

Music in Dongting Hu Area in China

Tu Mengwan and Thanyawat Sondhiratna

Bangkokthonburi University, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

Dongting Hu is one of the five major lakes in China which was called “Eight hundred miles of Dongting”. Its main lake is located in Hunan, including East Dongting Hu which is located in Yueyang City, South Dongting Hu which is located in Yiyang City, and West Dongting Hu which is located in Changde City. As one of the important birthplaces of Chu culture, the music in Dongting Hu region is rich and lively. The area around Dongting Hu has a long history of fishing and farming culture, and local residents mainly focus on fishing and farming. Therefore, the fisherman culture and farming culture have a significant influence on music. Labors will compose various kinds of music such as fishing songs, folk songs, fishing drums, and labor songs in their daily life, which are often themed with the life experience, work scenes and emotions of local residents that full of love for labor and perception of life.

Keywords: Music; Dongting Hu Area; China

Introduction

Dongting Hu is one of the five major lakes in China which was called “Eight hundred miles of Dongting”. Its main lake is located in Hunan, including East Dongting Hu which is located in Yueyang City, South Dongting Hu which is located in Yiyang City, and West Dongting Hu which is located in Changde City. As one of the important birthplaces of Chu culture, the music in Dongting Hu region is rich and lively. The area around Dongting Hu has a long history of fishing and farming culture, and local residents mainly focus on fishing and farming. Therefore, the fisherman culture and farming culture have a significant influence on music. Labors will compose various kinds of music such as fishing songs, folk songs, fishing drums, and labor songs in their daily life, which are often themed with the life experience, work scenes and emotions of local residents that full of love for labor and perception of life.

The music of Dongting Hu mainly includes Dongting Fishing Song, Yueyang Flower Drum Opera, Yueyang Baling Opera, Changde Flower Drum Opera, Changde Silk String, Jiuli Fishing Drum, Yiyang Tan-Ci, Lishui Boatman's Song, etc. As a traditional folk song of Yueyang City, Dongting Fishing Song had been described as early as in the famous article Yueyang Tower, which took shape in the Warring States period. It is the product of fishermen's work. Its lyrics are often improvised by fishermen which including love songs and labor songs. The tune of Dongting Fishing Song mainly from the folk tunes of the Han nationality. Its melody is rich and colorful with the short structure as well as free and varied rhythm. Each phrase has two or three short drag sounds, which is the most significant feature of Dongting Fishing Song different from other folk songs (Huang, 2016). Both of Changde Flower Drum Opera and Yueyang Flower Drum Opera belong to one of the six major genre of Hunan Flower Drum Opera that are use local dialects as the main stage language. However, the main voice of Changde Flower Drum Opera is a palace style, with simple, high and vivid rhythm, and most

of them are expressions of daily life with singing and dancing; while the main voice of Yueyang Huagu Opera is gong tune, the melody is smooth and melodious, as if crying, touching, with a strong life atmosphere and delicate emotional expression (Liu et al., 2021). With the characteristics of distinctive, multi-integrated, unique features of the performance, the tone of Yueyang Baling Opera is full of strong local charm as well as integrating into the local martial arts and the acrobatic elements, not only enrich the performance form, but also make the performance style of Baling Opera have distinct local characteristics. In addition, the Opera also combined with the art essence of Kun Opera, Piebald Tune, Miscellaneous Minor and High Tune, etc., not only the rugged Piebald Tune and the delicate Kun Mountain Tune, but also the lively Miscellaneous Minor, which finally becomes the style of the exquisite and rugged as well as the common appreciation (Hou, 2015). As one of the top ten Chinese folk art musics, Changde Sixian (Changde Silk String) pays great attention to the structure principle of "rising, flat and falling" that can be divided into three types: Qu Pai style which has distinctive characteristics, rich expressive force and graceful melody, Ban Qiang style which is not restricted by the melody brand, with the characteristics of Opera, and Mixed style which is the most "young" of the three systems that often used in longer, emotionally varied musical performances (Zou, 2023). Jiuli Fishing Drum in Changde is a form of folk-art music based on regional language. As the popular area of Jiuli fishing drum is the settlement of Han nationality and Tujia nationality, Tujia Witchery culture has a long history of influence, and its lyrics pay attention to strict rhythm, neat sentences, and neat opposition (Su, 2017). Yiyang Tan-Ci is a form of folk art music with Yiyang local oral language which combines literary, musical and Operatic features with local flavor and local color. Its lyrics are composed of four parts: book head, speech, singing and epilogue. The lyrics of Yiyang Tan-Ci is rhyming as well as the singing is both elevate and euphemism, its length can be long and short which contains wide subject and delicate performance (Mu, 2012). The Lishui Boatmen's Song is a folk song created by boatmen in the Lishui River Basin which is the branch of Dongting Hu during their long-term work to relieve labor pressure and express their inner emotions. It is transformed from local minor tunes and reflects the working scene of boatmen. The melody of Lishui Boatmen's Song is simple with short phrases, not much fluctuate, but the mind and the spirit are extremely uplifted. Due to labor needs, it is a multi-voice music, singing form is one leader with others follow and the rhythm is neat that directly reflecting the working state and working environment (Wu, 2019).

