

## Research on Inheritance and Innovation of Kaijiang Haoyangko

Zaidong Wang

School of Music and Acting, Sichuan University of Arts and Science, Dazhou 635000, China

<sup>a</sup>cliff.mcdonald@ucfo.com, <sup>b</sup>woodrowkj@ucfo.com, <sup>c</sup>ahawthorne@aol.com

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*Abstract: The Kaoliang Haoyangko has been passed down for many years, and it has always been a favorite entertainment way for ordinary people to work in the fields. However, Haoyangko has gradually disappeared in recent years due to economic development, therefore, it is responsibility and obligation for our music workers to protect and develop its inheritance.*  
*Keywords: Kaoliang; Haoyangko; Inheritance.*

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### 1. INTRODUCTION

In the vast area of rice planted in the south of China, a field work of weeding and scarifying the soil conducted shortly after people transplant rice seedlings, this process was called "haying". No matter what times it is, field work is always boring, the hard-working Chinese people think many ways to entertain themselves, such as weeding, gong and drum, Haoyangko, etc. Kialing's Haoyangko in Sichuan Province is one of the pearls.

Kaoliang County is located in the northeast mountains of Sichuan province and is administrative part of Dazhou City, which is a typical mountainous agricultural county. Haoyang is only one form of people's work in the field. Because haying is a relatively simple repetitive work, the working people will gather together to chat and sing during the haying process, over time, some fixed songs are gradually formed, they are called "Haoyangko". Under normal circumstances, Haoyangko is relatively short and lean; they are mainly in the form of four lyrics. The first sentence is generally sung by the lead singer, the main content is related to the day's labor scene, content, time, people, and other factors. The rest of the sentences are mostly followed by others singing together, sometimes the lyrics are repeated, and sometimes create new lyrics extemporaneously. The peasants in the mountains do not learn any bell canto singing or folk singing, they do not understand numbered musical notation, musical notation and so on, they simply express by the love of life and the labor passion. Many times, they sing freely, their accents are casual, are mostly bold and unrestrained, the melody usually moves up and down between the high pitch and alto voice. The mode is basically a pentatonic national mode, the musical form is generally a one-section style, and sometimes there are two or more sections. Kaoliang Haoyangko is generally divided into two types: "high pitch" and "level pitch", the "high pitch" range relatively wide, rhythm is free, melody is more

passionate; while "level pitch" is narrower range, rhythm is regular and melody is relatively tactful.

	kind	name	gender	birth date	education level	inheritance way (inherited from ancestors, masters, or others)	address
inheritance ancestry	1	Xiong Jizhou	male	1890	primary school	folk oral instruction	Ren Shi Longwanggou Village
	1	Tan Xianxing	male	1901	primary school	folk oral instruction	Ren Shi Longwanggou Village
	2	Zhou Dacai	male	1921	junior middle school	folk oral instruction	Pu'an Tanjiazui Village
	2	Jiang Shenggu	male	1920.08	primary school	folk oral instruction	Ren Shi Liangfengya Village
	3	Tan Bunian	male	1930.07	primary school	from father to son	Ren Shi Longwanggou Village
	3	Li Zunchun	male	1935.03	senior middle school	folk oral instruction	Ren Shi Liangfengya Village
	3	Zhou Guangliang	male	1939.01	junior middle school	lyricist	Pu'an Tanjiazui Village
	3	Zhou Dakuan	male	1938.12	senior middle school	from master to apprentice	Pu'an Tanjiazui Village
	3	Long Guangcan	male	1935.08	junior middle school	from master to apprentice	Pu'an Tanjiazui Village
	3	Tang Xuefa	male	1939.02	senior middle school	folk singing	Ren Shi of Kaijiang County
	3	Zhang Yizhen	female	1943.08	junior middle school	folk singing	Pu'an Town, Kaijiang County
	3	Liu Xinggui	female	1942.01	senior middle school	folk singing	Pu'an Town, Kaijiang County
	4	Tang Yuanjun	male	1962.08	junior middle school	passed on from ancestors	Ren Shi, Kaijiang County
	4	Li Zunfu	male	1950.04	primary school	passed on from ancestors	Ren Shi, Kaijiang County
	4	Zhou Darong	female	1946.03	junior middle school	folk oral instruction	Pu'an Tanjiazui Village
	5	Zhou Yaping	female	1970	undergraduate	from father to daughter	Pu'an Tanjiazui Village
	5	Lin Qiqiong	female	1968	junior middle school	folk oral instruction	Ren Shi Liangfengya Village

Kaoliang Haoyangko is a Bashan folk song with regionalism, which has very important values: first, the historical value, Kaoliang Haoyangko emerged with the appearance of labor; it is a true reflection of the thoughts, feelings and life customs of the working people generations after generations. Second, cultural values, Haoyangko spread all over east Sichuan and other parts of the South, however, the expression forms of Kaoliang Haoyangko are that one person leads a chorus, many people sing together, solo singing, antiphonal singing, chorus and other expression forms, the melody is simple and attractive, it has the characteristics of originality, labor and mass and so on, it is unique in eastern Sichuan, it can be regarded as a model of folk

music culture in eastern Sichuan. Third, scientific value, Kaoliang Haoyangko is rich in content, lyrics are vivid, integrate singing, lyrics, musical form, tunes, it enriches the theory of national music culture, also provides rich material for national music, and it is the precious material for studying national folk music.

