



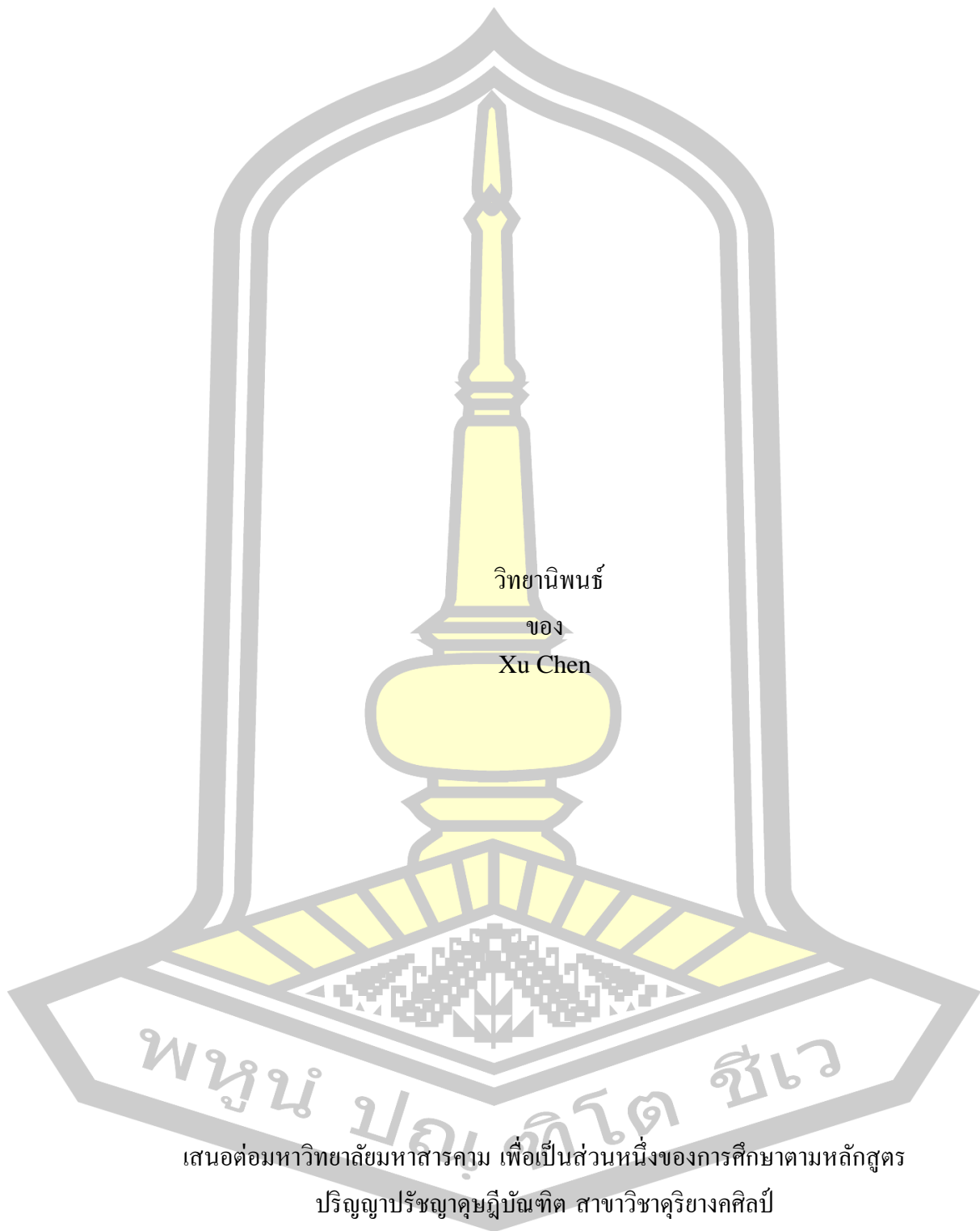
Music composition of Haiyang popular songs in China

Xu Chen

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
February 2025

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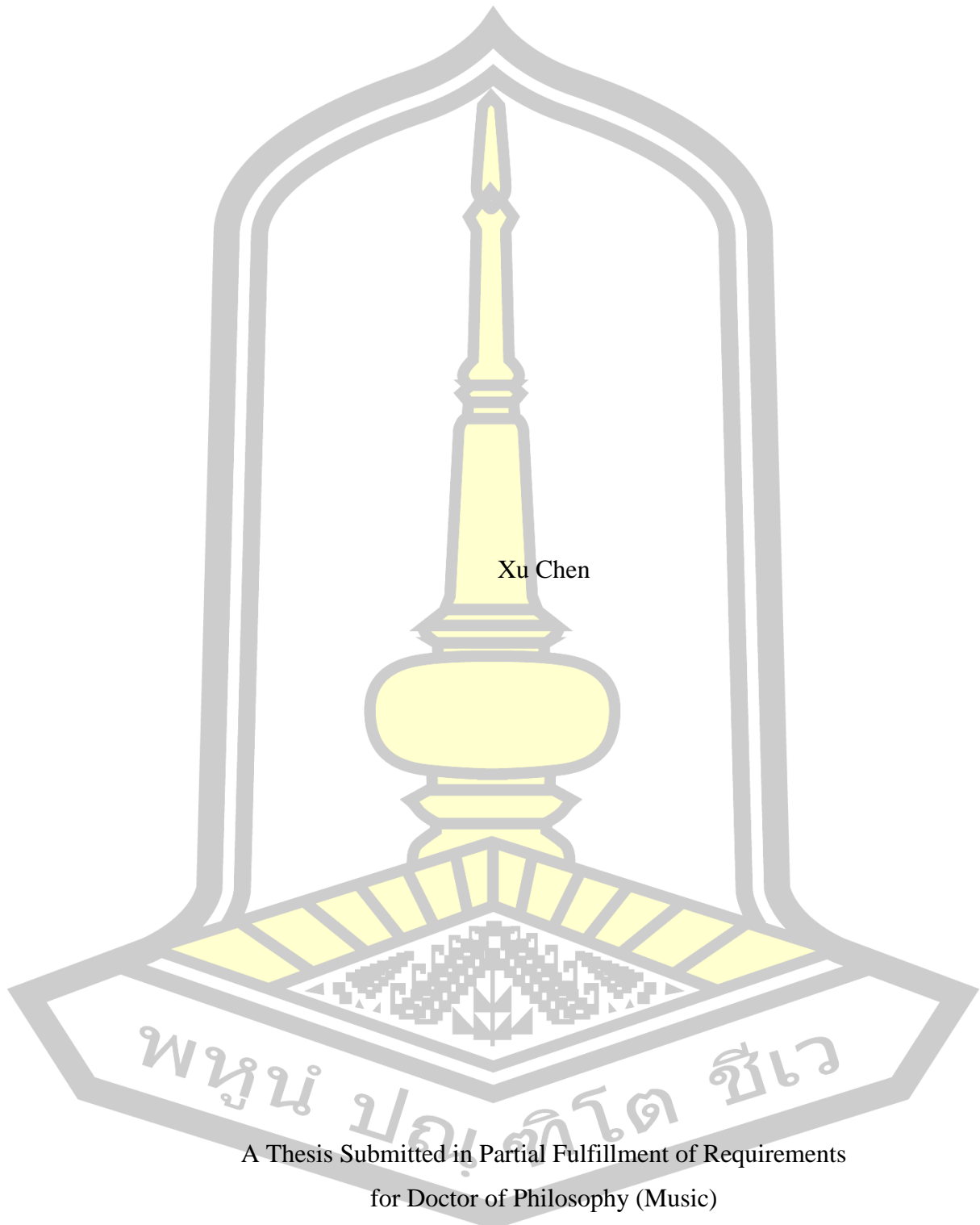
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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February 2025

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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2025

### ABSTRACT

This research, Music composition of Haiyang popular song in China, was a qualitative research, aiming at: 1) To investigate the development process of Haiyang popular songs in China; and 2) To analysis music characteristics of Haiyang popular songs in China; and 3) To compose the new Haiyang popular songs . Written document and field data were collected. Field data were obtained through observations and interviews. Research tools included interview form and observation form. Data were checked for their validity with triangular techniques. Data were analyzed in accordance with its given objectives.

The results as following: 1)Investigating the development process of Haiyang popular songs in China , four period were found.(1)The first period (1920-1949) mainly centered on the themes of national liberation and freedom; (2)The second period (1950-1979) mainly glorified the great beauty of the motherland, emphasizing the socialist construction and love of the country;(3) The third period (1980-1999) began to draw on the creative skills and techniques of foreign musical cultures; (4) The fourth period (2000-present) the themes were increasingly deepened and diversified, showing a more international character. 2) Analysing the musical characteristics of Haiyang popular songs in China , (1) The melody is mostly graded around the progression of the main, and occasionally appear to jump into the progression of the progression; (2)There are three main rhythmic patterns(Distributed evenly type; dotted type; Syncopation type); (3) The tonality is mostly in Chinese folk tunes and major modes, which expresses the magnificent waves of the Haiyang ; (4)The Form is mostly in binary form;(5)The lyrics are neatly paired up and down, with rhymes at the end of each line; they are catchy and rich in musicality.3) To compose the new Haiyang popular song“Listen to the Waves”.Chapter VI focuses on the background and compositional process of the piece “Listening to the Waves” and summarizes the song's compositional commonalities with the other eight songs.

Keyword : Haiyang popular songs, China, Development process, Music characteristics, New composition

## ACKNOWLEDGEMENTS

The doctoral study is coming to an end. Looking back on the past years, I feel full in my heart. When I finished this graduation thesis, I felt relieved and filled with emotion.

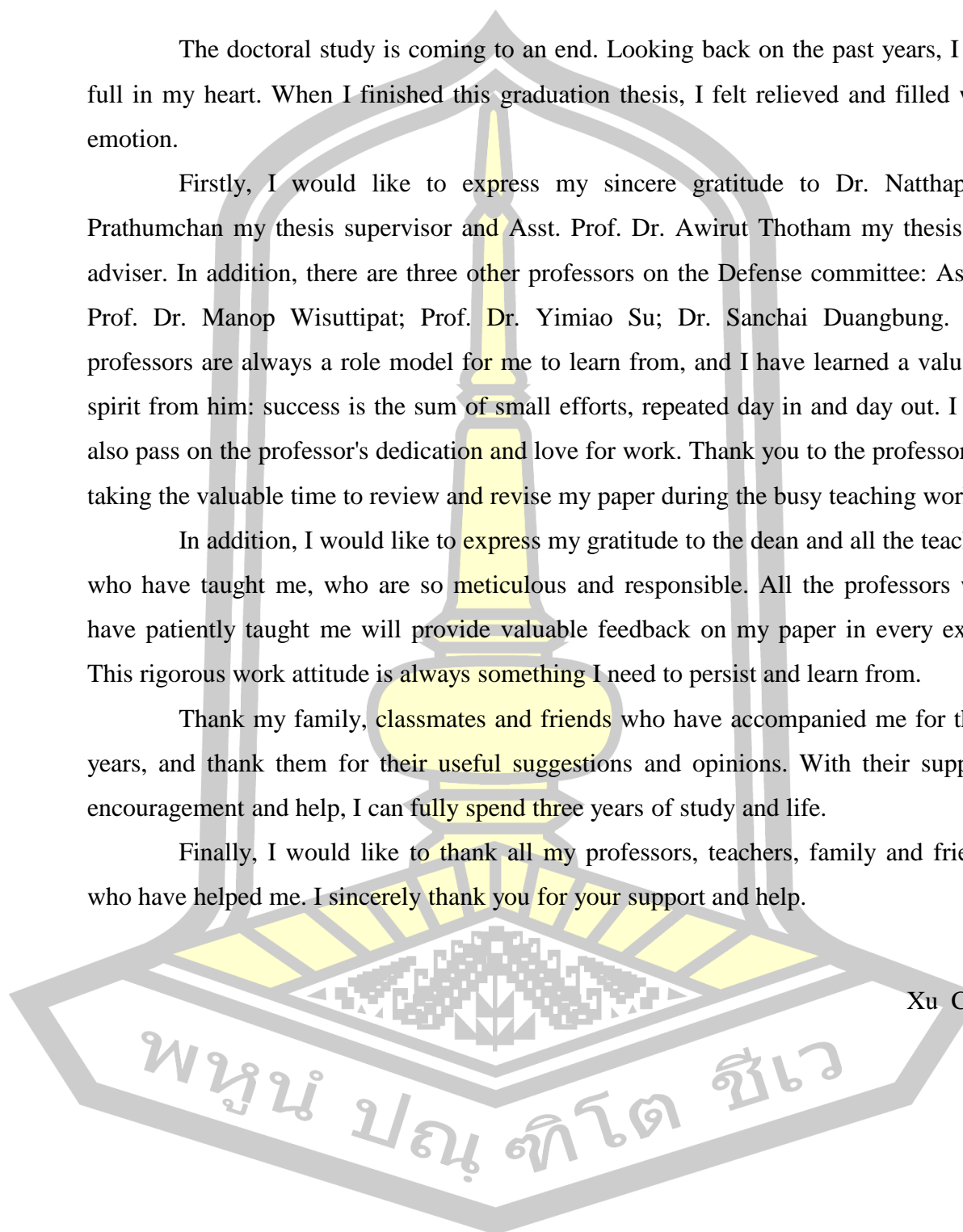
Firstly, I would like to express my sincere gratitude to Dr. Natthapong Prathumchan my thesis supervisor and Asst. Prof. Dr. Awirut Thotham my thesis co-adviser. In addition, there are three other professors on the Defense committee: Assoc. Prof. Dr. Manop Wisuttipat; Prof. Dr. Yimiao Su; Dr. Sanchai Duangbung. The professors are always a role model for me to learn from, and I have learned a valuable spirit from him: success is the sum of small efforts, repeated day in and day out. I will also pass on the professor's dedication and love for work. Thank you to the professor for taking the valuable time to review and revise my paper during the busy teaching work.

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Xu Chen

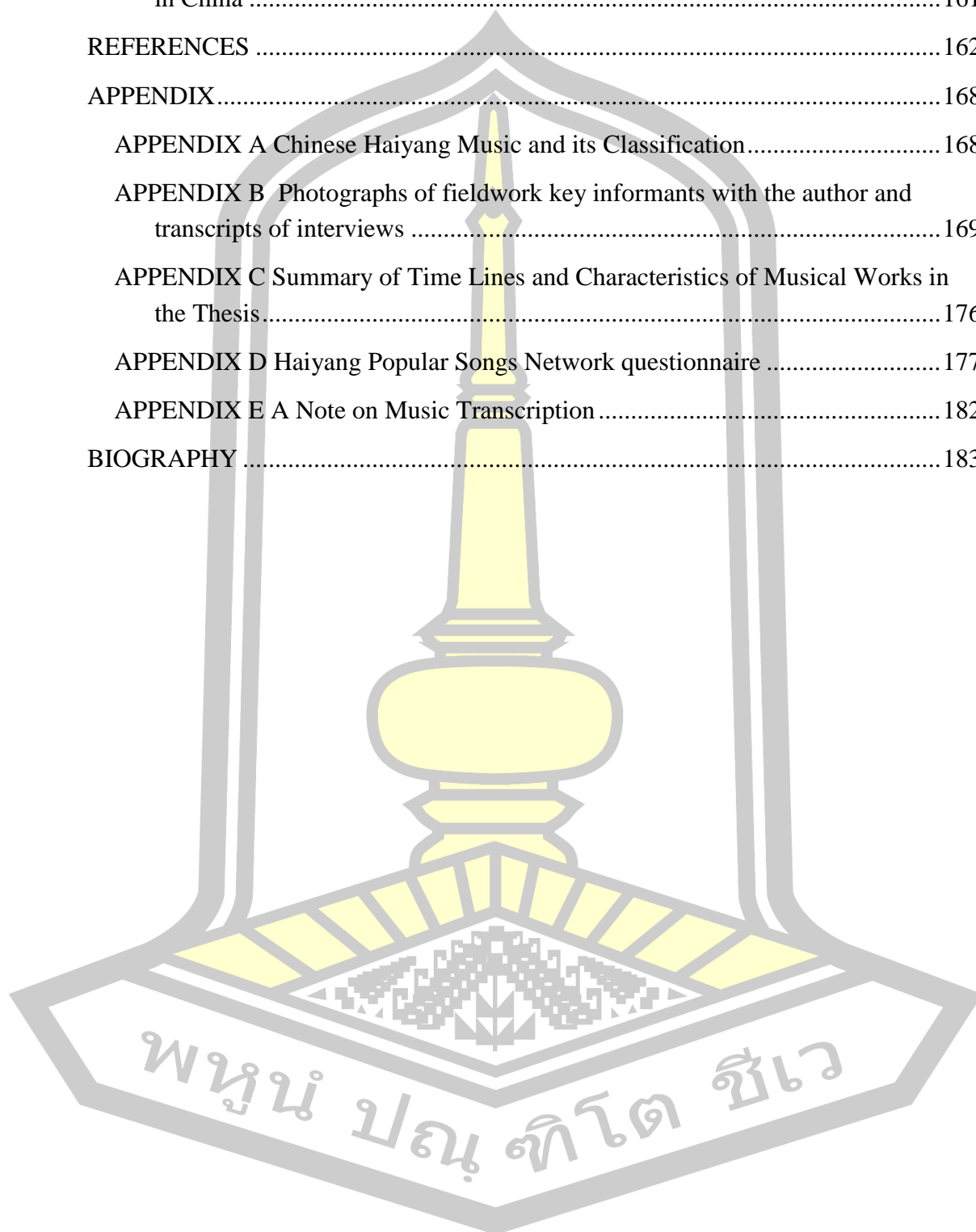


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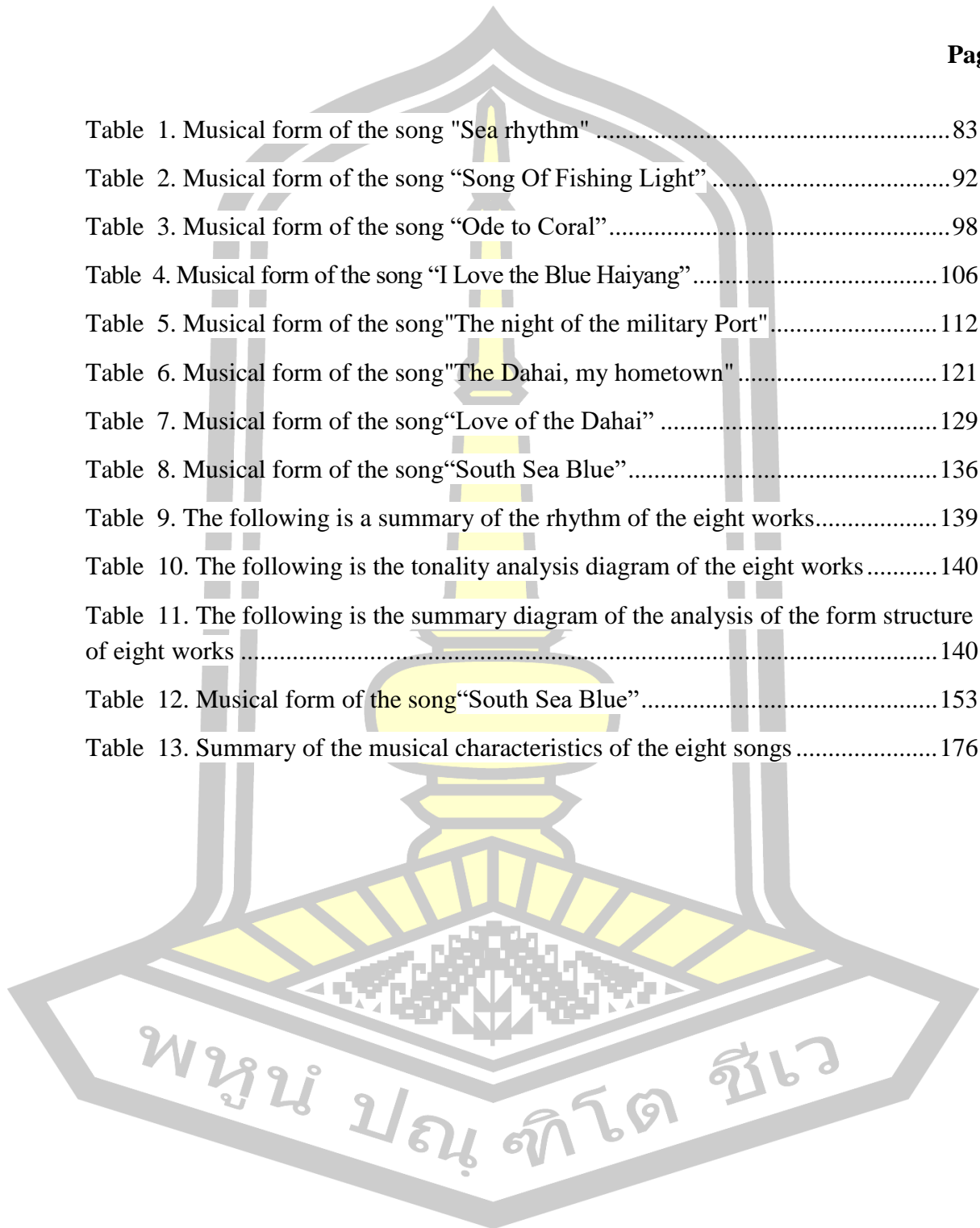
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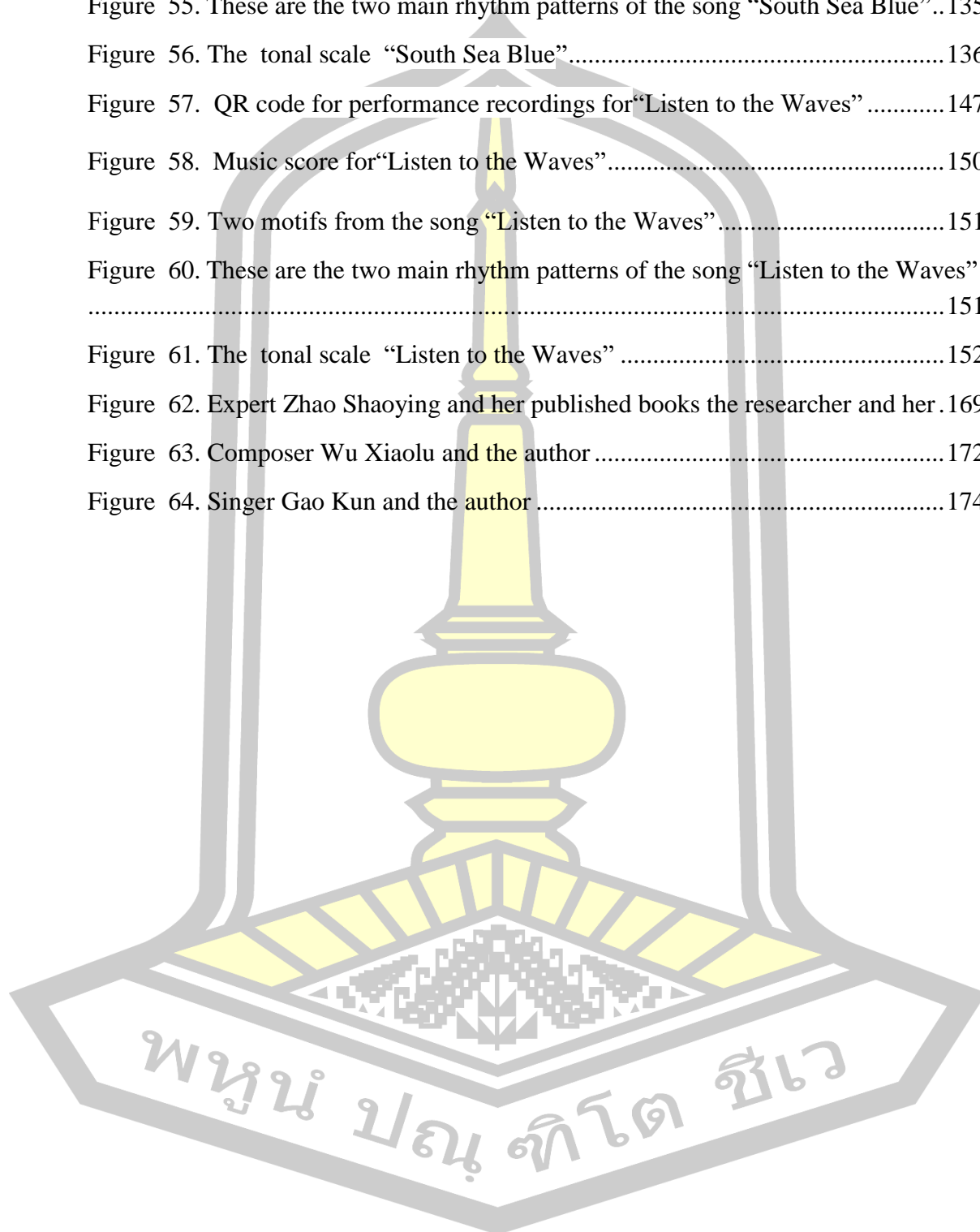


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# CHAPTER I

## Introduction

### 1.1 Research background

Haiyang music, as a creative direction of music, is an artistic creation activity with Haiyang as a clear theme. Haiyang music includes the music of places and humanities related to the ocean, and the music of themes and forms related to the ocean.

Haiyang popular songs in this paper refer to the representative Marine popular songs that praise Haiyang and people's life, which are related to Haiyang theme and created professionally since the 1920s. It is mainly divided into four periods: 1920-1949 (initial period), 1949-1980 (development period), 1980-2000 (prosperity period), and 2000 to date (reform period).

From 1920s to 100 years ago, Haiyang popular songs in China have experienced different development periods. Before the founding of the People's Republic of China, there were only a small number of Haiyang popular songs. Chinese Haiyang popular songs also entered the rapid development stage of professional creation from this time. Since then, each stage has had its representative works. This paper takes Haiyang popular songs in China in the last hundred years as the main line, selects the works that are still popular at present and can be found in sheet music, video and sound, reviews the creation process of this period, analyzes and summarizes the artistic characteristics of representative Haiyang popular songs. To create new Haiyang popular songs.

Haiyang music, as a creative direction of music, is an artistic creation activity with "Haiyang" as a clear expression of the theme. Haiyang music "includes music related to places and humanities, and music related to themes and forms of Haiyang." ((Zheng, 2011) Haiyang popular songs are an important part of Haiyang music in China. With its unique artistic charm and strong social influence, Haiyang popular songs have built a gorgeous blue music landscape for the whole people to know and care about Haiyang.

In recent years, China has repeatedly put forward Haiyang's new concept of strengthening China. The Chinese nation is one of the first nations in the world to use Haiyang and has made outstanding contributions to the world Haiyang civilization. At the beginning of the 21st century, China first put forward the new concept of building a "harmonious Haiyang" and "Haiyang Strong country". In recent years, China has repeatedly stressed the need to further care for and understand Haiyang and promote new achievements in building a strong country in Haiyang. In addition, in October 2013, China put forward the strategic concept of the 21st Century Maritime Silk Road. The cultural connotation of the Maritime Silk Road, which is characterized by "friendliness, inclusiveness, mutual benefit, symbiosis and tenacity", undoubtedly has profound inspiration and extremely important contemporary significance for the construction of the 21st century Maritime Silk Road and the deeper interaction between China and the world.

An important part of Haiyang music, further deepen the research in the field of Haiyang music, relying on the Haiyang Cultural Research Institute of Guangdong Ocean University, Haiyang Silk Road Cultural Research Institute and other scientific research institutions. This will help the academic circle to carry out more thorough communication and research on Haiyang music theory and lay a good foundation for the establishment of a better research system on Haiyang culture. In addition, through the analysis of the music characteristics of many Haiyang popular songs, it provides a good theoretical basis for the creation of Haiyang popular songs.

An example of interdisciplinary research, this topic has the academic value of cross-research, which can make up for the gaps in the domestic research on the music theory of Haiyang popular songs and lay a solid foundation for the subsequent research on more related topics. It mainly includes: the theoretical construction and social function of Haiyang music; Research on Haiyang music from the perspective of education; Research on Haiyang music from the perspective of publicity and criticism; Research on folk Haiyang music: fishing songs, fishermen's trumpets, saltwater songs, Mazu music, Haiyang-themed vocal music and instrumental music; The study of Haiyang music in Chinese traditional music, opera and folk art; The study of western Haiyang music works (vocal and instrumental music); Maritime Silk Road Music research; Haiyang music art resources construction; Research on the

development of Haiyang music culture industry; Haiyang popular songs creation research and so on.

The thematic research of Haiyang popular songs is limited, and the repertoire research is not enough, and it is not comprehensive and in-depth. Through the review of the academic research results in recent years, it is found that there are no research monographs on Haiyang popular songs, and there are not many academic papers related to them. In addition, the depth of research on Haiyang culture at home and abroad is obviously insufficient, with few achievements. With the gradual attention and deepening of the research on Haiyang culture at home and abroad, Haiyang music, as an important part of Haiyang culture, is rarely studied.

By using relevant literature retrieval websites of Chinese academic websites such as CNKI, Chaoxing and Wikipedia, the researchers input "Haiyang popular songs" and conduct theme or full-text search with keywords such as "development", "creation characteristics" and "work analysis". Found about the early journal literature or master's and doctoral theses about Haiyang music at present, more than 70 references, 2 collections of Haiyang songs.

Based on the above reasons, the author hopes to study Haiyang popular songs in the last hundred years since New China. Through literature research, historical research, investigation research, case study, comprehensive analysis (empirical analysis, qualitative analysis, comparative analysis), interdisciplinary research and other methods, This paper analyzes the Haiyang popular songs of new China.

Based on the perspective of Haiyang music, this paper takes the professionally created Chinese Haiyang popular songs since the 20th century as the main line, and reviews the development process of Haiyang popular songs in the past 100 years, the evolution of music characteristics and re-creation. To refine its unique spirit, times value and social role in different stages of development. In addition, the research on this subject makes up for the gaps in the current research in this field, and plays a guiding role in the subsequent extension of this knowledge point, such as the research on Haiyang popular songs in other countries. Based on my research, I interviewed scholars and music writers, music producers and singers.

Development history: Haiyang popular songs are our country Haiyang music important part, but Haiyang music as a branch of Haiyang cultural, not only combines

the music with Haiyang cultural, At the same time, it also provides a great spiritual motivation for the society, and on the other hand, it also promotes the progress of the society. In the process of learning and publicizing Haiyang popular songs, we have a better understanding of the development of Chinese Haiyang music and spread the Chinese Haiyang spirit. This paper is based on the perspective of Haiyang popular songs, taking Haiyang popular songs since the 20th century as the main line, and studying the development of Haiyang popular songs.

**Music characteristics:** From the perspective of analysis, the researchers analyze melody, rhythm, tonality, musical and the lyrics form of Haiyang popular songs in different periods, summarize their common musical characteristics, refine the personal music content, and lay a solid foundation for better creation of this kind of works.

**Creation:** Through the above analysis of the works of Haiyang popular songs and the summary of musical characteristics, the researcher finally creates his own Haiyang popular songs by combining his personal understanding and inspiration. This will lay a solid foundation for more professionals to further understand, study and create Haiyang popular songs.

According to the above research status, I will analyze the music score recorded in the field work and carry out music composition and music production. On this basis, combined with the problems found in literature review, further enrich the content of this paper. Musicological method is a systematic method to solve musicological problems. Music research must be guided by musicological methods, which is more conducive to our research and development. I apply the concepts of musicology, field work, and musical innovation and technology to my research work. So that my research work can be better improved and improved.

## **1.2 Research objectives**

- 1) To investigate the development process of Haiyang popular songs in China.
- 2) To analyze music characteristics of Haiyang popular songs in China.
- 3) To compose the new Haiyang popular songs in China.

### 1.3 Research problems

- 1) What is the development of Haiyang popular songs?
- 2) What are the musical characteristics of Haiyang popular song in China?
- 3) How to create the new composition of Haiyang popular songs?

### 1.4 Research benefits

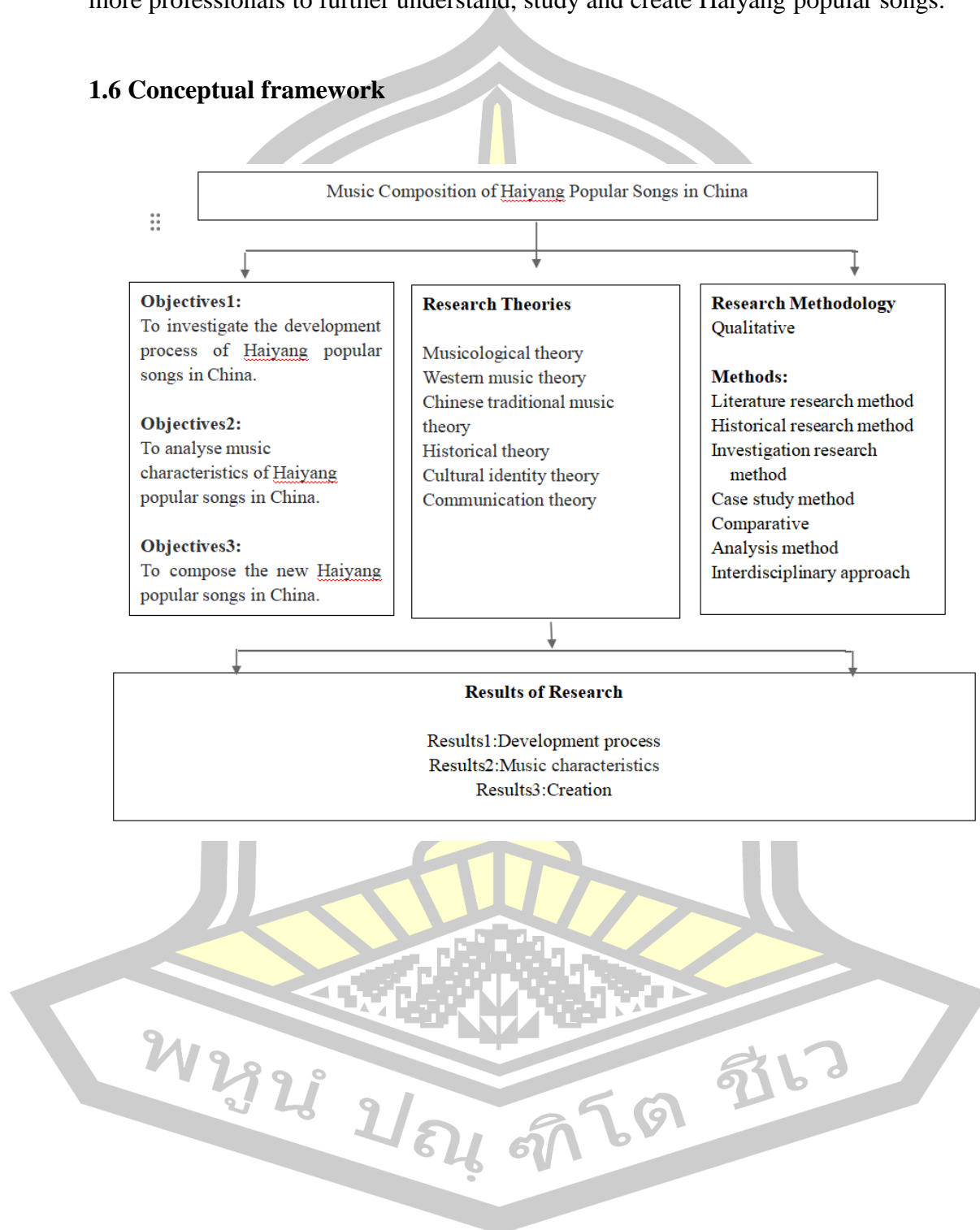
- 1) Contribute to the extension of Haiyang culture: as an important part of Haiyang culture, pave the way for further study;
- 2) Contribute to the protection and dissemination of Haiyang composition: integrate with school education to prepare for better creation, singing and dissemination;
- 3) Contribute to the formation of systematic Haiyang culture: build and expand the platform team by training talents.

### 1.5 Definition of terms

- 1) Haiyang music: refers to a creative direction of music, Haiyang is an artistic creation activity that clearly expresses the theme. Haiyang music "includes music related to places and humanities, and music related to themes and forms of Haiyang." (Zheng, 2011)
- 2) Haiyang popular songs: an important part of Haiyang music in China, mainly referring to the representative popular songs created by professional composers on the subject of Haiyang, which glorify Haiyang and people's life.
- 3) Development history: Haiyang popular songs in China has mainly experienced four periods, namely the early creation before the founding of the PRC, the development stage after the founding of the PRC, the reform stage and the transformation stage.
- 4) Musical characteristics: refers to the uniqueness of Haiyang popular songs and other styles of songs is mainly discussed from the aspects of lyrics, melody, rhythm and rhythm, tonality and structure of musical form.
- 5) Creation refers to Haiyang popular songs are unique and representative values in the New China era. Researchers create their own Haiyang popular songs

based on personal understanding and inspiration. This will lay a solid foundation for more professionals to further understand, study and create Haiyang popular songs.

### 1.6 Conceptual framework



## CHAPTER II

### Literature review

In the research on Music composition of Haiyang popular songs in China, the researcher have reviewed the document to obtain the most comprehensive information with review of various documents according to the following topics:

- 2.1 General Knowledge about China Haiyang and Coastal Areas (Zhanjiang)
- 2.2 General Knowledge of Haiyang popular songs in China
- 2.3 General Knowledge of Research overview analysis of Haiyang popular songs
- 2.4 The theory used in this study
- 2.5 Research related and Documents

#### **2.1 General Knowledge about China Haiyang and Coastal Areas (Zhanjiang)**

With both land and sea territory, China is both a land power and a Haiyang power. Facing the Pacific Ocean to the east, China has a long coastline of 18,000 kilometers, vast Bohai Sea, Yellow Sea, East China Sea and South China Sea, and more than 6,500 coastal islands. In ancient China, there was already a record of "surrounding Kyushu for the four seas" and "abundant resources for land and sea". The vast Haiyang constitutes half of the territory of the Chinese nation. According to the 1982 United Nations Convention on the Law of the Sea (UNCLOS), China enjoys sovereignty and jurisdiction over 3 million square kilometers of sea area, accounting for almost 30 percent of China's land area. This is a beautiful and fertile "blue land" of 3 million square kilometers, as sacred and inviolable as the land country of 9.6 million square kilometers, full of new hope. Chinese people's maritime activities have a history of nearly 7,000 years, and the maritime activities with clear historical records in China began in the Spring and Autumn Period (Zhao, 2017). The themes of Haiyang popular songs in China are mainly from the southeast coast.

For thousands of years, fishermen living in coastal areas and lakes and harbors have been living on Haiyang and living with Haiyang all the time. The blue civilization of Haiyang has deeply influenced the lives of fishermen, and they have

gradually created their own music, the fishing song, which belongs to the "Haiyang people". Fishing song is the product of the fishermen's unique Haiyang lifestyle and Haiyang ecological environment, which fully expresses the unique life attitude, thought and emotion and aesthetic concept of people living in the coast and island area. Fishing song is also the most primitive, the most common and the most direct reflection form of Haiyang music in China (Zhao, 2017).

China has a vast sea area of more than 3 million square kilometers, a long coastline of 18,000 kilometers, more than 6,500 islands of varying sizes, and a coastline of 14,000 kilometers. Here for generations, hard-working and brave fishermen have lived, they rely on the sea to eat the sea, fishing for a living, to overcome the coastal and island lightning storms, hot and humid harsh environment, tenacious survival. Due to the large number of islands and the large span of coastlines and coastlines of islands, there are great differences in dialects and lifestyles of fishermen from different parts of the country, so the singing language, rhythm and rhythm are also different, which also makes our fishing songs have various forms, different styles, wide themes and rich content (Zhao, 2017),(Figure 1).

