"Xiamen is Like a Song": Musical Construction and Artistic Expression of Urban Cultural Identity

Siwen Wang [a], Bingrong Chen [*]

The Music College of JiMei University 361000, China

* Corresponding Author Email: 107679325@qq.com, [a]1094948307@qq.com

Abstract. "Xiamen is Like a Song" is a Minnan (Hokkien) dialect song composed by Taiwanese music producer Yang Mu for the "Musical Xiamen" project. It serves as a carrier for urban cultural identity and the transmission of emotions across the Taiwan Strait. This paper analyzes the work from three perspectives: creative background, musical form, and vocal performance. It explores how the work achieves an artistic sublimation from "personal memory" to "urban declaration" through the translation of cultural symbols, the fusion of Chinese and Western elements, and emotional expression. The study attempts to use this case as a research perspective to identify the transformation of urban theme songs regarding "cultural rootedness" and "artistic contemporaneity," providing a reference and paradigm for the musical expression of urban cultural images.

Keywords: Xiamen, Music Creation, Urban Culture, Cross-Strait Emotional Connection, Musical Analysis, Vocal Analysis.

1. Introduction

In an era of accelerated economic globalization and urbanization, vocal works often reflect composers' reflections on "urban cultural memory." Music is an artistic carrier with transcendence and universality, playing a crucial role in communicating between the past and the present, and connecting the tradition with the future in modern urban construction. "Xiamen is Like a Song" was produced within such a social context. The work is not only filled with praise for Xiamen but also attempts to use music to construct a new symbol for the "Island of Music" urban image. It is an outstanding work capable of enhancing feelings between people on both sides of the strait and strengthening the cultural identity of compatriots. This paper provides an in-depth interpretation of this work primarily from three aspects: creative background, musical analysis, and song performance analysis.

2. Creative Background: Urban Cultural Reshaping and Cross-Strait Emotional Connection

2.1. The Artistic Practice of the "Musical Xiamen" Project

2.1.1. Project Origins and Initial Intent

"Musical Xiamen" is a project combining public welfare attributes and practical value, initiated by Taiwanese music producer Yang Mu in 2013. After coming to Xiamen for development, Mr. Yang discovered that although the city possessed Gulangyu Island—known as the "Island of Pianos"—and a long-standing musical cultural atmosphere, the scene of widespread citizen participation in musical activities was not yet prevalent. Inspired by this, he conceived the vision of "Letting Xiamen music resonate across the strait and to the world," and subsequently launched the "Musical Xiamen" project. The project aims to awaken people's love for the city through music, cultivate "musical soil" for Xiamen, discover local musical talents, and shape a unique urban music brand.

As the core promoter of the project, Mr. Yang created a series of "urban love songs" represented by "Xiamen is Like a Song". These works are deeply rooted in his sense of belonging as a "New Xiamen Person"; the lyric "This is my second hometown" is a direct portrayal of this sentiment.

2.1.2. Multi-channel Dissemination and Cultural Interaction in Project Implementation

The "Musical Xiamen" project uses "Weifeng Music Ensemble" (Weifeng Yueji) as its base carrier, gathering musicians from both sides of the strait to carry out a series of artistic activities. The project team held numerous public welfare activities at locations such as the Island Ring Road Music Square, Zhongshan Road, and the Convention and Exhibition Center, with forms covering street artist performances and concert hall shows. Upholding the concepts of "originality" and "amateurism," the project sets no barriers, dedicating itself to cultivating the city's musical soil through practice. It distinguishes itself from market habits that solely pursue celebrity stardom by adopting a performance style with distinct characteristics and high cost-effectiveness. Mr. Yang further strove to build Xiamen into a vibrant "Musical Holy Land" by facilitating joint performances between excellent Taiwanese rock bands and mainland bands, and inviting outstanding singers to join.

