Style Analysis of Anti-Japanese Amalgamated Army Songs in Mudanjiang River Basin During the Anti-Japanese War Considering Computer-aided Technology

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Abstract. The Anti-Japanese Amalgamated Army songs in Mudanjiang River Basin were created in the context of the Anti-Japanese War. In this paper, the contents of the Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin are analyzed and the forms of expression are explored by using computer-aided technology to reveal the characteristics of the motivating contents of the Anti-Japanese Amalgamated Army songs in Mudanjiang River Basin as well as the popularity and nationality of the creative styles.

Keywords: Anti-Japanese Amalgamated Army Songs in Mudanjiang River Basin, Creative Characteristics

1. Introduction
As an art form, music has the side of purity and transcendence, and the side of close connection with the times and society. Music comes from life, reflects life, and is higher than life. Songs are a form of expression of music[1-2]. Songs of an era are bound to be closely related to the theme of the social life of an era. The Anti-Japanese Amalgamated Army songs in Mudanjiang River Basin came into being in the environment of the Anti-Japanese War[3-4]. When the nation is in danger, “all for saving the nation” has become the theme of the times. Musicians have created a large number of Anti-Japanese Amalgamated Army songs with distinct melodies and widely spread, which inspired hundreds of millions of people to fight against Japan and save their country[5-6]. Previous studies focused on the analysis of the artistic types, artistic characteristics and aesthetic values of the Anti-Japanese salvation songs, ignoring the interaction between the Anti-Japanese salvation music and the social and historical context at that time, and insufficient analysis of the rich social psychology and social life contained in the Anti-Japanese salvation songs, confirming the creation characteristics of the Anti-Japanese
Federation songs in the Mudanjiang River Basin, It has significant practical value and historical significance. In this paper, the author discusses the creative characteristics of Anti-Japanese Amalgamated Army songs in the Mudanjiang River basin with the rich ideological content and the popularity and nationality of the performance style of songs.

2. Analysis of song styles based on computer-aided technology
A multi-index evaluation system consisting of \( n \) evaluated objects \( u_1,u_2,\cdots,u_n \), \( m \) indicators \( x_1,x_2,\cdots,x_m \), \( x = x_j(x_i)(i=1,2,\cdots,n; j=1,2,\cdots,m) \) is the observation data evaluation data matrix (decision matrix) of the evaluated object \( u_i \) and the index \( x_j \) can be expressed as the following in equation (1):

\[
A = \begin{bmatrix}
x_{11} & x_{12} & \cdots & x_{1m} \\
x_{21} & x_{22} & \cdots & x_{2m} \\
\vdots & \vdots & \ddots & \vdots \\
x_{m1} & x_{m2} & \cdots & x_{mm}
\end{bmatrix}
\] (1)

The data in \( m,n \geq 3 \) and \( A \) are normalized data after preprocessing.

The process of song style analysis is described as general transformation:

\[
y_i = f(x_{i1},x_{i2},\cdots,x_{in}), i \in N
\] (2)

3. Inspiration of anti-japanese amalgamated army songs in mudanjiang river basin
The Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin were created in the social context of the Anti-Japanese War. In the reality of the struggle, they present and excavate a wide range of singing themes, vividly, directly and honestly depicting the historical picture of the Anti-Japanese War in many aspects.

In 1931, the September 18th Incident broke out, and the Japanese army formally invaded China. Because the Japanese army did not invade in an all-round way at that time, especially under the policy of the Kuomintang government's passive Anti-Japanese and active suppression of the Communist Party, there was a gradual process for the Anti-Japanese War to be carried out in an all-round way. At the same time, because China was still a typical farming society at that time, the dispersion of farmers made it difficult for ordinary people to consciously unite together to fight against Japan, so it is more necessary to arouse the enthusiasm of the masses of all parts of the country and all walks of life. To make the general public understand the significance of the Anti-Japanese War, arouse the national and anti-Japanese emotions of all walks of life, and actively participate in the Anti-Japanese War movement, a large number of targeted, catchy and easy to sing songs about the war of resistance and the salvation of the nation were born. In the song, the enthusiasm for the Anti-Japanese War was extensively aroused, as Feng Zikai wrote in the song about the Anti-Japanese Amalgamated Army in the Mudanjiang River Basin:

Since the Anti-Japanese War, music has been the most courageous advance in literature and art. Only music, familiar to all the people, flows like blood around the body. I came to Hankou from Zhejiang Province through Jiangxi and Hunan Province, and stayed in various places along the way.
The songs of Anti-Japanese Amalgamated Army in Mudanjiang River Basin are endless. Even in the three villages in the barren mountains (I go by boat and water in Jiangxi, often moor in the arid villages at night, go ashore for sightseeing, and hear from my own ears), there is a voice of “up, up”, “forward, forward” coming from the mouth of the village man and the herdsman Liu Yong, a poet of Song Dynasty, wrote poems, which were widely spread among the people. Now it can also be said: “where there are people, there are Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin.”