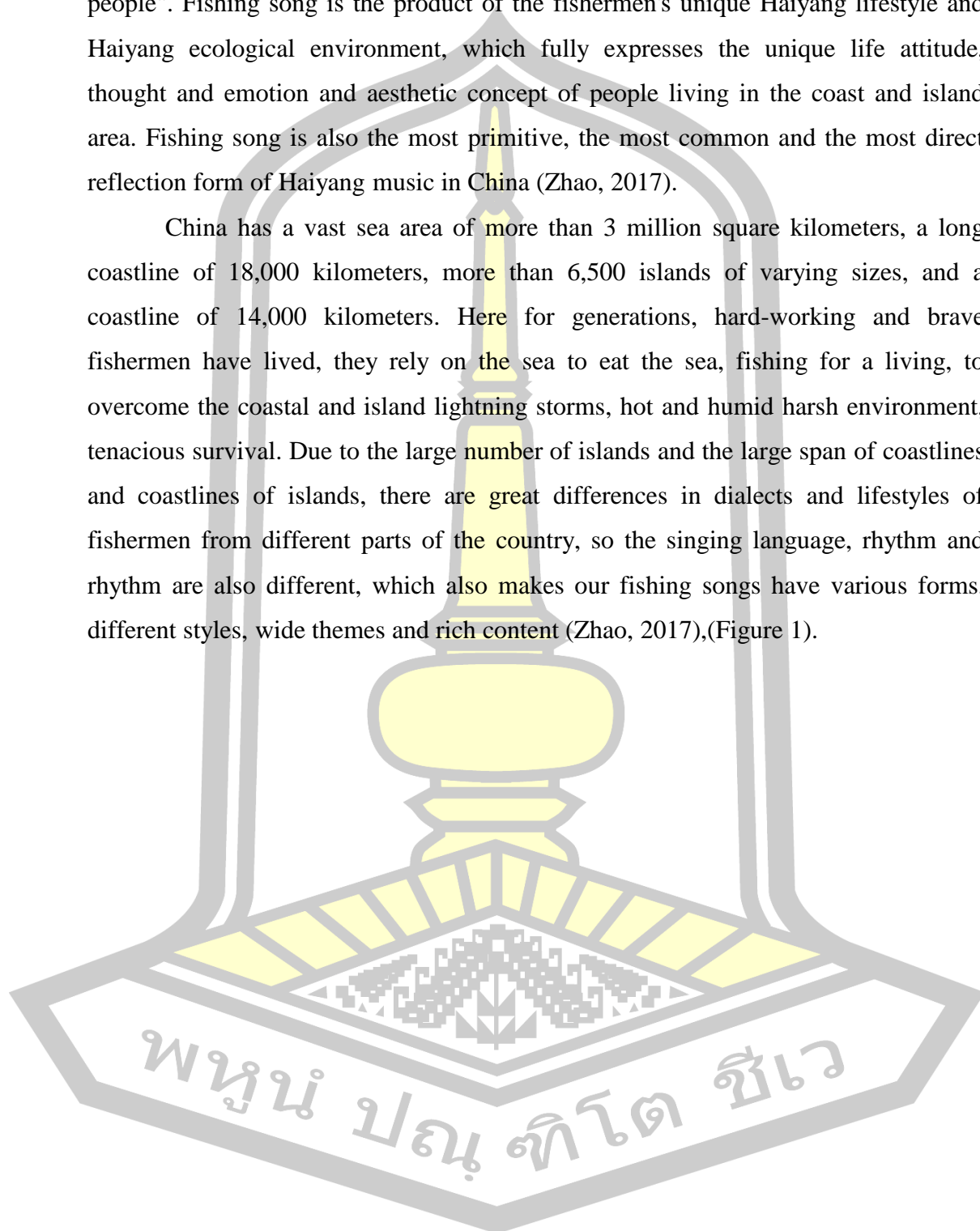




Figure 1. Map of southeast coast of China

Source: <https://mp.weixin.qq.com/s/K11XcLxSR6sK2DChsgb8kg>

Zhanjiang City, a prefecture-level city in Guangdong Province, formerly known as "Guangzhou Bay", another name is "Port City". Zhanjiang is located in the southernmost part of the Chinese mainland and southwest of Guangdong Province. It belongs to the tropical monsoon climate, which is regulated by the Marine climate all the year round, without cold winter and hot summer. Zhanjiang is the deputy central city of Guangdong Province, the location of the South Sea Fleet command, the central

city of the western Guangdong and Beibu Gulf city clusters, the first batch of coastal open cities in China, the first batch of fulcrum cities for maritime cooperation under the Belt and Road Initiative, the first batch of national demonstration cities for the innovation and development of Marine economy, and the national comprehensive transportation hub. It has been rated as the national Top 100 cities with comprehensive strength, the National Health City, the National Garden City, the Chinese excellent tourism city, the national model city with double support, and the charming city with Chinese characteristics . The main informant and the third research target, the newly created Haiyang popular songs, all chose the subject matter from here (Figure 2) .

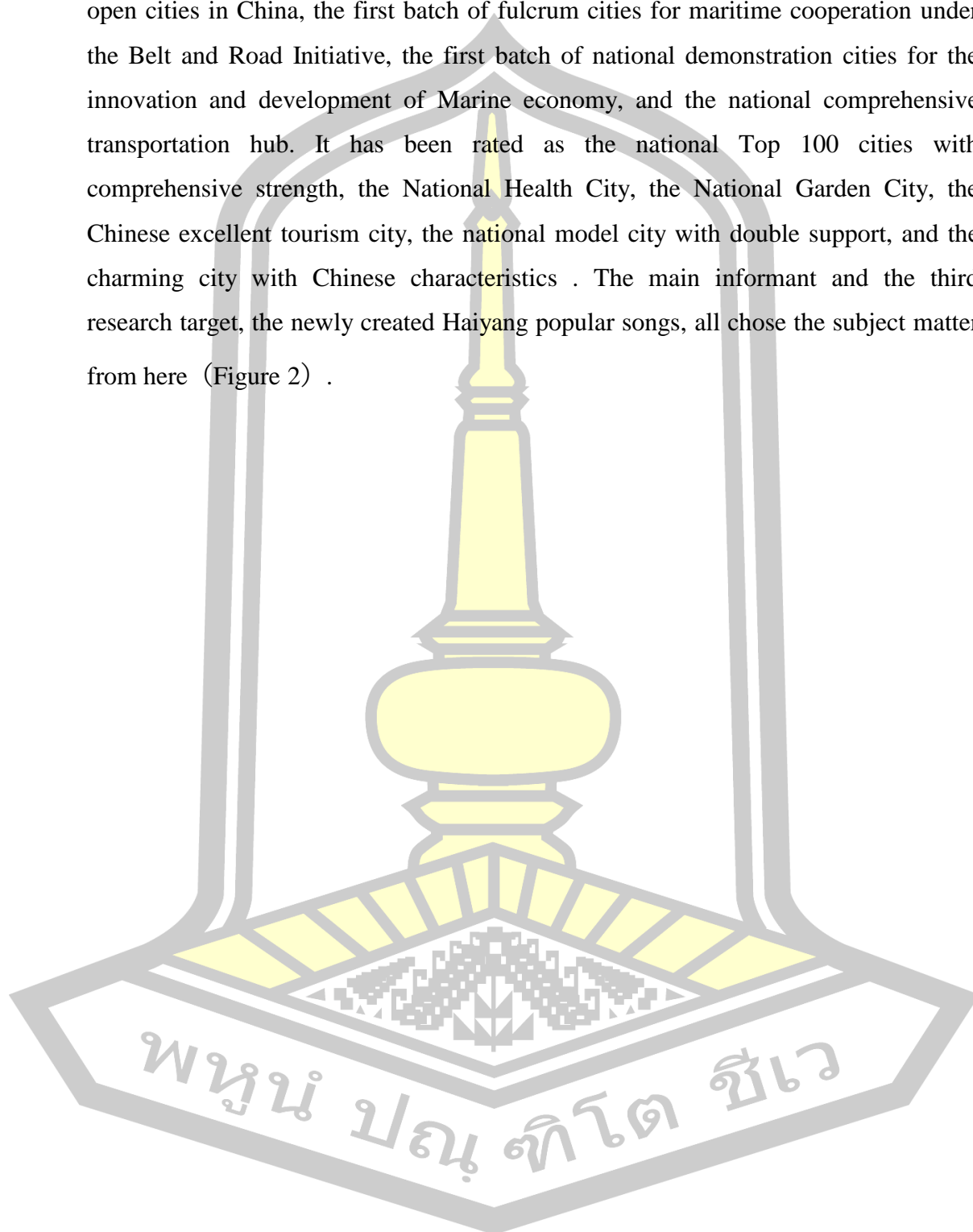




Figure 2. Map of Zhanjiang City, Guangdong Province, China

Source: Xu Chen , June 15, 2023

Guangdong Ocean University, located in Zhanjiang, Guangdong Province, is a provincial key university jointly established by the State Oceanic Administration and the Guangdong Provincial People's Government, a Guangdong high-level university key discipline university, a member of the Guangdong-Hong Kong-Macao University Alliance, and a member of the Outstanding Agriculture and Forestry Talents Education and Training Program. Is the Ministry of Education undergraduate teaching

level assessment excellent colleges? The author of this article, the main informant in this article, and the main reference portfolio are all from this school, (Figure 3).



Figure 3. Picture of Guangdong Ocean University

Source: Xu Chen , June 15, 2023

## 2.2 General Knowledge of Haiyang popular songs in China

"Haiyang music, as the music related to Haiyang, specifically includes the music related to Haiyang's place and humanity, and the music related to Haiyang's subject matter and form." (Zheng, 2011) As an instinctive activity of human beings, singing is often used to express their own life, no matter what class of people. Singing can arouse the spirit, relax the mood, enrich the life and improve the aesthetic taste, so it is always an important art form for people to express their thoughts and emotions. Haiyang and Haiyang activities have always been prominent themes in Chinese literature and art creation. (Zhao, 2017)

Haiyang music refers to the form and content of music related to the ocean, which mainly includes the following aspects: first, music produced and circulated on land within or on the edge of the ocean, such as island nations, islands, peninsulas and coastal areas, which can be categorized as Haiyang music; second, music types and musical works reflecting or involving elements of the Haiyang can also be regarded as the scope of Haiyang music; third, people, things and cultural phenomena related to

Haiyang music are also important contents for the study of Haiyang music; and third, people, things and cultural phenomena related to Haiyang music are also important contents for the study of Haiyang music. Thirdly, people, things and cultural phenomena related to Haiyang music are also important contents of Haiyang music research.

Chinese music with Haiyang themes can be mainly divided into the following categories:

(1) Traditional tunes gradually formed in the laboring life of the sea, such as fishing songs (salty water songs), which directly reflect the production and lifestyle of fishermen;

(2) Folk oral music sung by fishermen during their collective labor on rivers, lakes and seas - fishermen's horns. This form of music is usually sung during the labor process of laying nets, catching fish, and entering warehouses, etc., and has a strong sense of rhythm and collectivity;

(3) Mazu music centered on Haiyang ancestors, Haiyang gods, and worship and ritual activities related to Haiyang beliefs, which are often religious and ceremonial in nature;

(4) Specially composed musical works related to Haiyang themes, including military songs and movie soundtracks; in addition, they include song and dance music, opera, instrumental works and modern adaptations of new compositions (e.g., guzheng, piano, violin, orchestral, symphonic, etc.), which directly or indirectly express the magnificence, mystery, and power of the Haiyang in terms of theme.

Haiyang music is a part of Haiyang culture, and Haiyang music includes Haiyang songs, which are further divided into folk songs (fishing songs and boat fishing horns) and Haiyang pop songs, and my dissertation focuses on the creation of Chinese Haiyang pop songs.

At the beginning of the 20th century, Chinese musicians began to create Haiyang popular songs, the most representative of which is the four-part mixed chorus "Hai Yun" composed by linguist and musicologist Zhao Yuanren in 1927, based on Xu Zhimo's long poem "One Night of Florence". It has become one of the most classic choral works in Chinese choral music literature. In 1921, the theme song of the movie "Oath of the Sea", with the same name, expressed the firm love between

the protagonists and each other in simple language. 1927, Mr. Zhao Yuanren, a famous composer in China, wrote a large-scale four-part chorus “Sea Rhythm”, which was inspired by Xu Zhimo's poem “One Night in Fei Leng Cui”, and the image of the women in the work was a microcosm of the young generation at that time, who were courageous enough to impact the old society and the old ideological constraints, full of yearning for freedom and democracy. It is one of the most classic choral works in China's choral music, full of yearning for freedom and democracy. The harmony of the piece is a combination of traditional western harmonic techniques and Chinese nationalized means, highlighting the national characteristics of harmony, and the lyrics are based on the rhythms of the Chinese language. (Li, 2011) In the spring of 1934, Song of the Fisherman, composed by Ren Guang and lyricized by An 'e, became one of the most famous progressive songs at that time. In 1934, China's classic art song “Fishing Song” (composed by Ren Guang, lyrics by An E) was released. The lyrics are sincere and realistic, and the melody adopts the Chinese national tuning - five-tone palace tuning, expressing a euphemistic and melancholy emotion. The song has a three-part structure, with the first part (1-24 bars) describing the scene of fishermen casting nets in the morning, and the poetic lyrics presenting a beautiful picture. The second part (25-44) is not as peaceful and beautiful as the previous part, but rather a reflection on the poverty of life and the helplessness of reality. The third part (45-65) speeds up the song slightly, and the musical mood becomes mournful and hopeless. The whole song depicts the hard and depressing life of Chinese fishermen in the 1930s, and expresses the sadness and anger of the working people being oppressed and exploited. (Feng, 2014)

After the founding of New China, the Political Department of the Navy of the People's Liberation Army made an important contribution to the development of China's Haiyang music. The songs composed in 1950, such as “The People's Navy Goes Forward” and “The Mighty Fleet Marching on the Sea”, reflected the fighting spirit and determination of our navy to train hard and protect the country. The Political Department of the Navy also published “Song Collection” (1954) and “Naval Formation Songs” (1958), which collected 168 songs written by the Navy, showing the elegance of our Navy and eulogizing the good feelings among the soldiers. (Gong, Zhao, 2022) The movie “Light Rider on the Sea of Rage” was released in 1955, which

tells the story of the People's Liberation Army's efforts to liberate Wuluoshan Island, annihilating the enemy with the active cooperation of the local people, and finally allowing Wuluoshan Island to be liberated. Its theme song “On the Sea of the Motherland” is powerful and positive, demonstrating the firm belief in protecting the country. (Xu, 1956) In 1959, the movie “Sea Eagle” directed by Yan Yizhou was released, telling the story of a naval torpedo boat unit receiving a mission to set up an ambush on an island, and the interlude song “Sea Demolitionist” had concise lyrics and a firm tune, reflecting the fearlessness of the naval fighters in defending the motherland's sea borders. In the same year, Bayi Film Studio shot a black-and-white feature film “Chifeng”, which reacted to the theme of naval war, and there was an interlude song “Waiting to Sail” (lyrics by Yan Zhizhou and Gong Zhiwei, music by Gong Zhiwei), which was sung immediately after the movie was aired. The calm sea, the silver moonlight, the beautiful melody, the poetic picture, “Waiting to Sail” expresses the ambition of the naval soldiers to fight against the enemy and defend the national defense, as well as the joy of the young sailors returning to their motherland after a long voyage. (Yan, 2005)

In 1960, the Navy Propaganda Department compiled and printed “Selected Songs of the Navy” was published, containing 27 songs, excellent works sung into the hearts of the soldiers, cultivating their sentiment. 1961 Chinese opera movie “Red Coral” was released, the movie tells the story of the girl Shanmei was almost taken by the fishermen's seven grandmothers as a gift to other people, in order to avoid such a destiny, Shanmei began to run away, and finally arrived at an island, and encountered the People's Liberation Army eventually. The movie is about a girl, Shan Mei, who is almost taken as a gift by the fisherman's seventh grandmother. The film's interlude “Sea Breeze” reflects the struggles and realities of the Chinese people, and draws on the main features of the Yu Opera's “Panchong Style”, such as modulation, syntax, and structure, reflecting the heavy and profound Chinese musical culture tradition. (Xie, 2019) In 1964, Li Yuwen wrote the lyrics and Wang Shuangyin composed the song “Sailing on the Sea Depends on the Helmsman,” the lyrics of which utilize a metaphorical approach, comparing China to the ocean, with Chairman Mao as the helmsman of the new China. (Li, 2003)

In the 70's, the navy continued to develop and grow, and the military theme Haiyang popular song showed its unique charm in the music culture. Song of Night Sailing” is a lyrical Haiyang popular song, created in the early 70’s, composed by Shen Jiazhi lyrics, Liu Baozhong music, the song is fast-paced, jumping, majestic singing, and the sound of the waves, echoed in the entire cabin, as if to see the warships riding the waves, the sailors’ fighting spirit of the scene, a very good demonstration of naval officers and soldiers of the elegance and sentiments. In 1972, according to the navy's “three loves” education created the song “love the ship love the island love the ocean”, the North Sea Fleet propaganda team lyrics, Liao Xunjian music, the song bold, unrestrained, full of pride, expressed the naval warriors love the ship love the island love the ocean feelings and defend the motherland's strong determination of the sea borders. 1973, “I love the blue ocean” was released, created by Hu Baoshan, the song changed from the previous use of 2/4 beat, 4/4 beat form to a 3/4 beat round dance form. Issued by Hu Baoshan, the song changed the previous form of 2/4 beat and 4/4 beat to a 3/4 beat round dance form, changing the style of the military songs at that time, which was majestic and powerful. The light and flowing melody and the simple and appropriate lyrics, while retaining the original firm and strong temperament, add a soft and beautiful sense, the whole song is simple and melodious, and fill in the lyrics from the point of view of the naval warriors, the song expresses the loyal and optimistic spirit of the naval warriors, as well as the love for the motherland, and it has become a classic work to express the feelings of the family and the country. (Zeng,2020) In 1975, the film “Haixia” of the interlude “fisherman girl at the beach”, this song by the lyrics of Li Ruqing, Wang Moet, the song melodious, the lyrics are for the fisherman girl's life is a true portrayal of the song expresses the female militia of the islands of the longing for liberation of the life after the life of the life of the self-strengthening, the dream of the beautiful perseverance and longing. South China Sea Wind and Cloud” is a colorful feature film shot in 1976 by Bayi Film Studio, directed by Jing Mukui and Zhang Yong hand, the film tells the story of the main character Yu Hualong who grows up from a fisherman to a sailor, and from a soldier to a captain, defending the South China Sea islands of the motherland. The South China Sea has a beautiful theme song “Xisha, my lovely hometown”, Su Qi Xiong lyrics, composed by Lv Yuan, the song for the C major key,

using 4/4 beat, the rhythm is more free and a little change. The song is divided into two parts, the first 7 bars are the introduction, the first part is melodious, the lyrics describe the beautiful scenery of Xisha, which makes people feel as if they are on the island of Xisha. The second part of the song shows the diligence and tenacity of the people of Xisha and expresses their love for their hometown. The song has a beautiful melody and a bright and open mood, singing the beauty of Xisha and the wonderful characteristics of the local people into every listener's heart. (Fang, 2020)

In 1980, Su Xiaoming from the Song and Dance Troupe of the Political Department of the Navy sang “Night in the Military Harbor”, a Haiyang popular song about the life of the people's navy, with lyrics by Ma Jinxing and music by Liu Shizhao, which caused a sensation in the “Golden Autumn Concert” in Beijing. The song is based on the life of the People's Navy and adopts the style of the Chinese Hainan fishing song. The lyrics depict the quietness of the military harbor at night and the life of the navy. The tempo of the song does not change quickly, but there are many changes in the strength of the voice, making the song more layered. After the birth of the song, it was loved by the people for its fresh style, and became one of the most affinity popular songs at that time, and also one of the representative works of naval songs in the new period. (Cai, 2008) In 1982, the movie “The Sea is Calling” was released, and the theme song of the movie “The Sea, My Hometown” was composed by Wang Liping. The song is in F major key, with 3/4 beat, single two-part structure, beautiful lyric melody, broad and stretching rhythm, and concise and profound lyrics, which is sung in a narrative tone and sincere feelings, “The sea is my hometown! The lyrics are simple and profound, with a narrative tone and sincere feelings, singing “the sea is my hometown”, which makes you immediately feel the longing for the sea and the sincere and deep love for the motherland. Songs created during the period of reform and opening up, when the country's economic level continues to rise, more and more people leave the motherland to see the scenery overseas, many of the overseas redneck in foreign countries can not help but miss the distant hometown, homesickness theme of the song thus arising, and the sea ah, hometown “the opening of the lyrics” “when I was a child, my mother told me that the sea, is my hometown! “The beautiful melody and the lyrics make people think of

their hometowns, and they are expressing their feelings for their motherland. (Sui,2018)

In the nineties, Taiwan singer Zheng Zhihua's "Sailor" in 1992, with inspiring lyrics and simple catchy melody, was released in 1992 by Chen Dali's lyrics, composed by Chen Dali and Chen Xiu-nam, "The Sea", first of all from the point of view of the melody, "The Sea" melodic lines are broad and impassioned, and this kind of melody fully demonstrates the sea's vastness and depth, as if to lead the listener into the boundless sea, feeling the waves of the sea. This melody fully demonstrates the vastness and depth of the sea, as if leading the listener to enter the boundless sea and feel the waves of the sea. In terms of rhythm, the song's rhythm is bright and powerful, constantly pushing the development of the melody, making the emotion more vivid and powerful. In terms of arrangement, "The Sea" is rich and varied, with a good match between various instruments, the melodious melody of the piano and the passionate playing of the guitar, making the song more rich and varied in the sense of listening. In 1993, the Cantonese song "Sea and Sky" was released, sung by a Hong Kong rock band, with lyrics composed by Wong Ka Kui, arranged by Beyond and Leung Pang Yan, and scored by a string orchestra. The song has all the characteristics of pop rock, and is majestic and full of inspirational qualities, which expresses the open-mindedness of the "Sea and Sky" in the pursuit of freedom. In 1997, "Listen to the Sea" was released, composed by Lin Qiuli, Tu Huiyuan, and sung by Zhang Huimei, the lyrics of which anthropomorphize the sea to express her longing for her lover and her uncertainty about love, while the guitar and drums drive the song to its climax. In 1998, "International Oceans Day" was established, under the influence of the international community, our country created and published the first ocean-themed music album "Return to the Ocean", the album contains 12 songs with a strong ocean flavor, which include the following songs: "Return to the Ocean", "Blue Splendor", "The Sea, We Will Love Each Other Forever", "Sharing the Sea", "to the ocean", "see the sea", "meet the ocean century", "the sea, forever friends", "into the azure", etc., breaking the situation that there is no collection of ocean songs in our country, but also re-aroused people's attention to the ocean music.

Since the 21st century, the development of Haiyang music has been flourishing, and different regions have held activities to publicize Haiyang songs in

order to raise awareness of Haiyang songs. For example, in April 2009, the “Zhoushan Islands-China Haiyang Song Collection and Selection Activity” was jointly sponsored by Zhoushan Municipal People's Government and the China Musicians Association and was held again in 2020, which collected many excellent Haiyang songs. This activity collected many excellent Haiyang songs, and through continuous evaluation and selection, the excellent works were collected in the “Zhoushan Islands-China Haiyang Songs Excellent Works Selection”. The representative works include “Love is a Boat”, “Blue Thoughts”, “Ask the Sea”, “Zhoushan Fishing Song”, “East China Sea Putuo Luoga”, “The Promise of the Ocean”, “Home in the Heart” and so on.

2019 to “feel the sea, guard the South China Sea, towards Haiyang” as the theme of the songwriting seminar was held in Haikou, this is the first marine songwriting seminar held in Haikou, participated in this meeting are famous domestic lyricists, music critics and representatives of the Hainan Province musicians and other people gathered around the Haiyang wind theme song creation, prosperity of Hainan culture advice. The representative works are “South China Sea Hainan”, “my heart to the sea”, “looking at the South China Sea”, “Sansha ballad”, “South China Sea love”, “see you easy to see Hainan”, “South China Sea song”, “my sea”, “the four seas as a friend”, “the sea of love”, “South China Sea is more vast”, “the big boat”, “ocean wind”. With the good response from the society, the second marine song writing workshop was opened in 2020, with representative works such as “I Love This Blue Land”, “Direction of the Sea”, “Blue Haiyang Wind”, “Seaside”, “Charming Island”, “Blue Whisper”, etc. The third one was opened in 2023, with representative works such as “Old Fisherman”, “Light of Lighthouse”, “The Sea of the A Hai”, “Qinyuanchun-Yongxing Island Meet the Sansha of Love”, ‘Ride the Wind and Sail Away’, ‘The South China Sea Gives Birth to the Bright Moon’, ‘Blue Sword and Shield’, ‘This Azure Blue’, ‘That Deep Blue’, ‘Raging Ocean Waves’, and ‘Singing the Silk Road on the Sea’.

One of the most representative books is “Anthology of Ocean Songs” edited by Lizhu Fang published in 2022. The book is divided into three levels, beginner, intermediate and advanced, according to the difficulty of singing the songs, with a total of 78 pieces. (Zhao Shaoying, 2017)

### 2.3 General Knowledge of Research overview analysis of Haiyang popular songs

#### 1) Analysis Tools

The researcher focused on the visual knowledge map software Cite Space (6.1R2) developed by Professor Chen Haomei of Drexel University in the United States. Cite Space is a visualization tool based on the Java language environment, mainly based on association and path Finder. The collected data can be used for quantitative analysis of literature in specific research fields by setting page nodes, and at the same time reveal the structure of scientific knowledge in the form of graphs and network pedigrees (C. Chen, 2014). On the one hand, through data processing and upload to the system; On the other hand, select data thresholds, time zones, pruning, and functions (co-occurrence of researchers, institutions, keywords, etc., co-citation, cooperation, etc.); Finally, the number of published articles, keyword clustering and subject frontier are analyzed by visual graphics.

#### 2) Data Sources

The researcher use CNKI (National Knowledge Infrastructure), Super Star, Wan fang Data Knowledge service platform, Google Scholar and other sources to obtain journals. Combined with the keywords of "New China", "Haiyang popular songs", "development history" and "analysis of works", 104 references were finally retrieved.

The researcher converted the format of all literatures and entered the data into Cite Space. The visual knowledge map software automatically generated and analyzed the researchers, institutions and topics related to the current research on Haiyang popular songs in China. Researchers can analyze the data while understanding the history and current status of Haiyang popular songs research, (Figure 5).

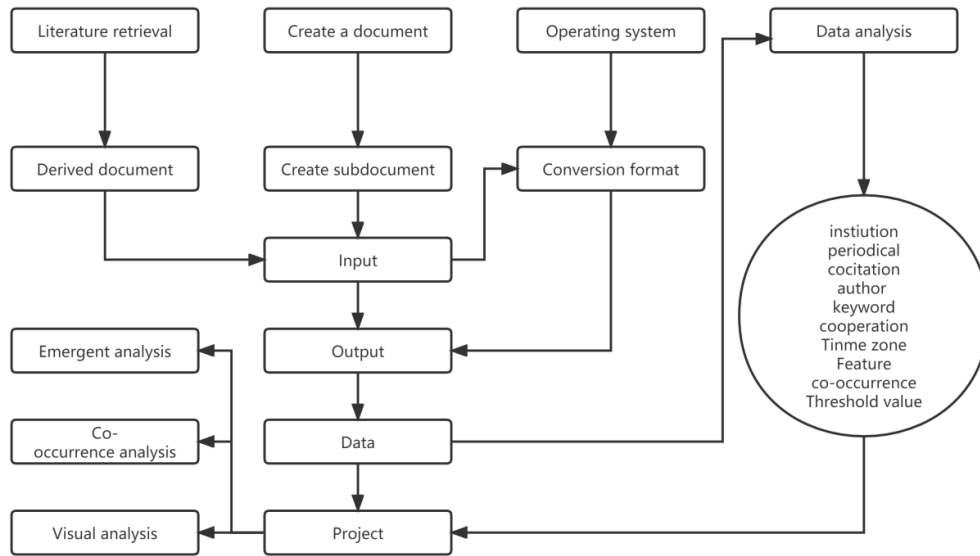


Figure 4. Cite Space's process of collecting data and computing data

Source: Created by Xu Chen , June 15, 2023

### 3) Data Analysis

Through Cite Space software, The researcher analyzed all the published literature in the past 30 years (1993-2023), drew the co-occurrence map of Haiyang popular songs in the field of art research from 1993 to 2023, and effectively analyzed the literature authors and their cooperative relationships. It is helpful to grasp the core academic groups and prolific authors in the field of Haiyang popular songs as a whole. The node size in the figure below is related to the number of articles published by the author (the more articles, the larger the node). The lines between nodes reflect the collaboration between different authors. In detail, the researchers found that different colors correspond to different publication times (from left to right), smaller circles indicate that the researcher has published less relevant literature, larger circles indicate that the author has published more literature, and different colors of the same circle indicate that multiple articles have been published at different times. If there are multiple researchers in the same article, a link appears, (Figure 6).



Figure 5. The summary of Cite Space Data Analysis: Author

Sources: Created by Xu Chen, June 15, 2023

It is not difficult to see from the above analysis that Liu Xuepin has the largest node and the largest number of publications, and there is a cooperative relationship with Zhang Shilin; In addition, it is not difficult to see the close cooperation between Yue Chunmei and Zhang Xuemei, Li Dan and Xu Xiaoli, which has formed a certain scale.

After analysis, the researcher put forward the following points :1) There are few researches on the representative songs of Haiyang popular songs; 2) The same scholar has published relatively few researches and literatures on Haiyang popular songs, for example, Zhao Shaoying has published three articles at most, and Chen Xu has published three.

Through Cite Space software, the researcher made a common analysis of the research institutions of the keyword "Haiyang popular songs", which can reflect the cooperation and cross-cluster of research institutions in this research field. As can be

seen from the figure below, each node represents a research institution, and the size of the node is a manifestation of the number of papers published by the corresponding institution (the more the number of papers, the larger the node). The linear relationship between nodes reflects the collaborative relationship between different research institutions.

From the point of view of the number of nodes and connections, the inter-institutional cooperation is less and the contact density is not high. The size of each circle in the co-occurrence network map directly reflects the influence of research institutions. The College of Military Culture of National Defense University is in the largest core position of the circle node in the co-occurrence network graph. It can also be seen that the College of Military Culture of National Defense University has a high influence in the field of Haiyang popular songs art research, and has a certain central position among research institutions. Secondly, the large circle nodes, such as the Department of Politics of Dalian Naval College and the College of Art of Guangdong Ocean University, together with the College of Military Culture of National Defense University, constitute several core research institution clusters in the field of Haiyang popular songs research. In general, there are few cooperative relationships among existing research institutions, which have not formed a close cooperative network, and most of them are distributed independently.

Through analysis, the author puts forward the following viewpoints :1) Haiyang popular songs are studied more frequently in military universities and multi-subject comprehensive Marine universities. 2) The reason may be due to disciplinary factors, which is more convenient for scholars to carry out field investigations and literature collation. On the one hand, the teachers of military colleges and universities have better contact with the navy group and are easy to investigate and study; On the other hand, the teachers of Marine colleges and universities can integrate Marine culture with music culture and carry out interdisciplinary research work.

Through the analysis of Cite Space, the researcher found that the current scholars' research on Haiyang popular songs mainly focuses on the hot topic of "social function". Among them, the study of social function mainly includes ideological education, spiritual encouragement, value guidance, cultural construction and so on.

The researcher put forward the following points through the analysis :1) Haiyang popular songs are an important part of Haiyang music, and their special social functions and roles are worthy of further study. 2) In addition to the research focus of social function, other key points are scattered and there is no general summary.

The researcher used Cite Space to conduct a systematic analysis of all the literature published by scholars, and finally summarized the author community, publishing institutions and hot topics. It can be seen that :1) There is only one special study on Haiyang popular songs, and the others are all extended studies on the theme of military songs. Therefore, there is almost no common analysis and summary of Haiyang popular songs.2) The analysis of the specific tracks of Haiyang popular songs is mainly concentrated in the last century, and there are few literatures. Since the 21st century, the studies on the arrangement and analysis of these tracks are obviously insufficient. Researchers will make up the research gap by analyzing many representative tracks. 3) Haiyang popular songs, as an important branch of Haiyang music, are of great significance in conveying the value of cultural diversity to the new generation. However, there are few studies on this, so researchers make up for this gap comprehensively by studying the value of The Times, social role, communication and development.

#### **2.4 The theory used in this study**

##### 1) Musicology

Musicology is the study of music. Leading music Encyclopedia such as the New Grove Dictionary of Music and Musicians (Grove et al., 1980) offer a broad, all- encompassing account of musicology. They suggest that musicology today covers all disciplinary approaches to the study of all music in all its manifestations and all its contexts, whether they be physical, acoustic, digital, multimedia, social, sociological, cultural, historical, geographical, ethnological, psychological, physiological, medicinal, pedagogical, therapeutic, or in relation to any other musically relevant discipline or context (Parncutt, 2007).

The year 1945 is a critical time for musicology. Before 1945, there were only historical musicology and systematic musicology. After 1945, new divisions began,

historical musicology, systematic musicology and ethnomusicology. The research objects and focuses of musicology are different in different periods. In addition to the basic research objects, it also studies the musical behaviors of all individuals and nations in history and present, that is, the physiological behaviors, creative behaviors, performance behaviors, and aesthetic behaviors of music. At the same time, the specific research methods of musicology and other humanities and natural science disciplines vary depending on the target purpose and researchers, but generally speaking, they include empirical and speculative methods. (Cook, 2001) The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy and so on. The study of material characteristics of music includes the study of acoustics, jurisprudence, instrumental music, etc. Music form and its composition include melody theory, and acoustics, antithesis, composition theory and so on. Performance aspects also need to be considered, such as performance theory, command methods, etc (Beard & Gloag, 2004).

In this study, Chapter IV and Chapter V mainly adopt the theory of musicology. Chapter four will introduce the development of Haiyang popular songs in China. Chapter five will analyze the representative works of Haiyang popular songs in China. Therefore, musicological methods are very important in this study.

## 2) Western music theory

Western music analysis theory mainly from the melody, rhythm, beat, and music form. Melody, the primary element of music, usually refers to an organized, rhythmic sequence of a number of musical notes artistically conceived. According to a certain pitch, timing and volume of the composition, with a logical element of a single voice. Rhythm is the combination of the length and strength of scales, notes or syllables in the progression of a musical melody, etc. Beat is the periodic and regular repetition of heavy and weak beats in music. Music form is the structural form of a piece of music. Various passages are formed during the development of a tune, and according to the regularity of the formation of these passages, the common format is the form. The mastery of music theory is important for composing, arranging,

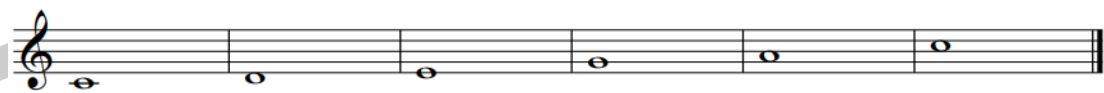
conducting and performing. When we talk about music theory, we usually refer to the basic part of music theory, i.e. “basic music theory”.(Swift, 2013).

In this study, Chapter V mainly adopts western music theory to study the theory. The fifth chapter will combine the western music analysis method, through the analysis of melody, rhythm and form structure of more than ten representative works of Chinese Haiyang popular songs, and summarize the musical characteristics of these works. Therefore, the method of western music theory is very important in this study.

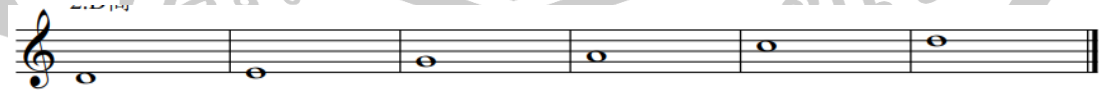
### 3) Chinese traditional music analysis theory

Chinese traditional music analysis theory is mainly the analysis of national tuning. Ethnic modes refer to the five-tone modes consisting of Gong, Shang, Jue, Zhi, and Yu, as well as the six-tone and seven-tone modes based on the five tones. Gong tuning mode refers to the tuning mode that consists of the Gong tone as the main tone (the scale arrangement is 12356). The Shang mode is a mode in which the Shang tone is the dominant tone (scale arrangement 23561). Jiao mode is a mode in which the horn is the dominant tone (scale arrangement 35612). Zhi modes are modes in which the chord is the dominant tone (scale arrangement 56123). Yu modes are modes in which the feather tone is the dominant (scale arrangement 61235).The above five Chinese national mode scales can be seen (Figure 7).There are only fixed intervals and no fixed pitches. They can move around on a fixed pitch like a chanter, but they are not chanters. Some people advocate calling them “step names”, i.e. the name of each step in the pentatonic scale.(Yang, 1981).

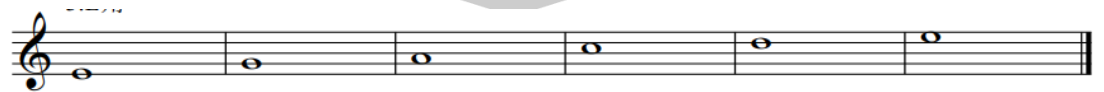
C-Gong



D-Shang



E-Jue



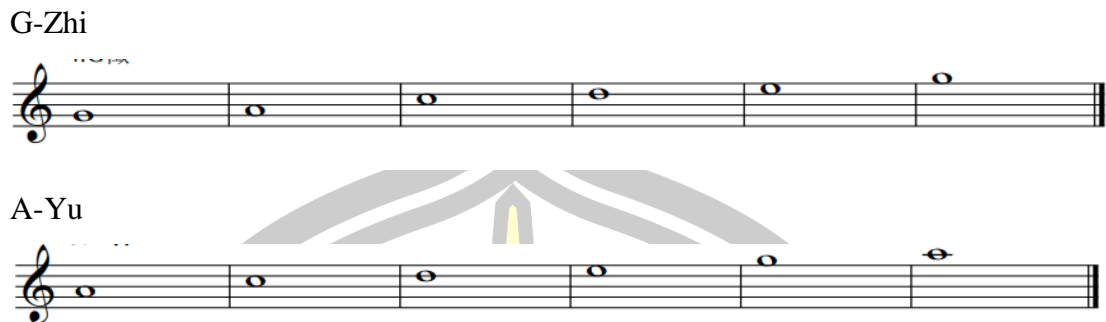


Figure 6. Chinese national pentatonic scale structure

Sources: Created by Xu Chen, June 15, 2023

In this study, Chapter V mainly adopts Chinese traditional music theory to study the theory. The fifth chapter will combine the analysis method of traditional Chinese music, through the analysis of the traditional Chinese tonality used in more than ten representative works of Chinese Haiyang popular songs, and summarize the musical characteristics of the tonality of these works. Therefore, the method of traditional Chinese music theory is very important in this study.

#### 4) Historical theory

History, the subject of human history as the object of study, is also called historiography. History is a form of knowledge in which man selects and combines his own historical materials. History is a concept of dynamic space in static time. History is composed of five parts: history, science, philosophy, human nature and its time and space. Music historiography is a science that studies the problems related to music history writing and the changes of music in the past, such as the evolution, development and laws of music content and form. It belongs to a branch of the whole field of human cultural history research, and is a subject alongside literature, fine arts, dance and other historical studies (Dalberg & Acton, 2016).

In this study, Chapter IV mainly adopts historical theory. Chapter four will focus on the development of Chinese Haiyang popular songs from the 1920s to the 21st century. Therefore, the method of western music theory is very important in this study.

### 5) Cultural identity theory

Cultural identity theory is an important cultural theory proposed by Erikson, a famous American psychoanalyst, in the early 1950s. Cultural identity is the affirmation of the value of human spiritual existence. It mainly through the characteristics of the nation itself, customs and way of life, in the form of "collective unconscious" spread to the present. It integrates people's various identities, thus preventing different identities. Cultural conflict that may occur due to partial identity deviation or heterogeneity (Geertz, 2019).

In this study, chapter VI mainly adopts the theory of cultural identity research. The sixth chapter will combine the summary of the previous musical characteristics of Haiyang popular songs, and seek the composers' recognition of the common creation of such works, so as to create Haiyang popular songs that meet the needs of the new era. Therefore, the theory of cultural identity is very important in this study.

### 6) Communication theory

Communication studies, also known as communication studies, communication studies, etc., is a discipline that studies various communication activities by bringing together various viewpoints and methodologies. Communication is a science that studies the law of the occurrence and development of all human communication behaviors and communication processes, as well as the relationship between communication and human and society. It is also a science that studies social information system and its operation law. In short, communication studies is the study of how humans use symbols to communicate social information. It has the characteristics of intersectionality, marginality and comprehensiveness (McChesney, 1997).

In this study, Chapter VI mainly adopts the theory of communication. The sixth chapter will combine the summary of the previous musical characteristics of Haiyang popular songs, with the purpose of analyzing the commonness and individuality of music creation on the basis of the spread of traditional works to the present, so as to enable composers to create Haiyang popular songs that meet the needs of the new era. In order to make these works get better dissemination. Therefore, communication theory is very important in this study.

## 2.5 Research related and Documents

### 1) About the course of history

By combing numerous literatures on the historical process, the researchers summarized the following four aspects: the development course of Chinese Haiyang music, the development course of Chinese Haiyang culture, the development course of Chinese Haiyang literature and the historical changes of Haiyang military songs.

Chen (2020) indicated because Haiyang popular songs are an important part of Haiyang music, Therefore, understanding the development course of Haiyang music in China is undoubtedly a good reference for the research on the development course of Haiyang popular songs. Some scholars conduct research and analysis in chronological order, from ancient times to the present, with a brief analysis of ancient and modern Haiyang popular songs, focusing on the different emotions expressed in different stages of modern Haiyang music, and put forward the importance of Haiyang music. The aspects and perspectives of "understanding Haiyang culture, promoting Haiyang spirit, and improving the attention of Haiyang music" are all worthy of our research and exploration (Chen, 2020).