The music of Dongting Hu is based on local dialects, by using local folk stories and people's lives as materials, due to regional cultural differences, in modern society, the inheritance of Dongting Hu Music faces many difficulties. Firstly, it is lack of an inheritance mechanism. Currently, the inheritance mechanism for Dongting Hu Music is not yet well established. Many traditional musicians are aging, and their musical knowledge and skills may be lost at any time. According to statistics in 2020, there are 121 representative inheritors of national intangible cultural heritage projects in Hunan Province, but only 12 national representative inheritors of traditional music left that dozens of them have passed away. Besides, according to Xinhuanet.com, the average age of the fifth batch of representative inheritors reached 63 years old, of which the inheritors under 40 accounted for less than 1%, and those over 60 accounted for 58.3% (Xu & Liu, 2020).

The second challenge is Education system issues. In the modern education system, the education status of traditional music is relatively low. Many schools lack education on traditional music, and students lack understanding and interest in native music. This also leads to the predicament faced by the inheritance of Hunan native music. Currently, some schools have established cooperative relations with local cultural departments in order to better inherit and develop the music of Dongting Hu area. For example, in 2014, Yueyang Baling Opera Inheritance Research Institute and Yueyanglou Primary School jointly launched the "Baling Opera into Campus" inheritance and protection project which has cultivated a group of "intangible cultural heritage inheritors", and the programs arranged by them have won many awards in competitions. However, at present, most schools mainly focus on training individual students to participate in the competition and win prizes, but ignore students' aesthetic enjoyment and appreciation of Dongting Hu music, and have not been included in the regular teaching system (Xiong, 2019).

Lastly, in the context of commercialization, the inheritance of Dongting Hu Music faces enormous pressure. Many musicians choose to go commercial for a living, but commercialization does not provide much help in protecting and inheriting traditional music. Yueyang Baling Opera, for instance, it is faced that the audience are decline sharply with the development of technology and the prevalence of popular culture, as well as the impact of media, movies and television that directly leads to the local musicians have to choose pop music to survive and give up traditional music (Xie et al., 2019).

Therefore, inheriting, developing and propagating native music is an important subject in contemporary music research. Dongting Hu Music is an important part of Hunan culture, and piano music is one of the representatives of Western music culture. With the reason that piano is a multi-functional instrument, with the characteristics of diversity and breadth, which can play a variety of different styles and types of music, so as to meet the musical preferences of different groups of people. Compared with other instruments, the piano is an independent instrument that the performers can play the melody and accompaniment at the same time in order to creating a rich sound and musical effect, so that piano music is very popular in the worldwide at the present. Combining the Dongting Hu culture and piano culture can give full play to the advantages of the piano and present Dongting Hu music by the instrument of piano, and accordingly creating a unique musical form and promote the inheritance and development of local music in Dongting Hu, Hunan Province. At the beginning of the 20th century, Hunan began to introduce western piano music, and actively integrated local music elements, forming a unique Hunan piano music style. At present, the piano works with the characteristics of Hunan folk music are not widely disseminated and there are not even piano works based on the musical features of Dongting Hu, some players cannot give people the impression of Hunan regional characteristics when they play such works as well. This study will focus on combining the music of Dongting Hu with piano, excavating more local musical elements of Dongting Hu, creating piano music with the style of Dongting Hu, and finding a new path for the inheritance and propagation of Dongting Hu Music.

