



RESEARCH ARTICLE

Exploring the Development History of Chinese: Haiyang Popular Songs

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ARTICLE INFO	ABSTRACT
Received: Oct 19, 2024 Accepted: Dec 25, 2024	This paper explores the development history of Chinese Haiyang popular songs, analyzing their evolution across four key stages: the early years, the rise of the genre, the cultural shift, and contemporary adaptations. The research emphasizes how these songs, deeply rooted in marine culture, reflect the emotional connection between coastal communities and the sea. The paper also investigates how social, cultural, and historical shifts in China have influenced the themes, styles, and characteristics of Haiyang pop songs. Through a close examination of these songs, this study highlights their role in shaping regional identities and their ability to evolve with changing times.
Keywords Haiyang Popular Songs Marine Culture Music Evolution Regional Identity Social Change	
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BACKGROUND AND IMPORTANCE OF THE RESEARCH

Haiyang popular songs, also known as "sea songs," have a long and rich history in Chinese coastal regions. Rooted in marine culture and the daily lives of fishermen, these songs serve as a reflection of the region's emotional connection to the sea. Over the decades, the genre has evolved in response to social, political, and cultural changes in China.

Haiyang culture has been formed in the process of human beings' understanding of Haiyang 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 art, as a part of Haiyang culture, contributes to the development and expression of Haiyang culture, and Haiyang music is one of the branches of Haiyang art, and Haiyang pop songs refer to musical works that reflect the emotions of singing praises and praises to the sea through the relevant elements of musical expression, with the "sea" as the explicit musical theme. Haiyang pop songs refer to musical compositions that reflect the emotions of the sea through the elements of musical expression with the clear musical theme of "the sea". Haiyang pop songs have a history of nearly one hundred years since the 1920s. After entering the 21st century, China has paid more and more attention to the development of Haiyang, and Haiyang culture is also developing actively and vigorously. Haiyang pop songs, as a part of Haiyang culture, should follow the trend of the times and carry out more in-depth research and creation. This paper first focuses on the four stages of the development of Haiyang pop songs since the 1920s,

hoping to further deepen people's understanding of Haiyang music and make more in-depth research through this study.

The 21st century is an important stage for our country to develop into a Haiyang power, and it is also the time for Haiyang culture to enter into a comprehensive and accelerated development. Haiyang music, as an important part of Haiyang culture, is getting more and more attention in our country, and in order to better conduct Haiyang music research and add bricks and mortar to the cause of building a strong Haiyang country in the aspect of music, it is inevitable to emphasize and deepen the research of Haiyang music. Haiyang music research is unstoppable. When reviewing the relevant literature, the author found that the research on Haiyang music is relatively extensive, which provides greater significance for the author's dissertation writing. At the same time, the author found that there are some studies on the individual repertoire of Haiyang popular songs in the numerous literatures, but there are very few studies on the comprehensive discussion of Haiyang popular songs. Under the premise of national development of Haiyang culture, I hope that this topic can give you a clearer and more detailed understanding of Haiyang pop songs, and improve your attention to and understanding of Haiyang music

RESEARCH OBJECTIVES

1. To clarify the meaning of Haiyang pop songs.
2. To further explore the four stages of the development process of Chinese Haiyang pop songs.
3. To further sort out the musical characteristics of Chinese Haiyang pop songs in different periods of time.

RESEARCH BENEFIT

1. Contribute to the extension of Marine culture: as an important part of Marine culture, pave the way for more in-depth research.
2. Contribute to the protection and dissemination of Marine music works: integrate with school education to prepare for better creation, singing and dissemination.
3. Help the formation of Marine art system: through training talents, build and expand the platform team.