This scholar makes a horizontal analysis of the types and contents of Chinese Haiyang music, focusing on the significance of inheriting Haiyang music and its inheritance plan, and considering the future development of Chinese Haiyang music (Zhong, 2018).

These two literatures both talk about the development of Haiyang music in China. One focuses on the overview of its development history, and the other focuses on its future inheritance, with both horizontal research and vertical analysis. However, there are some things not mentioned in both articles. The future of China's Haiyang music cannot be separated from history, and the history of China's Haiyang music needs to be inherited and developed, which complement each other. Therefore, when discussing the development course of China's Haiyang music, it is necessary to analyze comprehensively, crisscrossing and orderly. In addition, the individual songs mentioned in the above two articles belong to Haiyang popular songs, which can provide certain theoretical support for this research.

“A Brief Discussion on the Development History and Aesthetic Characteristics of Chinese Marine Art” The paper makes a detailed analysis of the content, form, origin and aesthetic characteristics of Chinese Haiyang art. Haiyang popular songs belong to Marine art. Therefore, the study of this paper is helpful to understand Haiyang popular songs. The content, form, origin and aesthetic characteristics of Chinese Haiyang art also influence the creation style, form content and aesthetic of Chinese Haiyang popular songs. Although this article makes a comprehensive analysis of Chinese Haiyang art, we need to consider the relationship between Chinese Haiyang art and Chinese Haiyang popular songs. This paper tries to use this document to analyze Chinese Marine art to reasonably infer what kind of creative style, form content and aesthetic characteristics of Chinese Haiyang popular songs (Liu, 2012).

“A Brief Introduction to the Historical Development of Chinese Marine Literature” This paper, A Brief Introduction to the Historical Development of Chinese Haiyang Literature, mainly studies the historical development of Haiyang literature, which seems to have nothing to do with music on the surface, but is actually inextricably related to it. The Book of Songs and the Ci of Chu in the pre-Qin period are not only great works of literature, but also the earliest collection of poems. With the changes of The Times, Chinese Haiyang literature has been developing continuously, which is most obvious in the following aspects: Haiyang writers' works are increasing and rich in forms and genres, mainly reflecting social life. Through reading a lot of literature, we can find that the development characteristics of music are similar to literature, recording beauty, reflecting life and expressing emotions, so we can find that music and literature are connected. Therefore, we can use Haiyang literature to rationally reason the development characteristics of music, and then reason the development characteristics of Haiyang popular songs (Liu, 2010).

About the historical changes of Haiyang popular military songs, this kind of literature is mainly summarized in the order of time.

Xu (2004) have discussed military songs from the late Qing Dynasty to the early Republic of China and the Liberation War, and concluded that Haiyang popular military songs in modern times have developed from the immature at the beginning to

those long-sung classic military songs in the revolutionary War. The content of the expression is closely related to the fierce revolutionary war environment at that time, so it has a strong militancy and the characteristics of The Times (Xu, 2004).

Wang (2007) summarized the Haiyang popular military songs in the Civil Revolutionary War era, which were all closely related to the social environment at that time in terms of expression content, and thus had strong characteristics of The Times. The creation is as close to and in line with the ideological and emotional and aesthetic requirements of the people as possible, so that the melody is simple and smooth and easy to speak, the lyrics are easy to understand and easy to learn and sing, thus forming a broad mass foundation (Wang, 2007).

Xiao (2021) Firstly, the author's writing background revolves around the time point from the military songs in the early days of the founding of the People's Republic of China to the military songs in the 1990s, and finally to the 21st century. Secondly, the author's research objectives are three aspects: the first is the overview of the sustained development of military songs in the early years of the founding of the People's Republic of China, the second is the rapid development of military songs in the 1990s, and the third is the overview of three things in the creation of military songs since the 21st century (Xiao, 2021).

Shao (2010) ,First, the author's writing background revolves around the development of military songs as a thread, focusing on the process of military songs in the 30 years of reform and opening up, and looking forward to the 21 century military songs, as well as the historical changes in content, genre, form and style in these two stages. Secondly, the author's research objectives are three aspects. First, the author mainly describes the development of military songs, taking the different ages as the main line, and briefly describes the brilliant course of military songs, presenting form characteristics and their functions. The theme of the second discussion is the change of military songs in the past 30 years during the reform and opening up period, analyzing the change of military songs from four aspects: content, genre, style and form. The third is to look forward to the development prospects of

military songs in the 21st century, respectively from the military nature, the spirit of The Times, aesthetic diversity, national characteristics to carry out (Shao, 2010).

The author's writing background of "An Overview of the Development of Chinese Military Songs" firstly revolves around the origin of military songs, then develops along with the rise of school songs in the late Qing Dynasty and early Republic of China, and then develops the development characteristics of various historical stages before and after the founding of the People's Republic of China, until the time context of today's reform and opening up. Secondly, the author's research objectives focus on three aspects: the first is the concept and origin of military songs in China; the second is the general situation of the development of Chinese military songs before the founding of the People's Republic of China, including the period of revolutionary Civil War and the period of Anti-Japanese War; the third is the period of socialist revolution and socialist construction after the founding of the People's Republic of China. The general situation of the development of Chinese military songs in the new period since the Cultural Revolution and reform and opening up is discussed (Dong, 2014).

"Research on China's Naval Military Songs in the Perspective of Marine Music" This article is the only one to sort out the time line of Haiyang popular song, and it only covers the 30 years from the founding of China to the reform and opening up. The songs of the Chinese People's Liberation Army Navy reflect the strong will of the vast number of navy commanders and fighters to protect the motherland's thousands of miles of maritime borders, as well as the noble sentiment of patriotism, love the sea, love the island, love the ship and revolutionary optimism, and are an important part of China's maritime music. This article mainly takes the naval songs as the main line and reviews the creation process of the naval songs in this period (Gong, 2022).

Through analysis, it can be concluded that the advantages of sorting out the development and change of Haiyang popular military song in the above article in a chronological order are that the development of Haiyang popular military song in different times and under different circumstances can be more clearly seen. And to integrate and compare, more clearly see the rise and fall of songs. However, the overall shortcoming lies in the fact that the study of Haiyang popular military song

spans a long-time line, a detailed time line and a brief time line, and the research era has a main time and a secondary time. Some literatures make a comparison of times, while others do not. The key is what is the significance of studying the development and change of Haiyang popular military song? Most of the articles do not explain in detail, only to summarize the history, so the subject of the article is not deep enough.

## 2) About creative characteristics

Scholar Li (2018) reveals the source of Haiyang through an inductive exposition of the music culture of fishing songs. Taking time as the central axis, Haiyang from the near modern times to the present day is divided into four major time plates for analysis, and the development of Marine songs under different historical backgrounds is elaborated. From the perspective of lyrics, melody, singing method and singing form, the author studies the characteristics of Marine songs, and sums up the rules of the creation of Marine songs (Li, 2018).

“Exploration on the problem of integrating marine culture in songwriting” This paper focuses on how to better integrate Haiyang cultural elements into song creation by summarizing the current situation of Marine song creation in China and analyzing the importance and necessity of integrating Marine cultural elements into song creation. It is hoped that through the study of this paper, more people who learn music and love music can attract the attention of this subject and devote themselves to the creation of Haiyang songs, so as to create more Haiyang popular songs with Chinese characteristics and enrich China's Haiyang music culture (Chen, 2016).

“Talk about the naval character of naval songs” This scholar takes the song "The People's Navy Moves Forward" as the entry point for analysis. The author believes that when shaping the music image, it is necessary to emphasize the expression of people's thoughts and feelings, and emotions should be in the dominant position. Just blindly writing warships cannot write the characteristics of the navy. Naval life is rich and varied, and "naval characteristics" cannot always be the same pattern (Hu, 1980).

From the perspective of ocean music, the above articles summarize the specific musical creation characteristics of Haiyang popular songs from the perspective of generality, including melody, rhythm and rhythm, mode tonality, musical structure, speed and strength, texture, lyrics, singing form, etc. Researchers

can draw lessons from the research on the creative characteristics of Haiyang popular songs by combining the commonness of Haiyang music.

“Artistic Characteristics of Military Songs in the Liberation War Period” The article mainly introduces the systematic research on the theme, genre, style, expression form, music techniques and other characteristics of Haiyang military songs during the War of Liberation (Lou, 2010).

“Analysis of the artistic characteristics of China's contemporary lyrical military songs” This paper mainly focuses on the research and analysis of the development process and artistic characteristics of Chinese contemporary lyrical style Haiyang military songs, so as to summarize its unique artistic characteristics that are different from other art forms (Zhang, 2017).

“Compositional characteristics of military songs in terms of their different genres” This paper firstly classified the content of Haiyang military songs, summed up the two categories of formation songs and lyric songs, and then analyzed the creative characteristics of these two types of songs (Luo, 2017).

“Introduction to the artistic characteristics and singing of military songs with popular style” This paper mainly describes the emergence and development of military songs with popular style, as well as the definition and classification of military songs with popular style. From the perspective of my own singing practice, I also talk about how to create this kind of works twice (Ping, 2019).

“Research on the creation of military lyrics since the new period” In the paper, the author starts from the singing of lyrics, mainly analyzes the lyrics and military lyrics, the creative characteristics of lyrics, and the status of lyrics in literary history from the perspective of literature, and fully combines the analysis with specific literature. Then, it combines the cultural connotation, historical inheritance, expansion and innovation of military song lyrics creation since the new era, and analyzes the reasons for the prosperity of military song lyrics creation. Then, starting from the aesthetic characteristics of military lyrics since the new period, it analyzes its historical and traditional factors, times factors, and aesthetic comparison with popular songs. Finally, from the Angle of diversification, the paper analyzes the cultural value, cultural construction value and literary history value of military songs since the new period (Chen, 2014).

The author Hu (2015) mainly analyzed the theme changes of military lyrics, narrative lyrics changes, anthems changes, and the development of line songs (words) from four aspects on a macro level, and then grasped the development and changes of future military lyrics from their development rules. Grasp the creation method of military lyrics from the creation law of military lyrics in different periods, and then apply it to the creation of lyrics (Hu, 2015).

The author Wu (2020) believes that military lyrics are a unique literary creation, which is the creator's presentation and examination of military life and military spirit based on the height of cultural consciousness and the perspective of the public. Starting from the way of cultural expression of military lyrics, this paper explores the inner aesthetic thoughts, military culture and correct values of military songs from the perspective of literature, and further reveals the lofty social significance relationship and social communication value contained in the creation of military lyrics (Wu, 2020).

From the above research, we can conclude that every cultural phenomenon has its own rationality. No matter what form it appears in and what type of cultural individual or cultural group it serves, it has an "identity" that is subordinate to the cultural individual or cultural group. And, beyond the limits of its "identity", it can more or less convey some value information about the society and the culture of The Times. In order to truly and comprehensively explore the value connotation of cultural phenomena, it is necessary to pick the colored glasses of researchers' academic bias and make objective and pertinent phenomenon analysis and value judgment, so as to truly realize the positive significance of academic research. So should the study of military lyrics. Through the above research on the characteristics of military song lyrics, the researchers can extend to the navy song lyrics.

To sum up, the above articles are mainly from the perspective of military songs, without specific analysis of the artistic characteristics of Haiyang popular songs. Each article focuses on the following four aspects: the main eras discussed are different; The elaboration of the creative characteristics and artistic characteristics is different in detail. The emphasis of the research on artistic characteristics is different; The value function of military songs which the author focuses on is different. The existing problems include two aspects: one is that the research on artistic

characteristics in some literatures is not in-depth and specific enough; the other is that the elaboration of corresponding views in some literatures is superficial.

### 3) About the value of The Times

The value of The Times refers to the important significance and influence of a certain thought, culture and behavior in the social economic and political situation of a certain historical period, which can continuously influence and shape people's ideas and behaviors. It usually includes cultural value, economic value, social value, ideological value, etc. It is multi-faceted, and these values are constantly changing with the changes of history, shaping people's thoughts and behaviors, and promoting social development, progress and prosperity.

In "The Basic Musical Characteristics and Contemporary Value of Lyrical Military Songs", Haiyang popular song was mainly used to unify the pace, encourage morale, convey military information and gather combat effectiveness in its initial stage, giving full play to its role as a battle horn. With the change of the receiving groups and transmission channels of Haiyang popular song, excellent lyrical military song has shown its unique value in spreading positive energy and enriching the spiritual and cultural life of soldiers (Yang, 2017).

“Research on the Contemporary Value of Chinese Military Songs” In the paper, scholars take Chinese Haiyang popular song as the research object and study Haiyang popular song as an artistic carrier of ideological education for contemporary Chinese soldiers and ordinary people. This paper first enumerates the values of Haiyang popular song in various historical periods, focusing on how Haiyang popular song cultivates the core values of contemporary soldiers in the new period and the feasibility of expanding the ideological education to the broad masses of the people. Then, through the theoretical knowledge of ideological and political education, music psychology, music sociology and other disciplines, the value basis of Haiyang popular song is deeply analyzed, and based on the above analysis, practical strategies for exerting the value of Haiyang popular song are proposed (Yang, 2018).

“Analysis of the value of military songs in professional music education in local colleges and universities” In the article, scholars analyzed from more specific aspects such as artistic value and educational value. For example, some scholars believe that Haiyang popular song is an important means for the army to boost

morale, unite military hearts and disseminate education. With the characteristics of rich content and diversified forms, Haiyang popular song, when applied to music education in local colleges and universities, can give full play to its role in music characteristics, educational functions and value orientation, and achieve the dual purpose of educating talents and people (Li, 2018).

“Some Thoughts on the Artistic Value of Contemporary Military Songs” This paper argues that under the current state of development, lyric songs originated from the military are popular music forms for both officers and soldiers and the people, and military lyric songs are relatively concentrated after the 1970s. Its representative as "Beijing Ode", "Yan 'an Ode", "I love Wu zhi shan, I love Wan quan River" and so on. Taking relevant representative works as examples, the author analyzes the advantages of military songs and the significance of creating military songs (Zhang, 2014).

“Exploring the Creative Characteristics and Era Value of Contemporary Military Songs” The author takes the creative characteristics of contemporary Chinese military songs as the theme of discussion, explains the style, function and characteristics of military songs in the course of contemporary music creation, and then analyzes the value of The Times and its important significance (Sun, 2018).

“The Periodic Value of the Northeast Resistance Songs” This paper, starting from the artistic characteristics and cultural value of the songs of the Northeast Resistance League, focuses on analyzing the existing problems in the inheritance and protection of the songs of the Northeast Resistance League in China, and proposes feasible suggestions, and expounds the unique artistic value of the songs of the Northeast Resistance League (Wu, 2022).

“Study on the Artistic Characteristics and Contemporary Value of Revolutionary Songs in the Twentieth Century” This paper discusses the artistic characteristics and contemporary value of revolutionary songs in China. The author believes that revolutionary songs have rich artistic value, social value, educational value and cultural value. Therefore, under this background, it is of great significance to conduct a comprehensive research on the artistic characteristics of China's revolutionary songs and the value embodied in the development of today's society (Sun, 2016).

“Research on the Function and Value of Red Song in Ideological and Political Education” The author Shen(2013) takes the basic principles of Marxism as the guidance, takes the specific methods of the Party's ideological and political education as the entry point, draws lessons from the practical activities of ancient and modern ideological and political education, and takes red songs as the main research object to explore the function and value of red songs in ideological and political education (Shen, 2013).

“Study on the Historical Role of Red Songs in the Chinese Revolution and Its Contemporary Value” This paper expounds the definition, classification and basic characteristics of red songs in order to enrich the research on the development and utilization of red resources. At the same time, through the study of the contemporary value of red songs, we can better understand the important value and role of red songs in today's social development, and provide some reference suggestions for the contemporary development and utilization of red songs, so as to better realize the development, utilization, inheritance and development of red songs, and promote the effective realization of the value of red songs (Li, 2011).

“On the Time Value and Innovation of Red Songs” Red songs are closely linked with the destiny of our nation. In times of war, inspirational red songs appeared. After years of baptism, red songs from birth to brilliance, from the emergence of the main content of the battle to today's more colorful content. The author mainly discusses the birth background of red songs, the creation status and development of red songs, the education value of red songs, and the innovation of red songs from four aspects, carries forward red culture, and constantly promotes the progress of society and the development of civilization (Deng, 2018).

The above articles all discuss the contemporary value of Haiyang popular song as a whole from the perspective of Haiyang popular song, while others focus on a certain aspect of its era value. However, none of them analyze the particularity of Haiyang Popular Song. In the following research, the author can appropriately draw on the individual common points of view, but it is still necessary to conduct targeted analysis and research on the specific value of Haiyang popular song.

#### 4) About social role

Social role refers to the role of a certain thing in society, which is manifested in dealing with various social relations. Social function is a relatively broad concept, almost every ideological emergence and development has its specific social function. Haiyang popular song plays an irreplaceable role in the cultivation of fighting spirit. Haiyang popular song can inspire officers and soldiers to strengthen their faith and strengthen their determination to fight. At the same time, Haiyang popular song can stimulate the morale of officers and soldiers.

The author of " Exploration of marine music education in the context of a strong marine nation" concluded that Haiyang music accounts for a very low proportion in music textbooks in the stage of compulsory education in China, which restricts the spread of Haiyang culture and the cultivation of primary and secondary school students' Haiyang consciousness to a certain extent. In the process of implementing the strategy of "Haiyang strong country" in our country, it is also important to strengthen Haiyang awareness education. Especially in the process of compulsory education, with the help of Haiyang music, it can inspire primary and secondary school students to care about Haiyang, love Haiyang and cultivate their Haiyang consciousness (Zhao, 2021).

" Exploration on the Integration and Educational Path of Marine Music Culture in the Teaching of Musicology Majors in Colleges and Universities" The author believes that it is very important to teach Haiyang music culture and cultivate Haiyang consciousness. It is not only conducive to the expansion of students' academic vision, the improvement of practical ability and the shaping of values of national identity and historical responsibility, but also to cultivate the youth power of Haiyang's art career, promote the inheritance of excellent traditional Chinese Haiyang culture, and provide new strength for the soft power of national culture. At the same time, the knowledge is endless, all in the exploration, so the musicology major curriculum, teachers, teaching materials and so on have put forward greater challenges (Jiang, 2020).

"Exploration of Marine Music into Art Elective Courses of General Colleges and Universities--Taking Shanghai Ocean University as an Example" This paper takes Shanghai Ocean University as an example to explore the introduction of ocean music into art elective courses in ordinary colleges and universities. Through music

appreciation, this paper conveys the spirit of ocean culture, encourages students to pay attention to ocean culture, and cultivates students' ocean spirit (Lv, 2015).

The article " An Introduction to the Social Role of Music" mainly analyzes the cognitive role, educational role and aesthetic role of music. First, music has a cognitive function. Different music works give people different feelings, and express different emotions through characters, themes, lyrics, rhythms, etc., giving people different understandings. Second, music has an educational function. It subconsciously affirms the valuable things in the society and criticizes and satirizes some negative and vulgar things that are harmful to the society as "ugly", so that people can distinguish between right and wrong and educate people to pursue beautiful things. Third, music has an aesthetic function. Artists promote their ideals and aesthetic concepts through art works, influence people's temperament, transform people's souls, cultivate noble sentiments, and play a positive role in the real life of society. (Bai, 2006)

“Analysis of the Role of Military Songs and the Ways to Exploit Their Value” Based on the carrier role of military songs in the cultivation of combat spirit, this paper studies from four aspects: encouraging the fighting spirit of soldiers, packaging feelings of gas soldiers, enhancing the cohesion of the army, and improving the spiritual realm of soldiers (Liu, 2017).

“Research on the Ideological and Political Education Function of Military Songs” This paper analyzes from three aspects: mining cultural elements of ideological and political education of military songs, exploring the function of ideological and political education of military songs, and grasping the path of ideological and political education of military songs, and points out the unique effects of military songs in ideological and political education of troops. This paper points out the main methods to exert the ideological and political education function of military songs (Liu, 2014).

The author Han (2013) believes that Haiyang popular song, as a part of advanced military culture, has the fundamental characteristics of cultural education. The article from Haiyang popular song rich ideological and political education cultural elements, Haiyang popular song in the ideological and political education of the unique function of Haiyang popular song in the ideological and political education

of the practical strategy to play the function of Haiyang popular song ideological and political education of the three aspects of research. Under the new situation, in-depth study of the ideological and political education function of Haiyang popular song is of great practical significance for innovating the form of ideological and political education and enhancing the effect of ideological and political education, of great historical significance for inheriting and carrying forward the fine tradition of our army, of carrying forward the main melody of the army and stimulating positive energy. It is of long-term significance to ensure the nature and purpose of our military (Han, 2013).

“Study on "Military Song" as an Artistic Carrier of Contemporary Chinese Soldiers' Ideological Education” This paper takes military songs as the research object and studies military songs as the artistic carrier of ideological education of contemporary Chinese soldiers. In this paper, the concept of military songs and military ideological education is defined more accurately, the relationship between military songs and military ideological education is analyzed, the development course of Chinese military songs is sorted out in detail, and the characteristics and functions of military songs in each development period are summarized. In particular, the rich ideological educational cultural elements of military songs carry out a deeper analysis of the unique function of military songs in ideological education, and put forward the practical strategy to exert the function of ideological education of military songs (Wang, 2016).

“Cultivating the fighting spirit of soldiers with military songs” Based on the interpretation of military songs, soldiers' fighting spirit and their cultivation, this paper combs out the cultivation of soldiers' fighting spirit by military songs in the history of military fighting, and further studies the mechanism of military songs' cultivating soldiers' fighting spirit by applying the knowledge of philosophy, psychology, culturology and musicology. Finally, the concrete measures and methods of cultivation are put forward (Wang, 2012).

“Fostering Core Military Values with Military Songs” The article is divided into four chapters. The first chapter is the interpretation of military core values and military songs, and systematically discusses military songs and military core values. The second chapter is the historical development and function of military songs, the

third chapter is the analysis of military songs and military education, and the fourth chapter is some suggestions on military songs to cultivate the core values of soldiers (Ding, 2010).

Through the review and summary of the above literature, I can have a deeper understanding of the way and structure of writing. The requirements and norms are very strict, the topic is concise and clear, the topic is deeply analyzed around a theme, the research content is clearly expressed, and appropriate examples are given. The conclusion part should analyze the research results and arguments to a summary, which should be indirect, accurate, complete and clear.

##### 5) About communication development

The inheritance and development of Haiyang popular songs are reflected in many aspects. A large number of literatures have been consulted on this topic, including 11 articles, which are mainly divided into the following three categories: first, spiritual connotation and popular reasons; The second is to disseminate development ideas; Third, develop innovative development proposals.

The author Li(2018)believes that revolutionary songs, as an important carrier of China's modern history, are of great significance for cultivating students' correct historical views and values. Therefore, this article will discuss the necessity and mode of inheritance of revolutionary songs in universities ( Li, 2018).

“The Path of Ethnic Music Art Development Based on Multicultural Background” Based on the Development Path of ethnic music Art under Multicultural Background, the author further analyzed the influence of multicultural background on the development of ethnic music art in China by combing the development characteristics and significance of ethnic music art under multicultural background, and summarized the development measures of ethnic music art under multicultural background (Li, 2021).

“Marine Folk Art Multi-way Inheritance and Industrial Prospects” The article mainly through the investigation of the connotation and inheritance ways of Marine folk art industry, proposes that the government should consciously guide, carefully build high-quality industrial brands, further explore the connotation of cultural industry, improve the inheritance path, and form a good development prospect (Ni, 2014).

“Research on the Development and Cultural Inheritance of Folk Music Art”

This paper takes the development and cultural inheritance of folk music art as the research object, briefly introduces the important value of the development and cultural inheritance of folk music art, and then analyzes the main characteristics of the development and cultural inheritance of folk music art. Finally, on the basis of summarizing the main problems of folk music art development and cultural inheritance, the effective strategies of folk music art development and cultural inheritance are discussed (Cai, 2022).

“Inheritance and dissemination of China's folk music art” The article first states the significance of the inheritance and dissemination of Chinese folk music art, then analyzes the development status quo of Chinese folk music art, and finally summarizes the inheritance path and dissemination way of Chinese folk music art (Wang, 2020).

“Research on the Inheritance and Development of Red Songs” The paper analyzed the ritual music function of red songs by summarizing the concept of red songs and defining it theoretically, explained the social and historical factors that generated the popularity of red songs, and re-understood the social, cultural and historical value of red songs (Wang, 2016).

The author Han (2020) believes that they are advancing with The Times, closely following the theme of The Times, eulogizing the spirit of The Times, praising heroes, carrying forward the core values of socialism, encouraging people to work hard, and are an effective carrier to lead and promote ideological and political progress by means of music art. It contains profound national feelings and patriotic feelings (Han, 2020).

“On the Inheritance and Development of Red Songs” The paper first states the significance of the rise and inheritance of red songs, then expounds the value of red songs in contemporary society, and finally summarizes the effective strategies for the inheritance and development of red songs (Zhang, 2021).

“Red Music Culture Development History, Era Value and Inheritance Path”

The article summarizes the development process of red music culture, further discusses the basic characteristics of red music culture, and finally summarizes The Times value and inheritance path of red music culture (Li, 2023).

“A few suggestions for the innovative development of military songs” Considering that today is an era of developed information media, the author puts forward four constructive suggestions on the innovation and development of military songs in the future from the question of what should be used to gather ideas, stimulate morale, and boost morale. First, keep up with the characteristics of The Times and give full play to the leading role of advanced military culture; Second, seize key groups and give full play to the subjective initiative of officers and men; Third, based on long-term development, give full play to the leading role of the backbone of literature and art; Fourth, pay attention to military and local exchanges and give full play to the assisting role of local superior resources (Liu, 2016).

The author Hou (2016) of this paper said that "military songs should not only reflect humanistic care, but also serve to enhance combat effectiveness, which requires the creators of military songs to have a sense of mission and dedication to honor; Also have a sense of direction to persist in military music creation; We must persist in fighting wars and establish a sense of responsibility for the military atmosphere of the whole society. The military songs created in this way are fundamentally for the military and reflect the spiritual connotation of military songs (Hou, 2016)."

Most of the above literature focuses on the research on the inheritance and development of military songs, red songs and folk songs included in Haiyang popular songs. There are no articles on the inheritance of special Haiyang popular songs on the whole network.

Based on the literature analysis, it is concluded that the reasons for the popularity of Haiyang popular songs include: 1. The popularity of Haiyang popular songs is proportional to its publicity value and educational value; 2. Haiyang popular songs have a strong sense of The Times. The vitality of Haiyang popular songs' vigorous development lies in its accurate grasp and promotion of the spirit of The Times. But from the small to the big, from the personality to find the common resonance of the public, keep up with the change of the public aesthetic psychology, so as to be able to obtain the public acceptance and recognition; 3. Be inspiring. Such Haiyang popular songs can make people feel the strength of effort, unity and upward movement, and help people find spiritual belonging through songs. 4. Vivid language.

Songs pay attention to vividness and imagery in language expression, so most of the songs are catchy and loved by the general public. 5. There are many styles and genres of Haiyang popular songs, covering almost all the styles and genres of songs, with a wide audience.

The methods of disseminating and developing Haiyang popular songs include:

1. Adhere to integrity and innovation. Creators should adhere to the direction of Haiyang's music creation. We can use more ethnic and folk techniques to create and not lose our own musical style in the process of innovation.
2. Haiyang popular songs can be used as a tool to spread culture, thoughts and emotions. It has strong propaganda value and educational value.
3. There are four suggestions on how to spread Haiyang popular songs in ideological and political education of college students: Schools should pay sufficient attention to the inheritance of ocean songs; Integrate ideological and political education resources; Change the traditional ideological and political education mode; Carry out rich extracurricular educational activities.

#### 6) About analysis of works

By consulting CNKI, the researchers found a total of eleven representative articles on the analysis of eight Haiyang popular song musical works that have won national awards or been published since the 1920s, which can be roughly divided into the following five categories: analysis of the origin between the creators and the works; Analyze the creation process of songs; Analyze the creative characteristics, artistic characteristics and singing treatment of songs; A comprehensive evaluation of a piece, film music.

"Analysis of the work and artistic conception of the movie interlude "Fisherman's Song", this paper comprehensively sorts out the work through the analysis of the musical form and harmony, syntactic characteristics, speed arrangement, force arrangement, piano accompaniment, character shaping, singing points and other aspects of the work, so as to better understand and interpret the work and explore the artistic characteristics of early Chinese film music (Han, 2014).

"Appreciation of the Song of the Fisherman" "The Song of the Fisherman" is a film directed by the famous director CAI Chu sheng, exposing the darkness of the old society. The film has a moving plot, a refined picture arrangement, a sad and

depressing style, and a slow and lyrical rhythm, which has created a precedent for Chinese realistic films. The theme song of the same name, "Fishing Song", with a euphemistic lyrical tune and a leisurely and soothing rhythm, shows the suffering life of the fishermen in old China, expresses the resentment and melancholy emotions hidden in the heart of the working people, and shows the author's deep sympathy for the working people. This paper mainly introduces the background and author of the film and the song of the same name (Zhao, 2009).

"On the Form Structure and Singing Treatment of" Fisherman's Song "This paper focuses on the creation background, musical style and form structure of this work, and analyzes the musical elements and characteristics of the song. It also discusses the singing difficulties and emotional treatment of this song, and puts forward corresponding solutions, that is, through the singer's emotional input and breath control to achieve a good interpretation of the song (Feng, 2014).

In the article "Red Memory Blue Classic - "Ode to Coral" Lyrics Appreciation", it is said that "Ode to Coral" is the theme song of the opera film "Red Coral". Although this song is short, it carries a thick history, its creation success, leaving a red memory for the later generations, it borrows lyric, chanting things to people, it is beautiful rhythm, poetic richness, it is the blue classic left to people by the Haizheng Art Troupe (Ou, 2014).

"Talking about how to sing the theme song "Ode to Coral" of the opera Red Coral", this paper first introduces the story background and musical form structure characteristics of the theme song, and then discusses the specific treatment of singing this song from four aspects: the shaping of image, the application of breath, the grasp of emotion and the words in the song (Lei, 2012).

"On the Artistic Characteristics and Singing Research of the Song "I Love This Blue Ocean" When learning this song, the author found some problems in the grasp of singing style and singing skills. Therefore, through in-depth analysis of the artistic characteristics of the song's lyrics, musical artistic characteristics, singing treatment and other aspects, To dig deeply the ideological connotation and aesthetic value of the works, in order to bring suitable theoretical basis for the singers in the future (Ceng, 2020).

"Meeting in the Night of the Military Harbor - The Musical Life of Liu Shishao, Composer of the Navy Civilian Corps", mainly through an interview with the composer Liu Shizhao, summed up Liu's musical road "first love" - violin, the first famous work and the creative process of "The Night of the Military Port" (Cai, 2008).

"A Night in the Harbor - A Song for the Navy" The author first introduced the creative process of lyricist Ma Jinxing, then introduced the personal resume of songwriter Liu Shizhao and the performance experience of singer Su Xiaoming, and finally summarized the reasons why this work became an excellent Haiyang popular song (Meng, 2017).

"The Waves of Gulangyu Island Sing Day and Night - Review of the song "The Waves of Gulangyu Island" This article focuses on the profound emotional connotation of the song. "The Wave of Gulangyu" deeply reveals the theme of loving the native Taiwan, and still sings the emotion and theme with the melody of the national style, and the artistic style is unconventional but easy to understand and easy to arouse emotional resonance. From the above analysis, we can see that the ultimate purpose of all-round evaluation of songs must be "attributed to emotion". These valuable music works must contain important and profound emotions, and they must have certain social influence, political and social effects (Zhu, 1985).

"The Artistic Value and Educational Significance of the Song "O Sea, My Hometown" as Movie Music" The sea, Hometown "this song is the theme song of the film" The sea is calling ", film music not only has its own artistic value and song emotion, more importantly, it is a part of the film, it is attached to the film, The development of the song has a lot to do with the plot of the film. Film music is mainly based on the development of the plot, the length of the picture and montage and other factors to make corresponding paragraph processing, intermittent appearance, segment presentation. The music integrates the lyric function, descriptive function and coherent function of the film music, so that the sound and painting are highly combined, and the atmosphere and emotions of the characters in the play are fully displayed. The theme song of the film will also be played in the key plot of the film to enhance the atmosphere. Film music expresses emotion more deeply through the combination of sound and picture (Sui, 2018).

“A crowd-pleasing lyrical song - review of the song "As Deep as the Sea”  
This document focuses on the profound emotional connotation of the song. The deep melody of "Deep feeling like the Sea" closely matches people's yearning for Taiwan compatriots, and uses ethnic mode to strengthen the Chinese characteristics of the song and its unique personality (Wang, 1980).

#### 7) About international journals

It was written in the fall of 1994, more than 100 years after the sinking of the Titanic, it is an analysis of the music produced before the disaster and the music inspired by the disaster. The research objectives of this paper are as follows:  
1. Studying the popular music and social history of the period before the Titanic sank;  
2. Study popular music after the sinking of the Titanic. The author starts with the exhibits in the museum, took us back to the popular music on the Titanic. About the bands that made up the Titanic and the hit White Star Music Book. It mentioned that the king of British waltz, Archibald Joyce's works were widely popular in British dance halls, and the music before the sinking of the Titanic was extremely romantic and sentimental music peak. After the Titanic sank. In 1912, Goodman and Joseph compiled a list of more than 400 songs inspired by the sinking of the Titanic, including "The Sinking of the Titanic" by Major Leslie. Pop music immediately after the sinking of the Titanic revealed a deep sadness, and people and those who died on board believed that the Titanic was a ship that would never sink. There is an almost obsessive attachment to the Titanic and the unknown. In the end, the music takes the sinking of the Titanic as the boundary between the lighthearted and the sorrowful (Lower, 1994).

Through the study of the Music of Titanic, I realized the music history of Titanic. When I heard the beautiful waltz, I felt as if the music and dance of that era were unfolding before my eyes. Like the author, I love the waltz music of Titanic very much. The waltz of romantic style shows another style of Titanic, which makes people reluctant to part from it. However, music is constantly changing with the historical times. I think each era has its own unique music style. We will not feel too much when we are on the trend, only those who come later can feel the extraordinary style of this era. For example, the Sinking of Titanic, created by Major Leslie in the article, later became a unique popular music in Britain. Music from Titanic examines

popular music before and after the sinking of the Titanic, Citing popular music on the Titanic and before it sank, The fascination with Titanic after the sinking and subsequent musical compositions such as Leslie's "The Sinking of the Titanic" show how different music styles were before and after the sinking of Titanic.

"Classic Maritime music" is mentioned at the beginning of the article and introduces the specific content of "classical maritime music". This is a collection of recordings, many of which were performed live at folk clubs and festivals, and most of the songs were recorded from the 1960s to the 1980s. This collection of recordings reflects the best maritime performers active in North America at the time. Citing "Paddy Doyle's Boots" and The track "The Dread -naught" from one of the recordings on board the Sea Unicorn as examples, the writer said it was possible to listen to the voices of artists who popular write these songs over the past few decades. The author expresses his love for CDS, which he believes are a particularly helpful learning tool for enthusiasts and learners of Marine traditions (Spalding, 2015).

The author describes how local people in the British Isles and then outside the southeastern United States feel about the harp. According to the author, American harp works such as "White Souls of the High South" and "Sacred Harp" were able to bring the sacred harp to the public by recording. And in the form of a historical monument, passed on and retained in American culture.

The author begins by saying that "Classic Maritime music" is a collection of recordings, It talks about the use of sound recording for recording the work of outstanding performers and the recognition that the audience can listen to the outstanding work of deceased performers through sound recording. From the recordings, we can learn about the types of songs that people liked at that time, and thus learn about the popular culture at that time, We can even learn about the local customs and even the details of their lives in many places, It also helps us hear a lot of good writing, learn a lot of good writing, In light of the current fashion, we can innovate and create new works for the benefit of the public.

This article explores the influence of maritime incidents on the development of Indonesian pop music in the 1980s. There are three research objectives in this paper: 1. Musical influences related to the tragedy of the burning of the Tamtamas II

ship in the Masalembu archipelago in the Java Sea ; 2.The fate of fishermen and the impact of environmental destruction on music ; 3.Fishermen and Marine pollution became the most popular themes in the 1970s and 1980s. By summarizing the archipelagic culture, Nusantara culture, as well as the connection between shipping and trade, this paper expresses that the ocean is a decisive factor in the cultural construction of the Indonesian people, describes the background of the formation of the archipelagic culture, and indicates that the archipelagic culture is closely related to the ocean. The article also analyzed Indonesia's ocean-themed songs and found that 34 provinces in Indonesia have local songs that contain Marine elements. This article Outlines the reasons why ocean-themed music inspired Indonesian musicians in the 1980s.Finally, it is concluded that the sea not only influences the local culture of the Indonesian people, but also is considered as an element used in music works, as the music with the theme of the sea. In addition, song works with sea elements as metaphors may become one of the tools for mass culture to strive for social change (Sammy, 2020).

Through the study of this article, my personal gains are as follows: Culture is formed by culture and geography. Indonesia, which has a great ocean landscape, cannot create a culture without the ocean. The people of Indonesia are embraced by the ocean and watch everything that comes from it. The burning of the Tamtamas in 1981 and the continuous encroachment of the sea by fishermen led to the trend of the theme of the sea in music. Those musicians use passionate music to tell the history, tell the tragedy, remind us that Marine pollution and environmental destruction is around, we should protect the original appearance and state of the ocean.

Saylor & Scheer (2015)wrote the book begins with an introduction to the contextual function of sixteenth century music, which Schluz saw as a game. This function is seen as a form of social conversation, reinforcing social styles, hierarchies, and appropriate moral behavior. The relationship between gender and sexuality and culture in the late sixteenth century, it says that Schluz interprets situational songs. It recognizes Schluz's important contribution to music scholarship in the late nineteenth century (Saylor & Scheer, 2015).

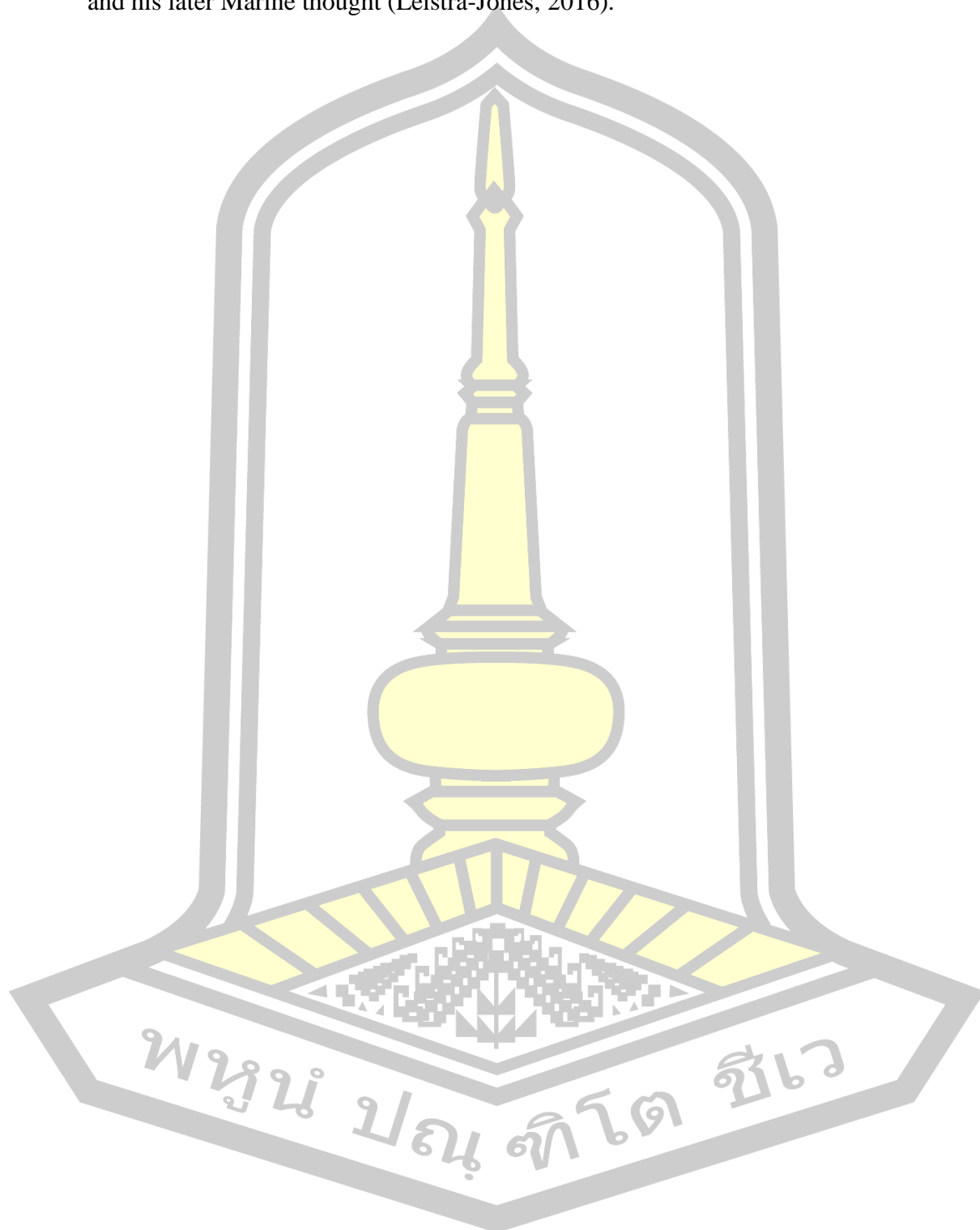
The author affirms the imagination of British music. The sea has been introduced into many works as a content. The author studies Alison Mlammore's chapter on "maritime music" and "eighteenth Century British National identity". Naval themes in instrumental and vocal music, chief among them the relationship between ships and sailors. The British maritime culture is very old and close to the UK, and this kind of music has also played an important role in encouraging public support in the UK. Brooks Kuckendal believes that the musical depiction of British sailors can be divided into three stages: "dramatic farcical", "popular patriotic archetype" and "complex satirical modernist metaphor", and takes the dramatic opera "Rudigal" as an example to analyze. The author draws on Eric Thaler's profound chapter "Political Dissimilarities, National Identity and the Sea Itself" and Stanford and Vaughan Williams' idea that "the sea is often used in music as a metaphorical emotion within individuals" to conclude that Britain uses the sea to convey political ideas. Drawing on Aidan Thomson's analysis and interpretation of Bacus's Fourth Symphony in Synthesis, the author argues that "our relationship with nature is necessary to fully understand the environmental problems of the past and present".