As an important aspect of music art, piano art is also an inseparable part of Chinese traditional music culture. Since 1915, Chinese piano artists have made great efforts to inherit and integrate our traditional folk music culture into piano art. Through the creation of piano works in traditional style, piano music has the characteristics of traditional culture, which fully reflects the essence of the times and is also loved by a large number of populations. Education

plays an indispensable role in cultural inheritance that Chinese piano education needs to create more music works involving Chinese traditional culture so as to enrich the teaching content of folk piano music (Luo, 2018).

Currently, nevertheless, there are very few studies on the fusion of Hunan folk music and piano works. In fact, only 10 articles about this topic can be found on the CNKI website, while there are over 800 articles about the fusion of Chinese traditional music and piano works can be found and most of them are aimed at single piano works, the systematic studies are rarely, indicating that the inheritance of Hunan folk music is not enough and needs to be explored. Among the published piano works, the integration with Hunan folk music elements can be divided into two categories that including piano compositions adapted from Hunan folk music (most of them are adapted from Hunan folk songs and Hunan Flower Drum Opera) and original piano works incorporating Hunan folk music elements.

According to composition time, composition background and composition techniques, piano compositions that with Hunan folk characteristics can be roughly divided into two periods which including the period from the founding of the People's Republic of China to the end of the 1970s and the period from the end of the 1970s to the present. The piano works of the former period are characterized by "revolutionization, nationalization and popularization", and retain the characteristic of "form dispersing but spirit not dispersing" in traditional Chinese music that giving people a varied and natural auditory experience. While in the later period, Hunan piano works is various in form and teeming. The creation of piano music not only inherits the characteristics of folk music, but also highlights the characteristics of diversified music culture. It takes Hunan folk music as the basis, draws lessons from and uses various musical elements of China and the West, and excavates and uses numerous modern composition techniques for creation (Li, 2017).

To sum up, most of the current studies on the fusion of Hunan folk music and piano music are based on the analysis of existing piano works, and lack of in-depth excavation. There are many kinds of folk music in Hunan, which have not been integrated into piano works. How to further explore Hunan traditional music elements, and how to integrate other Hunan folk music elements into piano music for better inheritance and development, all these issues need further in-depth study. This study will focus on the music of Dongting Hu, dig deeply into its musical elements, and achieve the effect of inheriting and propagating the music of Dongting Hu by creating piano music for primary students that containing the characteristics of Dongting Hu music.

Music in Dongting Hu Area

Dongting Hu is located in Hunan that including East Dongting Hu which is located in Yueyang City, South Dongting Hu which is located in Yiyang City, and West Dongting Hu which is located in Changde City. The Dongting Hu Music is a unique music tyle around Dongting Hu that with strong local characteristics and folk customs as well as reflect local people's life, emotion and culture. There are three types of Dongting music what are Opera, folk songs and folk art musics. The Operas are including Yueyang Flower Drum Opera, Yueyang Baling Opera and Changde Flower Drum Opera; the folk songs are including Dongting Fishing Song and Lishui Boatman's Song; the folk art musics are including Changde Silk String, Jiuli Fishing Drum and Yiyang Tan-Ci.

1. Operas in Dongting Hu area

1.1 Yueyang Baling Opera

Popular in ancient Baling County (present-day Yueyang), Baling Opera is one of the eight local Operas in Hunan Province which formed in the late Ming and early Qing dynasties, with a history of nearly 400 years. According to Chen (2017), Baling Opera is using the Northern Hunan dialect as the stage language and the tune is dominated by the Tan tune, accompanied by the Kun tune, Za tune and minor tune. The repertoires mainly reflect the political and military themes of the past dynasties, and the performance is simple and rugged, the convention is the best. Baling Opera is composed of two parts what are voice music and accompaniment music. The vocal tunes also include Kun tune, Tan tune and miscellaneous minor tune. The accompaniment music which absorbing the essence of various operas has formed its own unique style. Kun tune takes Kun Opera as its basic form, and integrates various local opera characteristics to construct a narrative of events. There is moderate to slow that express cheerful mood, moderate to fast that used to express personal feelings, and slow or free speed that express both majestic atmosphere and the sad atmosphere. The Tan tune can be divided into south tone, north tone, anti-south tone and anti-north tone. The south tone generally starts on the board, while the north tone is up and down, and the style is as enthusiastic and bold as the northern folk customs. The anti-south tone and the anti-North tone are derived from the two tones of the north and the south, all of which belong to Gong Tune. The miscellaneous tune is developed on the basis of folk music in Baling Opera with bright rhythm as well as fresh and lively style. It often appears in the clown singing section (Xie, 2019).

