data should be classified based on research objectives, and then converted into text data to prepare for subsequent data analysis.

3.2.6.4 Musical Scores

Collect Tuojiang Songs

3.2.6.5 Image Data

There are over 1000 photos that include portraits, teaching photos, music score photos, activity photos, performance photos, and more.

3.2.6.6 Electronic Data

There are multiple types of electronic resources, including electronic music scores, electronic literature materials, online music scores, online photos, and more.

The researchers analyze all the data based on the collected grouping information.

3.2.7 Data analysis

After the field investigation and literature collection have been completed, the data analysis will start from the three research objectives and systematically classify the collected data. The relevant data is then systematically analyzed, allowing the data to be tracked and analyzed by using the previously described knowledge.

3.2.8 Data presentation

The research results are obtained through field visits, interviews, questionnaires, data analysis and other methods.

In this researcher's thesis, a total of 7 chapters will be introduced, as follows:

In this dissertation, the researcher presents on 7 chapters:

Chapter I: Introduction

Chapter II: Literature review

Chapter II: Research methods

Chapter IV: To study the changes of Tuojiang Haozi

Chapter V: To analyse the music characteristics of the songs selected

Chapter VI: To propose the guidelines of the preservation and transmission of Tuojiang Haozi

Chapter VII: Conclusion Discussion and Suggestion

CHAPTER IV

The changes of Tuojiang Haozi

This chapter primarily utilizes methods such as questionnaire surveys, interviews, and literature analysis to understand the changes in the Tuojiang Shanties. Through its historical evolution, we gain insights into the differences between modern society and the past. Moreover, it reflects the wisdom and creativity of the working people and showcases the development and transformation of society. This chapter mainly from the performance of the form of change, the number of changes in the number of tracks, the transmission of changes in three aspects to analyze.

4.1 A change in the form of performance

The Tuo River chant began to rise around the middle of the Qing dynasty. During the Ming and Qing dynasties, the Tuo River area was difficult to get around, and the movement of goods and passengers was mainly carried by wooden boats, are wearing the clothes of life (informant Li Defu said), And now, Tuojiang Hao Zi is performed and displayed on the stage as a musical performance piece, so the costumes are all custom-made, in accordance with the clothes of the former boatmen, adding local traditional colors, and in accordance with the way that special personnel are custom-made, produced especially for stage performances. During the Ming and Qing dynasties, the Tuo River chant was sung by boatmen working on boats, so it was sung on the side of the Tuo River River where the boats were working. There was no audience, no stage, no sound system, no instrumental music. Now, as non-heritage culture, are in fixed place performances, such as indoor stage, there are lights, sound, audience, there are special organization of performance activities units (according to the informant Li Defu). In the Ming and Qing dynasties, the people who sang the Tuo River chant were boat-pulling boatmen on the Tuo River side. They used to pull boats for work in exchange for a source of livelihood. Therefore, singing was a primitive and unskilled way. Now, because the Tuo River Tuo River chant is a kind of cultural activity that is praised on the stage, the current situation of singing the Chinese chant is that the students or teachers who major in music in the school are all singing the

Chinese chant. In their singing, they have used the methods and techniques of vocal singing, to make the Tuo River work of art. (Professor Wan Chen of the Conservatory of Music provides clues). During the Ming and Qing dynasties, the Tuo River chant was sung while pulling boats, so only pulling boats and boat workers were present. Now, as a stage art tribute, singing is accompanied by singing and dancing. (Professor Wan Chen of the Conservatory of Music provides clues)



Figure 13. Tuojiang Shanties

Source: Collected and organized by Wu Lanting (December 2023)



Figure 14. Tuojiang Shanties

Source: Collected and organized by Wu Lanting (December 2023)

- 1) . Singing costume changes
- 2) singing location changes
- 3) singing environment changes
- 4) singing character changes

4.2 A change in the number of songs

During the Ming and Qing dynasties, there were relatively few songs about Tuo River, only three of which were complete and focused on the songs of the boatmen's lives (li Defusaid) . And now, the number of Tuojiang chant is increasing, because there are professionals dedicated to the creation (Chen Wan provide clues) . Therefore, the current repertoire is more rich, the subject matter is more extensive. The Ming and Qing dynasties only encouraged the boatmen to pull the boat track, but now the theme is more, there are enlightenment, lyric scene, drama, so the more colorful repertoire. (Li Defu provided the clue)

- 1) more complete tracks
- 2) more content
- 3) more tracks

Changes in the Number of Repertoire: In the early days, Tuojiang Shanties had relatively few repertoire, mainly focusing on common tunes in the lives of boatmen. With the development of the times, the number of Tuojiang Shanties repertoire has continued to increase, covering more subjects and emotional expressions, becoming more diverse.

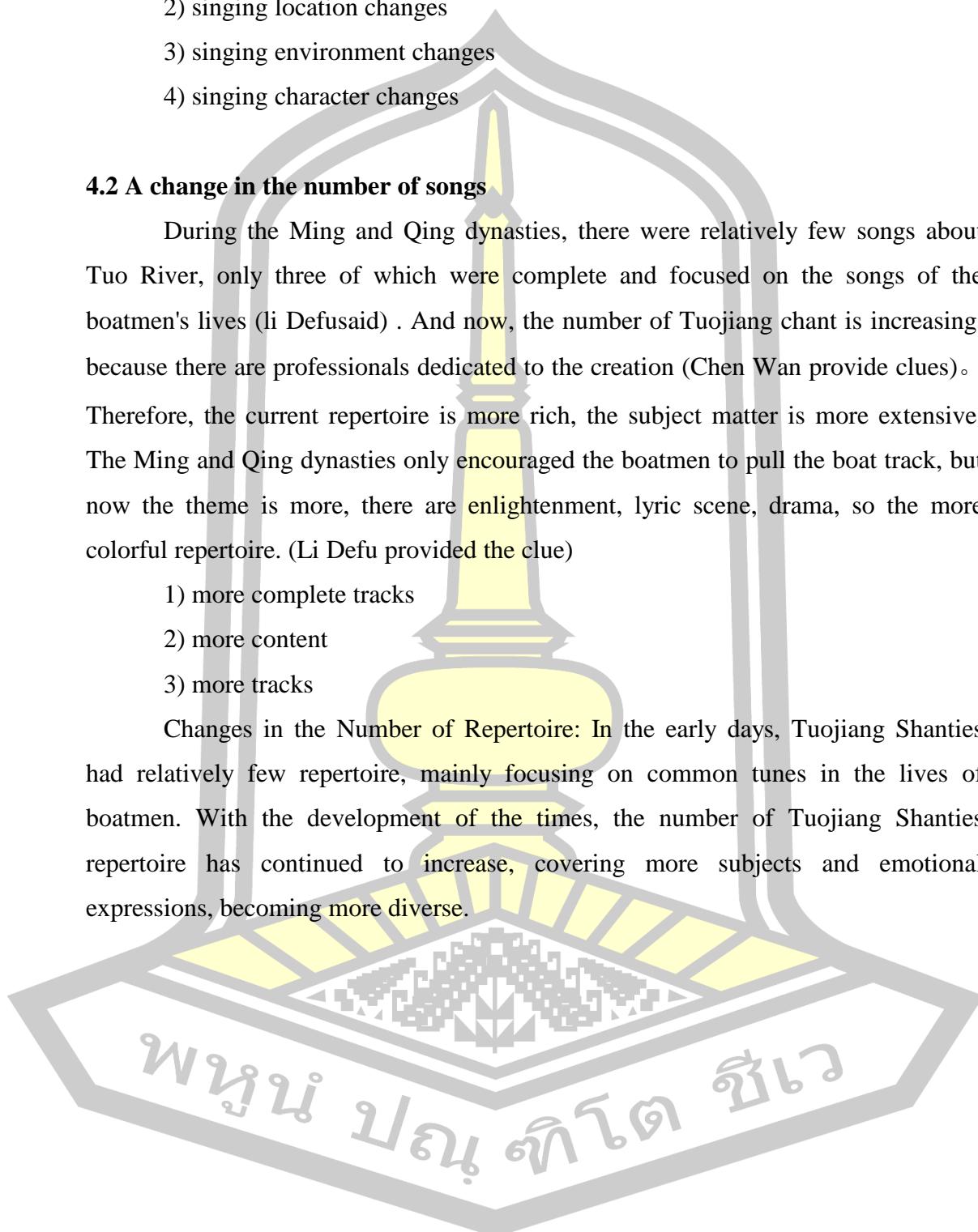




Figure 15. The performance information of the Tuojiang Shanties
Source: Collected and organized by Wu Lanting (December 2023)



Figure 16. shows the changes in performance forms
Source: Collected and organized by Wu Lanting (December 2023)

Information source: September 2015, Sichuan Conservatory of Music and Wufeng Town, Jintang County performed "Tuojiang Shanties" together at the 5th China Chengdu International Intangible Cultural Heritage Festival (Photo by Diao Juemin). Download and organized by Wu Lanting (December 2023).

4.3 A change of transmission

In the Ming and Qing dynasties, when the Tuo River chant was sung, the boatmen sang along with the old boatmen, while the new boatmen sang along with the old boatmen, and the old boatmen brought the new boatmen with them. This was the only way to pass it on orally from generation to generation. Now, there are many ways to pass it on. Some schools invite performers who can sing Tuo River's Tuojiang chant to teach their students to sing. Some communities organize special performances for the audience to enjoy. There are performances organized in scenic spots for tourists to appreciate, so that people can understand and appreciate Tuo River Tuo River's chant. There are media reports on the chant, so there are various ways to pass on the chant now. (community worker Zhang Hai provides clues)

- 1) before the transmission way is unitary, relies on the oral transmission
- 2) now the transmission way is diverse
- 3) the transmission effect is improved



Figure 17. Changes in the Transmission of Tuojiang Shanties Moving towards Stage Performance

Source: Collected and organized by Wu Lanting (December 2023)



Figure 18. Changes in the Transmission of Tuojiang Shanties Moving towards Stage Performance

Source: Collected and organized by Wu Lanting (December 2023)

As shown in the picture, the social value of Tuojiang Shanties is recognized, and people understand it through photography. Image source: Collected and organized by Wu Lanting (February 2023)

In the Ming and Qing dynasties, Tuo River's chant had a single musical form, so there were no professional musical elements. Such as the integration of modern music elements, digital heritage, cross-border cooperation and so on

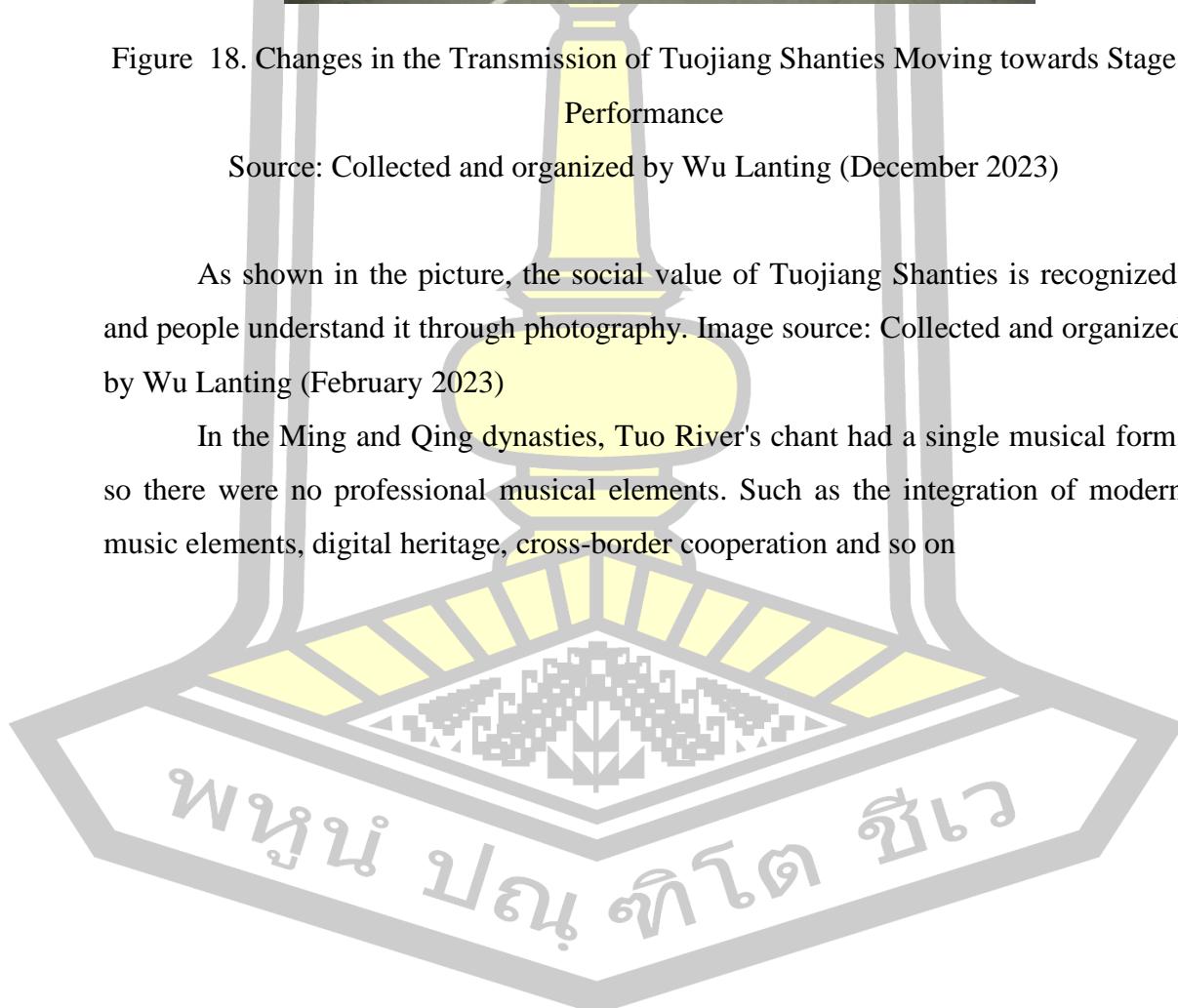




Figure 19. Chant Tuojiang trumpets old people group photo

Source: Collected and organized by Wu Lanting (December 2023)

With the acceleration of the modernization process and the changes in social culture, traditional methods of transmission are no longer able to meet the needs of modern society. Nowadays, the Tuojiang Shanties are primarily passed down through music education, cultural transmission, and other means, making them more in line with the needs and characteristics of modern society. However, due to the insufficient emphasis on traditional culture in modern society, there are challenges in the transmission and development of the Tuojiang Shanties.

Through the study of the history, current situation, and Transmitters of the Tuojiang Shanties, we have identified some obstacles to their transmission and preservation. These problems include social changes, cultural awareness, economic pressures, and the aging of Transmitters. With the development of society, people's modes of production and lifestyle have undergone significant changes, which have had a profound impact on the cultural transmission of Tuojiang Shanties. On the one hand, the popularity of modern transportation and communication technology has rendered the traditional boatman songs unnecessary. On the other hand, the acceleration of urbanization has resulted in many young people leaving rural areas and moving away from the birthplace of Tuojiang Shanties, causing a gap in the succession of Transmitters.

Cultural Awareness, As a unique folk culture, the transmission and development of Tuojiang Shanties require widespread attention and recognition from all sectors of society. However, in reality, many people have a low level of awareness and even misunderstandings about Tuojiang Shanties. This lack of awareness leads to insufficient support for Tuojiang Shanties in society, thus affecting its transmission. Economic pressures are an important issue facing the cultural transmission of Tuojiang Shanties. On the one hand, many Transmitters rely on traditional craftsmanship to make a living, but the impact of modern industries makes it difficult for traditional craftsmanship to provide sufficient income for their livelihoods. On the other hand, many young people are unwilling to engage in traditional craftsmanship, resulting in a shrinking pool of Transmitters. Over time, the Transmitters of Tuojiang Shanties are gradually entering old age, and their physical and mental abilities are not as strong as before, which puts tremendous pressure on the transmission of Tuojiang Shanties. Additionally, many Transmitters face the issue of skills being lost during the transmission process, primarily due to the negligence and lack of interest in traditional culture among the younger generation.

4.4 Change of innovation

With the development of society and increased attention to traditional culture, Tuojiang Shanties has great potential for innovative development. In the future, it can be innovated and developed through integration with other musical forms, modern technology, and other means. Additionally, Tuojiang Shanties can be incorporated into tourism, cultural creativity, and other fields to develop more marketable products and services, promoting its better development and dissemination. Tuojiang Shanties is a traditional local music of Chongqing City, with unique artistic and historical value. Regarding the innovative development of Tuojiang Shanties, the following possibilities exist:

- 1) Transmission and Protection: First and foremost, it is essential to emphasize the transmission and protection of Tuojiang Shanties. Traditional music can be collected, organized, recorded, and preserved to establish a comprehensive database and archival library to protect this cultural heritage.