The author describes how different centuries of Britain used sound to describe their different views of the sea, and the function of the sea in music. Combining many works and analysis of works, corresponding comments and the opinions of different people, the conclusion is reached that "the sea plays an important role in British culture and politics than any other aspect of nature".

Britain is an island country with a long history of navigation, which also shows that the navy is the focus of maritime construction. Many pieces of sea music, relating to ships and British sailors, have a naval theme. It also shows that sea music can express British political ideas, and music can also reflect a lot of practical issues, used in satire or admiration. Sea culture is very important to Britain.

This paper is mainly about the analysis and research of Elgar's Marine works. Its research objective mainly has the following four aspects : 1.How new discoveries and experiences inform the sea's pocket and musical representation in ocean pictures.2.How the depth of the chart in scientific, literary, cultural, and body discourse dialogue is imagined and experienced.3.How the meanings of the sea come

together in song.4.The creation characteristics of Elgar's works of Marine theme style and his later Marine thought (Leistra-Jones, 2016).



## CHAPTER III

### Research method

This topic mainly adopts qualitative research with Haiyang popular songs of China as the main research object. The researcher conducted an in-depth investigation on this subject by using the methods of field investigation and grounded theory, literature research, investigation, case study, interview, observation, comparative analysis and interdisciplinary research. In addition, through a large number of works analysis and literature analysis, the researchers also selected experts, scholars, artists (creators, singers) who have research in the field as important interview subjects for research and investigation, and conducted in-depth research through the clues they provided.

In the relevant methodological research, the following topics are studied:

#### 3.1 Research scope

##### 3.1.1 Scope of content

##### 3.1.2 Scope of time

#### 3.2 Research Process

##### 3.2.1 Selection of the research site

##### 3.2.2 Selection of the key informants

##### 3.2.3 Selection of the songs

##### 3.2.4 Research tools

##### 3.2.5 Data collection

##### 3.2.6 Data management

##### 3.2.7 Data analysis

##### 3.2.8 Data presentation

#### **3.1 Research scope**

##### 3.1.1 Scope of content

1) The researcher mainly investigate the development of Haiyang popular songs in China. This study uses a historical perspective to obtain the development history of professionally composed Haiyang popular songs since the beginning of the

20th century (In the chapterIV, we will summarize Haiyang popular songs comprehensively in four phases according to the chronology of time, including the early period of creation 1920-1949, the period of development 1950-1979, the period of reform 1980-1999, and the period of transition 2000 to the present.) ;

2) The researcher going to analyze the musical characteristics of Chinese ocean pop songs.Summarize the evolution of artistic characteristics by analyzing the most representative Haiyang popular songs of this period (In Chapter V, eight representative Haiyang popular songs were chosen to be analyzed from five aspects: melody, rhythm, tonality, musical structure and lyrics, each period contains two pieces of works, and the eight pieces include “Sea Rhythm” (1927), “Song Of Fishing Light” (1934), “Ode to Coral” (1960) ‘I Love the Blue Haiyang’ (1973) ‘The night of the military Port’ (1980) ‘The Dahai, my hometown’ (1982) ‘Love of the Dahai’ (2002) ‘South sea blue’ (2020) ‘The Dahai, my hometown’ (1928) ‘The Dahai, my hometown’ (1929) ‘The Dahai, my hometown’ (1982) ‘The Dahai’ (2002) ‘The Dahai’ (2002) ‘South sea blue’ (2020) Blue” (2021).) ;

3) The researcher wrote a new Chinese Haiyang popular song myself.Combine the analysis of Haiyang popular songs, summarize their creation rules, and create a new era of Haiyang popular songs (In Chapter VI, the author selects a recent Haiyang popular song “Listening to the Waves”, analyzes and researches it comprehensively in terms of compositional background, emotional expression, and compositional techniques, and summarizes the common points with the previous eight Haiyang popular songs as well as the innovations of the new era.) .

### 3.1.2 Scope of time

The researcher conducting the study from July 2022 to December 2024 will do it alone.

## 3.2 Research process

### 3.2.1 Selection of research site

Location: Guangdong Ocean University, Zhanjiang, Guangdong, China, (Figure 8).



Figure 7. Guangdong Ocean University, Zhanjiang, Guangdong Province, China

Sources: <https://mp.weixin.qq.com/s/K11XcLxSR6sK2DChsgb8kg>

### 3.2.2 Selection of informants

#### 3.2.2.1 Criteria for choosing key informants:

- 1) At least 38 years old, with a master's degree or above and associate professor or lecturer title;
- 2) More than 20 years of university teaching experience;
- 3) Have made certain contributions in the field of Marine music research, creation and performance (such as publishing academic monographs and academic papers; Writing musical works; Perform musical works, etc.);
- 4) Experts or top talents in the field of research, creation and performance.

In these criteria, the researcher have choose 3 key informants of teachers as following:

A.Zhao Shaoying (1970-), master, Associate professor, music educator, teacher of Music Department, College of Art, Guangdong Ocean University. Her main research areas focus on the theoretical study of Haiyang music. Research on the theory and creation of Haiyang music from the Perspective of Maritime Power, (Figure 9).



Figure 8. Expert Zhao Shaoying

Sources: Photograph by Xu Chen, September 15, 2023

B. Wu Xiaolu (1980-), master, lecturer, music educator, composer, is currently a teacher in the Music Department of the College of Art, Guangdong Ocean University. He has composed several Haiyang popular songs in recent years. Representative works "Xiang of the sea", "Blue Sail" and so on, (Figure 12).



Figure 9. Composer Wu Xiaolu

Sources: Photograph by Wei Wei, September 20, 2023

C.Gao Kun (1985-), soprano, Doctor of Music education, member of Guangdong Province Vocalists Association, currently vocal music teacher and master tutor of Guangdong Ocean University. Performed and recorded more than 20 original songs of Haiyang popular songs, such as "Sea Red Fragrant Rice", "The Mangrove in the Harbor", "Yearning for Xia shan", "Great Love Without Words", etc, (Figure 13).



Figure 10. Singer Gao Kun

Sources: Photograph by Wei Wei, September 20, 2023

#### 3.2.2.2 Criteria for choosing General informants:

- 1) Undergraduate students aged 20 years or above;
- 2) Have a good music education;
- 3) Interested in ocean music and have done related research.

In these criteria, the researcher have choose 4 general informants of students as following:

A.Lin Lanxin (1996-), graduated from Guangdong Ocean University, majoring in musicology. Graduation thesis "The importance and necessity of Marine music infiltration into the curriculum system of multi-subject Marine university", (Figure 14).



Figure 11. Lin Lanxin's undergraduate graduation photo and headshot  
Sources: Photograph by Wei Wei, June 10, 2021

B.Zhang Yunrui (2002-) is a junior student in the College of Chinese Song Art of Guangdong Ocean University, and the leader of the instrumental music team of the school. She has participated in and completed the 2023 college student innovation and entrepreneurship project "The integration and Practice of Marine Music in Marine Culture Learning and Education".



Figure 12. Bust of Zhang Yunrui  
Sources: Photograph by Xu Chen, June 20, 2023

C.Liang Xueying (2003-) is a junior student in College of Chinese Song Art, Guangdong Ocean University, and a member of the school orchestra Haizhiyun. She has participated in and completed the 2023 college student innovation

and entrepreneurship project "The integration and Practice of Marine Music in Marine Culture Learning and Education".



Figure 13. Bust of Liang Xueying

Sources: Photograph by Xu Chen, June 20, 2023

D.Huang Ju (2002-) is a junior student in College of Chinese Song Art, Guangdong Ocean University, and a member of the school orchestra Haizhiyun. She has participated in and completed the 2023 college student innovation and entrepreneurship project "The integration and Practice of Marine Music in Marine Culture Learning and Education".



Figure 14. Bust of Huang Ju

Sources: Photograph by Xu Chen, June 20, 2023

### 3.2.3 Selection of the songs

The criteria for choosing Haiyang popular songs :

- 1) The most widely sung, popular and representative songs in the two Haiyang popular songs Anthology available at present;
- 2) Music that we can find in sheet music, audio and video and that is still being sung at the social or school level today;
- 3) Haiyang popular songs that have won national awards.



Figure 15. A anthologies of Haiyang popular songs  
Source: Photograph by Xu Chen , June 15, 2023

The song selection in this study is mainly focused on the book Haiyang Song Anthology. There are 78 songs in the book. According to the following criteria, the researchers selected 8 of most representative works with the greatest popularity, namely:

- 1) "Sea Rhythm" (Hǎi Yùn 1927)
- 2) "Song Of Fishing Light" (Yú Guǎng Qǔ 1934)
- 3) "Ode to Coral" (Shān Hú Sòng 1960)
- 4) "I Love the Blue Haiyang" (Wǒ Ài Zhè Lán Sè Dě Hǎi Yáng 1973)

- 5) “The night of the military Port” (Jūn Gǎng Zhī Yè 1980)
- 6) “The Dahai, my hometown” (Dà hǎi ā ,Gù Xiāng 1982)
- 7) "Love of the Dahai" (Hǎi Liàn 2002)
- 8) "South Sea Blue" (Nán Hǎi Lán 2021)

#### 3.2.4 Research Tools

In this paper, the researcher used 5 tools to get the data.

- 1) Literature analysis
- 2) Field investigation
- 3) Interview method
- 4) Observation method
- 5) Questionnaire survey

Through interviews with key informants, the researcher has gained a deeper understanding of the development of the research object; the actual or historical situation of the research object has been collected purposefully, plannedly and systematically using questionnaires.

the researcher used both online and offline methods. On the one hand, the researcher mainly used websites such as CNKI (National Knowledge Infrastructure), Duxiu, VIP, Wanfang Data Knowledge Service Platform, Google Scholar, and the National Library to conduct literature searches. On the other hand, the author reviewed, summarized and analyzed all documents related to this paper in the Yanchuan County Library and Cultural Center; at the same time, the researcher interviewed key informants and observed the development of the research subjects; and used questionnaires to collect practical or purposeful information. Understand the historical development and current situation of the research object in a planned and systematic manner.

### 3.2.5 Data Collection

1) In view of the numerous problems of Haiyang popular songs that have been professionally created since the 1920s, we choose a reference song collection we can find for analysis;

2) For music score, audio and video, we select music score, audio and video that can be found and are often sung in society or at the school level. To solve the problem of incomplete research papers, researchers combine themselves with music score to conduct a comprehensive analysis of music ontology;

3) Haiyang popular songs are not limited to a certain creator or a certain region. Interviews are mainly conducted with experts, scholars and artists in Guangdong Ocean University, the city where the researcher is located.

4) In order to solve the common personality problems caused by the different genres, themes, creation styles and creation techniques of Haiyang popular songs, researchers will apply musicological theories and western music analysis theories. Use professional knowledge of music analysis to make detailed analysis of melody, rhythm, beat, speed, intensity, mode, tonality, musical form and other related works one by one.

### 3.2.6 Data Management

1) Videos: More than 30 Haiyang popular songs containing Haiyang element versions of videos were collected, and 10 songs that have won national awards were selected for analysis.

2) Sheet music: Six collections of Haiyang songs are collected, four of which are military songs, and two collections of Haiyang popular songs, which include more than one hundred Haiyang themed popular songs.

3) Book: A special book on Haiyang's music research, a Study on the Theory and creation of Haiyang music from the perspective of maritime Powers.

4) Literature: Haiyang military songs and Haiyang movie songs related to Haiyang popular songs, as well as more than 200 papers on the development history, creation characteristics, work analysis, era value, social role, communication and development of these songs.

5) Photos: More than 200 pictures were collected during the field investigation, which included the following categories: people pictures, geographical environment pictures, music pictures, books pictures, music performance pictures, etc.

### 3.2.7 Data Analysis

The dissertation has three research objectives, and the research topic of this paper is "Music composition of Haiyang popular songs in China".

The first research objective is to study the development process of Chinese Haiyang popular songs. After two years of manual research and sorting of Chinese Haiyang popular songs research literature, I have collected more than 100 music works, 1 book and 6 music collections. This paper summarizes and classifies all the literature of Chinese Haiyang popular songs. On this basis, I summarized the previous research fields of this subject, in order to find the gaps and supplements in the research.

The second research objective is to analyze the musical characteristics of Chinese Haiyang popular songs, so that readers can understand the melody, rhythm and beat, tonality, musical form and lyric of Chinese Haiyang popular songs, and use tabular analysis, comparison and summary methods. Chinese Haiyang popular songs are narrated separately. This paper analyzes the artistic characteristics of Chinese Haiyang popular songs and draws a conclusion through qualitative research.

The third research objective is to create two of new Chinese Haiyang popular songs. I mainly combine the music characteristics analyzed above, summarize the commonness, highlight the individuality, and create new Haiyang popular songs in line with the development of The Times.

1) Text analysis: This is a literature-based qualitative analysis method, which is characterized by moving from the surface of literature to the depth of literature, thus discovering the deep meaning that ordinary reading cannot grasp. Researchers will analyze the development process, musical characteristics, songwriting of Chinese Haiyang popular songs through literature, interviews, surveys and other methods to form a systematic analysis method and explore their research significance.

2) Works analysis: This is a qualitative analysis method based on music works, which is characterized by moving from the creation background of music

works to the creation techniques, so as to summarize the deep creative characteristics that cannot be grasped by simple music recognition alone. By means of literature method, comparative analysis method, interdisciplinary research method and other methods, researchers will summarize the music ontology, subject matter and genre of representative Chinese Haiyang popular songs, so as to explore their artistic characteristics.

3) Investigation and analysis: Data on the historical development, musical characteristics, songwriting of Chinese Haiyang popular songs were collected in a purposeful, planned and systematic way. Analyze conversations, questionnaire content, etc.

4) Experimental analysis: Collect experimental samples, compare the research objectives of this paper, and obtain causality.

#### 3.2.8 Data presentation

In this article, the researcher finally proposed seven chapters. Respectively are:

Chapter I: Introduction

Chapter II: Literature review

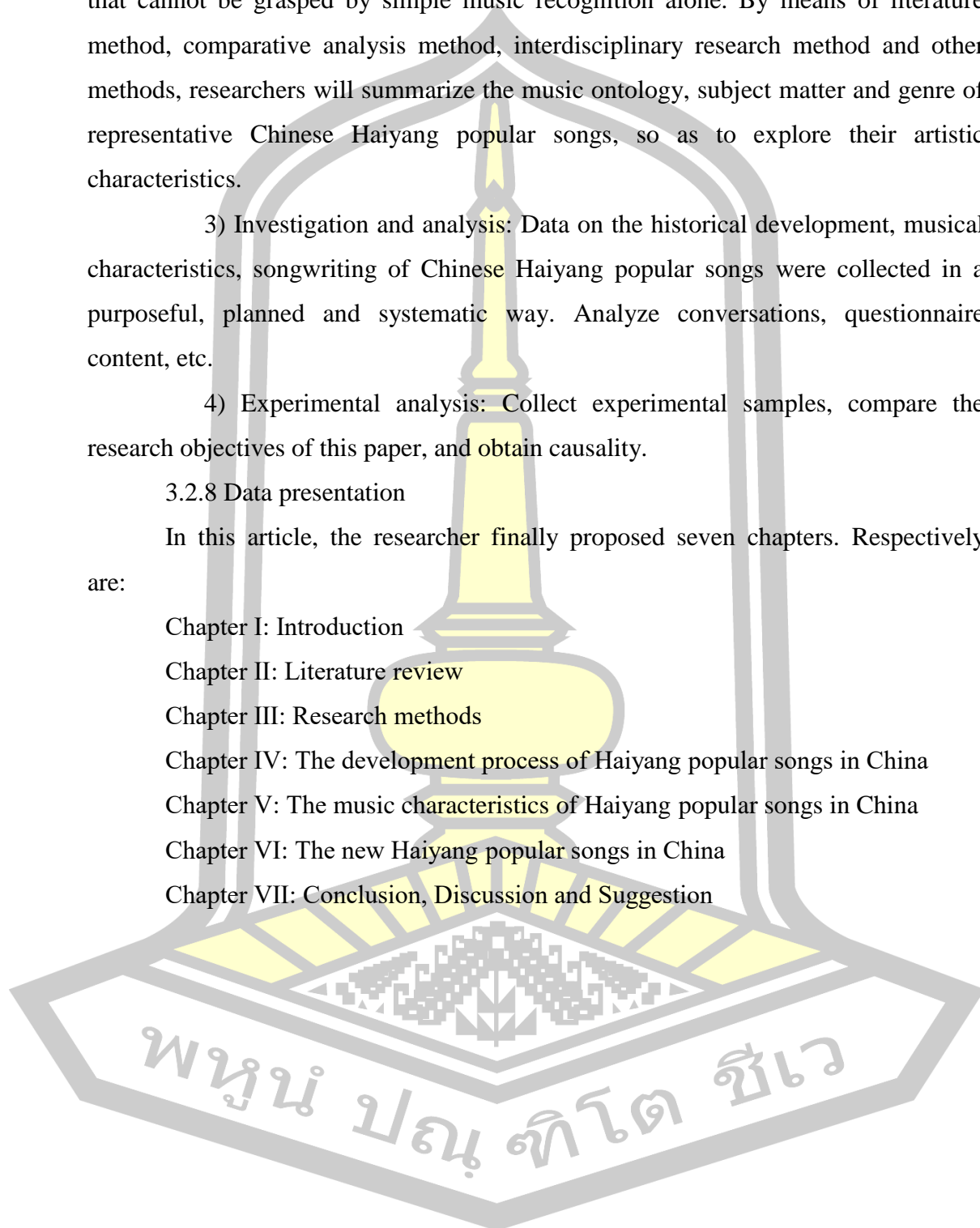
Chapter III: Research methods

Chapter IV: The development process of Haiyang popular songs in China

Chapter V: The music characteristics of Haiyang popular songs in China

Chapter VI: The new Haiyang popular songs in China

Chapter VII: Conclusion, Discussion and Suggestion



## CHAPTER IV

### The development process of Haiyang popular songs in China

Haiyang culture has been formed in the process of human beings' understanding of the sea, and has gradually developed into an important part of human civilization, while Haiyang art has contributed to the development and expression of Haiyang culture. Haiyang music is a branch of Haiyang art, which includes vocal and instrumental works, and Haiyang popular songs are representative works with Haiyang as a clear theme, composed by specialists, and reflecting emotions such as praising and praising Dahai through the relevant musical expressions. elements reflecting emotions such as singing and praising Dahai. (Chen, 2016) It has a history of nearly a hundred years since the 1920s. After entering the 21st century, our country has been paying more and more attention to the development of the sea, and Haiyang culture is also developing actively and vigorously. Haiyang popular songs, as a part of Haiyang culture, should be researched and created more deeply in accordance with the development trend of the times. In the following, we will summarize Haiyang popular songs into four stages according to the time line. Eight Haiyang popular songs that have won national awards and are the most popular among the public are also selected for detailed analysis and illustration.

4.1 The early years of creation (1920-1949)

4.2 Development period (1950-1979)

4.3 Period of reform (1980-1999)

4.4 Transition period (2000 to present)

#### **4.1 The early years of creation (1920-1949)**

After the Opium War, China's door was forced to open under the invasion of the Western capitalist powers, which accelerated the development of Western music culture in China. A large number of scholars went abroad to study Western music culture and create works that had both Chinese culture and Western music techniques. At that time, movie technology was gradually maturing in China, and most of Haiyang's popular songs were soundtracks for movie songs.

A very famous piece from this period is Zhao Yuanren's choral work *Sea Rhythm*, composed in 1927, which was included in the *New Poetry Collection*. As one of the products of the May Fourth New Culture Movement, this work profoundly expresses the young generation's quest for the emancipation of their individuality and their reverence for nature. The song is inspired by Xu Zhimo's poem "One Night in Fei Leng Cui". The image of the girl in the work is a microcosm of the young generation at that time, bravely impacting the old society and old ideological constraints, and full of yearning for freedom and democracy, and it is one of the most classic choral works in China's choral music. *Sea Rhythm* was born after the May Fourth Movement, when Chinese intellectuals were deeply influenced by the new ideas of the West and advocated the liberation of individuality and the spirit of democracy. As a pioneering musician of this period, Zhao Yuanren expresses through this piece his praise for nature and life, as well as his desire for individual freedom and national self-improvement. Using the sound of ocean waves as inspiration, this piece showcases the magnificence of nature and deep emotions through lyrical melodies and rich harmonies. This work not only demonstrates Zhao Yuanren's unique artistic perspective in melodic development, harmonic treatment, and tonal layout, but also reflects the high standard of professional music composition in China at that time, and is regarded as a representative work of Chinese music in the 1920s. *Sea Rhythm* not only praises the power of nature, but also expresses reverence for life and hope for the future. The work is full of the spirit of the New Culture Movement of the May Fourth period, emphasizing the expression of individual consciousness and emotion. The imagery of the waves symbolizes the indomitable spirit and embodies the firm belief in freedom and pursuit. In *Sea Rhythm*, Zhao Yuanren creating the effect of undulating waves through rich harmonic and rhythmic changes. The melody of the work is spacious and layered, with a delicate tonal layout and harmonic treatment, showing the continuous undulation and power of the waves, demonstrating Zhao Yuanren's skillful control and innovation of choral forms. The harmony of the piece is a combination of traditional western harmonic techniques and Chinese nationalized means, highlighting the national characteristics of harmony, and the lyrics are based on the rhythms of the Chinese language. The work also makes the listener feel as if he is in the middle of the sea through the ups and downs of the pitch and the changes of

the timbre, and feel its majestic momentum and mysterious charm. Zhao Yuanren's "Sea Rhythm" is not only one of the most important works of Chinese choral music, but is also regarded as one of the models of artistic creation during the May 4th period, fully embodying the fusion of music and the spirit of the times. (Zhang,2012)

Another very famous piece from this period and still sung today is the movie episode "Song of fishing light", which was selected by the China Federation of Literary and Art Circles and the China Filmmakers Association as one of the "Hundred Golden Songs of China's Cinema in a Century" on July 5, 2005, and is also one of the most important works of this period, which is still being sung today. China's classic art song "Song of fishing light" (composed by Ren Guang and lyrics by An E), released in 1934, has sincere and realistic lyrics, and the melody adopts the Chinese national tuning - the pentatonic palatial tuning, which expresses euphemistic and melancholic emotions. The song has a three-part structure. The first part (1-24 bars) describes the scene of fishermen casting nets in the morning, and the poetic lyrics present a beautiful picture. The second part (25-44) is not as peaceful and beautiful as the previous part, but rather a reflection of the poverty of life and the helplessness of reality. The third part (45-65) speeds up the song slightly, and the music becomes sad and helpless. The whole song depicts the hard and depressing life of Chinese fishermen in the 1930s, and expresses the grief and anger of the working people who were oppressed and exploited. The lyrics of the song describe the fishermen's hard work on the sea, express the sympathy for the fishermen's difficult and hard life, as well as the expectation and yearning for their better life. The lyrics are simple and plain, but full of profound emotion and social significance. The lyrics are full of melancholy and compassion, reflecting the fishermen's difficult situation, but at the same time containing hope and aspiration for the future. Through simple language, the lyrics successfully depict the hardship of fishermen's life and arouse people's concern for the disadvantaged. "Song of fishing light" occupies an important place in the history of Chinese music, not only becoming a representative work of its time, but also providing inspiration for later musical creations. Its success shows that music can be used not only for entertainment, but also as an important tool for social criticism and ideological expression. A classic song with both artistic value and social

significance, “Fisherman's Song” reflects the plight of fishermen and their yearning for a better life through its beautiful melody and profound lyrics, making it an immortal work in the history of Chinese music. (Feng, 2014)

To summarize, China's modern era was a period of turbulence and full of changes, people made continuous efforts in all aspects in order to resist foreign invasion, defeat imperialism, and seek national liberation and freedom, and most of the music of this period depicted the suffering of the people's lives and their aspirations for a new life.

#### **4.2 Development period (1950-1979)**

After the founding of New China, the country was developing in a good direction, and the people came out from the hot and watery environment with new expectations for the future, the pursuit of which turned to the desire for a better life. Haiyang popular songs in this period were mainly military songs, and the establishment of the People's Liberation Army Navy added color to the development of songs with maritime themes. On the other hand, with the development of movie music, the ocean songs with movie themes in this period are also representative, therefore, we mainly choose three military songs and movie interludes with Haiyang themes to analyze in this period.

The first song “Ode to Coral” was written in 1960, with lyrics by Zhao Zhong, Zhong Yibing, Lin Yinwu and Shan Wen, and music composed by Hu Shiping and Wang Xiren, and was the theme song of the opera Red Coral. In June 2019, “Ode to Coral” was selected as one of the “100 Outstanding Songs for Celebration of the 70th Anniversary of the Founding of the People's Republic of China” by the Propaganda Department of the Central Committee of the Communist Party of China (CPC Central Committee). The movie tells the story of a girl, Shanmei, who is almost given away as a gift by the fisherman's grandmother, Shanmei. In order to avoid this fate, Shanmei starts to run away and finally arrives at an island, where she meets the People's Liberation Army and is eventually saved. “Ode to Coral” is a melodious piece in 2/4 time, in F-gallery hexatonic and variant mode, with a medium tempo and a reproduced two-step structure. The structure of the song is simple, the sentence structure is neat, the accompaniment weave is flexible, the rests are skillfully used, the

arpeggios are used continuously, and the column chords are added to make the whole music more beautiful and affectionate. The prelude has four bars, using arpeggios to introduce the main theme. The rhythm is characterized by syncopations and sixteenth notes in the A section, which consists of four lines, the first two of which have the same rhythm, while the third line adds ornaments and a slight change in rhythm, making the melody dynamic. In paragraph B, the music has been the feeling of talking, sentence comma is more obvious, tonal, tonal national flavor is still strong, the end again emphasize once again, play the role of the finishing touch. The two lyrics structure is the same, A paragraph words describe the red coral bloom delicate and beautiful, using a borrowed object lyric, with objects as a metaphor for people, by praising the red coral to praise the fisherwoman shanmei. B paragraph words praise is the red coral defy “cloud cover, wind and rain,” is still open the noble quality, but also for shanmei liberation of her hometown the spirit of the struggle of the unyielding. The B paragraph praises the noble quality of the red coral, which is still open in spite of the “clouds and fog” and the wind and rain. The lyrics are written about objects and people, achieving the realm of unity of characters and oneness of characters. As Hu Shiping, one of the composers of Ode to Coral, mentioned, “The sung lyrics are good in both literature and singability, concise and rich, popular and elegant, which not only easily arouses the composer's desire to create, but also lays down a tone of elegance and common appreciation for the whole music. In fact, elegance and vulgarity is not only the theme song, but also the goal pursued by the whole pattern.” The work reveals the life of the fishermen who are not happy with their lives, and at the same time expresses their mood of defying violence, daring to struggle, and looking forward to liberation, and also profoundly reflects the fact that the People's Liberation Army is a military force with a high degree of revolutionary self-consciousness, and that they harbor unlimited loyalty to the cause of people's liberation, and have a close and indissoluble relationship with the masses of the people. (Ou, 2014)

The second song “I Love the Blue Ocean” was released in 1973, composed by Hu Baoshan, and in 2019, it was selected by the Central Propaganda Department as one of the “100 Outstanding Songs to Celebrate the 70th Anniversary of the Founding of the People's Republic of China”. The song changed from the previous form of 2/4

beat and 4/4 beat to a 3/4 beat round dance form, changing the majestic and powerful style of military songs at that time. The light and flowing melody, simple and appropriate lyrics, while retaining the original tough and strong temperament increased the soft sense of grace, the whole song melody is simple and melodious, to fill in the lyrics from the perspective of the navy soldiers, the song expresses the loyalty and optimism of the navy soldiers, as well as the love for the motherland, and has become a classic work to express the feelings of family and country. This song is in single two-part form. The introductory part of the song uses a lot of arpeggios, as if you can see the waves on the sea, and in the 5th measure the intro leads to the theme, which is in obvious contrast to the intro, which uses mostly chordal arpeggios, while the intro is formed by the melody and the accompanying weave, which is very different in rhythm and acoustic effect. The A section is divided into four phrases, the first of which begins in G, and the melody returns to G in a wave pattern; the second phrase begins in 3, and the melody is in an arch structure, but in the course of the progression it produces an off-key clef C and a leap F, which gradually converges to the G house Swallow mode, and finally settles down to G. The third phrase returns to C, which is a very different rhythmic and acoustic form, and the introduction is formed by the melody and the accompanying texture. The third phrase returns to the C house, beginning with an a plagal note and carrying on down the scale to a d merchant. The fourth phrase begins on an e-flat, with column chords in the accompaniment, and ends on a C-flat. The B section also consists of four phrases, the first of which begins on the a-feather and produces an off-key change to the b, which is wavy and ends on the G. The second phrase begins on the a-feather and is also wavy and ends on the d. The third phrase begins on the C and ends on the e. The second phrase begins on the a-feather, and the melody waves down to a d. The third phrase begins on a C and ends on an e. The fourth phrase begins on a bass clef. The fourth phrase begins on the bass G and ends on the crescendo C, emphasizing the tonality. In the different phrases, the composer uses the homophonic system, which gives each phrase a different color and a variety of colors in the section. At the end, the author uses a repetition of the phrase with the same beginning and end to complete the music. (Zeng, 2020)

Most of the songs in this period are based on the theme of socialism and love for the country, expressing political stance and philosophy, and responding to the people's concern for a better life. The songs also have very obvious national characteristics, which are mainly reflected in the use of national tunes and lyrics that pay more attention to the mood and emotion pursued by the Chinese language, showing the Chinese national culture and national spirit in the songs.

#### **4.3 Period of reform (1980-1999)**

The horn of reform and opening up was blown, people's material life has been greatly satisfied, the economy is gradually booming, rapid economic growth has also brought foreign culture, local and foreign cultures continue to exchange and collision, each other's influence, the mainland songs are also towards the direction of diversified development. We have also chosen three representative Haiyang popular songs to analyze during this period.

The first song “Night in the Military Port” was composed in 1980, a Haiyang popular song singing about the life of the people's navy, with lyrics by Ma Jinxing and music by Liu Shizhao. It won the prize of China's excellent song in 1981 and the second prize of China's contemporary song in 1985, and it has been awarded with various prizes of the whole country for six times successively. In 1980, Su Xiaoming from the Song and Dance Troupe of the Political Department of the Navy sang “Night in the Military Harbor” in the “Golden Autumn Concert” in Beijing, causing a sensation. The song mainly adopts two kinds of melodic lines, namely mute surround and meandering surround, with small up and down fluctuations and slight fluctuations in the smoothness, giving people a kind of mood like in the calm sea, the waves undulate and gently shake the warships, and presenting a kind of calm and peaceful atmosphere on the surface of the sea. The song adopts 2/4 beat, its strength and weakness are evenly alternated, with a dual nature, in line with the natural feelings and requirements of human physiology and psychology. This piece is written in two-part form. The first section has a smooth speed and is more affectionate; the second section is excited and expresses the praise to the navy soldiers. The Night of the Military Harbor is a lyrical Haiyang popular song, which expresses deep feelings for the sea, for the hometown, for the motherland, and expresses love, respect and praise

for the sailors. The lyrics of the song depict the image of the sea as if it were a scroll, as if the listener had seen the vast and boundless sea with his own eyes. The lyrics of the song are as follows, almost every last note of the phrase ends on the “ao” sound, thus forming a rhyme. (Cai, 2008)

The second song, “The Dahai, My Hometown”, was written in 1982 as the theme song for the movie “The Sea is Calling”, with lyrics and music by Wang Liping. On October 24, 2008, the song was awarded the Medal of Popular Golden Songs for the 30th Anniversary of the Reform and Opening Up issued by the Chinese Musicians Association and the Propaganda Department of the Shenzhen Municipal Party Committee of the Communist Party of China. The piece is a reproduction of a single two-part form, in 3/4 time, in the key of F major. The melody of the whole song is smooth and stretching, beautiful and melodious, and the rhythm is rigorous, although it adopts three beats, but it is not restricted to the strong and weak rhythms of three beats, and it changes infinitely with the techniques of syncopation and appendage, so as to narrate the feelings of homesickness, and send the author's beautiful blessings to the motherland. The 8-bar introduction opens the song with a climactic phrase that sets the mood, and the A section consists of two phrases, the first and second of which are in a “genus-master” harmonic relationship. The melodic line is gentle, mostly in intervals of 2nd or 3rd degree. The two-eighths and dotted rhythms are repeated, and the big jumps in the phrases are like waves rising from the sea. The repetition of the same tone enhances the lyricism of the music, making it relevant, natural and evocative. Lyrically, the tone is soothing and homely, seemingly simple and affectionate. The use of three-beat changes in strength and weakness and the skillful use of appoggiaturas combine the ebb and flow of the sea with the human mood, laying the groundwork for the modal tonality of the thematic material. The B section also has two phrases, the first of which ends in the dominant chord and returns to the dominant chord to terminate. The square structure of the closing termination repeats the climax of the song, creating a strong sense of homesickness. This section of the song has a significantly higher register, with the melody beginning in the genitive by a fifth upwards. The musical style changes from narrative to emotional, and the mood changes from soothing to agitated. The music in this section is repeated once, from “the place where I live” to “like my mother”, highlighting the attachment

to the sea. The last 10 bars of the coda are based on the previous section, but there are new changes. The melody fluctuates greatly, the tempo begins to slow down, and the volume gradually decreases. This section of the melody ends on the genitive, giving people infinite reverie. It is as if it is a call to the hometown and motherland. A series of connections formed with small changes in rhythm and notes pushes the whole piece to its termination. (Sui, 2018)

After entering the 1990s, along with the profound changes in China's socio-political, economic and cultural fields, music and art creation were inevitably deeply affected, coupled with insufficient understanding and attention to Haiyang music research and creation in the academic world, resulting in the deterioration of Haiyang popular song research and creation. Although Haiyang popular songs such as “The Sea” and “Listening to the Sea” have been released, their social influence has been weakened in the context of the market economy.

During this period, most of the Haiyang songs were mainly about praising the ocean and expressing love for the motherland. With the advent of reform and opening up, cultures from different countries have entered China, and the ensuing music creation concepts and musical elements are also influencing China's songwriting, and some marine songs have begun to draw on the creation techniques and creation methods of foreign music cultures. In addition, the lyrics of marine songs in this period are more diversified, often using anthropomorphism and other techniques to make the ocean closer to our lives, reflecting the development of the national marine cause and the people's continuous attention to the ocean.

#### **4.4 Transition period (2000 to present)**

Since the 21st century, the development of Haiyang music has been flourishing, and different regions have held activities to publicize Haiyang songs in order to raise awareness of Haiyang songs. For example, in April 2009, Zhoushan Municipal People's Government and China Musicians Association jointly launched the “Zhoushan Islands-China Haiyang Song Collection and Selection Activity”, which will be held again in 2020, and in 2019, the theme of the songwriting competition is “Feeling the Sea, Protecting the South China Sea, and Going to Haiyang”. In 2019, the song creation seminar with the theme of “feeling the sea, guarding the South

China Sea, going to Haiyang” was held in Haikou, which is the first ocean song creation seminar held in Haikou. Participants in the meeting included domestic famous lyricists, music critics, and representatives of musicians in Hainan Province, etc., who gathered to give advice and suggestions on the creation of songs with the theme of Haiyang wind and the prosperity of Hainan's culture. With the favorable response from the society, the second and third workshops on marine songwriting were opened in 2020 and 2023, respectively. However, there are not many Haiyang popular songs that have been widely circulated since the 21st century, firstly, because the creative groups are mainly concentrated in a certain place and their works are not publicized and promoted, and secondly, because the research on marine music is still in the initial stage, and it is necessary to establish a research team and form a good cultural system to carry out special research in order to better promote and publicize these excellent Haiyang popular songs. Haiyang popular songs. (Li, 2018)

The representative work of this period is "Love of the Dahai", composed by Chen Yong, created in April 2002, when the author was at the seaside in the morning the beautiful scene of the sea infected, inspired a vigorous creative inspiration. This piece is highly sung in major universities, and is also one of the most frequently sung works in various vocal music competitions in China. The work is a lyrical Haiyang popular song. Through beautiful melody and emotional lyrics, it expresses the deep attachment to the ocean and the profound reflection on life. The lyrics express their awe and love for nature through the description of the ocean, which symbolizes breadth, tolerance and depth. The lyrics not only show the beauty of the ocean, but also express people's yearning for a better life and hope for the future. (Song, 2018)

The second representative work of this period is “South Sea Blue”, which was composed in 2021, using a combination of male and female duet popular and folk music singing form, singing in deep and beautiful to pay tribute to those who carry the weight of the Chinese navy soldiers. The song was published on the Central Propaganda Department's “Learning Power” learning platform. From the perspective of a young sailor, the song expresses the sailors' love for the sea, protection of the motherland and cherishing of peace through natural scenery and symbolism. The lyrics depict the sailors' dreaming between the vast sea and sky, forging their loyalty

to the motherland's sea borders with their youth and blood, and showing their tough patriotic feelings and fearless dedication.(Li,2023)

Compared to the past, China's entry into the 21st century has provided an opportunity for the creation and development of Haiyang music as the hot issue of Haiyang has received more and more attention from the society. Haiyang-themed music activities have been organized all over the country, in addition, there are also some anthologies of Haiyang music published in the public, which have aroused a certain degree of repercussions in the society. 21st century Haiyang popular songs are more thematically deepened and diversified, and the theme songs of protecting the Haiyang environment and the ecological balance of Haiyang have appeared, and the songwriters have created a lot of songs. In the 21st century, Haiyang popular songs have deepened and diversified in terms of themes, with songs on the protection of Haiyang's environment and Haiyang's ecological balance, and have become more innovative in terms of songwriting, absorbing and borrowing musical elements and styles from all over the world, which has made Haiyang popular songs internationalized, and with lyrics paying more attention to poetic expression.(Zhao,2017)

### **Summary:**

To summarize, Haiyang-style pop songs have shown their unique development trajectories in different periods. By analyzing the above works, we can clearly see that the music works of different historical stages have their own characteristics in terms of content and form, not only displaying diverse musical elements, but also conveying thoughts and feelings that correspond to the background of the times and social sentiments.

