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Chuanjiang Haozi: The Musical Expression and Spiritual Symbolism of Sichuan and Chongqing Boatmen Culture

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Abstract: Chuanjiang Haozi, a traditional music originating from Sichuan Province and Chongqing, is a national intangible cultural heritage of China. Chuanjiang Haozi is the unified movement and rhythm of the boatmen, and it is the labor Haozi sung by the boatmen working in the Chuanjiang area of China. Led by the number worker and assisted by all the boatmen, it is a kind of folk singing form of leading and singing together. It is a song of life cast by blood and sweat when the boatmen fight against the dangerous shoals and vicious waters. Chuanjiang Haozi contains the spirit of perseverance, mutual help and cooperation, optimism and openness of the working people living in the river. This paper mainly focuses on Bayu folk music Chuanjiang Haozi as the research object, the first part introduces the geographical environment of Chuanjiang, the second part is the birth and development of Chuanjiang Haozi, the third part is the main concentrated form of Chuanjiang Haozi, more in-depth understanding of Chuanjiang Haozi. Focusing on the historical development of Chuanjiang Haozi, the study of its spiritual connotation and the inheritance of The Times will help us to better understand this folk art. Chuanjiang Haozi inherits the essence of Chinese national culture and contains a high value of music art.

Keywords: Chuanjiang River, Chuanjiang Haozi, Pinming Haozi, Chinese folk music culture

1.Chuanjiang River

Chuanjiang River, in ancient China is also known as the river, the river or the river, since the Tang Dynasty, or Shu River, or the Han River. The upper reaches of the Yangtze River, the longest river in China, are located in Sichuan Province, Chongqing and Yichang. In the Yangtze River basin, from the Jinsha River to the conjoining point of the Minjiang River in Yibin City, Sichuan Province, to the Nanjin Pass in Yichang City, Hubei Province, the length of 1,020 kilometers, because most of the river is in the former Sichuan Province, people usually call this part of the river "Chuanjiang River". Among them, 370 kilometers above Chongqing in China is called the Upper Chuan River, 660 kilometers below Chongqing is called the lower Chuan River. The Three Gorges area through which the Xiachuan River flows is also known as the "Xia River" because of the mountains on both sides and the fast flowing water. The Chuanjiang River is also the beginning of the rectification of the Yangtze River. The Chuanjiang River is composed of many river tributaries, mostly originating from the plateau mountains and flowing through deep mountains and valleys with huge drops and abundant water, including all the rivers in Sichuan Province of China and Chongqing of China, among which the Jinsha River, Minjiang River, Dadu River, Jialing River, Fujiang River and Qujiang River merge into the Yangtze River in Chongqing and roll to the east. For thousands of years, the shipping industry in Sichuan was developed, and wooden boats were the main means of water transportation in the early years. Sichuan Yibin through Chongqing to Hubei Yichang this section of "Chuanjiang" has become the main birthplace and inheritance of Chuanjiang Haozi. The rivers in Chuanjiang are densely covered with mountains, numerous dangerous beaches and reefs, and the rivers are narrow and winding.

2.Chuanjiang Haozi

"Chuanjiang Haozi" is a traditional music originating in Sichuan and Chongqing, China. It is a labor Haozi sung by Chuanjiang boatmen during their work and is one of the national intangible cultural heritage. The Chuanjiang River features complex natural conditions, including smooth water surfaces and wide riverbanks, as well as steep cliffs and narrow, winding rapids. Sichuan is densely covered with rivers and dangerous beaches. Before the steamship entered the Sichuan River, wooden boats were the main means of transportation. If you are sailing on the Chuanjiang River, you can often see such a scene: the boatmen are neatly sliding their strong wings in pursuit of the wind and waves, to

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prevent reefs in the forward direction, and to push the boat to pull the tow. In such a tense and dangerous water work, the boatmen often suffer life danger. The hard-working boatmen in the harsh environment of rescue beach, fighting rapids, climbing and shoulder pulling, use the form of rap while working to unify the pace of labor and express the heroic mind of working people to fight heaven and earth, forming the unique Sichuan national characteristics of Chuanjiang Haozi. Thus, the "Chuanjiang boatman's trumpet", which was sung by one person and harmonized by all, was born, and therefore, the labor trumpet became an indispensable spiritual force when they sailed.