Sneak under the turret and start the show. When the erhu was pulled, there was no sound. Firstly, I sang “the Chinese don't beat the Chinese”, then I sang “on the Songhua River” in the “exile Trilogy”: “my home is on the Songhua River in the northeast, where there are forest coal mines, and the soybean sorghum all over the mountains...”. As soon as the plaintive song is over, the comrades of the martial arts team immediately use the microphone to yell for a while, there is no movement in it, and then continue to “perform” After a few nights, it worked. In the village where they were ambushed, three puppet soldiers came to surrender to the Eighth Route Army. When they met, they said, “you are so worried about singing!”

4. Popularity and nationality of the creative styles of anti-japanese amalgamated army songs in mudanjiang river basin

The Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin were produced in full swing in the Anti-Japanese War propaganda activities or the Anti-Japanese War. Back then, most composers engaged in the Anti-Japanese War music creation had received the ordinary school music education. Even if some people had not received the systematic and specialized music education, they also created in practice with their familiarity and application of the traditional music of their ancestors. They realized that to make the people across the country understand the principle of resisting Japan and saving the country, it was necessary to make the music of the Anti-Japanese Federation songs in the Mudanjiang River Basin close to the thoughts and feelings of the masses, to use the familiar ways of expression in their creation methods, and to make full use of the rich folk music language of China, to create many songs that are catchy and popular with the masses. It is also a beautiful song with distinctive national characteristics, as shown in Figure 1.

![Figure 1. Nationality of Anti-Japanese War songs](image-url)
For example, in Zhang Hanhui's song on the Songhua River, the melody of the whole song is carried out in the following lines and tones, characterized by the common rotation of chapters and reiterative sentences in the national music of our country, with real and moving emotions. The first part includes two basic repetitive long music sentences, which narrates the rich and beautiful hometown of Northeast China and the miserable mood that the people are forced to farewell their relatives after the invasion of the enemy with calm rhythm and fluent and deep music language. From the aspect of the fluctuating layout of the melody, “on the Songhua River in Northeast China” and “aging father and mother” are the places where the author's intention is outstanding. Since September 18, the song enters the second part, complaining about the exile's exile and inner depression. The downward tone has been more used and developed, and the tone has also changed from the bright C major in the previous paragraph to the gloomy a minor. In the last sentence, the gate of emotion finally bursts open, and then comes to the climax. In the tearful talk characterized by the melody of the following line tone, there is a force of resistance, which empowers people to fight from “Sadness” and rise from “crying”, taking back our “lovely hometown” with tears.

Although the folk tone and some traditional music form are not adopted, attention is given to the creation of Chinese music tradition, which makes the songs have strong national flavor. Zhang Shu's sunset mountain is a model of such works. This song has two different periods: The first includes four phrases with free rhythm and folk song flavor, where the main character misses her, the music is elegant and emotional; the second one is the host, I, the music is ups and downs, which shows the host's sincere love for his lover, the ups and downs of his heart when he chooses and the unshakable faith when he makes up his mind. The whole song has the flavor of folk song, March Song and lyric song.

The interval frequency statistical table shows that in the C segment, the interval with a half number of 0 has the highest frequency, followed by the interval with a half number of 2, 3 and 5. The interval with a half number of 1 / 4 has the lowest frequency, and the interval with a half number of 6 has the lowest frequency. Based on the vibration ratio between the tones, the degree of harmony of the interval with half tones of 0-6 can be expressed as follows (Figure 2):

![Concordance degree](image)

**Figure 2.** Interval analysis of songs

Xian Xinghai's “Yellow River Chorus” is a milestone masterpiece of modern large-scale vocal
artworks, representing the peak of Anti-Japanese Amalgamated Army song creation in Mudanjiang River Basin. Its music has a strong national style and characteristics of the times, such as “protect the Yellow River”, the melody is based on the Hebei Folk Song “Little lantern”. The original folk songs are soft and euphemistic. The author uses the sonorous and forceful rhythm, the fast down action machine and the gradual expansion of the tone to create vivid, bright and powerful, majestic and vigorous image characteristics. The whole tune is written in pentatonic mode, with six-degree and four or five-degree intervals, filled with incredible musical power. When entering the three-part canon, the interlinkages of “dragon cackle, dragon cackle, dragon cackle” were inserted in each part of the voice, which enhanced the local flavor of the song. The whole sound group was like the roaring Yellow River, the back wave pushed forward the front wave, galloping ahead, like the awakened masses, with one mind, to defend the hometown and the whole China.

5. Conclusions
The creation of musicians is derived from the deep experience and unique feeling of life, which directly affects the ideological quality of artworks. The Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin integrated the composer's love for the motherland and the people, hatred for the enemy and war, and yearning for peace and happy life. Some of the Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin may seem simple or even immature in the writing skills today, but the feelings they express are genuine. Reviewing the history of the Anti-Japanese War, we can see that the Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin with the main contents of fighting against the Japanese army and saving the country have played a huge social role in the Anti-Japanese War. Meanwhile, the form of the Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin has also been significantly developed and gradually matured. With patriotism as the theme, Chinese new poetry as the main lyric, and national characteristics as the music material, the song shows a vigorous and positive song appearance and artistic features. This popular, national music style facilitated the school music field to move towards a broader creation world and demonstrate the aesthetic effect that blew people's minds. Carrying forward the national music, representing the style of the times, arousing the national pride, and adhering to the cultural tradition are the inspiration from the Anti-Japanese Amalgamated Army songs in the Mudanjiang River Basin.

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