In the first period, before the founding of the PRC, Haiyang popular songs mainly centered on the themes of national liberation and freedom. Most of the compositions from this period mainly depicted the people's suffering life, while at the same time expressing their strong desire for a new life. Through simple melodies and profound lyrics, these songs conveyed the longing for national rejuvenation and the pursuit of freedom, and became a spiritual support amidst the social turmoil of the time.(Zhao,2017)

In the second period, after the founding of the country and during the Cultural Revolution, Haiyang popular songs turned to glorifying the great beauty of the motherland, emphasizing socialist construction and national love. Songs in this phase were themed on the promotion of socialist core values and patriotism, using the power of music to express clear political positions and ideas, reflecting the people's concern for and pursuit of a better life. These works were not only more grandiose in melody, but also more characteristic of the times in their lyrics, becoming a symbol of the main theme of the society at that time.(Zhao,2017)

In the third period, with the advent of reform and opening up, there was an influx of foreign cultures into China, bringing with them new ideas and elements of music creation, which had a far-reaching impact on Chinese songwriting. Against this background, some Haiyang popular songs began to draw on the creative skills and techniques of foreign musical cultures. However, with the profound changes in Chinese society in the political, economic and cultural fields, music and art creation inevitably suffered a shock. At the same time, the academic world did not pay enough attention to or understand enough about Haiyang music, which led to a decline in the study and creation of Haiyang popular songs. Although a few Haiyang popular songs were released during this period, their social influence was gradually weakened in the tide of market economy.(Zhao,2017)

In the fourth period, since entering the 21st century, the themes of Haiyang popular songs have become increasingly deepened and diversified, with the emergence of works themed on the protection of the marine environment and ecological balance. In terms of composition, these songs pay more attention to innovation, extensively absorbing and borrowing musical elements and styles from around the globe, and fusing Chinese folk music with world music, giving Haiyang popular songs a more international character. In terms of lyrics, the expression is also more poetic, which enhances the artistic impact. However, since the creation of Haiyang popular songs mainly relies on local teams, its publicity and dissemination are limited, resulting in few representative works. In addition, because the research on marine music in China is still in its infancy and no specialized research team or perfect research system has been established, Haiyang popular songs since the 21st century have not yet been systematically organized and researched.(Zhao,2017)

## CHAPTER V

### The music characteristics of Haiyang popular songs in China

This chapter focuses on analyzing the musical characteristics of Haiyang popular songs. Based on the three criteria for song selection in Chapter 3, the researcher chose eight Haiyang popular songs to analyze, according to the time of composition and each period contains two pieces as following:

5.1 "Sea Rhythm" (海韵 Hǎi Yùn 1927)

5.2 "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ 1934)

5.3 "Ode to Coral" (珊瑚颂 Shān Hú Sòng 1960)

5.4 "I Love the Blue Haiyang" (我爱这蓝色的海洋 Wǒ Ài Zhè Lán Sè Dě Hǎi Yáng 1973)

5.5 "The night of the military Port" (军港之夜 Jūn Gǎng Zhī Yè 1980)

5.6 "The Dahai, my hometown" (大海啊，故乡 Dà hǎi ā ,Gù Xiāng 1982)

5.7 "Love of the Dahai" (海恋 Hǎi Liàn 2002)

5.8 "South sea blue" (南海蓝 Nán Hǎi Lán 2021)

#### 5.1 Musical characteristics of a song "Sea Rhythm" (海韵 Hǎi Yùn 1927)

Zhao Yuanren's Sea Rhythm, a choral work for mixed voices composed in 1927, has become a classic representative of Chinese choral music in the 20th century for its unique musicality and thoughtfulness. Sea Rhythm was born in the aftermath of the May 4th New Culture Movement, when China in the 1920s was undergoing profound intellectual and cultural changes. Influenced by Western musical concepts, but also grounded in traditional Chinese culture, Zhao Yuanren sought to express the idea of individual liberation and emotional expression through music. This motivation for composition reflects the pursuit of individuality and freedom during the May Fourth period, making Sea Rhythm not only a musical work, but also a manifesto of ideas. Sea Rhythm depicts the grandeur and depth of the sea, full of awe and love for nature. Through the imagery of waves, Zhao Yuanren not only demonstrates the power and beauty of nature, but also conveys a noble human attitude and expresses

the pursuit of life and freedom. This imagery symbolizes young people's desire for individual liberation, and is highly compatible with the ideological trend of the May Fourth Movement period. Sea Rhythm has an important position in the history of Chinese choral music. Not only did it innovatively incorporate western choral techniques in its form, but it also expressed a profound reflection on the individual and nature in its content, which influenced the creation of Chinese choral works afterward. One of the masterpieces of Chinese professional music creation in the 1920s, "Sea Rhythm" demonstrates the changes brought by the May Fourth Movement to music creation, and is still regarded as a classic work of modern Chinese music. Zhao Yuanren's "Sea Rhythm" is of high artistic value in terms of musical structure, emotional expression, and ideological content, and is a model of the combination of the artistic spirit of the May Fourth period and modern music.

#### 5.1.1 Melody characteristics of "Sea rhythm"(海韵 Hǎi Yùn)

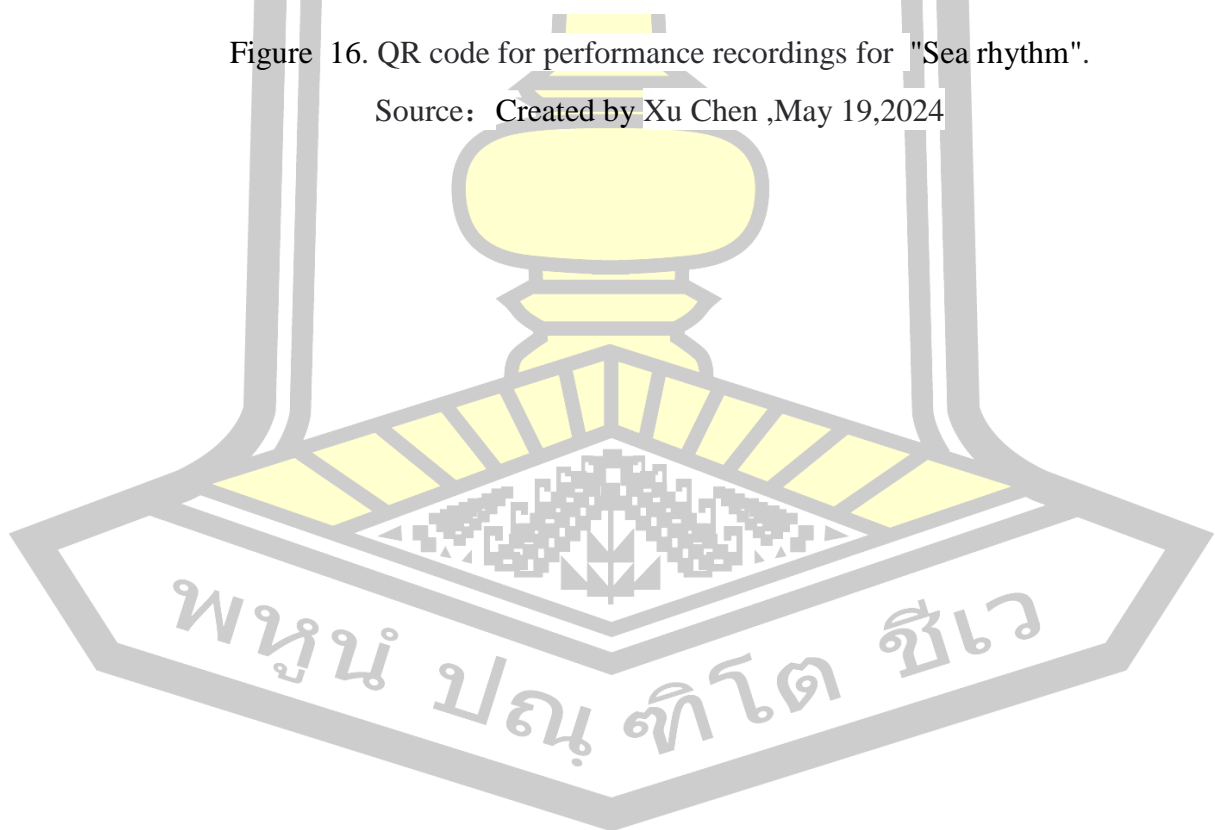
Zhao Yuanren's "Sea Rhythm" displays a delicate sense of layering and emotional expression in its melody, combining Western harmony with traditional Chinese melodic features to create a wave-like succession of undulations, giving a poetic and deep impression. The first is the sense of flow of the melodic lines. The melodic lines are broad, flowing, and predominantly cascading, reflecting the sense of undulating waves. Zhao Yuanren utilizes repetitive patterns and graduated pitches in the melody, making the melody seem like a succession of waves, creating a smooth and soft oceanic mood. This sense of flow is expressed through the alternation of voices, further adding a sense of space and hierarchy to the work. The second is that the melody of "Sea Rhythm" is both lyrical and full of harmonic tension. Zhao Yuanren combined the chromatic scale and polyphonic techniques of Western harmony to enrich the color of the melody. This harmonic tension mimics the depth and mystery of the sea, adding to the drama of the piece and giving the melody greater expressive power. At the same time, these harmonic changes also enhance the sense of melodic hierarchy, making the whole work more dynamic on the basis of deep emotion. Thirdly, the melodic theme is repeated many times and accompanied by subtle changes, creating the image of the sea constantly rising and falling. Through the repetition of the melody and the addition of ornamentation, Zhao Yuanren makes the melody more three-dimensional and enhances the listener's sense of immersion.

As the melody develops, the thematic motifs gradually change, playing a structural role of padding and advancement, and suggesting a progression of oceanic emotions. The final melody sometimes uses jumps in intervals to enhance the drama of the music and simulate the agitation of the waves. The interplay of soprano and baritone voices further enriches the expressiveness of the music, making the melody both soft and powerful. The intervals add power and contrast to the work, symbolizing the vastness and majesty of the sea.



Figure 16. QR code for performance recordings for "Sea rhythm".

Source: Created by Xu Chen ,May 19,2024



Lyricist by Zhuang Nu  
Compose by Gu Yue

**Prelude**

The musical score is written in G minor (three flats) and 4/4 time. It begins with a prelude of eighth notes. The main melody starts at measure 3 with a first ending (1.) and a second ending (2.).

3 **A** 1. 2.

nv lang, ni wei shen me\_ du zi\_\_\_\_\_pai huai zai hai\_ tan?\_ feng\_ lang?\_  
nv lang, nan dao bu pa\_ da\_ hai\_\_\_\_\_jiu yao qi

11 **B**

a bu shi\_ hai\_ lang? shi wo mei li\_ yi\_\_\_\_\_shang piao dang,\_\_\_\_

17

zong ran\_\_\_\_\_ tian bian you hei\_\_\_\_\_ wu, ye yao

20

xiang\_ na\_ hai\_\_\_\_\_ ou fei xiang,\_\_\_\_\_

23 **A**

nv lang, wo shi duo me\_ xi wang.\_\_\_\_\_ wei rao ni shen\_ pang;\_

28

— nv lang, he ni qu kan\_ da\_ hai,\_\_\_\_\_ qu kan na\_

33 **Coda**

— feng\_ lang.

Figure 17. Music score for "Sea rhythm".

Source : Created by Xu Chen ,May 19,2024



Figure 18. The two theme melodies of the song

Source : Created by Xu Chen ,May 19,2024

### 5.1.2 Rhythm and beat characteristics of "Sea rhythm"(海韵 Hǎi Yùn)

Zhao Yuanren's "Sea Rhythm" has a layered sense of rhythm and beat, simulating the sense of flow and undulating rhythm of the waves through a variety of rhythmic changes and flexible beat design, adding vivid expressiveness to the overall mood of the work. On the one hand, the rhythmic design of Sea Rhythm has a strong sense of flow, and Zhao Yuanren adopts a richly varied rhythmic pattern to simulate the continuous fluctuation of the waves. The rhythms alternate between different parts, enhancing the dynamics of the music through changes in weight and urgency. For example, the use of syncopation in some parts of the piece makes the melody more elastic, as if the image of the ocean's turbulent waves jumps out at you. This elastic rhythmic treatment gives the work a more natural flavor and increases the listener's sense of immersion. On the other hand, the work is in 4/4 time, with many weak starts at the same time. Through this flexibility of beat, Zhao Yuanren enhances the expressive power of the work, allowing the music to switch freely between steadiness and lightness, mimicking the ebb and flow of the waves and lounging. In addition, the shifting of beats inadvertently breaks the limitations of a single rhythm, bringing the listener a sense of ever-changing rhythmic motion. This kind of treatment is more innovative in choral works, making the work more narrative and graphic. Zhao Yuanren's "Sea Rhythm" brings the listener a powerful picture of the ocean through various rhythmic patterns and flexible metronomic transitions, as well as the

rhythmic contrasts of the voices. This delicate handling of rhythm and beat makes “Sea Rhythm” a highly expressive and symbolic work in Chinese choral music.

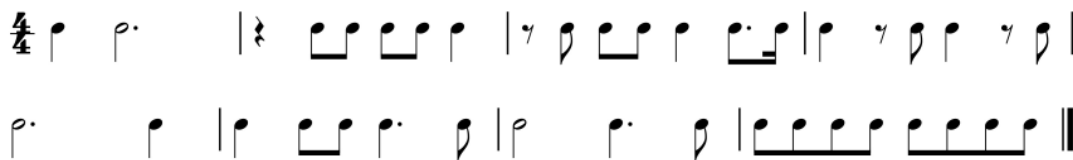


Figure 19. The main rhythmic patterns of the song "Sea rhythm"

Source : Created by Xu Chen ,May 19,2024

### 5.1.3 Tonality characteristics of "Sea rhythm"(海韵 Hǎi Yùn)

Sea Rhythm is mainly based on the bE-gallery mode of the Chinese national tuning, building up a broad and lyrical atmosphere. This choice of major key modulation expresses the majesty and grandeur of the sea, giving the work a grand, positive emotional tone. Despite the predominance of the major key, the work does not maintain a fixed tonality throughout, but makes subtle changes in the tonality from time to time, in order to create a deeper emotional experience. The work is unique in its tonality and modulation, giving it a rich emotional expression and deep symbolic meaning through the major-based framework, the use of chromatic scales, and the innovative treatment of harmonic colors. This tonal design not only expresses the vastness of the sea, but also reflects the exploration of ethnicity and modernity during the Republican period, establishing “Sea Rhythm” as an important position in the history of Chinese music. Here is the tonal scale of the piece.



Figure 20. The tonal scale "Sea rhythm"

Source : Created by Xu Chen ,May 19,2024

### 5.1.4 Musical form characteristics "Sea rhythm"(海韵 Hǎi Yùn)

This piece is mainly written in reproduced three-part form. In the A section, the melody is lyrical, with a steady and smooth rhythm, symbolizing the calmness and softness of the waves. The melody alternates between low and high voices, creating a

wide and layered musical space. the B section is more dramatic. The melody becomes more jumpy and the tempo is more rapid, simulating the intensity and surge of the waves. In the B section, the changes in harmonic color and the strengthening of the rhythm add power and tension to the music, presenting the magnificence and instability of the ocean. The third section is a reproduction of the first. The final coda echoes the introduction. The prologue has 2 bars, A is divided into two sentences, each containing 6 bars, B and A are the same, and the final epilogue contains 3 bars. Please refer to Table 1 for illustrations.

Table 1. Musical form of the song "Sea rhythm"

Part	Prelude	A	B	A	Coda
Amount of bars	2	6+6	6+6	6+6	3
Bar number	1-2	3-15	16-28	29-41	42-45

Source : Created by Xu Chen ,May 19,2024

#### 5.1.5 Lyric characteristics of "Sea rhythm"(海韵 Hǎi Yùn)

The lyrics of Zhao Yuanren's "Sea Rhythm" vividly depict the interaction between the natural sights and emotions of the sea through a dialogic format, showing the relationship between man and nature as well as the freedom of the mind, especially through the dialog between the girl and the narrator.

The "sea" in the lyrics is not only a depiction of natural scenery, but also a metaphor for human emotions and state of mind. The woman's wandering on the beach symbolizes the hesitation and uncertainty of human beings in the face of the unknown and challenges. And the subsequent rhetorical question - "Doesn't fear of the sea have to make waves?" combines the natural forces of the outside world with the inner turmoil, embodying the vulnerability and complex emotions of human beings in the face of the forces of nature.

In paragraph B, the woman's answer, "Ah, it is not the waves, it is my beautiful clothes that flutter, and even though there is a black mist in the sky, I will fly like that seagull" shows her calmness and independence towards the sea. Here, the image of the seagull represents freedom and fearlessness, and the woman's posture seems to symbolize

that people can spread their wings and fly even in the storm, showing bravery and a firm attitude towards life. This part of the lyrics gives the female character the symbolism of independence, courage and freedom, and reinforces the interaction and harmony between individual human beings and nature.

When it appears again in paragraph A, the narrator's expression “Woman, how I wish to be around you, woman, go with me to see the sea, to see the wind and the waves” shows the yearning for natural scenery and the emotion of wishing to be in close contact with nature. This reflects human's closeness and exploration of nature, and expresses the ideal of harmonious coexistence between human and nature. The whole lyrics unfold layer by layer through the form of dialog, and the emotion gradually goes from doubt and worry to bravery and freedom, and finally back to the love and yearning for nature. This structure makes the emotional expression of the lyrics more vivid and varied, reflecting the reverence for nature as well as showing the courage and resilience of human beings in the face of nature. To summarize, the lyrics of “Sea Rhythm” convey the emotional communication and interaction between human and nature through the depiction of natural scenes, emphasizing the themes of courage, freedom and harmonious coexistence between human and nature. Here's what the lyrics (Chinese and Pinyin) and meanings :

A

女郎，你为什么独自徘徊在海滩？

Nǚ láng, Nǐ wèi shén me dú zì pái huái zài hǎi tān

(Woman, why do you wander alone on the beach?)

女郎，难道不怕大海就要起风浪？

Nǚ láng, Nán dào bú pà dà hǎi jiù yào qǐ fēng **làng**

(Woman, aren't you afraid that the sea is about to swell?)

B

啊，不是海浪，是我美丽衣裳飘荡，

À, Bú shì hǎi làng, Shì wǒ měi lì yī shàng piāo **dàng**

(Ah, it's not the waves, it's the fluttering of my beautiful garments.)

纵然天边有黑雾，也要像那海鸥飞翔。

Zòng rán tiān biān yǒu hēi wù, Yě yào xiàng nà hǎi ōu fēi xiáng

(Even though there is a black mist in the sky, I will fly like that seagull.)

A

女郎，我是多么希望围绕你身旁，

Nǚ láng, Wǒ shì duō mò xī wàng wéi rào nǐ shēn páng

(Woman, how I wish to be by your side.)

女郎，和我去看大海，去看那风浪。

Nǚ láng, Hé wǒ qù kàn dà hǎi, qù kàn nà fēng làng

(Woman, come with me to see the sea, to see the wind and the waves.)

Through the above lyrics, it is not difficult to see that the characteristics of the lyrics mainly include the following points:

For one thing, the lyrics show the romantic atmosphere of the beach and the sea through the form of dialog, reflecting the desire for freedom and beauty. For example, the woman's calmness in the wind and waves and the image of flying seagulls suggest the emotion of freedom and undaunted difficulties.

Secondly, the sea and waves, as natural elements, are closely connected with the characters' emotions. The contrast between the beautiful dress of the girl and the wind and waves of the sea suggests her inner strength and freedom.

Thirdly, the lyrics convey deeper symbolism through natural imagery such as waves, black fog and seagulls. Waves and wind are not only natural phenomena, but also symbolize the difficulties and challenges of life, while the seagulls symbolize the state of freedom, lightness and unfettered life.

Fourthly, the lyrics set up two different emotional conflicts through the dialogues between A and B: A wants the girl to face the wind and waves together and feel the power

and beauty of the sea, while B expresses her independence and freedom from the sea by describing her own calmness in the wind and waves.

Fifth, the use of simple and graphic language, the lyrics do not have too many complex modifications, but through direct descriptions and short dialogues to show emotions, so that people can quickly resonate.

Sixthly, the song is characterized by a careful refinement of words, with one rhyme to the end, and each line will be returned to the rhyme, and finally end on ang;

These creative features show the singer's reflection and expression of freedom, nature, love and life's challenges, incorporating elements of ocean culture.

In conclusion, the overall musical characteristics of this song are mainly: the melodic line is broad and flowing, with a gradual progression, reflecting the sense of ups and downs of the waves. The beat is in 4/4. Through this flexibility of beat, the expressive power of the piece is enhanced, allowing the music to switch freely between steadiness and lightness, mimicking the ebb and flow and rest of the waves. The Chinese national pentatonic bE-gong tuning is used to reproduce the three-part form.

## 5.2 Musical characteristics of a song "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ 1934)

Another representative Haiyang popular song is "Fisherman's Song", which we will analyze in the following five aspects: melody, rhythmic beat, tonality, pattern and lyrics.

### 5.2.1 Melody characteristics of "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ)

"Song Of Fishing Light" was composed by Ren Guang with lyrics by Tian Han. Composed in 1934 as the theme song of the movie of the same name "Fishing Song", the song depicts the fishermen's love of life and hope for the future amidst poverty and hardship through its beautiful melody and poetic lyrics. On July 5, 2005, the song was selected by the China Federation of Literary and Art Circles (CFLAC) and the China Film Association as one of the "One hundred Golden Songs of Chinese film. The song was widely circulated for its profound social relevance, and became one of the most representative marine-themed musical works of the time. Ren Guang incorporated Chinese traditional music elements into the melody, making the song both national in character and infectious. The lyrics truly

reflect the plight of the fishermen, while expressing their resilience and hope in the midst of turbulent times. Fishing Song not only achieved great success musically, but also aroused concern for the survival of the lower class working people at the social level, making it a classic work with far-reaching influence in the history of modern Chinese music.



Figure 21. QR code for performance recordings for “Song Of Fishing Light”.

Source : Created by Xu Chen,May 19,2024

Composer by Ren guang  
Lyricist by An e

**Moderato**

yun er piao zai hai kong yu er cang zai shui zhong

zao chen tai yang li shai yu wang ying mian chui guo lai

da hai feng

chao shui sheng lang hua yong yu chuan er piao piao ge xi dong

qing sa wang jin la sheng yan wu li xin ku

deng yu zong

yu er nan bu zu shui zhong bu yu ren er shi shi qiong,

ye ye liu xia de po yu wang,

To Perc.

xiao xin zai kao ta guo yi dong!

Figure 22. Music score for “Song Of Fishing Light”.

Source : Created by Xu Chen, May 19, 2024



Figure 23. The intro to the song “Song Of Fishing Light”.

Source : Created by Xu Chen,May 19,2024

Figure 24. The three theme melodies of the song “Song Of Fishing Light”.

Source : Created by Xu Chen,May 19,2024

The song begins with a four-bar intro that ebbs and flows like a rolling sea wave, and its tone sets the tone of the entire piece. The melody throughout the piece unfolds according to this tone, further emphasizing and solidifying the theme. Although the theme changes in the next three passages, the overall melodic progression revolves around this basic tone, with almost no jumps in the melodic progression, and the overall smoothness of the piece.

### 5.2.2 Rhythm and beat characteristics of "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ)

Rhythm is the organization of the relationship between time values of musical notes in a sequence. Since different pitches in a melody often exhibit different time values, the relationship between pitch and rhythm in a melody is inseparable. In other words, melody has no meaning without rhythm. Rhythm, like melody, is the most important element in the basic means of musical expression.

A beat is a cyclic combination of alternating strong and weak beats in a rhythmic unit of some fixed time value. The division of a beat is usually represented

by a bar line. Beats and rhythms are interdependent in music, and their combination creates a variety of strengths and weaknesses as well as organized combinations. Specific combinations can also play a role in the genre and style of the music. For example, marching songs are often used to highlight the alternation of strength and weakness in the marching pace; round dance songs, mazurkas and other dance songs are often used in triple meter to show the rotating dance steps, and these two kinds of dance songs are distinguished from each other by special rhythmic accents; the boat song is often used in a gentle beat, accompanied by the corresponding accompaniment weave to simulate the rhythmic movement of the boat swinging, etc. In the following, we will analyze the main rhythm and beat used in each of the eight songs. In the following, we will analyze the main rhythms and beats used in each of the eight songs.

The rhythm of the whole song is relatively slow and adopts a paracentric rhythm, and the rhythmic pattern of the whole song is unified, showing the feeling of the boat swaying in the sea. The beat of the song is in 4/4, reflecting the width of the sea and the heavy mood of the fishermen.



Figure 25. The main rhythmic patterns of the song “Song Of Fishing Light”.

Source: Created by Xu Chen, May 19, 2024

### 5.2.3 Tonality characteristics of "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ)

Modulation is the melody and harmony in the use of the tone summarized in the tone column, and to a certain tone as the center (also known as the main tone), these tones in the high and low in the interconnection of the arrangement, maintaining a certain functional tendency. The tonality is the pitch of the tonic. In a musical work, the conversion and contrast between modulation and tonality is an important means of reflecting changes in musical atmosphere, color, mood and image. In the following, we will analyze the tonality used in each of the eight songs.

This song adopts the pentatonic G-gong mode of Chinese folk tuning, although it belongs to the major key, but due to the craftsmanship of the melodic line,

the work does not have bright colors, but reveals this depressing and sadness in the remote, which makes the song more of its special charm.

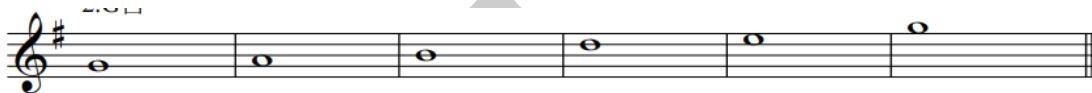


Figure 26. The tonal scale "Song Of Fishing Light"

Source : Created by Xu Chen ,May 19,2024

#### 5.2.4 Musical form characteristics of "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ)

A musical work must express a certain content through a certain form. A good musical work is often in the perfect form of logical, multi-level statement and expression of the content of the music, due to the different content of the music, coherent together in a variety of statement structure will produce a different function of differentiation, this differentiation will lead to the formation of the structure of the song. Formal structure plays a guiding, organizing and expressing role in the composer's creation. Compositional structure is the organizational framework of a musical work, which determines the overall form, development and internal logic of the music, and at the same time influences the emotion, content and meaning of the work, which is an indispensable part of the creative process.

This piece belongs to the interlude of the Haiyang-themed movie song, and thus has a strong narrative character, written in three sections containing an intro and an interlude. The musical image of each section is unified without sharp contrasts. The three sections, each with four phrases, have a calm melody in the first section, depicting a fishing village with a colorful water and sky and a quiet, distant scene, as the fishermen glide their boats out to sea against the wind and waves. The second section has a slightly tighter rhythm, depicting the fishermen's hard labor and heavy mood. The third section describes the hardship of the fishermen's life and expresses their sadness and grief. The melody of the whole piece fluctuates greatly, depicting the image of the boat bumping and undulating in the sea. The prelude of this piece consists of 4 bars, paragraph A is divided into four sentences, each of which is 4 bars,

interlude contains 4 bars, paragraph B and paragraph A are the same, followed by another 4 bars of interlude, paragraph C is the same as the first two paragraphs. Please refer to Table 2 for illustrations.

Table 2. Musical form of the song “Song Of Fishing Light”

Part	Prelud e	A	Interlud e	B	Interlud e	C
Amount of bars	4	4+4+4+ 4	4	4+4+4+ 4	4	4+4+4+ 4
Bar number	1-4	5-21	22-26	27-43	44-48	49-65

Source : Created by Xu Chen ,May 19,2024

### 5.2.5 Lyric characteristics of "Song Of Fishing Light" (渔光曲 Yú Guāng Qǔ)

Song is an important form of music, which is the product of the perfect combination of melody and lyrics, and the lyrics can accurately express the content interpreted by the song. Therefore, lyrics have an important meaning and role in singing activities, both for songwriters and performers. From the perspective of creation, lyrics are the foundation of vocal works, and since ancient times, there has been the saying that lyrics and music are not separate, and that song and music are one. In contemporary times, lyrics are still the basis of vocal composition, whether they are written according to the song or the lyrics are written according to the song. Here's what the lyrics (Chinese and Pinyin) and meaning:

A

云儿飘在海空，鱼儿藏在水中，  
Yún er piāo zài hǎi kōng, yú er cáng zài shuǐ zhōng,  
(Clouds float in the sea air, fish hide in the water)

早晨太阳里晒鱼网，迎面吹过来大海风。

Záo chèn tài yáng lí shài yú wǎng,yíng miàn chuī guò lái dà hǎi fēng.

(In the morning sun the nets are drying, and the sea breeze is blowing over.)

B

潮水升，浪花涌，鱼船儿飘飘各西东，  
Cháo shuǐ shēng,làng huā yǒng, yú chuán er piāo piāo gè xī dōng,

(The tide is rising, the waves are surging, the fish boats are drifting from west to east.)

轻撒网，紧拉绳，烟雾里辛苦等鱼踪。  
Qīng sǎ wǎng,jǐn lā shéng,yān wù lǐ xīn kǔ děng yú zōng.

(Lightly casting the net, tightly pulling the rope, Waiting hard for the fish in the smoke.)

C

鱼儿难捕船租重，捕鱼人儿世世穷，  
Yú er nán bǔ chuán zū zhòng,bū yú rén er shì shì qióng,

(Fish are hard to catch and the rent is heavy. Fishers are always poor.)

爷爷留下的破鱼网，小心再靠它过一冬。  
Yé yé liú xià de pò yú wǎng,xiǎo xīn zài kào tā guò yī dōng.

(Grandpa left me a broken net, so I'll rely on it for the rest of the winter.)

The episode Of the film "Song Of Fishing Light" of the same name reflects the plight of the fishermen's life, depicting the fishermen's love for life and hope for the future in the midst of poverty and hardship. Through the above lyrics, it is not difficult to see that the characteristics of this lyric mainly include the following points:

First, the lyrics show the laborers' hard life at sea through the detailed description of fishing life. The lyrics mention specific fishing processes, such as “the fish boat drifts from west to east” and “lightly casting the net, tightly pulling the rope”, highlighting the daily interaction between the sea and the fishermen.

Secondly, the lyrics are closely related to the natural scenery and the fishermen's life. Natural elements such as clouds, fish, tides and waves not only depict the vastness and changes of the ocean, but also intertwine with the labor of fishing, showing the close relationship between nature and human life.

Thirdly, the lyrics reflect the hardship of fishermen's livelihood, especially in “Fish are hard to catch, the boat rent is heavy” and “The broken fish net left behind by grandpa, be careful to rely on it again for the winter”, reflecting the hardship of fishing and the poverty and hardship of life.

Fourthly, the detail of “the broken fishnet left behind by grandpa” shows the inheritance between generations, not only the material transmission, but also the continuation of marine life, fishing skills and habits, reflecting the inheritance of marine culture and the persistence of the fishermen from generation to generation.

Fifthly, the rhythmic and phonetic fluency of the lyrics is in line with the characteristics of folk ballads. The structure and language of the song are simple, straightforward but full of pictures, presenting a strong folkloric color, and showing the truth and simplicity of fishermen's culture.

Sixthly, the lyrics express the hardship of fishermen's life through the description of the fisherman's “worldly poverty”, and at the same time reflect on the interdependence and challenges between man and nature through the depiction of natural scenery. This contrast between reality and ideal adds depth and emotional tension to the song.

Finally, the interlacing of seven-word and three-word phrases exchanges the momentum of speech and creates a rhythm of staccato; the wordplay is simple and natural; the lyrics are catchy, with ups and downs; the refinement of words is elaborate, with a rhyme scheme that ends in ng; and the beauty of the rhyme scheme is lucid and expansive.

These creative features demonstrate the simplicity and sincerity of marine culture, and at the same time reflect the hardship of fishermen's lives and their adherence to tradition. In short, the overall musical characteristics of this song are mainly: melodic progression all around a basic tone as a cascade, almost no skipping melody, 4/4 beat, Chinese folk pentatonic G-gong tuning, three-part form.

### 5.3 Musical characteristics of a song "Ode to Coral" (珊瑚颂 Shān Hú Sòng 1960)

Ode to Coral was written in 1960, with lyrics by Zhao Zhong, Zhong Yibing, Lin Yinwu and Shan Wen, and music composed by Hu Shiping and Wang Xiren, and is the theme song of the opera Red Coral. In June 2019, "Ode to Coral" was selected as one of the "100 Outstanding Songs Celebrating the 70th Anniversary of the founding of the People's Republic of China" by the Central Propaganda Department. "Ode to Coral" has a beautiful melody, in 2/4 time, in F-gallery hexatonic plus variant mode, with a medium tempo, and a reproduced two-part song structure. The song has a simple structure and a neat sentence structure. The prelude has four bars, with arpeggios leading to the main theme, and the rhythm is characterized by syncopation and sixteenth notes in section A. There are four lines, the first two of which are in the first half of the song, and the second is in the second half of the song. There are four phrases in total, the rhythm of the first two phrases is exactly the same, and the third phrase adds ornamental tones and a slight change in rhythm, making the melody dynamic. b. In the B section, the music has always been the feeling of talking, the sentence comma is more obvious, and the modal, tonal ethnic flavor is still strong, and the ending is emphasized again, playing the role of the dragon's finale.

#### 5.3.1 Melody Characteristics of "Ode to Coral" (珊瑚颂 Shān Hú Sòng )



Figure 27. QR code for performance recordings for "Ode to Coral"

Source : Created by Xu Chen, May 19, 2024

Composer by Wang Xiren, Hu Shiping  
Lyricist by Zhao Zhong, Zhong Yibing, Lin Yinwu, Shan Wen

11 A(11-28)

yi shu hong hua zhao bi hai, yi tuan huo yan

17

chu shui lai, shan hu shu hong chun chang zai,

23

feng li lang li ba hua kai. ai!

29 B(29-46)

yun lai zhe wu lai gai, yun li wu li

35

fang guang cai, feng chui lai lang da lai,

41

feng chui lang da hua chang kai. ai!

To Perc.

Figure 28. Music score for "Ode to Coral"

Source : Created by Xu Chen, May 19, 2024



Figure 29. The two theme melodies from the song “Ode to Coral”

Source: Created by Xu Chen, May 19, 2024

The melody of this song is beautiful and smooth, meandering around, with a strong ethnic flavor. The syntax structure is neat, the accompaniment weave is flexible, the rests are skillfully used, the arpeggios are used in succession, the column chords are added, and the decorative tones make the whole music more beautiful and affectionate. The whole piece mainly adopts two tonal patterns, si-re-la-sol and sol-mi-mi-re-dol, based on these two characteristic tones, the whole piece is unified thematically.

### 5.3.2 Rhythm and beat characteristics of “Ode to Coral” (珊瑚颂 Shān Hú Sòng )

The rhythm of this piece is mainly characterized by large syncopations and sixteenth notes in four and two beats. Repeated rhythmic patterns are used in several places to maintain the unity of the thematic material.



Figure 30. The main rhythmic patterns of the song “Ode to Coral”.

Source: Created by Xu Chen, May 19, 2024

### 5.3.3 Tonality characteristics of “Ode to Coral” (珊瑚颂 Shān Hú Sòng )

This song adopts the six-tone mode of the Chinese folk tuning, F Gong six tones plus the changeable Gong, the Gong mode belongs to the major tuning, thus showing the perseverance of the protagonist Shan Mei in bright colors.



Figure 31. The tonal scale "Ode to Coral"

Source : Created by Xu Chen ,May 19,2024

### 5.3.4 Musical form characteristics of "Ode to Coral" (珊瑚颂 Shān Hú Sòng )

The piece is in juxtaposed two-part form: the A section consists of four phrases that glorify Shan Mei's unwavering spirit of struggle, while the B section, also consisting of four phrases, expresses the fishermen's eagerness to be rescued. The prelude of this piece consists of 10 bars, the A is divided into four bars, the first three sentences include 4 bars, and the last sentence is 6 bars. B is the same as A. See Table 3 for illustrations.

Table 3. Musical form of the song "Ode to Coral"

Part	Prelude	A	B
Amount of bars	10	4+4+4+6	4+4+4+6
Bar number	1-10	11-29	30-48

Source: Created by Xu Chen, May 19, 2024

### 5.3.5 Lyric characteristics of "Ode to Coral" (珊瑚颂 Shān Hú Sòng )

The episode of the movie "Red Coral" describes the red coral in Haiyang, through borrowing things to express emotion, chanting things to praise people, describing the revolutionary spirit of the fisherman's girl Shan sister brave and resolute, daring to fight.

The lyrics of this work are written about objects and people, reaching the realm of characters and one, one character. The lyrics describe the red coral in Haiyang, which is actually the lyricist's way of expressing his feelings and glorifying people through objects, writing about the revolutionary spirit of the fisherwoman Shanmei, who is brave and resolute enough to fight. In addition, the lyrics are neatly paired up and down, with rhymes (ai) at the end of each line, and the lyrics are all in

one go, with a strong rhythm and a beautiful rhyme scheme. As the composer Hu Shiping once said in his article: “The lyrics are both literary and singable, concise and rich, popular and elegant, which not only easily arouse the composer's desire to create, but also set a tone of elegance and appreciation for the whole music. In fact, elegance and vulgarity is not only the theme song, but also the goal pursued by the whole pattern.”The libretto is simple, unadorned, and musical, as Guo Nai'an said in a 1960 article: “The libretto of an opera should be a good literary creation, but in the past there were some operas that did not pay due attention to this aspect, or lacked the necessary musicality and poetic meaning, or was mixed with a lot of clichés. The libretto of Red Coral has none of these shortcomings. Many of its choruses are rich in musicality, suitable for scoring and singing, and are beautifully moving, deep, poetic, and un clichéd.”Here's what the lyrics (Chinese and Pinyin) and meaning of the song:

A

一树红花照碧海

Yī shù hóng huā zhào bì hǎi

(A tree of red flowers shines on the blue sea)

一团火焰出水来

Yī tuán huǒ yàn chū shuǐ lái

(A flame comes out of the water)

珊瑚树红春常在

Shān hú shù hóng chūn cháng zài

(The coral tree is always red in spring)

风里浪里把花开

Fēng lǐ làng lǐ bǎ huā kāi

(Flowers blossom in the wind and the waves)

B

云来遮雾来盖

Yún lái zhē wù lái gài

(The clouds cover the mist)

云里雾里放光彩

Yún lǐ wù lǐ fàng guāng cǎi

(The clouds and the mist give off their splendor)

风吹来浪打来

Fēng chuī lái làng dǎ lái

(The wind blows and the waves beat)

风吹浪打花常开

Fēng chuī làng dǎ huā cháng kāi

(The wind blows and the waves beat and the flowers always bloom)

The lyrics of this piece are summarized through analysis and contain the following features:

Firstly, the lyrics combine natural elements (such as “red flowers”, “blue sea”, “coral trees”, “clouds”, “fog”, “wind”, “waves”) with poetic depictions to form a rich picture. “fog”, “wind”, “waves”) combined with poetic depictions, forming a rich sense of picture. Especially through the lines “red flowers shine on the blue sea” and “coral trees are red and spring is always here”, the beauty and vitality of the ocean and the natural world are reflected.

Secondly, in the lyrics, the phrase “coral trees are red and spring is always here” symbolizes the vitality of the life force through the image of coral trees, and the recurring phrase “flowers are always in bloom” also symbolizes the spirit of resilience and endlessness. The impact of wind and waves does not diminish the blossoming of the flowers, suggesting strong inner strength and eternal vitality.

Thirdly, through the combination of natural forces and flowers, the lyrics show that no matter how much the outside world changes (e.g., “the wind blows and the waves beat”), flowers can still bloom, conveying the resilience and positive attitude of fishermen or marine culture. In particular, the phrase “the flowers always bloom when the wind blows and the waves beat” conveys a spirit of optimism even in the face of difficulties and challenges.

Fourthly, the repetition of the words “ai ai ai” and “flowers always bloom” enhances the rhythm of the song and the rhyme of the lyrics, making them more infectious and memorable. This structure makes the lyrics not only catchy, but also repeatedly reinforces the core theme of the song - resilience and growth.

Fifthly, the language of the lyrics is concise and ballad-like, characterized by folk poetry, the use of direct metaphors and symbols, and the conveyance of deep marine cultural emotions through concise expression. The lyrics as a whole convey the reverence for the ocean and nature, as well as the concept of harmonious coexistence between human beings and nature.

Sixthly, the lyrics convey the cycle of life and the eternity of nature through the phrases “Spring is always here” and “Flowers always bloom when the wind blows and the waves beat”, implying that even when the seasons change or external forces strike, the power of life and nature can remain unchanged.

Lastly, the character refinement is elaborate, with one rhyme to the end, and each line will return to the rhyme, eventually ending on “ai”.

These creative features present a philosophy of life carried by natural scenes, expressing praise for the power of nature and respect for the resilience of life, as well as a strong sense of local culture and folklore. In short, the overall musical characteristics of this song are mainly: the melody is beautiful and smooth, roundabout, and has a strong national flavor. 2/4 beat, using the Chinese national mode in the six tone mode, F palace six tone plus change palace, two segment body.

#### **5.4 Musical characteristics of a song "I Love the Blue Haiyang" (我爱这蓝色的海洋 Wǒ Ài Zhè Lán Sè Dě Hǎi Yáng 1973)**

I Love This Blue Ocean was composed by Hu Baoshan in 1973. The song has a medium tempo, with a 3/4 beat, a kind of round dance feeling, soft and strong, and the overall mood is lyrical and powerful. In 2019, the song was selected as one of the 100 Outstanding Songs of the Central Propaganda Department to celebrate the 70th anniversary of the founding of the People's Republic of China. The song uses a combination of cascading and skipping in many places, making the melody undulate as if the ocean is slowly lapping at the beach, and the melody is catchy, expressing

both lyrical and powerful emotions. The piece is in single two-part form, the A section is divided into four phrases, the B section is also in four phrases, in which the composer uses the homophonic system in the different phrases, so that each phrase has a different color, and there is a variety of colors in the section. At the end of the piece, the composer uses a repetition of the same phrase with the same beginning and end to complete the music.