In the harsh natural environment, Chuanjiang boatmen use human power to pull the oar and steer the boat to drive the ship to run. They make different rhythm sounds with different rhythms between breathing and exertions, and sing about the working life in their unique Sichuan dialect. Most of the lyrics are impromptu singing, reflecting the scene and feeling, and extending the association. The sentences are short, the fixed and periodic rhythm appears repeatedly, and the life experience is sung; Some sing ancient legends, some beautiful scenery of mountains and rivers, and some sing interesting anecdotes. There is no fixed uniform pattern of singing tunes, and the height and length of the tunes depend on the speed of the boat and the current, against the water, along the water, the rapids or the level water. This unique Sichuan language characteristics of the song, the sound is graceful and beautiful, reflecting the boatmen in front of the magnificent river in spite of the fierce passion, but also shows the hard life of bold, casual and free attitude. Chuanjiang boatmen's number is a kind of folk singing form in which the boatmen lead the singing and the boatmen help the singing. There are also songs of life cast by blood and sweat when the boatmen fought against the dangerous shoals and bad waters. Wu Mingshi and Zhu Zhongqing mentioned in a 2006 journal article "Chuanjiang Haozi Essays" in the local magazine "Sichuan Drama" that Chuanjiang Haozi Sometimes stretch, sometimes tense, the melody is rich and varied, the length of the phrase is different, many short sentences, mostly for "hey, cough, hey up" and other labor voices. Lead part of the lyrics are mainly labor orders, calls, in order to unify the pace of the boat workers, the weight of the bodyguards, the rhythm of the board, the formation of a joint force, through the dangerous shoals, to overcome the torrent. It has the characteristics of a long history of inheritance, rich repertoire of categories, loud and fierce tunes, a leading crowd and an apprentice song. Boatmen have created rich tunes that can adapt to various working conditions of water transportation in their long years of practice, and they can be combined at will. There are various forms of Qupai music, but the rhythm and melody of Haozi, as well as the coordination mode of leading and singing are different under different circumstances. Chuanjiang Haozi, a form of folk music, recorded the historical process of the development of water transportation in Sichuan and Chongqing area with its passionate or gentle beautiful tones, reflecting the original water transportation scene in Chuanjiang area, making people feel the labor scene at that time, with a strong appeal and combat effectiveness. Shocked by the indomitable fearless spirit of the older workers in the face of the hostile natural environment. Therefore, Chuanjiang Haozi has a simple style, primitive magnificence and natural roughness, Chuanjiang Haozi is not only a folk music more like a charm infinite, emotional symphony.

3.The main musical forms of Chuanjiang Haozi

According to the investigation, Chuanjiang Haozi is rich in content and diversified in forms, and has a long history of thousands of years. It is widely spread in the upper reaches of Yangtze River, Jinsha River, Jialing River and its tributaries in Sichuan. The trackers originally sang the song in order to unify the pace and improve efficiency. Chuanjiang Haozi forms a collection of multi-ethnic cultures centered on the main branches and tributaries of the Yangtze River. Influenced by the historical culture, geographical environment and historical status changes in the Three Gorges area, Chuanjiang Haozi has gradually become a representative form of folk music in Chongqing, Sichuan, China. Chuanjiang Haozi is a song of the blending of life and soul of the boatmen, singing all the joys and sorrows of the boatmen. It is a life anthem full of passion and vitality, recording the changes and development of production and culture in Sichuan-Chongqing area, expressing the love and hate of Chuanjiang people, and it is the essence of spiritual culture in Sichuan. Chuanjiang boatman's number, passed down from generation to generation, deeply contains the personality quality, the way of thinking, the optimism and bold, the righteousness and simplicity of the people of China Sichuan and Chongqing, as well as the industrious spirit and the living conditions of the people at that time.

Chuanjiang Haozi adopts the method of one person leading the number and all the boatmen singing along with the sound. The boatman who leads the chorus is called Haozi head. He not only needs to direct the labor, but also has the talents of having a good voice, being familiar with the channel and having rich experience in sailing. He directed the ship's progress with the melody of his trumpet head. Since the horn is mainly used to unify the movement of the boatman and grasp the sailing speed, the horn can not be stopped during the operation of the ship. The loud chorus of the trumpet leader and the vigorous response of the boatmen, one after another, formed a magnificent multi-part chorus, which became the earliest prototype of chorus in the history of Chinese folk music, and this singing form is still retained in the music stage. According to the difference between the main stream and the tributary river, the water condition and the boat type are different, forming different types and different artistic characteristics. These various kinds of labor songs constitute the rich folk water music culture of Chongqing. Among them, there are many types of classification, the main forms are the following:

3.1. A trumpet for a ship when it is on the water

The "Shangshui song" is a song sung during the labor of pulling and catching cables. Including holding artemisia horn, plate radial horn, sail horn, draw fiber horn. The "drawing number" is defined by the number holder according to the specific action, and the number workers echo each other. The drawing mark is divided into the drawing mark, the flat road mark, the beach mark, the beach mark, the collecting mark, etc., the melody is strong, the drawing mark, the boatman is very tired, and the musical characteristics are formed in order to relieve the tension, unify the pace and the concentration of the strength.

The "Jiantan Haozi" is a representation of the situation when the ship passes the dangerous beach or the sky changes, the lead singer sees the dangerous beach in the distance, and immediately raises his voice to warn, and the boatmen respond with a calm and confident voice. The leader gave a signal to the boatman, and the horn sang, "The sky is changing, to rise, storm, big waves, to rise, not afraid of wind, not afraid of rain, try hard, work harder, rush through." See Tan Haozi rhythm for allegro 42nd beat, the sentence gradually shortened, the rhythm from slow to fast, resulting in more and more intense tension. The short and powerful song directed and encouraged the boatmen to prepare for the invasion of the beach, and the lead singing and singing formed a close style, and the atmosphere was gradually tense.

"Shangtan Haozi" shows the boat into danger, the spirit of the boatmen to fight with the river scene, the leader and the boatmen in harmony from close to the development of overlapping two-part, into half beat, and even overlapping, the beach bugle section is also played allegretto 42 beat, but compared with the beach bugle, the rhythm of the boatmen pulling or paddling gradually accelerated. In the fastest speed and shortest time to get out of the beach current, to ensure the safety of themselves and the ship. The urgent rhythm, the vigorous melody, the short cry and the free response are interwoven, forming a complex multi-part chorus texture, forming a picture of intense labor.

3.2. The trumpet for launching a ship

"Lu Haozi" is sung when moving the radial, with a specified speed, among which the most representative Muyo Haozi melodic tone, the rhythm is not fast, suitable for moving the radial slow motion, the boatman in the beach, reef after the intense labor, can be physically and physically relaxed. When the ship began to sail in the river, the boatmen sang the song, its style is free and comfortable, and the mood is peaceful, and the following melody is the song of the Mu Yue Zi in Chongqing Yuzhong District.



Figure 1. Music example

"Qifulandarao Haozi" is a song sung when the beach, all the boat workers together to carry the radial singing, the basic characteristics are tense and warm, the collar cavity is long, the tone is high and the rhythm is compact, usually a bar to pull a radial, the melody score is as follows.



Figure 2. Music example

"Pinming Haozi" is sung at the most critical moment when crossing the dangerous beach, at this moment the wind and waves are fierce, people and ships are in danger, the boatmen are highly concentrated under the command of the leader,

into the tense struggle, they are no longer singing, but struggling to shout like a chant, and even a little loud, trying to break through the dangerous beach. The tone is strong and fierce, almost Shouting, the musicality is not strong, the lyrics have no specific meaning, the main role is to unify the action, directly reflects the spirit of the boatman in the face of danger, with strong labor characteristics. Its rhythm is regular, fast, rapid, compact and high, emotions are high, tension is strengthened, and cooperation is strong accompanied by increased labor intensity. When the labor intensity increases, the statement of the lead singer's lyrics weakens, and the music becomes free and flexible, with the characteristics of calling and calling, and has a strong driving force. This is a tense struggle against the current, at this time the boatman sings a wild cry without any real words to compete with the wind and waves, producing an unprecedented, breathtaking momentum, tension to the extreme, this melody is bold and powerful, the lead singer and the chorus crisscrossed frequently, the rhythm is short, the tone, the chorus most of the single rhythm of the contrast, repetition of words as the lyrics, Echoing the lead singer. The forms of cooperation between the lead singer and the chorus are as follows: The lead singer and the harmony cavity overlap each other; After singing a paragraph of harmony; the middle and cavity of half a sentence; Start and cavity the last word of the next sentence; harmony after singing a sentence; syntactic and cavity. These forms can be summed up in the following ways: overlapping, comprehensive, and alternating. It embodies the most direct function of the boatman's number, shows the boatman's determination to rush through the dangerous beach, and also reflects the spirit of man's tenacious struggle in front of nature.