During the 2017 BRICS Xiamen Summit, "Xiamen is Like a Song" served as the theme song for the city promotional film "We Are Xiamen", showcasing Xiamen's humanistic feelings and inclusive spirit on the international stage. In 2019, singer Lou Yixiao performed the song at the Golden Rooster and Hundred Flowers Film Festival, pushing the song into the film domain; in the same year, at the "Maritime Silk Road" International Arts Festival, Mr. Yang led young musicians from both sides of the strait to perform a multi-language remix version, witnessing the power of music to transcend culture and language on the international stage. In 2020, at the Straits Forum - Straits Film and Television Season, Taiwanese musician Bao Xiaobo and mainland young musician Li Ming performed together, further highlighting cultural affinity.

Notably, the project's online dissemination and interaction have also developed actively. In 2025, a video of a Xiamen blogger encountering a child humming this song with a pure voice received over 100 million likes on social media. This truly witnessed the emotional power of this melody crossing regions and ethnicities, making it a shining business card for promoting Xiamen.

2.2. Contemporary Translation of Historical Symbols

The creation of "Xiamen is Like a Song" is not a simple direct replication or recollection of historical symbols, but a recoding, activation, and translation using the language of music, giving them new vitality. The song selects three sets of symbols—the piano of Gulangyu, the statue of Zheng Chenggong (Koxinga), and the Xiamen Egret—to represent "artistic inheritance," and "ecological aesthetics," respectively, jointly depicting a three-dimensional and rich cultural picture of Xiamen.

2.2.1. Contemporary Interpretation of Gulangyu Piano Culture

On Gulangyu, an island bearing long-standing musical traditions, piano culture holds significance in both inheritance and professional development. Gulangyu is the birthplace of the "Island of Pianos." Since the late 19th century, the island has been at the forefront of cultural exchange between China and the West. The piano, integrated into the locality from foreign origins, formed a cultural symbol of both artistic and daily nature. Starting from this perspective, "Xiamen is Like a Song" translates the image of the "piano," forming a dialogue between history and the present. The lyric "Every household has a piano" reflects the social form of piano popularization on Gulangyu in the early 20th century, expressing the developmental context of local piano culture from folk to professional levels. Gulangyu has produced a group of internationally renowned pianists such as Yin Chengzong; music education is complete, and performance standards are professional, possessing artistic characteristics of elegance, technicality, and internationalization. The century-old pianos and documents in the Piano Museum further prove the authenticity and cultural continuity of this history.

Mr. Yang embedded the loanword "piano" directly into the Minnan dialect lyrics, creating a linguistic "cultural hybridity," which fits perfectly with the open and inclusive genetic code of Xiamen, an "International Historic Community."

2.2.2. The Statue of Zheng Chenggong and the Inheritance of Spirit

The Statue of Zheng Chenggong and the Inheritance of Spirit The lyrical imagery "There stands Koxinga on the top" sets the image of Koxinga on Gulangyu as the spiritual coordinate of the song.

Koxinga is a hero who recovered Taiwan; his statue stands atop Gulangyu, serving as both a commemoration of history and a concrete embodiment of the shared origins across the strait. Mr. Yang juxtaposed "Koxinga" and "Piano" in the lyrics, forming a powerful conflict of imagery: one is the "Island of Pianos" represented by Western instruments, and the other is the spirit of the Chinese nation represented by a Chinese hero. The deep meaning of "East meets West, Home and Country as one" is vividly portrayed. The three characters "Zheng-Cheng-Gong(Koxinga)" are relatively slower in tempo and the vocals are processed into a form resembling chanting, making it a spiritual cry that awakens the feelings of home and country in people's hearts.

2.2.3. White Egrets and the Display of Xiamen's Ecological Culture

The appearance of the "Egret" represents the clean, beautiful, and harmonious ecological beauty of Xiamen. The lyrics mention "And there are White Egrets," utilizing the Xiamen city bird, the "Egret," which endows the bird with ecological and cultural imagery within the musical narrative. Auditorily, it presents a harmonious ecological scene of "Sea, City, Egret." This concept not only improves the local recognizability of the song but also conveys the new era's urban development concept of "simultaneous development of ecological construction and cultural construction." This allows people to understand the "humanistic atmosphere" of the city in a true sense through the song—an ideal place where people and the environment, the classical and the contemporary, coexist harmoniously. It does not purely focus on technological development and economic prosperity but first overflows with deep humanistic care while ecological nature is also highly developed. Such urban characteristics are vividly and profoundly displayed through the song, highlighting its unique cultural depth and dissemination value.