5.4.1 Melody Characteristics of “I love the blue Haiyang” (我爱这蓝色的海洋 Wǒ Ài Zhè Lán Sè Dě Hǎi Yáng )



Figure 32. QR code for performance recordings for “I Love the Blue Haiyang”

Source : Created by Xu Chen, May 19, 2024



Composer by Hu baoshan  
Lyricist by Hu bao shan, Wang chuan liu

**Andante**

6

10 A(10-30)

15 Wo ai zhe lan se de hai yang , zu guo de

20 hai jiang zhuang li kuan guang。 wo ai hai an

25 song li de shan feng, fu kan zhe hai mian xiang shao bin yi

yang。 a...

30

31 B (31-56)

36 hai jun zhan shi hong xin xiang dang, yan zhen yi dai jin wo gang qiang。 wo shou

41 wei zai hai fang xian shang, bao wei<sup>To Perc.</sup> zu

guo wu shang rong guang。

Figure 33. Music score for “I Love the Blue Haiyang”

Source : Created by Xu Chen, May 19, 2024



The composer used the Chinese folk tuning E-gong and six-tone tuning for his composition, in which he used the same-gong system of tuning, so that each phrase has a different color, shifting back and forth between the various keys, and thus the song itself contains the emotional flavor of the Chinese nation, and at the end the author used the repetition of phrases with the same head and changing tail to make the music even more complete.

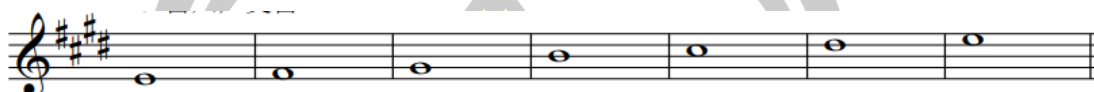


Figure 36. The tonal scale “I love the blue Haiyang”

Source : Created by Xu Chen ,May 19,2024

#### 5.4.4 Musical form characteristics of “I love the blue Haiyang” (我爱这蓝色的海洋 Wǒ Ài Zhè Lán Sè Dě Hǎi Yáng )

The song adopts a parallel two-part structure, with the A section consisting of four phrases, using wavy melodic lines, cascading and skipping, and with a three-beat round dance style, the melody rises and falls as if the ship is sailing on the waves of the sea, making the melody melodic, catchy, and full of dynamics, as if it were a narrative, using a wave-like melodic narration of what the navy warriors are seeing and doing on a daily basis, and expressing the lyricism of the song to the fullest. The B section also consists of four phrases, mainly with a wave-type melody, the first two phrases tighten the rhythm, and the last two phrases are unfolded to express the mood of the naval warriors to defend the motherland's unquestionable glory. The prelude of this piece consists of 9 measures, paragraph A is divided into four sentences, each of which contains 4 measures, interlude 5 measures, paragraph B can be divided into four phrases, of which the first two sentences are 2 measures, the third sentence is 4 measures, and the fourth sentence is 5 measures. See Table 4 for illustrations.

Table 4. Musical form of the song “I Love the Blue Haiyang”

Part	Prelude	A	Interlude	B
Amount of bars	9	4+4+4+4	5	2+2+4+5
Bar number	1-9	10-26	27-32	33-46

Source: Created by Xu Chen, May 19,2024

#### 5.4.5 Lyric characteristics of “I love the blue Haiyang” (我爱这蓝色的海洋 Wǒ Ài Zhè Lán Sè Dě Hǎi Yáng )

This song describes the love for Haiyang from the perspective of soldiers, and expresses the mood of naval soldiers to defend the glory of the motherland. Here's what the lyrics (Chinese and Pinyin) and meaning:

A

我爱这蓝色的海洋

Wǒ ài zhè lán sè dè hǎi yáng

(I love the blue sea)

祖国的海疆壮丽宽广

Zǔ guó dè hǎi jiāng zhuàng lì kuān guǎng

(The motherland's sea border is magnificent and wide)

我爱海岸耸立的山峰

Wǒ ài hǎi àn sǒng lì dè shān fēng

(I love the mountains that rise up along the coast)

俯瞰着海面像哨兵一样

Fǔ kàn zhè hǎi miàn xiàng shào bīng yí yàng

(Overlooking the sea like sentinels)

B

海军战士红心向党

Hǎi jūn zhàn shī hóng xīn xiàng dǎng  
(Naval soldiers with red hearts to the Party)

严阵以待紧握钢枪

Yán zhèn yǐ dài jǐn wò gāng qiāng  
(Standing by and holding their steel guns)

我守卫在海防线上

Wǒ shǒu wèi zài hǎi fáng xiàn shàng  
(I guard the sea defense line)

保卫着祖国无尚荣光

Bǎo wèi zhè zū guó wú shàng róng guāng  
(I guard the sea defense line ,Protecting the glory of the motherland)

The above lyrics summarize the following creative features:

First, the lyrics clearly express the love for the motherland and the ocean, especially in “I love the blue ocean” and “the motherland's sea border is magnificent and wide”, by praising the vastness and magnificence of the motherland's waters, it conveys a strong patriotic feeling and pride in the motherland. The lyrics utilize the rhetorical techniques of simile, prose and contrast to express the noble spirit of the sea and air warriors' tenacity and hard work. The lyrics portray the heroic image of the naval warriors through the descriptions of “naval warriors with red hearts to the Party” and “holding the steel gun in a tight formation”, reflecting the admiration and worship of the soldiers, especially the naval warriors. The image of soldiers guarding the sea defense line and defending the country is very distinctive, showing high praise for the duty and sacrifice of soldiers.

Secondly, the lyrics combine the natural landscape of the ocean with the heroic acts of mankind, and the peaks of the coast are compared to “sentinels”, which emphasizes the

majesty and toughness of nature, and echoes the duty of the navy to guard the motherland's sea borders, showing the close connection between nature and the country's defenses.

Thirdly, the lyrics use concise and direct language to emphasize the core theme (patriotism, navy, motherland sea defense, etc.), and this concise expression enhances the spreading power and appeal of the lyrics, which is especially suitable for stimulating the listeners' patriotic feelings in the song.

Fourthly, the lyrics highlight the unity and common mission of the navy soldiers and the people of the motherland through the molding of the collective image. Through the expression “I guard on the sea defense line, defending the motherland's glory”, the song conveys the sense of responsibility and pride in protecting the country and encourages the collective spirit and morale.

Fifthly, the lyrics of the song are “I love...” and “I guard the country”. and “I defend...” and “I guard...” form a pattern of echo and repetition, making the song more rhythmic and ceremonial. The repetition of phrases strengthens the theme of the song, intensifies the expression of emotions, and enhances the singer's sense of mission and responsibility.

Finally, the two lyrics, each with four lines, rhyme with “ang” at the end of the lines, which can enhance the artistic expression and increase the artistic effect at a certain level. Through the similarity or similarity of the rhymes, it makes the reader or the singer read and sing in a very smooth way, and at the same time it is pleasing to the ear in the process of enjoying the song.

These creative features show that the song not only has strong patriotic feelings, but also emphasizes the spirit of heroism and collectivism, showing the loyalty of soldiers to the motherland and the noble responsibility of defending the motherland, and the overall style of the lyrics is inspiring and sincere. In short, the overall musical characteristics of this song are mainly: the overall performance of the spiral is progressive and jump, so that the melody waves. 3/4 beat, Chinese national mode E Gong six tone mode, two stage body.

### **5.5 Musical characteristics of a song "The night of the military Port" (军港之夜 Jūn Gǎng Zhī Yè 1980)**

“The Night of the Military port” was composed in 1980, is a Haiyang popular song singing about the life of the people's navy, with lyrics by Ma Jinxing and music by Liu

Shizhao, and was awarded the China Excellent Song Prize in 1981, the Second Prize of China Contemporary Songs in 1985, and various national awards for six times successively. In June 2019, the song was selected as one of the "100 Outstanding Songs Celebrating the 70th Anniversary of the Founding of the People's Republic of China". The song is written in 2/4 time and in two-part form. The first section has a smooth speed and is more affectionate; the second section has an inner excitement and expresses the praise to the navy soldiers. The Night of the Military Harbor is a lyrical Haiyang popular song, which expresses the deep feelings for the sea, for the hometown, for the motherland, and expresses the love, respect and praise for the sailors.

#### 5.5.1 Melody Characteristics of “The night of the military port” (军港之夜 Jūn Gǎng Zhī Yè)



Figure 37. QR code for performance recordings for "The night of the military Port"

Source : Created by Xu Chen, May 19, 2024



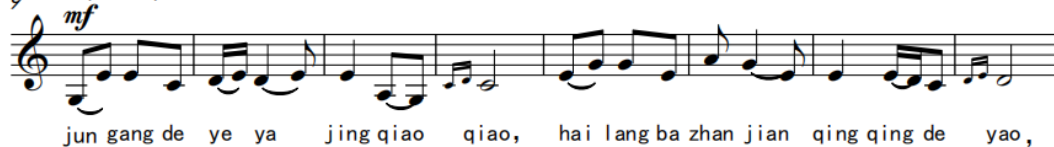
## Prelude (1-8)

Composer by Liushizhao  
Lyricist Majinxing

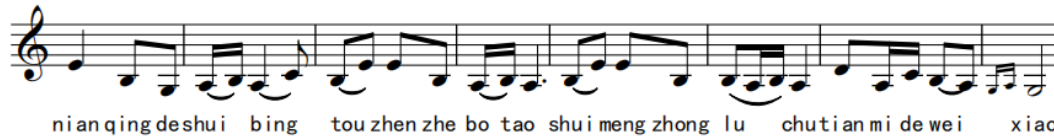
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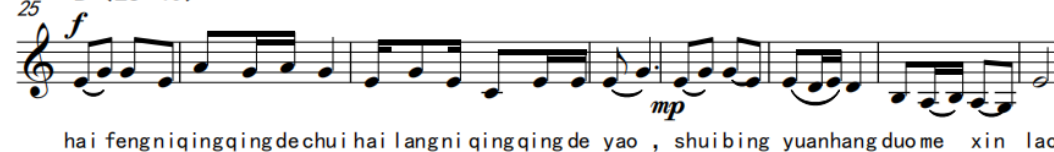
## 9 A (9-24)



17



## 25 B (25-40)



33



## 41 Goda (41-45)



Figure 38. Music score for "The night of the military Port"

Source : Created by Xu Chen, May 19, 2024

A(9-24)



B(25-40)



Figure 39. The two theme melodies from the song "The night of the military Port"

Source : Created by Xu Chen, May 19, 2024

As a lyrical Haiyang theme style work, the melody adopts the style of Chinese Hainan fishing song, beautiful and pleasant, all of which brings the listener into a poetic mood, the color of the painting. The song mainly adopts two kinds of melodic lines, mute surround and meandering surround, with small up and down fluctuations, and slight fluctuations in the smoothness, which gives people a kind of mood like on the calm sea, the waves undulate and gently shake the warship, presenting a kind of calm and peaceful atmosphere of the sea.

#### 5.5.2 Rhythm and beat characteristics of "The night of the military port" (军港之夜 Jūn Gǎng Zhī Yè )

This song adopts 2/4 beat, its strength and weakness are evenly alternating, with double, in line with the natural feelings and requirements of human physiology and psychology. In the middle and slow tempo ocean songs, if you want to depict the cheerful and magnificent atmosphere of the sea, you can use simple and equal rhythmic patterns such as 2/8, 4/4 and 2/4. In this song, the simple 2-8 rhythm pattern is used together with the slightly undulating melody, as if the waves are gently rocking the warship in the calm sea, with slight fluctuations in the smoothness.



Figure 40. The main rhythmic patterns of the song "The night of the military port"

Source: Created by Xu Chen, May 19, 2024

### 5.5.3 Tonality characteristics of “The night of the military port” (军港之夜 Jūn Gǎng Zhī Yè )

This song adopts the C-gallery six-tone tuning of the Chinese national tuning, which is bright and open, sunny and grand, expressing the magnificent waves, water and sky, and endlessness that the sea gives us, and giving people a particularly sunny feeling.

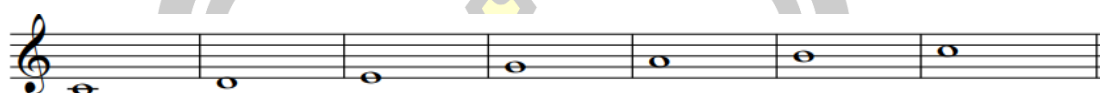


Figure 41. The tonal scale “The night of the military port”

Source : Created by Xu Chen ,May 19,2024

### 5.5.4 Musical form characteristics of “The night of the military port” (军港之夜 Jūn Gǎng Zhī Yè )

This song is written in two-part form. The first section has a smooth speed and is more affectionate, expressing the deep feelings for the sea, for the hometown, for the motherland and expressing the love, reverence and praise for the sailors; the second section is excited in the heart and expresses the praise for the naval soldiers. The prelude of the piece consists of 8 bars, paragraph A can be divided into four phrases, each of which has 4 bars, paragraph B and paragraph A are the same, and the epilogue contains 5 bars. See Table 5 for illustrations.

Table 5. Musical form of the song "The night of the military Port"

Part	Prelude	A	B	Coda
Amount of bars	8	4+4+4+4	4+4+4+4	5
Bar number	1-8	9-25	26-42	43-48

Source: Created by Xu Chen, May 19, 2024

### 5.5.5 Lyric characteristics of “The night of the military port” (军港之夜 Jūn Gǎng Zhī Yè )

This is a Haiyang pop song that sings about the life of the People's Navy, expressing deep feelings for the sea, hometown, and motherland, as well as

expressing love, reverence, and praise for the sailors. Here is the lyrics (Chinese and Pinyin) and meaning:

A

军港的夜啊静悄悄

Jūn gǎng dē yè ā jìng qiāo qiāo  
(The night in the harbor is quiet.)

海浪把战舰轻轻地摇

Hǎi làng bǎ zhàn jiàn qīng qīng dī yáo  
(The waves rock the battleship gently)

年轻的水兵头枕着波涛

Nián qīng dē shuǐ bīng tóu zhèn zhē bō tāo  
(Young sailors rest their heads on the waves)

睡梦中露出甜美的微笑

Shuì mèng zhōng lòu chū tián měi dē wēi xiào  
(A sweet smile in their sleep)

B

海风你轻轻地吹 海浪你轻轻地摇

Hǎi fēng nǐ qīng qīng dē chuī hǎi làng nǐ qīng qīng dē yáo  
(The sea breeze blows gently, The waves gently rock you)

远航的水兵多么辛劳

Yuǎn háng dē shuǐ bīng duō mó xīn láo  
(How hard the sailors work)

回到了祖国母亲的怀抱

Huí dào lē zū guó mǔ qīn dē huái bào

(Back in the arms of our motherland)

让我们的水兵好好睡觉

Ráng wǒ mēn dē shuǐ bīng háo hǎo shuì jiào

(Let our sailors sleep well)

The above lyrics summarize the following creative features:

First, the lyrics create a quiet, warm and serene atmosphere through words such as “quietly”, “gently rocking” and “sweet smile”, which expresses the peace and tranquility of the military harbor at night. This atmosphere reflects the hard work of the soldiers. This atmosphere reflects the hard work of the soldiers, but also shows the peace and tranquility they feel when they are resting. By describing the sailors' “sweet smiles in their sleep”, the lyrics convey the care and preciousness of the naval soldiers. Despite the fact that naval soldiers are often out on missions and face a hard life, the lyrics express understanding and comfort for their hard work and dedication through a gentle tone.

Secondly, the lyrics closely link the sea breeze and waves with the lives of the sailors, reflecting the harmonious coexistence of man and nature. For example, the sea breeze and waves are not only the background of the night, but also closely related to the sleep and life of the sailors, conveying the comfort and companionship of nature. Through the phrase “returning to the motherland's embrace”, the lyrics convey the deep longing and sense of belonging to the motherland of the sailors in the process of returning from their long voyage. The “mother” here not only symbolizes the embrace of the motherland, but also the spiritual support of the sailors after years of running around. The lyrics of the song mention the hardship of the sailors in “how hard the sailors work”, highlighting their hard work and dedication, and express their belonging and achievement by returning to the “motherland's embrace”. This embodies the theme of hard work and eventual return, and conveys a feeling of peace and comfort after all the hardships.

Thirdly, the lyrics are simple in structure, beautiful in language, soft in rhythm, with a certain lyricism. This style makes the song intimate and easy to trigger the listener's emotional resonance. The repetitive phrases (e.g. “the waves rock you gently” and “the sea breeze blows you gently”) enhance the rhythm of the song and have a hypnotic effect. Although the lyrics describe a night in a military harbor, the focus is not on war or conflict, but on the hard work, peace and sense of belonging of the sailors, reflecting a deep understanding of the life of the soldiers and respect for their dedication to the motherland.

Fourthly, the last note of each phrase ends on the “ao” sound, thus forming a rhyme. The lyrics of the song depict the image of the sea as if it were a scroll, as if the listener had seen the vast and boundless sea with his own eyes.

Mr. Ma Jinxing, the creator of the lyrics of this song, ran through all the fleets and bases of the Navy to create this work, portraying the noble inner world of young sailors who take the sea as their home and sufferings as their joy, and the deep concern and expectation of the motherland people for their sons and daughters.

These compositions characterize the warmth and serenity of naval life. Through soft language and mood, the lyrics express care and respect for naval warriors, and at the same time convey the deep emotions between human beings and nature, and between human beings and the motherland. In short, the overall musical characteristics of this song are mainly: the melody adopts the style of Hainan fishing song in China, mainly using two gentle melody lines of silent surround and roundabout surround, with small fluctuations up and down and slight fluctuations in stability. 2/4 beat, Chinese national mode C palace six tone mode, two segments.

### **5.6 Musical characteristics of a song "The Dahai, my hometown" (大海啊，故乡 Dà hǎi ā ,Gù Xiāng 1982)**

“The Dahai, My Hometown” was composed in 1982 as the theme song of the movie ‘The Sea is Calling’, with lyrics and music composed by Wang Liping. On October 24, 2008, the song was awarded the Medal of Popular Golden Songs for the 30th Anniversary of the Reform and Opening Up issued by Chinese Musicians Association and Propaganda Department of Shenzhen Municipal Committee of the Communist Party of China (SZMC). The piece is in reproduced single two-part form,

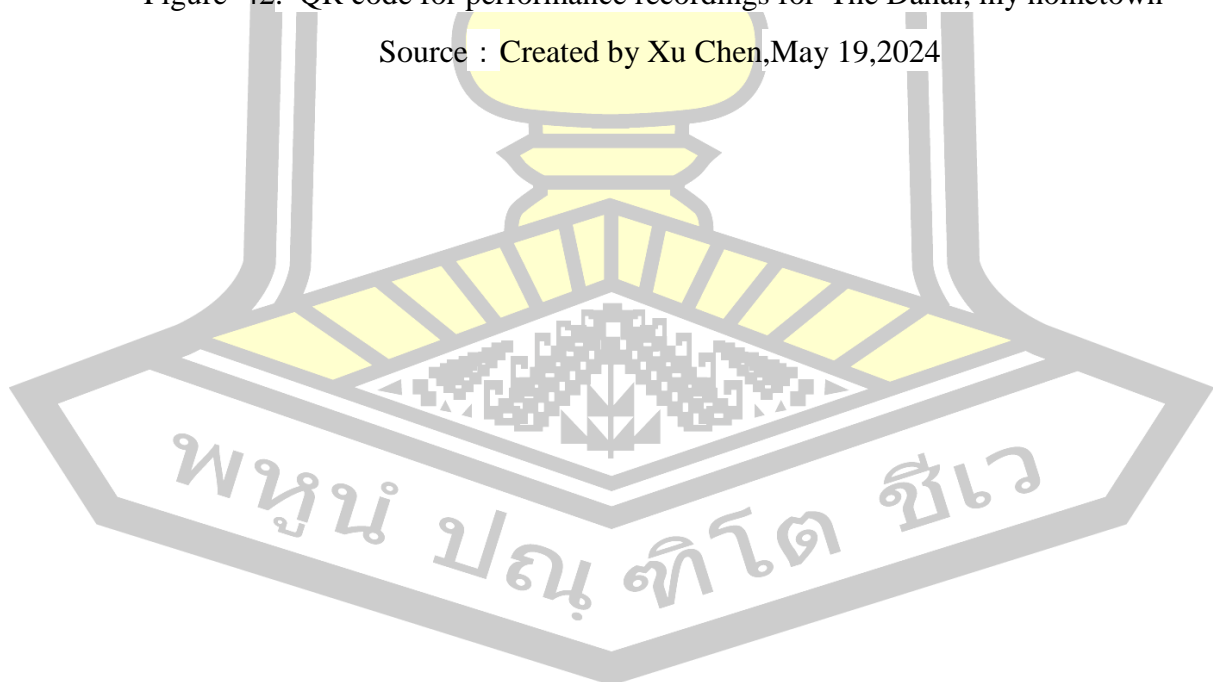
in 3/4 time, in the key of F. There are two phrases in the A section, and the use of triple meter changes in strength and weakness and the clever use of the appoggiatura combine the ups and downs of the sea with the mood of the human being, laying the foundation for the modal tonality of the thematic material, while the B section has two phrases, and the style of the music changes from narration to expression of emotion, and the mood changes from soothing to excitement.

5.6.1 Melody Characteristics of "The Dahai, my hometown" (大海啊，故乡 Dà hǎi ā ,Gù Xiāng )

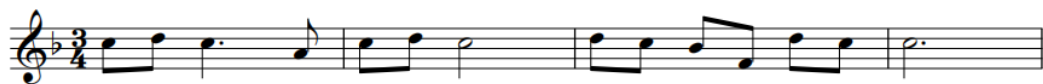


Figure 42. QR code for performance recordings for "The Dahai, my hometown"

Source : Created by Xu Chen, May 19, 2024



## Prelude (1-8)

Composer by Wangliping  
Lyricist by Wangliping

## A (9-16)

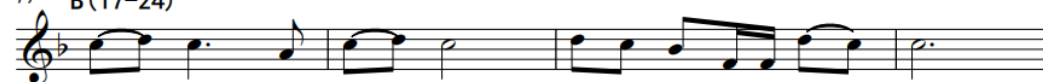


xiao shi hou ma ma dui wo jiang , da hai jiu shi wo gu xiang ,

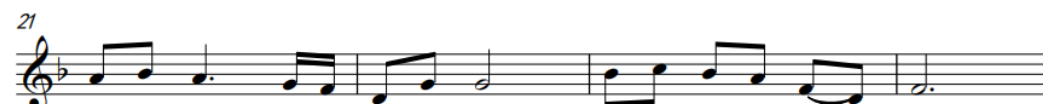


hai bian chu sheng , hai li cheng zhang .

## B (17-24)

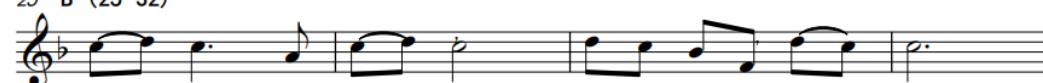


da hai ya da hai , shi wo sheng huo de di fang ,



hai feng chui , hai lang yong , sui wo piao liu si fang .

## B' (25-32)



da hai ya da hai jiu xiang ma ma yi yang



zou bian tian ya hai jiao zong zai wo de shen pang

Figure 43. Music score for "The Dahai, my hometown"

Source : Created by Xu Chen, May 19, 2024



Figure 44. The two theme melodies from the song "The Dahai, my hometown"

Source: Created by Xu Chen, May 19, 2024

The whole song has only a nine degree range, and the melody proceeds gently, looping back and forth in a lingering, reciprocal way, without any big jumps, as if the waves on the calm sea are constantly surging, intentionally or unintentionally lapping at the shore, so that people can realize the serene beauty of the sea. The second section of the tone range rises significantly, melodic ups and downs are obvious, pushing the mood of the music to a climax, expressing the excitement of the mood, deepening the attachment to the sea.

The melody of the song is soothing and beautiful. The melody rises and falls with a smooth melody, mainly repeating with a 2-8 rhythmic pattern and a dotted rhythmic pattern, and the A section uses a simple melody to express the sincere emotion. The intervals of the second and fourth bars are relatively gentle, as if the waves on the calm sea are constantly rising, intentionally or unintentionally lapping at the shore, letting people realize the serene beauty of the sea. The lyrics begin with "When I was a child, my mother told me", and the direction of the melody makes it seem simple and affectionate. Like telling a family story, the song expresses the author's love for his hometown and motherland, which nurtured us as we grew up. The second part of the melody up five degrees to the genitive as the beginning of the second sentence, the tone area is obviously higher, the melody undulation obvious, the music mood to a climax, expressed the excitement of the incomparable mood, deepen the sea attachment. Before the end of the continuous equal two-eight rhythmic pattern, breaking the original rhythm, so that the song in the unified tonality to add color, breaking the original stability, and the lyrics are closely linked to the author of the motherland of the hometown of the feelings of longing. The melody of the coda

part is supposed to calm down gradually, but the seventh degree jump from 39 to 40 bars pushes the melody up for the last time, and then it goes from strong to weak in the 7-beat long tone, and gradually disappears in the distance. It gives a deep sense of meaning and brings the whole song to a successful conclusion.

5.6.2 Rhythm and beat characteristics of “The Dahai,my hometown” (大海啊 , 故乡 Dà hǎi ā ,Gù Xiāng )

In the rhythm, four-three beats are used, but it is different from the general round dance. He does not stick to the laws of strength and weakness, the whole song is mainly based on the two-eight rhythmic pattern and the attached point rhythmic pattern as the core motivation rhythmic pattern is constantly repeated to show the ups and downs of the sea, the literary impression and the musical image complement each other, such as the song inside the common  $\underline{xx} \underline{x} \cdot \underline{x} | \underline{xx} \underline{x} - |$  this rhythmic pattern of the continuous use of the sea depicts the ups and downs of the sea, but also to promote the music to move forward.



Figure 45. The main rhythmic patterns of the song “The Dahai, my hometown”.

Source: Created by Xu Chen, May 19, 2024

5.6.3 Tonality characteristics of “The Dahai,my hometown” (大海啊 , 故乡 Dà hǎi ā ,Gù Xiāng )

The whole piece is in the key of F major, and the whole piece is smooth and stretching, easy and friendly, and well-structured. The use of major mode better expresses the protagonist's longing for the sea, his hometown and his motherland.

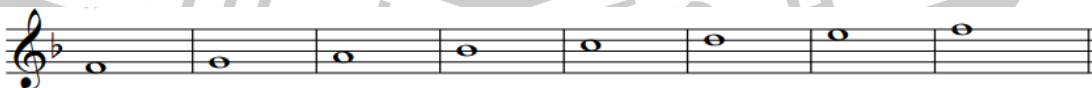


Figure 46. The tonal scale “The Dahai,my hometown”

Source : Created by Xu Chen ,May 19,2024

5.6.4 Musical form characteristics of “The Dahai,my hometown” (大海啊 , 故乡 Dà hǎi ā ,Gù Xiāng )

The piece is a reproduction of a single two-part form, four or three beats, F major. The melody of the whole piece is smooth and stretching, beautiful and beautiful, rhythm is rigorous, although the use of three beats, but not confined to three beats of strong and weak rhythm, but the syncopation, appendage, and other techniques to make its infinite changes.

A (9-16bar), structured as contrasting phrases a and b, is a 4+4 square structure of eight measures. The first and second phrases are in a “genus-master” harmonic relationship. The melodic line is gentle, and most of the intervals are in second or third degree. The two-eighths and dotted rhythms are constantly repeated, and the big jumps in the phrases are like waves rising from the sea. The repetition of the same tone enhances the lyricism of the music, making it relevant, natural and evocative. Lyrically, the tone is soothing and homely, seemingly simple and affectionate. The use of three-beat changes in strength and weakness and the skillful use of appoggiaturas combine the ebb and flow of the sea with the human mood, laying the groundwork for the modal tonality of the thematic material.

B (17-32bar), the contrast appears only in the opening part of the section, consisting of a repetition of c and references to a and b phrases reproducing the material, the first phrase ends in the genitive chord and returns to the dominant chord to terminate it, the square structure of the closing termination repeats the climax of the song and renders a strong feeling of homesickness; the register of the section is significantly elevated, and the melody goes up a fifth to the genitive note as the beginning. The music in this section undergoes a repetition.

The coda (33-43bar), consists of ten bars. There are new changes based on the previous sections. The melody rises and falls, the tempo begins to slow down, and the volume gradually diminishes. This section of the melody ends on the genitive, giving people infinite reverie. It is as if it is a call to the hometown and motherland. A series of connections form the rhythm and small changes in the notes push the whole piece to its termination. The prologue consists of 8 measures, A contains two phrases, each of which has 4 measures, B and A are the same. See Table 6 for illustrations.

Table 6. Musical form of the song "The Dahai, my hometown"

Part	Prelude	A	B	B'
Amount of bars	8	4+4	4+4	4+4
Bar number	1-8	9-17	18-26	27-35

Source: Created by Xu Chen, May 19, 2024

### 5.6.5 Lyric characteristics of "The Dahai, my hometown" (大海啊，故乡 Dà hǎi ā ,Gù Xiāng )

The lyrics of this song show three images: mom, sea and hometown, which profoundly expresses the love and indivisible feelings for the hometown and motherland. Here is the lyrics (Chinese and Pinyin) and the meaning:

A

小时候 妈妈对我讲 大海就是我故乡

Xiǎo shí hòu mā mā duì wǒ jiǎng Dà hǎi jiù shì wǒ gù xiāng  
(When I was little, my mom told me: The sea is my hometown)

海边出生 海里成长

Hǎi biān chū shēng hǎi lǐ chéng zhǎng  
(Born and raised by the sea.)

B

大海啊大海 是我生活的地方

Dà hǎi ā dà hǎi shì wǒ shēng zhǎng de dì fāng  
(The sea, the sea, It's where I live)

海风吹 海浪涌 随我飘流四方

Hǎi fēng chuī hǎi làng yǒng suí wǒ piāo lí u sì fāng  
(The sea breeze blows, the waves surge, drifting with me in all directions.)

大海啊大海 就像妈妈一样

Dà hǎi ā dà hǎi jiù xiàng mā mā yī yàng

(Oh, the sea! The sea is like a mother to us.)

走遍天涯海角 总在我的身旁

Zǒu biàn tiān yá hǎi jiǎo zǒng zài wǒ de shēn páng

(No matter how far I travel across the earth and the seas, you are always by my side.)

Coda

大海啊故乡 大海啊故乡

Dà hǎi ā gù xiāng Dà hǎi ā gù xiāng

(Oh, the sea! Oh, my native land! Oh, the sea! Oh, my native land!)

我的故乡 我的故乡

Wǒ de gù xiāng wǒ de gù xiāng

(My hometown, my hometown.)

The above lyrics summarize the following creative features:

First, the lyrics begin with “Mom told me that the sea is my hometown”, directly expressing the deep attachment to the ocean hometown. The ocean is not only a natural background, but also a symbol of emotion, which expresses the affection and sense of belonging to the hometown. The sea becomes the home of the singer's soul, reflecting the deep feelings of people for their hometown. The lyrics emphasize “born by the sea, grew up in the sea”, reflecting the singer's close relationship with the sea. This relationship is not only a physical growth, but also a deep spiritual dependence. The sea symbolizes the source of life and nourishment, and in the lyrics the sea becomes the witness and supporter of the singer's life and growth.

Secondly, the sea is not only a natural scene in the lyrics, but also symbolizes the vastness and unlimited possibilities of life. Through the line “The sea, the sea, is where I live”, the lyrics express that the sea is the starting point and home of the

singer's life, which has a strong symbolic meaning and represents the singer's identity and way of life. The lyrics mention that “the sea breeze blows, the waves surge, and drift with me in all directions”, reflecting the theme of freedom and mobility. The sea breeze and waves are the natural elements of free flow, which not only depicts the natural environment, but also implies the singer's inner freedom and yearning for the wide world. The lyrics express the singer's attitude towards life of traveling with the wind and drifting in all directions, which shows the reverence for nature and also reflects the pursuit of exploration and free life.

Thirdly, the language of the lyrics is simple and straightforward, and the expression of emotions is real and direct. There is no complicated rhetoric or excessive depiction, but rather a profound emotion conveyed through simple language, reflecting the simplicity and sincerity of local and marine culture. At the beginning of the song, it is mentioned that “mother told me”, and the emotion and wisdom passed down through the mother's mouth make the sea become a cultural symbol passed down from generation to generation. The mother is not only the giver of life, but also the transmitter of culture and emotion, giving the sea a deeper emotional value. The sea breeze and waves in the lyrics seem to have vitality and can “blow” and “surge”, which makes the natural elements carry a kind of affinity and vitality, giving people a sense of rhythm of life, showing the symbiosis and interaction between nature and human beings.

Fourthly, each line of the song has a rhyme scheme, which ends with the “ang” sound, and the ending words are xiang, zhang, fang, yang, pang, etc. The song has two phrases in each verse, which are simple and friendly. There are two phrases in each section, and the words and music are integrated, simple and friendly.

These compositional features show the singer's close relationship with the ocean. The lyrics, through simple language and affectionate expression, show nostalgia for the ocean's homeland, longing for a free life, and admiration for the power of nature, and at the same time express the theme of the deep-rootedness of the ocean's culture and its transmission from one generation to the next. In short, the overall musical characteristics of this song are mainly: the whole musical range is only nine degrees, the melody is smooth, and the way of circling and reciprocating is developed without big beats. 3/4 time, in the key of F major, two segments.

### 5.7 Musical characteristics of a song“Love of the Dahai” (海恋 Hǎi Liàn 2002)

“Love of the Dahai”was composed in 2002, with lyrics by Chen Yong and Chen Xiaotao and music by Chen Yong. When the author looked at the sparkling sea in the early morning, the sunlight sprinkled on the water was like broken gold, so the author skillfully combined his personal feelings with the praise of nature in the composition, and through the blend of music and lyrics, he conveyed a grandiose theme that transcended his personal feelings. It is not only a song about the sea, but also an ode to life, love and dreams. The song has been widely circulated in major colleges and universities in China, and is often used as a mandatory piece in large-scale vocal competitions.

#### 5.7.1 Melody Characteristics of“Love of the Dahai” (海恋 Hǎi Liàn)



Figure 47. QR code for performance recordings for“Love of the Dahai”

Source : Created by Xu Chen,May 19,2024

Lyrics by Chen Xiaotao Chen Yong  
Composition by Chen Yong

**Affectionately** ♩ = 72

mei li de meng xiang da hai, shan dong de xing guang xiang qing huai. ni

shi fou gan dao wo de qi dai, jiu xiang lang hua yi lian zhe hai.

mei li de meng xiang da hai, shan dong de xing guang xiang qing huai. ni

shi fou gan dao wo de qi dai, dou xiang gei ni wo zui zhen cheng de yi lai.

wo ba si nian bian cheng chao shui, zai ba leishui rong ru da hai, oh,

hai shi shen lou de meng huan, wu fa ti dai chao qi chao luo de wu nai!

bu yao li kai, wo wei ni er lai. yong you meng, jiu hui yong you wei lai.

bu yao li kai, wo wei ni cun zai, ni shi rou ming bai wo qing shen si hai.

43  
mei li de meng xiang da hai, shan dong de xing guang xiang qing huai. ni

47  
shi fou gan dao wo de qi dai, dou xiang gei ni wo zui zhen cheng de yi lai.

51

56

60  
bu yao li kai, wo wei ni er lai. yong you meng, jiu hui yong you wei lai.

64  
bu yao li kai, wo wei ni cun zai, ni shi rou ming bai wo qing shen si hai. wo de

68  
meng, wo de ai, wo de qing, gui lai, wo de ai.

Figure 48. Music score for "Love of the Dahai"

Source : Created by Xu Chen, May 19, 2024

A

10  
mei li de meng xiang da hai, shan dong de xing guang xiang qinghuai. ni

B

26  
wo ba si nian bian cheng chao shui, zai ba lei shui rong ru da hai, oh,

C

35  
bu yao li kai, wo wei ni er lai. yong you meng, jiu hui yong you wei lai.

Figure 49. The three theme melodies from the song “Love of the Dahai”

Source : Created by Xu Chen, May 19, 2024

In the melody writing, the prelude adopts the melody elements of the C section and the end; Paragraph A 'is basically the same as paragraph A, and only uses the same head to change the tail to connect with paragraph B; The melody of B is more open, and the octave of the low part makes the acoustics more shocking; Section C is the core part of the whole song. The accompaniment adopts the style of column chord with the right hand and the decomposition chord with the left hand. The tension melody is carried out to satisfy the outburst of emotions. The change representation is more refined, so that the audience can again resonate; The mood of the coda melody gradually eases like the ebb of the waves to achieve the feeling of closure.

### 5.7.2 Rhythm and beat characteristics of “Love of the Dahai” (海恋 Hǎi Liàn)

From the perspective of rhythm and beat, the widely used triplets in the work give the melody a unique sense of rhythm and expression, and are connected by means of dichotomous dots and long note connections. The irregular rhythm pattern

makes the whole song full of vivid rhythm changes and rich emotional levels. In addition, the work flexibly uses column and broken chords. At different performance speeds, the effect is sometimes like a breeze blowing over the water, and sometimes the effect of shaking the shore, which makes the emotional expression more delicate and three-dimensional.



Figure 50. These are the three main rhythm patterns of the song “Love of the Dahai”

Source : Created by Xu Chen,May 19,2024

### 5.7.3 Tonality characteristics of “Love of the Dahai” (海恋 Hǎi Liàn)

In terms of tonal layout, the song "Sea Love" starts from the key of e minor, and the melody lines are smooth and stable, creating a peaceful and deep atmosphere. Section B adopts the key of f sharp minor. Through the extensive use of column chords, the melody line begins to climb upward. Finally, section C returns to the main key, and the emotional color of the music becomes brighter and richer. The subsequent reproduction part again points out the theme of music, and also forms a strong contrast effect, making the expression of music more prominent.

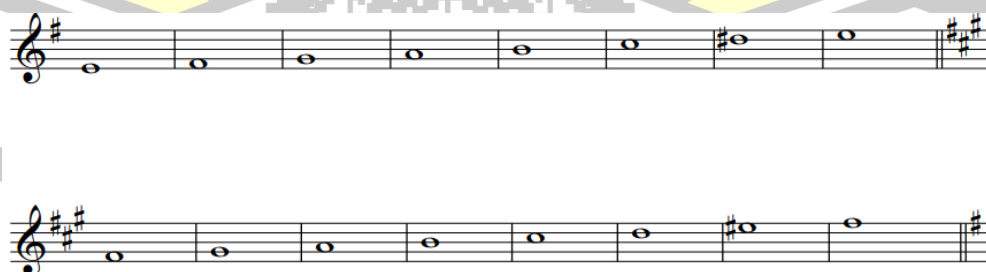


Figure 51. The tonal scale “Love of the Dahai”

Source : Created by Xu Chen ,May 19,2024

#### 5.7.4 Musical form characteristics of “Love of the Dahai” (海恋 Hǎi Liàn)

“Love of the Dahai” adopts a parallel single trilogy structure with repetition. In this work, Section A (10-17) Outlines the breadth and deep feeling of the sea with a smooth rhythm and lyrical melody lines, and Section B (26-34) is emotionally advanced, leading to the climax of the whole song in section C (35-42). This is followed by a repetition of the first three variations, in which the A1 is reduced to a single phrase, then the interlude adopts the theme of the B, and the final C1 is expanded. The prelude consists of 9 bars, Paragraph A can be divided into two sentences, each containing eight sections, paragraph B and paragraph C can be divided into two sentences, each containing four sections. The reenactment of paragraph A1 is reduced to one sentence, and the interlude adopts the material of paragraph B, which can be divided into two sentences, each containing 4 bars, and paragraph C1 is divided into three phrases, the first two sentences are both 4 bars, and the third contains 5 bars. See Table 7 for illustrations.

Table 7. Musical form of the song “Love of the Dahai”

Part	Prelude	A	B	C	A1	间奏 B	C1
Amount of bars	9	8+8	4+4	4+4	8	4+4	4+4+5
Bar number	1-9	10-26	27-35	36-42	43-51	52-60	61-74

Source : Created by Xu Chen, May 19, 2024

#### 5.7.5 Lyric characteristics of “Love of the Dahai” (海恋 Hǎi Liàn)

The lyrics as a whole have a strong romanticism color, the ocean, starlight, dream and other imagery together to create a romantic atmosphere, so that the song is full of poetry and imagination. Especially the expression of “deep love like the sea” makes the song full of romantic and aesthetic mood. The lyrics directly express the singer's longing and helplessness for love, and through phrases such as “don't leave me to exist for you”, the song conveys the singer's deep emotional attachment and longing for the future, which has a strong meaning of emotional declaration. When the author looks at the sparkling sea in the early morning, the sunlight on the water looks like broken gold, so the author skillfully combines his personal feelings with the praise of nature when composing the song, and

conveys a grand theme that transcends his personal feelings through the interplay of music and lyrics. It is not only a song about the sea, but also an ode to life, love and dreams. Here is the the lyrics (Chinese and Pinyin) and meaning:

A

美丽的梦像大海，闪动的星光像情怀，

Měi lì de mèng xiàng dà hǎi ,Shǎn dòng de xīng guāng xiàng qíng huái

(Beautiful dreams are like the sea. Flashing stars are like sentiments.)