2) Academic Research: Promote academic research on Tuojiang Shanties, including its history, cultural connotations, artistic characteristics, and other aspects. In-depth research can lead to a better understanding of this musical form and provide theoretical support for its innovative development.

3) Integration with Modern Music: By combining Tuojiang Shanties with elements of modern music, new musical forms can be created. For example, the melodies and rhythms of Tuojiang Shanties can be fused with contemporary music styles, or the performance techniques of Tuojiang Shanties can be applied to modern music composition.

4) Tourism Development: As a distinctive cultural feature of Chongqing, Tuojiang Shanties can be combined with the tourism industry to develop culturally unique tourism projects. For instance, performing Tuojiang Shanties at tourist attractions or theme parks, or incorporating it into travel itineraries to provide visitors with a unique cultural experience.

5) Education Promotion: Incorporate Tuojiang Shanties into the local education system by offering relevant courses and textbooks to cultivate students' interest and understanding of traditional culture. Through educational promotion, more young people can learn about and transmit this cultural heritage.

6) Artistic Collaboration: Collaborate with other art forms and fields such as dance, theater, film, and television, integrating Tuojiang Shanties into various artistic works to expand its influence.

7) Innovative Technological Applications: Utilize modern technologies such as digitization and virtual reality to provide more possibilities for the performance and dissemination of Tuojiang Shanties. For example, digitally restore traditional Tuojiang Shanties performance scenes or use virtual reality technology to allow audiences to experience the charm of Tuojiang Shanties firsthand.

8) Cultural Industry Development: Combine Tuojiang Shanties with the cultural industry to develop related cultural products and services. For example, design souvenirs, artworks, music albums, etc., incorporating elements of Tuojiang Shanties or provide cultural experiential activities and performances based on Tuojiang Shanties as a theme.

9) Community Participation: Encourage community residents to participate in the protection and innovation of Tuojiang Shanties. By organizing various cultural activities, lectures, workshops, etc., more people can understand the value and significance of Tuojiang Shanties and actively participate in its transmission and innovative work.

10) International Exchanges and Dissemination: Strengthen exchanges and cooperation with international cultural institutions to bring Tuojiang Shanties to the world stage. By participating in international art festivals, music festivals, and other events, showcase the unique charm of Tuojiang Shanties and promote cultural exchange and dissemination internationally.

In conclusion, the innovative development of Tuojiang Shanties has various possibilities. While preserving and protecting its traditions, it can be innovatively developed through academic research, integration with modern music, tourism development, educational promotion, artistic collaborations, innovative technological applications, cultural industry development, community participation, and international exchanges and dissemination. These avenues can propel the innovative development of Tuojiang Shanties, infusing it with new vitality and charm in contemporary society.

4.5 Summary

This article primarily discusses the changes and reasons behind the changes in Tuojiang Shanties. As a cultural form that emerged consciously among the boatmen of the Chuanjiang River through their work and labor, Tuojiang Shanties holds significant research value. With the advent of new technologies and communication methods, it is necessary for more Transmitters to actively pass on this music culture that belongs to the nation, making people aware of these musical traditions and enabling the music culture to internationalize.

CHAPTER V

The music characteristics of the songs selected

Tuojiang Haozi, also known as Tuojiang shipwrights Haozi, is the oral creation of a labor song during Tuojiang shipping production process by shipwrights and now is a representative project of municipal intangible cultural heritage, mainly popular in the Tuojiang Haozi Basin, especially in the area of Jintang County Zhaozheng, Huaikou, Wufeng, as well as the east of Hedong District of Jinyang City for the prevalence. Since the Wanli period of the Ming Dynasty, many working people along both sides of the Haozi rely on pulling fibers for a living, pulling fibers in most of the beaches are many watery places, once the cooperation is not good, the fiberglass workers will be swept into the Tuojiang Haozi and the risk of death. In order to avoid tragedy, we naturally step on the beat, followed by the leader of the number of people, the crowd and the "hey" sound, step by step to pull the loaded boat forward, Tuojiang Haozi was born.

Researchers through field research, according to the musical characteristics of the Tuojiang Haozi, the Tuojiang Haozi will be organized into four types:

1) Dahe Haozi. For the prelude song sung before rushing the beach, warm but not intense, like a burst of distant and close to the sound of hoofbeats, intended to cohesion of the spirit and attention of all the fiberglass workers; A case study of Dahe Haozi

2) Daoban Haozi. Sung at the beginning of the beach, the tone suddenly becomes intense and fierce, like the last drumbeat before the battle between the two armies;

3) Shuban Haozi. Sung when the boat is traveling hard and slow on the rapids, the boatman's high-pitched, long voice contains endless power;

4) Lu Haozi. After the boat sails over the raging shoals, the singing changes to a soothing and light-hearted type. In the boat over the rapids and dangerous shoals shouting Haozi, the boatman will generally hire a positive shouting, sticking shouting two know the water and the topography of the Haozi basin along the people sitting in

the bow of the boat lead singing. Boatmen's Haozi to lead the voice of the person's requirements are very high, must have cohesion and appeal.

5.1 Dahe Haozi

The Jintang Dahe Haozi is commonly known as the 'KaiChuan Haozi'. As a unique water labor song Jintang, it has a long history and carries the rich history, culture and labor wisdom of the people of Tuojiang Haozi in Jintang. This kind of Haozi is not only the sound created by the working people on the Tuojiang Haozi in order to coordinate their labor and cheer up their spirit, but also a traditional cultural phenomenon that is deeply rooted in the hearts of the people.

5.1.1 Overview of the Dahe Haozis

The Jintang Dahe Haozi, commonly known as the 'KaiChuan Haozi'. As a unique water labor song Jintang, it has a long history and carries the rich history, culture and labor wisdom of the people of Tuojiang Haozi in Jintang. This kind of bugle is not only the sound created by the working people on the Tuojiang Haozi in order to coordinate their labor and lift their spirits, but also a traditional cultural phenomenon that is deeply rooted in the hearts of the people.

On the waters of the Tuojiang Haozi in Jintang Province, the Haozi-fighting bugle sounds along with the hard work of the boatmen. Whether it is in the mist in the early morning, or under the afterglow of dusk, the melodious sound of the Haozi can always cross the Haozi and reach people's hearts. With its high pitch, unique rhythm and simple lyrics, this kind of bugle shows the hardworking, tough and optimistic spirit of the Jintang working people.

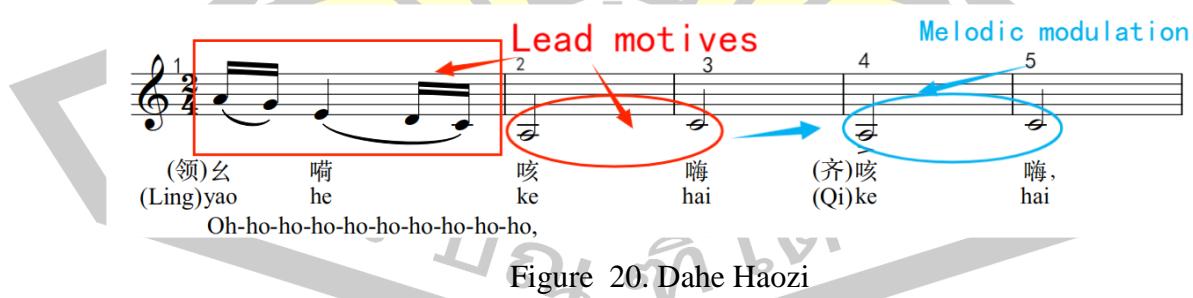


Figure 20. Dahe Haozi

Source Lanting Wu (2023)

The lyrics of the Jintang Haozi are colorful and varied, depicting natural scenery as well as expressing the emotions of the workers. (From figure 20-section 1

and section 5). The lyrics often incorporate Jintang dialect and folk slang, which makes the bugle more localized and rustic. At the same time, the lyrics also contain a lot of teaching about labor skills, common sense and morality, which has a certain educational significance.

In the form of singing, the Dahe Haozi usually adopts the way of one leader and many people. The song is sung before the beach (From figure 20-section 1 and section 3), it is a prelude song, with a warm but not too intense melody, which mainly serves to gather the spirit and attention of all the slender workers. The leader is responsible for starting the tune, and all the laborers follow the rhythm and melody of the chorus. This form of singing not only enhances the infectiousness of the Haozi, but also makes the laborers better united to face the hardships of labor.

In the Jintang Haozi, the "Haozi Worker" and "Haozi Leader" play a crucial role. They are not only the singers, but also the soul and conductor of the whole labor team. During the long voyage on the Jintang Haozi, they lead the boatmen to face various challenges together in their own unique way. (From figure 20-section 1 and section 3)

In addition to the times, they also need to coordinate the rhythm of labor. On the boat, everyone's movements and rhythms need to be coordinated to ensure that the boat can move forward smoothly and efficiently. The bugler and the bugle leader adjust the rhythm of the boatmen by leading the bugle, making their movements more coordinated and thus improving labor efficiency.

Buglers and bugle leaders also have the ability to improvise. They could create suitable bugles according to different labor situations and sailing conditions. These bugles not only have practical functions, but also contain rich emotional and cultural connotations. They can stimulate the labor enthusiasm of the shipwrights and enhance the cohesion and cooperation spirit of the team.

5.1.2 Analysis of Dahe Haozi Music

In the following section, the author will take a classic Dahe Haozi beating bugle to analyze this type of bugle.

The Jiaoja is a type of Dahe Haozi, which belongs to the Dahe Haozi created orally by boatmen in the specific production process of boat transportation. This kind of Haozi is sung at the beginning of the boat sailing and pulling out or

when going up and down the beach, and its name is also known as the "little turtledove Haozi". The singing style of the Haozi is usually a leader and the crowd, free and flexible, not constrained, and has a unique local characteristics. The following is an example of the Dahe Haozi's " Turtledove Haozi".(From figure 20-section 1 and section 3)

5.1.2.1 Comprehensive analysis of the Structure



Figure 21. Dahe Haozi

Source Lanting Wu (2023)

In traditional Chinese music, Haozi, as a unique form of labor song, carries rich cultural connotations and historical values. It is not only a kind of musical expression, but also an important tool for laborers to collaborate with each other and inspire their morale during hard labor. The following is an analysis of the characteristics of the turtledove bugle among the Haozi-beating bugles. (From figure 21-section 1 and section 3)

The musical structure of Haozi is usually concise and powerful, and is famous for being short and concise. A typical bugle may consist of only two lines of lyrics, each corresponding to two bars, for a total musical length of four bars. This compact structure makes it easy for laborers to sing and memorize quickly in the intense rhythm of labor(From figure 21-section 1 and section 4). However, despite the short structure of Haozi, in actual singing, the length of the music can be flexibly extended through repetition to suit different labor scenes and time demands, as in the above score example.

During the repeated singing of Haozi, subtle changes in the music are crucial. These changes may be in the form of subtle adjustments to the melody, flexible changes in tempo, or gradual increases and decreases in volume. (From figure 21-section 2 and section 4) Together, they create a progressive effect that effectively

mobilizes and elevates the mood of the entire workforce. This progression not only enhances the dynamism of the music, but also makes each repetition fresh and avoids monotony and dullness.

5.1.2.2 Melody analysis

The musical score for 'Dahe Haozi' is presented in three staves, each with a key signature of $\text{G}^{\#}$ and a time signature of $2/4$. The lyrics are in Chinese with English phonetic transcriptions and meanings. Red arrows and circles highlight specific notes and lyrics, labeled 'Lining'.

Staff 1: (Ling) 1 (hai zuo zan jing ma yo o wei), 2 (Qi) (Ling) 3 (hai zuo zan jing ma yo o wei), 4 (Qi) (Ling).
 (嗨 咋) 搢 劲 (嘛) (哟 哟 喂) , 搢 股 的 劲儿 (哦) (哎 哟 嗨) .
 Hi) save strength (AH)(yo oh hey) , save strength (OH)(Hey).

Staff 2: (Ling) 5 (Ling) 6 (Qi) 7 (Ling) 8 (Qi) (Ling).
 战 战 竦 竦 (嘛) (哟 哟 喂) , 来 搬 的 船 (啰) (哎 哟 嗨) .
 Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey).

Staff 3: (Ling) 9 (Ling) 10 (Qi) 11 (Ling) 12 (Qi) (Ling).
 战 战 竦 竞 (嘛) (哟 哟 喂) , 来 搬 的 船 (啰) (哎 哟 嗨) .
 Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey).

Figure 22. Dahe Haozi

Source Lanting Wu (2023)

From the point of view of pitch, the melody of "Dahe Haozi" is mostly based on diatonic intervals, simple but without losing changes. Taking the d1 tone as the center tone, the off-key e1 tone, which is outside the pentatonic mode, is used on the strong beat of the 2nd and 4th bars, creating a tonal shift. (From figure 22-section 1 and section 3). The first phrase ends on the levitator. The chorus ends with "Hai!", which is both a comma for the end of the phrase and sets the stage for the entry of the second phrase. (From figure 22-section 5 and section 8). The second phrase ends on an angular note. The use of Haozi has a special significance here, as it conveys a feeling of unfinished and lingering sound, provides the necessary conditions for the repetition of the music, and at the same time embodies the laborers' infinite love for the labor process and their anticipation for the future.

In the singing of Haozi, the use of the downbeat is especially prominent. It is not only an important means of expressing the laborers' emotions and heartfelt voices, but also a common feature of many bugles. The use of the downward sloping tone makes the melody of Haozi closer to the natural expression of the human voice, and enhances the realism and infectiousness of the music. In the 4th measure, the use

of downbeats is just right, which not only enriches the expressiveness of the music, but also makes the laborer's emotion fully released.

Rhythm is another core element of bugle music. The rhythm of "Dahe Haozi" is strong and mainly consists of the rhythm of attachment point. Dotted rhythm is a special form of beat, in which the first note is longer and heavier, and the second shorter note is lighter, forming a clear contrast between strength and weakness. (From figure 22-section 4 and section 9) This change in strength and weakness gives the music a sense of movement and tension, making the rhythm more distinct and powerful. In the singing of Haozi, the use of this rhythm enhances the expressiveness of the music and better conveys the emotion and atmosphere of the piece.

In the chorus of "Dahe Haozi", the laborers adopt a strict imitation technique to imitate the singing of the trumpet leader in the improvisation, forming a kind of echoing and imitating relationship. (From figure 22-section 6 and section 10). This imitation not only reflects the spirit of unity and cooperation in collective labor, but also makes the music more colorful. In the second phrase of the music, the first tone chorus adopts a synchronized statement, forming a contrast in the last beat, and the music is finally ended by the lead singer, a structure that not only embodies the unity of the music, but also demonstrates its diversity. It is worth noting that since Haozi is mostly sung in an improvised manner, the presentation of the music does not strictly follow a set pattern. This improvisation makes it possible for the Haozi to be slightly uneven in the singing process and at the end, but it is this freedom and flexibility that gives the Haozi its unique charm and vitality (From figure 22-section 3 and section 9).

5.1.2.3 Lyric analysis

Hey, get up, Hey, get up, Oh, come on

Hey, get up, Hey, get up, Oh, come on

The song is popular for its warm but not overbearing melody, distinctive rhythm like the sound of horses' hooves, and easy-to-understand lyrics. The lyrics, with colloquial phrases such as "Heqizo Heqizo", (From figure 22-section 5 and section 9) vividly demonstrate the unity of the shipwrights in their slogans and the spirit of perseverance and cohesion. The word "LiDao" vividly depicts the Sichuan

dialect, meaning "to hold on", showing the hard work and perseverance of the boatmen. The repetition of "Heqizuo Heqizuo" at the back makes the whole song form a complete echo and unity in structure, and also shows the characteristics of Dahe Haozi, which makes the whole song more colorful in hearing and performance, and constitutes the splendid traditional culture of Dahe Haozi. (From figure 22-section 2 and section 5)

Through repetition and change, the song shows the scenes of boatmen working hard on the Haozi and their spirit of perseverance. At the same time, the song is made easy to sing through colloquialization and numerous phrases. The song also incorporates many musical elements and folk characteristics of the Sichuan region, making it a Haozi-beating bugle song with strong local colors and ethnic flavors.