2.3. Deep Fujian-Taiwan Affection

Xiamen is a famous hometown of overseas Chinese with a large diaspora. The emotion contained in the song is also rooted in the regional culture of "Deep affection between Fujian and Taiwan." Mr. Yang's status as a Taiwan compatriot in Xiamen added the sentiment of "a foreign land becoming a hometown" to the song. "In my heart, this is my second hometown" has become a voice commonly held by many Taiwan compatriots in Xiamen. This endows the song with the social value of promoting cross-strait cultural exchange and enhancing feelings between compatriots on both sides, building a warm bridge of mutual affection in the hearts of compatriots across the strait, giving all Xiamen people a sense of belonging and identity.

3. Auditory Imagery Constructed by Melody and Score in Music

The music utilizes the key of $1=^{b}E$, 4/4 time, with a tempo of J=74. Overall, it forms a stretching and beautiful style, belonging to a moderately slow tempo (Andante/Adagio). This reflects the leisurely and contented lifestyle of Xiamen and the scene of waves gently patting the shore, thereby forming a specific artistic image that brings aesthetic enjoyment to people, allowing them to directly appreciate the demeanor of Xiamen city within the music. (See Score Example 1)

$$1=^{b}E \ \frac{4}{4} \qquad \text{♩=74} \tag{1}$$

3.1. Comparison of Musical Expression Techniques in Verse and Chorus

The music is divided into the Verse (A) and Chorus (B), moving from "suppression" to "release," corresponding to the lyrical shift from "saying" to "singing."

The melody line of the Verse is relatively stable, using conjunct motion (stepwise progression) and small leaps (thirds, fourths), highlighting its narrative and colloquial characteristics. It sounds intimate and natural, like someone recounting a story. Taking the example "Long ago I heard people say" (Minnan: Ka zao wa wu tia lang gong), the simplified notation melody is roughly

3 3 3 1 2 2 2 3 | 3 1 1 –. The melody adheres to the tones of the Minnan dialect; "Gong" (say/speak) falls on a long high note, mimicking the stressed tone in colloquial speech. This phrase falls entirely within the middle to low register, giving an auditory impression of stability and comfort, vividly expressing the yearning felt when hearing stories about Gulangyu.

Following the Verse is the emotional climax—the Chorus. Its melodic range shifts upward, using more large leaps of fourths or even octaves. The rhythm becomes broader, instantly pushing the atmosphere to a high point. For example, the core line "Xiamen is Like a Song": its simplified notation skeleton notes unfold around the tonic (1) and dominant (5), forming a typical "5-1" upward fourth leap structure. The two words "Xiamen" at the beginning of the chorus leap a fourth from the dominant (5) to the tonic (1) and appear in a weak pickup form, possessing strong driving force. The progression in measure 27 places the word "Men" (Door) in the highest register of the entire song, appearing as a dotted eighth note to represent an emotional breakout point, perfectly fitting the grand themes of "Singing Xiamen" and "Letting the whole world hear."

3.2. Rhythm and Beat Design and Melodic Lines in the Score

In terms of general musical structure, the song follows an A+B single binary form. The fusion of varied rhythmic patterns and ornamental notes with traditional music reflects the unique characteristics of Xiamen's culture and art.

3.2.1. Rhythmic Analysis of the Transition from Narrative to Declaration

The rhythm of the Verse section includes the following patterns: "Eighth note + dotted note" and "Front eighth back sixteenth." For instance, "Jiang Xiamen wu ji lie" (Speaking of Xiamen there is a...) (Score Example 3) features compact and elastic rhythmic characteristics simulating daily speech tones, creating an intimate narrative atmosphere. The Chorus transforms into a long-tone combination of "Dotted quarter note + eighth note," such as in "Xiamen is Like a Song" (Score Example 2). Each character occupies a longer duration; the "melismatic" (one syllable, multiple tones) treatment endows the melody with a "declarative" and "cantabile" quality, appearing magnificent and majestic.

