



A Study on the Musical Characteristics and Singing Forms of Chuanfuqu Songs

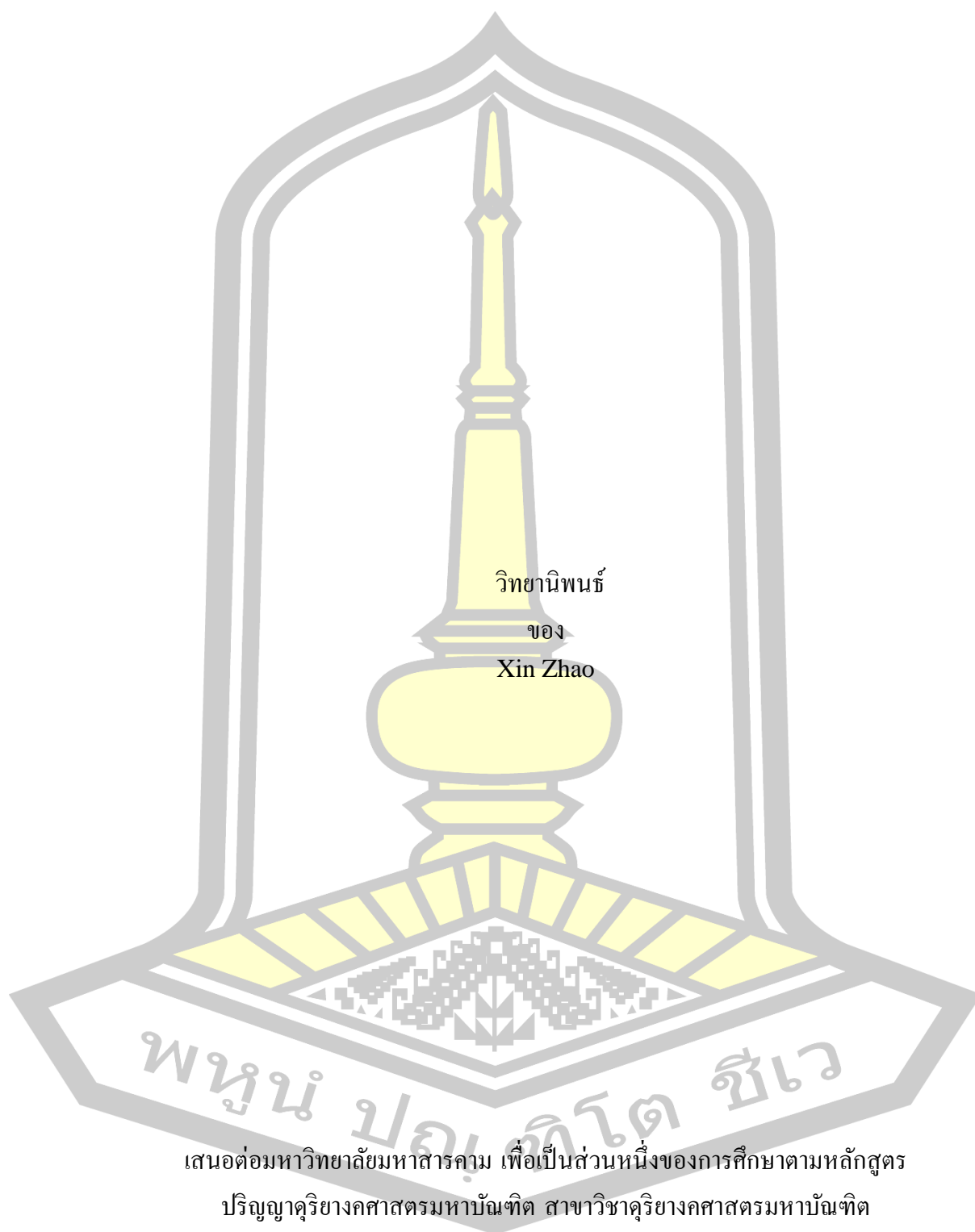
Xin Zhao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

April 2024

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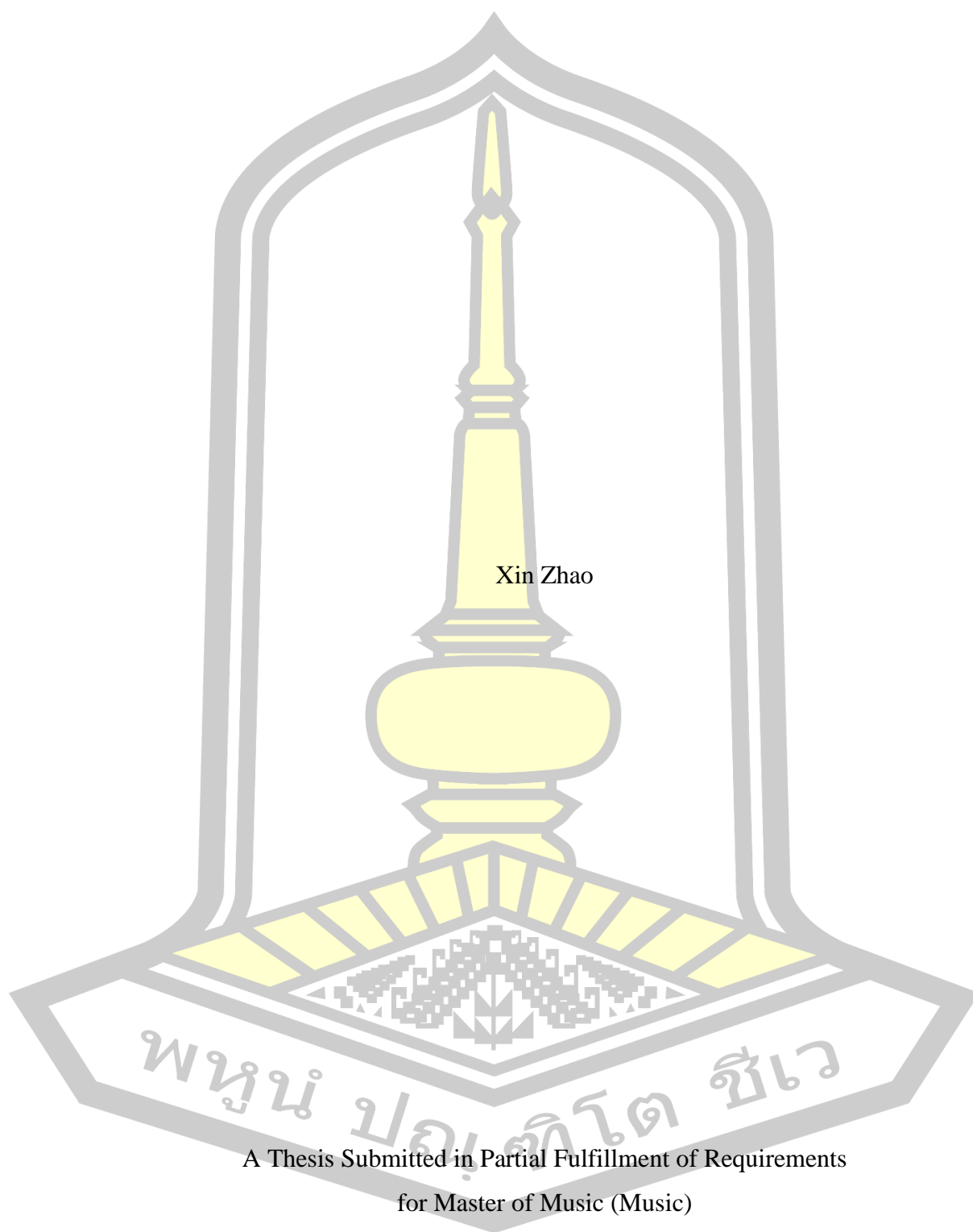


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A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

April 2024

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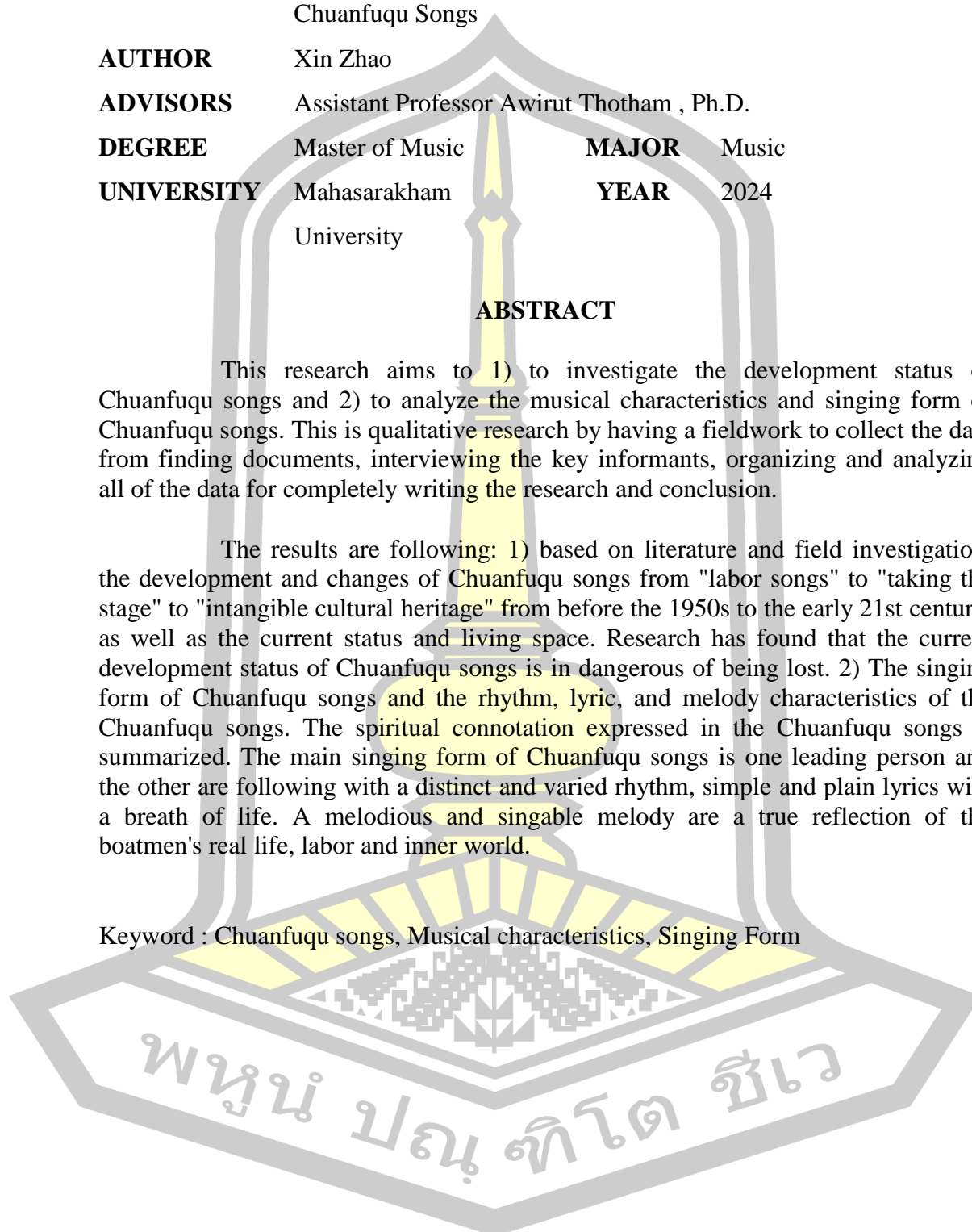
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ABSTRACT

This research aims to 1) to investigate the development status of Chuanfuqu songs and 2) to analyze the musical characteristics and singing form of Chuanfuqu songs. This is qualitative research by having a fieldwork to collect the data from finding documents, interviewing the key informants, organizing and analyzing all of the data for completely writing the research and conclusion.

The results are following: 1) based on literature and field investigation, the development and changes of Chuanfuqu songs from "labor songs" to "taking the stage" to "intangible cultural heritage" from before the 1950s to the early 21st century, as well as the current status and living space. Research has found that the current development status of Chuanfuqu songs is in dangerous of being lost. 2) The singing form of Chuanfuqu songs and the rhythm, lyric, and melody characteristics of the Chuanfuqu songs. The spiritual connotation expressed in the Chuanfuqu songs is summarized. The main singing form of Chuanfuqu songs is one leading person and the other are following with a distinct and varied rhythm, simple and plain lyrics with a breath of life. A melodious and singable melody are a true reflection of the boatmen's real life, labor and inner world.

Keyword : Chuanfuqu songs, Musical characteristics, Singing Form



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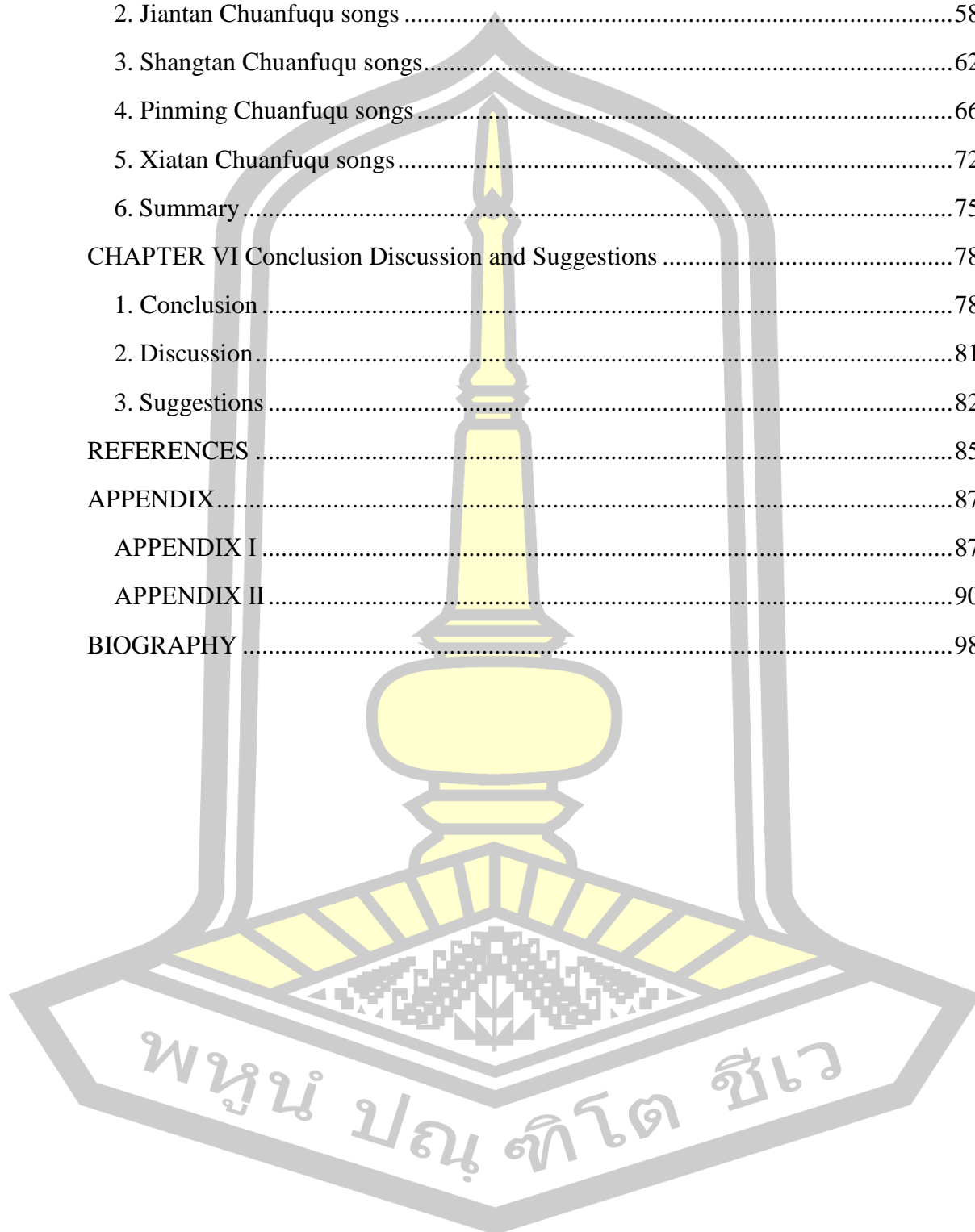
Thank you all.

Xin Zhao

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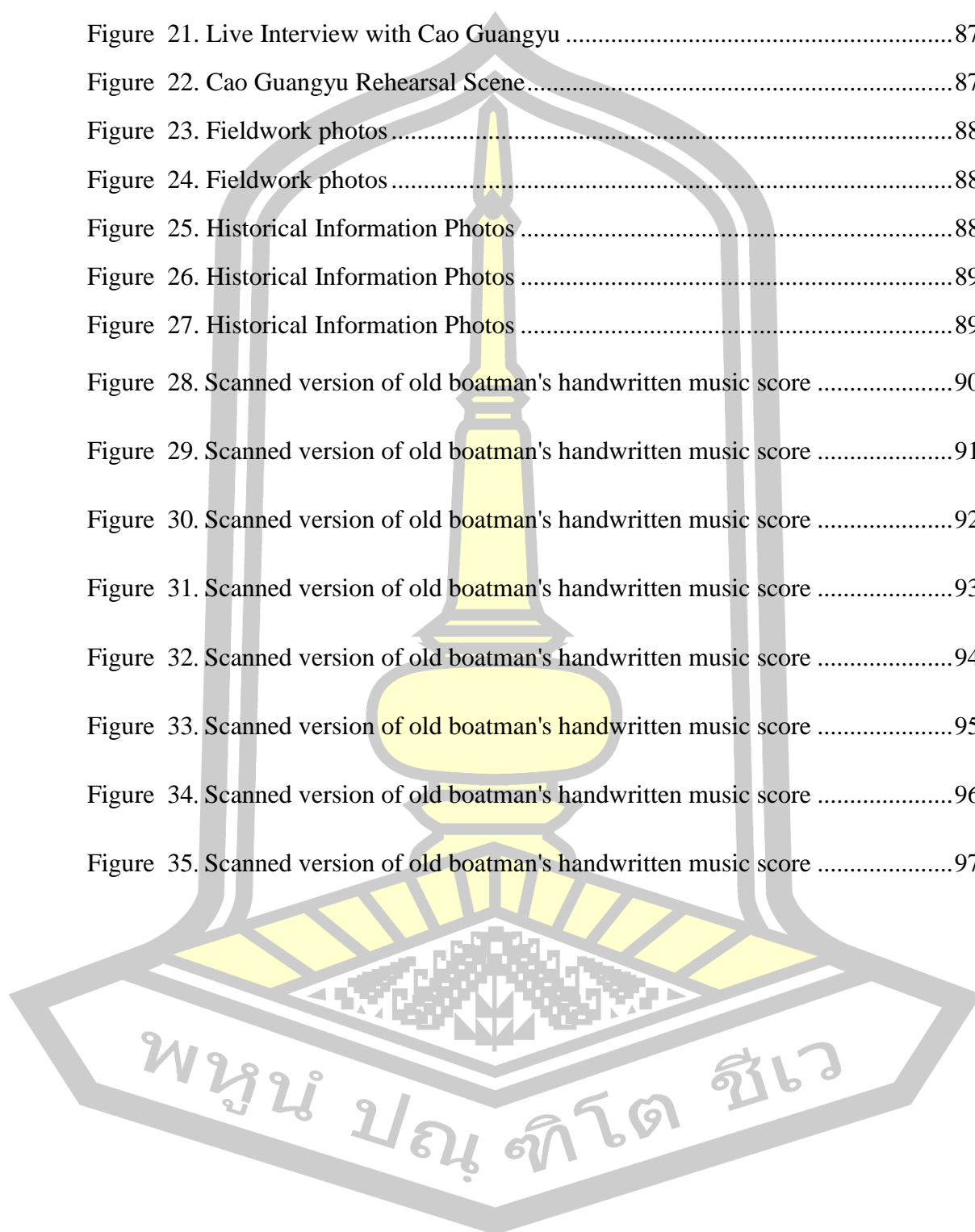
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CHAPTER I

Introduction

1. Research background

Chuanfuqu songs has a long history as a representative of the culture of the Three Gorges Basin of the Yangtze river and one of the cores of the culture of Sichuan and Chongqing. Chuanfuqu songs refers to a kind of boatman's labor song produced and circulated in the Jialing river area of China. In order to unify the movement and strength of boatmen in the process of collective labor and relieve fatigue, a kind of song is produced by boatmen in the process of long-term labor and mutual cooperation, referred to as Chuanfuqu songs, which is called "Jialing river Chuanfuqu songs" according to the regional division. Jialing river Chuanfuqu songs is with the Jialing river boatmen engaged in long-term "Fiberman", "Boatman" this unique production and labor mode of production and its history can be said to be a long time ago, from the Jialing river fleet of transport since the gradual emergence of so far about 1,000 years of history. The history can be said to be long, from the time of the Jialing river fleet transportation, so far about a thousand years (Sun Li, 2012).

Jialing river Basin in the thousands of years of wooden boat shipping era Slender Man is the only conqueror of the shoals, whenever the boat over the shoals, sailing against the current need to Slender Man "pull a hand", and the Slender Man weight forward shouting a high-pitched, heroic and powerful song formed the famous Chuanfuqu songs. Chuanfuqu songs in the survival process by the historical and cultural origins, geographical environment, historical status changes, multi-ethnic coexistence, the surrounding cultural integration and other factors, and gradually become a traditional Chinese music culture in a very distinctive form of folk music, at the same time, has become an important way to understand the culture of the Jialing river Basin. The Chuanfuqu songs is not only a civilization achievement and historical mirror of the country and the nation, but also has become an important artistic essence and an important part of human cultural heritage in the Chinese nation and the world culture (Zhou Bingying, 2007).

With the development of modern society's economy, culture, science and technology, the degree of modernization is getting higher and higher, and the primitive manpower-based labor mode is gradually fading away, replaced by modern machines instead of manpower. The Chuanfuqu songs, which developed from the primitive labor force, is also gradually dying out with the progress of modern science and technology. The traditional art form has been swallowed up by the development of the society, the diversification of recreational activities, and the status quo of global integration, and the excellent traditional culture and art have gradually been forgotten by the public.

Industrial civilization has brought about a radical change to the primitive pattern of the Jialing river basin. Since the end of the Qing Dynasty, the development of industry has led to the introduction of motorized boats into the Jialing river basin. Wooden boats were no longer the mainstay of the transportation industry, and the Chuanfuqu songs gradually disappeared along with the sound of motorized boats' whistles. The working people who made their living by wooden boat transportation lost the conditions of their own existence, and the Chuanfuqu songs faded out of the stage of history along with their masters. After the reform and opening up, under the constant erosion of western and popular music, folk music was challenged by the times, traditional culture and art were replaced by western and popular music, and people turned their energy as well as their aesthetics to this music more often. Therefore, we have to investigate the development status of the Jialing river Chuanfuqu songs as well as analyze the musical characteristics and singing forms of the Jialing river Chuanfuqu songs, so as to more comprehensively grasp the current situation of the Chuanfuqu songs gradual extinction, and then discuss in depth how to pass down the ethnic folk music better (Zhu Yanping, 2016).

We conduct field visits, literature research, discussion, analysis and understanding of the musical characteristics and singing forms of the disappearing Chuanfuqu songs, so as to clarify the historical reasons for the disappearance of this art form, and then enhance the ability of the inheritance of the Jialing river Chuanfuqu songs, and to explore the method of combining this art form with the contemporary popular music pairs. This will enable the traditional folk music to be better protected and inherited. As a new generation of Chinese music workers, we should not only pay

attention to the direction of world music, but also promote our own traditional music and go to the world.