5.1.2.4 Singing-analysis

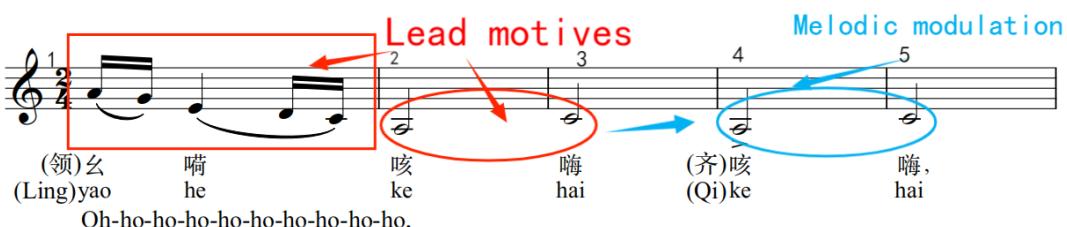


Figure 23. Dahe Haozi

Source Lanting Wu (2023)

To sum up, the Sichuan Haozi is well loved by people for its unique art form and profound traditional cultural connotation (From figure 23-section 1 and section 3). Through the specific analysis of "Dahe Haozi", we can have a deeper understanding of its artistic charm and cultural value. At the same time, through the collection and organization of the literature, the author found that the "Horn" is on the verge of being lost(From figure 23-section 1 and section 5).. In order to protect the local traditional music culture of Jintang, we should also strengthen the transmission of traditional folk Haozi such as the Dahe Haozi so that these valuable traditional Chinese cultural heritage can be continued and carried forward.

5.2 Inverted Daoban Haozi

Inverted Daoban Haozi is a kind of Tuojiang Haozi, to be sung when the ship rushes the beach. This Haozi in the boat through the Jintang County Jintang Gorge is particularly important, Jintang Gorge is a narrow section of the Haozi, shoals more water channel, is regarded as the Tuojiang waterway on the "tiger's mouth". Especially from the lower reaches of the ship, the boat line on the water, to rush through a dangerous beach, the fiberglass workers need to do their best, almost prostrate on the cobblestones on the shore, feet stirrups on the rocks, hands climbed the cliffs, step by step to make the boat against the current. At this time, the roar of the bugle sound tone sharp and intense, slow and low rhythm, as if from the bottom of the heart out, showing the slender men and nature struggle with the courage and strength.

The characteristic of the inverted plate bugle is the change of its tone and rhythm, in order to adapt to the high intensity of labor and the tense atmosphere of the beach.

This kind of Haozi is not only a kind of labor Haozi, but also reflects the spirit of unity and cooperation and courage of the slender men. In the transmission of Daoban Haozi, the inverted Daoban Haozi, as an important part of it, carries rich cultural connotations and historical value.

5.2.1 Overview of the Daoban Haozi

The inverted plate bugle is also known as the appeal plate bugle. This kind of Haozi is immediately after the big Dahe Haozi, when the water is calm, the boat can travel slowly, to the section that does not require too much effort, the boatmen will change to the soothing tune of the inverted Daoban Haozi. During this period, the boatmen can feel free to express their feelings, can be used in Sichuan opera, huqin two reeds Xipi tune, bamboo, qingyin and other traditional Sichuan music to shout the Haozi. Boatmen lyrically sing the inverted Daoban Haozi on one side, and check the Haozi on the other side, if they see that the boat is about to travel across the beach, the boatmen immediately change the use of the coping piece from slow to fast and change the type of Haozi again, and the movements of each boatman are under the direction of different types of Haozis. Huang Hongjun. Carriages, Horses, Slippery Ropes and Slippery Poles--Traditional Transportation Customs in China.

There is another type of Haozi. This kind of appeal board Haozi is generally used on the big beach of one character flow, and different from the former, this kind of appeal

Ban Haozi is followed by the small turtledoveHaozi.. Chinese Boat CultureThis kind of Haozi starts with a few lines of poem and is followed by the opera of the main book, meanwhile, the contents and tunes sung by the Haozis traveling with the water and those traveling against the water are also very different.

After the slender men had built up their strength, they were about to start charging the beach. The figures of the slender men were as firm as statues, they shouldered the heavy fiber ropes, built up their strength, and prepared to meet the upcoming challenges. This scene is like a tense confrontation before a battle between two armies, with soldiers on both sides ready to go, waiting for the commander's command, and then bursting out with all their strength to rush into the battlefield. Slender men are also the same, they know, once the beach, must go all out, can not relax for a moment.

Beaching is also the most difficult and critical part of the work of the slender men. They have to control the boat in the rapids and make it go upstream, which requires great strength and skill. With a command, the men begin to unleash their pent-up strength, like a warrior charging into battle. Their bodies become more inclined to increase the tension on the fiber rope, which becomes straight in their hands, like a taut bowstring, ready to unleash a powerful force.

In this process, the fiberglass men reached their physical and mental limits. Their muscles tightened and sweat slid along their foreheads, dripping onto the ground beneath their feet. Their breathing became rapid, and each breath felt like a struggle against fate. There was a determined gleam in their eyes, a desire for victory, an indomitable resistance to the challenge.

The slender men'sHaozis became more tense and intense at this time. Their voices echoed in the Haozi valley like the roar of war drums, inspiring each other and conveying strength. The bugle is not only a way for them to coordinate their movements, but also a kind of spiritual support, a source of strength for them to face difficulties and overcome challenges together.

Boat against the current, not to advance or retreat, this is a true portrayal of the life of the fiber workers. They know that only by moving forward can they not be swallowed by the rapids. Every rush is a battle with nature and a struggle with destiny. They use their own resilience, with their own tenacious spirit, writing a magnificent poem of the struggle between mankind and nature.

Every time the slender men rush to the beach, it is a challenge to the limit of self, it is the exploration of the power of life. They are not only controlling the ship, but also controlling their own destiny. They tell us with their actions that no matter how difficult the challenge is, as long as they have the determination and courage, they can overcome all the difficulties and swim against the current to reach the other side of the shore of success.

Beaching is not only the work of slender men, but also an attitude of life, a spirit of not retreating in the face of difficulties and not giving up in the face of challenges. This spirit is worth learning and passing on to every one of us. Let's remember these great slender men, remember their stories, remember their spirit, let this spirit carry forward in our lives, inspire us to keep moving forward, and constantly transcend ourselves.

The first type of Daoban Haozi is more common. When the boat is traveling on smooth water, the leader immediately yells, "Ya-ya-ho-ho!" The boatmen answer: "Hi-hey!" From singing the big turtledove bugle, the boatmen gradually changed from a fast and intense wrenching to a slow wrenching with the change of the type of bugle, and every time they sang the bugle, they yelled, "Hi-hey!" [Zhu Huiyong, ed. Chinese Boat Culture Between the two copes, the leading boatman can express his emotions at will, and use the traditional music such as Sichuan opera high-cavity, huqin, erhuang, xipidiaoz, zhuqin, and qingyin to shout the Haozi. Such as the lead singer of high-cavity words "inverted Daoban Haozi" with a section of the water to move radius: "Missy ho cough hi!" (Boatmen hit the water with a radius), "The sun comes out to shine on the Drainage Haozi!" (the second boatman strikes the water). The boatmen yell in a long voice when the second boatman hits the water: "Ahem... Hi!"

Leader of the boatmen: Yee-haw-haw-hi! The crowd responded: "Hi! The number worker first sang a few lines of poetry, such as "the boat to the beach waterway open, the king Bodhisattva wants money, you want money to give you, blessing boat on the beach to come!" And then the main book of the opera. Boating with the water and against the water boat v. board number is different, downstream a look at the four steps, the crowd should be a hi! For example, the leader sings: "The boat has arrived at the beach! The crowd responds with "Hi! Leader: The water is open! The crowd responds: Hi! The boatmen listened to the opera while pulling the boat. Some beaches are a few miles long, and when the leader sings, the Haozi player's mouth is dry and mute, and he

needs to rest for a while, there is a head of fiber or a person who can shout the Haozi to catch up with the shouting, and the person who catches the shouting has to politely sing the poem head of the poem, such as stopping the road to catch the elder brother's blame, the Black Pine Forest jumps out of the Li Kui to come, and the elder brother shouts the ancestor of the ancient sages, and I'm not as good as elder brother's half, and the voice is not clear enough to be seen as high as it should be, and the word catching up with the unknown is not clear enough to be accommodated. Only after singing did he take over the book. In the sound of the trumpet opera and the boatman's hi hi melodious sound, the boat was pulled up to the beach.

"Tuojiang Haozi" with its majestic momentum, deep rhythms, magical effect, rich in connotation, etc., known, or they are exciting, or Mianwan, or high-pitched, or moving, etc., breathtaking, it is not difficult to imagine a torrential Tuojiang Haozi of the spirit of the heavenly danger, the water transport business of the prosperity of the developed, the labor of the laborers, the labor of the hardship, the thrilling shoals and dangers Scene to.

5.2.2 Analysis of Daoban Haozi Music

The inverted plate bugle is also known as the appeal plate bugle. This kind of Haozi is immediately after the big Dahe Haozi, when the water is calm, the boat can travel slowly, to the section that does not require too much effort, the boatmen will change to the soothing tune of the inverted Daoban Haozi.

5.2.2.1 Comprehensive analysis of the Structure

The whole piece is a relatively standard form of musical composition of the horn, composed of a relatively free lead singing and regular singing in unison, but the overall structure, there are certain introductory and coda components of the whole piece, the whole piece of the 1-5 bars as the only part of the lead singing using beat

material, the whole first of all the whole piece of the metronomic framework of the constraints, so that the subsequent loose beat into not lose the basic characteristics of the rhythmic regularity of the horn, while the coda part of the overall material changes are composed of monophonic and does not end in the main key of the C-group pentatonic material. (From figure 24-section 1 and section 3). The whole part of the coda, as the only beat material in the leading part of the piece, firstly restricts the metronomic framework of the piece, so that the subsequent entry of loose beats will not lose the basic rhythmic characteristics of Haozi, while the overall material of the coda part is composed of monotones, and it does not end at the C-gallery pentatonic dominant of the main key of the piece, but rather lingers on the quotidian tone, forming a mood of musical development which has not ended, and the overall internal material of the piece can be divided into two parts: bars 1 and bars 5 bars as a whole can be divided into two parts. (From figure 24-section 1 and section 5)

5.2.2.2 Melody analysis

The melody runs relatively smoothly



Figure 25. Danban Haozi

Source Lanting Wu (2023)

First of all, the melody of the 1-5 bars of the whole song plays, first of all, a role in stabilizing the beat, the whole is composed of sixteenth notes and quarter notes and half notes, (From figure 25-section 1 and section 4) the rhythm is more clear, and for the liner notes in the singing part of the whole song, the liner notes are similar to a separate presentation, and it is a very neat and tidy imitation of the last two bars after the leader sings, and the melodic performance of the upward minor triads in is an emotional mobilization. The melodic progression of the upward minor triple plays a role in melodic mobilization, highlighting the characteristics of the use and labor of the horn. (From figure 25-section 2 and section 4)

Figure 26. Danban Haozi

Source Lanting Wu (2023)

The subsequent 1-6 bars of the melody progression of the overall pattern is not very different, all for the lead singer to sing a very twisted and complex scattered beat melody, (From figure 26-section 1 and section 4) and finally return to the positive beat beat of the fixed singing of the liner notes, and in the lead singer in the development of the melody in the specific analysis is divided into the red part of the lead singer melody in the above chart to the sixteenth note based on the overall rhythmic stronger, melodic The lead melody in the red part of the lead melody is mainly sixteenth notes, with strong rhythm and melody, and the lead melody in the green part of the lead melody in the above chart has a lot of improvisation and decorative melodic materials, and the overall zigzagging is stronger and the rhythm is more difficult to grasp, and the two of them are more emotionally stable in the melodic development, while the subsequent melodic development is obviously more jumps and the overall rhythm and melody is more complex, (From figure 26-section 2 and section 6) which in turn creates a kind of emotional development layer by layer, which is matched with the overall emotional step by step of people's labor. This creates a kind of emotional layer by layer development, which matches the overall emotional fermentation of the people in the labor.

1 (领)日夜川江运输忙 (Ling)ri ye chuan jiang yun shu mang Day and night in Sichuan River, 噗 a (齐)咳 (Qi)ke 嗨, hai

2 (领)不怕凶难与恶 (Ling)bu pa xiong nan yu e 噗 a (齐)咳 (Qi)ke 嗨, hai

3 (领)放滩拉纤全哪在行。啊 (Ling)fang tan la xian quan na zai xing a (齐)咳 (Qi)ke 嗨, hai Where to put the beach pull all good. Ahem Hi,

4 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

5 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

6 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

7 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

8 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

9 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

10 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

11 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

12 (领)喂切咗 (Ling)wei qie zuo 喂 wei 切 qie 咯 zuo. Feed cut feed cut. Feed cut feed cut.

Similar motivation to start

Same ending motive

An epilogue of an echoic nature

Figure 27. Daoban Haozi

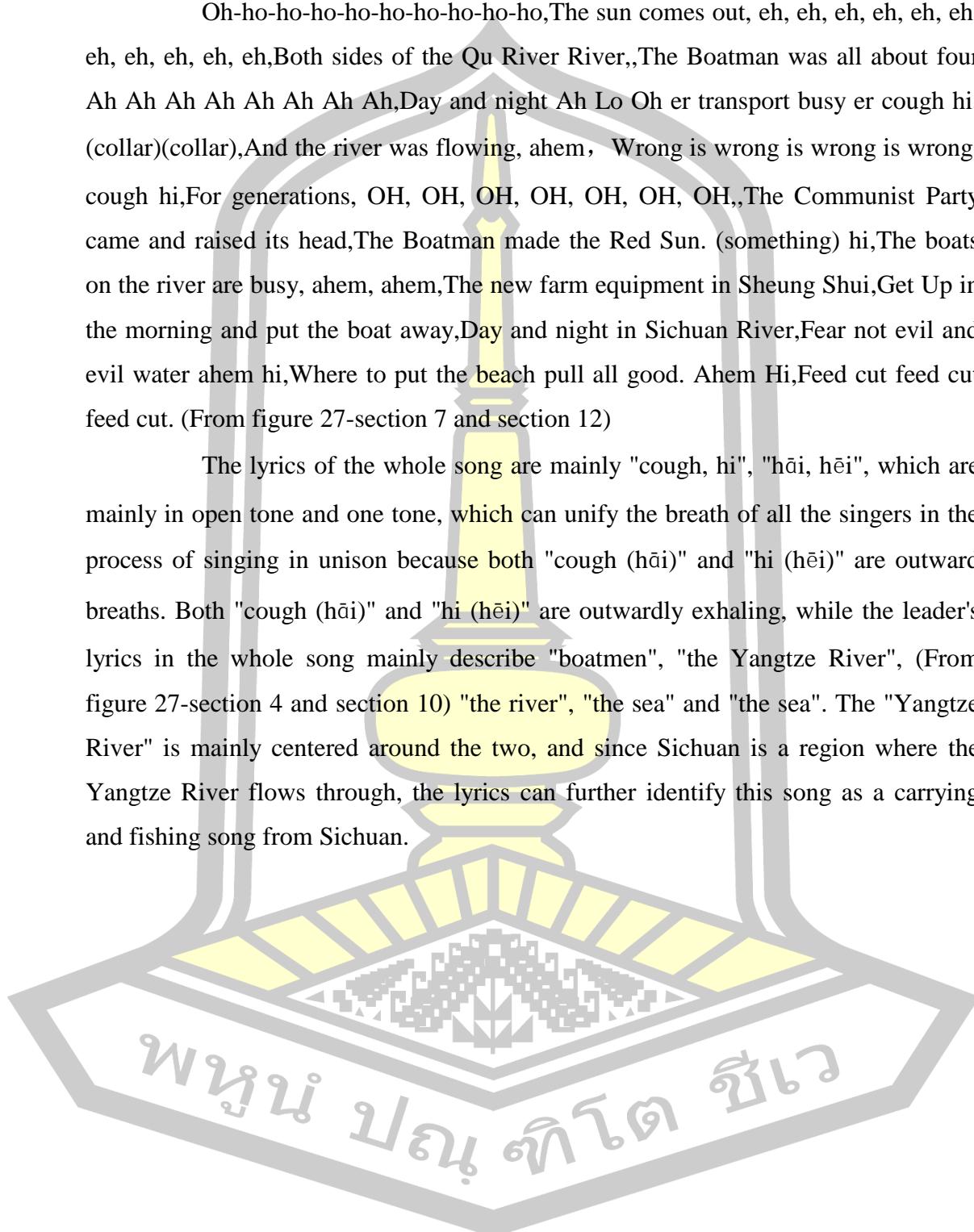
Source: Wu Lanting (2024)

The melody of bars 2-8 of the whole song, the overall melodic unity of the lead part, (From figure 27-section 1 and section 10) the overall rhythm and melodic progression is smoother, mainly within the third that is composed of small steps and jumps, relative to the more complex jumps have been reduced, and the rhythm is also more regular(From figure 27-section 4 and section 8), the end of the same so that the unison singing can be found in a very detailed singing of the foreshadowing of the song, and the whole song. The final bars 2-12 form a melodic progression similar to an echo, a release from hard work, but with the coda ending on a C-flat rather than a dominant.