1.2 Yueyang Flower Drum Opera and Changde Flower Drum Opera

Flower Drum Opera is one of the traditional Operas in Hunan Province that is one of the four major drum Operas in China. There are six kind of Flower Drum Opera in Hunan province that Yueyang Flower Drum Opera and Changde Flower Drum Opera is belonging to Dongting Hu area.

As the local Opera in rural areas of northern Hunan Province, Yueyang Flower Drum Opera is produced on the basis of the combination of folk songs and dances as well as people's daily life. After gradual development, it has become an Opera performance form with the local dialect of Baling County (present-day Yueyang and Linxiang area) as the stage voice. The traditional repertoire of Yueyang Flower Drum Opera is mostly based on folk life, myths and legends. Among them, the early "two small" and "three small" plays are mostly the performance of the working people's labor and love, with a strong atmosphere of earth and rich life interest. Some multi-character plays have the content of resisting feudal morality, pursuing marriage freedom and punishing evil and promoting good. These traditional plays are easy to understand and have strong local characteristics and life atmosphere. In addition, the music of Yueyang Flower Drum Opera comes from Yueyang folk songs, so that almost all of them are sung in Yueyang dialect. In the performance of folk songs, there appear two roles, namely, the female role and the clown, which is also the main symbol of the formation of Huagu Opera (Zhao, 2022).

According to Zhu (2014), most of the singing tunes of Yueyang Flower Drum Opera come from the lively local famous songs and the religious music, with beautiful melody and soft color, which is good at expressing witty and cheerful emotions, but also suitable for expressing sad feelings. The singing style of Yueyang Flower Drum Opera is divided into Gong Tune, Qin Tune and the Minor key. Gong Tune was accompanied only by gongs, drums and voice in the past, and strings were added after the founding of New China with varied style, the melody is rough, enthusiastic and high as well. The main body of the Gong Tune is the Normal-Tune, which is divided into the South Gong Tune and the North Gong Tune. The South Gong Tune is a pentatonic Zhi mode with compact rhythm and fast speed, which is good at expressing a hurried and nervous emotion; while North Gong is generally Pentatonic Shang mode with free connection of the phrase, which is good at narrative and lyricism. Qin Tune also known as “Sichuan Tune” in the music of Flower Drum Opera which is a folk song structure that adds accompaniment phrases. It is composed of accompaniment phrases and singing phrases. Qin Tune can be divided into two sentences of “antithesis” and four sentences of "starting, developing, changing and concluding " and the main method of development change is to add new rhythm form changes. There are "single sentence" and “clip sentence” in Qin Tune. “Single sentence” often called “normal tone” which is long for narrative, but also used for lyric. Its characteristic is that a song is divided into upper and lower two tune singing, which constitute a tune, and the melody can be repeated and repeated singing. Minor tunes of Yueyang Flower Drum Opera including Qin minor tunes and Gong tune songs are folk style minor tunes, which used to be special tunes only used in a certain opera. Therefore, its musical image is bright, the original flavor of folk songs and dances is stronger with strong local characteristics, most of them maintain the form of folk songs and dances such as “Dihua drum” and “bamboo horse lamp” as well.

Changde Flower Drum Opera is a local genre of Hunan Flower Drum Opera music, originated from traditional folk culture songs and dances with entertainment which famous as its unique local music and drum accompaniment. According to Zhao (2022), Changde Flower Drum Opera has strong operatic characteristics with local dialect of Changde, local folk stories, and characteristic costumes which exaggerates the action and figure, and uses distinctive characters and plot structure to reflect the essence of life and highlight the theme of the Opera. Clowns usually deliberately vilify or take ugly steps to enhance the clowns' comical performance, in order to increase the stage performance effect of Flower Drum Opera as well as control the audience's mood and enhance the scene atmosphere. Changde Flower Drum Opera has strong interest, fast rhythm, lively and witty dialogue, which is suitable for the way of speaking of Changde people and can be quickly accepted by the local people in Changde. The performer can skillfully combine the actual activities of people's lives with simple ways that easy to understand and humorous language forms to sing, so that people can feel relaxed while watching the Opera and Flower Drum Opera has become a way of entertainment for the vast number of people.