Therefore, my research on the Chuanfuqu songs focuses on the following two aspects: firstly, to investigate the current status of the Chuanfuqu songs; secondly, to analyze the musical characteristics and singing forms of the Chuanfuqu songs, to grasp the current situation of the Chuanfuqu songs gradual extinction, and to discuss how to pass on the folk music in depth. In the flood of history, the old boatmen gradually leave the world, how to effectively inherit and protect the Chuanfuqu songs seems more urgent. Through this study, it is a great significance to protect and pass on the intangible cultural heritage of Chuanfuqu songs to inherit and carry forward the excellent cultural traditions of the nation, to promote national unity, to enhance national self-confidence and cohesion, and to promote the construction of socialist spiritual civilization.

2. Research objectives

- 2.1 To investigate the current status of Chuanfuqu songs
- 2.2 To analyze musical characteristic and singing form of Chuanfuqu songs

3. Research questions

- 3.1 What is the current status of Chuanfuqu songs?
- 3.2 What are the distinctiveness of musical characteristics and singing form of Chuanfuqu songs?

4. Research benefit

- 4.1 We can see the development from the past to the current of Chuanfuqu songs.
- 4.2 We can understand the distinctiveness of musical characteristics and singing form of Chuanfuqu songs.
- 4.3 We can use this knowledge for guiding and sharing to the young generation and the other who are interested in.

4.4 This study will be benefit for Chinese musician, artist, scholar, and in the academic institutions.

5. Definition of terms

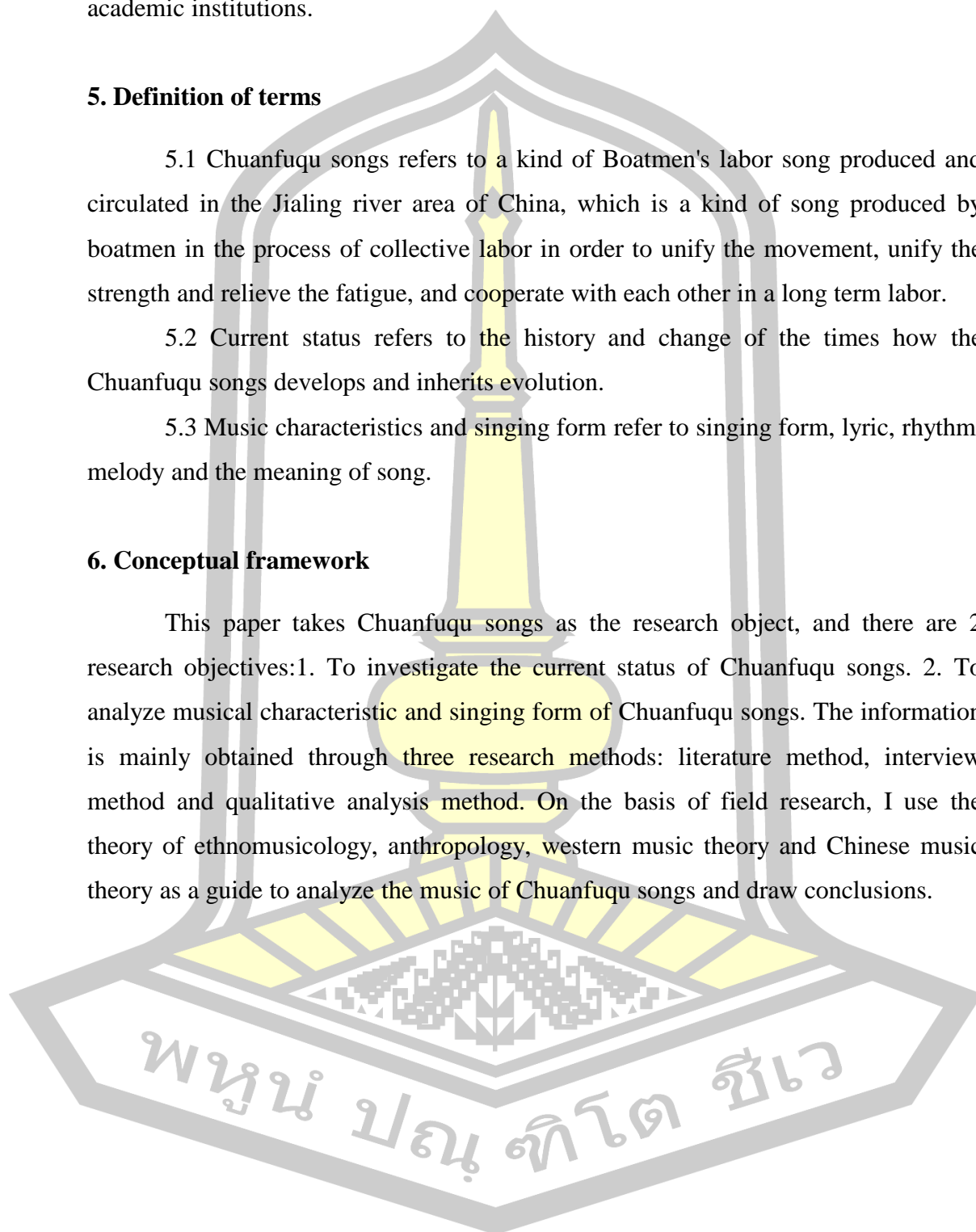
5.1 Chuanfuqu songs refers to a kind of Boatmen's labor song produced and circulated in the Jialing river area of China, which is a kind of song produced by boatmen in the process of collective labor in order to unify the movement, unify the strength and relieve the fatigue, and cooperate with each other in a long term labor.

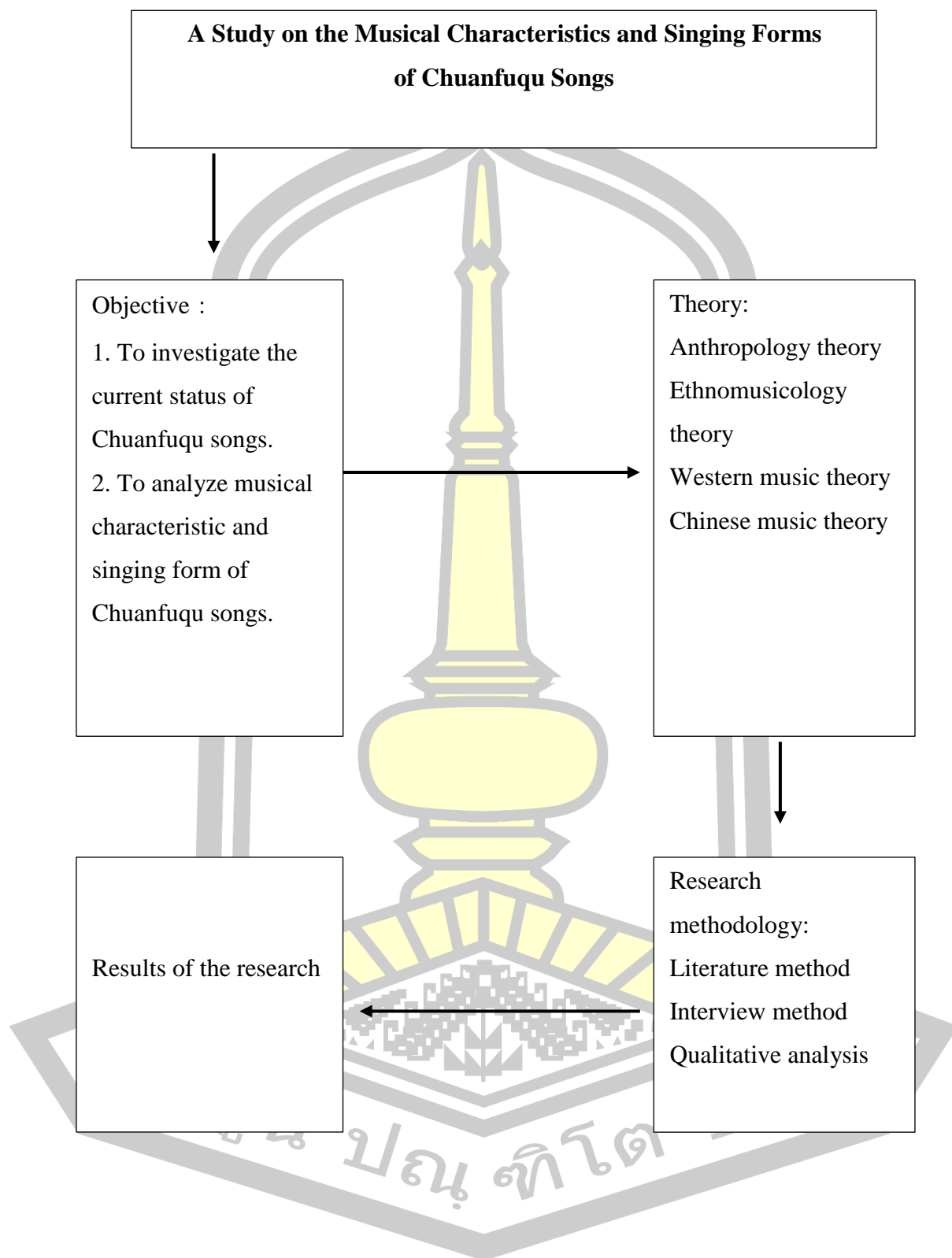
5.2 Current status refers to the history and change of the times how the Chuanfuqu songs develops and inherits evolution.

5.3 Music characteristics and singing form refer to singing form, lyric, rhythm, melody and the meaning of song.

6. Conceptual framework

This paper takes Chuanfuqu songs as the research object, and there are 2 research objectives: 1. To investigate the current status of Chuanfuqu songs. 2. To analyze musical characteristic and singing form of Chuanfuqu songs. The information is mainly obtained through three research methods: literature method, interview method and qualitative analysis method. On the basis of field research, I use the theory of ethnomusicology, anthropology, western music theory and Chinese music theory as a guide to analyze the music of Chuanfuqu songs and draw conclusions.





CHAPTER II

Literature review

The study of "A Study on the Musical Characteristics and Singing Forms of Chuanfuqu Songs", the researcher has reviewed the relevant literature to obtain the most comprehensive information for this paper. Various literature is reviewed according to the following topics.

1. Overview of Chuanfuqu songs
2. Historical development of research on the Chuanfuqu songs
3. Theories used in this study
4. Related research

1. Overview of Chuanfuqu songs

1.1 Basin

Jialing river originates in the southern foot of the Qinling Mountains, from north to south through the Sichuan territory of Guangyuan, Nanchong, Guang'an three cities, in Chongqing into the Yangtze River, is the main water traffic and transportation line to communicate with the southwest and northwest of the Yangtze River is one of the main tributaries of the north bank of the Yangtze River. Its water system consists mainly of the Jialing river main stream and the Fuling river, Qiujiang two major tributaries, the Jialing river main stream flows from north to south; Fuling river flows from west to southeast, the Qiujiang river flows from northeast to southwest; Fuling, Qiujiang water in the vicinity of the Heche converge into the main stream. Jialing river following the "Three Gorges" flow to the mountain city of Chongqing, and finally into the Yangtze River. The total length of the dry 36 streams is 1120 kilometers. The length of the river within the province is 796 kilometers. Basin of the northeast, to the Qinling mountains, the Daba mountains and the Han river as a boundary, southeast of the Huaying mountains and the Yangtze river apart, northwest of the Longmen mountains and the Minjiang river border, the west and southwest of a low watershed and the Tuojiang river adjoining. The watershed seems like a folding fan, with a total watershed area of 158,000 square kilometers,

accounting for 9% of the Yangtze river's watershed area, and a watershed area of 110,600 square kilometers within the province. This area of the channel is winding, mountainous and steep, the water is rapid and beach, the whole water level difference is large, boatmen labor hard, Jialing river Chuanfuqu songs is in this special geographical environment came into being (Zhou Bingying,2007).

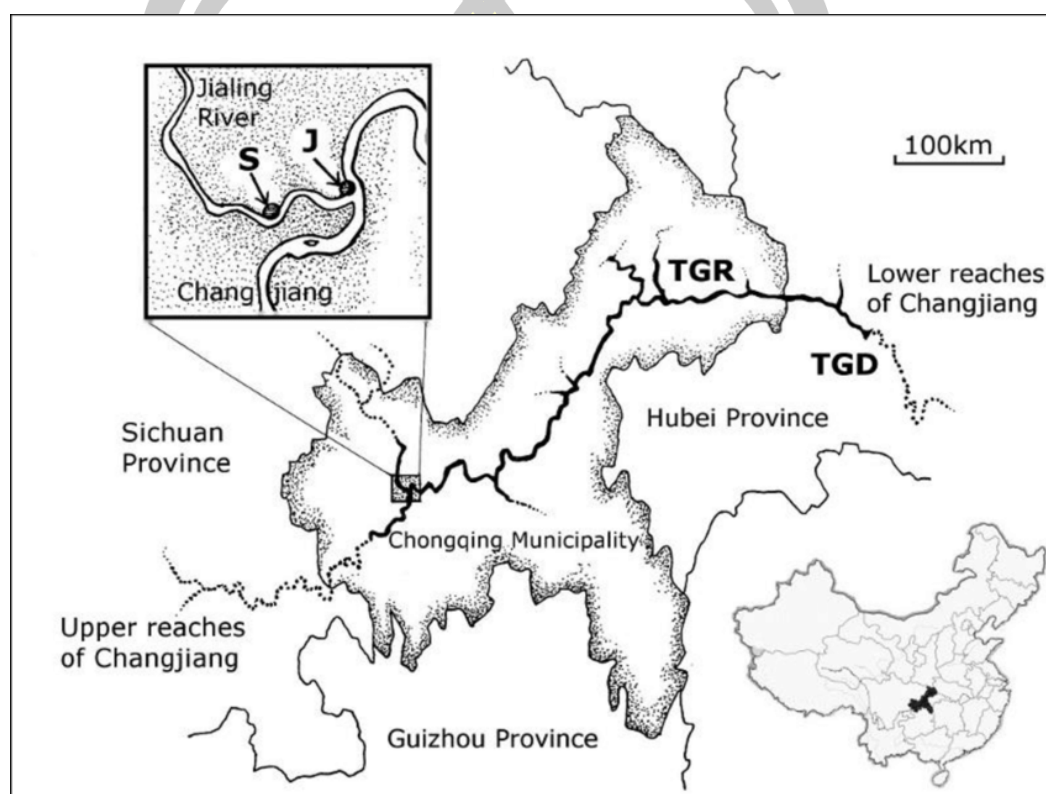


Figure 1. Regional Map of Jialing River Basin

(Source: https://www.researchgate.net/figure/Location-of-Three-Gorges-Dam-TGD-and-Three-Gorges-Reservoir-TGR-relative-to-Chongqing_fig4_, 2023)

1.2 Chuanfuqu songs

Chuanfuqu songs is a labor song sung by boatmen in the Jialing river area when they are pulling fibers and shaking troughs. Its formation is related to the special geographical environment of the Jialing river, the custom of the people on both sides of the Jialing river who are good at singing and dancing, and the straightforward and brash character of the local people. Chuanfuqu songs category composition is very rich, due to the river water system, the direction of the boat, etc.,

the Jialing river Chuanfuqu songs formed a flat water Chuanfuqu songs, throw the river Chuanfuqu songs, on the beach Chuanfuqu songs, down the beach Chuanfuqu songs, the rapid water Chuanfuqu songs, scratch Chuanfuqu songs, around the Chuanfuqu songs, climb the beach Chuanfuqu songs dozens of types of categories, and thousands of repertoire of music culture of the Jialing river water system. If the theory that Jialing river Chuanfuqu songs were first produced in the Spring and Autumn Period is established, then the singing form of Chuanfuqu songs is the earliest chorus prototype in the history of Chinese folk music, and it is still widely used in music performances today, and the Chuanfuqu songs themselves contain the rhythms required by the times, and the Chuanfuqu songs adopt the singing method of one person leading a multitude of people together, and the leader of the singers is also the conductor of the labor. In the process of traveling, with the change of water conditions, the connection of all labor processes, the tension and relaxation of labor intensity all rely on the labor conductor singing changes to dispatch, in the fight with the dangerous shoals and rapids, the Chuanfuqu songs, this unique way of singing contains, the people of the Jialing river Basin the courage to overcome themselves, perseverance and unity of the spirit of the culture of cooperation, is a valuable spiritual wealth and immortal cultural heritage.

Before the appearance of mechanical ship, all the big and small ships are relying on human transportation, so with the emergence and prosperity of the shipping business, the Jialing river boatman was also born. In the most prosperous period of the transportation business, the Jialing river boatman is very much, almost to the point that each ship has a fixed boatman, but also at some point in the relative shortage of manpower before the temporary recruitment of temporary boatman along the river to pull the boat. Boatmen pulling the boat is very hard, they work at sunrise and sunset, face against the rocky sand and mud, the back of the hot sun, the fiber rope deep into the shoulder bone, writing a magnificent history of blood and tears. Sell blood and sweat just to be able to feed their families, during the sweet and sour no one can know, no one can know. At the same time boatmen are very monotonous in the process of labor, in order to eliminate fatigue, unify the spirit, stimulate the strength, coordination of the collective, so they created their own, with strong regional characteristics of the folk song Jialing river Chuanfuqu songs (Sun Li, 2012).

Peng'an county, located in the middle reaches of the Jialing river, has relied on the Jialing river to transport goods for thousands of years, which not only provides sufficient material security for the county, but also takes into account neighboring counties, such as Yingshan county and Yilong county, where rice, wheat, coal, gasoline, timber, salt, and other materials for millions of people are transported to and from the county by the fleet of transportation boats in Peng'an county. For hundreds of years, all kinds of wooden boats, some even reaching hundreds of tons, have been moored at the various piers in Peng'an county, and the Jialing river is a bustling scene with large and small boats shuttling back and forth. At the same time, the sound of the Chuanfuqu songs was very melodious, and when it was bustling, the sound was so loud that the Chuanfuqu songs could be heard from 5 miles away.

Depending on the tonnage of the wooden boat, the number of boatmen is also different. For example, hundreds of tons of wooden boat is about 15-18 people to pull; 80 tons of wooden boats, but also the most common tonnage of wooden boats on the river with about 12 people to pull: 50-70 tonnage of the wooden boat is only about 8 people to pull, which can be imagined, the boatmen's work is also very hard and difficult. In the whole process of transportation of wooden boat, the wooden boat before and after each arrangement of a "Chuanfuqu songs leader", that is, what is usually called "driving long", in the "driving long" under the leadership of all while Under the leadership of the "captain", everyone sings the Chuanfuqu songs while pulling the fiber. The reason for such an arrangement is that because of the many people pulling the fiber, the boatman at the back cannot see the movement of the leader of the "driving chief", the only one who can rely on is the one in front of him, all the movements, rhythmic unity are completed under the cooperation of the Chuanfuqu songs, and the tail "driving chief" is also to play a unified role in the "driving chief". The "driving long" at the end of the song also serves the purpose of unifying and coordinating the movements and rhythms. Because of the unpredictability of the Jialing river, a little inattention, the boatman is easy to lose their footing into the river or be swept away by the river, the only thing we can rely on is the unity of the pace, the unity of the rhythm, all of which is dependent on the Chuanfuqu songs. It can be seen that the Chuanfuqu songs is more important than life for the boatman (Deng Xiao, 2005).

When encountering different waters, we have to sing different Chuanfuqu songs, for example, in the more level river surface or downstream, we have to sing the Pingshui Chuanfuqu songs, so the flat Pingshui Chuanfuqu songs also has a name called the downstream Chuanfuqu songs. When encountering rapids and shoals, we have to sing Patan Chuanfuqu songs or Zhuazhua Chuanfuqu songs, which are sung when pulling against the water Chuanfuqu songs, because the difficulty and intensity of labor is very large, when climbing over the shoals, the boat downstream when singing the release of the Chuanfuqu songs. Jialing river Chuanfuqu songs has Pingshui Chuanfuqu songs, Paohe Chuanfuqu songs, on the Shangtan Chuanfuqu songs, down the Xiatan Chuanfuqu songs, Jishui Chuanfuqu songs, Pinming Chuanfuqu songs, Patan Chuanfuqu songs, etc., and some forms of Chuanfuqu songs not only is a leader of the crowd and, but also shows the characteristics of the two parts of the voice.

For thousands of years, the Jialing river boatmen have made great contributions to the economic prosperity of Sichuan, and also created the Jialing river Chuanfuqu songs, which is famous all over the world. With colorful melodies and rich lyrics, the Jialing river Chuanfuqu songs is sometimes melodious, sometimes agitated, sometimes soothing, sometimes tense, and highly contagious, fully demonstrating the striving spirit and boldness of the boatmen who braved difficulties and dangers under the treacherous natural environment of the Jialing river, as well as showing the boatmen's longing for a better life and their rugged but humorous character (Yang Yan, 2016).

After the founding of new China, began to rectify the inland waterway navigation, Jialing river basin rivers blowing up reefs, dredging the river, the construction of power stations, those who once inspired the Chuanfuqu songs of the rapids and dangerous beaches, has become the history of the Jialing river. Jialing river waters motorized boats gradually instead of wooden boats, so that the old wooden boat shipping industry gradually lost its competitive ability and survival space, the former spell rapids, break through the dangerous shoals, hand climbed the rocks and shoulders pulling fiber Jialing river boatman's silhouette and the moving sound of the Chuanfuqu songs is also gradually far away from the people, the Jialing river Chuanfuqu songs is facing the endangered predicament. Rescuing and protecting the

Jialing river Chuanfuqu Songs and letting it be passed on from generation to generation will have a positive effect on the enrichment and development of China's water system music culture and even the world's water system music culture. The Jialing river Chuanfuqu songs has been introduced as a national "intangible cultural heritage" protection project, which is of far-reaching significance. The Jialing river Chuanfuqu songs has been listed as one of the first intangible cultural heritage protection projects in Sichuan Province and one of the first national intangible cultural heritage protection projects in China (Wu Mingshi, 2011).

2. Historical development of the Chuanfuqu songs

2.1 Chuanfuqu songs Before the Founding of New China in 1949

The history of Chuanfuqu songs is extremely long, unique in Sichuan labor songs, it is not only a variety of forms, the content is also extremely rich. In ancient times, there is "Shu Road is difficult, difficult to get to the sky" said, Sichuan territory, rivers and streams, there are more than ninety large and small rivers, so the transportation in Sichuan and with the outside of the province is mainly "by the benefit of oars", the history of this has been documented throughout the ages. Archaeological discoveries, excavations along both sides of the river have been unearthed in the Neolithic period of the "stone anchor", the Eastern Han Dynasty, "pulling the fiber figurines" and other cultural relics, confirming the production of the Jialing river Chuanfuqu songs of the Jialing river waterway wooden boat transportation industry's long history. Reflecting the human geography, local customs, natural scenery on both sides of the Jialing river, as well as the wooden boat transportation "song to support the work" custom, whether in folk songs or poems of the literati throughout the ages abound, too numerous to mention. Qing dynasty sichuan poet Zhang Xiangan in his "coping song line" wrote: "..... big boat coping thirty-six, small boat coping twenty-four on the gorge song up Fengdu side, under the sound of the gorge stirred poor Jing Xiang. Push the rudder sound moraine sound force, a thousand sound like swallowing three long, on the beach to take the boat gathered ants, ten thousand sound noise kill bird noise water." This is not only extremely vivid record of the time (Qing Dynasty) the prosperity of the waterway

transportation in the Sichuan River Basin, but also clearly recorded the number of large and small wooden boat boatmen, and with the "on the Gorge song", "under the Gorge sound excitement", "push the rudder sound" description of the "on the Gorge song", "under the Gorge sound excitement", "push the rudder sound" description of the "on the Gorge song". Push the rudder sound yo" describes the boatmen flat water rowing, breaking the beach, on the water to pull the fiber and other labor singing the rich and colorful Jialing river Chuanfuqu songs (Deng Xiao, 2005).