5.2.2.3 Lyric analysis

Oh-ho-ho-ho-ho-ho-ho-ho-ho-ho,The sun comes out, eh, Both sides of the Qu River River,,The Boatman was all about four Ah Ah Ah Ah Ah Ah Ah Ah,Day and night Ah Lo Oh er transport busy er cough hi, (collar)(collar),And the river was flowing, ahem, Wrong is wrong is wrong is wrong, cough hi,For generations, OH, OH, OH, OH, OH, OH, OH, OH,,The Communist Party came and raised its head,The Boatman made the Red Sun. (something) hi,The boats on the river are busy, ahem, ahem,The new farm equipment in Sheung Shui,Get Up in the morning and put the boat away,Day and night in Sichuan River,Fear not evil and evil water ahem hi,Where to put the beach pull all good. Ahem Hi,Feed cut feed cut feed cut. (From figure 27-section 7 and section 12)

The lyrics of the whole song are mainly "cough, hi", "hāi, hēi", which are mainly in open tone and one tone, which can unify the breath of all the singers in the process of singing in unison because both "cough (hāi)" and "hi (hēi)" are outward breaths. Both "cough (hāi)" and "hi (hēi)" are outwardly exhaling, while the leader's lyrics in the whole song mainly describe "boatmen", "the Yangtze River", (From figure 27-section 4 and section 10) "the river", "the sea" and "the sea". The "Yangtze River" is mainly centered around the two, and since Sichuan is a region where the Yangtze River flows through, the lyrics can further identify this song as a carrying and fishing song from Sichuan.



5.2.2.4 Singing-analysis

A lead melody dominated by sixteenth notes

The same unison motive

(领)太 阳 出 来 啊 啰 啊 啰 咳 啰 哟 照 哟 渠 呀 江 啊, (齐)咳 噗, (Ling)tai yang chu lai ai luo ai luo ke luo yo zhao o qu ya jiang ai (Qi)ke hai
 (Ling)ta i yang chu lai ai luo ai luo ke luo yo zhao o qu ya jiang ai (Qi)ke hai
 The sun comes out, eh,
 9 (领)渠 江 两 岸 好 风 呶 光 呶 (齐)咳 噗, (Ling)qu jiang liang an Hao feng e guang e (Qi)ke hai
 (Ling)qu jiang liang an Hao feng e guang e (Qi)ke hai
 Both sides of the Qu River River, feng e guang e (Qi)ke hai
 The same unison motive

A lead melody with lots of decorative notes

Figure 28. Daoban Haozi

Source: Wu Lanting (2024)

The unison part of the whole song is simpler to sing, (From figure 28-section 1 and section 4) with an open accent and overall upward melody as the core to drive the overall mood when singing, while the lead part is mainly a statement, although the overall music is very free, so the singing process should pay more attention to the improvisation part of the tune.

5.3 Shuban Haozi

The Shuban is a kind of labor call, with three types of boards: tight, medium and slow. The tight "Shuban" is close to shouting or reciting, the middle "Shuban" is close to the style of the "Erliu" of Sichuan opera, and the slow "Shuban" is more like the "Yizi" of Sichuan opera, with a soothing rhythm. The style of the middle "Shuban" is close to the "Erliu" of the Sichuan opera, while the slow "Shuban" is more like the "Yizi" of the Sichuan opera, with a soothing rhythm and a strong melodic character. This kind of bugle, with different Haozis, draws on elements of the Sichuan Opera Gaoqiang as well as incorporating the tones of Sichuan lanterns, car lanterns, Sichuan Qingyin and other folk music, demonstrating the labor cries and resilience of the working people in a difficult environment.

5.3.1 Overview of the Shuban

There are three other such forms of the Shuban bugle: tight Shuban, medium Shuban, and slow Shuban. The tight Shuban has a tight rhythm, which is almost equivalent to shouting or reciting, reflecting the tension and efforts of the boatmen when facing the rapids and dangers. The middle Shuban has a moderate rhythm, and the style is close to the "Erliu" of Sichuan opera, which has a certain sense of rhythm and retains the flavor of Sichuan opera, showing the labor of the boatmen on the smoother waterways. The slow Shuban has a soothing rhythm, strong melody, and a style similar to the "Yizi" of Sichuan opera, which is more relaxed in rhythm and more beautiful in melody, with a certain lyrical nature, reflecting the state of mind of the shipwrights at rest or in a more relaxed labor situation.

The diversity of the number board bugle not only reflects the unique art form formed by the working people in their long-term practice, but also shows their emotional expression and artistic creativity in different labor environments. This kind of bugle not only has practical value, but also is an important part of Chinese folk music, with strong local color and distinctive folk music characteristics.

5.3.2 Analysis of Shuban Haozi Music

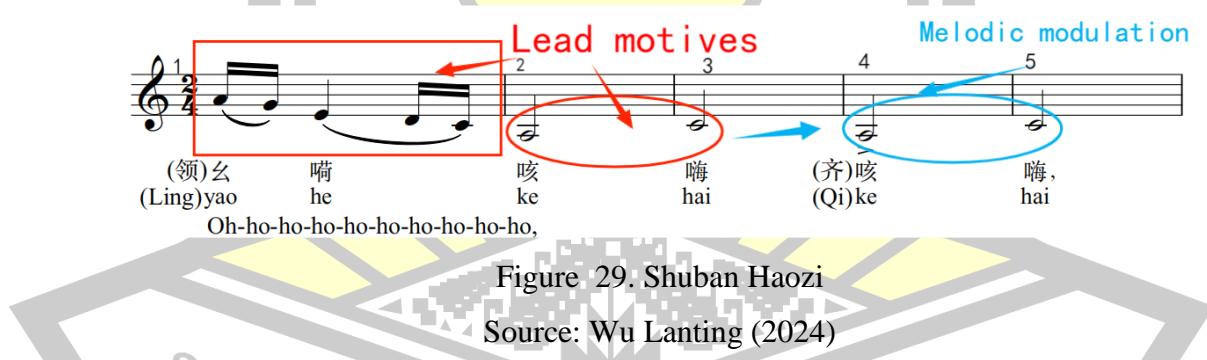


Figure 29. Shuban Haozi

Source: Wu Lanting (2024)

5.3.2.1 Comprehensive analysis of the Structure

Haozi as an important part of China's traditional folk songs, the music as a whole is simple and clear, and has a call line, and the overall tune relative to the mountain songs, ditties are more simple and fixed, mainly to play a unified role in coordinating the work of the song is a certain degree of embodiment of the traditional features of Haozi, but also has a certain point of his own, first of all the whole tune for

the A Gong five-tone tonic(From figure 29-section 1 and section 3) the structure consists of two parts, the first is 1-5 bars is the first part of the development of the material, the development of the material to a more single pattern change development, and the overall internal can also be divided into 1-4. The structure consists of two parts, first of all, bars 1-5 are the first part of the horn's development material, which is developed by a relatively single tone pattern, and the whole can be divided into 2-5 triple phrases, and the three phrases all end in the main chord of the A House Pentatonic mode to form a closed termination. Measures 1-4 are the second part of the horn's development material, (From figure 29-section 1 and section 4) which is more complex and is divided by a more obvious phrase structure, with a total of 1-5triple phrases, and all three phrases end in the A house dominant chord to form a close end.

5.3.2.2 Melody analysis

The first part begins with motivation

Part I: Core Materials

Core motivation

Core motivation

Core motivation

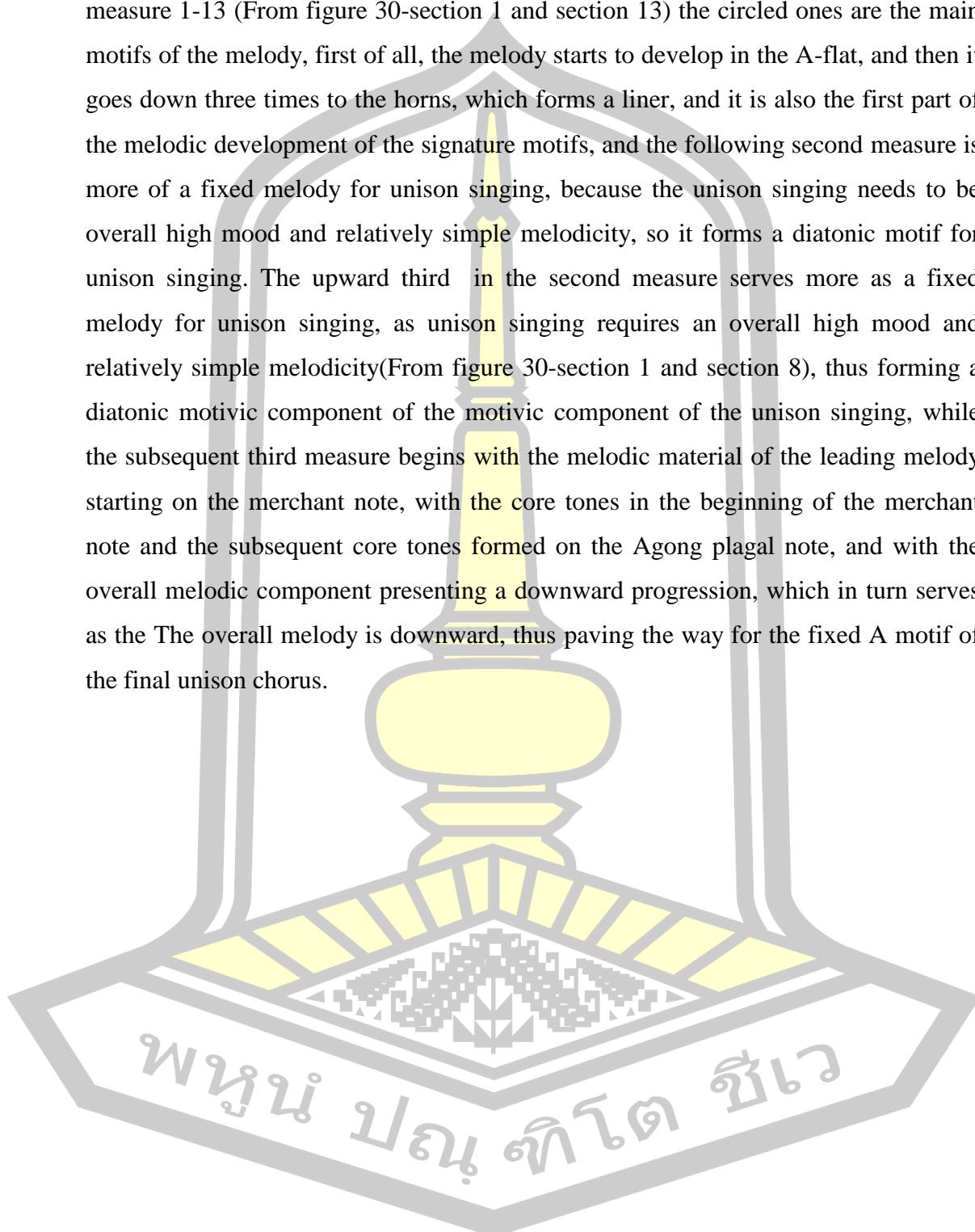
The last two sentences of the material are developed from the changes in the core material

Core motivation

Figure 30. Shuban Haozi

Source: Wu Lanting (2024)

The above figure shows the main melodic motifs of the whole piece from measure 1-13 (From figure 30-section 1 and section 13) the circled ones are the main motifs of the melody, first of all, the melody starts to develop in the A-flat, and then it goes down three times to the horns, which forms a liner, and it is also the first part of the melodic development of the signature motifs, and the following second measure is more of a fixed melody for unison singing, because the unison singing needs to be overall high mood and relatively simple melodicity, so it forms a diatonic motif for unison singing. The upward third in the second measure serves more as a fixed melody for unison singing, as unison singing requires an overall high mood and relatively simple melodicity(From figure 30-section 1 and section 8), thus forming a diatonic motivic component of the motivic component of the unison singing, while the subsequent third measure begins with the melodic material of the leading melody starting on the merchant note, with the core tones in the beginning of the merchant note and the subsequent core tones formed on the Agong plagal note, and with the overall melodic component presenting a downward progression, which in turn serves as the The overall melody is downward, thus paving the way for the fixed A motif of the final unison chorus.



The first phrase

1 (Ling) 2 3 (Qi) 4 (Ling) 5 6 (Qi)

前面梳的是 (嗨) (吶) (哟) 一匹 (哎) 瓦 (哟) (嗨)
qian mian shu de shi hai ye yo yi pi ai wa yo hai

In front of the comb is (hi)(yeah yo) a (Hey) tile (yo)(hi).

7 (Ling) 8 9 (Qi) 10 (Ling)

前面 (呀) 梳的是 (哟) 嗨。 (吶) (哟)
qian mian ya shu de shi yo hai ye yo

The comb in front is (yo) hi. (yeah yo).

11 (Ling) 12 (Qi) 13 (Ling) 14 15 (Qi)

望郎 (哎) 花 (哟) (嗨) 左边梳的是 (舍) 嗨。
wang lang ai hua yo hai zuo bian shu de shi she hai

Wang Lang (Hey) flower (yo)hi. left comb is (she) hi.

16 (Ling) 17 18 (Qi) 19 (Ling) 20 (Qi)

望郎 家 下 (哟) 嗨。
wang lang jia xia yo hai

Wang Lang Jia Xia (Yo) hi. Hey Yo hey hey (hi).

21 (Ling) 22 23 (Qi) 24 (Ling) 25 26 (Qi)

右边梳的是 (舍) (嗨) (嘿) 紧的紧的扎 (哟) 嗨。
you bian shu de shi she hai hei jin de jin de zha yo hai

The comb on the right is (shes) (hi) (Hey) tight tie (yo) hi.

The second phrase

Third phrase

Figure 31. Shuban Haozi

Source: Wu Lanting (2024)

The second part of the melodic development is divided into three parts as shown above, first of all, the chordal melodic motif of the chorus part has not changed, (From figure 31-section 1 and section 12) it is still a very short and crisp minor third upward similar to the shouting nature of the upward melodic motif, but each section of the melodic development of the lead singer has changed more obviously, but the overall maintains the A-gallery tonic dominant or levitation in the high register to start, and then with the subsequent development of the melody The melodic progression of the lead melody is mostly in the progression, (From figure 31-section 4 and section 16) while in terms of the overall rhythmic aspect, the lead melody is mostly in the progression, while in terms of the overall rhythmic aspect, the lead melody is mostly in the progression.

In terms of the overall rhythm, the first part is relatively more complex, (From figure 31-section 14 and section 22)with the addition of pentatonic, triplet, and syncopated rhythms, which gives the first part a certain fusion of Haozi and the mountain song, while the second part's overall rhythm is based on a large number of sixteenth notes, which is more in line with Haozi's rhythmic characteristics.

5.3.3.3 Lyric analysis

The musical score consists of three staves of music in 2/4 time, A major (F# C D E G). The lyrics are in Chinese with English phonetic transcriptions and some musical annotations (Ling, Qi, numbers 1-13). Red arrows and circles highlight specific notes, particularly the 'hai' notes in measures 1, 5, 10, and 13, which are labeled 'Lining'.

Lyrics and Annotations:

- Measure 1:** (Ling) 1 (Qi) 2 (Ling) 3 (Qi) 4 (Ling) 5 (Ling) 6 (Qi) 7 (Ling) 8 (Ling) 9 (Qi) 10 (Ling) 11 (Qi) 12 (Ling) 13 (Qi)
- Measure 1:** (叱 哟) ye yo (嗨 嗨 嗨) hai hai hai (清 早 哟) qing zao yo (起 哟) qi yo (来 哟) lai yo (嗨) hai
Yeah, hey, hey, hey, hey. Get up early in the morning and come here.
- Measure 5:** (嘿 嘬 哟) hei luo yao (把 床) ba chuang (的 下) de xia (哟 哟) yo yo (嗨) hai
(Hey-lo-lo) take one from under the bed.
- Measure 10:** (梳 儿) shu er (嗨) hai (叱 哟) ye yo (梳 头) shu tou (哎 发) touai fa (哟) yo (嗨) hai
Comb (hi)(yeah yo) comb your hair ah hair (yo) hi.
- Measure 13:** (梳 头) shu tou (哎 发) touai fa (哟) yo (嗨) hai
Comb (hi)(yeah yo) comb your hair ah hair (yo) hi.