你是否感到我的期待，就像浪花依恋着海。

Nǐ shì fǒu gǎn dào wǒ de qī dài ,Jiù xiàng làng huā yī lián zhè hǎi

(Do you feel my anticipation, like the waves clinging to the sea.)

美丽的梦像大海，闪动的星光像情怀，

Měi lì de mèng xiàng dà hǎi ,Shǎn dòng de xīng guāng xiàng qíng huái

(Beautiful dreams are like the sea, flashing stars are like feelings.)

你是否感到我的无奈，多想给你我最真诚的依赖。

Nǐ shì fǒu gǎn dào wǒ de wú nài ,Duō xiǎng gěi nǐ wǒ zuì zhēn chéng de yī lài

(Do you feel my helplessness, how much I want to give you my most sincere dependence.)

B

我把思念变成潮水，再把泪水融入大海，

Wǒ bǎ sī niàn biàn chéng cháo shuǐ ,Zài bǎ lèi shuǐ róng rù dà hǎi

(I turn my thoughts into tides, and then my tears into the sea.)

海市蜃楼的梦幻，无法替代潮起潮落的无奈。

Hǎi shì shèn lóu de mèng huàn ,Wú fǎ tì dài cháo qǐ cháo luò de wú nài

(The dream of the mirage can't replace the helplessness of the ebb and flow of the tide.)

C

不要离开我为你而来，拥有梦就会拥有未来，

Bū yào lí kāi wǒ wèi nǐ ér lái, Yōng yǒu mèng jù huì yōng yǒu wèi lái

(Don't leave me for you. If you have a dream, you will have a future.)

不要离开我为你存在，你是否明白我情深似海。

Bū yào lí kāi wǒ wèi nǐ cún zài, Nǐ shì fǒu míng bái wǒ qíng shēn sì hǎi

(Don't leave me to exist for you, do you understand that my love is as deep as the sea.)

The above lyrics summarize the following creative features:

Firstly, the lyrics are centered on the emotional vocabulary of “dream”, “expectation” and “helplessness”, which expresses the deep love and attachment to the lover. The whole song is centered around the theme of “deep love is like the sea”, showing the singer's inner persistence and desire for love, especially in “don't leave me for you to exist”, which directly expresses the sincere and deep emotion. Lyrics through the “tide”, “tears”, “mirage”, “ebb and flow of the tide” and other multi-level marine The sea and waves symbolize the helplessness of the sea and the helplessness of the sea. The sea and waves symbolize endless emotions, and the ocean imagery is not just a background, but also a symbol and extension of emotions. In the lyrics, “beautiful dream like the sea” and “mirage dream” constitute a contrast between ideal and reality, showing the singer's desire for idealized love and the helplessness in reality. This contrast makes the expression of emotion more complex and delicate, creating a mood of intertwining dream and reality.

Secondly, through anthropomorphization, the lyrics give human emotions to natural phenomena such as the waves' attachment to the sea and the tide's carrying of thoughts, so that the ocean and personal emotions are closely integrated. The singer projects his own emotions into the ocean, giving the ocean and the waves some kind of emotional attachment and attachment, further deepening the emotional meaning of the ocean imagery.

Thirdly, the lyrics use the technique of repetition (e.g. “beautiful dreams like the sea, flashing stars like feelings”), which not only adds to the rhythmic sense of the song, but also strengthens the core emotion through repetition, making the expression of emotion more in-depth and infectious. The repetitive structure makes the emotion more tense and the emotional persistence more prominent.

Fourthly, the whole song rhymes with “ai”, such as: Hai, Huai, Nai, Lai. The overall lyrics are rhyming and catchy. Analyzing the lyrics from the point of view of the mood, “Beautiful dreams are like the sea, flickering stars are like feelings, do you feel my anticipation, just like the waves clinging to the sea.” The rhetorical device of simile is used in the beginning. “I turn my thoughts into the tide, and then tears into the sea, the mirage of the dream, can not replace the helplessness of the ebb and flow of the tide” to the combination of real and imaginary techniques to express the author's feelings of bitterness and apprehension. “Don't leave, I'm here for you, have a dream, will have the future, don't leave, I exist for you, do you understand that my love is as deep as the sea” These lyrics for the core of the whole song, twice ‘don't leave’ expresses the author's love for the eagerness, pleading, painful The two times “don't leave” expresses the author's urgent, pleading and painful call for love. “My dream, my love, my love, come back to my love.” The lyrics of the coda express the sadness and helplessness in the face of losing one's love, and the expectation of hoping for the return of one's love.

These creative features show the singer's deep love and persistence for love. The lyrics build a romantic and mournful emotional atmosphere through rich oceanic imagery and lyrical expression, while reflecting people's longing for idealized love and helplessness in reality. The song is delicate and sincere in its emotional expression, with a strong sense of resonance and infectious force. In short, the overall musical characteristics of this song are mainly: the whole melody is a continuous fluctuating process from smooth to fluctuation to climax, with a lot of modality to promote it. 4/4 time, mostly in triplet rhythm. The tonality is modulated by e minor -#f minor -e minor, in three segments.

### **5.8 Musical characteristics of a song "South sea blue" (2021) (南海蓝 Nán Hǎi**

**Lán 2021)**

The song “South Sea Blue” was written in 2021. The South China Sea is our ancestral sea, love in the South China Sea, rooted in the South China Sea, build a great ocean is the South China Sea officers and soldiers of the mission, beliefs and feelings. The South China Sea is blue, blue sea, “blue” is the South China Sea's business card; into the deep blue, dreaming of the deep blue, “blue” is the South China Sea officers and soldiers of the responsibility and commitment. South China Sea blue, is a true reflection of the work

and life of the sailors, is the sailor's national sentiment, is the sailor's heart is the most true and pure most sincere blue blue dream.

This piece mainly expresses love in the South China Sea, love of the sea border. The vast South China Sea is not only rough waves, but also sunrise and sunset, stars. The sea breeze kisses my steel gun, the waves caress my battleship, and the chant from the heart of the warrior expresses the sailor's attachment to this sea and great love.

This song uses a male-female duet pop and Minmei combination of singing form, deep and beautiful to sing in honor of those who carry the weight of the Chinese Navy soldiers.

#### 5.8.1 Melodic Characteristics of “South Sea Blue” (南海蓝 Nán Hǎi Lán )

The song as a whole is in medium tempo, with a deep and fond mood. The introductory section introduces the sound of waves in a calm musical progression, creating the atmosphere of the sea and subtly leading to the theme. the melody of the A section starts from a weak start and is mainly progressive, smoothly portraying the sailor's longing for the blue dream and his deep feelings for his country. In contrast, the melody of the B section has more ups and downs, adding a layer of waves to the emotion, but ultimately ending in a perfect termination, which expresses the sailor's persistent pursuit of the dream and the love of the sea.



Figure 52. QR code for performance recordings for “South Sea Blue”

Source: Created by Xu Chen, November 7, 2024

Lyricist by Tian Bin and An deng quan  
Compose by Li Huaqiang

**Prelude**

nan hai\_ a, tian lan\_ lan, hai lan\_ lan.\_\_\_\_\_ fan xing  
(hong ri)

8 **A**

dian liang hai\_ fang xian, lang hua fu mo zhe wo de zhan\_ jian, hai feng  
yue chu di\_ ping xian, hai lang pai da zhe wo de shao\_ suo, hai yan

12

qing wen zhe wo de wo de gang\_ qiang, qing chun peng chu de yue ya,  
shou wang zhe wo de wo de gu\_ xiang, re xue ran hong de zhao xia,

15

gua zhe lan lan de meng\_ xiang. hong ri\_ wang. a  
tuo qi he ping de qi\_

18 **B**

nian qing de shui bing, hai tian ting wa cheng le ni de ji\_ liang, bo tao peng pai cheng le

23

ni de xiong tang, zhu meng shen\_ lan, ai zai\_ hai\_ jiang. a,\_

28

jiang. tian lan lan, hai lan\_ lan, nan hai lan.

Figure 53. Music score for "South Sea Blue"

Source : Created by Xu Chen, November 7, 2024



Figure 54. Two motifs from the song “South Sea Blue”

Source : Created by Xu Chen ,November 7,2024

### 5.8.2 Rhythm and beat characteristics of “South Sea Blue”. (南海蓝 Nán Hǎi Lán )

The song mainly adopts syncopated rhythmic patterns and smooth rhythmic patterns, which makes the whole work both lyrical and powerful. The work adopts the 4/4 beat most commonly used in Chinese Haiyang pop songs, which is very apt to express the feelings of soldiers and their love for the sea.



Figure 55. These are the two main rhythm patterns of the song “South Sea Blue”

Source : Created by Xu Chen,November 7,2024

### 5.8.3 Tonality characteristics of “South China Sea Blue”. (南海蓝 Nán Hǎi Lán )

The song is mainly written in the Chinese folk tuning, mainly in the G-gong pentatonic tuning, with an off-key 7 added to the second verse, but it only appears once and does not affect the overall folk style and characteristics of the song.



Figure 56. The tonal scale “South Sea Blue”

Source : Created by Xu Chen ,May 19,2024

#### 5.8.4 Characteristics of the musical structure of “South Sea Blue” (南海蓝 Nán Hǎi Lán )

The song is written in a juxtaposed two-part form with an introduction and a coda. The seven-measure intro expresses the sailors who are ready to sail after the bugle is blown and the sound of waves is heard. the A section can be divided into two phrases, adopting the structure of short in the front and long in the back, which tells the dream of the sailors in a very beautiful and lyrical melody. the B section also adopts the structure of two phrases with a short in the front and a long in the back, which expresses the hope of the sailors for the future and their love for the sea. The prelude contains 7 bars. Paragraph A is divided into two phrases, the first of which has 4 bars and the second of which has 5 bars. Paragraph B also contains two phrases, the first of which is 4 bars and the second of which is 6 bars. The epilogue consists of five sections. See Table 8 for illustrations.

Table 8. Musical form of the song “South Sea Blue”

Part	Prelude	A	B	Coda
Amount of bars	7	4+5	4+6	5
Bar number	1-7	8-17	18-28	29-34

Source : Created by Xu Chen, November 7, 2024

#### 5.8.5 Characteristics of the lyrics of “South Sea Blue”. (南海蓝 Nán Hǎi Lán )

“Blue” is the business card of the South China Sea; ‘Blue’ is the duty and responsibility of the officers and soldiers of the South China Sea as they advance into

the deep blue and dream of the deep blue. The stars of the South China Sea, the full moon, the sunrise, the sunrise and the South China Sea officers and soldiers of the thoughts, feelings, sentiments, feelings, blood, riding the wind and waves of the warships, so that the sailors of the steel gun is more tightly gripped, high winds and waves of the South China Sea, so that the spine of the sailors is more upright, surging waves, so that the sailors of the bosom is more broad. Here is the lyrics (Chinese and Pinyin) and the meaning:

A

繁星点亮海防线，浪花抚摸着我的战舰，

Fán xīng diǎn liàng hǎi fáng xiàn, Làng huā fǔ mō zhē wǒ de zhàn jiàn ,  
(The stars light up the sea defenses. The waves caress my battleship.)

海风轻吻着我的钢枪，青春捧出的月牙，挂着蓝蓝的梦想。

Hǎi fēng qīng wěn zhē wǒ de gāng qiāng, Qīng chūn pěng chū de yuè yá ,Guà zhē lán lán de mèng xiǎng.

(The sea breeze kisses my steel gun, and the crescent moon held out by youth hangs a blue dream.)

B

年轻的水兵，海天挺拔成了你的脊梁，

Nián qīng de shuǐ bīng, Hǎi tiān tǐng bá chéng le nǐ de jí liǎng ,  
(Young sailor, the sea and sky have become your backbone.)

波涛澎湃成了你的胸膛，逐梦深蓝，爱在海疆。

Bō tāo péng pài chéng le nǐ de xiōng táng, Zhú mèng shēn lán, Ài zài hǎi jiāng.

(The surging waves have become your chest, dreaming of the deep blue, love in the sea border.)

The lyrics have the following creative features:

1) The lyrics depict a romantic ocean scene through such imagery as “stars”, “waves”, “sea breeze” and “crescent moon”, combining the navy's mission with beautiful natural landscapes to express the love and defense of the sea border. The ocean scene combines the mission of the navy with the beautiful natural landscape, expressing the love and defense of the sea border. Comparing the ocean to the warrior's “chest” and “backbone”, the lyrics are full of romanticism and military sentiment.

2) The lyrics use a lot of symbolism, linking elements of nature to the qualities of naval soldiers. For example, “blue dream” symbolizes the young sailors' expectations for the future, while “dreaming of the deep blue” symbolizes their firm beliefs and love for the sea. This metaphorical and symbolic approach adds a deeper meaning to the lyrics while expressing the feelings of the soldiers.

3) The lyrics refer to the “crescent moon held out by youth”, showing the mission that young sailors shoulder in their youthful years, closely linking their personal growth with the tranquility of the country. Through this delicate expression, the lyrics highlight the combination of youth and responsibility, and express the selfless dedication of the young generation to the motherland.

4) The lyrics are lyrical and full of power, with both soft natural descriptions and bold emotional expressions. For example, the paragraph of “the uprightness has become your backbone, and the surging waves have become your chest” uses imagery to outline the strong and determined posture of the sailors in the sea life, which makes the whole piece both lyrical and full of impassioned power.

5) The whole song rhymes with “ang”, e.g. xiang, liang, jiang, and the overall lyrics are rhyming and catchy.

Overall, the lyrics portray the youthful image of navy sailors and their deep love for the motherland through romantic natural imagery and a strong sense of responsibility, which is both poetic and powerful, and expresses the firm conviction and sense of mission of dreaming for the sea border.

### **5.9 General summary of musical characteristics**

Through the analysis of a total of eight Haiyang popular songs from the above four periods (the initial stage of creation, the development stage, the reform stage and

the transformation stage), we can draw several similarities in the musical characteristics of this theme vocal music works, which mainly include the following points.

#### 5.9.1 Common characteristics of melody

The melodies of Chinese Haiyang popular songs have two characteristics: First, the melodies are mainly carried out in a progressive surround, and at the same time, the melody lines fluctuate in a steady state and change in ups and downs. It mainly shows the calm sea of Dahai, as if Dahai is slowly beating the beach; The second is the occasional jump in the melody, like a rolling sea wave, making the melody waves rise and fall, showing the magnificent Dahai.

#### 5.9.2 Common characteristics of rhythm and beat

Through the above analysis of the eight songs we can easily conclude that Chinese Haiyang popular songs in the use of rhythmic patterns, Haiyang popular songs are mostly dominated by ① distributed evenly type (x x), ② dotted type (x. x) and ③ syncopation type (x x x), with appropriate fluctuations added to the smoothness, reflecting the calmness of the sea and its magnificence and breadth.

In the use of the beat is mostly 4/4 time (4 out of 8 songs preferred 4/4 time); in addition, 2/4 time can be used, mostly for relatively smooth and soothing works; under special circumstances, according to the emotional needs of the creator and the expression of Dahai's unique mood, you can also choose 3/4 time.

Table 9. The following is a summary of the rhythm of the eight works

Serial No.	1	2	3	4	5	6	7	8
Rhythm	②	②	②③	①②	①③	①②	②	②③
Beat	4/4	2/4	2/4	3/4	2/4	3/4	4/4	4/4

① Distributed evenly type ② dotted type ③ Syncopation type

Source : Created by Xu Chen, November 7, 2024

#### 5.9.3 Common characteristics of tonality

Through the analysis of the tonality of the above eight songs, it is not difficult to conclude that the tonality of Chinese Haiyang popular songs has two

characteristics: First, most of them are written in Chinese national mode, which highlights the nationality while better expressing the praise and love for Haiyang and the motherland; Second, most of them use big tone colors to better show Dahai's bright and open, magnificent and boundless, and bring people infinite sunshine and positive emotions.

Table 10. The following is the tonality analysis diagram of the eight works

Serial No.	1	2	3	4	5	6	7	8
Tonality	bE- Gong	G- Gong	F- Gong	E- Gong	C- Gong	F- Major	e-#f-e	G- Gong

Source : Created by Xu Chen, November 7, 2024

#### 5.9.4 Common characteristics of Musical Form

Through the analysis of the form structure of the above eight songs, it is not difficult to conclude that the form structure of Chinese Haiyang popular songs contains two characteristics: first, the form structure of Haiyang popular songs is mostly written in two-paragraph style, because the two-paragraph style is the most consistent with the emotional expression of the songs; Second, the structure of the phrase is mostly square, which matches the rhythm of the lyrics to better express the artistic characteristics of Dahai.

Table 11. The following is the summary diagram of the analysis of the form structure of eight works

Serial No.	1	2	3	4	5	6	7	8
Musical Form	Binary form	Ternary form	Binary form	Binary form	Binary form	Binary form	Ternary form	Binary form

Source : Created by Xu Chen, November 7, 2024

### 5.9.5 Common characteristics of lyrics

Through the analysis of the lyrics of the above eight songs, it is not difficult to conclude that the lyrics of Haiyang popular songs in China contain the following characteristics:

- 1) The lyrics go up and down neatly, and there are rhymes at the end of each sentence;
- 2) The lyrics are catchy, undulating, and form a cadence;
- 3) The lyrics are simple and unpretentious, lyric by borrowing things, chanting things and praising people, rich in music;
- 4) Individual works make full use of words to make the song more national flavor.

In a word, as Chinese Haiyang popular songs belong to a kind of specific subject matter, they also have some inherent common musical characteristics. The summary of these musical characteristics will help us to learn from them in the future creation process. Therefore, it lays a solid foundation and a good foundation for the creation of more excellent Haiyang popular songs.

### 5.10 Different characteristics of music content and expression of emotion in different periods

The first period, the Haiyang popular songs before the founding of the People's Republic, mainly focused on the theme of national liberation and freedom. Works from this period deeply reflect the suffering of the people in the turbulent times, focusing on the plight and helplessness of the bottom of society. The song often expresses the longing for the future and the longing for a new life with simple melody and sincere lyrics. These Haiyang popular songs not only record the people's perseverance and struggle in the difficult situation, but also reflect their urgent hope for national rejuvenation and freedom. The content of the song is full of calls for social change, and through the vivid musical language, it conveys the strong pursuit of liberation and independence of the people of that era, and becomes a valuable spiritual sustenance and incentive force in the social turmoil. There are not many works in this period, but "Song of the Fisherman" has been passed down to this day. China in the 1920s was in a period of turmoil and change. During this period, national salvation became the theme of artistic creation, and Haiyang, as an

important economic resource in China's coastal region, gradually became a source of inspiration for artistic creation because of its importance in national defense and trade. The outbreak of the May Fourth Movement ushered in a movement of intellectual liberation in Chinese society. Western ideas of democracy, freedom, and science gradually penetrated China's intellectual, literary, and artistic circles, promoting the rise of the New Culture Movement. Against this background, literature, music and other art forms began to focus on reality, reflecting social problems and calling for national awakening and salvation. Haiyang popular songs, as one of the forms of literature and art during this period, also began to move closer to realism in terms of theme. In Haiyang popular songs of this period, Haiyang was often given symbolic meanings, representing the destiny of the nation, the pursuit of freedom, and resistance to foreign aggression. 1920s Chinese Haiyang popular songs were usually based on the national style, with simple melodies and lyrics full of concern for the destiny of the nation and hope for the future. The lyrics are full of concern for the fate of the nation and expectations for the future. The background of its creation was the era of national crisis and ideological liberation. Under this historical background, Haiyang popular songs were not only a form of artistic expression, but also a carrier of national sentiment and a call for salvation and survival. The masterpieces of Haiyang popular songs in this period were mainly movie interludes.

In the second period, from the founding of the People's Republic of China to the Cultural Revolution, the creative direction of Haiyang popular songs changed significantly. The songs of this stage mainly turned to praising the great rivers and mountains of the motherland, emphasizing the achievements of socialist construction and deep love for the country. The content of the song focuses on promoting patriotism and conveying a clear political stance and national philosophy through the power of music. Haiyang popular songs of this period often show the glorious achievements of national construction with magnificent melodies and magnificent arrangements. The melodies are more majestic and passionate, and the lyrics are full of strong characteristics of The Times and political colors. These Marine songs played an important role in the propaganda of the society at that time, enhancing the collective consciousness and national identity of the people, becoming music works reflecting the mainstream ideology of the society, and also promoting the unity and positive spirit of the society to a certain

extent. From 1950 to 1979, the development of Haiyang popular songs in China was closely related to the country's historical background, political environment, and social changes. This period witnessed major historical events such as the founding of new China, the climax of socialist construction, and the Cultural Revolution, and the creation and development of Haiyang popular songs were deeply influenced by these factors. New China had just been founded, and the whole country was full of aspirations for a new life and enthusiasm for building socialism. Entering the 1960s, most of the marine songs of this period were themed on the glorification of the motherland's great rivers and mountains and marine resources, showing the development achievements of New China in the marine field. Marine songs gradually became a tool for political propaganda. Songwriting focused on the achievements of socialist construction, the state's emphasis on the development of marine resources, and the praise of fishermen's labor. In the late 1970s, with the brewing of reform and opening up, marine songs began to come out of the single mode of political propaganda, and gradually returned to the theme of expressing people's lives, the natural beauty of the sea and labor scenes. The compositions of this period laid the foundation for the prosperity of marine songs in the later reform and opening-up period.

In the third period, with the advent of reform and opening up, foreign cultures flooded into China, bringing new music creation ideas and elements, which had a profound impact on Chinese song creation. In this context, some Haiyang popular songs began to learn from the creative skills and techniques of foreign music culture. However, with the profound changes of Chinese society in the political, economic and cultural fields, the creation of music art is inevitably impacted. At the same time, the academic circles do not pay enough attention to the research and creation of Haiyang's music, and the understanding is not deep enough, resulting in the gradual decline of the research and creation of Haiyang popular songs. Although several Haiyang popular songs were released during this period, their supposed social influence was gradually weakened in the tide of market economy. Between 1980 and 1999, China's marine songs ushered in a new development in the context of reform and opening up. With the rapid development of the economy and opening up to the outside world, the importance of the ocean in the national strategy has increased, and the themes of ocean songs have diversified, expanding from a single praise of the motherland to a focus on marine environmental protection, natural

beauty, fishermen's lives and other aspects. During this period, the influence of western culture promoted the innovation of music styles, and marine songs began to incorporate new elements such as pop music and rock, making the works more in line with the aesthetics of the times and attracting more young listeners. Internationalized musical exchanges further promoted the diversity of creation, and the ocean songs showed a broader vision in terms of expression. Overall, between 1980 and 1999, marine songs made remarkable breakthroughs in both themes and styles, reflecting the changes in Chinese society during the period of reform and opening up, as well as demonstrating the positive evolution of music and culture in the midst of globalization.

In the fourth period, since the beginning of the 21st century, the themes of Haiyang popular songs have been deepening and diversifying, and works on the protection of Marine environment and ecological balance have emerged. In terms of creation, these songs pay more attention to innovation, widely absorb and learn from musical elements and styles from all over the world, and integrate Chinese folk music with world music, making Haiyang popular songs show more international characteristics. In terms of lyrics, the expression is also more poetic, which enhances the artistic appeal. However, as the creation of Haiyang popular songs mainly relies on local teams, its publicity and communication efforts are limited, so the representative works produced are relatively rare. In addition, since the domestic research on Marine music is still in its infancy, no special research team or perfect research system has been established, so Haiyang popular songs since the 21st century have not been systematically sorted out and studied. Since 2000, Chinese Haiyang popular songs have entered a diversified and innovative stage of development. With the progress of society and the country's emphasis on the marine strategy, the themes of Haiyang popular songs have become increasingly rich. In addition to the traditional praises of natural landscapes and labor, environmental protection and ecological preservation have become a new focus, reflecting the society's increasing attention to marine environmental issues. In terms of musical style, Haiyang popular songs have begun to boldly fuse elements of electronic music, rock, pop and folk music to create works with a modern and international flavor. This stylistic innovation has made Haiyang popular songs more attractive and adapted to the aesthetic needs of contemporary listeners. At the same time, the composition and interpretation of Haiyang popular songs have been influenced by music cultures from all

over the world in the context of globalization, further enhancing their international character. Overall, Haiyang songs since 2000 have made remarkable progress in both theme and style, demonstrating the positive development of Chinese music culture in the process of globalization and modernization. There are many Haiyang popular songs in this period, but they are not widely circulated and there are not many representative works.

On the whole, the development of Haiyang popular songs has undergone a continuous evolution from the fervent call for national liberation, to the enthusiastic eulogia of patriotism, and then to the diversified creation in modern society. This musical form not only carries the social emotions and collective memories of different historical periods, but also vividly reflects the pulsation and transformation of Chinese society in cultural, political and economic changes. From the initial theme of national liberation to the later socialist construction, and then to the modern integration of global musical elements, Haiyang popular songs, with its unique artistic expression forms, show the changes of The Times and the diversified development path of Chinese music creation.



## CHAPTER VI

### The new Haiyang popular songs in China

Chapter 6 mainly focuses on the third research objective of the article “To compose the new Haiyang popular songs in China.” and the third content of the third chapter of the research, the researcher composed a Haiyang popular song by myself. This chapter mainly combines the analysis of the compositional background and musical content of different eras of Haiyang popular songs in China in chapter 4, and the comprehensive analysis and summary of the musical characteristics of Haiyang popular songs in China in chapter 5, on the basis of which the researcher will compose a new Haiyang popular songs “Listen to the waves” based on my own understanding of the topic. The researcher will compose a new Haiyang popular song “Listen to the waves” based on my understanding of this topic. In the following, the researcher will analyze and research the background, emotional expression, and compositional techniques of the song, and summarize the common points with previous Haiyang popular songs as well as the innovative points of the new-age Haiyang popular songs. It is hoped that through the combination of the researcher's personal theory and practice, more young students or friends can be inspired to devote themselves to the creation and research of Haiyang music, to know more about Haiyang and care about Haiyang, and to make their own contribution to the dissemination and development of marine culture.

#### 6.1 The synopsis of the song “Listen to the Waves”

“Listening to the Waves” is a broadly lyrical Haiyang popular song that Ithe researcher composed during my doctoral studies at Mahasarakham University, based on my preliminary fieldwork, theoretical research, and analysis of numerous works of Chinese Haiyang popular songs, as well as incorporating my deep understanding and insights into the genre.

### 6.1.1 QR code for performance recordings for“Listen to the Waves”



Figure 57. QR code for performance recordings for“Listen to the Waves”

Source : Created by Xu Chen,November 7,2024

### 6.1.2 Introduction to the song“Listen to the Waves”

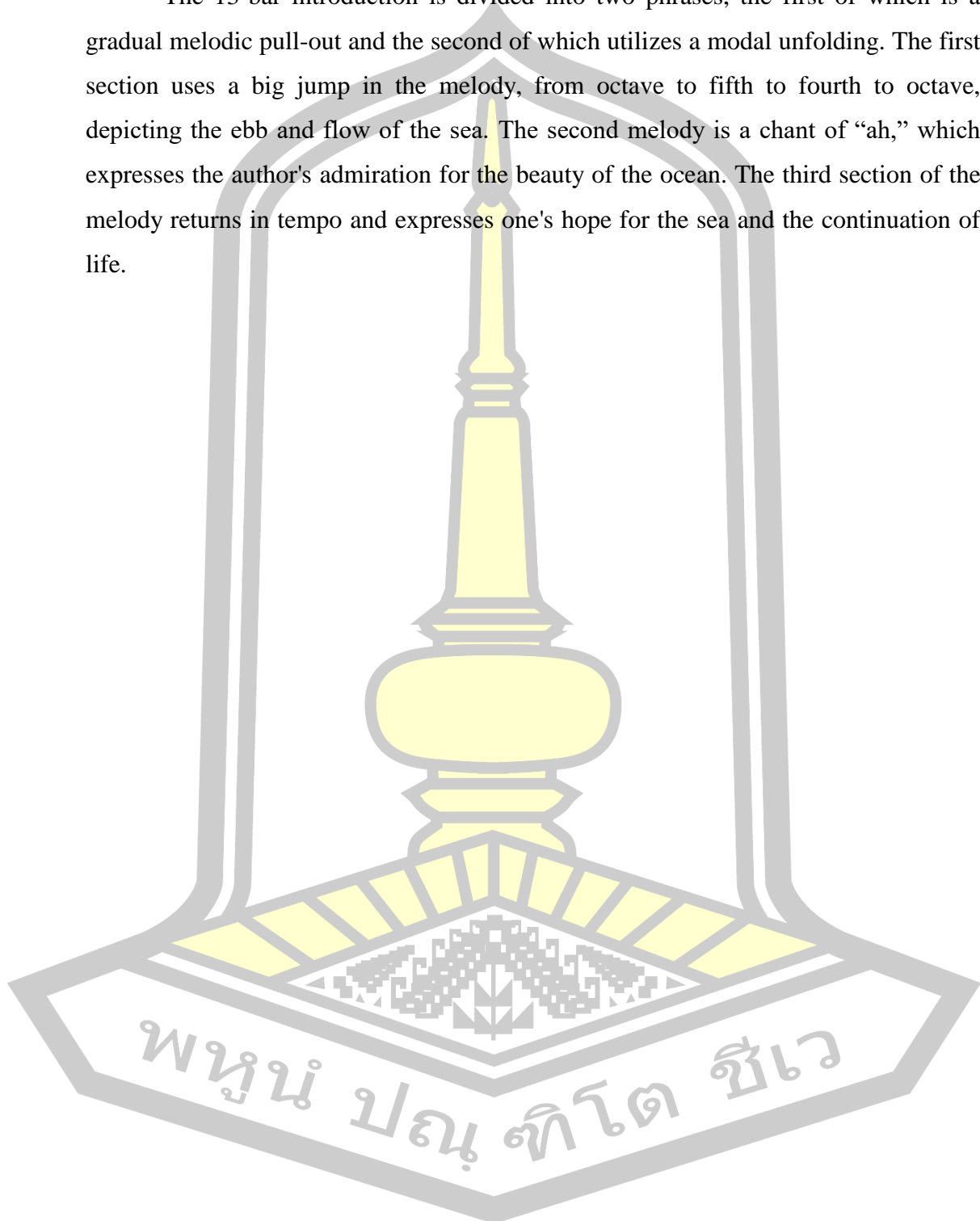
The composition of this song is mainly based on the researcher's feelings after taking a walk along the seashore, seeing the vastness and boundlessness of the sea and listening to the sound of waves lapping against the shore, which suddenly inspired my associations and imagination. This piece depicts the magnificence and sanctity of the ocean through beautiful language and imagery. The lyrics refer to the eternal praise of the ocean like a poem, which not only symbolizes the great creation of nature, but also expresses the reverence and love for the ocean as the “home of life”. The work is full of prayers for heaven and earth, and expresses people's hope for the sea and the continuation of life. Overall, the thought content of this song focuses on the beauty of the ocean and the origin of life, and shows the gratitude and reverence of human beings for nature and life.

### 6.2 The compositional process of the song “Listen to the Waves”

The above mainly introduces the composition background of this work, the content of the lyrics as well as the expression of the ideological and emotional, the next will be from the perspective of the music ontology, respectively, from the melody, rhythm, tonality, structure, lyrics and so on five aspects of the song to carry out a comprehensive analysis.

### 6.2.1 Melody

The 13-bar introduction is divided into two phrases, the first of which is a gradual melodic pull-out and the second of which utilizes a modal unfolding. The first section uses a big jump in the melody, from octave to fifth to fourth to octave, depicting the ebb and flow of the sea. The second melody is a chant of “ah,” which expresses the author's admiration for the beauty of the ocean. The third section of the melody returns in tempo and expresses one's hope for the sea and the continuation of life.



Lyricist by Xu Chen  
Compose by Xu Chen

*capric ciosamente*

5

9

14 A(14-29)

shi shui liu xia jie zuo bi bo lian zhe lan tian

18

shi shui cui sheng lei guang yong gan zou shang an bian you shi shui

22

xie xia zhe bu xiu de shi pian rang mian mian da hai qian gu chuan bian zhe shi

26

tian di de qi pan zhe shi sheng ming de jia yuan

*appassionatamente*

30

a

34

a a

38

a a a

43

a a

48

B (52-71)

52

bu xiu de shi pian qian gu chuan bian

56

tian di de qi pan sheng ming de jia yuan

60

bu xiu de shi pian qian gu chuan bian

64

tian di de qi pan sheng ming de jia yuan

68

Detailed description: This is a musical score for a piece titled "Listen to the Waves". It consists of ten staves of music in G major, 4/4 time. The first four staves (measures 34-48) are instrumental, featuring a melody with various note values and rests, and some slurs. The fifth staff (measures 52-71) is the beginning of a vocal line, marked with a 'B' and a yellow highlight. The lyrics are in Chinese characters. The score includes a large grey arrow pointing downwards on the left side and a large grey arrow pointing upwards at the bottom.

Figure 58. Music score for "Listen to the Waves"

Source : Created by Xu Chen, November 7, 2024



Figure 59. Two motifs from the song “Listen to the Waves”

Source : Created by Xu Chen ,November 7,2024

### 6.2.2 Rhythm and beat

The rhythm of this piece is the same as most of the previously analyzed Haiyang popular songs, all of them adopt 4/4 beat, because this beat can best express the width, magnificence and sanctity of the sea. In terms of rhythmic patterns, the first and third verses are mostly in a smooth progression, while the second verse is more in a rhythmic pattern with dots.

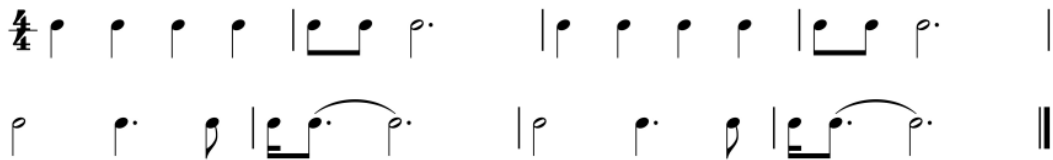


Figure 60. These are the two main rhythm patterns of the song “Listen to the Waves”

Source : Created by Xu Chen,November 7,2024

### 6.2.3 Tonality

This piece is similar to many previous Haiyang popular songs in that it adopts the Chinese folk tuning, and here the a-feather seven-tone tuning is transformed into the d-feather seven-tone tuning. Unlike many of the previous Haiyang popular songs, this piece has an innovative tuning, which utilizes the transposition of the a-flat to the d-flat.



Figure 61. The tonal scale “Listen to the Waves”

Source : Created by Xu Chen ,May 19,2024

#### 6.2.4 Musical form

The prelude contains two phrases, the first of which begins on the note 6 and is followed by a gradual expansion of the width of the melody, leading to the author's first impression of seeing the sea. The second phrase uses the technique of modal progression, which further pushes the fluctuation of the melody, triggering the author's thoughts and entering the theme. The first section is divided into four phrases, using two thematic materials and ending on a perfect termination. The insertion section can be divided into two phrases, the first of which utilizes the a-feather seven-tone clef tonality, while the second utilizes the a-feather seven-tone arpeggio tonality, a tonal shift that makes the melody more rhythmic and reflects the author's heartfelt tribute to the beauty of the ocean and the origin of life. The lyrics of the second verse utilize the lyrics of the first verse, but the melody is changed and further broadened, showing the gratitude and reverence of human beings for nature and life. The song's prologue consists of 13 measures, the A can be divided into four sentences, each containing four measures, and the interlude can be divided into two sentences, each containing eight measures. The B segment, like the insert segment, has a final epilogue of four sections.

Table 12. Musical form of the song“South Sea Blue”

Part	Prelude	A	Insertion	B	Coda
Amount of bars	13	4+4+4+4	(2) 8+8 (4)	8+8	4
Bar number	1-13	14-30	31-53	54-70	71-75

Source : Created by Xu Chen,November 7,2024

### 6.2.5 Lyrics

There are two verses in this piece, which show the reverence for nature and life through the praise of the ocean. In the lyrics, the words “the blue waves are connected to the blue sky” and “immortal poem” allude to the eternal beauty and power of the sea as a masterpiece of nature. By asking questions, the songwriter leads to the emotional resonance that the ocean brings to human beings, symbolizing the sacred connection between life and home. The sea is both the prayer of heaven and earth, and the source and support of life, conveying a deep understanding and reverence for nature and human destiny. The emotional imagery also sees the sea as the spiritual home of mankind, symbolizing mankind's place in nature and the pursuit of a harmonious and beautiful life. These emotional and poetic expressions give the work deep philosophical connotations and make people ponder the eternal relationship between man and nature.

Below is the Chinese pinyin version of the lyrics to this piece and the meaning:

A

是谁留下杰作 碧波连着蓝天

Shì shuí liú xià jié zuò, Bì bō lián zhē lán tiān

(Who left behind the masterpiece of the blue waves and the blue sky?)

是谁催生泪光 勇敢走上岸边

Shì shuí cuī shēng lèi guāng, Yǒng gǎn zǒu shàng àn biān (Who brought tears to the eyes and braved the shore?)

又是谁写下这不朽的诗篇

Yòu shì shuí xiě xià zhē bù xiǔ dē shī piān

(And who wrote this immortal poem?)

让绵绵大海千古传遍

Ràng mián mián dà hǎi qiān gǔ chuán biàn

(And who wrote this immortal poem to make the sea known throughout the ages?)

这是天地的祈盼

Zhè shì tiān dì dē qī pàn

(This is the hope of heaven and earth.)

这是生命的家园

Zhè shì shēng míng dē jiā yuán

(This is the home of life.)

B

不朽的诗篇千古传遍

Bù xiǔ dē shī piān qiān gǔ chuán biàn

(Immortal poems that have been passed down through the ages.)

天地的祈盼生命的家园

Tiān dì dē qī pàn, Shēng míng dē jiā yuán

(The hope of heaven and earth, the home of life.)

不朽的诗篇千古传遍

Bù xiǔ dē shī piān qiān gǔ chuán biàn

(Immortal poems that have been passed down through the ages.)

天地的祈盼生命的家园

Tiān dì dē qī pàn, Shēng mìng dē jiā yuán

(The hope of heaven and earth, the home of life.)

The following creative features are summarized through the above lyrics:

The language of the lyrics is beautiful and poetic, conveying a philosophical outlook on life and reverence for nature through praises and metaphors of the ocean. The metaphorical and anthropomorphic rhetorical techniques (such as “the prayer of heaven and earth” and “immortal poem”) add literary color to the lyrics, making the expression of the work's emotions more profound and resonant.

The sea is not only an object of description of nature, but also a symbol of life and home, showing eternal reverence for nature. Through the imagery of the sea, the lyrics derive the deep affection for the home of mankind and the humility of mankind in front of nature. This symbolic way of expression allows the lyrics to transcend the concrete natural scenery and sublimate to the spiritual and emotional level.

The lyrics adopt a repetitive chanting structure, especially in the second verse where the words “passed down through the ages” and “the prayers of heaven and earth” are repeated, which strengthens the theme and emotion of the lyrics and makes the expression of the work more intuitive and profound. This repetition not only enhances the lyricism of the song, but also makes it easier for people to realize the respect and sacredness conveyed by the work.

By depicting the magnificence and eternity of the ocean, the work connects human emotions with the natural landscape and expresses the vision of harmonious coexistence between man and nature. The lyrics embody the cherishing of the home of life and convey a value of pursuing harmony and unity between man and nature.

The song's lyrics are written in two stanzas, each of which is divided into four lines, each of which ends with a return rhyme that ends in “an”.

Overall, the piece depicts the beauty and mystery of nature with affectionate strokes and poetic language, while at the same time showing respect for the ocean and life through symbols and repeated chanting, making the entire lyrics rich in ideological connotations and unique artistic style.

### **6.3 Summarizing the commonalities between the song “Listening to the Waves” and the previous eight songs**

After analyzing and summarizing the characteristics of eight representative Haiyang pop songs in Chapter 5, the researcher combined these common characteristics to create a brand new Haiyang pop song, and the following section will summarize in detail the common characteristics of this newly created song and the previous eight songs.

#### **6.3.1 Same Thematic Content**

The piece “Listening to the Waves”, like the eight pieces analyzed earlier, is based on the theme of Haiyang, and through the description of nature, as well as the use of poetic language and symbolism, it celebrates the magnificence of the sea and expresses reverence for nature.