Zhu (2014) also pointed out that the main voice of Changde Flower Drum Opera is Gong Mode with a strong local flavor which has simple structure and strong colloquial language that easy to learn and remember. Its most distinctive feature in singing is that it turns the falsetto an octave higher at the end of each sentence. The singing tunes of Changde Flower Drum Opera can be divided into four types: Minor Tune, Paizi, Gong Tune and Sichuan Tune. The minor tunes of Changde Flower Drum Opera are mainly divided into two categories what are folk song minor and silk string minor. Folk song minor is the “native tune” that are widely

sung in Changde. It is simple and natural, melodious and bright, which is the earliest musical material of Changde Flower Drum Opera. While the silk string minor tune is introduced from Jiangsu and Zhejiang areas, which is characterized by elegance and graceful, as if weeping and complaining. Paizi in the Changde Flower Drum Opera is developed on the basis of the tunes of the central Hunan folk songs and dances “Bamboo horse Lantern” and “Chariot Horse Lantern” which was transplanted from the main voice of Shaoyang Flower Drum Opera and Lingling Flower Drum Opera, and developed with infusion of Changde folk songs. Sichuan tune is one of the most commonly used tunes in Changde Flower Drum Opera which has several structural forms such as single sentence, double sentence and ShuBan. The single sentence is a single song with music, to form a complete tune, that is, flower drum tune. ShuBan is the main change form of Sichuan tune with the vivid lyrics a colloquial that is adept in narrative.

2. Folk art music in Dongting Hu area

As the one of the ten local folk art music in China, Changde Silk String is originated from the Ming and Qing dynasties and widely popular in Changde, which is folk art music form with singing as the main, speaking as the auxiliary and rapping interspersed alternately. It got its name because it usually used string instruments and sang in Changde dialect. Changde Silk String music has a relatively complete system that are more than 300 traditional tunes, according to Wu (2014), Changde Silk String can be divided into three forms that are Qupai style, Banqiang style and Mixture style based on the music structure. Qupai style, also known as Paizi Silk String. Changde Paizi Silk String is formed by the combination of seasonal minor tunes and folk songs from Jiangsu and Zhejiang, and the local dialect of Changde. The Paizi Silk String is mainly composed of singing songs with rich tunes, beautiful melody and strong expression. According to the color of its music, it can be divided into two kinds: lyric and rap. Banqiang style, also known as Banzi Silk String, is a structural form parallel with Qupai style music. Besides narrative and lyricism, it is more Operatically and richer than Qupai style music. The basic singing style of Changde Silk String tunes can be divided into two styles what are old style and Sichuan style. The old style is the local singing style popular in Changde area in deep and thick, sad and depressed color, which is mostly used for tragedy. While the Sichuan style is said to have been introduced from Sichuan in the early Republic of China with warm and cheerful, bright and vigorous color, which is mostly used to express witty, humorous, funny and other emotions. As to the mode and tonality, the mode and Changde Silk String has rich, varied and different colors. Among them, Qupai style music mainly adopts Zhi mode, Shang mode, Gong mode and Yu mode; while Banqiang style usually used six-tone G Shang mode in Sichuan style and C Shang mode in old style.

The melody of Changde Silk String is based on the tone trend of Changde dialect, which plays a very important role in the composition of melody. Changde dialect has a unique sense of rhythm with great pitch variation, various tones and intonation so that it is always plays sixth, third etc. to express melodies in Changde Silk String (Ouyang, 2005). Four words “Hua Ming Liu Mei” as an example (see the figure 2.4), the words “Hua Ming” goes down six degrees from E flat to G, the word “Ming” goes up three degrees from G to B flat, the word “Liu” goes down three degrees from B flat to G, and the word “Mei” goes down three degrees by the appoggiatura from B flat to G, intermediate pass through the big jump from G to E flat, and then goes down three degrees to C, and finally returns to B flat by going down two degrees.