As a representative of the folk music in east Sichuan, Kaoliang Haoyangko also gradually disappeared with many other Chinese folk music arts as the economic wave arrived. The main reasons are as follows: first, with the continuous advancement of agricultural science and technology, highly efficient herbicide is used in weeding in rice fields, people gradually do not need to go to do haying, Haoyangko also slowly lost the space for existence and development, and it has become an endangered folk song. Second, the issue of inheritors, the inheritance form of Haoyangko is actually rich and diverse; there is folk oral word-of-mouth, from father to son, master and apprentice, folk singing, and hand down from ancestors. But no matter what kind of method, it cannot beat the development of society. The inheritors of the previous generations are getting older and the young people are all going out to work, there are fewer and fewer young people staying in the countryside and less willing to learn to sing Haoyangko. The following table is the data sheet provided by the staff when we interviewed the Kaoliang Cultural Center.

This table is still the form data when Kaoliang County applied for Sichuan Province's Intangible Cultural Heritage List in 2006, it has been 12 years since 2018, one can imagine that in the past 12 years, the older inheritors are likely to have passed away, there are few inheritors. In the face of this situation, the Kaoliang County government has also made a lot of efforts. In the early 1980s, the county cultural center invested more than 30,000 Yuan to collect, arrange, and produce audio-visual data, and edited the "Kaoliang County Folk Music Works" including "Haoyangko". The county government invested more than 50,000 Yuan in 2005, set up a leading group and working committee for national folk culture protection, the census training class of national folk cultural resources is established, the government of Ren Shi County and Pusan Town invested more than 10,000 Yuan to hold relevant training class, respectively. Tan Tainting, a retired employee of the Kaoliang County Cultural center, invested more than 10,000 Yuan, edited and produced a series of audiovisual materials related to intangible cultural heritage. In 2006, the county government invested 80,000 Yuan for the protection expenses of "Haoyangko" and other projects. With the efforts of everyone, the government successfully applied for the first intangible cultural heritage list of Sichuan Province. Afterwards, the county government vigorously developed the innovation and development path of Haoyangko, in 2014, the dance work "Haiyang Twist" adapted from the scene of haying, through a crowd of young men and women' hot haying labor, and a pair of young couples' love, express a quiet life style in the countryside, this dance won the bronze medal at the second art festival in Dachau City.

In addition to the efforts of government departments, we as music workers, have the obligation and responsibility to contribute to saving this dying folk music art. Therefore, after

investigation and research, we think that if want to save Kaoliang Haoyangko, pass on and innovate Kaoliang Haoyangko, we can take the following measures:

1. Data protection: further comprehensively and deeply conduct census work, thoroughly understand the historical evolution of the emergence and development of Haoyangko and the related literature, photographs, and other information; classify, arrange, and save the information obtained from the census (words, music scores, audio and video materials) into categories; further carry out theoretical and situation development research work, the results of related works (music, dance) are compiled into text to be published; and protect appliance production and works well.

2 Inheritor protection: protect the inheritors of the yank and the successors of the singing, train the new performers, sing the music of the yank song and organize the related dance in the related activities and artistic performances, increase the publicity and to make more people familiar with the yank, like the yank, establish the folk art festival and perform art works, carry out academic research, introduce art products, build intellectual resources for the county economy construction, create a " Haoyangko", train local song king, write folk art county textbooks, as the local textbooks for the people of the county love their homeland, and incorporate the school teaching resources, incorporate the yank into local teaching materials and carry out school teaching.

In addition to the above protection plan, we think that a series of working mechanisms can be established in the protection mechanism: 1. Establish leadership mechanism, the work was carried out under the guidance of the leaders and experts of the county's "civil protection project", the national, provincial and municipal "civil protection project" documents as the policy support and working guide. 2. Team building mechanism, existing singers, fresh singers, experts, scholars, and cadres step by step, and establish interactive and complementary talent team building mechanism. 3. Establish a management mechanism. 4. Establish a working mechanism. 5. Establish capital investment mechanism. 6. Establish dynamic and continuous protection mechanism. The original ecological protection is integrated with dynamic and continuous protection with continuous improvement, development and innovation. 7. Establish activities to carry out mechanisms for cadres and masses to participate in protection.

As long as these plans, measures, and mechanisms are implemented, Kaijiang Haoyangko will gradually get out of the plight, more and more people will know and like to Haoyangko, and the reputation of Kaoliang Haoyangko will be bigger, the folk art treasure "Kaoliang Haoyangko" is gradually rejuvenating its youthful vitality and contributing her own strength to the development of the country's musical art.

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