Figure 32. Shuban Haozi

Source: Wu Lanting (2024)

Yeah, hey, hey, hey, hey. Get up early in the morning and come here,(Hey-lo-lo) take one from under the bed,Comb (hi)(yeah yo) comb your hair ah hair (yo) hi,In front of the comb is (hi)(yeah yo) a (Hey) tile (yo)(hi),The comb in front is (yo) hi. (yeah yo),Wang Lang (Hey) flower (yo)(hi) left comb is (she) hi,Wang Lang Jia Xia (Yo) hi. Hey Yo hey hey (hi),The comb on the right is (shes)(hi)(Hey) tight tie (yo) hi. (From figure 32-section 1 and section 8)

The lyrics of the whole song, similar to the structure is divided into two parts, first of all, 1-13 bars, mainly "get up early in the morning and take a comb under the bed, combing hair" is more of a padding form of lyrics, followed by 1-9 bars are specific to describe the process of "combing", including "front comb", "left comb", "right comb", and the whole song is a "combing" process, including "front comb", "left comb", "right comb". The following 6-13 bars describe the process of

combing, including "combing in front", "combing on the left", "combing on the right", and the whole song is a "combing" process. (From figure 32-section 1 and section 10) The lyrics of the whole song are composed of a single refrain of "hi", which is more complex and simple than the traditional Haozi.

5.3.3.4 Singing-analysis

Liner cavity

1 (Ling) ye yo 2 (Qi) hai hai hai 3 (Ling) qing zao yo (Qi) yo 4 (Qi) lai yo 5 (Qi) hai
 Yeah, hey, hey, hey, hey. Get up early in the morning and come here.

Figure 33. Shuban Haozi

Source: Wu Lanting (2024)

In traditional singing, Haozi mostly plays the role of unifying the steps and adjusting the breathing to unify the actions of the working people and invigorate their emotions, so it is sung with an open accent, and the expression of emotions is more simple and direct, the first part of the melody is sung with the following words "hi" and "hēi". The first part of the melody, and "yē, yōu", is followed "hēi", and the lead singer plays a leading role in the song, while the subsequent chorus echoes, and the lyrics are sung in a single tone, forming a very direct and powerful melody. (From figure 33-section 1 and section 4) The singing is very direct, and in the singing of the biting words can be more comfortable to pronounce the open tone, rather than closed tone can better express the overall mood, and the singing of the whole song most of the species are retained in this way of singing, the lead singer to a relatively musical and more complex a section of the cantata after joining the singers of a very short liner notes composition, the singing of the lead singer to be more driven by the real voice, and then the overall mood of the development out of the subsequent singing. When singing, the lead singer should be more driven by the real voice, thus developing the overall mood, and the subsequent chorus is to echo and form the termination of each fragment of the bar(From figure 33-section 1 and section 4).

5.4 Lu Haozi

Lu Haozi is a kind of "Tuojiang Haozi", which is mainly circulated in the Tuojiang Haozi Basin. Lu Haozi is characterized by its singing in various forms, in the boat, usually led by a person singing, the crowd singing, melodious, high-pitched lyrical strong, melodic integrity and smooth, giving people a leisurely, relaxed feeling.

5.4.1 Overview of the Lu Haozi

The singing of the Lu Haozi starts, carries on, turns and combines, and is intertwined with a strong sense of life. This kind of Haozi is mostly sung on the calm Haozi, reflecting the boatmen in the water culture and farming culture, urban culture and rural culture intertwined with the characteristics of the Tujia music culture, through improvisation and singing, the use of satirical hyperbole, metaphors and other techniques, to depict the customs of both sides of the Tuojiang Haozi, lamenting the hardships of life. The Lu Haozi is not very melodious, but its music is characterized by simplicity, variety and complexity of expression, emphasis on rhythm and tempo, with strong local characteristics and strong personality and features. It is another form of folk music different from the general mountain Haozi and ditties, which is formed in labor and serves labor, with distinctive rhythms and rich rhythmicity.

5.4.2 Analysis of Lu Haozi Music

The Lu Haozi is not very melodious, but its music is characterized by simplicity, variety and complexity of expression, emphasis on rhythm and tempo, with strong local characteristics and strong personality and features. It is another form of folk music different from the general mountain Haozi and ditties, which is formed in labor and serves labor, with distinctive rhythms and rich rhythmicity.

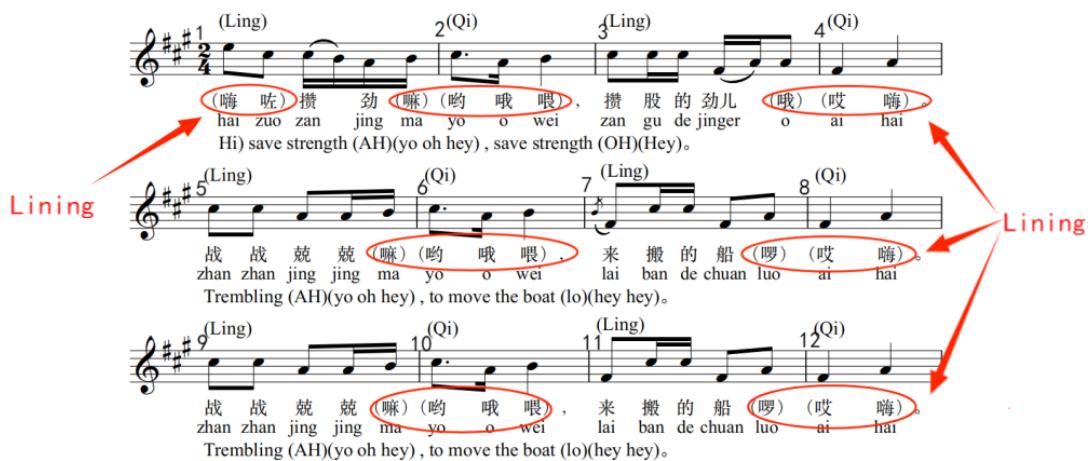


Figure 34. Shuban Haozi

Source: Wu Lanting (2024)

5.4.2.1 Comprehensive analysis of the Structure

First of all, the whole piece is divided into 9 complete phrases in the overall structure, and there are complete lead and unison singing in each section, while the overall structure of the piece can be divided into two major parts: 1-12 bars for the first part, 3-10 bars for the second part, and a certain reproduction, 2-6 bars for 5-8 bars for the change of reproduction. 1-5 bars for the 6-12 bars of the changes in the reproduction. The main key is A Gong pentatonic tonality. (From figure 34-section 1 and section 12)

5.4.2.2 Melody analysis

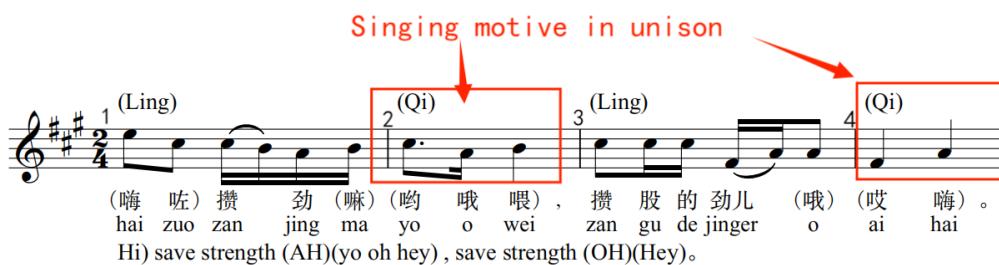


Figure 35. Shuban Haozi

Source: Wu Lanting (2024)

The melody of this track is very clear. First of all, as shown in the above figure, the melodic motive of all the unison parts of the whole song is the above materials (From figure 35-section 1 and section 3), the Angle note begins and then goes down for three degrees, then goes up for two degrees, and the second unison melody is the upward motive of A. Generally speaking, the melody of the two unison parts ends with the melody rising at the end (From figure 35-section 2 and section 4). In turn, people at work can be more excited with the rise of the overall melody mood, and the consistent singing melody also helps to unify the pace of work.

The musical score consists of three staves of music in 2/4 time, A major (F# C# G# D# A# E# B#). The lyrics are in Chinese with English phonetic transcriptions. Red ovals highlight specific syllables, and red arrows point to them from the text 'Lining' on the left and right.

Staff 1: (Ling) 1 (Qi) 2 (Ling) 3 (Qi) 4
 (嗨) (唆) (攒) (劲) (嘛) (哟) (哦) (喂) , (嗨) (唆) (股) (的) (劲) (儿) (哟) (哎) (嗨) (嗨)
 (hai) (zuo) (zan) (jing) (ma) (yo) (o) (wei) , (hai) (zuo) (gan) (de) (jinger) (o) (ai) (hai) (hai)
 Hi) save strength (AH)(yo oh hey) , save strength (OH)(Hey).

Staff 2: (Ling) 5 (Qi) 6 (Ling) 7 (Qi) 8 (Ling)
 战 (战) (兢) (兢) (嘛) (哟) (哦) (喂) , 来 (搬) (的) (船) (啰) (哎) (哎) (嗨)
 zhan (zhan) (jing) (jing) (ma) (yo) (o) (wei) , lai (ban) (de) (chuan) (luo) (ai) (ai) (hai)
 Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey).

Staff 3: (Ling) 9 (Qi) 10 (Ling) 11 (Qi) 12 (Ling)
 战 (战) (兢) (兢) (嘛) (哟) (哦) (喂) , 来 (搬) (的) (船) (啰) (哎) (哎) (嗨)
 zhan (zhan) (jing) (jing) (ma) (yo) (o) (wei) , lai (ban) (de) (chuan) (luo) (ai) (ai) (hai)
 Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey).

Figure 36. Shuban Haozi

Source: Wu Lanting (2024)

However, it should be noted that the overall melody of the leading part is different from that of the chorus, but there is a certain unity in the overall rhythm. All the leading melodies in the whole piece are mostly composed of eighth notes and sixteenth notes, and the subsequent ones, including the 2th and 10th bars, are in the final stage of melodic development (From figure 36-section 4 and section 12), and through certain changes, they make people work with a faster melodic tune, which drives people's overall mood and reduces the emotion of hard work. When people are working, the melody is more rapid to drive people's overall mood and reduce the emotion of hard work. In general, the melody of the leading part is mostly built on the beginning of the A-gallery levies or horns (From figure 36-section 1 and section 12), which is very similar to the beginning of the genus direction in the traditional western

music, but the overall direction of the melody is parallel or downward and not upward. In the melody of the whole piece, the tone plays a key role as the core skeleton tone. Although the whole piece is in the key of the A house(From figure 36-section 5 and section 8), the tone plays a very important role as the driving force of the melody, and transitions and develops with the angular tones to the attention, and then the melodic development of each part of the whole piece finally ends in the dominant tone of the A house to form the convergent termination.

5.4.2.3 Lyric analysis

Hi) save strength (AH)(yo oh hey) , save strength (OH)(Hey), Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey), Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey),(AH)(yo oh hey),to move the boat (lo)(hey hey), Step Up the pep talk (Yo-oh-oh) and do it in time (Yo-oh)(Hey-hey), Eighteen-year-old girl (Ma)(Yo oh hey) , to eat Chang Zhai (yo)(hey hey),You do not eat fast (AH)(yo oh hey) , that God Buddha Strange (yo)(hey hey),But how to eat fast (Ma)(Yo Oh Hey) , you break fast (yo)(hey hey),Also a mountain (Ma)(Yo oh hey) , with a strength (OH)(hey hey),Also a mountain (Ma)(Yo oh hey) , with a strength (OH)(hey hey),Jittery (AH)(yo oh hey) , we came to move the boat (lo)(hey hey) . (From figure 36-section 1 and section 12)

First of all, in terms of the words, the words that appear in the liner notes of the whole song are, and we find that all of them are exhaled outward with the body, and they are mostly open-mouthed. When we sing the above words, we will find that all the words are sung with the body exhaling outward and are mostly open-voiced, and then(From figure 36-section 6 and section 12),, because of the laboring element inHaozi calls, this kind of words can be very advantageous to unify the inhalation and exhalation of the laboring people in the form of words. The appearance of the "boat" lyrics in the lead singer's lyrics makes the song have a certain feeling of carryingHaozis, and the whole is very appealing, for example, "save energy", "step up the encouragement" and so on. It is very appealing(From figure 36-section 3 and section 10).

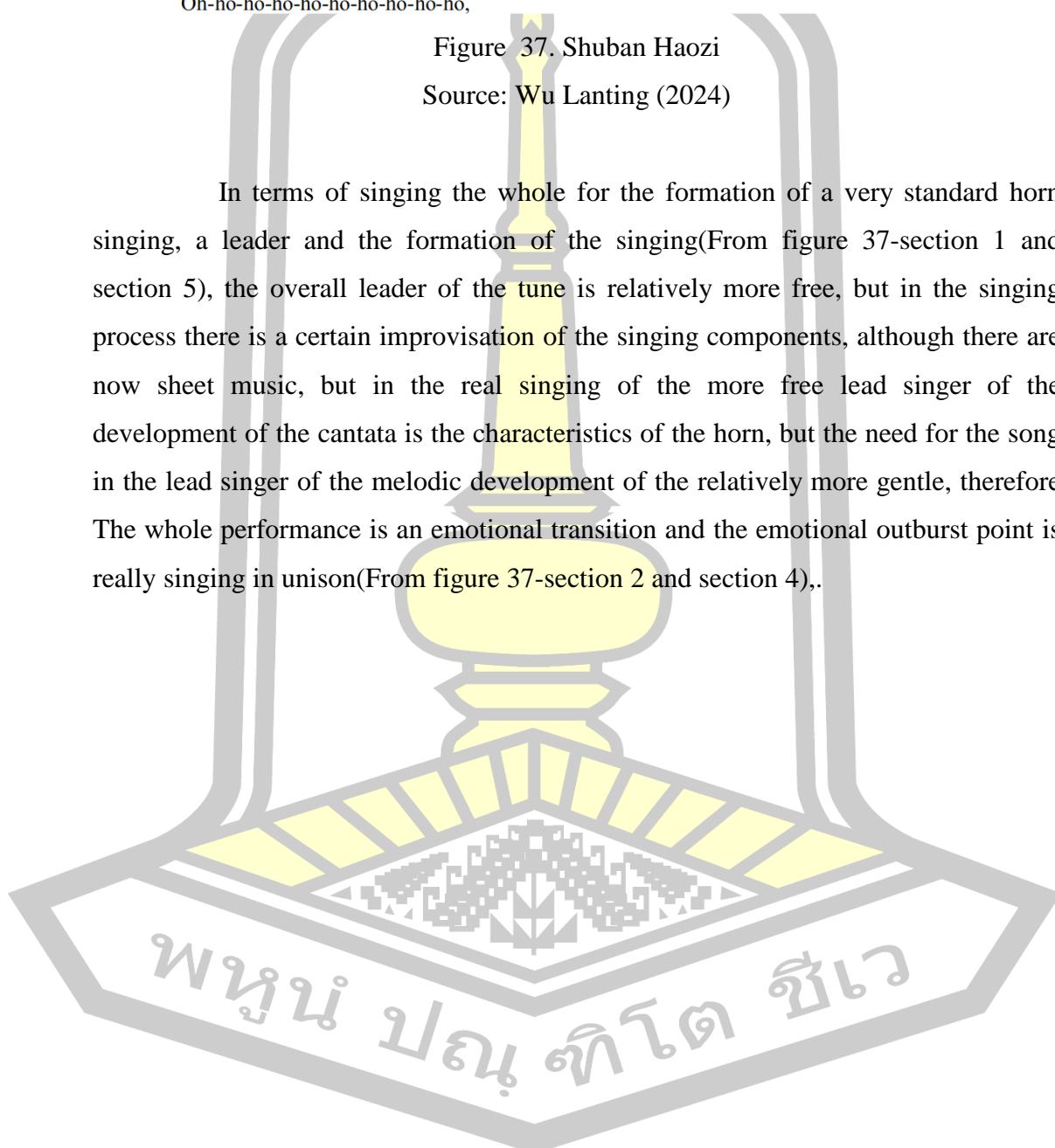
5.4.2.4 Singing-analysis



Figure 37. Shuban Haozi

Source: Wu Lanting (2024)

In terms of singing the whole for the formation of a very standard horn singing, a leader and the formation of the singing(From figure 37-section 1 and section 5), the overall leader of the tune is relatively more free, but in the singing process there is a certain improvisation of the singing components, although there are now sheet music, but in the real singing of the more free lead singer of the development of the cantata is the characteristics of the horn, but the need for the song in the lead singer of the melodic development of the relatively more gentle, therefore The whole performance is an emotional transition and the emotional outburst point is really singing in unison(From figure 37-section 2 and section 4).,



CHAPTER VI

The guidelines of the preservation and transmission of Tuojiang

Haozi

This chapter is divided into two parts: the way of Tuojiang Haozi's innovation and the way of spreading Tuojiang Haozi. Through questionnaire survey and observation, we can understand the creation status of Tuojiang Haozi. The path of innovation includes why to remove the traditional things that do not conform to The Times, and to promote the Haozi as a literary work in the direction of elegance; The non-Transmited achievements of Chinese universities in the new era. The way of transmission is diversified. This paper examines the way of transmission of Tuojiang Haozi from the perspective of communication strategy, media and characteristics.