2.1 Yiyang Tan-Ci

Yiyang Tan-Ci is a kind of folk-art form, in which performers sing various stories, legends and historical events in dialects by reciting and singing. The performers often play different roles and vividly deduce various plots and characters through the use of language and the change of expressions, as well as holding the instrument called Yue Qin and singing the lyrics while playing with the elegant and beautiful sound. The text of Yiyang Tan-Ci consists of four parts what are book head, speech, singing and epilogue. The book head is the beginning of the Tan-Ci, the epilogue is the end of the Tan-Ci, and the speech and singing which is mainly singing and combine with speaking is the body part of the Tan-Ci in order to tell the story, describe the characters and express the theme. The lyrics of Yiyang Tan-Ci is regular and originate from the natural form of daily life and the inner emotions of the surrounding things, so that it is easy to understand, have a strong sense of rhythm, and easy to remember. The singing of Yiyang Tan-Ci is mainly based on the development of the lyrics with the soothing and variegated melody as well as the strong expression (Mu, 2013).

As to the repertoire, Tang (2005) mentioned that it can be divided into short story, medium story and long story based on the length. The short story is mainly about one person and one thing that the content is folklore and concise long story paragraphs with simple plot and concise but vivid lyrics; the medium story mainly reflects public cases such as removing rape and violence as well as protecting the country; The long story mainly tells a long story with many characters and complicated plots. As to the mode and tonality, Tang Haiyan also pointed out that the mode of Yiyang Tan-Ci is mostly Zhi Mode which the upper sentence mostly ends in the D tone and the next sentence mostly ends in the G tone. The following example is from “Lu Tixia punches and suppresses Guan Xi” sang by Li Qingyun and notated by Shi Changgeng.

2.2 Jiuli Fishing Drum

Jiuli Fishing Drum is a kind of traditional folk art music that popular in the Lishui River basin which is an important branch of Dongting Hu and surrounding areas of Hunan Province. According to Hou (2019), Jiuli Fishing Drum popular in Changde city which is characterized by the inheritance of Jingchu culture. From the opening of religious temples to teahouses and restaurants, from missionaries to folk art musicians, from the sermons to folk art music, it has become a mass literature and art. The script is mainly based on the folk stories of Han Dynasty, and sings the tune of Chu music, so it is praised as a unique "Chu witch style" by the academic circle. Jiuli Fishing Drum selects different melodies and drumbeats basis of the needs of the story plot with affluent melody and flexible accompaniment. Most of its modes are Yu mode and Gong mode, and few are Zhi mode.

In addition, Su (2017) that traditional Jiuli Fishing Drum accompaniment instruments are composed of fishing drum, cymbals, simple plate and stick (usually use a chopstick) that is easy to perform to anywhere because of the small size. Artists not only performing at weddings, funerals and traditional festivals, but also performing in public places such as teahouses and restaurants, fields and factories. The contents of the performance usually based on the themes of “loyalty”, “filial piety”, “integrity” and “righteousness”, or based on the historical background, which is the living protection of traditional folk culture. The most prominent feature of Jiuli Fishing Drum is that one person has many characters, so that the same actor should show both positive characters and negative characters, both male and female roles, both the old as well as the young and the child, at the same time, the actor should to add objective narration and evaluation as well.

2.3 Folk Songs in Dongting Hu Area

Dongting Fishing Song

As the typical representative music genre of Dongting Hu, Dongting Fishing Song is a kind of folk song in Yueyang city which is located nearby the East Dongting Hu. Zhang (2013) pointed out that the most authoritative and comprehensive literature about Dongting Fishing Song is the report on the application of Dongting Fishing Song organized by Yueyang City. On the basis of the report, Dongting Fishing Song is a kind of fishing song called Yakou, which is sung with impromptu, and fishermen can freely express their feelings. This is the common feature of primitive folk songs. The earliest documents about Dongting Fishing Song can be traced back to the record of "Fishing songs reply to each other, this is extremely happy" in Fan Zhongyan's Yueyang Building Record in Song Dynasty. Dongting Fishing Song can be divided into five different types what are work songs that describes the fishermen's labor in production and life with dynamic rhythm, life songs that expresses the fishermen's emotions, love songs that describes the loves among boys and girls, folk songs that reflects the survival skills of fishermen and the cultivation of excellent moral qualities such as the education of children, and sacrificial songs that used for the fishermen prayed to the God of Hu and the Dragon King to bless the good weather and the safe sailing (Xu & Liu, 2020). There are two or three prolonged sounds in every phrase which is the most typical characteristics distinguish from other folk songs. The fishing song with the short structure and with the "leader" and "chorus" singing form to express respond sounds that derive from the real life (Huang, 2016).