LITERATURE REVIEW

"Haiyang music as music related to Haiyang, specifically including music related to Haiyang-related places and humanities, and music related to Haiyang-related themes and forms." (Zheng Jin Yang, 2011)

Singing, as an instinctive activity of human beings, is often used by people of all classes to express their own lives. Singing can invigorate the spirit, relax the emotions, enrich the life, and improve the aesthetic taste, thus it is always an important art form for people to express their thoughts and emotions. Haiyang and Haiyang activities have traditionally been prominent themes in Chinese literary and artistic creations. (Zhao Shaoying, 2017)

This article is a timeline combing for Haiyang popular song, and only 30 years from the founding of the country to the reform and opening up. The People's Liberation Army (PLA) Navy military songs reflect the strong will of the navy commanders to protect the motherland's sea borders, as well as their noble sentiments of patriotism, love of the sea, love of islands, love of ships, and the spirit of revolutionary optimism, and are an important part of China's marine music. This article mainly focuses on naval military songs, reviewing the history of the creation of naval military songs in this period. (Gong Zhaoyue, Zhao Shaoying, 2022)

This scholar reveals the origin of Haiyang with the inductive exposition of fishing song music culture, and takes time as the axis, divides the Haiyang that appeared from modern times to today into four

big time segments for analysis, and elaborates in detail the development of the ocean songs in the context of different times. It also studies the own characteristics of Haiyang from the perspectives of lyrics, melody, singing style and singing form, and summarizes the law of Haiyang's creation.(Yi-Wen Li,2018)

The article "Exploration on the Problem of Integrating Haiyang Cultural Elements into Song Creation" focuses on how to better integrate Haiyang cultural elements into song creation by summarizing the current situation of oceanic song creation in China, and combining the analysis of the importance and necessity of integrating oceanic cultural elements into song creation. It is hoped that through the research of this article, more people who study music and love music will pay attention to this topic and devote themselves to the creation of Haiyang songs, so as to create more Haiyang popular songs with Chinese characteristics and enrich the Haiyang music culture in China.(Chen Xu, Guo Junwei,2016)

RESEARCH METHODS

This study adopts a qualitative research method to collect a large amount of data through field work and categorize the collected data so as to obtain useful information.

1. 5.1 Literature review, including the collection of audio-visual materials, with particular attention to the relevant information on representative repertoire of Chinese Haiyang pop songs.
2. 5.2 In-depth analysis of the works, summarizing the commonality of musical features.
3. 5.3 Summarize the rules of composition and create Haiyang pop songs for the new era.

Step 1: Data Collection

Secondary Data

The researcher read a large number of books, academic journals and research papers to obtain a large amount of secondary material.Haiyang music, refers to the form and content of music related to the sea. By reading these documents, we can learn more about the history, musical characteristics of Haiyang popular songs. We read many different books and articles to find out the meaning and categorization of haiyang songs. We also took a closer look at the development of Haiyang popular songs since their creation and compiled numerous related songs to analyze so that we could further summarize the common musical characteristics of these songs. The ideas in these papers allow us to ask new thoughts and questions about the cultural history of Haiyang pop songs and how they can be better created in the future.

Primary Data

Taking Guangdong Ocean University in Zhanjiang City, Guangdong Province as the main research site, the researchers selected experts, scholars, artists (creators, singers) in the field as important interview subjects for research and investigation through a large number of work analysis and literature analysis, and according to the previous field investigation experience, and conducted in-depth research through the clues they provided.

Step 2: Recording data

Research papers, field interviews, and surveys were invaluable resources gathered from several sources for our project. Each discussion centered on basic topics such as the history of Haiyang pop songs, their creative characteristics, and contemporary musical works. During the field interviews, we were able to gain a better understanding of Haiyang popular songs through in-depth conversations with several influential figures, especially researchers, creators, and singers in this field, and through the narratives of these individuals not only helped us to better understand Haiyang popular songs, but also stirred up the determination and hope to preserve Haiyang and develop it.

Step 3: Preparation and analysis of data

The data collected was carefully organized and categorized to ensure seamless implementation of the research objectives. Every piece of information was scrutinized and validated; members of the research team invested a great deal of work in individually confirming the veracity of each aspect. We realized that only by ensuring the validity of the data could we provide a strong foundation for the results of the study. Therefore, before the data is released, we constantly check to make sure that every point of information is accurate and provides the strongest foundation for the next step of the study.

Step 4: Summarize, discuss results, and present data

The researchers compiled their results and engaged in a descriptive study and debate on the aims of their project. After that, they turned their findings into a manuscript and sent it to a worldwide scholarly publication.

RESEARCH RESULTS

On the basis of fieldwork and related data research, we have drawn the following conclusions about the development of Haiyang pop songs in China.

The Four Key Stages in the Development of Chinese Haiyang Popular Songs

The Early Years (Pre-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.

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.