1. The guidelines of preservation of Tuojiang Haozi
2. The guidelines of transmission of Tuojiang Haozi

6.1 The guidelines of preservation of Tuojiang Haozi

In order to protect the Tuojiang Hao Zi, the community government has also organized personnel to do a lot of work (Tuojiang Haozi researcher Defu Li said)



Figure 38. Li Defu, a researcher of Tuojiang.

Source: Collected and organized by Wu Lanting (2024)

The national and local governments have issued various documents requiring the protection of Tuojiang Hao Zi. The representative items of Sichuan Province's intangible cultural heritage, Tuojiang Haozi, are composed of Tuojiang tipper Haozi and Tuojiang boatman Haozi. Since the 1950s, the special conditions for its generation have changed fundamentally, and the environment for its generation and existence has been lost. Coupled with the aging of the Transmitters and the small spread range, the problem of its transmission and transmission has faced major challenges. Non-genetic transmission is the purpose of non-genetic transmission and non-genetic transmission is the means of non-genetic transmission. Only efficient transmission can achieve effective transmission.(Li Defu,2023,interviewed)

With the rapid development of industrial civilization, from the 1950s to the 1970s, mechanical boats replaced traditional wooden boats, and manual boats were eliminated by The Times, and the Tuojiang boatman's number gradually disappeared.

In 1984, the Central government issued a document requiring all localities to do a good job of recording folk music. For example, Li Yuanhui of Neijiang Art Troupe recorded ten songs in three years along the Tuojiang River by visiting Baihe Town, Shishi Town, Shunhe Town, Pingping Township, Tuojiang Township, Shidong Township and other townships. The 25 folk songs collected by Fu Shun folk artist Guo Guanglan over a year, 19 of which belong to Tuojiang boatman's number, were compiled into the "Three Sets of Chinese Folk Literature Integration • Fu Shun Volume"; In 2005, CCTV "Travel Across China" Neijiang article - Neijiang Anecdote introduced Tuojiang boatman's number; In 2007, the Tuojiang Boatman's number, performed by Neijiang musician Li Yuanhui, was first performed on the stage of Neijiang "Spring Festival Gala". This is the first version of Tuojiang Boatman's number, organized and innovated by him according to the music sheet of Tuojiang Boatman's number, which has been performed for more than 70 times in various festival activities in Neijiang. In the same year, Tuojiang Boatman's number was included in the provincial intangible cultural heritage list. In 2008, the songs "Tuojiang Love" and "Tuojiang Journey" created by the artists of Fushun County based on the Tuojiang boatman's number won the Gold Medal of Chinese Folk Song Boutique in the 8th "Olympic Spring • High-end Selection of Chinese National Folk Song Singing and Creation". In 2009, Neijiang musician Li Yuanhui was named the

representative Transmitor of the 7th generation of Tuojiang Boatman's number; In 2013, the Tuojiang Boatman's Number, created and adapted by Li Yuanhui, was included in the first volume of music textbooks for primary and secondary schools in Sichuan Province, and was selected as a national compulsory education music textbook in 2014. "Banbanqiao's Fried rice Cake" was included in the first grade music textbook. This also represents the Neijiang folk song has been recognized, the two folk songs included this time, are the "Tuojiang Boatman's number" seventh generation successor 68-year-old Li Yuanhui and another two Neijiang local musicians Li Xudong, Guo Kaiyun cooperation. Banbanqiao fried rice cake is a famous snack in Neijiang, first appeared in the Daoguang period of the Qing Dynasty, the main raw materials are glutinous rice, mung bean, salt, pepper powder. The fried crispy rice is crisp outside and soft inside, and the oil is not greasy. As a musical work, "Banbanqiao Fried rice cake" was first born in 1985, and later changed three or four times. The song came out by pure coincidence. One day in 1985, Guo Kaiyun, who was working in the troupe at the time, was rehearsing a program with his colleagues when the sound of fried crispy rice selling inspired his creation. After Guo Kaiyun wrote the words, he worked with Li Yuanhui to complete the creation of the entire song. "Hey, the bridge plate that mom-and-pop shop, the famous snack fried rice..... There is a reputation within a hundred miles..." .(Zhang Hai said)

6.1.1 Protecting Tuojiang Haozi through artistic processing

In order to protect and develop Tuojiang Haozi, the community organized music scholars to artistically process and create Tuojiang Haozi, giving it a better musical and artistic effect.. (University professor Wanzhai Han said)

Tuojiang Haozi is the boatmen in the labor, with the force and natural shout, can play a coordinated action, encourage and adjust the mood of the role, can make the boatmen in the hard work to eliminate fatigue, adjust the mood, encourage morale, orderly rhythm, so that the ship forward smoothly and orderly. The song is rich and colorful, widely sung by the boatmen. Tuojiang Haozi is a cultural treasure in the history of waterway transportation. It is a song of life cast with blood and sweat when the boatmen fought against the dangerous shoals and bad waters. This can be said to be a tenacious spirit!

Tuojiang Haozi, as a form of folk music, objectively plays the role of a living fossil in the history of Tuojiang waterway transportation. Its existence, in form, continues and reflects the original labor conditions of the Tuojiang River transportation industry for thousands of years, so that today's people can truly feel, since ancient times, the working people of the Tuojiang River basin in the face of the sinister natural environment indomitable spirit of resistance. In the content, it uses song to express the hydrological situation of the Tuojiang River basin and the mountain scenery, human geography and customs along the river. In spirit, it shows the working people's brave and strong, bold and heroic character without losing humor under the sinister natural environment, which is a powerful witness of the Chinese nation's hard struggle, continuous progress, growing and eventually becoming a great nation. In music, the Haozi of the Tuojiang River basin has the characteristics of loud, bold, melodious and humorous. (Government officials said)

In the process of recording Tuojiang Haozi and composing music, Li Yuanhui found that Haozi had blended the unique charm along the Tuojiang River in the process of self-evolution. The contents of the lyrics in the Haozi are impromptu singing, according to the shape and distance of the river, singing what is seen, heard and felt along the river. In addition, the place names and beach names along the way are also reflected in the lyrics, and the music is diverse, which can be sung at any time. When the ship is ready to sail, the song "Out of the file number" is sung; At the beginning of the start, when up and down the beach sing "support horn"; Meet the current, upstream when singing "Big turtle dove"; When the flat water rowing, the rhythm is slow to sing "rowing horn" to relax the mood; About to sing "Tuojiang ginseng slogan son". ((Miao Jing , Jin Xi , 2008)





Figure 39. the boat is pulled by a trimmer.

Source: Wu Lanting (2024)

Tuojiang Boatman's number has gone through three versions from the beginning of the Wanli period of the Ming Dynasty to the climax of the Qing Dynasty and even the Republic of China.

The first version is the Transmisor according to the needs of the development trend of The Times, abandon the old tone of the song like crying, sound desolate, very desolate taste, and retain the tone of beautiful, cheerful and clear melody. This melody has the positive energy of a single leader, singing together, including folk songs, Sichuan opera, folk songs and other folk elements, causing a strong response under the leader's singing. (Liu Qian, 2023: interviewed)

The second version is in the general environment of the decline of Tuojiang boatmen's numbers, in order to preserve the Jianghu art born on the edge of the water, in combination with market demand for artistic innovation, in the traditional art into the modern performance elements, and finally ended with the whistle, indicating that the hundreds of years of teners and the boatmen's numbers created by the teners have withdrawn from the historical stage, and the Tuojiang boatmen's numbers have entered a new art era.

The third version is through the processing and interpretation of the Transmitters, in the male world of the cilier, the female element full of youth and vitality, and the women dance and sing together with the men, making the Tuojiang

boatman's number more ornamental, artistic and interesting. ((Lin Shuguang, 2023: interviewed)

6.2 The guidelines of transmission of Tuojiang Haozi

At that time, most of the people who pulled the boat were uneducated, living a difficult life, but their character was strong. The Haozi they created retains the most original sound and language, reflecting the bitter and happy spirit under difficult circumstances. Although most of the tunes are cheerful and high-pitched, they are somewhat sad when sung with the high-pitched Sichuan opera. At that time, the tener was at the bottom of society, life was difficult, pulling the boat was dangerous, the ship was tired, and the ship had to feed his wife and children, and when singing, it was inevitable that he would sing some sadness. Based on the sadness of the song, it can only be properly retained when re-creating, the old song is new, the lyrics and tunes are processed artisatically, and the Tuojiang boatman's song is "from vulgar to elegant", and it is performed on the stage in the form of a stage play and written into the music textbooks of primary and secondary schools. Get rid of the things that do not conform to The Times in the tradition, get rid of the vulgar part, take the song as a literary work, promote in the direction of elegance, and at the same time take into account the preferences of young people. (Chen Ying , 2018)

6.2.1 Transmit the Tuojiang Hao Zi through schools

Tuojiang Haozi's entry into schools is an important and effective way to pass on knowledge and skills. The protection, transmission and development of intangible cultural heritage is the natural mission of Chinese universities, which have four functions: talent training, scientific research, service to society, cultural transmission and innovation. At the same time, universities have software and hardware that cannot be matched by other organizations and institutions, and these advantages provide strong material and spiritual support for the transmission and development of intangible cultural heritage. How to clarify the internal logical relationship between software and hardware, effectively mobilize and integrate campus resources, and form a joint force to promote the work of non-genetic transmission and development in colleges and universities is a new era topic that university administrators and teachers should think about. (Liu Qian, 2023: interviewed)



Figure 40. Sichuan Conservatory of Music and Wufeng Town of Jintang County performed Tuojiang Haozi at the 5th China Chengdu International Intangible Cultural Heritage Festival.

Source: Wu Lanting (2023)

On June 7, 2006, approved by The State Council, Tuojiang Haozi was included in the first batch of national intangible cultural heritage list. On September 28, 2012, Sichuan Academy of Arts, as the protection unit of Tuojiang Haozi, set up the first "Tuojiang Haozi University of Electronic Science and Technology Transmission and Research Base" in Chengdu University of Electronic Science and Technology. The move aims to promote the national excellent music culture and accelerate the implementation of the national intangible cultural heritage list project "Tuojiang Haozi" transmission training. (Miao Jing, 2017)

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 41. The 5th China International Intangible Cultural Heritage Festival

Source:Wu Lanting (2024)

Neijiang Normal College has made a series of achievements in the development of Tuojiang boatman's number through active exploration and practice. For example, in 2017, the paper "Artistic charm and regional cultural characteristics of Neijiang" Tuojiang Boatman's Number "music was published in the national core journal" Music Creation ". In 2018, the National Folk Music and Dance Research Center funded the project "Transmission Research of Sichuan's" Tuojiang Boatman's Number ". (Lin Shuguang, 2023: interviewed)

List of Inheritance and Development Achievements of Tuojiang Shipman's Bugle in Colleges and Universities				
Serial number	Time	Type	Name	Unit
1	2021	Research paper	An Empirical Study on the Current Situation of Buzi Propagation in Tuojiang River	Neijiang Normal University
2	2020	Research project	Under the Background of "Internet +", the Research	Ditto
3	2019	Research paper	Mission and Vision of Neijiang Tuojiang Shipman's Song: a Study on Tuojiang Shipowners' Bugle from the	Ditto
4	2019	Research paper	Perspective of Oral History by Li Yuanhui, the Inheritor of	Ditto
5	2019	Research paper	Tuojiang Shipowners' Bugle	Ditto
6	2019	Research paper	On the Cultural Characteristics of Tuojiang Shipowners	Ditto
7	2019	Research project	Study on the Inheritance and Development Strategy of Shipowner's Bugle in Neijiang Tuojiang River	Ditto
8	2018	Microcinema	Intangible Cultural Heritage Tuojiang Shipowner's Bugle Passing Sound	Ditto
9	2018	Research project	A Study on the Inheritance of "Tuojiang Shipowner" in Sichuan Province	Ditto
10	2017	Research project	A Study of Tuojiang Shipowner's Horn from the Perspective of Oral History	Ditto
11	2017	Research paper	The Artistic Charm and Regional Cultural Features of Neijiang "Tuojiang Boat Worker Bugle" Music	Ditto
12	2017	Research project	"Internet +" Protection and Inheritance of	Ditto
13	2017	Academic lecture	Tuojiang River Bugler Academic Lecture on Tuojiang River Boat Worker Bugler	Ditto

Figure 42. Tuojiang Haozi is Transmited and developed in colleges and universities.

Source: Luo Jian. Reflecting on the development model of musical intangible cultural heritage in Chinese universities -- A case study of Tuojiang Boatman's Number

Through the above achievements of Tuojiang Boatman's number in the development of colleges and universities, systematic analysis, summary and refinement are carried out. Finally, the development model of music intangible cultural heritage in Chinese universities is explored and reflected, which is composed of four content dimensions of intangible cultural heritage association, scientific research project, social practice and scientific research results, and three time dimensions of students' scientific research ability: initial stage, development stage and maturity stage. (Government officials said)

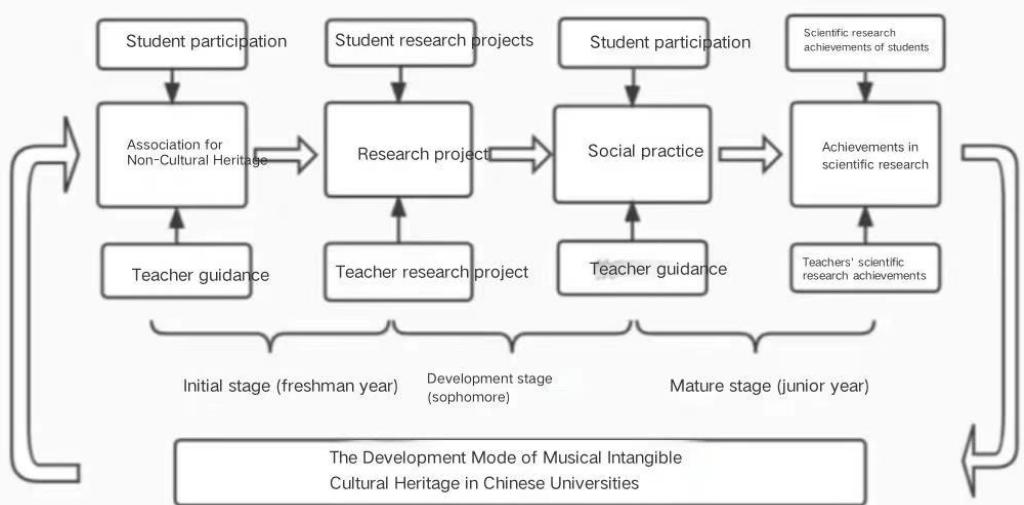


Figure 43. shows the development model of music intangible cultural heritage in Chinese universities.

Source: Luo Jian. Reflecting on the development model of musical intangible cultural heritage in Chinese universities -- A case study of Tuojiang Boatman's Number

From the perspective of content dimension, the development model of music intangible cultural heritage in Chinese universities shows that there are internal logical relations among the dimensions, which are produced in turn. From the perspective of time dimension, the three stages evolve with the progress of practice and time. In the initial stage, it mainly carries out the activities of the intangible cultural heritage Association, and in the development stage, it mainly carries out scientific research projects and social practice. In the mature stage, mainly to research and write scientific research results. (Provided by Li Defu)

The key factors for the development of intangible cultural heritage in colleges and universities are teachers and students. Teachers provide professional community guidance and students carry out community activities. Intangible cultural heritage Association is an effective carrier to connect teachers and students. On January 13, 2005, the Central Committee of the Communist Youth League and the Ministry of Education issued the Opinions on Strengthening and Improving the work of college students' associations, which clearly pointed out that "college students' associations are students' organizations voluntarily formed by college students according to their interests and hobbies, and independently carry out activities in accordance with the regulations." This is the Ministry of Education's clear definition of college student associations. The period from freshmen joining the intangible cultural Heritage Association to the establishment of students' scientific research projects is defined as the initial stage of students' scientific research ability. There are two tasks in this stage: the first is to stimulate students' curiosity and desire to explore intangible cultural heritage through perceptual cognition. Mainly through the development of intangible cultural heritage salon, visiting intangible cultural heritage museum, holding intangible cultural heritage photography exhibition and other activities. The second is to teach the basic knowledge of intangible cultural heritage through rational cognitive method. Mainly through expert lectures, intangible cultural heritage theoretical knowledge learning, group discussions and other activities. Einstein once said: "interest is the best teacher", and students who join the intangible cultural heritage Association out of interest have strong autonomy, enthusiasm and initiative.