Lishui Boatman's Song

Lishui Boatman's Song is a traditional musical art form in Lishui River basin, Changde City, Hunan Province. It is an oral tradition used by Lishui boatmen to coordinate their movements in the process of Operation, with strong local characteristics and cultural connotations. The singers are usually boat workers in the Lishui River basin. During their work, they will use verbal language and rhythm to control the actions of the boat workers. The Lishui Boatman's Song is usually sung in dialect with the simple and clear lyrics as well as powerful rhythm.

Wu (2019) pointed out that Lishui Boatman's Song mainly absorbs the pentatonic scale "Gong, Shang, Jue, Zhi and Yu" in the local folk minor tune that most of them are relatively simple, popular and easy to remember, with little fluctuation, but the mood of the melody is very high and vast. Phrases are generally short, mostly two bars and no more than four bars as well as the progression of the melody is also dominated by small jumps within four degrees so that the melody of the big jump line is rarely formed, only when the lead singer shouts the octave jump. Due to the need of labor, it is all multi-voice music with chorus. The rhythm of the Lishui Boatman's Song is mostly 2/4 beat and 4/4 beat, with a strong sense of rhythm and strength that directly reflects the working state of the Boatmen.

Furthermore, according to Wu (2014), Lishui Boatman's Song is a unique labor song transformed from local minor tunes with strong rhythm that mainly reflects the working scene of boatmen. There is no fixed libretto and lyrics, and not require special instruction from teachers. Singers are mostly improvised with strong local color and distinctive folk music characteristics, rough, vigorous, sonorous and powerful, high and harmonious tones. Lishui Boatman's Song can be divided into Oar Song, Sculling Song, Pole Song, Fiber Song, Cable Song, Anchor Song and Sail Song based on the types. The Oar Song is mostly used to sing

when the boat is rowing on the calm Hu, and the music is very lyrical and entertaining. Sculling Song mainly refers to the deep Hu shipping with rich and colorful singing, music rhythm is tense and rapid as well. Pole Song is mainly used to sing when the boat pulling in to shore with the bright and unchained music. Fiber Song refers to the sung when boatmen ashore and pull the boat along the river, with deep melody and heavy rhythm. The Cable Song is generally sung when pulling a heavy ship that the melody is often shifted and transferred with the changeable musical structure as well as the vigorous and powerful melody. The Anchor Song is mainly used for singing when the anchor needs to be pulled up the anchor with multiple people working together with the concise and bright music.

As to the tune, Chen (2013) believed that Lishui Boatmen's Song can be divided into adagio, low tune, allegro, calm rhythmic. Adagio is generally sung when the wind is calm, and the labor intensity of the boatmen is not large, so its rhythm is relatively stable with slow and melodious melody. Low tune, which is sung when preparing to face the wind and waves with the sonorous and powerful music that the singing form is one leader and others chorus, the lyrics become three words a sentence, short and concise as well. Allegro is sung by the boatmen when they pass the dangerous beach with many bends, swift Hu and reefs which use modal words to unifying and coordinating action word with intense melody as well as fast and powerful rhythm. Calm rhythmic is sung when the boat slows down after the danger that mostly are love songs with stretches smoothly, passionate or witty melody and gentle and low speed

Conclusion

At present, the inheritance of Dongting Hu Music mainly relies on the way of oral transmission, and the older generation of inheritors personally demonstrate and teach the younger generation. This kind of inheritance method has the limitation of the instability of inheritance effect. Besides, the lack of systematic written materials and teaching materials in the inheritance of Dongting Hu Music makes it impossible to systematically record and spread the inheritance content and skills that makes the inheritance process lack of standardization, and it is difficult to ensure the accuracy and integrity of the inheritance.

The inheritance of Dongting Hu Music mainly depends on the traditional cultural environment of the Hu area. However, with the acceleration of urbanization and the change of life style, the traditional Hu music scene has gradually decreased, and it is difficult for the young generation to access the real Hu music performances that resulting in the limited scope of inheritance. At present, the inheritance contents of Dongting Hu Music are usually fixed and traditional repertoire and performance methods. Although this inheritance method often maintains the purity of the tradition, it limits the diversity and innovation of the inheritance content.