0 5 | 6· 7 i 6 4 6 | 5 – –

Xiamen is like a song (2)

3.2.2. Minnan Cultural Symbols within Melodic Lines

Although the entire song uses the Western functional harmony system, the passing notes or ornamental notes unconsciously exhibit the direction of the pentatonic scale (Do-Re-Mi-Sol-La). Under the cloak of pop style, the "Minnan flavor" inherent in traditional Chinese music is preserved authentically.

Looking at specific musical phrases, the melody basically forms a pentatonic scale. For example, the opening phrase "Ka zao wa wu tia lang de te gong" (3-3-2-3-1-2-2-3-1) consists entirely of pentatonic skeletal tones, forming the tonal foundation of the song. On the three characters "Gu-Lang-Yu," the melody follows a "6—3—2" simple line with a leap (perfect fifth). Similarly, in the phrase, the melody almost rejects the expression of heptatonic pitches, remaining within the pentatonic range (Chorus "Xiamen is Like a Song": 5-6-1-6-5-3-2). The pentatonic design running through the song is the fundamental reason the song achieves a sense of intimacy with traditional Chinese music, especially the charm of Minnan dialect music.

Regarding ornamental notes, the song demonstrates the ability to integrate traditional charm. For instance, when singing the word "Xiang" (Hometown/Village) in "Guxiang" (Hometown), a short appoggiatura (grace note) is often added for decoration. This grace note forms a minor interval relationship with the main note, creating a "Runqiang" (vocal embellishment) feeling similar to traditional Minnan opera (such as Nanyin) via the slight surrounding and modification of neighboring tones to enhance the melody's tactfulness and charm. Although the appoggiatura is a musical technique shared by Chinese and Western music, the pitch setting and decorative intent here clearly

borrow from the "Runqiang" tradition of local opera produced to match local dialect tones and emotions, allowing the local musical language to naturally emerge in the details of the pop melody.

The composition technique of "Xiamen is Like a Song" contrasts stepwise motion with leaps, adding elements with rich regional culture into emotions, rhythms, and melodies. This allows listeners to feel both the neighborly intimacy and the grandeur of Xiamen, which is one of the main reasons this work can be sung and accepted by the public.

4. Fusion of Emotional Expression and Technical Handling in Singing

For the singer, "Xiamen is Like a Song" is not just a vocal art requiring technical support, but an exchange with the inner emotions of the song. The core of singing is how to unify technique and emotion.

4.1. Deep Integration of Minnan Dialect Tones and Breath Stability

The most important feature of this song is that it is built upon the internal creative logic of the Minnan cultural context, achieving a trinity fusion of Minnan dialect tones, musical melody, and singing breath. It is not simply translating Mandarin lyrics into Minnan dialect for singing; rather, the song possesses a profound Minnan cultural foundation, using the "Eight Tones and Seven Tunes" of Minnan dialect (which vary in spoken language) as a basis. This allows the tones of the language and the musical melody to produce an "isomorphic fusion," a creative method of "melody following the word," making the undulation of the melody line completely obey the natural flow of the language.

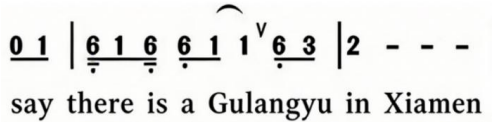
This deep "Word Tone - Musical Tone" fusion directly determines the logic of breath application during singing, promoting the true "musicalization" of Minnan dialect tones. For example, in the phrase "Jiang Xiamen wu ji lie Gulangyu" (say there is a Gulangyu in Xiamen) (Score Example 3), the Minnan character "Jiang" (kóng) is a Checked Tone (Ru Sheng) character with short pronunciation. When singing, to articulate clearly and complete the pitch within a short note, one must use rapid, concentrated breath at the beginning of the word to form a "burst," then immediately switch to steady support to preserve the "vigor" of the Checked Tone and the integrity of the melody. Conversely, in long-line phrases like "Xiamen is Like a Song," maintaining continuity and accuracy of tone within the long melody requires even, long, and stable breath relying on deep diaphragmatic support, making the breath a "riverbed" where word tones and musical tones flow together.