6.2.2 Transmit the Tuojiang Hao Zi through the community

The community has organized many activities to Transmit the Tuojiang opera, such as organizing performances of Tuojiang opera through tourism festivals in the Tuojiang area, so that Tuojiang opera can be spread and more young people can know and understand it, (Community worker Zhang Hai said)



Figure 44. The author investigates the transmission route of the Tuojiang trumpet

Source:Wu Lanting (2024)

The prosperity of modern logistics industry makes the Tuojiang boatman's number lose the soil for survival, the Tuojiang River no longer needs the appearance of boatmen, the Tuojiang boatman's number can only find the existence value in the stage performance, the ecological and cultural background of its transmission has changed, and the original transmission mode is also quietly changing, in addition to the traditional one-to-one natural transmission mode of teachers and apprentices. There are also emerging ways of transmission such as training courses and entering the campus. (Lin Shuguang, 2023: interviewed)

This paper uses field investigation, interview and literature analysis to carry out research. The field investigation sites covered the whole basin of the Tuojiang River, including Jintang County Guzhen Cultural Research Office (upstream), Dongxing District Cultural Center (middle), Neijiang Intangible Cultural Heritage Protection Center (middle), and Fushun County Cultural Center (Government officials said)

Tuojiang Haozi is a treasure of the Chinese nation, and it is necessary to Transmit it. In today's highly developed science and technology and economy, as a product of backward productivity, Tuojiang Haozi is on the verge of extinction, so it is very urgent to preserve and Transmit it as a product of culture. (Miao Jing, 2017)



Figure 45. there are four different singing methods of Tuojiang Haozi.

Source: Collected and organized by Wu Lanting (January 2024)

First, expand Tuojiang Haozi music ontology video, audio, music score trinity record. At present, the videos introducing Tuojiang Haozi mainly focus on its origin, background and classification, and there are very few music ontology recording videos. In the face of this situation, it is suggested that the competent departments of the local government, such as the Neijiang Intangible Cultural Heritage Center, set up special funds, invite professional teams to produce videos, audio and music scores, and upload them to the Internet public platform after the production is completed.

Second, increase Tuojiang Haozi teaching video, can try to use MOOCs as the carrier. "Tuojiang Song" has a representative song for "Tuojiang Song" that is, the video "Tuojiang Song", after many versions, has been perfected. If this track is taught in the form of MOOCs, it will make the Tuojiang Haozi better spread and Transmit. It is suggested to contact the provincial intangible cultural Heritage Protection Center or the People's Music Publishing House, strive for resources and funds from a third party to carry out teaching video recording, and upload teaching videos with the help of the provincial intangible cultural heritage official website platform, or incorporate music teaching materials (multimedia teaching) in the province and the national primary school so that it can be widely disseminated and taught. (Lin Shuguang, 2023: interviewed)

Third, strengthen cooperation with local universities, jointly build social science research bases, and promote the sustainable development of culture and art in the Tuojiang River Basin with the support of scientific research projects. For example, the National Folk music and Dance Research Center jointly built by Zigong Social Science Federation and Sichuan Light Chemical Engineering University is such a cooperation model. Universities rely on scientific research projects to carry out scientific research, on the one hand, there are special scientific research funding support, on the other hand, there are human resources advantages such as college teachers and students, and on the other hand, to promote the scientific research level of teachers and students, and objectively promote the protection, dissemination and transmission of culture and art in the Tuojiang River basin.

Fourth, give full play to the role of modern multimedia, in recent years, with the development of economy, the leap of information science and technology, the upgrading of communication technology and communication concept, the dissemination of Tuojiang Haozi has ushered in unprecedented challenges and opportunities. American scholars Berelson and Senna pointed out that "the practice of using symbols such as language and Pictures to transmit messages, ideas and emotions is called communication". The medium used in the communication process is called "media", "media" or "media". Make the ancient art form of Tuojiang Haozi widely spread through the Internet, Weibo, wechat, Douyin and other media means, so that this art treasure once again bloom the vitality of life. " (Liu Qian, 2023: interviewed)

6.2.3 Transmitting the Tuojiang Hao Zi through the media

1. Books

From the mid-1980s to May 2020, Tuojiang Haozi has been compiled into six books: The first one is "Three Sets of Chinese Folk Literature Integration • Fushun Volume", which includes Tuojiang Haozi circulated in Fushun County, the center of the lower Tuojiang River Basin; The second book is "Jianyang Folk Song Collection", which includes Tuojiang song spread in the Jianyang section of the Tuojiang River basin, such as "Shangshui Song", "tight water song", "Shidafu" and "Launch song"; The third book is "Tianfu Water City Golden Hall"; The fourth book is "Chuanjiang Haozi", which puts forward that Tuojiang Haozi is a part of Chuanjiang Haozi, and

introduces its history, distribution and characteristics. The fifth is Sichuan compulsory education music textbook, so that Tuojiang Haozi in the province compulsory education primary school stage to be promoted; The sixth is the national compulsory education music textbook, so that Tuojiang Haozi can be promoted in the national compulsory education primary school stage.” (Liu Qian, 2023: interviewed)

Table 1. The Dissemination of Tuojiang Haozi (books)

Book class			
serial number	time	essay	newspaper
1	In the late 1980s ..	Nineteen Tuojiang boatmen's songs	Three Sets of Integration of Chinese Folk Literature, Fushun Volume
2	1986.06	Tuojiang boatman haozi	Integration of Jianyang Folk Songs
3	2012.08	Tuojiang boatman haozi	Golden Hall of Tianfu Watertown
4	2013.06	Tuojiang boatman haozi	Chuanjiang haozi
5	2013	Song "Tuojiang boatman's song"	Music Textbook for Primary and Secondary Schools in Sichuan Province
6	2014	Song "Tuojiang boatman's song"	National compulsory education music

Source: Wu Lanting (2023)

2. Newspaper

From 2006 to March 2020, news reports on Tuojiang Haozi were published 14 times, witnessing the development process of dissemination, protection and transmission of Tuojiang Haozi for more than ten years. (Lin Shuang, 2023: interviewed)

Table 2. The dissemination of Tuojiang Haozi (newspaper).

Newspapers			
serial number	time	essay	newspaper
1	2006.11.21	Tuojiang haozi money board is the heritage of Chengdu.	Huaxi dushi newspaper
2	2010.03.29	Tuojiang haozi local accent farewell song	Chengdu daily
3	2012.06.14	Tuojiang boatman's bugle calls for the eighth generation.	Huaxi dushi newspaper
4	2016.03.28	Tuojiang haozi's rural accent swan song of an era	Chengdu daily
5	2018.02.03	Trumpet soundCherish the Tuojiang River	People's Daily

Source: Wu Lanting (2023).

3. Periodicals and magazines

From 2013 to 2019, a total of 7 academic journal articles on Tuojiang Haozi were published. Among them, six of the authors are teachers of Music College of Neijiang Normal University. It can be seen that colleges and universities actively

practice the function of serving local schools and play an important role in participating in local culture and art research. (Community worker Zhang Hai said)

Table 3. The dissemination of Tuojiang Haozi (Periodicals and magazines).

Periodicals and magazines			
serial number	time	essay	Periodical magazine
1	2013	Pursuit of Tuojiang Haozi	Party Building in Sichuan: New Countryside
2	2016	Jiangtuo boatman's chant and its protection and transmission	Bashu historical records
3	2017	The Artistic Charm and the Cultural Characteristics of Hell of the Boatman's Chant Music in Tuojiang, Neijiang	Music creation
4	2019	On the Regional Value of Tuojiang Haozi	voice of the yellow river
5	2019	On the cultural characteristics of Tuojiang boatman's chant	Northern music
6	2019	Heavy responsibility and vision: oral history of Li Yuanhui, the Transmisor of Tuojiang boatman's bugle.	voice of the yellow river
7	2019	A Study on the Boatman's Chant of Tuojiang River from the Perspective of Oral History	Sichuan drama

Source: Wu Lanting (2023).

From 2005 to 2019, Tuojiang Haozi appeared on CCTV (twice) and local TV stations seven times. (Provided by government officials)

Table 4. The dissemination of Tuojiang Haozi (TV).

Television category			
serial number	time	programme	column
1	2005	Tuojiang boatman haozi	CCTV "Travel around China"
2	2007	Tuojiang boatman haozi	Neijiang City 2007 "Harmonious Spring" Spring Festival gala
3	2011	Tuojiang boatman haozi	Neijiang City "Han Mo Ba Shu" large-scale theme party
4	2014	Tuojiang boatman haozi	The 5th Opening Ceremony of Daqian Dragon Boat Economic and Trade Culture Festival in Neijiang City
5	2016	Tuojiang boatman haozi	CCTV "beautiful countryside's trip to China"
6	2016. 4	Original local music of local accent, rhyme and nostalgia and special performance of Li Yuanhui's music works	Neijiang TV station
7	2016	Tuojiang Love	The Third National Minority Television Song and Dance Show

Source: Wu Lanting (2023).

5. New media

From November 28, 2014 to April 17, 2020, Tuojiang Haozi spread through the Internet platform, covering documentaries, micro films, interviews and MTV, with a total of 9 works.(Provided by government officials)

Table 5. The dissemination of Tuojiang Haozi (New media).

New media class				
serial number	time	programme	type	platform
1	2014	Just a few minutes to teach you about Tuojiang River.	Miniature documentary	Tencent Video
2	2016	Tuojiang Haozi Eternal Farewell	documentary	Iqiyi video
3	2016	Tuojiang haozi	Miniature documentary	Tencent Video
4	2018	Wufengxi Tuojiang Haozi	Miniature documentary	Tencent Video
5	2018	Intangible cultural heritage Tuojiang boatman's trumpet sound transmission	Miniature documentary	Tencent Video
6	2018	Tuojiang haozi seventh edition	MTV	Tencent Video
7	2019	Hemei Jintang	Interview film	Good video

Source: Wu Lanting (2023).

6.2.4 Shortcomings in the Transmission of Tuojiang Haozi

1. The transmission forms of Tuojiang Haozi are diversified

The forms of Tuojiang Haozi communication show diversified development, there are 7 books related to Tuojiang Haozi, 14 newspaper news reports, 7 journal articles, 7 TV programs, 8 new media works. Since the 1980s, Tuojiang Haozi has been propagated through books. Newspapers and television, meanwhile, followed suit. It is worth noting that the dissemination of Tuojiang Haozi in TV media has gradually decreased since 2014, while the dissemination through new media quietly rose in 2016. Since then, the development of the national Internet has mushroomed rapidly, and "Internet + media" has also emerged, which provides policy protection and material convenience for the further dissemination and transmission of Tuojiang Haozi. (Community worker Zhang Hai said)

2. Tuojiang Haozi has a remarkable propagation effect and remarkable achievements

In recent years, Tuojiang Haozi has continuously surpassed itself in the field of communication and made remarkable achievements. In 2005 and 2016, Tuojiang Haozi was twice broadcast on CCTV, making it effectively disseminated nationwide. In 2013, Tuojiang Boatman's Number was included in Sichuan compulsory education music textbook. In 2014, Tuojiang Boatman's Number was included in the national compulsory education music textbook, laying a foundation for the dissemination of Tuojiang's number in the field of compulsory education. In October 2018, the seventh edition MTV of "Tuojiang Haozi" was released on Tencent Video, making "Tuojiang Haozi" a high-profile debut on the Internet platform. (Community worker Zhang Hai said)

3. The music ontology record of Tuojiang Haozi is insufficient

According to Mr. Li Yuanhui, there are dozens of Tuojiang boatman's numbers alone, but at present, only two videos of "Just a few minutes, teach you to understand Tuojiang Number" and the seventh edition of "Tuojiang Number" can be found on the public platform to record the music of the number. Music noumenon is the soul of music, and only music noumenon can fully show the artistic charm of

music. Tuojiang Haozi still has great room for improvement in music ontology recording.

4. Tuojiang Haozi is blank in the field of teaching video

Li Yuanhui is most worried about the problem of succession. It is really difficult to find successors in a certain time and space. Can we break through the master and apprentice transmission system to make the transmission more diversified? The emergence of Internet teaching video provides the possibility for the transmission to break the restrictions of time and space, but at present, Tuojiang Haozi is still a virgin land in the field of teaching video. (Community worker Zhang Hai said)

Table 6. shows the lineage table of Tuojiang Haozi transmission.

Transmission pedigree	Tuojiang haozi's lineage table							
	Debye	(full) name	gender	date of birth	degree of education	Transmission mode	Art time	address
Shizu	*Zhang Mingshun	man	1876.03	private school	dictate	1903	Luojiaba community	
master	* Li Jujiao	man	1990.8	private school	dictate	1918	Luojiaba community	
Modern successor	Li Yishuang	man	1921.11	private school	dictate	1937	Luojiaba community	
Modern successor	Li Yien	man	1933.7	private school	dictate	1947	Luojiaba community	

Note: * indicates dead artists.

Source: Wu Lanting (2023)

Finally, there is a metabolism of personnel, exchanges into ancient and modern. Human civilization is like a river. It can thrive and have a long history only if

it does not choose the small stream and keeps pace with history. From the Wanli period of the Ming Dynasty to the end of the Republic of China, nearly 400 years of history, countless Tuojiang boatmen's number is rich in connotation, cang cold ancient meaning, she carries the historical memory of the Tuojiang River and its basin, the most original record of the boatmen's blood and tears and the rise and fall of the Tuojiang River shipping industry, reflecting the social customs, customs and natural scenery along the river. It is a fossil to explore the hydrological changes and historical changes of the Tuojiang River and even the economic and social development changes along the river basin. It has a strong ritual and music function to transform people, and is worth protecting and Transmiting. (Provided by Li Defu)



Figure 46. Tuojiang Haozi.

Source: Wu Lanting (2023)

As an intangible cultural heritage with unique charm and cultural connotation, Tuojiang Haozi not only has a high value in music and art, but also embodies the wisdom and spiritual outlook of the boatmen, and shows the local people's love for life and nature. The importance of Tuojiang Boatman's number to regional culture is self-evident, which is not only a symbol of Tuojiang culture, but also represents the wisdom and creativity of the people in the basin. It also embodies the spiritual strength of the boatmen and shows the unique charm of the Tuojiang River basin. At

the same time, the Tuojiang Boatman's number is also a bridge connecting the past and the present, so that people can better understand and Transmit the Tuojiang culture. It has witnessed the evolution and development of the Tuojiang River basin, recorded the working life and spiritual outlook of the boatmen in different historical periods, and reflected their feelings and thoughts on nature and society. (Provided by Chen Wan)

Therefore, protecting and Transmiting Tuojiang boatman's number is of great significance for studying the history and culture of the Tuojiang River basin. In the new era, we should pay more attention to the transmission and protection of Tuojiang Boatman's number, so that this precious cultural heritage can continue and contribute to the enrichment and development of the cultural connotation of the Tuojiang River basin. In order to better Transmit and protect this precious cultural heritage, we need to take measures to strengthen its publicity and transmission work, so that more people understand and learn the Tuojiang Boatman's number, so as to promote the development of Chinese folk music and promote the prosperity of local culture.

6.3 Conclusion

Based on research and interviews with experts and officials, actors and Transmitters, audiences, and students. This chapter discusses the protection, transmission, and development of Tuojiang Haozi Opera and concludes that there are the following guides for preservation and transmission.