2.2 The Development of the Chuanfuqu songs from 1949 to 2020

Peng'an County is located in the northeastern part of Nanchong City, Sichuan Province, is located in the middle reaches of the Jialing River, east of Yingshan, Quxian border: south of Yuechi, Guang'an; west of Gaoping, south of the neighboring; north of Yilong connected to the east-west width of about 22.1 kilometers, north-south length of about 61 kilometers, covering an area of about 1,334 square kilometers. Peng'an County is located in northeast Sichuan Jialing River in the middle reaches of the shallow hill zone, is the hometown of the Han Dynasty, the great rhetorician Sima Xiangru, Jialing river flows through Peng'an 89 kilometers, is the longest county of the entire watershed process, Peng'an relying on the Jialing river, political, economic and cultural has always been more developed.

Chuanfuqu songs to be the most characteristic of Peng'an County, so in 2010 was included in the Sichuan Province Intangible Cultural Heritage Catalog, Peng'an County, Jialing river Chuanfuqu songs still retains the original way of inheritance, according to very experienced old boatmen said, Peng'an County, Jialing river Chuanfuqu songs is about 1,000 years of history, the only pity is that, there is no record of the existing historical materials, cultural relics and literature is not a direct record, but the county of Peng'an! As it is an ancient cultural town of thousands of years, the Jialing river Chuanfuqu songs is naturally closely related to the local geography, history, and culture (Li Li, 2012).

In the fifties to seventies of the last world, Peng'an County Caixin Lou dock to be responsible for the supply of Peng'an County, Yingshan County, Yilong County, three counties of rice, wheat, coal, gasoline, tung oil, timber, salt and so on, at that time, mainly by water transportation. Fifties art, the early sixties Peng'an County set up two water transport society: one is the sea transport society, a total of more than

600 boatmen, mainly in the field, Guangyuan, southern, Hechuan, Nanchong, Chongqing-based; one is the river transport society, a total of more than 800 boatmen, the river transport society has also built a shipyard, the river transport society is mainly based on the Peng'an County, mainly the local. There are more than 200 ships in the ocean liner transportation society and 300 ships in the river liner transportation society, among which the big ships of 100 tons account for 5% of the total, the ships of 80 tons account for 60% of the total, the ships of 70 tons account for 10% of the total, the ships of 60 tons account for 10% of the total, and the ships of 50 tons account for 5% of the total. In the sixties these two transportation societies had a very prosperous business. Peng'an County Caixinlou Wharf is located in the middle reaches of the Jialing river, up to Guangyuan and down to Chongqing, and it is one of the main big wharves on the Jialing river (Sun Li, 2012).

The Chuanfuqu songs was created along with the Jialing river boatmen engaged in the long-term "Slender man", "Boatman" this unique mode of production and labor, and its history can be said to be a long time, since there is the Jialing river fleet transportation has been gradually produced, the main role is to unify the movement, to overcome the resistance of the river water. The main function is to unify the movement, overcome the resistance of the river, enhance the ability to drive the wooden boat, express the emotion after labor, and make the laborers forget their fatigue (Wu Mingshi, 2011).

Jialing river Chuanfuqu songs is not only a treasure of the music culture of the Yangtze river water system, but also a leader in the music culture of China and even the whole human water system. It has a long history of development, scientific classification composition, form system, rich historical and cultural connotations, unique artistic characteristics, high domestic and world reputation, these excellent, distinctive musical qualities, laid its special position in the human water system music culture. 1954 or so, due to dredging and improvement of the Yangtze river Basin waterway, the sound of the rolling waves of the river has been far overpowered by the sound of the whistle of the motorized boats, which made the Jialing river Chuanfuqu songs have to be used in the Yangtze River water system. The sound of the rolling waves of the river has long been overpowered by the whistles of motorized boats, which has forced the Chuanfuqu songs to gradually disappear from the river. But

nowadays, Chuanfuqu songs has gone up to the stage of our country and even the world from the life of the working people. (Cheng X, 2016)

Chen Banggui, a boatman, has been known as the inheritor of the Jialing River Chuanfuqu songs. He started to work as a boatman at the age of 13 and was deeply attracted by the Jialing River Chuanfuqu songs and studied the Jialing river Chuanfuqu songs under the master of Peng Shaoqing, who was an "old boy" at that time. Chen Banggui singing voice was praised by his peers as "the authentic flavor of the Jialing river Chuanfuqu songs" and was honored to be named "Bayu Folk Art Master". National audience for the introduction of the Jialing river Chuanfuqu songs response was very enthusiastic, in 1953, the Jialing river Chuanfuqu songs no longer exist on the Jialing river, the first official stage, shocked the national audience from Chongqing, Leshan, Luzhou, Yibin, and so on, the eight Boatmen invited to participate in the capital of Beijing, China's first folk songs and dances, which caused a sensation of the people up and down the country, they are all on the Jialing river Chuanfuqu Songs for the shock. One of the lead singer Luo Zhiqing from Yibin, Sichuan Province, was transferred to the Central Folk Song Group as a professional singer; in 1954, the composer Zhu Zhongqing used the material of the Chuanfuqu songs of the Yangtze river Jialing river Minjiang river to organize and adapt the song "Chuanfuqu songs" performed by Fan Yulun, a performer of the Sichuan Provincial Song and Dance Troupe, in the "Spring Festival of Prague, Czechoslovakia", which was well received by the audience. The performance was unanimously praised by musicians from all over the world, thus "Chuanfuqu songs" became one of the earliest famous works of China's national vocal music to be shown abroad; it was the hard work and unremitting pursuit of the boatmen of the Jialingjiang river that led to the selection of "Chuanfuqu songs" by the Sichuan Youth Delegation in 1955 as a piece to be sung at the World Youth Cultural and Artistic Performance, and won the Gold Medal in one stroke, and the song became famous all over the world and became a household name after that. After that, in 1956, China's first music week, "Chuanfuqu songs" for the first time in the form of a cappella male chorus, and won the national first prize, their form of performance to the eye, the sound of the trumpet is refreshing, the Ministry of Culture held a national expert symposium on this song, and even more by the national leaders of Chairman Mao and Premier Zhou's cordial

reception. In July 1987, 72-year-old boatman Chen Banggui led more than a dozen people to France to participate in the World Exchange Conference, and was invited to sing the Chuanjiang river Chuanfuqu songs, which won the International Gold Medal; in 1987, the Chuanfuqu songs was performed at the Avignon Institute of Technology in France, which was the first time that the Chuanfuqu songs went to the world to say hello to the people around the world; in the same year, Tsai Der-Yuan and others went to France to participate in folk art exchanges and sang the song. In the same year, Cai Deyuan and others traveled to France to participate in folk art exchange activities and sang the Chuan river Chuanfuqu songs, which shocked all the listeners at the scene. Subsequently, Chen Banggui, a boatman, completed a new creation "High Gorge Out of the Pinghu Lake", which won the Lifetime Achievement Award of the Ninth Chinese Folk Literature and Art Mountain Flower Award! All these honors fully demonstrate the unique artistic charm inherent in the Chuanfuqu songs as grassroots folk music and its status in the country and the world (Zhu Yanping, 2016).

After the founding of New China, in order to dredge the river and build hydropower, all the reefs in the Jialing river basin were blown up, and the river began to be improved for inland navigation and became a flat avenue. The emergence of mechanical boats caused the traditional wooden boat shipping industry lost competitiveness and survival space, mechanical boats instead of wooden boats, those once inspired by the Chuanfuqu songs of the reefs and rapids have ceased to exist, became the history of the Jialing river shipping. The Jialing river boatmen who climbed the rocks and pulled the fibers on their hands and shoulders lost their jobs and the medium of wooden boats carrying the Chuanfuqu songs, and many old boatmen passed away one after another, and people's lifestyles changed, and consequently many Chuanfuqu songs were lost. In the beginning of 2005, the "Chuanfuqu songs Project Group" was established in the Sichuan Music and Dance Research Institute, which meant that scholars began to pay attention to the Sichuan River's music.

2.3 The Development of Chuanfuqu Songs from 2020 to Now

In early 2005, the "Chuanfuqu songs Project Group" was established in the Sichuan Institute of Music and Dance, which meant that scholars began to pay attention to the research and inheritance of the Chuanfuqu songs. Later, from June

2005 to July 2008, the project team conducted a lot of field research on the current situation of the Chuanfuqu songs in Sichuan Province and Chongqing Municipality. According to the results of the research, the number of national or provincial inheritors of the main rivers in Sichuan and Chongqing is about 34 (through the registration form of the inheritors of the Chuanfuqu songs). Although there are still a few young people among them, most of the inheritors are already in their old age, and it is difficult for them to take up the responsibility of inheritance. With the development and progress of the new era, machinery has gradually replaced the bulky manpower, and it is hard to find the shouts of the waves in the river, and what we can see now is usually the performances processed by the stage art, instead of the original and real Jialing river Chuanfuqu songs, which means that the Jialing river Chuanfuqu songs are facing an endangered crisis of being lost (Wang Shuo, 2014).

Nowadays, the Chuanfuqu songs can only be spread by "people", the boatmen with boatmen's experience are getting old, and most of the young people are not willing to learn the Chuanfuqu songs, and they only love pop music, which is another major reason why the Chuanfuqu songs are facing the loss of popularity. Combined with the development status of Chuanfuqu songs at home and abroad, we can see that in just a few years, the Chuanfuqu songs have gone out of Sichuan and gone to the world and have been accepted by the audience. There are two reasons for this, one is that the material of the Chuanfuqu songs is complete, which makes it easy for future generations to learn and refer to; the other is that the Chuanfuqu songs are in line with the characteristics of excellent vocal works in terms of musical language, style, rhythm, singing style and expressive power, and so on. This is the reason why both the professional actors and singers can receive the unanimous popularity of the domestic and foreign masses after finishing and adapting the Chuanfuqu songs or the boatman himself sings the Chuanfuqu songs that he is familiar with. Chuanfuqu songs are first of all national, but also global. The wooden boat has been eliminated, the soil on which the Chuanfuqu songs survives no longer exists. At present, the Chuanfuqu songs needs to be saved urgently, or it will lose its last chance.

With the current resource development of the Jialing river Basin, the regional economy has grown by leaps and bounds, but this is accompanied by the fact that all forms of Chuanfuqu songs are falling out of favor. As an outstanding musical treasure

of the world's water system, its survival in the world will be seriously challenged. Although the Chuanfuqu songs was included in the first list of China's intangible cultural heritage in 2006, there is no complete plan for the healthy development of the Chuanfuqu songs. Therefore, the research and preservation of the Chuanfuqu songs has become an urgent task that should be pursued and implemented by our present generation, especially when the old boatmen are passing away one after another, and our new generation of music students should take up this responsibility (Zhu Yanping, 2016).

2.4 Inheriting Ethnic Music

Chuanfuqu songs are mainly circulated in boatmen's groups, mostly passed on by word of mouth and natural inheritance. There are also young boatmen who learn from old boatmen. The leader should not only have a good voice and sing beautifully, but also have a wide range of knowledge, be familiar with the waterways, and have rich experience in boating, etc. The leader of the Chuanfuqu songs is the main inheritor of the Chuanfuqu songs.

The Chuanfuqu songs is sung by boatmen who are familiar with the waterway, experienced in boating, have good voices and wide knowledge, and the song is inherited naturally and spontaneously without a fixed relationship between master and apprentice as the industry is inherited in history. With the change of people's production mode and life style and the departure of many old shipwrights, many tunes were lost. During the investigation and research of the project team, although we were able to visit some of the old shipwrights, we heard more than once the sigh of "I haven't sung it for a long time, I have forgotten" I visited 18 cities, counties and towns. I visited 18 cities, counties and towns, traveled thousands of kilometers, and interviewed dozens of boatmen who could sing the Chuanfuqu songs, and the youngest age was nearly 70 years old, and there were few old boatmen left who could lead the song. The Jialing river Chuanfuqu songs is critically endangered and in urgent need of rescue protection (Wu Mingshi, 2011).

We focus on the Jialing river Basin key rivers have made a lot of census, investigation, collection and organization of information. At the beginning of the year the group went to Yibin Pingshan County to visit the Jialing river Horn surviving inheritor of the river net music, and in the middle of the year went to Chongqing to

the North Pei number of sails, the former elegance and luster of the green stone walls have disappeared, a few elders have been made ancient. Boatmen Chuanfuqu songs also with the river has become a song of the ages. We met with 96-year-old Chen Banggui and Tao Peng, Zhang Zhigao, female horn player Wu Xiulan and other old shipwrights, and talked to them about the past of the Jialingjiang river, a lot of feelings, and finally reached a consensus to jointly shout for the Jialingjiang river horn. From the 20th century 50 years, the new China to rectify the rivers, Sichuan tributaries of the river, blowing up a large number of dangerous shoals, reefs, motorized boats instead of wooden boats, the boatmen's labor intensity is greatly reduced, the horn in the Sichuan River has become gradually rare. Especially the construction of hydroelectric power stations in various regions, highway high speed, railroad speed brought low-cost transportation and speed, wooden boat shipping industry disappeared dramatically, coupled with mechanical power boats instead of wooden boats, engaged in the wooden boat shipping industry practitioners dramatically reduce the number of old and middle-aged boatmen all retired or change jobs. The Chuanfuqu songs, which has been passed down for thousands of years, has come to an end.

3. Theories used in this study

In this study, I used the theories for studying related to the anthropology and ethnomusicology to study in the first objective as to know the development from the past to the current of Chuanfuqu songs. I also used Western music theory and Chinese music theory to figure out the distinctiveness of musical characteristics of Chuanfuqu songs as following:

3.1 Anthropology theory

Anthropological theory refers to the body of theories that govern the study of human society, culture, and behavior. It is the foundation of the discipline of anthropology and a tool for anthropologists to conduct research and analysis. The core issues of anthropological theory include the origin, development, variation and inheritance of human culture, the structure and function of human society, and the motivation and meaning of human behavior. The research methods of anthropological

theory mainly include field research, ethnographic research, and comparative research. Anthropological theory is an important part of the discipline of anthropology, which provides anthropologists with a theoretical framework and methods for studying and analyzing human society and culture (Whiaker, I. 1953).

This study adopts anthropological theory to analyze the development status of the Chuanfuqu songs as well as the musical characteristics and singing forms of the Chuanfuqu Songs by visiting and researching the inheritors as well as the works of the inheritors through personal cases.

3.2 Ethnomusicology theory

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's ethnic groups, generally referred to as "ethnomusicology" or "musical anthropology". The research object of ethnomusicology is traditional music, including folk music, literati music, court music, religious music and so on. Its research methods include field research, music analysis, cultural studies, etc., aiming at exploring the relationship between music and human culture, society, history, geography and other aspects. The core issues of ethnomusicological theory include the origin, development, mutation and inheritance of music, the relationship between music and culture, and the social functions of music. The research methods of ethnomusicological theory mainly include field investigation, music analysis, and cultural research. The theory of ethnomusicology is an important branch of musicology, which provides a theoretical framework and methodology for the study of traditional music of various ethnic groups in the world, through which I study the developmental origins, developmental process, and current situation of the Chuanfuqu songs (Will, E. 1928).

3.3 Western music theory

Western music theory refers to the theoretical system of studying and analyzing Western music. It is an important part of Western music culture and the foundation of Western music disciplines. The core issues of Western music theory include the origin, development, variation and inheritance of music, the relationship between music and culture, society, history and geography, the structure and form of music, and the expressiveness and meaning of music. The research methods of Western music theory mainly include literature research, music analysis, and cultural

research. Western music theory is an in-depth study and analysis of western music culture, which provides a theoretical framework and methodology for the study of western music (Longyear, M. 1967).

Chuanfuqu songs is a form of folk music in China, and the theoretical method provides some new perspectives and tools for the study of Chuanfuqu songs. By analyzing the melody, harmony, rhythm, and tonality of the Chuanfuqu songs, it is possible to gain a deeper understanding of its musical structure and characteristics. By studying the historical background, cultural environment, and evolution process of Chuanfuqu songs, we can better understand its cultural connotation and artistic value. By studying the influence of Chuanfuqu songs on listeners' emotion, cognition and behavior, we can gain a deeper understanding of its musical expression and artistic effect.

3.4 Chinese music theory

Chinese music theory refers to the theoretical system of studying and analyzing Chinese music. It is an important part of Chinese music culture and the foundation of Chinese music discipline. The core issues of Chinese music theory include the origin, development, mutation and inheritance of music, the relationship between music and culture, society, history and geography, the structure and form of music, and the expressiveness and meaning of music. The research methods of Chinese music theory mainly include literature study, field survey, music analysis, and cultural study (Yang Yulin, 2004).

The Chuanfuqu songs is a form of folk music in China. By analyzing the melody, rhythm, and harmony of the Jialing River Chuanfuqu songs, we can gain an in-depth understanding of its musical structure and characteristics. By analyzing the melody, rhythm and harmony of the Chuanfuqu songs, we can better understand its cultural connotation and artistic value. Through the comparative study of the Chuanfuqu songs and other ethnic music, we can explore its position and role in Chinese music culture. Through the field investigation and interviews of the Chuanfuqu songs, we have learned about its inheritance and development in the local area, as well as its relationship with the local culture.

4. Related research

Liu Minghua (2014) through the description of the current situation of the protection of intangible cultural heritage in Chongqing, it looks forward to the intangible cultural heritage of Chongqing in the future should follow the principles of planning and coordination, overall protection, inheritance and utilization, and publicity and exchange, which are also the focuses of the future protection of intangible cultural heritage; Zhu Wenjun explores the fusion of folk music and popular music, and believes that the star effect is helpful to bring new vitality to folk music by bringing folk music closer to the masses;

Quan Meilan and Xu Huiying (2013) provides their own insights into ethnic music education, and believe that the inheritance and innovation of China's ethnic music should create music teaching materials with ethnic characteristics;

Fang Guangyao (2009) discussing the contemporary significance of the inheritance of ethnic folk music, Fang Guangyao argues that contemporary school education has the obligation and responsibility to pass on ethnic music culture.

Zhou Bingying (2007) conducted a more in-depth study on the cultural heritage value of the Chuanfuqu songs and analyzed the importance of protecting the Chuanfuqu songs as a national music cultural heritage, and also put forward current suggestions on how to better inherit the Chuanfuqu songs.

Li Guiping (2018) hailed the Chuanfuqu songs as a living fossil of the Yangtze River culture, and explored the direction it gives to the inheritance and development strategy of the Jialing river Chuanfuqu songs in contemporary society by studying the historical origin and inheritance development of the Chuanfuqu songs.

Deng Xiao (2005) explored the cultural content of the Chuanfuqu songs in terms of its generation, content, and number work, etc. The Chuanfuqu songs is directly originated from the labour of the lower-class people, and as a Chuanfuqu songs of the Jialing river with obvious local characteristics, it should become a valuable cultural heritage of the Chinese nation;

Jia Jie (2012) conducted a more comprehensive study of the cultural heritage value of the Chuanfuqu songs, analysing it from its historical origins to its heritage

value, and finally putting forward suggestions such as the establishment of a database of Chuanfuqu songs by curating resources;

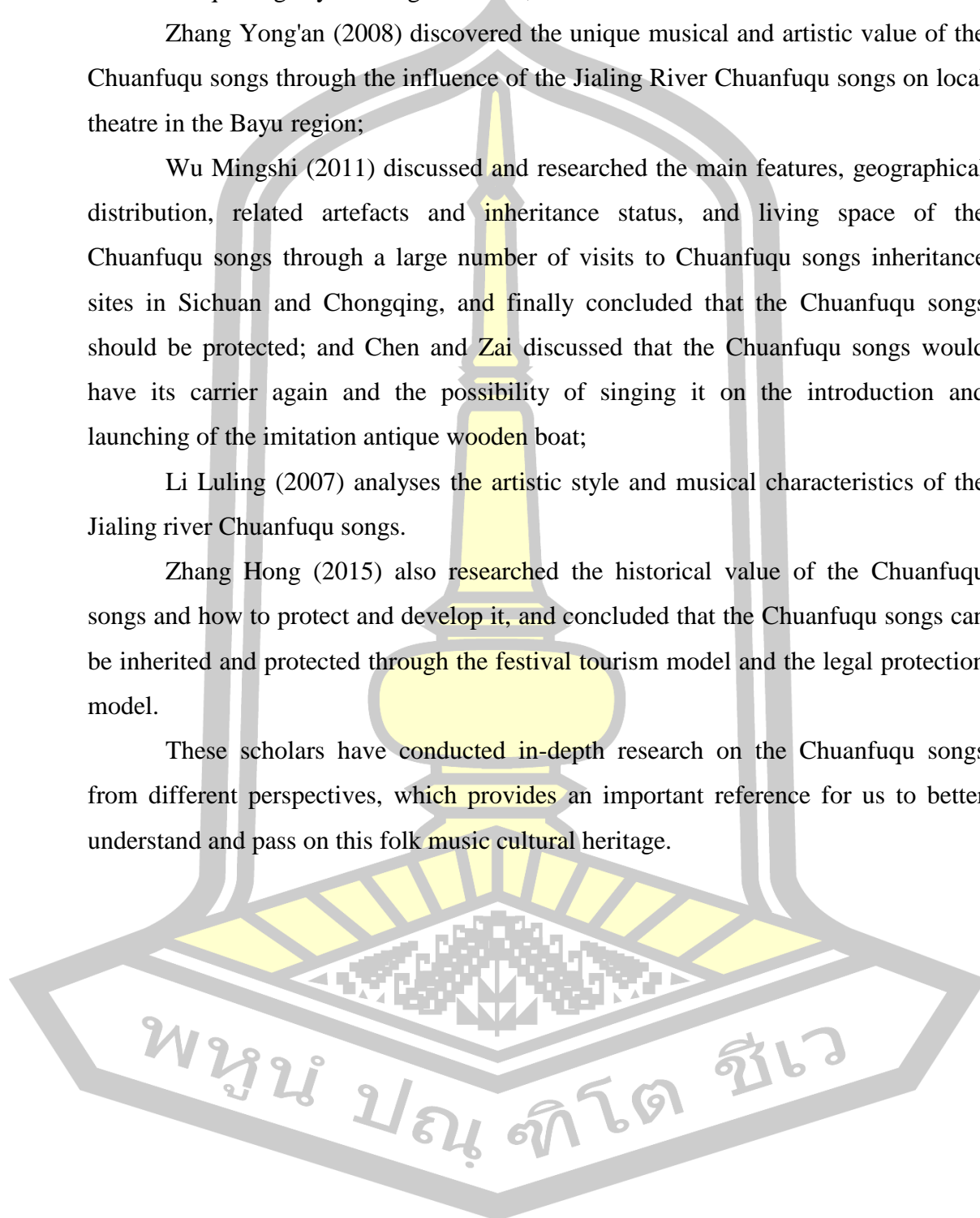
Zhang Yong'an (2008) discovered the unique musical and artistic value of the Chuanfuqu songs through the influence of the Jialing River Chuanfuqu songs on local theatre in the Bayu region;

Wu Mingshi (2011) discussed and researched the main features, geographical distribution, related artefacts and inheritance status, and living space of the Chuanfuqu songs through a large number of visits to Chuanfuqu songs inheritance sites in Sichuan and Chongqing, and finally concluded that the Chuanfuqu songs should be protected; and Chen and Zai discussed that the Chuanfuqu songs would have its carrier again and the possibility of singing it on the introduction and launching of the imitation antique wooden boat;

Li Luling (2007) analyses the artistic style and musical characteristics of the Jialing river Chuanfuqu songs.