The Rise of the Genre (1949-1978)

During this period, Haiyang songs began to gain popularity as part of the broader Chinese folk music movement. The genre adapted to political and cultural changes following the founding of the People's Republic of China in 1949. This era saw the rise of more formalized compositions, and the themes expanded to include patriotism, national unity, and the promotion of socialist ideals. The songs began to reflect the changing relationship between the sea and China's growing national identity.

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.

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.

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.

The Cultural Shift and Reform Era (1978-2000)

As China entered the era of economic reform in 1978, Haiyang songs underwent a cultural shift. The influence of Western pop music began to infiltrate Chinese music, leading to hybrid forms of Haiyang pop songs. The genre incorporated modern production techniques, and themes expanded beyond the sea to include personal expression, love, and nostalgia. These songs became a tool for reflecting individual identity within the context of China's rapidly changing society.

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 marine 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.

Contemporary Adaptations (2000-Present)

In the 21st century, Haiyang popular songs have become more diverse, incorporating a wide range of musical styles such as hip-hop, R&B, and electronic dance music (EDM). While the traditional themes of the sea and coastal life remain important, contemporary Haiyang pop songs now explore environmental issues, social change, and global connectivity. The genre continues to evolve, maintaining its regional roots while embracing global trends in the music industry.

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.

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.

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.

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.

Summary of the musical characteristics of the eight songs

	Name	Time	Beat	Tonality	Form
1	Sea Rhythm	1927	4/4	^b E-gong	Two-part form
2	Song Of Fishing Light	1934	4/4	G-gong	Three-part form
3	Ode to Coral	1960	2/4	F-gong	Two-part form
4	I Love the Blue Haiyang	1973	3/4	E-gong	Two-part form
5	The night of the military Port	1980	2/4	C-gong	Two-part form
6	The Dahai, my hometown	1982	3/4	F-major	Two-part form
7	Love of the Dahai	2002	4/4	e -#f - e	Three-part form
8	South sea blue	2021	4/4	G-gong	Two-part form

The specific musical characteristics of the four stages of Chinese Haiyang pop songs

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.

Musical characteristics in the Early Years (Pre-1949) 早期的音乐特征

In the early years, Haiyang songs were primarily rooted in traditional folk music from coastal communities. They were characterized by simple melodies and lyrics that reflected the everyday life of fishermen, their hopes, dreams, and struggles. These songs were passed down orally and performed in local dialects, often with rhythmic patterns mimicking the sounds of the sea.

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.

Musical characteristics in the Rise of the Genre (1949-1978)

The musical characteristics of this period are as follows: Introduction of major keys to evoke a more uplifting and collective spirit. Increased use of orchestration, incorporating instruments such as the piano and brass to reflect modernization.

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.

Musical characteristics in the Cultural Shift and Reform Era (1978-2000)

The musical characteristics of this period are as follows: Incorporation of Western pop and rock elements, including electric guitars and synthesizers. Lyrics began to address personal emotions and experiences, reflecting a more globalized and individualistic society. More sophisticated production, using multi-track recording and digital effects.

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.

Musical characteristics in contemporary Adaptations (2000-Present)

The musical characteristics of this period are as follows: Fusion of local traditions with global pop culture influences. Use of electronic and digital production tools to create unique soundscapes. Lyrics often reflect broader global issues, such as environmentalism, love, and social justice.

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.

The Impact of Social and Cultural Changes on Haiyang Pop Songs

Throughout the decades, the themes and styles of Haiyang pop songs have been heavily influenced by China's social and cultural changes. In particular, the transition from a traditional, agrarian society to a modern, industrialized nation has shaped the way the sea is portrayed in music. Haiyang pop songs, reflecting the sea and its cultural resonance, have evolved in response to China's social, political, and economic transformations across different historical periods. From traditional portrayals of maritime life to contemporary reflections on global issues, these songs offer a unique lens through which to examine China's journey through history.

Traditional Haiyang Culture and Early Modern Influences (Pre-1949)

Before the founding of the People's Republic of China in 1949, Haiyang music was deeply rooted in traditional maritime culture, shaped by the livelihoods of fishing communities and the rituals associated with coastal life. Songs often centered on themes of survival, seafaring, and reverence for the ocean as a powerful yet unpredictable force of nature.