Therefore, the creative logic of this song essentially presets a breath application system closely combined with Minnan phonology for the singer. It requires the singer to accurately restore the spirit of the language through precise breath control—short and powerful when "lifting," deep and steady when "connecting"—and to drive emotional expression through this. It is in this technical practice of mutual promotion of "Voice - Rhyme - Breath" that Minnan dialect tones can transcend daily speech, sublimating into musical lines rich in rhythmic beauty and songfulness, finally achieving the artistic realm of "natural as speech, moving as song" and "words end but meaning is infinite."

4.1.1. Minnan Dialect Characteristics Reflected in Singing Language

The Minnan dialect retains many tones from Middle Chinese (including Yin Ping, Yang Ping, Shang Sheng, Yin Qu, Yang Qu, Yin Ru, Yang Ru) and a complete system of Checked Tones (Ru Sheng). This provides pitch and rhythmic elements for music creation, causing natural undulations in tones and consistent tone of voice during singing, giving the sentences a sense of linearity, thereby vividly embodying dialect charm in the singing language. Creatively, the author did not intentionally follow the inherent pentatonic scale system but organically blended the natural undulations of Minnan word tones into the E-flat major musical melody. Simultaneously, during singing, the conversion is further deepened in vocal expression through details such as initials and mimicking language sense. Thus, the song completes the translation from dialect to music in melody, rhythm, and vocal interpretation. It further realizes the organic unity of voice, rhyme, and breath in the vocal interpretation.

At skeletal tone positions, the creator fully utilized the tonal characteristics of Minnan dialect. For example, the character "Jia" (ke, means family) sits on a stable and bright skeletal tone to stabilize the tonality; when singing, it requires support from steady and long breath to keep the sound position unified and the timbre transparent. simultaneously, through clear articulation and natural tonal sliding, the unique intonation charm of Minnan dialect is revealed amidst stability. Rhythmically, in the phrase "Jiang Xiamen wu ji lie" (Score Example 3), the combination of "Eighth note + sixteenth note" is used to match the undulation of the melody within a minor third range. With a gentle and intimate tone, the short Checked Tone in Minnan dialect (e.g., "Yi" / one) naturally blends into the flowing melody line with the higher Yang Ping tone (e.g., "Xia"). During singing, the diaphragm maintains elasticity, preparing for breath exchange in advance, fast and flexible, thereby easily closing the distance with the listener.



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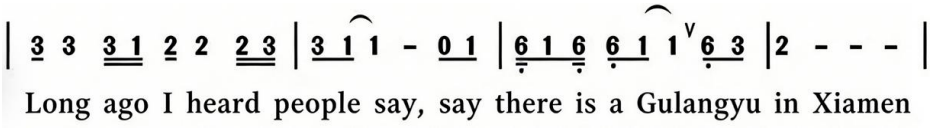
4.1.2. Resonance Expression and Cultural Respect from "Hearing" to "Feeling"

These subtle points reflect Mr. Yang's deep understanding and respect for Minnan dialect culture. It is not simply letting language "accommodate" the melody, but letting the melody "serve" the language, making "Xiamen is Like a Song" transcend simple regional folk songs and making this song truly "grow" on the land of Southern Fujian. The "Gulangyu," "Egret," and "koxinga" presented in the lyrics are no longer words on paper but become concrete pictures in the listener's ears. While making Minnan-speaking listeners feel intimate (singing "their own language"), it also allows non-Minnan-speaking listeners to feel the ancient phonological beauty of Chinese in the beautiful melody. A mature singer, relying on literary literacy and vocal skills, can not only fully present the artistic structure of the work and master technical difficulties but also, through the control of breath, timbre, and tone, sublimate this cultural respect deeply planted in the language into an emotional resonance that reaches the heart. It is this interpretation of "unity of voice and emotion" that allows the song to achieve the best effect of cultural dissemination—"moistening things silently"—truly completing the deep arrival from "hearing" to "feeling."