Zhang Hong (2015) also researched the historical value of the Chuanfuqu songs and how to protect and develop it, and concluded that the Chuanfuqu songs can be inherited and protected through the festival tourism model and the legal protection model.

These scholars have conducted in-depth research on the Chuanfuqu songs from different perspectives, which provides an important reference for us to better understand and pass on this folk music cultural heritage.



CHAPTER III

Research Methodology

This part includes the following basic points:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of research site
 - 1.3 Scope of time
2. Research Process
 - 2.1 Key informants
 - 2.2 Research Tools
 - 2.3 Selection of the songs
 - 2.4 Data Collecting
 - 2.5 Data Management
 - 2.6 Data analysis
 - 2.7 Data Presenting

1. Research scope

1.1 Content Scope

The main research is to investigate the development of Chuanfuqu songs and to analyze musical characteristic and singing form of Chuanfuqu songs.

1.2 Scope of research site

The main research scope is the basin in Peng'an County, Nanchong City, Sichuan Province, China.

1.3 Scope of time

This study is in between October 2023 to April 2024

2. Research process

2.1 Key informants

In this study, I used the criteria for choosing the key informants to study as following:

- 1) Well known in the area as the artists;
- 2) Extensive experience in singing Chuanfuqu songs;
- 3) Passionate about Chuanfuqu songs and skillful in traditional techniques;
- 4) Inheritors of Chuanfuqu songs and lead singers;
- 5) Inheritors of national intangible cultural heritage.
- 6) Ability to teach Chuanfuqu songs.

Based on the above criteria, I chose two key informants, Cao Guangyu and Wu Xiulan, because they are national, provincial, and municipal intangible cultural heritage bearers, respectively, with rich singing experience as well as the ability to pass on the Chuanfuqu songs.

1) Mr. Cao Guangyu

In order to study the development of the Chuanfuqu songs in more depth, I went to Sichuan, China to visit Mr. Cao Guangyu, the representative inheritor of the national intangible cultural heritage project "Chuanfuqu songs". Mr. Cao Guangyu, as a boatman who shouts well on the Yangtze River in 1987, was appointed by the ship company to learn from Mr. Chen Banggui, the oldest and most authoritative inheritor of the Chuanfuqu songs, who made the song go out of the country and into the world, and after many years of practice, he has set up the strengths of the styles of various schools of the Sichuan River Chuanfuqu songs.

Cao Guangyu can skillfully sing 26 kinds of Chuanfuqu songs and the corresponding Chuanfuqu songs, with a thick and high-pitched voice, melodic ups and downs and a strong style. He has also contributed to the inheritance of the Chuanfuqu songs by founding the Chuanfuqu songs Society and the Chuanfuqu songs Transmission Center, etc., and has trained hundreds of music teachers and students, playing an important role in the dissemination and inheritance of the Chuanfuqu songs. Since 1987, Cao Guangyu has participated in the protection and filming activities of Chuanfuqu songs by China Central Television (CCTV), China Central News and Record Film Studio (CNDRF), Asia Television (ATV) in Hong Kong, Matsuyama Movie Company (MF) in Japan, and Holland Television (HTV). He has won: The Gold Medal of the National Fishing Song Competition; the 15th and 16th

Group Star Award of the Ministry of Culture; the Gold Medal of the Folk Song Category of the 8th Brahms International Choral Competition. She has participated in large-scale performances such as Tiananmen Square of 2008 Beijing Olympic Games and the opening ceremony of Chongqing Week of 2010 Shanghai World Expo; and served as the lead singer of Chuanfuqu songs in the seventeenth Wenhua Prize award-winning Sichuan Opera "Sister Jiang". In 2018, she has successfully launched the Chuanfuqu songs Original Ecological Interactive Experience Drama "The Great River Passes on the Songs" and so on. In December 2017, she was selected as one of the fifth batch of representative projects of the intangible cultural heritage of the state level, and was named to the representative list of inheritors. On May 8, 2018, it was selected as one of the representative inheritors of the fifth batch of national intangible cultural heritage representative projects.

I was in Chuanfuqu songs inheritor Cao Guangyu Cao teacher led a visit to his long life in Chongqing Lake built the "Chuanfuqu songs music museum", he gave me a detailed introduction to the Chuanfuqu songs all the way to the various forms of art and the history of the development of the song, as well as his experience, and from time to time, will also tell a story about his learning of Chuanfuqu songs in the process of some of the stories. Sometimes he would also tell some stories about the process of learning the Chuanfuqu songs. When asking him about the development status of Chuanfuqu songs, there seems to be some regret in his eyes, he told us that in the face of the gradual demise of the Chuanfuqu songs, his master, Mr. Chen Banggui, suffered from the lack of a successor to carry on the art that he had loved for his whole life, and the old man of more than 90 years old sang the Chuanfuqu songs for three whole days to the rolling Yangtze River, as if shouting for the soul of this art, but there was some sadness. But there is some sadness, the vastness of the river seems to have mercilessly swallowed his passion, but also seems to be in the memory of once this singing voice to bring the river's stirring, he may not be able to see the development of this art. Until his death, his last words were left to his disciple, Cao Guangyu, "must sing the Chuanfuqu songs".



Figure 2. Cao Guangyu is rehearsing the program
(Source: Xin Zhao, 2023)



Figure 3. Live Interview with Cao Guangyu
(Source: Xin Zhao, 2023)

2) Ms. Wu Xiulan

Wu Xiulan is the inheritor of the Jialing river Chuanfuqu songs, the only female Chuanfuqu songs inheritor on the Jialing river, who was born and grew up on a boat, and can sing dozens of Jialing river Chuanfuqu songs on the go and has been

awarded as the representative inheritor of the municipal intangible cultural heritage program, the Jialing river Chuanfuqu songs. Nowadays, the happiest thing for her is to sing the Chuanfuqu songs to participate in performances, but she also regrets that she can't find a successor.

In 1942, Wu Xiulan was born on a grain ship on the Jialing river, and her father and mother both worked and lived on the ship. Because she was the third in line, people called her "Wu San Sister". Wu Xiulan grew up on the ship since she was a child, and throughout her teenage years, Wu Xiulan's memories were all related to the ship, where she was able to collect and put down fiber canes, watch the waterway, cook, and wash clothes. At that time, she heard the boatmen shouting the Chuanfuqu songs every day, so she also shouted along with them, and she learned it without any teacher. Later, her father arranged one more task for her - to be the leader of the Jialing river Chuanfuqu songs. Jialing river Chuanfuqu songs is the Jialing river Basin boatmen and the dangerous water fight, in order to unify the action and rhythm, led by a boatman singing, the boatmen to help, the chorus of the traditional folk singing form.

On June 14, 2003, CCTV's "Charm 12" program introduced Wu Xiulan, the only female Chuanfuqu songs leader on the Sichuan River, to the national audience. Before and after that, Wu Xiulan and Zhang Zhigao appeared frequently on TV in Sichuan and Chongqing, and in 2006, Jialing river Chuanfuqu songs was listed in the first batch of national intangible cultural heritages, and in 2008, Wu Xiulan was invited to participate in the "Chinese Culture Story" cultural exhibition at the Beijing Olympic Games, and she performed for nearly one month, which made Chinese and foreign guests experience this Sichuan and Chongqing folk music art. In 2009, Wu Xiulan was awarded as the representative inheritor of the municipal intangible cultural heritage program of Jialing river Chuanfuqu songs, after which she began to take on apprentices to teach Jialing river Chuanfuqu songs.

In Wu Xiulan's home, memories of the Jialing river Chuanfuqu songs can be found everywhere. The walls of the living room are covered with photos of her performances, the TV shows her singing the Jialing river Chuanfuqu songs, and the fiber ropes and other objects tell the story of her days on the boat. As the only female inheritor of the Jialing river Chuanfuqu songs, Wu Xiulan is most worried about the

Jialing river Chuanfuqu songs, a folk music art lost, Wu Xiulan said. "My biggest wish is that someone can inherit the original Jialing river Chuanfuqu songs, I don't want to take it to the coffin." On the banks of the Jialing river, the waves remain the same. The stories of the past wait to be told and memorialized by future generations, and this vivid history does not want to and cannot be forgotten.



Figure 4. Wu Xiulan being interviewed
(Source: Xin Zhao, 2023)

2.2 Research Tools

The research tools used in this paper are mainly interview method, document method and qualitative analysis method. In order to obtain research data, the researcher designed a questionnaire and designed corresponding interview forms and observation forms according to different research objects.

The process of developing a questionnaire (based on the research objectives).

- 1) Take it to the instructor for inspection.
- 2) Modify according to the instructor's editing.
- 3) Send to experts for inspection before use
- 4) Modify based on expert advice before use in field work.

2.3 Selection of the songs

These classics have played an important role in my research, and the criteria for selecting the songs are as follows:

- 1) belonging to national intangible cultural heritage projects

- 2) representative art forms of Sichuan and Chongqing regions
- 3) representative works of boatman's songs
- 4) Recommended repertoire by the inheritors of intangible cultural heritage

The selected songs are as follows:

- 1) Pingshui Chuanfuqu song
- 2) Jiantan Chuanfuqu song
- 3) Shangtan Chuanfuqu song
- 4) Pinming Chuanfuqu song
- 5) Xiatan Chuanfuqu song

2.4 Data Collecting

In this paper I used 4 ways to obtain data:

- 1) Literature review and questionnaire survey
- 2) Interview recording and video collection
- 3) On-site inspection and observation records
- 4) File organization

2.5 Data Management

I categorized the data collected into the following categories:

1) Video

Collect more than 10 videos related to the Chuanfuqu songs, the network collection has recorded live video in the last century, with the artistic creation of stage performance video in recent years.

2) Audio

More than 10 pieces of audio related to the Chuanfuqu songs are collected, including audio recorded on the Internet and in the field.

3) Song Sheet

More than 10 music scores related to the Chuanfuqu songs are collected, which are collected through literature review and field research.

Pictures

More than 50 pictures related to Chuanfuqu songs are collected, including pictures of interviews with people, geographical environments, wind-picking records, and performance activities.

2.6 Data Analysis

There are two objectives in this thesis, and the topic of this paper is "A Study on the Musical Characteristics and Singing Forms of Chuanfuqu songs".

1) The first objective is to study the development of Chuanfuqu songs, so I used anthropological theory to analyze the current development of Chuanfuqu songs through personal cases by visiting and researching the inheritors as well as the inheritors' works. In addition, I also studied the origin, development process, and current status of the development of the Chuanfuqu songs through ethnomusicology theory.

2) The second objective is to analyze the musical characteristics and singing forms of the Chuanfuqu songs by following: singing form, lyric, rhythm, melody and the meaning of song. Thus, I used Western music theory and Chinese music theory, and through the field visits and exchanges with the inheritors of the Chuanfuqu songs as well as the related performers and narrators, I gained a detailed understanding of the styles of each song of the Chuanfuqu songs, and through the experiential study of the Chuanfuqu songs, I grasped the singing method of the one-leaders and many-people singing of the Chuanfuqu songs, and the biggest gain was to get the old generation's songs from the old generation. The biggest gain is to get the Chuanfuqu songs sheet written by the old generation of boatmen in those years, to further study the musical characteristics and singing forms of the Chuanfuqu songs, and to come to a conclusion.

2.7 Data Presentation

In this thesis present in 6 chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Literature Review
- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The current status of Chuanfuqu songs
- 5) Chapter5: The Musical Characteristic and Singing Form of Chuanfuqu songs
- 6) Chapter 6: Conclusion, Discussion and Suggestion

CHAPTER IV

The current status of Chuanfuqu Songs

The main content of this chapter is "Investigating the Development Status of the Chuanfuqu songs", firstly, we use the literature method and interview method to study and introduce the development of the Chuanfuqu songs in different historical periods during the change of time, from before the 1950s to the beginning of the 21st century, the development of the Chuanfuqu songs in each period, and then, through the field research, we learnt about the development status of different Chuanfuqu songs as well as their survival space at present, and finally I summarize the current development status of the Chuanfuqu songs, as following the songs.

1. Chuanfuqu songs in the Changing Times
2. Survey on the current situation of Chuanfuqu songs
3. The survival of the Chuanfuqu songs
4. Summary

1. Chuanfuqu songs in the Changing Times

1.1 Before the 1950s - Labour Songs

As a representative of the culture of the Three Gorges Basin of the Yangtze river and one of the core cultures of Sichuan and Chongqing, the Chuanfuqu songs has a long history. Chuanfuqu songs refers to a kind of boatmen's labour song produced and circulated in the Sichuan River Basin of China, which is a kind of song produced by boatmen in the process of collective labour in order to unify the movement, unify the strength and relieve the fatigue, and to cooperate with each other during the long-term labour, referred to as Chuanfuqu songs. The Chuanfuqu songs was created with the boatmen engaging in the unique production and labour mode of "Fibreman" and "Helmsman" for a long time, and its history can be said to be a long time ago, since there has been a water fleet of transport gradually, and it has a history of about 1,000 years so far.

There are more than 90 rivers in Sichuan, before the 1950s in Sichuan, the transport is mainly by the convenience of rivers and oars, wooden boats are the main

tools of water transport. According to archaeological discoveries, along the banks of the Sichuan River has been excavated along the Neolithic period of the "stone anchor", the Eastern Han Dynasty, "pulling the fibre figurines" and other cultural relics, corroborated the generation of the boatman song of the Sichuan River waterway wooden boat transport industry's long history. In the wooden boat transport industry, the Chuanfuqu songs is equivalent to the motor of the ship, which is the inexhaustible power of the boat.

Before the 1950s, the Chuanfuqu songs was not just a song with a few lines of lyrics, it was a lifestyle that a group of people had long been accustomed to, and this lifestyle was made up of the trinity of boat (transporting wooden boats), people (leading singers, boatmen), and the river (including different terrains in various sections of the river).

At that time, boats were basically privately owned by the rich, and boatmen called boat owners "boat bosses", who hired the boatmen they liked and the boatmen who led the singing, and carried out wooden boat transport on their own account. The river was bustling with singing, and materials from all over the world, such as rice, tobacco, salt, coal, ore, etc., were exchanged. When the Kuomintang was in power, they didn't bother to manage the rivers and the boats, so shipping matters were usually handled by boat gangs. Closely linked to the triads, the gangs collected rents from ships, but were also responsible to some extent for dealing with local rowing disputes and maintaining order in the fleet (Yang Yan, 2015).

It is reported that there are usually big boats of more than 100 tonnes on big rivers, and since there are many boatmen on these boats, they are equipped with special boatmen who are in charge of leading the singing and not pulling the boat; whereas there are only about 20 to 30 tonnes or less of boats on the small rivers, and there are not many boatmen, so they can only select one with a good voice as the leading singer and sing while pulling the boat. Leader of the boatman is not good, he must be knowledgeable, remember a lot of poems, songs and songs and music, at the same time, the voice should be good, loud and clear voice of the boatman song can make the boatman more energetic, and the most important thing is that the leader of the boatman must have a lot of experience in boating, very good knowledge of the water, so as to achieve the Chuanfuqu songs and the river water condition of the close

match to ensure the safety of the boat. Therefore, the boatmen who lead the songs are usually young and middle-aged, too old have no energy and too young have no experience.

The most important thing about the Chuanfuqu songs is to step on the spot. When the lead singer finishes yelling a phrase, the rest of the boatmen follow and yell "oh de cuo~oh de cuo~", "hi-zoe~hi-zoe~", "hi-hi-hi-hi-hi-high" and other end notes together, which achieves a unified step. " and other endings, and at the same time exerting their efforts together, which achieves unity of pace. In the large and small rivers, the lead singer must shout at all beaches, must shout at the rapids and reefs, and even to the wide section of the river must roar a little Chuanfuqu songs to relieve the boredom of the boatmen. So hard work makes the lead singer boatman's income than the average boatman more than 20%, although so, when the lead singer is not the scenery. At that time, the wooden ship transport industry was a high-risk occupation, not only did the Kuomintang have to collect heavy taxes, but also bandits would rob the goods and take away the soldiers when they encountered bandits on the way, so only poor families who couldn't afford to feed their children would let their children go to work as a shipwright. Only poor families who could not afford to feed their children would send their children to work as shipwrights. Because of their exhaustion, shipwrights died of illness, hunger and fatigue in countless cases.

Before the 1950s, boatman was a drudgery to earn a job, and it was a way of life created by man in the process of playing with nature. The speciality of the Chuanfuqu songs is that these songs with different words are specially made for the river. A good leader knows how to integrate the river, the boatman and the boat, and through shouting and inharmonious the pace of the three, people change for the river, the boat changes for the people, and eventually the river is also used for the people, and this is the magic of the original Chuanfuqu songs (Cao Guangyu, Interviewed, 2023).

1.2 Mid to late 20th century - from the river to the stage

In the 1950s, wooden boat shipping reached its peak, when the navigable river was full of boats coming and going, and the sound of shouting Chuanfuqu Songs was even louder and louder, said Tang Wenchong, the inheritor of the town of Xiangru next to the Jialing River:

"At the time of the founding of New China, I was still in primary school, and I was naughty. Every day when the school bell rang, I grabbed my schoolbag and ran to the riverside just to listen to the boatmen on the river singing the Chuanfuqu songs, because they sang it so well, it was so beautiful that I ran to listen to it every day, and listened to it, and then I knew how to sing it myself. I didn't work as a boatman on a boat, but my passion for Chuanfuqu songs was cultivated on the river when I was a child." (Tang Wenchong, interviewed, 2023)

In the following years, New China set out to improve the environment for shipping on the Sichuan River, on the one hand regulating the tributaries of the rivers in Sichuan, blowing up a large number of dangerous shoals and reefs, and greatly reducing the labour intensity of boatmen; on the other hand, efforts were made to manage the shipping vessels, as described by Feng Xukui of Guanhe :

"Before the founding of New China, there were a lot of bandits who robbed boats and people, and they ambushed the riverside, exactly like what was shown in the films. At that time, the bandits on the Hengjiang river were the fiercest, and even the boat owners couldn't do anything about them. Then the Communists came and shot those evil people who should be shot, and the bandits didn't dare to show up (Feng Xukui, interviewed, 2023)."

After the 1950s, the government overhauled the shipping on the Sichuan River, changing the boats from privately owned to co-operatively owned, with one or two shipping societies in each place depending on the size of the area, and the division of labour on the boats remained largely unchanged, except that there was a person who was responsible for accounting for the transport costs, and who ended up paying a fixed salary to the boatmen every month. The dredging of the river and the change of boat ownership system promoted the development of the shipping industry, at that time, the large shipping company had four to five hundred wooden boats and two to three thousand boatmen.

Despite the political turmoil from the 1950s to the 1970s, the development of shipping was not hindered, and the Chuanfuqu songs continued to be sung. The old boatmen recalled that they could sing the Chuanfuqu songs during the Three Against Five campaigns and the Rectification Campaign. Hundreds of people were resting together, and anyone who roared would answer, which was quite lively. It was only

during the Cultural Revolution that the content of the Chuanfuqu songs changed, and the previously popular songs could not be sung, and many Chuanfuqu songs made of Chairman Mao's poems came into being.

In the 70s, the pace of mechanisation in China accelerated, hydroelectric power stations began to be built on the rivers, and roads and railways began to be popularised in the Chuan river Basin. The high cost and danger of wooden boats accelerated their own decline, and they were gradually replaced by mechanically powered boats. After the shipping society was changed into a shipping company, the old boatmen were assigned to different positions in the company, and the leading boatmen, with their familiarity with the river, were often chosen to be the captains of the new mechanical boats, and the Chuanfuqu songs disappeared from the public's view without a word. Chuanfuqu songs singers will only be in the break about each other to the river roar Chuanfuqu songs nostalgia for the past, Chuanfuqu songs by the original boatmen's way of life down to the public entertainment, every holiday cultural performance will be invited to the Chuanfuqu songs singers to perform on the stage.

Due to the strong artistry and powerful infectious force of Chuanfuqu songs, Chuanfuqu songs were invited to perform on stages at home and abroad as early as possible. 1973 May, Fuljiang river Chuanfuqu songs participated in the Sichuan Provincial Literary and Artistic Performance, which was broadcasted to the whole province by the provincial TV station and the provincial radio station, and the broadcasting of which aroused wide acclaim from all walks of life; in 1987, Cai Deyuan, a boatman in Wutongqiao district of Leshan, was invited by the Ministry of Culture of France as a "Yangtze River Musician". "Yangtze River musicians" to participate in the French Avignon Festival, Cai Deyuan do the first performance, singing Chuanfuqu songs achieved third place, in 1989 he held 2 performances in the local Casino, the venue was full.

Since the 1970s and 1980s, Chuanfuqu songs has become a stage newcomer from the original daily must sing, cannot be abandoned way of life. It has to be admitted that the Chuanfuqu Songs is born on the river, and its ecological nature determines its vulnerability in front of the changing times (Cao Guangyu, Interviewed, 2023).

1.3 The beginning of the 21st century - Intangible Cultural Heritage

According to the author's knowledge of the inscription situation, in June 2006, Sichuan and Chongqing declared the "Chuanfuqu songs" by the State Council as a national non-heritage; in June 2006, the Jialing river Chuanfuqu songs was successfully declared a municipal non-heritage; in July 2009, the Fuling river Chuanfuqu songs was selected as a provincial-level non-heritage; in 2006, the Yongning river Chuanfuqu songs was identified as a provincial-level non-heritage; In 2009, the Fu river Chuanfuqu songs were listed as provincial-level non-heritage; in March 2007, the Jinsha river Chuanfuqu songs were selected as provincial-level non-heritage list.

Nowadays, Chuanfuqu songs in all basins are waiting to be labelled as non-heritage, and once the non-heritage label is put on, all kinds of cultural and artistic performances, commercial performances and charity performances, will follow. The Jinsha river Chuanfuqu songs receives at least five or six invitations to large-scale performances each year, and the Jialing River Chuanfuqu songs and the Fu River Chuanfuqu songs are also invited to perform at New Year's festivals. While such performances increase the enthusiasm, they also bring confusion to the old boatmen, that is, the Chuanfuqu songs performance has become a "show", losing the original flavour, said Feng Xukui, a veteran boatman:

"We used to go out to perform, I will invite several years dry old boatmen, we rehearsed together for a few days, go on stage to pull the boat all the process of the year to perform again, down after the judges said that we perform the lack of artistic things, to add some of the year we did not have the action into the year, but we were pulling the boat like that ah. Many old boatmen said the stage Chuanfuqu songs performance and the actual difference is large, coupled with the performance of many young people do not have the actual experience of pulling the boat, the performance of the action is not realistic and unrealistic (Feng Xukui, interviewed, 2023)."

As many non-heritage researchers believe that "only in the native singing environment of the nature of the original folk songs will not change, once moved to the stage, has been detached from the environment in which it grows, only partially retained some of the morphological characteristics of the original folk songs."