During the late Qing Dynasty and the Republican Era, as China faced social upheavals, foreign aggression, and early modernization efforts, maritime songs began to adopt more diverse themes. The influence of folk traditions was complemented by the growing urbanization of port cities like

Shanghai and Guangzhou, where Haiyang-inspired music began to incorporate modern instruments and styles. Some songs reflected nationalist sentiments, portraying the sea as a boundary to be defended and a source of hope for China's rejuvenation amidst foreign invasions.

Political and Social Change (1949-1978)

Following the establishment of the People's Republic of China, the government sought to use music as a tool for national unification and socialist propaganda. As a result, Haiyang songs during this period focused on collective ideals, patriotism, and national pride. The sea was often depicted as a symbol of China's strength and unity, rather than just a natural environment.

After 1949, Haiyang songs were harnessed as tools for socialist propaganda. The government emphasized collective ideals, loyalty to the nation, and the pursuit of socialist progress. Songs such as (Song of the Coral) celebrated heroic labor and depicted the sea as a metaphor for unity and resilience.

The collectivist ethos dominated musical themes during the Great Leap Forward and the Cultural Revolution, with the ocean frequently representing China's struggle and eventual triumph over adversity. The instrumental arrangements of this period often borrowed from traditional folk styles but were infused with the grandeur of revolutionary music, featuring mass choirs and robust orchestration.

Economic Reforms and Personal Expression (1978-2000)

With the opening of China's economy and the introduction of reforms, Haiyang songs began to reflect more personal and emotional themes. The rise of individualism and the influence of Western music created a cultural space for artists to experiment with different musical styles and lyrical content. The sea, once a symbol of national pride, began to be portrayed more as a source of personal reflection, nostalgia, and longing.

The economic reforms of the late 20th century marked a significant shift in China's cultural landscape. With the loosening of state control over artistic expression, Haiyang pop songs began to explore personal and emotional themes. The sea, once a symbol of collective struggle, transformed into a space for introspection, nostalgia, and individual longing.

The influence of Western pop music became evident in the melodies, harmonies, and instrumentation of this period. Artists experimented with genres such as ballads and soft rock, using the sea as a backdrop for stories of love, loss, and self-discovery. The opening of China's coastal cities further fueled this cultural shift, with themes of migration and urbanization frequently appearing in the lyrics.

Globalization and Environmental Awareness (2000-Present)

As China became more integrated into the global community, the themes of Haiyang songs expanded to include environmental issues, especially the preservation of the ocean and marine life. Contemporary songs often reflect the global movement toward sustainability and environmental protection, alongside themes of modernization and technological progress.

In the 21st century, Haiyang pop songs have embraced themes reflecting China's integration into the global community. Environmental consciousness has become a prominent subject, with many artists addressing the need to protect marine ecosystems. Songs highlight issues such as overfishing, pollution, and climate change, often aligning with international movements advocating for ocean preservation.

At the same time, advancements in technology and media have enabled Haiyang music to reach broader audiences, blending traditional elements with modern genres like electronic music and

world music. The sea is portrayed not only as a source of inspiration but also as a call to action, emphasizing the shared responsibility of humanity to safeguard this vital resource.

The evolution of Haiyang pop songs illustrates the profound impact of China's historical trajectory on its cultural expressions. From the traditional maritime folk songs of pre-1949 communities to contemporary reflections on environmental and global issues, these songs offer a dynamic narrative of China's relationship with the sea. By examining these musical transformations, we gain insights into the interplay between cultural heritage, social change, and artistic innovation.

Case Study: Evolution of Haiyang Popular Songs

One key example of the evolution of Haiyang popular songs is the song "The Ocean, My Home" which has gone through several adaptations over the decades. Originally written in the 1980s, the song first embodied a sense of nostalgia for coastal life and a deep connection to the sea. The lyrics reflected the traditional values of community and the sea as a life-giving force.

In the 2000s, the song was remixed with modern pop elements, incorporating electronic beats and synthesizers. The lyrics were also updated to address global environmental concerns, highlighting the importance of preserving the ocean for future generations. This adaptation exemplifies how Haiyang pop songs have evolved from simple folk songs into more complex, globally aware pieces, reflecting both the local and global concerns of Chinese society.