#### **6.3.2 Same melodic characteristics**

The melody is the same as that of the previous eight pieces in that the melodic line rises and falls in a smooth way and changes in the rising and falling. This piece mainly adopts the progression of jumping in as if it were a rolling sea wave, making the melody undulate and expressing the waves of Dahai as well as the author's surging and excited mood.

#### **6.3.3 Same Rhythm and Beat**

The same as the previous eight pieces, in terms of the use of rhythmic patterns, this piece is mostly based on even division ( xx ), and smooth division ( x. x ), and in terms of the use of the beat, 4/4 is used, with appropriate fluctuations added to the smoothness, reflecting the calmness of the sea and its magnificence and breadth.

#### **6.3.4 The same tonality choice**

Similar to the previous eight pieces, this piece is also written in the Chinese National Tuning, which highlights the national character and better expresses the love and praise for Haiyang and the motherland.

#### **6.3.5 Musical Form**

Similar to the previous eight pieces, this piece is written in the two-part form most commonly used in Haiyang's pop songs, because the two-part form is the most suitable for the emotional expression of the song; at the same time, the phrases are in

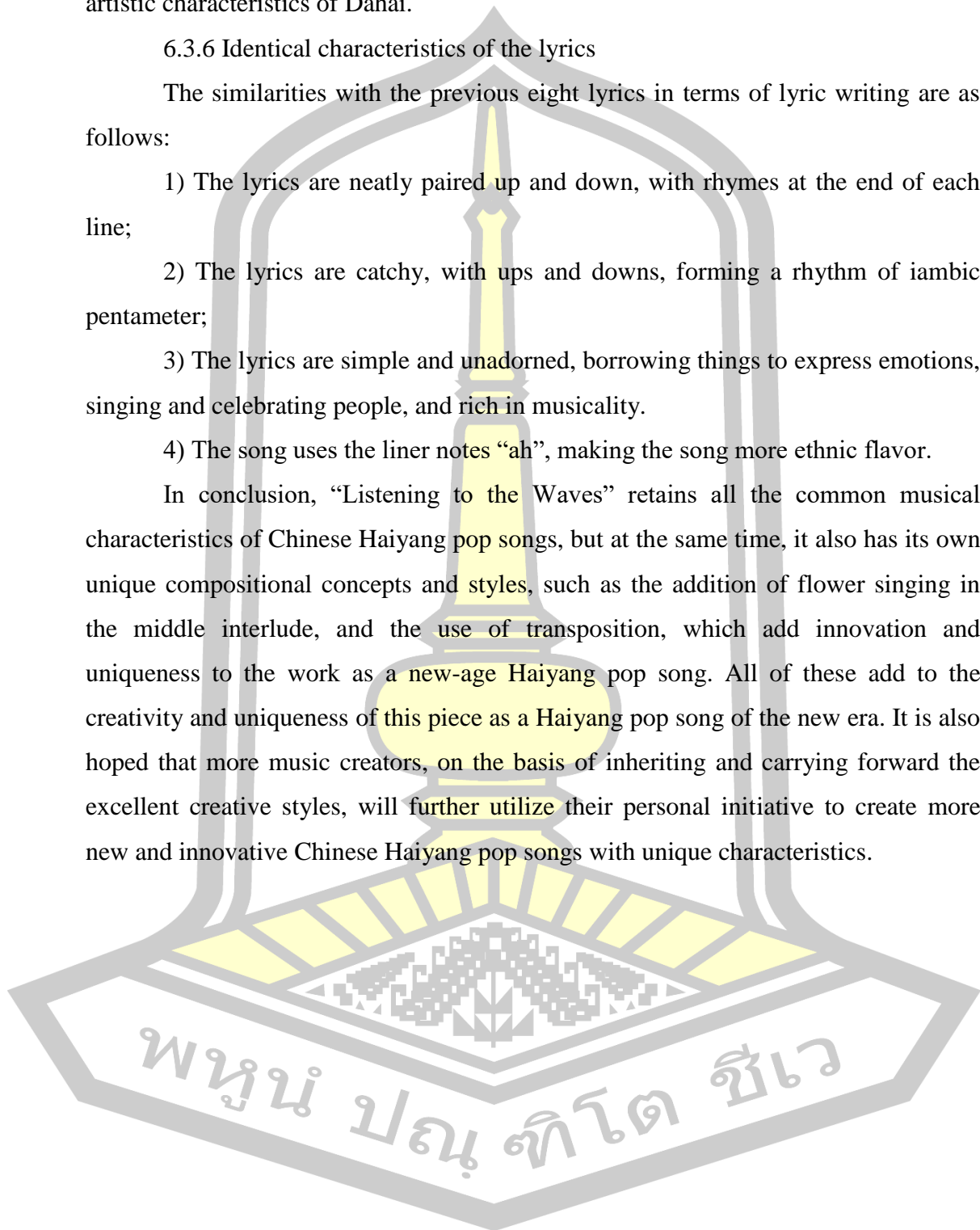
a square structure, which is in line with the lyrics' rhythms, and better expresses the artistic characteristics of Dahai.

#### 6.3.6 Identical characteristics of the lyrics

The similarities with the previous eight lyrics in terms of lyric writing are as follows:

- 1) The lyrics are neatly paired up and down, with rhymes at the end of each line;
- 2) The lyrics are catchy, with ups and downs, forming a rhythm of iambic pentameter;
- 3) The lyrics are simple and unadorned, borrowing things to express emotions, singing and celebrating people, and rich in musicality.
- 4) The song uses the liner notes “ah”, making the song more ethnic flavor.

In conclusion, “Listening to the Waves” retains all the common musical characteristics of Chinese Haiyang pop songs, but at the same time, it also has its own unique compositional concepts and styles, such as the addition of flower singing in the middle interlude, and the use of transposition, which add innovation and uniqueness to the work as a new-age Haiyang pop song. All of these add to the creativity and uniqueness of this piece as a Haiyang pop song of the new era. It is also hoped that more music creators, on the basis of inheriting and carrying forward the excellent creative styles, will further utilize their personal initiative to create more new and innovative Chinese Haiyang pop songs with unique characteristics.



## CHAPTER VII

### Conclusion, Discussion and Suggestion

This chapter consists of three parts: conclusion, discussion and suggestion. The conclusion part mainly summarizes the research results of the three objectives, i.e., the development history of Chinese Haiyang popular songs; the musical characteristics of Chinese Haiyang popular songs; and the analysis of the newly composed works of Chinese Haiyang popular songs. The thesis and recommendations section mainly suggests the dissemination and development of Chinese Haiyang popular songs.

#### 7.1 Conclusion of the three results

#### 7.2 Discussion

#### 7.3 Suggestions for the dissemination and development of Haiyang popular songs in China

### 7.1 Conclusion of the three results

#### 7.1.1 Analysis of the results of the survey on the development history of Haiyang popular songs in China

Since its creation in the 1920s, China's Haiyang popular songs have gone through four major historical periods, namely, the period of inception (1920-1949), the period of development (1950-1979), the period of reform (1980-1999), and the period of transition (2000 to the present). Haiyang popular songs in each period have changed differently with the different backgrounds of the times, with fewer works in the initial period, mainly as interludes in movies; the development period was mainly after the founding of New China, during which Haiyang popular songs were mainly based on the theme of military Haiyang, and a lot of excellent songs appeared. With the advent of reform and opening up, the economy of various places prospered, people's living standards gradually improved, and local and foreign cultures kept exchanging and colliding, influencing each other, and Haiyang popular songs also developed in the direction of diversification; the transition period is mainly since the 21st century, Haiyang popular songs have deepened and diversified their themes, with

the emergence of the protection of the marine environment and the marine environment. During the transition period, mainly since the 21st century, Haiyang popular songs have deepened and diversified in terms of themes, with songs on the protection of the marine environment and the balance of marine ecosystems, and more innovative songwriting, absorbing and learning from musical elements and styles from all over the world, making songs on marine themes internationalized and with lyrics that emphasize more on poetic expression.

#### 7.1.2 Analysis of the musical characteristics of Haiyang popular songs in China

First of all, through the analysis of the melodic lines of the above eight songs, it is easy to conclude that the melodies of Chinese Haiyang popular songs are characterized by two aspects: firstly, the melodic progression is mostly dominated by the gradual encircling progression, and at the same time, it shows a wavy progression, with the melodic lines undulating in the smoothness, and changing in the undulation. It mainly expresses the calm sea of Dahai, as if Dahai is slowly lapping the sandy beach; secondly, there are occasional skipping progressions in the melodic progression, just like rolling waves, which makes the melody undulate and expresses the magnificent waves of Dahai.

Secondly, in the use of rhythmic patterns, Haiyang popular songs are mostly based on even (xx), smooth (x. x) and syncopated (x x x) patterns, with appropriate fluctuations added to the smoothness, reflecting the calmness and magnificence of the sea. In terms of the use of beat, 4/4 is the main beat (4 out of 8 songs use 4/4); in addition, 2/4 can also be used, mostly for relatively smooth and soothing works; under special circumstances, according to the emotional needs of the creator and the expression of Dahai's unique mood, 3/4 can also be chosen.

Thirdly, the choice of tonality is characterized by two aspects: one is that most of them are written in the Chinese national key, highlighting the national character while better expressing the praise and love for Haiyang and the motherland; and the other is that most of them are in the major tonal color, better showing Dahai's brightness and openness, expansiveness and endlessness, and bringing people unlimited sunshine and positive emotions.

Fourthly, the musical form of the song contains two characteristics: firstly, it is mostly written in two-part form, because two-part form is the most suitable for the expression of the song's emotion; secondly, the phrases are mostly in a square structure, which is in line with the lyrics' rhymes, and better expresses Dahai's artistic characteristics.

Fifthly, the lyrics contain the following characteristics: the lyrics are neatly paired up and down, with rhymes at the end of each line; the lyrics are catchy, with ups and downs, forming a rhythm of iambic pentameter; the lyrics are simple and unadorned, with lyrical borrowings and chants to celebrate the people and give them a musical character; the individual works fully utilize the liner-notes to make the songs more national flavor.

### 7.1.3 Analysis of newly created Chinese Haiyang popular songs works

Based on the comprehensive analysis and summary of the musical characteristics of Chinese Haiyang popular songs in Chapter 5, I will create several new Haiyang popular songs based on my own understanding of the subject, and focus on two of them, analyzing and researching them comprehensively in terms of compositional background, emotional expression, and compositional techniques. The common points of the two pieces are reflected in the following aspects:

Melodically, they all use a cascading wrap-around pattern to express Dahai's sweeping and sweeping soundscapes;

The rhythms are all syncopated, and the beats are all in 4/4;

The choice of tonality, although one piece is in Chinese folk tuning and the other in Western tuning, both emphasize the major tonality, reflecting the breadth of Haiyang.

The musical form of the songs adopts the two-part form commonly used in Haiyang's popular songs, with a climax in the middle, and further deepening the impression of the theme through the technique of repetition;

The lyrics also follow the common features of Haiyang popular songs, such as the top and bottom of the song, rhyming at the end of the line, simple and catchy.

## 7.2 Discussion

### 7.2.1 Research significance of Haiyang popular songs in China

The study of Chinese Haiyang popular songs is of great significance for promoting the development of Haiyang culture, enhancing the country's cultural soft power and protecting the Haiyang cultural heritage. First, Haiyang culture can be carried forward and spread. First, Haiyang culture can be carried forward and spread. Secondly, it can enhance people's awareness of Haiyang. Third, it can enrich the cultural life of the public. Fourth, it can relieve public mental pressure and improve work efficiency.

#### 7.2.2 The development prospect of Haiyang popular songs in China

In my research on the historical development, musical characteristics and new creation of Chinese Haiyang popular songs, the third aspect is the most worthy of discussion. As an important research direction of Haiyang music, Chinese Haiyang popular songs lay a solid foundation for more professionals to further understand, study and create Haiyang popular songs. It also provides more feasible suggestions for the dissemination and development of Haiyang popular songs in China.

### 7.3 Suggestions for the dissemination and development of Haiyang popular songs in China

#### 7.3.1 Dissemination channels of Haiyang popular songs in China

- 1) Focus on online digital heritage
- 2) Focus on offline event communication
- 3) Increase publicity and diversify dissemination

#### 7.3.2 Development measures for Haiyang popular songs in China

- 1) The importance of the university field and the cultural sector
- 2) Integration of different art forms
- 3) Establish a research system and set up a research organization
- 4) Strengthening domestic and international artistic exchanges
- 5) Focusing on the expansion of the inheritance team of Haiyang music

and art

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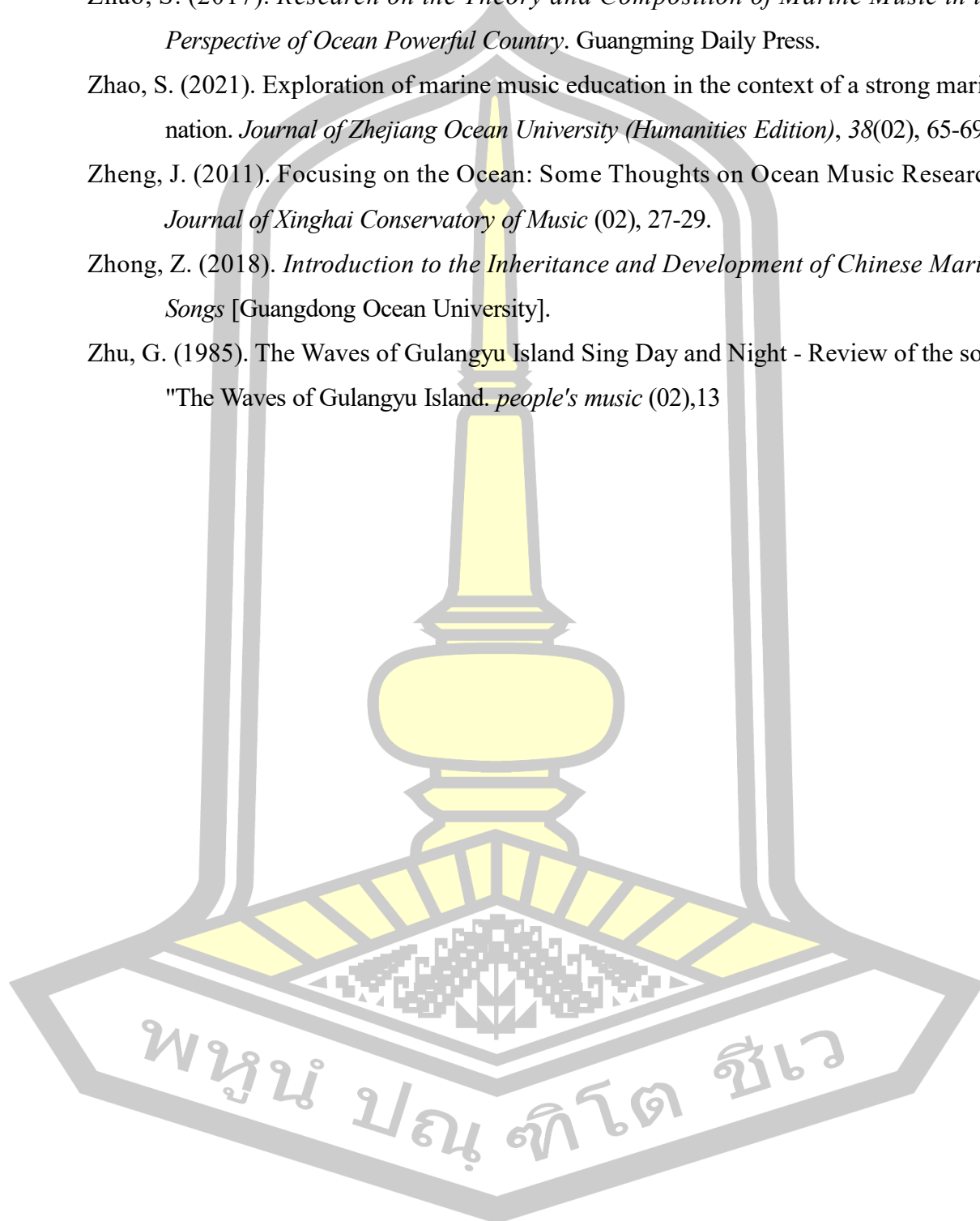
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## **APPENDIX**

### **APPENDIX A**

#### **Chinese Haiyang Music and its Classification**

Haiyang music refers to the form and content of music related to the ocean, which mainly includes the following aspects: first, music produced and circulated on land within or on the edge of the ocean, such as island nations, islands, peninsulas and coastal areas, which can be categorized as Haiyang music; second, music types and musical works reflecting or involving elements of the Haiyang can also be regarded as the scope of Haiyang music; third, people, things and cultural phenomena related to Haiyang music are also important contents for the study of Haiyang music; and third, people, things and cultural phenomena related to Haiyang music are also important contents for the study of Haiyang music. Thirdly, people, things and cultural phenomena related to Haiyang music are also important contents of Haiyang music research. Chinese music with Haiyang themes can be mainly divided into the following categories:

- (1) Traditional tunes gradually formed in the laboring life of the sea, such as fishing songs, which directly reflect the production and lifestyle of fishermen;
- (2) Folk oral music sung by fishermen during their collective labor on rivers, lakes and seas - fishermen's horns. This form of music is usually sung during the labor process of laying nets, catching fish, and entering warehouses, etc., and has a strong sense of rhythm and collectivity;
- (3) Mazu music centered on Haiyang ancestors, Haiyang gods, and worship and ritual activities related to Haiyang beliefs, which are often religious and ceremonial in nature;
- (4) Specially composed musical works related to Haiyang themes, including military songs and movie soundtracks; in addition, they include song and dance music, opera, instrumental works and modern adaptations of new compositions.

Haiyang music is a part of Haiyang culture, and Haiyang music includes Haiyang songs, which are further divided into folk songs (fishing songs and boat fishing horns) and Haiyang pop songs, and my dissertation focuses on the creation of Chinese Haiyang pop songs.

## APPENDIX B

### Photographs of fieldwork key informants with the author and transcripts of interviews

1) Zhao Shaoying (1970-), Master, Associate Professor, music educator, is currently a teacher in the Department of Music, College of Arts, Guangdong Ocean University. Her main research field focuses on the theoretical study of Haiyang music and so on. Her representative work is “Theoretical and Creative Research of Haiyang music under the vision of Ocean Power”. Below are her representative works, web publicity and a photo of the author with her.



Figure 62. Expert Zhao Shaoying and her published books the researcher and her

Sources: Photograph by Xu Chen, September 15, 2023

## Expert Zhao Shaoying Interview Transcript

**Interviewer:** Hello, Mrs. Zhao, it's an honor to have you interviewed.

**Zhao Shaoying:** You're welcome, it's a great pleasure.

**Interviewer:** I'll get straight to the point then. My PhD dissertation is about Haiyang popular songs, and you are an expert in the theory of Haiyang music, so I would like to ask you some questions.

**Zhao Shaoying:** Yes!

**Interviewer:** When did Mrs. Zhao start your research on Haiyang music?

**Zhao Shaoying:** I have been researching this topic for more than 20 years, initially because I came to work in Guangdong Ocean University, out of the practicality of the university, so I began to pay attention to it and keep collecting information.

**Interviewer:** What do you think is the significance of the study of Haiyang music?

**Zhao Shaoying:** Haiyang music is essentially a cultural phenomenon and result of the long process of influencing and being influenced, constructing and being constructed by Haiyang and the people involved in the sea. Countless musicians have used all the genres in the music treasury to eulogize the sea with passion, leaving behind many excellent musical works describing Haiyang, praising Haiyang and singing about Haiyang. These songs, integrating ideology and artistry, let us deeply feel the waves and tenderness of our motherland Haiyang, and arouse our yearning and longing for our motherland Haiyang. These Haiyang music has inspired countless people to love Haiyang and devote themselves to the cause of building Haiyang with its great infectious power and spreading power.

**Interviewer:** What do you think is the purpose of Haiyang music research?

**Zhao Shaoying:** We have to create more Haiyang music works that reflect the spirit of the times, show the characteristics of the nation, and the charm of the unique personality with the greatest enthusiasm, show the Haiyang style with music, spread the Haiyang culture with music, glorify the cause of Haiyang with music, awaken the people's awareness of Haiyang with music, and advocate the rights and interests of Haiyang with music, and lead people to feel the unique charm of Haiyang music while playing the strongest sound of Haiyang culture for the promotion of the strong

nation of Haiyang. It will lead people to feel the unique charm of Haiyang music, play the strongest voice of Haiyang with music, and make due contribution to the great development and prosperity of Haiyang culture.

**Interviewer:** What do you think is the research value of Haiyang music?

**Zhao Shaoying:** Under the background of "building a strong Haiyang country", the era has given us art workers a sacred mission, we should pay more attention to Haiyang, pay more attention to Haiyang, pay more attention to the message of Haiyang's image conveyed by music works from the level of Haiyang's cultural strategy. From the level of Haiyang cultural strategy, we should pay great attention to the message of Haiyang image conveyed in music works, draw rich nutrients and creative inspirations from Haiyang, pay attention to and strengthen the research of Haiyang music, and give full play to the unique role of music in spreading Haiyang culture and enhancing the awareness of Haiyang among the people.

**Interviewer:** My dissertation is about the study of Haiyang popular songs, may I ask Mrs. Zhao whether she thinks it has research value?

**Zhao Shaoying:** Li Hang's article, "Utilizing the Social Functions of Haiyang Music," mentions, "In contemporary times, the open pattern has led to the formation of a diversified musical situation, where music is no longer confined to Yangchunbaixue works for a few people's solitary enjoyment, but rather influences the people's spiritual and cultural life in the form of wave-like popular music. From the perspective of developing Haiyang music, developing the creation and dissemination of Haiyang songs has a more important and visible role." Therefore, I think that the choice of topic for your dissertation is very valuable for research, and that developing the theoretical and creative research of Haiyang music and emphasizing and strengthening the creation and research of Haiyang popular songs is a top priority.

**Interviewer:** Does Mrs. Zhao have any comments and suggestions for my dissertation?

**Zhao Shaoying:** I hope that you will be able to sort out the development history of Haiyang popular songs in a more comprehensive way, and analyze the characteristics of many Haiyang popular songs from the perspective of music

ontology, so as to summarize the rules and provide theoretical support for modern composers to create such works.

**Interviewer:** Do you have any plans for more in-depth research on this topic?

**Zhao Shaoying:** At present, my book is only an outline, there are many other topics that need to be studied in depth, and there are also many interdisciplinary research possibilities, so I hope that everyone will pay attention to this topic.

Interviewer: Thank you, Mr. Zhao, for your serious answer, it is very beneficial.

2) Wu Xiaolu (1980-), Master, Lecturer, Music Educator, Composer, is currently a teacher in the Department of Music, College of Arts, Guangdong Ocean University. In recent years, he has composed a number of Haiyang popular songs. his representative works include “Hai Zhi Xiang” and “Blue Sailing”. Below is a photo of the author with him.



Figure 63. Composer Wu Xiaolu and the author  
Sources: Photograph by Wei Wei, September 20, 2023

#### Composer Wu Xiaolu Interview Transcript

**Interviewer:** Hello Mr. Wu, it's an honor to have you interviewed.

**Wu Xiaolu:** You're welcome, it's a great pleasure.

**Interviewer:** I'll get straight to the point then. My PhD dissertation is about Haiyang popular songs, and you are an expert in Haiyang music, so I would like to ask you some questions.

**Wu Xiaolu:** Okay.

**Interviewer:** When did Mr. Wu start composing Haiyang popular songs?

**Wu Xiaolu:** Since 2003 when I joined the school.

**Interviewer:** So it's been more than 20 years of writing, how many songs have Mr. Wu composed about the Haiyang aspect?

**Wu Xiaolu:** About 20 songs.

**Interviewer:** What are some of the songs that Mr. Wu is more satisfied with?

**Wu Xiaolu:** "Haiyang", "South China Sea Reef Plate", "Blue Sailing" and "Deep Blue Pioneer" are a few songs that I am more satisfied with.

**Interviewer:** How do you define Haiyang popular songs?

**Wu Xiaolu:** First of all, the theme of the song must be related to Haiyang, secondly, it has to be in line with Haiyang's stylistic characteristics, so there are some considerations in terms of compositional techniques, and then it has to be a fusion of lyrics and songs that are catchy.

**Interviewer:** What are your specific techniques in creating this style of work?

**Wu Xiaolu:** First of all, the melody should follow the lyrics, on the other hand, the characteristics of the sea will be taken into consideration, so a combination of cascading and skipping will be used to reflect the wave lines; secondly, the rhythm is also mostly rhythmic; the most important thing is that the tonal mode is generally in the major key, in order to better reflect the breadth of the sea.

**Interviewer:** Why do you create this style of work?

**Wu Xiaolu:** Most of them are decided by the characteristics of the school, reflecting the characteristics of Haiyang, and some of them are required by the work, the appointment of various organizations, and of course, I like this style of work better.

**Interviewer:** What are the differences between this style of work and other styles of work?

**Wu Xiaolu:** Different themes and different genres of works have different creative characteristics, even if the same Haiyang theme works because of the expression of different emotions, the creative characteristics are not the same, the common characteristics exist, but it is mostly the embodiment of individuality.

**Interviewer:** Do you have any more compositional plans for this style of work next?

**Wu Xiaolu:** There are several appointments in the near future, and besides songs, there will be plans to compose dance music and other orchestral pieces in the future.

**Interviewer:** Thank you Mr. Wu for your serious answer, it is very beneficial.

3) Gao Kun (1985-), soprano singer, doctor of music education, member of Guangdong Vocalists Association, currently a vocal teacher and master's tutor of Guangdong Ocean University. She sings and records more than 20 original songs of Haiyang popular songs “Haihong Xiangmi”, “Harbor That Mangrove”, “Yearning for Xia Mountain”, “Great Love Without Words”, etc. She is also a member of the Guangdong Provincial Vocalists Association. The following is the author's photo with her.



Figure 64. Singer Gao Kun and the author

Sources: Photograph by Wei Wei, September 20, 2023

#### Singer Gao Kun Interview Record

**Interviewer:** Hello, Mrs. Gao, it's a great pleasure to interview a well-known singer in our school.

**Gao Kun:** Haha, you're welcome.

**Interviewer:** Apart from teaching, what are the main themes of the works Mr. Gao has performed in recent years?

**Gao Kun:** There are works that glorify Haiyang, the motherland, Zhanjiang and so on, but Haiyang style works are the most popular.

**Interviewer:** It just so happens that my doctoral dissertation focuses on Haiyang popular songs, can I ask Mrs. Gao some questions?

**Gao Kun:** Of course, we can discuss together.

**Interviewer:** Why do you think songs celebrating Haiyang have been emphasized more in recent years?

**Gao Kun:** First of all, it is the tendency of the national policy, and secondly, as a Haiyang university, our school is more able to emphasize its identity.

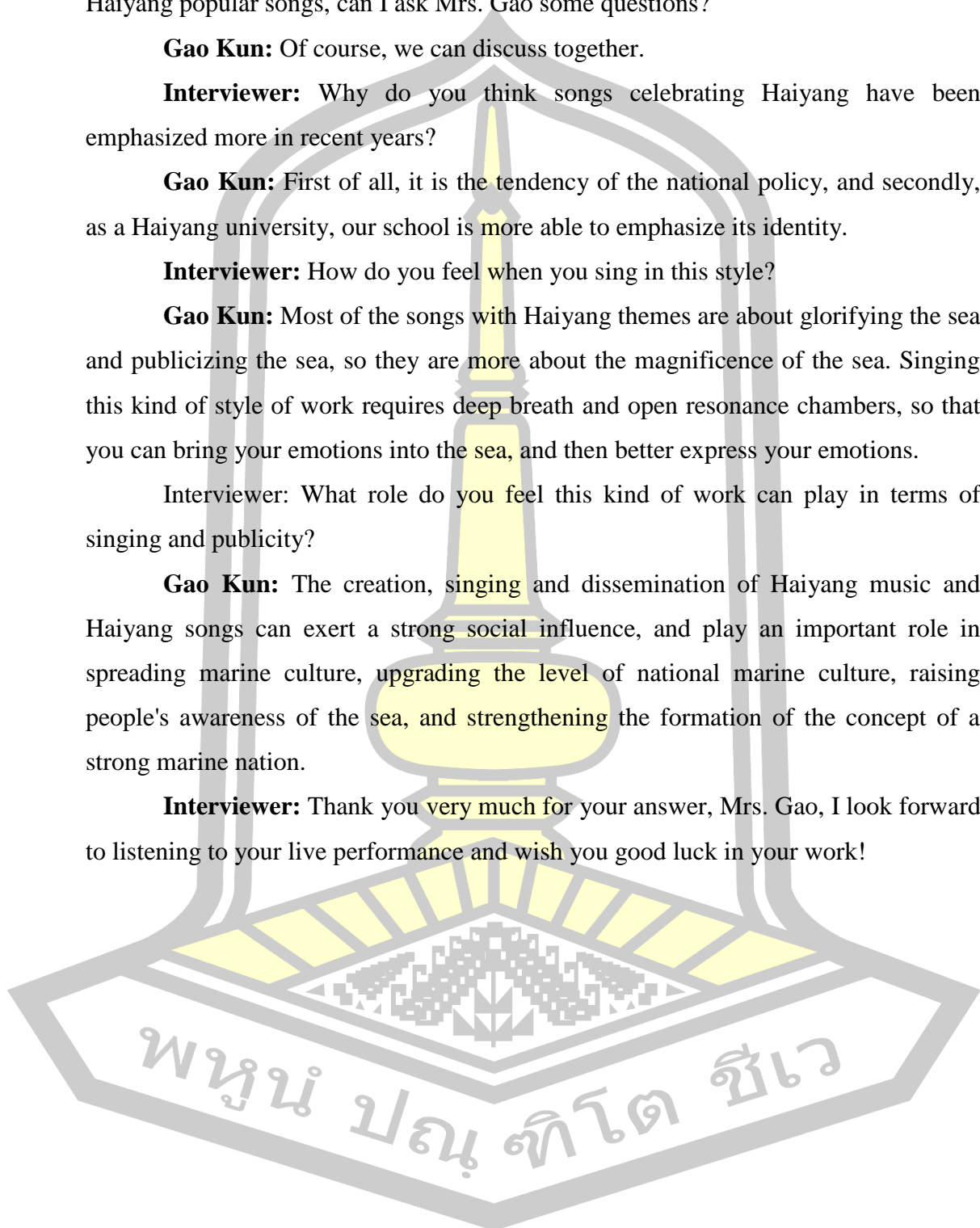
**Interviewer:** How do you feel when you sing in this style?

**Gao Kun:** Most of the songs with Haiyang themes are about glorifying the sea and publicizing the sea, so they are more about the magnificence of the sea. Singing this kind of style of work requires deep breath and open resonance chambers, so that you can bring your emotions into the sea, and then better express your emotions.

**Interviewer:** What role do you feel this kind of work can play in terms of singing and publicity?

**Gao Kun:** The creation, singing and dissemination of Haiyang music and Haiyang songs can exert a strong social influence, and play an important role in spreading marine culture, upgrading the level of national marine culture, raising people's awareness of the sea, and strengthening the formation of the concept of a strong marine nation.

**Interviewer:** Thank you very much for your answer, Mrs. Gao, I look forward to listening to your live performance and wish you good luck in your work!



## APPENDIX C

### Summary of Time Lines and Characteristics of Musical Works in the Thesis

Based on the three criteria for song selection in Chapter 3, the researcher chose a total of eight Haiyang popular songs to be analyzed and summarized, with each period containing two compositions, and the following is a summary of the dates of composition as well as some of the musical characteristics of the eight compositions:

Table 13. Summary of the musical characteristics of the eight songs

	Name	Time	Beat	Tonality	Form
1	Sea Rhythm	1927	4/4	<sup>b</sup> E-Gong	Binary form
2	Song Of Fishing Light	1934	4/4	G-Gong	Ternary form
3	Ode to Coral	1960	2/4	F-Gong	Binary form
4	I Love the Blue Haiyang	1973	3/4	E-Gong	Binary form
5	The night of the military Port	1980	2/4	C-Gong	Binary form
6	The Dahai, my hometown	1982	3/4	F-Major	Binary form
7	Love of the Dahai	2002	4/4	e -#f - e	Ternary form
8	South sea blue	2021	4/4	G-Gong	Binary form




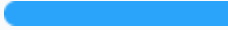


Source : Created by Xu Chen, November 7, 2024

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## APPENDIX D

### Haiyang Popular Songs Network questionnaire



1. How do you think Haiyang popular songs developed in China? (multiple choices)


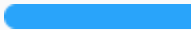

Item	Subtotal	Proportion
As music culture continues to evolve	163	 79.9%
Unique regional culture and historical background	164	 80.39%
Development of instrumental music and rich equipment for music production	175	 85.78%
High acceptance and affection from young listeners	171	 83.82%
Music industry support	144	 70.59%
Others, please specify: _____	0	 0%
Number of Respondents	204	

2. What do you think are the main musical characteristics of Chinese Haiyang popular songs? (multiple choices)





Item	Subtotal	Proportion
Unique melodic style	144	 70.59%
Specific musical elements (e.g. use of specific instruments)	165	 80.88%
Lyrics are closely related to regional culture	179	 87.75%
Others, please specify: _____	2	 0.98%
Number of Respondents	204	

3. How to create new Chinese Haiyang popular songs? (multiple choices)





Item	Subtotal	Proportion
Dig deeper and show the cultural characteristics of Haiyang area	150	 73.53%
Innovative music style, integration of modern music elements	156	 76.47%

Focus on the content of the lyrics to reflect the life of the younger generation	179	 87.75%
Use new technologies to improve the quality of music production	135	 66.18%
Others, please specify: _____	0	 0%
Number of Respondents	204	



#### 4. Are you familiar with Chinese Haiyang popular songs?


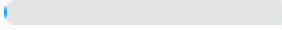
Item	Subtotal	Proportion
Totally unfamiliar	34	 16.67%
A little understanding	146	 71.57%
More familiar with	22	 10.78%
Very familiar	2	 0.98%
Number of Respondents	204	

#### 5. When do you think Chinese Haiyang popular songs began to gain traction?


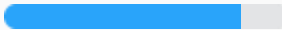

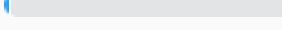
Item	Subtotal	Proportion
around 2000	87	 42.65%
From 2001 to 2010	59	 28.92%
From 2011 to 2020	33	 16.18%
2021 to present	25	 12.25%
Number of Respondents	204	

#### 6. In your opinion, what factors have promoted the development of Chinese Haiyang popular songs? (multiple choices)


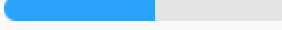


Item	Subtotal	Proportion
Socio-cultural changes	152	 74.51%
Music market demand	167	 81.86%

Technological development (e.g. Internet, music production technology)	178	 87.25%
Others, please specify: _____	2	 0.98%
Number of Respondents	204	


7. What aspects do you think should be focused on when creating new Haiyang popular songs? (multiple choices)

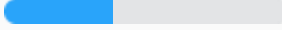
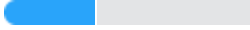


Item	Subtotal	Proportion
Preserve and strengthen regional cultural characteristics	172	 84.31%
Innovative musical styles and expressions	170	 83.33%
The depth and breadth of the lyrics	158	 77.45%
Others, please specify: _____	3	 1.47%
Number of Respondents	204	

8. Are you interested in participating in the creation or promotion of Chinese Haiyang popular songs?





Item	Subtotal	Proportion
Very interested	76	 37.25%
Slight interest	108	 52.94%
Not very interested	18	 8.82%
Not interested at all	2	 0.98%
Number of Respondents	204	

9. Which Marine elements do you think are most widely used in Haiyang popular songs?






Item	Subtotal	Proportion
The sound of waves	45	 22.06%

Seabird calls	78	 38.24%
Ship sound	65	 31.86%
Sea breeze	15	 7.35%
Others, please specify: _____	1	 0.49%
Number of Respondents	204	




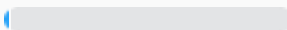
10. How do you think the application of ocean elements in Haiyang popular songs has an impact on the overall feel of the songs?

Item	Subtotal	Proportion
Adds to the romance	133	 65.2%
Enhance the emotional expression of the song	179	 87.75%
Enhance the artistic value of the song	168	 82.35%
Others, please specify: _____	6	 2.94%
Number of Respondents	204	

11. What age group do you think Haiyang popular songs are popular with?

Item	Subtotal	Proportion
under 18 years old	43	 21.08%
18-35 years old	112	 54.9%
36-50 years old	15	 7.35%
over 50 years old	4	 1.96%
All ages	30	 14.71%
Number of Respondents	204	

12. How do you think Haiyang popular songs have influenced Chinese popular songs culture?

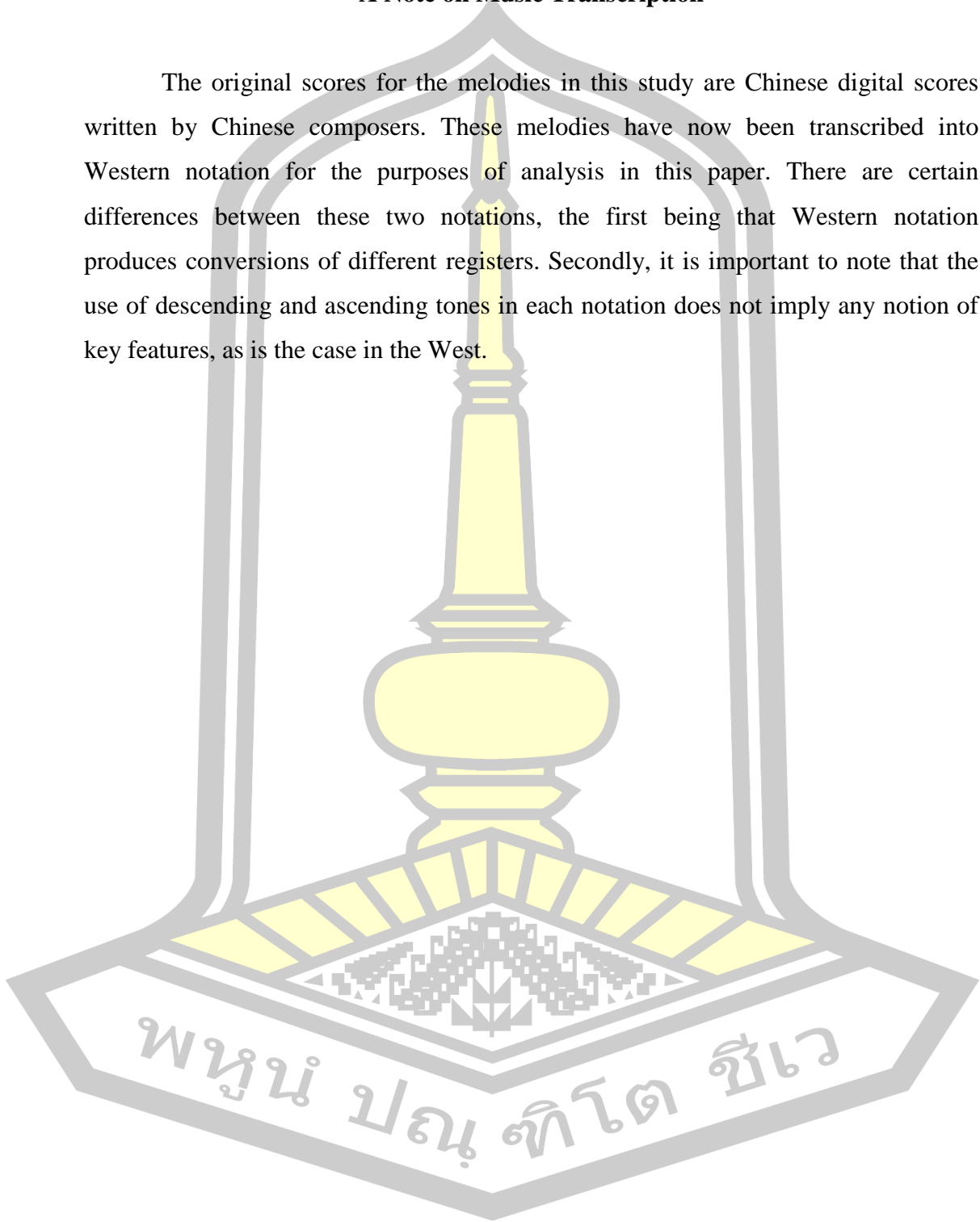
Item	Subtotal	Proportion
Enriched the genre of music	171	 83.82%
Promote Marine culture	170	 83.33%
Promotes musical innovation	173	 84.8%
Others, please specify: _____	3	 1.47%
Number of Respondents	204	



## APPENDIX E

### A Note on Music Transcription

The original scores for the melodies in this study are Chinese digital scores written by Chinese composers. These melodies have now been transcribed into Western notation for the purposes of analysis in this paper. There are certain differences between these two notations, the first being that Western notation produces conversions of different registers. Secondly, it is important to note that the use of descending and ascending tones in each notation does not imply any notion of key features, as is the case in the West.



## BIOGRAPHY

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