In addition, although the government at all levels to increase efforts to promote the Chuanfuqu songs, but the author's survey found that most of the public on the Chuanfuqu songs unheard of, only generations of family members living on the riverside to say one or two, the Chuanfuqu songs has also entered the bottleneck of the protection of the non-heritage: "The current protection of the non-heritage on the one hand, the government introduced a series of protection policies and measures, through the sensational publicity and the various social activities On the one hand, the government has introduced a series of protection policies and measures, and through the vigorous publicity and various social activities, a certain publicity effect has been formed in the society; on the other hand, from the perspective of the living protection of culture, these as the protection of traditional national culture does not have much practical effect, and the non-heritage is still excluded by the reality of the emerging strong cultural space, squeezed, and continues to be marginalised by the society."

If the Chuanfuqu songs before the 1950s were real "labour songs", then the Chuanfuqu songs from the 1950s to the successful bidding for the NHQ were entertainment and exhibition shows, while the Chuanfuqu songs after the bidding for the NHQ have become a potential product to be packaged and developed (Yang Yan, He Jieyan, 2015).

2. Survey on the current situation of Chuanfuqu songs

The Chuanfuqu songs has an extremely long history and is unique among the labour songs of Sichuan; it is not only diverse in form, but also extremely rich in content. Chuanfuqu songs are mainly circulated in Jinsha river, Yangtze river, Jialing river and its tributaries, Wu river, Ful river, Min river, Tuo river and Daning river, etc. Sichuan Province and Chongqing Municipality are the birthplace and main inheritance place of Chuanfuqu songs. Chuanfuqu songs are mainly passed down from boatmen's groups, mostly by word of mouth and natural inheritance. There are also young boatmen who learnt the art from old boatmen. In the boatman industry, the leader of the boatman song has a high status in the boatman group. Chuanfuqu songs leader should not only have a good voice and sing beautifully, but also have a wide range of knowledge, be familiar with the waterway, experienced boaters and other

talents, Chuanfuqu songs leader is the main inheritor of the Chuanfuqu songs (Cao Guangyu, Interviewed, 2023).

With the change of people's production and life style and the departure of many old boatmen, many Chuanfuqu songs have been lost. During the fieldwork, although I was able to visit some of the old boatmen, I heard more than once the lamentation "I haven't sung it for a long time, I forgot". The author spent more than 20 days, visited many cities, counties and towns, travelled thousands of kilometres, only interviewed a few boatmen who could sing the Chuanfuqu songs, and the youngest age was nearly 60 years old, and there were few old boatmen left who could lead the Chuanfuqu songs.

The author of the survey confirmed that the Chuanfuqu songs is mainly distributed in the Yangtze river, Jinsha river, Jialing river, Fuling river, Minjiang river, Nanguang river, Tuojiang river, Yongning river, Wujiang river and so on, so I am on the "Jialing river Chuanfuqu songs", "Jinsha river Chuanfuqu songs", "Tong river Chuanfuqu songs", "Fu river Chuanfuqu songs (Huanglongxi Chuanfuqu songs)", "Ful river Chuanfuqu songs", "Min river Chuanfuqu songs The geographical distribution of the " Chuanfuqu songs" was investigated and researched.

2.1 A song: Jialing River

Jialing river originates from the southern foothills of the Qinling mountains, and runs from north to south through the cities of Guangyuan, Nanchong and Guang'an in Sichuan, and joins the Yangtze River in Chongqing, which is the main water traffic and transport line communicating between the southwest and the northwest, and one of the main tributaries on the north bank of the Yangtze river. Its water system consists mainly of the Jialing river main stream and the Fuling river, Qiujiang two major tributaries, the Jialing river main stream flows from north to south; Fuling river flows from west to southeast, the Qiujiang river flows from northeast to southwest; Fuling, Qiujiang two water in the vicinity of the Heche converge into the main stream. The Jialing river flows through the "Little Three Gorges" to the mountain city of Chongqing, and finally joins the Yangtze river. The total length of the main stream is 1120 kilometres. The length of the river within the province is 796 kilometres. Basin of the northeast, to the Qinling Mountains, the Daba Mountains and the Han river as a boundary, southeast of the Huaying Mountains and

the Yangtze River apart, northwest of the Longmen Mountains and the Minjiang river border, west and southwest of a low watershed and the Tuojiang river adjacent. The watershed seems like a folding fan, with a total watershed area of 158,000 square kilometres, accounting for 9% of the Yangtze River's watershed area, and a watershed area of 110,600 square kilometres within the province. This area of the channel is winding, mountainous and precipitous, the water is rapid and many beaches, the whole water level difference is large, boatmen work hard, Jialing river Chuanfuqu songs is in this special geographical environment should come into being.

Since the beginning of the field survey, focusing on the Jialing river Basin key rivers made a lot of census, investigation, collection and collation of information. First of all, Yibin Pingshan County visited the Jialing river Chuanfuqu songs surviving legacy of the river net music, and later went to Chongqing to the Beipei number of sails, the former elegance of the lustre of the green stone wall no longer exists, a few pioneers have been made ancient. Chuanfuqu songs also with the river has become a song of the ages. I finally met the Chuanfuqu songs inheritor Cao Guangyu, as well as the only female inheritor Wu Xiulan and other old boatmen, and they talked to the Jialing river Chuanfuqu songs past events, a thousand feelings, and finally reached a common Chuanfuqu songs for the Jialing River shouting consensus, together for the inheritance of the Jialing river Chuanfuqu songs and efforts (Wu Xiulan, Interviewed, 2023).

2.2 A song: Jinsha River

The Jinsha river Chuanfuqu songs is mainly circulated in the lower reaches of the Jinsha river from Xinshi Town in Pingshan County to Yibin City. The ancient name of Pingshan was Mahu, which was recorded during the Shu Han period of the Three Kingdoms. Before the Ming Dynasty, the Jinsha river section from Yibin to Qiaojia was called the Mahu river. According to the relevant historical records, the ancient Mahu area during the Hongwu period of the Ming Dynasty set up the Mahu Province. From then on, the production and social development of the lower reaches of the Jinsha river developed rapidly, and the Jinsha river boat transport also developed as never before, and became a major part of the production, life and social development of the people of all ethnic groups on both sides of the lower reaches of the Jinsha river. The Jinsha river Chuanfuqu songs was gradually formed and

inherited in the unprecedented development of Jinsha river shipping, and is now mainly preserved in the territory of Pingshan County.

Pingshan County in Sichuan Province is located at the southern edge of the Sichuan Basin, on the north bank of the lower Jinsha river, bordering Yibin in the east, Leibo and Mabian in the west, Muchuan in the north, and Suijiang in the south of Yunnan Province. It is the most important section of the lower reaches of the Jinsha River for shipping, and also the main place where the Jinsha river Chuanfuqu songs was created, developed and spread. The county covers an area of 1,531 square kilometres and has a population of 300,000 people. The Jinsha river is a fast-flowing river with many dangerous beaches and large water level differences, so the Jinsha river Chuanfuqu songs have a distinctive character.

The continuous development of the lower Jinsha river economy, the development of roads and railways on both sides of the river, low transport costs, travelling speed, wooden boat shipping is dwarfed by the competitiveness of the Jinsha river quickly lost, and the Jinsha river Chuanfuqu songs faded out of the stage of life. The number of people working in wooden boat shipping has been drastically reduced. The development of hydroelectric resources in the lower Jinsha river and the completion of the construction of the large hydroelectric power station at Xiangjiaba may cause the Jinsha river Chuanfuqu songs to disappear completely in a very short time. The old boatmen who can fully sing the Jinsha river Chuanfuqu songs are very few and old, and the younger generation lacks enthusiasm for learning and inheriting the Jinsha river Chuanfuqu songs. The Jinsha river Chuanfuqu songs have no successors and are in urgent need of rescue and protection. The richness and diversity of modern cultural and recreational activities have caused the ancient Chuanfuqu songs to lose their receptive audience.

2.3 A song: Tuojiang River

Tuojiang river Chuanfuqu songs are circulated in Jianyang, Ziyang, Zizhong, Neijiang County (now Dongxing District) and other places along the Tuojiang river basin. The ancient Tuojiang people used wooden boats to transport sugar cane, sugar and daily necessities in the Tuojiang river basin. They formed a huge water transport team of about ten boats like horse and camel gangs, travelling between Jianyang, Ziyang, Zizhong, Neijiang, Longchang and Luzhou. Neijiang is the most important

dock in the Tuojiang River basin, Tuojiang river runs through the north and south of Neijiang river, the waterway has many beaches and bends. Neijiang northeast of Mianyang City, southeast of Chongqing Municipality, south of Zigong, the western boundary of Leshan City, northwest of Chengdu City, and therefore is an important hub of waterway transport within the province, but also to the country east-west and north-south transit stops. Before the liberation of the main water transport materials are sugar cane, sugar, pigs, jute, roasted tobacco, up through Chengdu, down to Luzhou, Chongqing, and then re-exported to all parts of the country (Wu Mingshi, 2011).

The origins of the Tuojiang river Chuanfuqu songs can be traced all the way back to the history of wooden boat transport since. As the Tuojiang river is close to the Jialing river, Qijiang river, Minjiang river, Baolin river, Jiading river and other large and small rivers, by its geographic environment as well as the mutual influence of boat traffic, Tuojiang river Chuanfuqu songs also absorbed the other rivers of the Chuanfuqu songs, the formation of the current Tuojiang river Chuanfuqu songs.

Tuojiang river Chuanfuqu songs is the witness of the hard labour of the working people, and the basis for the study of the boatmen and the customs along the Tuojiang river. The unique cadence and liner notes of Tuojiang river Chuanfuqu songs as well as the rhythm of the river style are now unrivalled, and the sometimes-grandiose singing is very characteristic of the region, and its rich and unique harmonic effect makes people excited. With the development of transport, machinery instead of manual labour, the occupation of fibre pulling is also extinct, but also due to the townships and villages through the highway, the original people engaged in water transport is now basically gone. Few people can sing Tuojiang river Chuanfuqu songs, and are very old. Therefore, the Tuojiang river Chuanfuqu songs heirs are highly endangered, so the protection of the Tuojiang river Chuanfuqu songs should be highly valued.

2.4 A song: Tonghe River

The Tonghe river Chuanfuqu songs, known as the Raft Song in ancient times, has been passed down for thousands of years. The Shawan District of Leshan City, Sichuan Province, where the Tonghe river Chuanfuqu songs was produced and passed down, is bordered by Ebian in the south, Muchuan in the east, Emei in the west, and

the central district of Leshan City in the north. Shawan District is located in the lower reaches of the Dadu river, because when Emperor Wu of the Han Dynasty, General Deng Tong opened a mine here to cast money (known as the Deng Tong coin), so the lower reaches of the Dadu River since the Han and Wei Dynasty has been called the Tonghe river. Tonghe river Basin does refer to the present Gongzui reservoir to the east of the Wulong Temple about 100 kilometres of territory, Shawan District in the upper reaches of the Tonghe river, covering an area of 610.89 square kilometres, with a total population of about 210,000 people, jurisdiction over 13 townships, are on both sides of the Tonghe river. Tonghe river bugle that is distributed in these 13 townships, focusing on the distribution in the town of Shawan, Taiping Township, Fulu Township, Tongtsi Township, Gongzui Township.

Social development and the impact of modern civilisation are the objective and main reasons for the endangerment of the Tonghe river Chuanfuqu songs. The continuous development of the economy of the lower reaches of the Dadu river, both sides of the road, railway traffic gradually and rapidly, wooden boat shipping to lose its living space. Tonghe river Chuanfuqu songs also faded out of the stage of labour life, wooden boat was replaced by mechanical boat. "Gongzui", "Tongjiezi" two large-scale step power station construction is completed, the Tonghe river Chuanfuqu songs may also disappear in a very short period of time.

2.5 A song: Fuhe River (Huanglongxi River)

The "Fuhe river Chuanfuqu songs", also known as the "Huanglongxi river Chuanfuqu songs" and the "Jinjiang river Chuanfuqu songs", has been passed down in the watersheds of the Fu river and the Jinjiang river, and is currently only found in Huanglongxi Town in Chengdu. Chengdu Huanglongxi was called Chishui in ancient times. According to the Records of the Grand Historian - Book of Rivers and Canals, "Shu Shou Bing chiselled the Li Dui, opened up the harm of the Foam Water, and pierced the Two Rivers (Editor's Note: i.e. the Jomo River and the Yuzi River) in the middle of Chengdu. This canal can be travelled by boat." The Republic of China "Huayang County Records": "the lower section of the Oil River, originating in the four branches of the Jomo river, in the building of the broken weir and after the confluence of the Berjiao River, commonly known as the Fu River." Fuhu river flows to Chengdu and the Jinjiang river, through the Wangjianglou, Zhonghe Town,

Zhongxing Town, Su dock to Huanglongxi, into Pengshan County to the mouth of the river into the Minjiang river, since ancient times, there is a shipping convenience. The Fu river was an important channel for transport in ancient Chengdu and an important waterway section of the ancient Southern Silk Road (Wu Mingshi, 2011).

Huanglongxi Town is one of the top ten ancient water towns in Sichuan, with a history of more than 1700 years, established and developed under the impetus of the prosperous Fu River shipping industry. It is at the confluence of the Jinjiang river and the Luxi river, which is a natural wharf with wide and smooth waters. Boats travelling to and from Chengdu, Chongqing and Leshan moor here, together with local boats transporting Mushan specialties, making the Huanglongxi river a forest of masts.

The Fuhe river Chuanfuqu songs (Huanglongxi river Chuanfuqu songs) is the only Chuanfuqu songs in Chengdu, and it is also a representative Chuanfuqu songs of the Western Sichuan Plain. Due to the specific environment of the waters, such as the gentle current, the wide surface of Huanglongxi river and the smooth water, the Chuanfuqu songs are mainly "Pingshui Chuanfuqu songs", and their music is characterised by the stretching, peaceful and beautiful melody, which is uniquely in the style of the western Sichuan plains. The existence of Fuhe river Chuanfuqu songs is a reflection of the primitive labour of Chengdu's boatmen over the generations, and a witness to the long history of water transport in Chengdu, a famous historical and cultural city. (Cao Guangyu, Interviewed, 2023)

The Fuhe river was once used as an important river from Chengdu to Yibin and Chongqing, and the current situation is that the water level of the Fu River is low and it is no longer navigable. After liberation, due to the rapid development of land transport undertakings, 12 kilometres from the town of Chengkun Railway and around the field of the double Peng (Shuangliu to Pengshan) highway was built, so that the gradual decline of water transport, the development of road traffic on both sides of the development of the low-cost transport and the speed of the wooden boat shipping industry gradually lost its competitiveness, the Fuhe river Chuanfuqu songs also gradually disappeared. Due to the replacement of wooden boats by mechanically powered boats and the decrease in the number of people engaged in the wooden boat shipping industry. Most of the old shipwrights who can fully sing the Fuhe River Chuanfuqu songs have died, and the few remaining singers are old (all over 70 years

old), if not rescued in time, it is expected that the inheritors of the Chuanfuqu songs will be completely extinct after 5-10 years, and the younger generation lacks understanding of the Fuhe river Chuanfuqu songs. The younger generation lacks understanding of the Fuhe river Chuanfuqu songs and is not enthusiastic about learning and inheriting it. Therefore, the inheritors of Fuhe river Chuanfuqu songs are highly endangered and urgently need to be rescued and protected. The richness and diversity of modern cultural and recreational activities have made the ancient Fuhe River Chuanfuqu songs lose its acceptance.

2.6 A song: Fujiang River

The Fujiang river Chuanfuqu songs is mainly distributed in the river basin where the Fujiang river runs through Santai County of Mianyang City and Suining City. The Fujiang river is a tributary of the Jialing river, originating from Xuebao Ding, the main peak of Minshan Mountain, between Songpan County and Jiuzhaigou County in Sichuan Province. The Fujiang river flows south through Pingwu County, southwestern Jiangyou City, Mianyang City, Santai County, Shehong County, Suining City and other areas, and joins the Jialing river in Hechuan City, Chongqing Municipality, with a total length of 776 kilometres, and a watershed area of 36,600 square kilometres. Fuliang river, in the history of navigation from a long time, according to the "Hou Han Shu - Tibetan Palace" records. As early as in the Han Dynasty, it became a place of war. During the Three Kingdoms period, Liu Bei took a high ship from Neishui (Fuling river) to Chengdu when he entered Shu. Throughout the Tang, Song, Yuan, Ming and Qing Dynasties, it has been a natural shipping. The long and developed water transport history of the Fuliang river, complex and dangerous water transport environment, formed the "Fujiang river Chuanfuqu songs" has its own characteristics: large team of boatmen, specialisation, "Fuliang river Chuanfuqu songs" has many names, and its line cavity is different and self-contained system.

In 1958, the "Great Leap Forward" of the "technological revolution", "machine boats" began to gradually replace the "human boat The "Cultural Revolution". On the eve of the "Cultural Revolution", the machine boat industry has been popularised. Water transport in the human pulling fibre, pulling radius, and then disappeared. Slender men have to change jobs, change jobs, "Fujiang river Chuanfuqu

songs" has lost the basis of inheritance, so far more than 40 years. Many famous Chuanfuqu songs leader has resigned, there are few left. And because of old age and frailty, stopping the business for a long time, can be complete as in the old days as the melodious and melodious, it is even more difficult to find. The "youngest" old boatman, has been 80 years old. Even the general boatman who can only answer and sing, the youngest has been 70 years old. Therefore, the "Fujiang river Chuanfuqu songs" is extremely endangered and needs to be rescued and protected urgently (Wu Mingshi, 2011).

2.7 A song: Minjiang River

Minjiang river is also known as Wenjiang river and Daojiang river. Minjiang river originates from Bowkangling and Langjialing of Minshan Mountain, and is one of the important tributaries of the Yangtze river, with a total length of 735 kilometres and a watershed area of 140,000 square kilometres. It flows through the areas of Aba, Chengdu, Meishan and Leshan, and finally joins the Yangtze river in Yibin. The Minjiang river Chuanfuqu Songs is mainly located in Gande County of Leshan, flowing from north to south through four regions, including Shixi Town, Yuzin Town, Xiaogu Town and Xinmin Town. As the Minjiang river Gande section of overlapping mountains, rivers and rivers, many dangerous beaches, reefs and rocks, the river bends, the current is rapid, waves, in order to facilitate the unification of the boatmen, slender men walking in step with the weight, the rhythm of the board radius, and the formation of a joint force, break through the water, day after day, year after year, the boatmen, slender men, according to the water different, shouted out the different rhythms, different moods of the Boatman song gradually evolved into the now famous folk music! Minjiang river Chuanfuqu songs.

In the face of today's changing times, mechanisation, automation of the continuous development of a variety of advanced, modern land, water and air transport traffic work instead of man-powered wooden boat transport, so that the Minjiang river Chuanfuqu songs with the disintegration of the traditional water transport industry gradually towards extinction. Most of the boatmen who used to work in the shipping industry are old or dead, and very few of them can sing the Chuanfuqu songs, so the "Minjiang river Chuanfuqu songs" are facing a crisis of gradual disappearance.

Chuanfuqu songs have played an important role in Sichuan's history and cultural heritage, recording the boatmen's hard work, emotions and feelings about the river. However, with the development of modern means of transport and changes in lifestyles, the Chuanfuqu songs have gradually lost their basis for inheritance and are in danger of disappearing. Many of the old boatmen are already old, and the younger generation is not very enthusiastic about the understanding and inheritance of the Chuanfuqu songs. In the survey, it was found that the Chuanfuqu songs are mainly distributed in the river basins of Yangtze river, Jinsha river, Jialing river, Fujiing river and Minjiang river, and each region has its own unique style of Chuanfuqu Songs and inheritance history. However, whether it is Jialing river Chuanfuqu songs, Jinsha river Chuanfuqu songs, Tuojiang river Chuanfuqu songs, Tonghe river Chuanfuqu songs or Chuanfuqu songs from other regions, all of them are facing the same dilemma: with the passage of time and social changes, there are fewer and fewer people who can pass on the Chuanfuqu songs in their entirety, and the disappearance of the inheritance environment and the traditional way of life has resulted in the loss of the Chuanfuqu songs. The preservation and transmission of the Chuanfuqu songs are particularly urgent. Various measures can be taken, including recording and collecting the existing Chuanfuqu songs, and using modern technology to preserve them digitally; organising performances of Chuanfuqu songs and traditional cultural activities to increase the public's knowledge of and concern for Chuanfuqu songs; encouraging the younger generation to learn and pass on the Chuanfuqu songs, which can be taught and trained through the schools, communities and other channels; strengthening the protection and livelihood protection of Chuanfuqu songs inheritors to enhance their inheritance motivation, and improve their enthusiasm, etc. Through these efforts, it is hoped that this precious cultural heritage can be preserved, so that the Chuanfuqu songs can be inherited and developed in the modern society, and continue to be sung by the people as an important part of the excellent traditional culture of the Chinese nation (Wu Xiulan, Interviewed, 2023).

3. The survival of the Chuanfuqu songs

From the 1950s onwards, the new China to rectify the various rivers, Sichuan tributaries of the rivers, blowing up a large number of dangerous beaches, reefs, motorized boats instead of wooden boats, the boatmen's labour intensity is greatly reduced, the Chuanfuqu songs in the Sichuan River has become gradually rare. Especially the construction of hydroelectric power stations in various regions, high speed roads, railways speed up to bring low-cost transport and speed, the wooden boat shipping industry disappeared dramatically, coupled with mechanical power boats instead of wooden boats, engaged in the wooden boat shipping industry practitioners reduced dramatically, the old and middle-aged boatmen all retired or change jobs. The Chuanfuqu songs, which has been passed down for thousands of years, has come to an end. Today's Chuanfuqu songs mainly survive in the following four spaces:

3.1 Governmental and international performance competition stage

As the country has launched the protection of intangible cultural heritage, the government has paid more and more attention to the protection of Chuanfuqu songs. Through this survey, it is learnt that these international competitions and governmental activities have created the most popular space for the survival of Chuanfuqu songs.

3.2 In the modern media

The protection of national intangible cultural heritage has also led to the release of audio-visual products of Chuanfuqu songs, and the high development of modern digital media and self-media has also brought Chuanfuqu songs a new living space. With the broadcasting of TV and the popularity of online media, there are more and more websites and forums related to Chuanfuqu songs established by Chuanfuqu songs enthusiasts. Although this space is far away from the boatmen singers and the river water of Chuanfuqu songs, it is of great significance to the inheritance of Chuanfuqu songs today. Nowadays, it is difficult to hear the Chuanfuqu songs along the rivers, but they can be heard on TV and on the internet.

3.3 Professional art institutes, troupes and folk-art groups

In the course of our investigation, we had learnt about the art troupes that are active to the local area. In such folk culture and art groups, in order to meet the needs

of performances around the world, there are also a few singers who specialise in Chuanfuqu songs or professional singers who make guest appearances to sing Chuanfuqu songs. It is conceivable that the Chuanfuqu songs in this living space are also of a performing nature.

3.4 The life of riverbank inhabitants

Although the Chuanfuqu songs surviving in the living space of the riverbank residents still exist, with the change of life style and the replacement of manual labour by machinery, many traditional old singers have left the world and a lot of Chuanfuqu songs have been lost. In the course of our investigation, we heard more than once that "there is no singing". However, we were able to visit some old singers over 60 years old who could sing the Chuanfuqu songs, while the younger generation confessed that they appreciated the original Chuanfuqu songs. This situation tells us a seemingly contradictory conclusion, that nowadays the self-indulgent singing of Chuanfuqu songs has lost its environment. However, the younger generation's appreciation of Chuanfuqu songs has increased.