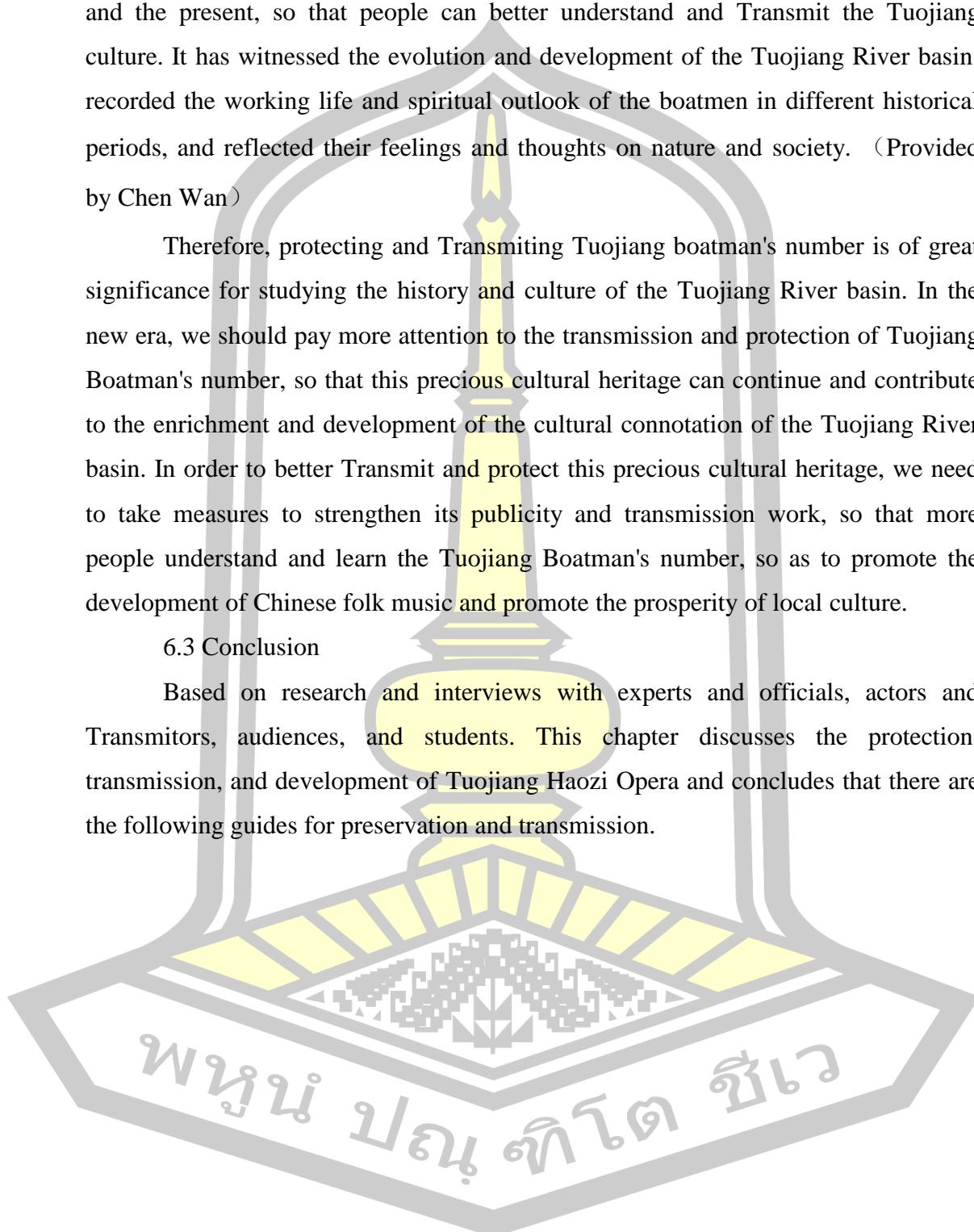


Table 7. Guides for preservation and transmission

Preservation Guides	Transmission Guides
1 : Diversification of preservation methods of Tuojiang Haozi in Jintang	1 : Government Transmission of Tuojiang Haozi in Jintang
2: Focus on the preservation of the local characteristics of Tuojiang Haozi in Jintang	2: Construct a talent training system for the Tuojiang Haozi in Jintang
3 : Increase the collection of the traditional repertoire of the Tuojiang Haozi in Jintang	3: Integration of Jintang Local Drama and School Education
4 : Establish the Preservation Organization Of Tuojiang Haozi music and culure	4: Increase the development of new media for the Tuojiang Haozi in Jintang
	5: Organize folk transmission practice activities for Tuojiang Haozi
	6: Innovates traditional repertoire for Tuojiang Haozi

Source:Lanting Wu (2024)



CHAPTER VII

Conclusion Discussion and Suggestion

Since the Ming Dynasty, Neijiang gradually became the center of Bashu sugar industry, and became the most important sugar industry center in the country, and its surrounding Zigong is the most important well salt production place in the country. The difficulty of land transportation along the ancient Shu Road and the serious bandits made the Tuojiang River, which was not suitable for water transportation, the first choice for the inland sugar and the well salt to be transported to Chengdu. Tuojiang River beach, the river twists and turns and heavy ships, the difficulties of sailing spawned many people along the coast to make a living by pulling fiber, it can be said that the prosperity of Sichuan salt and sugar is the prerequisite for the production of Tuojiang River boatman's number.

7.1 Conclusion

7.2 Discussion

7.3 Suggestion

7.1 Conclusion

7.1.1 The Tuojiang Hao Zi fully embodies the folk customs, traditions, and customs of the Tuojiang River Basin.

Tuojiang Boatmen's Song is one of the representatives of the music culture of the southern water system in China. It originated in the Wanli period of the Ming Dynasty, originated from the singing of Tuojiang boatmen's work, spread in the Tuojiang River basin in Dongxing District of Neijiang City and other places, carrying the politics, economy, culture, society, nature and folk customs of the Tuojiang River basin. It is a living culture produced by Tuojiang boatmen in their work and life to meet people's natural needs and spiritual needs. Tuojiang boatman's number is divided into eight categories: out of the crotch number, Pingshui number, small turtle dove number, large turtle dove number, barge number, back boat number, leisure number and into the crotch number, each type of number is composed of several to dozens of numbers.

The melody of Haozi is varied, sometimes sonorous and powerful, sometimes melodious, sometimes leisurely and soothing, and sometimes numerous, with distinct levels

of voice and unique harmony; The singing of Haozi is mainly in Guanchpian Renfuxiaopian dialect of Sichuan dialect; The content of Haozi is mostly to the daily hard work of the boatmen, the heroes of the grass, and the natural scenery, which fully reflects the folk customs, folk customs and customs of the Tuojiang River basin. Tuojiang Boatman's number with its high recognition, the first batch of Sichuan Province level intangible cultural heritage list (under the traditional music category), is a rare artistic treasure in China's vocal music art. The famous musicologist Tian Qing pointed out that traditional Chinese culture is "three pillars and two floors", "three pillars" are Confucianism, Buddhism and Taoism, and "two floors" respectively refer to the elite culture and intangible cultural heritage that rely on written records.

7.1.2 Transmitting and developing Tuojiang Boatman's number is the basic basis for maintaining the cultural identity and cultural sovereignty of Sichuan Province and even our country.

Intangible cultural heritage is the precious spiritual wealth of the Chinese nation and the source of strength and inexhaustible driving force for the great rejuvenation of the Chinese nation. The Opinions of The General Office of the State Council on Strengthening the Protection of China's Intangible Cultural Heritage states that intangible cultural heritage and material cultural heritage jointly carry the civilization of human society and embody the cultural diversity of the world. Protecting intangible cultural heritage is conducive to protecting the diversity of Chinese traditional culture and national culture. It is beneficial to promote China's cultural innovation and develop the advanced culture; Be beneficial to promote harmonious culture construction in our country; It is beneficial to promote our cultural undertakings and the development of cultural industry. As the intangible cultural heritage of Sichuan Province, Tuojiang Boatman's number carries the labor wisdom of Sichuan people and is the precious spiritual wealth of Sichuan people, which contains the unique spiritual value, way of thinking, imagination and cultural consciousness of the people of southern Sichuan Province. Transmitting and developing Tuojiang Boatman's number is the basic basis for maintaining the cultural identity and cultural sovereignty of Sichuan Province and even our country.

7.2 Discussion

7.2.1 Tuojiang opera is an important component of Sichuan ethnic and folk music, with special research value.

In Chinese folk music, Tuojiang Haozi occupies an important position with its unique rhythm and profound cultural connotation. This is a kind of boatman's number from the Tuojiang River basin in Sichuan province, is the song of workers, is the rhythm of life, is the memory of history. The charm of Tuojiang Haozi lies in its rough, powerful tone and deep rhythm. Its melody is passionate, the rhythm is bright, like the flow of the Tuojiang River, sometimes calm like a mirror, sometimes choppy. The lyrics are full of the boatmen's love for life and praise for labor, and each lyric seems to be a vivid labor picture, which deeply resonates with us. (Community worker Zhang Hai said, 2023)

the Tuojiang boatmen's number is the spiritual need for boatmen to express their inner emotions in the dangerous boating process in order to reduce fatigue, unify rhythm, remind road conditions, etc.; Among them, there is the boatman's perception of life, and there is the boatman's high life wisdom. Its form and content are diverse, unique singing, unique singing characteristics, unique artistic characteristics and distinctive regional characteristics. As a branch of Chuanjiang Haozi, it has both common and unique characteristics, and it is an important part of Sichuan ethnic folk music that cannot be ignored, especially because of the impact of popular culture, lack of systematic research, and difficulty in transmission. For the purpose of protecting the excellent national folk culture, it has special research value. (Government officials said, 2023)

Tuojiang Haozi is not only a kind of music, but also an attitude of life and cultural transmission. In the years of the growth of the people of Sichuan and Chongqing, I had the honor to hear the boatmen singing Tuojiang trumpeter, and felt the tenacity and perseverance of the workers from the passionate singing and firm pace. From this, I understand that labor is not only a necessity for life, but also a love and respect for life.

7.2.2 Tuojiang Haozi is an important carrier witnessing the cultural history of the Tuojiang River Basin.

The origin of Tuojiang boatmen's Haozi can be traced back to ancient times. It is a kind of labor song created by boatmen during the long voyage. It is accompanied by the hard work of the ship workers, through the thousand years of history, spread to the present. Despite the changes of The Times, the Tuojiang Boatman's number still retains the original

ecological charm and has become an important carrier to witness the cultural history of the Tuojiang River basin. (Government officials said, 2023)

The traditional cultural value carried by Tuojiang Haozi can not be ignored. It is not only a form of music, but also a manifestation of folk culture. Through the Tuojiang River Haozi, you can understand the history, culture and people's living conditions of the Tuojiang River basin. This makes me cherish our traditional culture more and understand the importance of transmission. In modern society, folk music such as Tuojiang Haozi has also exerted a profound influence. With the development of tourism industry, Tuojiang Haozi has become a business card of Sichuan tourism, attracting countless tourists to come to experience. At the same time, it has also become an important carrier of cultural transmission, so that more people understand and love Chinese traditional culture.

7.3 Suggestion

In the future:

7.3.1 It is necessary to study the history of Tuo River's chant from the perspectives of history, sociology and economics.

7.3.2 It is necessary to analyze the culture and song-and-dance music of the Tuo River valley during this period.

7.3.3 It is necessary to continue to study the cultural characteristics of the Tuo River basin during this period.

Applying the research result:

- 1) The school can use my research to teach students to study Tuo Haozi.
- 2) Community governments can use my research to educate people about Tuo Haozi.
- 3) The media can use my research to promote Tuojiang Haozi.

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APPENDIX

Appendix 1



Dahe Haozi

Si Chuan Min Ge

L=44

(Ling) 
嘿 起 着, 嘿 起 着, 嘿 起 着, 嘿 哟 里 倒。
Hei qi zhe, hei qi zhe, hei qi zhe, hei yo li dao.
Hey, get up Hey, get up Hey, get up Oh, come on
(He) 
嘿 起 着, 嘿 起 着, 嘿 起 着, 嘿 哟 里 倒。
Hei qi zhe, hei qi zhe, hei qi zhe, hei yo li dao.
Hey, get up Hey, get up Hey, get up Oh, come on
3 
嘿 起 着, 嘿 起 着, 嘿! 哟 哟!
He qi zhe, he qi zhe, Hei! yo hai
Hey, get up
嘿 起 着, 嘿 起 着, 嘿 起 着。
He qi zhe, he qi zhe, hei qi zhe.
Hey, get up Hey, get up Hey, get up

Figure 47. Dahe Haozi

Source: Wu lanting (2024)

ພ້ອນ ປານ ດີເຕ ຂ່າວ

Daoban Haozi

(xia shui ban nao yong)

Qu Xian San Hui Zhen

6 (领)吆 喂 咳 喂 (齐)咳 喂, (Ling)yao he ke hai (Qi)ke hai, Oh-ho-ho-ho-ho-ho-ho-ho,

9 (领)太 阳 出 来 哎 啰 哎 啰 咳 啰 哟 照 哟 渠 呀 江 哎, (齐)咳 喂, (Ling)tai yang chu lai ai luo ai luo ke luo yo zhao o qu ya jiang ai (Qi)ke hai The sun comes out, ch, eh, eh, eh, eh, eh, eh, eh, eh, eh,

12 (领)渠 江 两 岸 好 风 呃 光 呃 (齐)咳 喂, (Ling)qu jiang liang an Hao feng e guang e (Qi)ke hai Both sides of the Qu River River,

15 (领)船 工 一 心 为 四 啊 化 呀 (齐)咳 喂, (Ling)chuan gong yi xin wei si a hua ya (Qi)ke hai The Boatman was all about four Ah Ah Ah Ah Ah Ah Ah,

18 (领)日 日 夜 夜 哎 啰 哟 呃 运 输 忙 呃 (齐)咳 喂, (Ling)ri ri ye ye ai luo o e yun shu mang e (Qi)ke hai Day and night Ah Lo Oh er transport busy er cough hi, (collar)(collar).)

21 (领)长 江 水 滚 滚 流 啊 (齐)咳 喂, (Ling)chang jiang shui gun gun liu a (Qi)ke hai And the river was flowing, ahem,

Figure 48. Daoban Haozi

Source: Wu lanting (2024)

Shuban Haozi

Si Chuan Jin Tang Xian Wu Feng Zhen

1 (Ling) (Qi) (Ling) (Qi)

(吧 哟 嗨 嗨 嗨 清 早 (哟) 起 哟 来 哟 嗨)
ye yo hai hai hai qing zao yo qi yo lai yo hai

Yeah, hey, hey, hey, hey. Get up early in the morning and come here.

5 (Ling) (Qi) (Ling)

(嘿 嘬 哟) 把 床 的 下 (哟) 嗨 拿 一 把
hei luo yao ba chuang de xia yo hai na yi ba

(Hey-lo-lo) take one from under the bed.

9 (Qi) (Ling) (Qi)

梳 儿 (嗨) (吧 哟) 梳 头 哎 发 (哟) 嗨
shu er hai ye yo shu touai fa yo hai

Comb (hi)(yeah yo) comb your hair ah hair (yo) hi.

14 (Ling) (Qi) (Ling) (Qi)

前 面 梳 的 是 (嗨) (吧 哟) 一 匹 (哎) 瓦 (哟) (嗨)
qian mian shu de shi hai ye yo yi pi ai wa yo hai

In front of the comb is (hi)(yeah yo) a (Hey) tile (yo)(hi).

20 (Ling) (Qi) (Ling)

前 面 (呀) 梳 的 是 (哟) 嗨。 (吧 哟)
qian mian ya shu de shi yo hai ye yo

The comb in front is (yo) hi. (yeah yo).

24 (Qi) (Ling) (Qi)

望 郎 (时) 芳 (哟) (嗨) 左 边 榻 的 是 (金) 嗨。
wang lang shi fang yo hai zuo bian kuo de shi jin hai

Figure 49. Shuban Haozi

Source: Wu lanting (2024)

Lu Haozi

Si Chuan Na Xi Qu

(Ling) (Qi) (Ling) (Qi)

(嗨 哟) 攢 劲 (嘛) (哟 哟 喂) , 攢 股 的 劲儿 (哦) (哎 嗨) 。
hai zuo zan jing ma yo o wei zan gu de jinger o ai hai
Hi) save strength (AH)(yo oh hey) , save strength (OH)(Hey) .

5 (Ling) (Qi) (Ling) (Qi)

战 战 竦 竦 (嘛) (哟 哟 喂) , 来 搬 的 船 (啰) (哎 嗨) 。
zhan zhan jing jing ma yo o wei lai ban de chuan luo ai hai
Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey) .

9 (Ling) (Qi) (Ling) (Qi)

战 战 竦 竦 (嘛) (哟 哟 喂) , 来 搬 的 船 (啰) (哎 嗨) 。
zhan zhan jing jing ma yo o wei lai ban de chuan luo ai hai
Trembling (AH)(yo oh hey) , to move the boat (lo)(hey hey) .

13 (Ling) (Qi) (Ling) (Qi)

加 紧 鼓 舞 (嘛) (哟 哟 喂) , 及 时 的 干 (哟) (哎 嗨) 。
jia jin gu wu ma yo o wei ji shi de gan yo ai hai
Step Up the pep talk (Yo-oh-oh) and do it in time (Yo-oh)(Hey-hey) .

17 (Ling) (Qi) (Ling) (Qi)

十 八 岁 的 姑 娘 (嘛) (哟 哟 喂) , 来 吃 常 的 斋 (哟) (哎 嗨) 。
shi ba sui de gu niang ma yo o wei lai chi chang de zhai yo ai hai
Eighteen-year-old girl (Ma)(Yo oh hey) , to eat Chang Zhai (yo)(hey hey) .

21 (Ling) (Qi) (Ling) (Qi)

你 不 吃 斋 (嘛) (哟 哟 喂) , 那 神 佛 的 怪 (哟) (哎 嗨) 。
ni bu chi zhai ma yo o wei na shen fo de guai yo ai hai
You do not eat fast (AH)(yo oh hey) , that God Buddha Strange (yo)(hey hey) .

25 (Ling) (Qi) (Ling) (Qi)

Figure 50. Lu Haozi

Source: Wu lanting (2024)

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