4.2. Dialect Narrative and Symbol System in Line-by-Line Lyrical Analysis

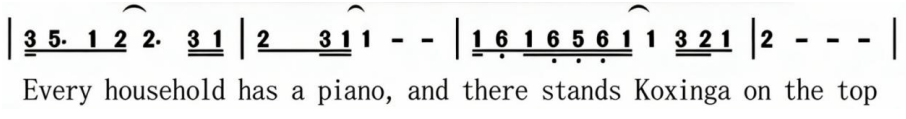
4.2.1. Verse A1 Section: Collage of Historical Symbols

"Long ago I heard people say, say there is a Gulangyu in Xiamen" (Score Example 4) opens with a colloquial narrative. "Tia lang gong" (Heard people say) conveys a sense of intergenerational oral history. Gulangyu, as a core cultural symbol, forms a dual historical anchor with its "Island of Pianos" legend (every household has a piano) and the Zheng Chenggong statue.



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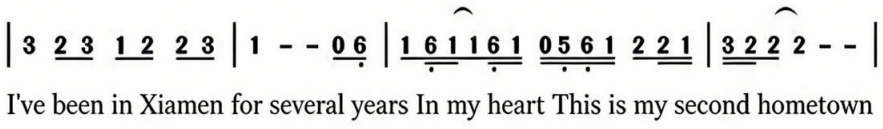
"Every household has a piano, and there stands Koxinga on the top" (Score Example 5). "Long wu" (All have) reinforces the image of universality; the mixture of Chinese and the English word "piano" preserves the pronunciation characteristics of Minnan dialect while implying the international nature of the Gulangyu Piano Museum; the juxtaposition of the national symbol of the Koxinga statue with the piano implies the urban characteristic of East-West cultural fusion.



(5)

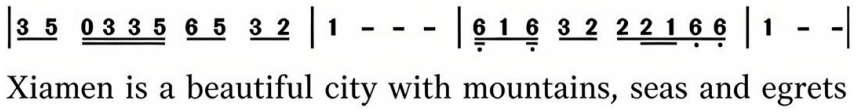
4.2.2. Verse A2 Section: Belonging and Urban Humanistic Sentiments of the "Second Hometown"

"I have been in Xiamen for several years; in my heart, this is my second hometown" (Score Example 6). "Several years" is the time dimension of emotional accumulation; "Second Hometown" gives Mr. Yang a sense of belonging.



(6)

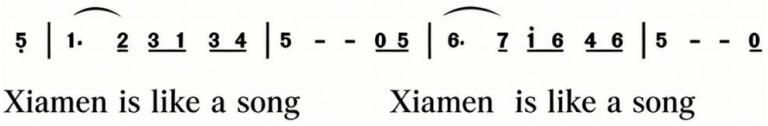
"Xiamen is a beautiful city, with mountains, sea, and egrets" lists natural landscapes using a plain sketching technique (Score Example 7). "Mountains" refers to Wanshi Mountain, "Sea" refers to the Island Ring Road, and "Egrets" refers to the city bird of Xiamen. The three sets of imagery condense the geographical characteristics of the city, echoing the nickname "Egret Island."



(7)

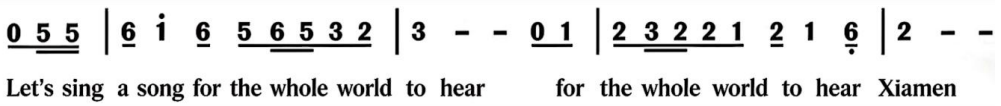
4.2.3. Chorus B Section: Declarative Expression of Urban Spirit

In "Xiamen is Like a Song, Xiamen is Like a Song" (Score Example 8), "Qin Xiang" (is like) is a common metaphor in Minnan dialect. The repetitive sentence structure strengthens the memory point and compares the city to a "song," echoing the positioning of the "Island of Music" while making the abstract urban spirit audible.