4. Summary

As a unique cultural phenomenon in the Sichuan and Chongqing regions, Chuanfuqu songs has experienced multiple stages of development and evolution in the changing times. Before the 1950s, Chuanfuqu songs were the lifestyle and labor songs of boatmen working on the river. With the progress of the times and the development of society, from the late 1950s to the 1990s, Chuanfuqu songs gradually moved from the scene of water labor to stage performances. With the advancement of mechanization and changes in transportation methods, wooden boats are gradually replaced by mechanically powered boats. The living space and inheritance of Chuanfuqu songs are facing new challenges. By the beginning of the 21st century, Boatman Song has received more attention and protection as an intangible cultural heritage. The performance of Chuanfuqu songs gradually moved from the boat to the stage and became a cultural and entertainment program. With the diversification of social culture and the development of media technology, the purity and authenticity of

Chuanfuqu songs in their native environment have gradually been affected, and some Chuanfuqu songs performed on stage have lost their original flavor.

However, with the changes of the times and the development of society, Chuanfuqu songs still faces a serious survival crisis. Through the investigation and research of Chuanfuqu songs in Jialing river, Jinsha river, Tuojiang river, Tonghe river, Fuhe river, Fujiang river and Minjiang river, as well as the in-depth analysis of their current situation, the development status of Chuanfuqu songs and the difficulties they face are presented.

Firstly, the Chuanfuqu songs are widely distributed geographically, mainly circulating in many river basins in Sichuan Province and Chongqing Municipality. The Chuanfuqu songs in these areas are distinctive, diverse in form and rich in content. However, with the passage of time and socio-economic changes, the inheritance and development of the Chuanfuqu songs have been seriously affected.

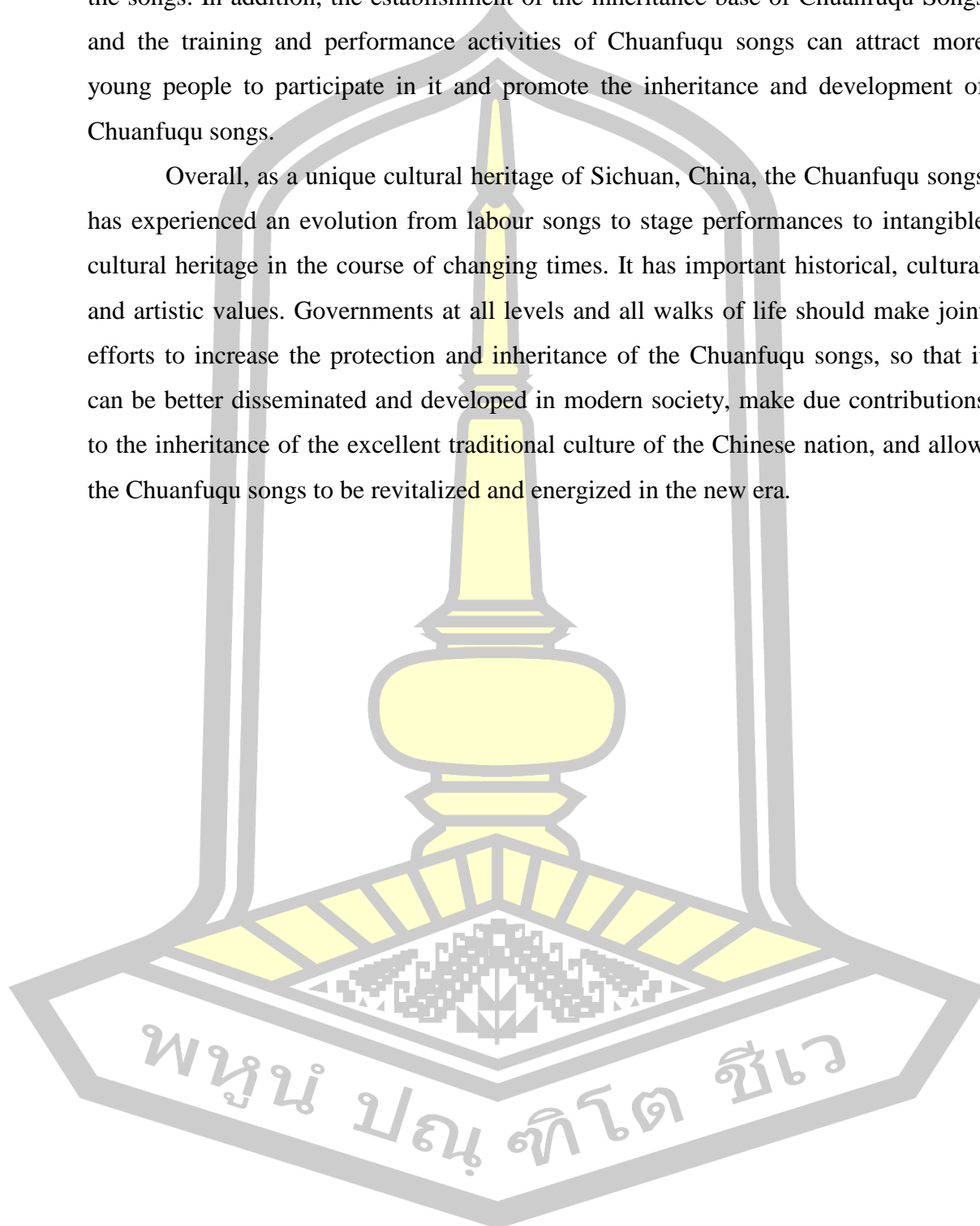
Secondly, through the investigation of the current situation of Chuanfuqu songs in different regions, it can be seen that the environment for the inheritance of Chuanfuqu songs is becoming more and more severe. Many of the old boatmen are old and fewer and fewer of them can sing the Chuanfuqu songs in full, while the younger generation is not enthusiastic about learning and inheriting the Chuanfuqu songs. The inheritance chain of the Chuanfuqu songs has been broken, leading to a serious impact on their living space.

Further analysis reveals that the survival space of Chuanfuqu songs is now mainly manifested in the government, the stage of international competitions, modern media, professional art groups and the life of riverbank residents. Although the Chuanfuqu songs has been spread to some extent on some specific stages, its transmission in real life has encountered great difficulties. With the change of lifestyle in modern society and the replacement of manual labour by mechanization, the inheritance of the Chuanfuqu songs is facing serious challenges.

In view of the difficulties faced by the Chuanfuqu songs, we should take effective measures to protect and pass them on. Firstly, government departments should increase the protection of the Chuanfuqu songs and formulate relevant policies and measures to promote the inheritance and development of the Chuanfuqu songs. Secondly, we should strengthen the publicity and promotion of the Chuanfuqu songs

and make use of modern media platforms to increase the popularity and influence of the songs. In addition, the establishment of the inheritance base of Chuanfuqu Songs and the training and performance activities of Chuanfuqu songs can attract more young people to participate in it and promote the inheritance and development of Chuanfuqu songs.

Overall, as a unique cultural heritage of Sichuan, China, the Chuanfuqu songs has experienced an evolution from labour songs to stage performances to intangible cultural heritage in the course of changing times. It has important historical, cultural and artistic values. Governments at all levels and all walks of life should make joint efforts to increase the protection and inheritance of the Chuanfuqu songs, so that it can be better disseminated and developed in modern society, make due contributions to the inheritance of the excellent traditional culture of the Chinese nation, and allow the Chuanfuqu songs to be revitalized and energized in the new era.



CHAPTER V

The Musical Characteristics and Singing Forms of the Chuanfuqu Songs

The main content of this chapter is "Analysing the Musical Characteristics and Singing Forms of Chuanfuqu songs", Through 5 Chuanfuqu songs, which firstly introduces the backgrounds of different Chuanfuqu songs and their unique singing forms, and then analyses the rhythmic characteristics of Chuanfuqu songs in different scenes, and the lyrics and melodic characteristics expressed by different types of Chuanfuqu songs. The following are the details:

1. Pingshui Chuanfuqu songs
2. Jiantan Chuanfuqu songs
3. Shangtan Chuanfuqu songs
4. Pinming Chuanfuqu songs
5. Xiatan Chuanfuqu songs

1. Pingshui Chuanfuqu songs

1.1 Background of the song

"Pingshui Chuanfuqu songs" is a song sung before or at the beginning of the boat trip, the river is calm, its melody is lyrical and singable, the tune is soothing and melodious, the voice is bright and light, the leader's singing is the main part of the Chuanfuqu song lyrics, and in the case of low labour intensity, there will be some specific statements, and the melody of the music is strong (See figure 5).

平水船夫曲

Pingshui Chuanfuqu songs

四川
Si Chuan

慢板
Lento

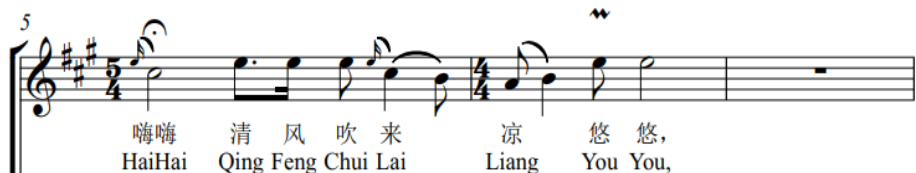
领唱
lead a chorus



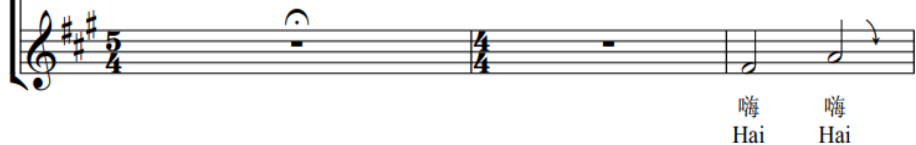
合唱
chorus



领唱
lead a chorus



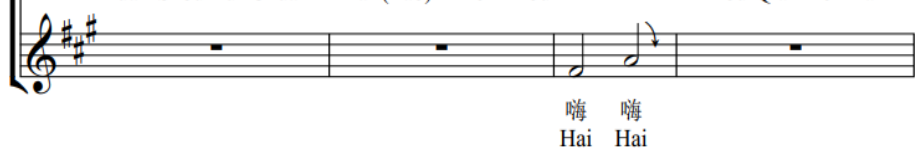
合唱
chorus



领唱
lead a chorus



合唱
chorus



领唱
lead a chorus



合唱
chorus



2

15

领唱
lead a chorus

忧 (哦) 和 (哟) 愁 啊, 推 船 人 本 是
You (O) He (Yao) Chou A, Tui Chuan Ren Ben Shi

合唱
chorus

嗨 嗨
Hai Hai

18

领唱
lead a chorus

苦 中 苦, 哎 风 里 雨 里 走 码 (咗) 头。
Ku Zhong Ku, Ai Feng Li Yu Li Zou Ma (Ye) Tou.

合唱
chorus

嗨 嗨
Hai Hai

22

领唱
lead a chorus

闲 言 几 句 随 风 散,
Xian Yan Ji Ju Sui Feng San,

合唱
chorus

嗨 嗨 嗨 嗨
Hai Hai Hai Hai

26

领唱
lead a chorus

嗨 前 面 有 一 个 观 (啰) 音 滩,
Hai Qian Mian You Yi Ge Guan (Luo) Yin Tan,

合唱
chorus

The image shows a musical score for a song. It consists of two staves. The top staff is for the 'Lead a Chorus' (领唱) part, and the bottom staff is for the 'Chorus' (合唱) part. Both staves are in G major (one sharp) and 5/4 time. The 'Lead a Chorus' part starts with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, and a quarter note F#5. The time signature changes to 4/4 for the next measure, which contains a half note G4 and a half note A4. This is followed by a half note B4 and a quarter note C5. The time signature changes to 2/4 for the next measure, which contains a half note D5. The time signature changes back to 4/4 for the final measure, which contains a half note E5 and a quarter note F#5. The 'Chorus' part starts with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, and a quarter note F#5. The time signature changes to 4/4 for the next measure, which contains a half note G4 and a half note A4. This is followed by a half note B4 and a quarter note C5. The time signature changes to 2/4 for the next measure, which contains a half note D5. The time signature changes back to 4/4 for the final measure, which contains a half note E5 and a quarter note F#5. The lyrics are written below the staves. The 'Lead a Chorus' part has the lyrics '嗨 前 面 有 一 个 观 (啰) 音 滩,' and the 'Chorus' part has the lyrics 'Hai Qian Mian You Yi Ge Guan (Luo) Yin Tan,'.

29

领唱
lead a chorus

观 音 菩 萨 虽 说 有 灵 (啰) 验, 不 使 劲 来
Guan Yin Pu Sa Sui Shuo You Ling (Luo) Yan, Bu Shi Jin Lai

合唱
chorus

The image shows a musical score for a song. It consists of two staves. The top staff is for the 'Lead a Chorus' (领唱) part, and the bottom staff is for the 'Chorus' (合唱) part. Both staves are in G major (one sharp) and 4/4 time. The 'Lead a Chorus' part starts with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There is a double bar line, then a 2/4 measure with a whole rest, followed by a 3/4 measure with a whole rest, and finally a 4/4 measure with a whole rest. The 'Chorus' part starts with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There is a double bar line, then a 2/4 measure with a whole rest, followed by a 3/4 measure with a whole rest, and finally a 4/4 measure with a whole rest. The lyrics are written below the staves. The 'Lead a Chorus' part has the lyrics: '观 音 菩 萨 虽 说 有 灵 (啰) 验, 不 使 劲 来' and 'Guan Yin Pu Sa Sui Shuo You Ling (Luo) Yan, Bu Shi Jin Lai'. The 'Chorus' part has no lyrics.

3

33

领唱
lead a chorus

过（哟） 不了滩， 你我联手 个个是
Guo (Yao) Bu Le Tan, Ni Wo Lian Shou Ge Ge Shi

合唱
chorus

36

领唱
lead a chorus

英（啰）雄 汉， 攒个劲来 扳（啰）上（哋）前，
Ying (Luo) Xiong Han, Zan Ge Jin Lai Ban (Luo) Shang (Ye) Qian,

合唱
chorus

40

领唱
lead a chorus

平 水 号 子 要 换（啰）一 换，
Ping Shui Hao Zi Yao Huan (Luo) Yi Huan,

合唱
chorus

44

领唱
lead a chorus

哋 捏紧 橈子 冲 过了滩！
Ye Nie Jin Rao Zi Chong Guo Le Tan!

合唱
chorus



Figure 5. Pingshui Chuanfuqu songs

(Source: Xin Zhao, 2024)

1.2 Singing characteristics

The Pingshui Chuanfuqu song is a combination of collar and harmony, but the main focus is on the collar, which is more expressive and has a greater melodic ups and downs, and the lyrics have a sense of self-indulgence. As can be seen from the score, this is a monophonic part, with no obvious division of voices, and the lead and harmony parts are mainly in the form of phrases, and the lead part is more complete, while the harmony part is used as a supplement to the phrases. This kind of relationship between the lead and the harmony part is mostly found in Chuanfuqu songs where the labour intensity is relatively easy, and it can allow the labourers to express their feelings to their heart's content.

The singing form of Pingshui Chuanfuqu songs is usually led by a boatman, with all the other boatmen singing in chorus, and sometimes there are duets and solos. The singing content of the leader is mostly about specific events, such as the weather conditions at the time of the song, the mood of the boatmen, and the good wishes for the safety of this boat trip. The content of the chorus is less and single, mostly repetitive phrases with no practical meaning.

During the singing process, the lead singer sings melodically (see figure 6) and rhythmically (see figure 7), and the chorus sings short and single liner notes (see figure 8).



Figure 6. Sheet music example

(Source: Xin Zhao, 2024)



Figure 7. Sheet music examples

(Source: Xin Zhao, 2024)

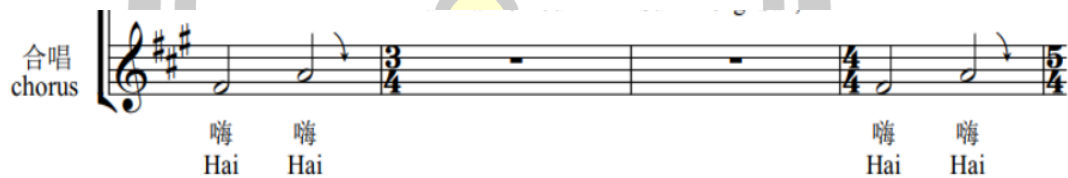


Figure 8. Sheet music example

(Source: Xin Zhao, 2024)

1.3 Rhythmic characteristics

The rhythm of the Pingshui Chuanfuqu song is based on the frequency of the boatman pulling the boat and created, in the river when the wind and waves are calm and singing, it is rich in lyricism and singing, it is a long and soothing rhythm, generally using whole notes, half notes, quarter notes, two-eighths of the rhythmic pattern, the first sixteen after eight, the front sixteen after sixteen, and so on, are all classified rhythmic pattern, the leading boatman with a kind of free singing to narrate their own lives, and the rest of the boatman is also with a kind of more peaceful and free to respond to and to the commensurate, in the end of the music part of the music, the music's mood becomes tense, to show that the boat is about to enter the dangerous shoals.

1.4 Lyrics characteristics

The chants of the Pingshui Chuanfuqu songs are divided into two categories, namely, real and imaginary. The following is a brief analysis. The singing lyrics of

the boatmen in the Pingshui Chuanfuqu song are basically composed of real words, from which the mood of the boatmen at that time can be seen, for example, "The wind blows coolly and leisurely, and even pushes the boat down to Peizhou with his hands." It shows the mood of the labourers at that time. "The rich man sits at home, but he doesn't know the worries and sorrows of the poor. Boat-pushers are the bitterest of the bitter, travelling in the wind and the rain." It expresses the bitter feelings of the boatmen. "You and I are all heroes together, save up your strength and go forward." The lyrics of this song show that the boatmen are motivated and inspired by each other. The lyrics of the chorus are often echoed, such as "hi" and "ye".

1.5 Melodic characteristics

The Pingshui Chuanfuqu songs is a long melodic type (one phrase as a rhythmic unit), in which the Pingshui Chuanfuqu songs consists of 2/4, 3/4, 4/4, and 5/4, with rich changes of beat, slower tempo, and freer, more soothing rhythms. The melodic line of the whole phrase is also more fluent. In addition, the rhythmic pattern of multiple triplets, syncopations, appoggiaturas, etc., the variety of melodic materials, as the whole process of the beginning of the boat, when the wind and waves are calm, the river is wide, and the intensity of labour is not great. The music is lyrical and mainly expresses the relaxed mood of the boatmen, and has an entertaining atmosphere. The melody is soothing and beautiful, with little ups and downs, and is mainly based on tonal progression. Repeated notes and rhythms often appear in the melody to enhance the sense of rhythm and rhyme, and there are more decorative notes in the melody to enhance the expressive and infectious power of the music (see Figure 9).

15

领唱 lead a chorus

忧 (哦) 和 (哟) 愁 啊, 推 船 人 本 是
You (O) He (Yao) Chou A, Tui Chuan Ren Ben Shi

合唱 chorus

嗨 嗨
Hai Hai

Figure 9. Sheet music example

(Source: Xin Zhao, 2024)

2. Jiantan Chuanfuqu songs

2.1 Background of the song

The "Jiantan Chuanfuqu songs" is sung by the boatmen before they see the mouth of the beach. At this point, when the beach is about to be breached, the atmosphere and rhythm of the boat becomes very tense, and the paddling speed is increased and uniformly strong, in contrast to the previous Pingshui Chuanfu songs (See figure. 10).



见滩船夫曲
Jiantan Chuanfuqu songs

快板

领唱
lead a chorus

地 哦 地 哦 嗨 哩 嗨 嗨
Ye O Ye O Hai Li Hai Hai

合唱
chorus

嗨 嗨 嗨 嗨 嗨 嗨
Hai Hai Hai Hai Hai Hai

7

领唱
lead a chorus

吔 啰 嗨
Ye Luo Hai

嗨 哩 嗨 嗨
Hai Li Hai Hai

啊 哦
A O

合唱
chorus

嗨 嗨
Hai Hai

嗨 嗨
Hai Hai

12

领唱
lead a chorus

啊 哦 啊 啊 么 哦 嗨 嗨 咿 哟 嗨
A O A A Me O He Hai Ye Luo Hai

合唱
chorus

嗨 嗨 嗨 嗨
Hai Hai Hai Hai

18

领唱
lead a chorus

嗨 哩 嗨 嗨 不怕 风, 不怕 浪,
Hai Li Hai Hai Bu Pa Feng, Bu Pa Lang,

合唱
chorus

嗨 嗨 嗨 嗨 嗨 嗨
Hai Hai Hai Hai Hai Hai

2

24

领唱
lead a chorus

努 把 力, 加 把 劲, 冲 过 去,
Nu Ba Li, Jia Ba Jin, Chong Guo Qu,

合唱
chorus

嗨 嗨 嗨 嗨 嗨 嗨
Hai Hai Hai Hai Hai Hai

30

领唱
lead a chorus

哏 啰 嗨 嗨 哩 嗨 嗨
Ye Luo Hai Hai Li Hai Hai

合唱
chorus

嗨 嗨 嗨 嗨 嗨 嗨
Hai Hai Hai Hai Hai Hai

Figure 10. Jiantan Chuanfuqu songs

(Source: Xin Zhao, 2024)

2.2 Singing characteristics

The singing form of Jiantan Chuanfuqu songs is usually led by one person and echoed by the crowd. The leader improvises lyrics and tunes according to the rhythm and intensity of the labour, and the respondents make rhythmic shouts according to the rhythm and melody of the leader's lyrics and tunes. The singing form of the

Jiantan Chuanfuqu songs is flexible and can be adjusted and changed according to different labour scenes and needs.

2.3 Rhythmic characteristics

The Jiantan Chuanfuqu songs is sung by the boatmen before they see the mouth of the beach. At this time to break through the beach, the atmosphere and rhythm of the whole boat will become very tense, paddling speed and uniformly strong, fast rhythm, melody dynamic; rhythm changes, fast and slow, strong and weak; rhythm often appear in the rest, in order to enhance the sense of rhythm and rhythm; rhythm often appear in the accent, in order to enhance the expressive power of the music and the force of the infection, the general use of two-eighths of the rhythmic pattern with a stop, the first eight minutes after sixteen minutes and the first sixteen minutes after eight minutes of such rhythm is not only to remind the boatmen that they will soon be in danger, but also to remind them that the boatmen will soon be in danger. Generally use two-eighths rhythm with rest, sixteen minutes after the first eight minutes and sixteen minutes after the first eight minutes rhythm type, such a rhythm not only in the reminder of the boat workers almost to the critical moment, but also in the unified rhythm of the beat point to inspire morale, inspired by the unity of purpose to overcome the difficulties of the fighting spirit.

2.4 Lyrics characteristics

The lyrics of the Jiantan Chuanfuqu songs are generally improvised by the leader, with colourful contents, mostly narrative storylines, mostly depicting life, love, social reality, etc. Metaphors, similes, hyperbole and other rhetorical devices are often found in the lyrics to enhance the expressive and infectious power of the lyrics, and dialect vocabulary and colloquial expressions are often found to enhance the local characteristics and the flavor of life in the lyrics, and the leader's lyrics are short and strong with the rhythm depending on the lyrics, and the chorus's lyrics are mostly in the form of echoing languages, such as "hi" and "ye", etc. The lyrics are also very popular among the audience.

2.5. Melodic characteristics

The Jiantan Chuanfuqu songs is of the flat rhythm type. Due to the emergence of the dangerous shoal, the environment of the Pingshui Chuanfuqu songs at this time is a kind of foreshadowing of the coming danger. This Chuanfuqu songs is a

little bit more labor-intensive and tense, so it has a fast tempo, showing the spirit of the boatmen's unity of purpose and their desire to overcome the difficulties together.