With the advancement of urbanization and modernization, the lifestyle and social environment of Dongting Hu have undergone great changes, and the inheritance environment has been seriously damaged that leading to the obstruction of the inheritance of intangible cultural heritage. At the same time, due to the impact of economic development and urbanization, many young people have left the Dongting Hu and moved to cities in search of better working and living conditions which leads to a decline in the inherited population and the risk of losing traditional knowledge and skills.

References

- Chen, S. Y. (2013). On the Artistic Characteristics and Aesthetic Value of Lishui Boatman's Song. *Chinese Music*, (03), 197-202.
- Hou, J. X. (2019). *Research on Protection and Inheritance of Jiuli Fishing Drum Music Culture*, [Master's thesis]. Jiangxi Science and Technology Normal University.
- Hou, X. L. (2015). Baling Opera Research Under the View of Regional Music Culture. *Guizhou Ethnic Studies*, 36(02), 75-79.
- Huang, M. (2016). The Inheritance of Dongting Fishing Song. *Journal of Yueyang Vocational Technical College*, 31(1), 56-58.
- Huang, M. (2016). The Living Inheritance of Dongting Fishing Song. *Journal of Yueyang Vocational and Technical College*, 31(01), 60-62.
- Li, Q. L. (2017). *A study on the creative characteristics of piano adaptation of Hunan folk music* [Master's thesis, Sichuan Normal University].
- Liu, X. A. & Zhou, W. Y. & Zhou, Y. (2021). Contemporary Presentation of Cultural Form and Social Function of Hunan Flower Drum Opera. *Urban Journal*, 42(06), 66-71.
- Luo, J. (2018). Discussion on the Inheritance, Integration and Promotion of Chinese Traditional Folk Music Culture in College Piano Education. *Advances in Social Science, Education and Humanities Research*, (180), 122-124.
- Mu, H. (2012). *Yiyang DanCi artistic characteristics and singing research*, [Master's thesis]. Hunan Normal University.
- Mu, H. (2013). Discussion the Artistic Characteristics of Yiyang Tan-Ci. *Northern Music*, (10), 137-138.
- Ouyang, Y. H. (2005). On the inheritance and innovation of the melody of Changde string music. *Chinese Music*, (03), 96-98.
- Su, Z. H. (2017). Study on the Inheritance Value of Changde Jiuli Fishing Drum from the Perspective of "Active State". *Journal of Hunan University of Technology (Social Science Edition)*, 22(06), 126-129.
- Tang, H. Y. (2005). Yiyang Tan-Ci music overview. *Journal of Nanjing Arts Institute (Music & Performance)*, (04), 50-55.
- Wu, C. F. (2014). *Protection of intangible cultural heritage and research on Changde Silk String* (1st ed.). Soochow University Press.
- Wu, F. (2019). Artistic research of Lishui Boatmen's Song. *Modern Music*, (01), 63-64.
- Xie, D. (2019). On the Artistic Features of Baling Opera in Yueyang Area of Hunan Province. *Journal of Sichuan Minzu College*, 28(06), 87-90.
- Xie, D., Wang, M.M., Jia, M. & Cai, Y. (2019). Inheritance status of Yueyang Baling Opera. *Sea Art*, (10), 24-27.
- Xiong, S. (2019). Current situation and prospect of protection and inheritance of local music culture in Dongting Hu. *Literature Life (Trimonthly Publication)*, (02), 127-128.
- Xu, H. & Liu, J. W. (2020). The living status and integrated dissemination of traditional musical intangible cultural heritage -- based on the investigation of Dongting Fishing Song in Yueyang, Hunan Province. *New Media Research*, (07), 121-124.
- Zhang, Y. L. (2013). Study on the Definition and Classification of Dongting Fishing Song. *Journal of Yunmeng*, (03), 124-126.

- Zhao, M. (2022). A brief discussion on the artistic characteristics of Changde Flower Drum Opera. *Song of the Yellow River*, (08), 20-22.
- Zhu, Y. B. (2014). *Protection of Intangible Cultural Heritage and Studying of Flower Drum Opera in Hunan* (1st ed.). Soochow University Press.
- Zou, J. N. (2023). The past and present life and inheritance prospect of Hunan Changde Sixian. *National Music*, (02), 43-45.