Key Features of the Song's Evolution

Thematic Shifts: From nostalgic depictions of coastal life to calls for environmental stewardship, the thematic evolution of *The Ocean, My Home* reflects the changing priorities of Chinese society.

Musical Adaptation: The incorporation of modern production techniques and international music styles demonstrates Haiyang songs' ability to innovate while preserving their cultural essence.

Cultural Resonance: Despite its modernization, the song retained its emotional core, continuing to evoke a sense of belonging and reverence for the ocean.

The Historical Evolution of Haiyang Popular Songs

The transformation of "The Ocean, My Home" is emblematic of the broader evolution of Haiyang popular songs:

Pre-1949: Traditional maritime folk songs were tied to daily life and rituals, emphasizing survival and respect for the sea.

1949-1978: Under the influence of socialist ideology, Haiyang songs became tools for propaganda, celebrating collective ideals and national pride.

1978-2000: The reform era allowed for greater individual expression and the blending of traditional and modern elements, with Haiyang songs exploring themes of personal emotion and identity.

2000s-Present: Globalization and environmental awareness brought new themes and musical styles, positioning Haiyang songs as platforms for both local storytelling and global advocacy.

"The Ocean, My Home" serves as a microcosm of the Haiyang genre's adaptability and resilience. Its evolution from a folk-inspired composition to a modern environmental anthem illustrates the dynamic interplay between tradition and innovation in Chinese music. This ability to adapt ensures that Haiyang songs remain culturally relevant, offering rich narratives that resonate with both historical legacies and contemporary challenges.

CONCLUSION AND DISCUSSION

To summarize, Haiyang pop songs had different development in different periods.

1. Before the founding of the PRC, the main theme of the songs was to seek national liberation.
2. After the founding of the People's Republic of China and during the Cultural Revolution, most of the Haiyang pop songs glorified the spirit of soldiers in defending the country.
3. In the 1990s, when the market economy and public aesthetics changed, Haiyang pop songs received less attention.
4. Until the 21st century, Haiyang pop songs followed the footsteps of the motherland's advancement and developed, and more and more excellent works appeared.

As one of the most representative genres of ocean music, Chinese Haiyang pop songs are musical works that take the "ocean" as a clear musical theme, and reflect the emotions of praising and glorifying the sea through the relevant elements of musical expression. The development of Haiyang pop songs can be divided into four phases, which are the early stage of creation before the founding of the PRC, the early stage after the founding of the PRC, the reform and opening up period, the reform and development period to the end of the 20th century, and the 21st century. The development of Haiyang pop songs can be divided into four stages, namely, the early stage of creation before the founding of the PRC, after the founding of the PRC to the reform and opening-up period, the reform and development period to the end of the 20th century and the 21st century. Examples of each stage are analyzed to summarize the characteristics of each stage, so that we can understand more clearly the musical characteristics of different periods of Haiyang pop songs in China.

Haiyang pop songs are an important part of China's music culture and an indispensable part of our marine culture and art. By sorting out the development history of Haiyang pop songs, this paper hopes to let more people have a clear and explicit understanding of Haiyang pop songs, and at the same time, it also calls for attention to the ocean culture and raises the attention to Haiyang songs. In the context of the development of the national marine cause, let the marine culture, marine art into the school, let the students feel the marine culture of our country, cultivate students' music literacy, with the right perspective to see and explore the marine music, let the marine music continue to play out the charm that belongs to it alone.

ACKNOWLEDGEMENTS

The study team is quite appreciative to the Faculty of Music, oh so brilliant! They help us at Mahasarakham University; financing is very valuable there and is really great! With the support of the college, day and night, we have devoted ourselves to collecting and organizing data, analyzing works, and boldly and comprehensively researching Chinese Haiyang popular songs! From the 1920s to the present 100 years, Chinese Haiyang popular songs have gone through different periods of development. Taking the last 100 years of Chinese Haiyang popular songs as the main line, we select the works that are still popular and for which we can find the music scores, videos and sound, review the creative process of this period, analyze and summarize the artistic characteristics of representative Haiyang popular songs, and then analyze and summarize the artistic characteristics of representative Haiyang popular songs, so as to make a comprehensive study of Haiyang popular songs. This research fills the gap in this field of study, and will be a guide for the extension of this knowledge, such as the study of Haiyang popular songs in other countries.

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