The Jiantan Chuanfuqu songs has a transitional melodic curve, which is more moderate in terms of melodic undulation and expansion, and at the same time plays a transitional role. The intervals are mainly in steps and thirds, and there are some melodic undulations. The melodic changes are mainly in the lead part, and the chorus is basically the same, so the melodic curve is not too big (See figure 11).



Figure 11. Sheet music example
(Source: Xin Zhao, 2024)

3. Shangtan Chuanfuqu songs

3.1 Background of the song

The Shangtan Chuanfuqu songs is sung when the labour conditions slowly become harsh. It has a fast tempo, and as the labour conditions change, the boatmen no longer have time to worry about their inner emotions, and all they have to do is to do their best to protect their lives and get through the danger, and at this time, they use imaginary words to shout a unified slogan to keep their movements in unison (See figure 12).

上滩船夫曲

Shangtan Chuanfuqu songs

快速
Allegro

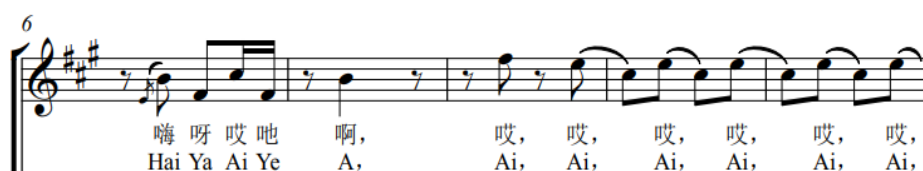
领唱
lead a chorus



合唱
chorus



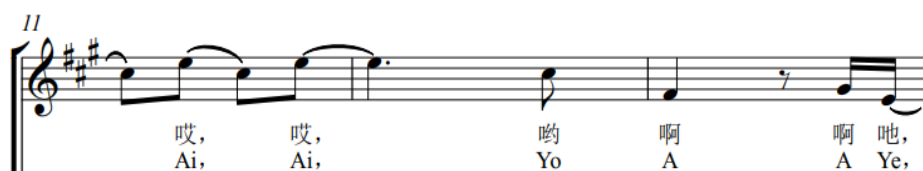
6
领唱
lead a chorus



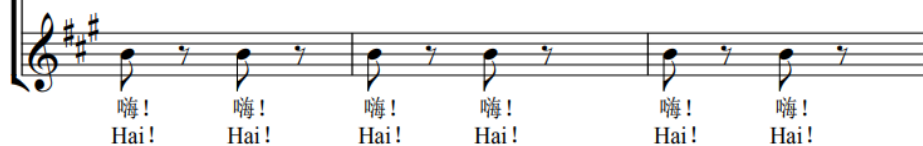
合唱
chorus



11
领唱
lead a chorus



合唱
chorus



14
领唱
lead a chorus



合唱
chorus



2

The musical score is presented in two systems. The first system starts at measure 17. The lead part (领唱 / lead a chorus) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: 哎 哎 哎 哎 哎 连 手 连 手 连 连 手 连 手 (Ai Ai Ai Ai Ai Lian Shou Lian Shou Lian Lian Shou Lian Shou). The chorus part (合唱 / chorus) is in the same key and clef, with lyrics: 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! (Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai!). The second system starts at measure 22. The lead part continues with lyrics: 手 连 手 (哟 啊 地 啊 啊 哎 呀) 打 起! (Shou Lian Shou(Yao A Ye A A Ai Ya) Da Qi!). The chorus part continues with lyrics: 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! (Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai!).

Figure 12. Shangtan Chuanfuqu songs

(Source: Xin Zhao, 2024)

3.2 Singing characteristics

With the increase of danger and labour intensity on the water, the combination of lead and chorus of the Shangtan Chuanfuqu songs has gradually changed. The combination of lead and chorus is mainly in the form of close succession and overlapping. The Shangtan Chuanfuqu songs may have multiple voices, which is labor-intensive and requires the boatmen to have strong collaborative skills.

3.3 Rhythmic characteristics

The Shangtan Chuanfuqu songs is sung when the labour conditions are slowly getting worse. It is sung at an accelerated tempo, generally using eighth notes interspersed with eighth rests, eighths before and sixteenths after, as well as a large syncopated rhythmic pattern, with a gradually increasing tempo and many melodic rests, which is used to lift the spirits of the boatmen and to unify their labour rhythms during the beaching, so that they are ready to go up to the beach in the best of spirits (See figure 13).



Figure 13. Sheet music example

(Source: Xin Zhao, 2024)

3.4 Lyrics characteristics

The lyrics in the Shangtan Chuanfuqu songs are basically imaginary words. With the change of the labour environment, the boatmen no longer have time to pay attention to their inner emotions, and what they have to do is to do their best to protect their own lives and get through the danger, and at this time, they use the imaginary words to shout a unified slogan to keep their movements in unison. These include words like "hi", "ah", "hey", "ho" and some onomatopoeia. Such as "ah, ah, yeah", "yeah oh", "ah yeah", etc. These words are all open-voiced, which can show the intelligence of the labourers. The use of these open-vowel words can help to lift the spirits of the boatmen, eliminate their fatigue, and make them work together more closely.

3.5. Melodic characteristics

Shangtan Chuanfuqu songs are generally linear melodic curves with a weak sense of melody and no more pronounced melodic sense. Due to the limitation of the labour environment, the boatmen are not allowed to have a hint of slackness, so the practicality of these songs is very strong, while the expressive nature is relatively weakened. In addition, the melodic material is relatively single, with a lot of repetition and "back and forth" melodic lines (See figure 14).

The image shows a sheet music example for Shangtan Chuanfuqu songs. It consists of two staves. The top staff is labeled '领唱 lead a chorus' and the bottom staff is labeled '合唱 chorus'. Both staves are in G major (one sharp) and 4/4 time. The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are written below the notes.

17

领唱
lead a chorus

哎 哎 哎 哎 哎 连 手 连 手 连 连 手 连 手
Ai Ai Ai Ai Ai Lian Shou Lian Shou Lian Lian Shou Lian Shou

合唱
chorus

嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨! 嗨!
Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai! Hai!

Figure 14. Sheet music example

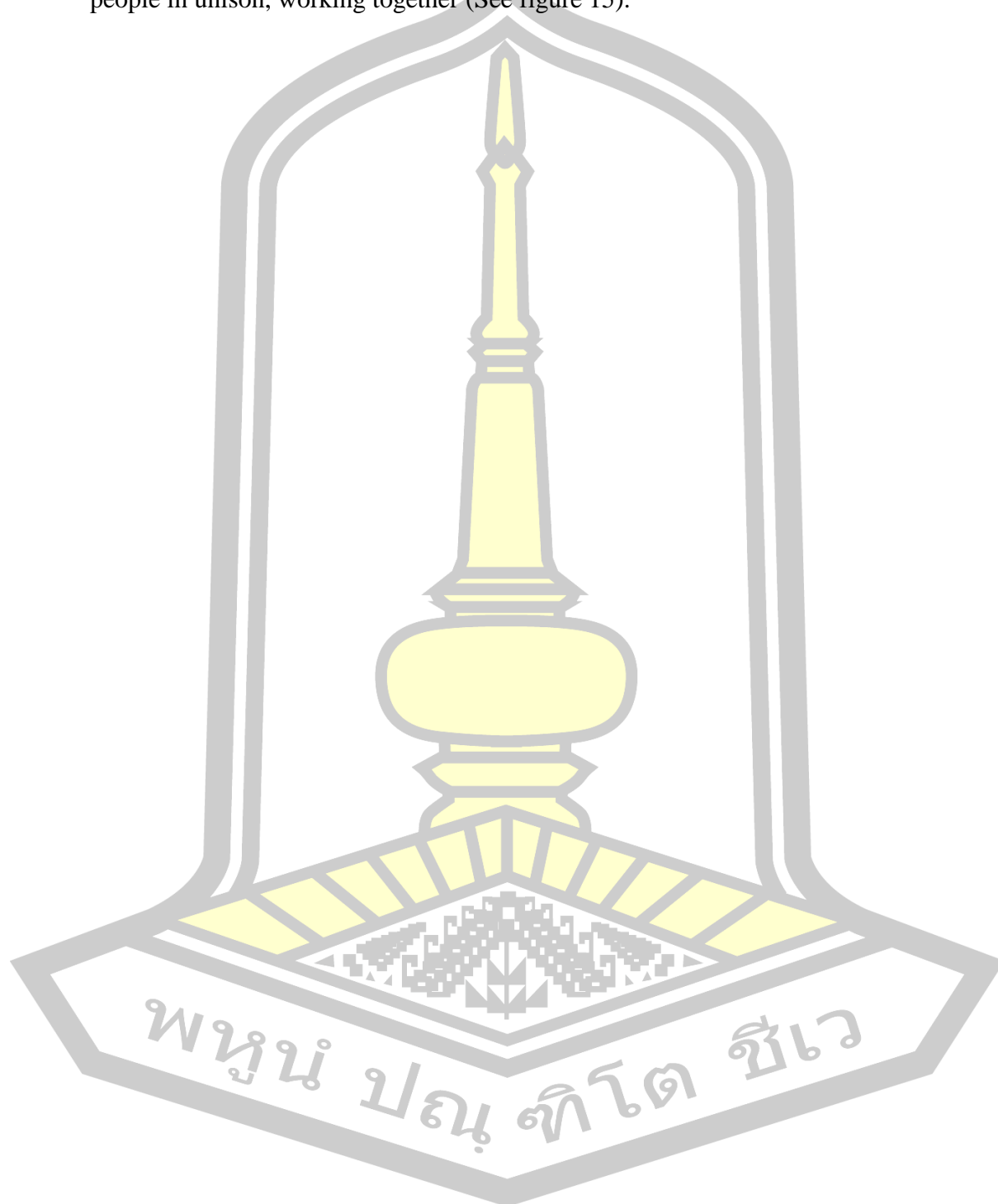
(Source: Xin Zhao, 2024)

4. Pinming Chuanfuqu songs

4.1 Background of the song

The Pinming Chuanfuqu songs is a song sung at the most critical and tense moment of the boat journey. It is the most tense part of the whole set of Chuanfuqu songs, depicting the picture of the most critical juncture in the whole process of boating, the wind and waves are bigger and the current is more turbulent, the boatmen are under the command of the lead singer in an orderly manner, the most concentrated time, and the nature of the fierce struggle. The Pinming Chuanfuqu songs is the most thrilling fight of all. The boat goes up against the water, the fibremen carry the fibre rope on their shoulders and shout the boatman's song with all their might. There can be no slackening of voice or strength. Otherwise, cannot beat the force of the countercurrent, the slightest mistake, light is broken bones, heavy is crippled for life,

and even shipwrecked. Beaching is the most test of human will and strength, but also the most dangerous time for the boatmen and the boat, so this time requires all the people in unison, working together (See figure 15).



拼命船夫曲

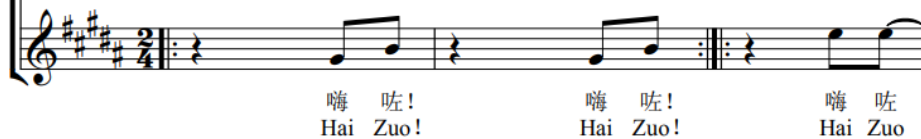
Pinming Chuanfuqu songs

快速
Allegro

领唱
lead a chorus



合唱
chorus



领唱
lead a chorus



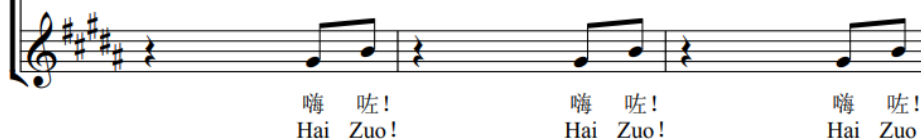
合唱
chorus



领唱
lead a chorus



合唱
chorus



领唱
lead a chorus



合唱
chorus



2

13 渐慢

领唱
lead a chorus

嗨 咗 哦! 嗨 呀 咗! 嗨 呀 咗!
Hai Zuo O! Hai Ya Zuo! Hai Ya Zuo!

合唱
chorus

哦! 嗨 咗 哦 嗨 咗! 嗨 咗!
O! Hai Zuo O Hai Zuo! Hai Zuo!

16 渐慢

领唱
lead a chorus

嗨 呀 咗! 嗨 呀 咗!
Hai Ya Zuo! Hai Ya Zuo!

合唱
chorus

嗨 咗! 嗨 咗!
Hai Zuo! Hai Zuo!



Pinming Chuanfuqu songs

Figure 15. Pinming Chuanfuqu songs

(Source: Xin Zhao, 2024)

4.2 Singing characteristics

The Pinming Chuanfuqu songs would change its style of singing, becoming simple, faster, with a strong melody and a sharp, tense rhythm. As an outsider, I could only hear the shouting on the river of the robbing beach, the popularity was like an ox, and the sound of the Chuanfuqu songs overshadowed the roar of the rapids. It is this sound that guides the wooden boat in the waves and waves of determination, flying

over the rapids and shoals, so that the boatman and the boat peacefully broke through a ghost gate.

4.3 Rhythmic characteristics

The rhythm of "Pinming Chuanfuqu songs" is Allegro 2/4. The rhythm is fast and powerful, and the singing speed is the fastest. The rhythm is neat and compact. This is the climax and important part of the whole Chuanfuqu songs. At this time, the lead singer and boatman will sing encouraging words such as "Hey ya hoo/I still have five fingers/Hi ya hoo/ao crossing the beach/Hi ya hoo/", and the boatmen all respond with words such as "Hi ya hoo" And, because the amount of labor is the largest and the working conditions are the most dangerous at this time, you must always be vigilant, and your life may be in danger at any time. This is why boatmen call the dangerous shoal "Ghost Pass".

4.4 Lyrics characteristics

The "Pinming Chuanfuqu songs" is sung when encountering dangerous shoals and big waves or breaking through shoals, and the rhythm of the Chuanfuqu songs is rapid and compact. At this time, the boatmen sang no words at all shouting to compete with the wind and waves, resulting in an unprecedented shock of heaven and earth, crying God's majestic momentum, tense to the extreme, this tune is bold and powerful, the lead singer and chorus staggered frequently, the rhythm of the short and sharp, the tone almost shouting, directly reflecting the boatmen in the face of the danger of the spirit of tenacity and hard work. When the intensity of labour increases, the statement of the lead singer's lyrics is weakened, and the music becomes free and flexible, with the characteristics of appealing and calling. The choristers often use the single rhythm of the liner notes and repetitions as the lyrics, echoing the leader.

The lyrics in the song "Pinming Chuanfuqu songs" are basically function words. With the changes in the working environment, the boatmen no longer have time to take into account their inner emotions. What they have to do at this time is to use all their strength to protect their own lives and overcome dangers. At this time, they shout with function words Use a unified slogan to keep the actions consistent. These include modal particles such as "Hi", "Ah", "Hey" and "Ho", as well as some onomatopoeia, such as "Li Qizai", "Yeah", "Cough", etc. These modal particles They all use accents, which can show the intelligence of workers. Using these function

words with accents can help the boatmen to cheer up, eliminate fatigue, and make everyone work more together.

4.5 Melodic characteristics

When the song "Pinming Chuanfuqu songs" is sung, the environment is the most dangerous, the current is the most rapid, the river is the narrowest, the working conditions are the most difficult, and one is on the verge of life and death. A little carelessness may put one's life in danger. Therefore, boatmen need to be highly concentrated when rowing or pulling fiber. , the rhythm of the melody speeds up. At this time, the labor intensity and the requirements for collective cooperation of the boat workers are also the greatest, and the practicality is the strongest. In addition, chanting is added to the entire melody to further break up the development of the melody (See figure 16).

The image shows a musical score for a song. It consists of two staves. The top staff is labeled '领唱 lead a chorus' and the bottom staff is labeled '合唱 chorus'. Both staves are in G major (one sharp) and 2/4 time. The melody is simple, using only two notes: G4 and A4. The lyrics are in Chinese and Pinyin. The lead chorus part has three measures of music, each with a note and a rest. The chorus part has three measures of music, each with a note and a rest. The lyrics are: '还有五桡! Hai You Wu Rao! 还有五桡! Hai You Wu Rao! 就过滩了! Jiu Guo Tan Le!'. The chorus part has three measures of music, each with a note and a rest. The lyrics are: '嗨 咗! Hai Zuo! 嗨 咗! Hai Zuo! 嗨 咗! Hai Zuo!'. The number '7' is written above the first measure of the lead chorus staff.

Figure 16. Sheet music example

(Source: Xin Zhao, 2024)

Another example is that the melody material of Pinming Chuanfuqu songs is relatively simple, with only two materials used alternately. The music is almost like shouting, which reflects the practical function of Chuanfuqu songs and also shows the tenacious fighting spirit of the boatmen (See figure 17).



Figure 17. Sheet music example

(Source: Xin Zhao, 2024)

5. Xiatan Chuanfuqu songs

5.1 Background of the song

The "Xiatan Chuanfuqu songs" is the command to go to the beach. It is sounded when the boat is preparing to go to the beach. At this time, because the boat is close to the beach and the current is turbulent, the boat is moving faster and faster along the water, and there is a danger of capsizing at any time. When the lead singer shouts "Hey, come on, come on!", the boatman will be highly concentrated and make every move. Everyone has to obey the lead singer's command. At this time, the Chuanfuqu songs is heavy and gloomy, as if all the power and sound are pressed on the boatman's Dantian, ready to go. On the beach on the boat, the Chuanfuqu songs immediately mixed with the sound of the river waves. The Chuanfuqu songs lay across the sound of the river waves and fluttered excitedly on the dangerous shoal. The Chuanfuqu songs at this time gave people a strong feeling of being in the same boat and sharing life and death (See figure 18).

下滩船夫曲 Xiatan Chuanfuqu songs

慢速
Lento

领唱
lead a chorus

合唱
chorus

3

5

领唱
lead a chorus

合唱
chorus

哎 喂 咪 咿 咿 哦,
Ai Wei Lai Yao Ye O,

哎 喂 咪 咿 咿 哦,
Ai Wei Lai Yao Ye O,

嗨!
Hai!

嗨!
Hai!

哎 勿 喂 咪 咿 咿 哦, 咿 哦 咿 哦 咿 咿 哦,
Ai Wu Wei Lai Yao Ye O, Yao O Ai Yao Ye O,

喂 喂 咪 嗨 么 佐 哎 喂 来 喂 么 佐
Wei Wei Lai Hai Me Zuo Ai Wei Lai Wei Me Zuo

嗨!
Hai!

嗨!
Hai!



Figure 18. Xiatan Chuanfuqu songs

(Source: Xin Zhao, 2024)

5.2 Singing characteristics

The lead singer and chorus of the Xiatan Chuanfuqu songs are combined in a sentence-joining manner. At this time, the water surface has returned to its initial calm, and the boatmen's hearts are gradually letting go. Therefore, this Chuanfuqu songs expresses the relaxed and tranquil state of the boatmen after the sea is calm. The relationship between the cantor and chorus of Chuanfuqu songs is related to the actual use of labor and the intensity of labor. Therefore, we cannot mechanically analyze the coordination of each Chuanfuqu songs, but must combine it with the working environment at that time. The relationship between the collar and the harmony of each Chuanfuqu songs is different.

5.3 Rhythmic characteristics

Xiatan Chuanfuqu song is about returning to a calm scene after going through a tense environment on the verge of life and death. In slow 4/4 time, half notes, first eight and last sixteen, quarter notes and quarter rests are generally used to depict a fierce battle with nature, and then a melodious melody is used to express the safe arrival of the crew. of joy. The rhythm becomes soothing, allowing the boatmen to return to a calm mood from the tense atmosphere just now, and the rhythm is relatively weakened. This is an expression of the joy of the boatmen after crossing the dangerous shoals, which is in sharp contrast to the song "Pinming Chuanfuqu song".

5.4 Lyrics characteristics

The lyrics in Xiatan Chuanfuqu songs are basically function words. As the working environment changes, function words are used to shout unified slogans to keep the actions consistent. These include modal particles such as "hi", "ah", "hey" and "ho". With the changes in rhythm and rhythm, the boatmen, led by the lead singer, sang a soothing melody with the joy of victory.

5.5. Melodic characteristics

The Xiatan Chuanfuqu songs is of the long rhythm type. At this time, he has passed the edge of life and death. The river gradually opens up and the water gradually calms down. In addition to being relaxed, the boatman's mood is also a little tired. Therefore, the long rhythm type rhythm unit combines this Emotions expressed well (See figure 19).

慢速
Lento

领唱
lead a chorus

合唱
chorus

哎 喂 咪 咿 咿 哦, 哎 喂 咪 咿 咿 哦,
Ai Wei Lai Yao Ye O, Ai Wei Lai Yao Ye O,

嗨! Hai! 嗨! Hai!

Figure 19. Sheet music example

(Source: Xin Zhao, 2024)

There is an octave difference from bass to treble, and the interval relationship of the melody is mainly based on the progression and progression of second and third degrees, which makes the melody more stretched; another example is the lead melody, the interval difference between bass and treble is ten degrees, and the intervals are mainly four degrees. The main point is to jump in, and the melody lines are more beautiful (See figure 20).

领唱
lead a chorus

合唱
chorus

哎 勿 喂 咪 咿 咿 哦, 咿 哦, 咿 哦 哎 咿 咿 哦,
Ai Wu Wei Lai Yao Ye O, Yao O Ai Yao Ye O,

嗨! Hai! 嗨! Hai!

Figure 20. Sheet music example

(Source: Xin Zhao, 2024)

6. Summary

The singing forms of the Chuanfuqu songs can be summarised as follows:

Leading and chorus: this is the most common singing form in the Chuanfuqu songs. Usually a lead singer guides the singing, and all the boatmen respond in the form of chorus. The content of the leader's song often changes according to the water conditions, the mood of the boatmen, and the stage of the voyage, while the chorus plays a role in cheering, coordinating the movements and improving morale.

Solo: In some cases, the lead boatman will also sing the Chuanfuqu songs as a solo. This usually occurs when the boatman is a little tired after sailing through calm water and the intensity of his labour has been reduced. The content of the solo can be varied, and can involve scenes of emotion, storytelling, expressions of love, and so on.

Duets: Duets sometimes occur in Chuanfuqu songs, usually between two or more boatmen. Duets can increase the fun and interactivity of the singing, and make the boatmen more engaged and excited in their labour.

In addition, the singing of Chuanfuqu songs has the following characteristics:

No fixed lyrics and scores: Chuanfuqu songs do not have fixed lyrics and scores, and each river Chuanfuqu songs has its unique singing style and melody. This makes the Chuanfuqu songs have distinctive local characteristics and rich diversity.

The use of liner notes: Chuanfuqu songs use a lot of liner notes, such as "hi, ke, ah, mo, ho" and so on. These liner notes play a role in filling the melody, increasing the sense of rhythm and expressing emotions.

Closely integrated with labour: The singing of Chuanfuqu songs is closely connected with the labour of boatmen. Singing is not only to entertain and regulate emotions, but also to direct and coordinate the movements of the boatmen to ensure the smooth sailing.

Generally speaking, the singing forms of Chuanfuqu songs are rich and varied, including lead singing and chorus, solo singing and duet singing, etc. These forms of singing are closely related to the labour of boatmen. These forms of singing are closely related to the labour of the boatmen and the sailing environment, and together they constitute the unique folk music and cultural phenomenon of Chuanfuqu songs.