"Shuban Haozi" is sung when the river is calm and the boat is sailing, it is full of lyricism and singing, its rhythm is slow and long, the singing of the lead singer is the main exposition part of the lyricism, when the labor intensity is low, there will be some specific statements, strong musicality, slow and melodious, with lyricism. Its words are impromptu, or with Sichuan opera, lanterns, clear tones, melodious lyrical melody, in the boat to play a unified sculling action and regulate the urgency of the boat workers. "Siping cavity number Plate" is a kind of cavity type of Haozi, the tone is pleasant and lyrical, the melody is beautiful and melodious, and has the effect of soothing the mood of the boatman. The following is the beginning of Chongqing Chuanjiang boatman Haozi's "Siping cavity number plate".



Figure 3. Music example

"Pingshui Haozi" is a lyrical song sung when the water is calm in the middle of the river by a wooden boat. The lead singers narrate their lives in a free rhythm and recital-like tone, slightly with the accent of Sichuan Opera, singing casually in the dialect of Chongqing, Sichuan Province: "Cool breeze blowing, pushing the boat down Fuzhou." When the rich sit at home, they do not know the beauty and sorrow of the poor. Push the ship is bitter bitter, wind in the rain walk dock. Idle words scattered with the wind, there is a Guanyin beach in front. Guanyin Bodhisattva does not work, not hard to come to the beach. You and I each hand is a hero, save up to move forward. The flat water horn should be changed, and the radial horn should be squeezed and rushed across the beach." After the lead singer finished singing, the boatmen reconciled with a calm and gentle rhythm, lyrical slowly. "Pingshui Haozi" due to the labor intensity is not large, so the music lyricism is strong mainly to express the boatmen's self-entertainment and ideological and emotional exchange, with strong performance, lyrics wide content, improvisation is strong, is a touch of the scene to sing some lyrics. The specific musical performance of this section is: slow speed, free rhythm, rich rhythm, long melody, and strong Sichuan opera style. This section is the most representative "aria" in this set of Haozi.

"Xiatan Haozi" is the treacherous beach finally passed, the ship can continue to sail on the calm river, the rhythm of this section of the trumpet is wide, the tune is peaceful, with the song gradually disappeared, the sailing shadow gradually disappeared under the blue sky. Adagio To The Beach. After a tense and fierce struggle, the boat crossed the rapids and drifted downstream, and the music of the trumpet returned to the adagio in four to four beats. The melodious melody, the wide and long rhythm expresses the relaxed mood and pleasant mood of the boatman.

Conclusion

Chuanjiang boatman's horn is a multi-section labor horn, which connects many horns according to the route of the ship. The speed of the ship during the whole voyage and the frequency and intensity of the boatman's pulling the boat are determined by the rhythm of the Chuanjiang horn. Boatmen according to the ship in the course of the continuous emergence of various situations, the ship of the water potential of the slow, singing their hearts the corresponding different rhythm of the song, its name and tone are different, some slow and melodious, some tight and high, some majestic, majestic, shocking. The bugle head changes the rhythm and lyrics of the bugle excitedly or slowly, gradually forming the musical characteristics of mixed rhythm. Sometimes Chuanjiang trumpets do not sing, and the boatmen

also use singing mood words "hey, yo, hi", etc. Most of these trumpets are famous for their rhythm and momentum. Chuanjiang Haozi adopts a variety of different rhythm and rhyme methods, which has become a valuable resource of Sichuan and Chongqing folk art. The musical characteristics of Chuanjiang Haozi enrich the folk music in southwest China. The lyrics of Chuanjiang Haozi are important historical materials for the study of the local customs and natural landscape of the Chuanjiang River basin, and Chuanjiang Haozi has been listed as China's intangible cultural heritage. Chuanjiang Haozi, as it is sung in the people, takes basic life as a reference and has considerable value in humanistic and scientific historical materials. Its lyrics record the local social production situation, hydrology and geography, and the folk customs of the basin. Chuanjiang Haozi, as a typical representative of Chinese folk music culture, the Three Gorges culture of the Yangtze River, and one of the core of Bayu culture (Chongqing, Sichuan, China), has a long history and is unique among many labor Haozi.

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