The musical characteristics of the Chuanfuqu songs can be summarised as follows:

Distinctive and Varied Rhythms: The rhythms of the Chuanfuqu songs are created according to the frequency of the boatmen pulling the boat, so they have distinctive rhythmic characteristics. Different rivers, water conditions and labour intensity determine the different rhythm types of the Chuanfuqu songs, such as soothing and long when the water is flat, tense and powerful when seeing the beach, fast and fierce when going up to the beach, as well as sharp and tense when trying to fight for their lives, and so on. This changeable rhythm not only adapts to the needs of labour, but also enriches the musical expression of the Chuanfuqu songs.

Melodious and Singing: The melody of the Chuanfuqu songs is beautiful and melodious, with a strong singing character. In the calm river, the melody of the Chuanfuqu songs is soothing and melodious, full of lyricism; while in the tense moments such as breaking through the beach, the melody becomes high and intense, rich in combat. The leading boatmen often use the technique of "floating high" in high octaves to widen the range and enhance the expressive power of the music. At the same time, the chorus of the boatmen is concise and compact, forming a clever match with the lead singer.

The tune is rich and varied: the Chuanfuqu songs is mainly in pentatonic scale, with five modes of Gong, Shang, Jue, Zhi and Yu. In the shouting and singing of the boatman's song, the modes are constantly changing, making the music colourful and varied. This modal variability is closely linked to the labour scenes and emotional changes expressed in the Chuanfuqu songs, adding rich colours to the music.

Lyrics are simple and plain with a sense of life: most of the lyrics of the Chuanfuqu songs are simple and plain, often using five or seven lines, which are easy to be sung by the boatmen. The content of the lyrics is wide-ranging, reflecting the reality of the boatmen's labour and life, as well as the themes of glorifying the motherland and praising the happy life. These lyrics are full of rich life atmosphere and true feelings, which are the real reflection of the boatmen's inner world.

CHAPTER VI

Conclusion Discussion and Suggestions

This thesis takes the Chuanfuqu songs as the research object, focuses on the development of the current situation of the Chuanfuqu songs to do the investigation, analyses the musical characteristics and singing form of the Chuanfuqu songs, and after in-depth research, comes up with the following conclusions.

1. Conclusion
2. Discussion
3. Suggestions

1. Conclusion

According to the literature and field research, the development of Chuanfuqu songs from "labour song" to "on stage" to "intangible cultural heritage" from the 1950s to the beginning of the 21st century has changed, and the current status and survival of the song has changed. The development of Chuanfuqu songs from "labour songs" to "taking to the stage" to "intangible cultural heritage" from the 1950s to the beginning of the 21st century, as well as the current situation and living space.

Firstly, the Chuanfuqu songs have a very wide geographical distribution, mainly circulating in many river basins in Sichuan Province and Chongqing Municipality. The Chuanfuqu songs in these areas are distinctive, diverse and rich in content. However, with the passage of time and socio-economic changes, the inheritance and development of the Chuanfuqu songs have been seriously affected.

Secondly, through the investigation of the current situation of Chuanfuqu songs in different regions, it can be seen that the environment for the inheritance of Chuanfuqu songs is becoming more and more severe. Many of the old boatmen are old and fewer and fewer are able to sing the Chuanfuqu songs in full, while the younger generation is not very enthusiastic about learning and inheriting the Chuanfuqu songs. The inheritance chain of the Chuanfuqu songs has been broken, leading to a serious impact on their living space.

Further analysis reveals that the survival space of the Chuanfuqu songs is now mainly manifested in the government, the stage of performance competitions, modern media, professional art groups and the life of riverbank residents. Although the Chuanfuqu songs has been spread to some extent on some specific stages, its transmission in real life has encountered great difficulties. With the change of lifestyle in modern society and the replacement of manual labour by mechanization, the inheritance of the Chuanfuqu songs is facing serious challenges.

Through the collection of sheet music and lyrics, we analyse the singing form of "One Leader, Many Harmonies", as well as the unique rhythmic characteristics, lyrics and melodic characteristics. The singing forms of the Chuanfuqu songs can be summarised as follows:

Leading and chorus: this is the most common singing form in the Chuanfuqu songs. Usually, a lead singer guides the singing, and all the boatmen respond in the form of chorus. The content of the leader's song often changes according to the water conditions, the mood of the boatmen, and the stage of the voyage, while the chorus plays a role in cheering, coordinating the movements and improving morale.

Solo: In some cases, the lead boatman will also sing the Chuanfuqu songs as a solo. This usually occurs when the boatman is a little tired after sailing through calm water and the intensity of his labour has been reduced. The content of the solo can be varied, and can involve scenes of emotion, storytelling, expressions of love, and so on.

Duets: Duets sometimes occur in Chuanfuqu songs, usually between two or more boatmen. Duets can increase the fun and interactivity of the singing, and make the boatmen more engaged and excited in their labour.

No fixed lyrics and scores: Chuanfuqu songs do not have fixed lyrics and scores, and each river Chuanfuqu songs has its unique singing style and melody. This makes the Chuanfuqu songs have distinctive local characteristics and rich diversity.

The use of liner notes: Chuanfuqu songs use a lot of liner notes, such as "hi, ke, ah, mo, ho" and so on. These liner notes play a role in filling the melody, increasing the sense of rhythm and expressing emotions.

Closely integrated with labour: The singing of Chuanfuqu songs is closely connected with the labour of boatmen. Singing is not only to entertain and regulate

emotions, but also to direct and coordinate the movements of the boatmen to ensure the smooth sailing.

Generally speaking, the singing forms of Chuanfuqu songs are rich and varied, including lead singing and chorus, solo singing and duet singing, etc. These forms of singing are closely related to the labour of boatmen. These forms of singing are closely related to the labour of the boatmen and the sailing environment, and together they constitute the unique folk music and cultural phenomenon of Chuanfuqu songs.

Rhythm plays a vital role in the Chuanfuqu songs. The rhythm of the Chuanfuqu songs is based on the frequency of the boatmen pulling the boat, and the different topographies of the districts and counties make the Chuanfuqu songs have different rhythms. Mixed rhythms are the most distinctive musical feature of the Chuanfuqu songs. On a calm river, the Chuanfuqu songs mainly focuses on musicality, lyricism and fluency, with many and long lyrics, and the rhythm is determined by the lyrics, so this kind of Chuanfuqu songs is freer, and is called free beat. When crossing the dangerous beach, the composite beat is mostly used, which refers to the cross formation of multiple beats, with many variations and no obvious rules.

The lyrics are a direct reflection of the cultural connotation of the Chuanfuqu songs. In the past, there were many boats and boatmen on the Chuanjiang river, and the contents of the lyrics of the Chuanfuqu songs were also colorful, but they can be divided into four categories: the first category is the Chuanfuqu songs of geographical names, which involve the names of the beaches along the Chuanjiang river, the names of the places, and even the special products, which the boatmen remember well; the second category is the Chuanfuqu songs of labour, which shows the determination and courage of the boatmen to overcome the difficulties by working together; the third category is the Chuanfuqu songs of love, which reflect the emotional world and family life of the boatmen, and the lyrics of the Chuanfuqu songs of love and love. The third category is the love songs, which reflect the emotional world and family life of the boatmen, some of them are rough but not lacking in subtlety; the fourth category is the current affairs and politics Chuanfuqu songs, which either directly reflect the current situation or more often reflect the discontent of the boatmen with the status quo of their lives.

Chuanfuqu songs are very melodic and mostly lyrical. Depending on the river, the boatmen sing different Chuanfuqu songs, and the melody changes accordingly. When travelling on a calm river, the melody of the Chuanfuqu songs will be soothing and melodious, while when encountering dangerous shoals, the melody will be more varied. The melody of the Chuanfuqu songs is more varied, while the chorus of the Chuanfuqu songs becomes more concise and compact. However, the Chuanfuqu songs melody becomes more lyrical after crossing the dangerous beaches.

2. Discussion

At present, a group of researchers have visited and investigated the Chuanfuqu songs, and they have their own unique opinions about whether or not the Chuanfuqu songs should be inherited or how the Chuanfuqu songs should be inherited: (Deng Xiaoxiao, 2005) explored the cultural content of the Chuanfuqu songs in terms of its generation, content, boatmen, and so on, and the Chuanfuqu songs Song is directly originated from the labour of the lower-class people. As a valuable cultural heritage of the Chinese nation, the Chuanfuqu songs should become a valuable cultural heritage of the Chinese nation; (Zhou Bingying 2007) conducted a more comprehensive study on the cultural heritage value of the Chuanfuqu songs, analysing its heritage value from its historical origins, and finally put forward the suggestion of establishing a database of the Chuanfuqu songs by collecting and categorising the resources; (Zhang Yong'an 2008) found out the unique musical and artistic value of the Chuanfuqu songs through the influence of the Chuanfuqu songs on the local operas in the BaYu region; (Wu Mingshi 2011) discussed and researched the main features, geographical distribution, related works and products, the current status of inheritance, and the living space of the Chuanfuqu songs through a large number of visits to the inheritance sites of the Chuanfuqu songs in Sichuan and Chongqing, and finally concluded that the Chuanfuqu songs should be protected; Chen and discussed that the Chuanfuqu songs would have its carrier again and the possibility of singing it on the launch of the imitation antique wooden boat; (Jiajie and Li Luling 2007), on the other hand, have analysed and researched on the artistic style and musical characteristics of the Chuanfuqu songs; (Zhang Hong 2015) has also researched on the historical value

of the Chuanfuqu songs and how to protect and develop them, and believes that the Chuanfuqu songs can be inherited and protected through the mode of festivals and tourism and the mode of legal protection. Synthesising the views of the above scholars and experts, the author found that at present there are already some academic literature and materials on the Chuanfuqu songs in China, and they all unanimously affirmed that the Chuanfuqu songs has historical inheritance.

For the Chuanfuqu songs should continue to protect the inheritance of the problem, the vast majority of people hold the view that the Chuanfuqu songs has a long history is a witness to the development of the Chinese nation of the times, is China's outstanding traditional culture in the essence of the Chinese water folk culture on behalf of the inheritance. But for today how to keep, how to inherit, how to do, how much manpower should be invested, how much material resources, etc., know people, can say clearly very few people, this is a problem to be solved. However, for the real popularity and dissemination of the Chuanfuqu songs, the modern media should be used to inherit and disseminate the Chuanfuqu songs, which is the author's viewpoint of using the self-media to disseminate the Chuanfuqu songs in the article. I believe that through the efforts of a group of people who love Chuanfuqu songs, Chuanfuqu songs will be able to receive the attention of the whole country and even the whole world to learn and love!

3. Suggestions

The Chuanfuqu songs is currently in a very dangerous situation, and the task of inheriting and protecting it is urgent. On how to do a good job of inheritance and protection, listed below are a series of suggestions.

1) Create a music and cultural festival of Chuanfuqu songs

Sichuan and Chongqing, as Netflix cities, attract many foreign tourists in the tourism industry. While vigorously developing the tourism industry, we can combine the local non-heritage projects with the natural scenery to create the Chuanfuqu songs Music Tourism and Cultural Festival. Seize the opportunity to integrate the traditional festival with the local tourism culture, and use a new model to create a unique Chuanfuqu songs music culture tourism in Sichuan and Chongqing. Create an original

Chuanfuqu songs live performance team in the local area, artificially restore all kinds of reefs and dangerous beaches, use the river to make rapid waves, and use the most primitive performance to present a Chuanfuqu songs show for tourists with the courageous and intrepid spirit of the Three Gorges people. Using tourism to promote the traditional music culture, contributing to the win-win situation with maximum benefits.

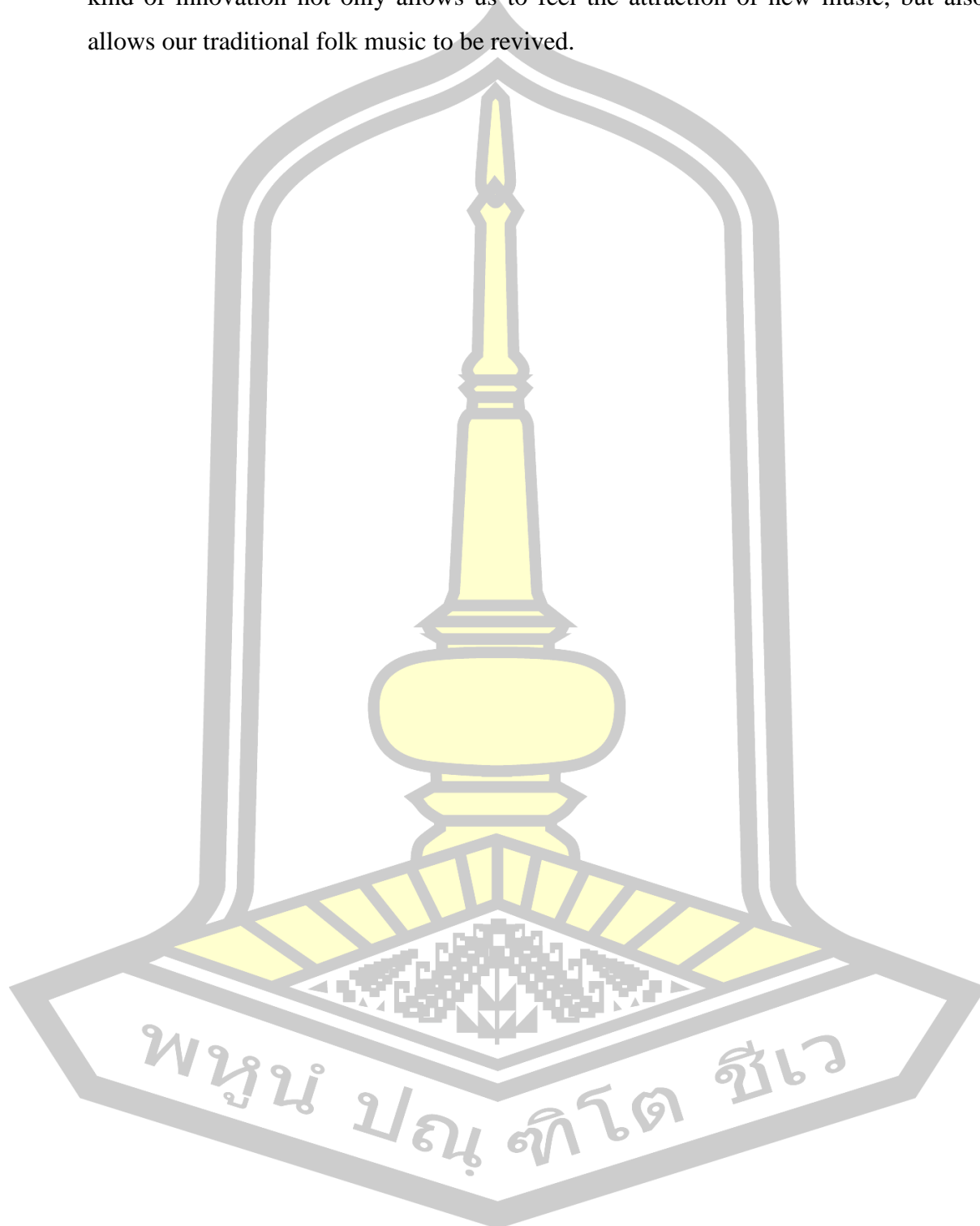
2) Establishment of a new scientific and technological Chuanfuqu songs museum

Chuanfuqu songs is a kind of music and art culture passed down in folk culture in oral form, if we only take theoretical research and discussion, it can't reach the role of inheritance and protection at all. For the protection of singing art and culture should be the use of intelligent technology, the establishment of digital museum. It means that on the basis of the original museum, the pictures, videos, recordings, audio and other relevant non-legacy items are systematically managed and stored, and after the collection of relevant information is perfected, three-dimensional data modelling is established, and VR technology is used to allow tourists to have a different perspective, all-round, first-hand experience of this traditional music culture. The use of this technology not only enhances people's interest, but also allows people to feel the process of this art so that the Chuanfuqu songs is more concise and more directly inherited.

3) Integrate traditional art with modern pop music

The case of combining modern pop music and traditional art is not rare in modern society, we know nothing better than the new music combining modern songs and Beijing opera, or many famous musicians in China have created all kinds of Chinese music in order to make Chinese music go out of the country, they have brought in all kinds of Chinese art tunes in pop music, and all of them have got quite a good feedback, and the success of these new music has provided us with a good opportunity for the development of innovative music. The success of these new music has set a benchmark for the development of our innovative music. According to this development trend, our traditional arts can not only preserve and pass on their own musical styles, but also combine with other old and new arts. It not only protects the crisis of the Chuanfuqu songs which is about to fade out from the public's view, but

also allows the Chuanfuqu songs to get a unique and innovative development. This kind of innovation not only allows us to feel the attraction of new music, but also allows our traditional folk music to be revived.



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APPENDIX

APPENDIX I



Figure 21. Live Interview with Cao Guangyu
(Source: Xin Zhao, 2023)



Figure 22. Cao Guangyu Rehearsal Scene
(Source: Xin Zhao, 2023)



Figure 23. Fieldwork photos
(Source: Xin Zhao, 2023)



Figure 24. Fieldwork photos
(Source: Xin Zhao, 2023)



Figure 25. Historical Information Photos
(Source: Network, 2024)

APPENDIX II

Below is a scanned version of the old boatman's handwritten score. (The scanned version is not clear due to its age)

船夫歌

(自奏)

$1=A \quad \frac{2}{4}, \frac{3}{4}, \frac{4}{4}$

[算约号子] $J=40$

(领) $\begin{array}{l} \times \times \mid \times - \mid \underline{3.2} \mid \underline{3.2} \mid 1 \mid 0 \mid 0 \mid 0 \mid 0 \mid \underline{3.2} \mid \underline{3.2} \mid 1 \mid \end{array}$

(和) $\begin{array}{l} 0 \mid 0 \mid 0 \mid 0 \mid 0 \mid 0 \mid 0 \mid 0 \mid 1 - \mid 6 - \mid 0 \mid 0 \mid 0 \mid 0 \mid \end{array}$

[流播号子] $J=60$

$\begin{array}{l} 0 \mid 0 \mid 0 \mid 0 \mid \underline{3.2} \mid \underline{3.2} \mid 1 \mid 0 \mid 0 \mid 0 \mid 0 \mid \underline{6.2} \mid \underline{2.1} \mid \underline{6.5} \mid \underline{6.2} \mid 0 \mid \end{array}$

$\begin{array}{l} 1 - \mid 6 - \mid 0 \mid 0 \mid 0 \mid 0 \mid 1 - \mid \dots \mid 1 \mid 0 \mid 0 \mid 0 \mid \end{array}$

$\begin{array}{l} 0 \mid \underline{3.2} \mid 1 \mid 3 \mid 0 \mid \underline{1.6} \mid \underline{6.2} \mid 0 \mid 0 \mid \underline{6.2} \mid 0 \mid \underline{1.6} \mid \underline{6.2} \mid 0 \mid 0 \mid \underline{1.6} \mid \end{array}$

$\begin{array}{l} 6 \mid 0 \mid 6 \mid 0 \mid 6 \mid 0 \mid 6 \mid 0 \mid 6 \mid 0 \mid 6 \mid 0 \mid \end{array}$

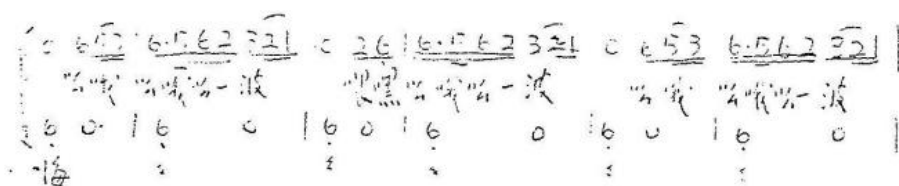
[流播号子] $J=66$

$\begin{array}{l} 0 \mid 0 \mid 0 \mid 0 \mid \underline{3.2} \mid \underline{3.2} \mid 1 \mid 0 \mid \underline{6.5} \mid \underline{3.5} \mid \underline{6.6} \mid \underline{5.3} \mid \end{array}$

$\begin{array}{l} 1 - \mid 6 - \mid 0 \mid 0 \mid 0 \mid 0 \mid 6 \mid 0 \mid 6 \mid 0 \mid 6 \mid 0 \mid \end{array}$

Figure 28. Scanned version of old boatman's handwritten music score

(Source: Xin Zhao, 2024)



[四拜堂数板] 1=72

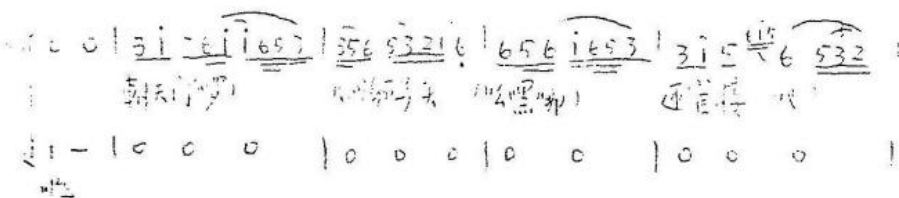
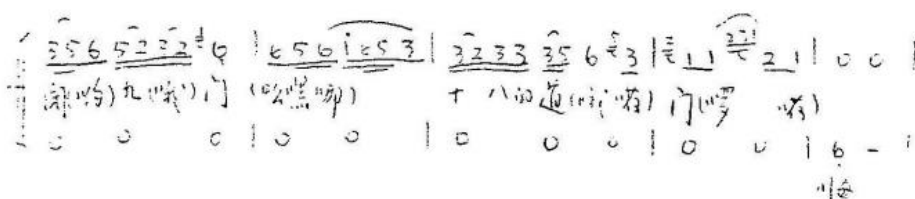
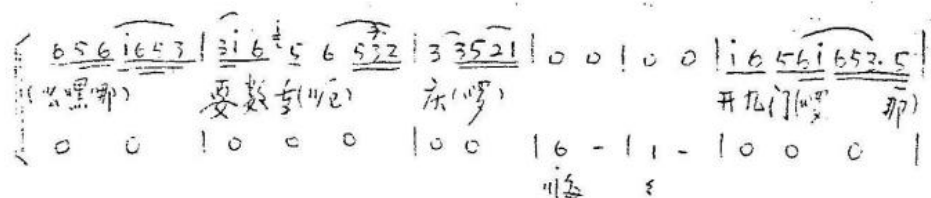
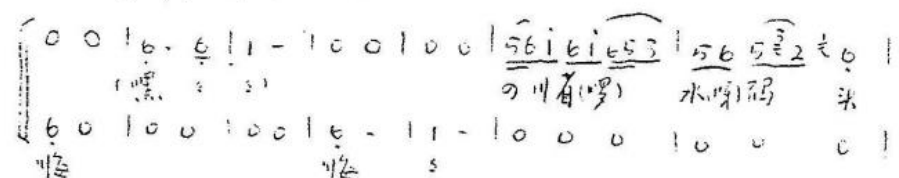


Figure 29. Scanned version of old boatman's handwritten music score

(Source: Xin Zhao, 2024)

[illegible]

Figure 30. Scanned version of old boatman's handwritten music score

(Source: Xin Zhao, 2024)

[illegible]

Figure 31. Scanned version of old boatman's handwritten music score

(Source: Xin Zhao, 2024)

[illegible]

Figure 33. Scanned version of old boatman's handwritten music score

(Source: Xin Zhao, 2024)

[illegible]

Figure 35. Scanned version of old boatman's handwritten music score

(Source: Xin Zhao, 2024)

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