(8)

"Let us sing for the whole world to hear, for the whole world to hear Xiamen" (Score Example 9). "Zan" (We/Us) shifts from individual to collective mobilization; "Whole world" shows an open attitude, fitting cultural outreach behaviors in international settings like the BRICS summit; the intensity of "Hear" is greater than "See" because the power of sound can penetrate everything more effectively.



(9)

4.3. Unified Timbre Enables Rich Layers of Emotional Expression

The unity of timbre is first reflected in its high degree of recognizability. Even without seeing the singer, the voice characteristics are clearly distinguishable. In "Xiamen is Like a Song", the singer constructs a unified auditory tone for the entire work relying on a highly personalized timbre. It is based on this distinct and stable vocal characteristic that the emotional expression of the song can show rich layer changes under a unified framework.

The singing emotion of this song is not simple or thin, but advances step by step along the clear line of "Personal Memory — Common Belonging — Cultural Pride." Relying on a unified timbre, the singer skillfully coordinates tone, voice, and breathing state in the three steps of "Narrating — Expressing — Returning to Truth," forming a rich and complete vocal emotional expression system, allowing the audience to deeply feel the layer-by-layer progression and rich changes of emotion in the song.

4.3.1. Establishment of Reminiscent Narrative and Sense of Place

The lyrics of the Verse section, "Long ago I heard people say, say there is a Gulangyu in Xiamen" seem to place the singer in a quiet and intimate storytelling environment, carrying a warm joy of

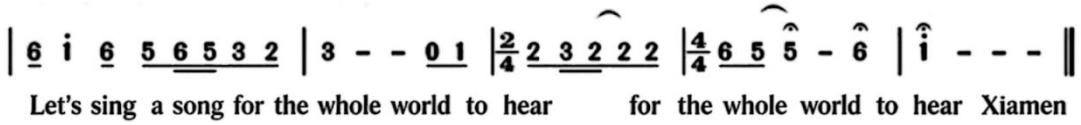
recalling past legends and the "New Xiamen Person" seeing this land for the first time. At this time, the singer's breath is relatively steady, the tone is intimate, using mostly mixed voice techniques, pursuing a soft timbre. Especially for the phrase "Every household has a piano," the foreign word "piano" is sung with a relaxed and upward emotion, pointing out the historical scene while possessing the cultural taste of a modern perspective. Overall, the Verse section is more like taking the audience through the old streets of Gulangyu, listening to the sound of the piano, gradually paving the emotional tone of "Loving Xiamen" during the narration.

4.3.2. Cohesion and High-Spirited Expression of Collective Emotion

The Chorus section starts from "Xiamen is Like a Song", shifting emotion from individual expression to public declaration. For the two repetitions of "Like a song," as emotion escalates, the singer needs to boldly use natural voice (chest voice) and maintain a high position. The first instance still carries the extended praising tone of the Verse, while the second conveys a kind of certainty and pride through increased volume and articulation strength. Upon reaching "Let us sing for the whole world to hear," the singing method of "Zan" (We) uses breath to pull the initial of the word solid, emphasizing collective identity. The singing of "Hear" utilizes large-opening resonance and prolonged syllables to form an emotional climax, like a deep invitation to the world. The Chorus generally achieves an emotional elevation from "internal feeling" to "external declaration" based on increased breath, bright timbre, and stretching rhythm.

4.3.3. Precipitation of Emotion and Return of Belonging

Generally speaking, at the end of a song, composers often adopt a writing technique of slightly slower tempo and fading dynamics to close. For example, in the last pass of "Let us sing for the whole world to hear" (Score Example 10), the singer tends to sing with a deep, warm timbre, and transitions the breath application from the unrestrained explosive power of the Chorus to a gradual slowing, steady, and glorious sense. This is not only stability in music but also an sublimation of the heart after a burst of passion in emotion. It is not just the cessation of singing, but an identification of emotion. The Bel Canto vocal method supports the expression of the entire song's regional and character. Xiamen is not only "a song" but also a "hometown" that one can belong to and reminisce about. such an ending section makes the emotional expression of the work have layers of advancement while echoing the beginning, giving the audience a complete sense of resonance.

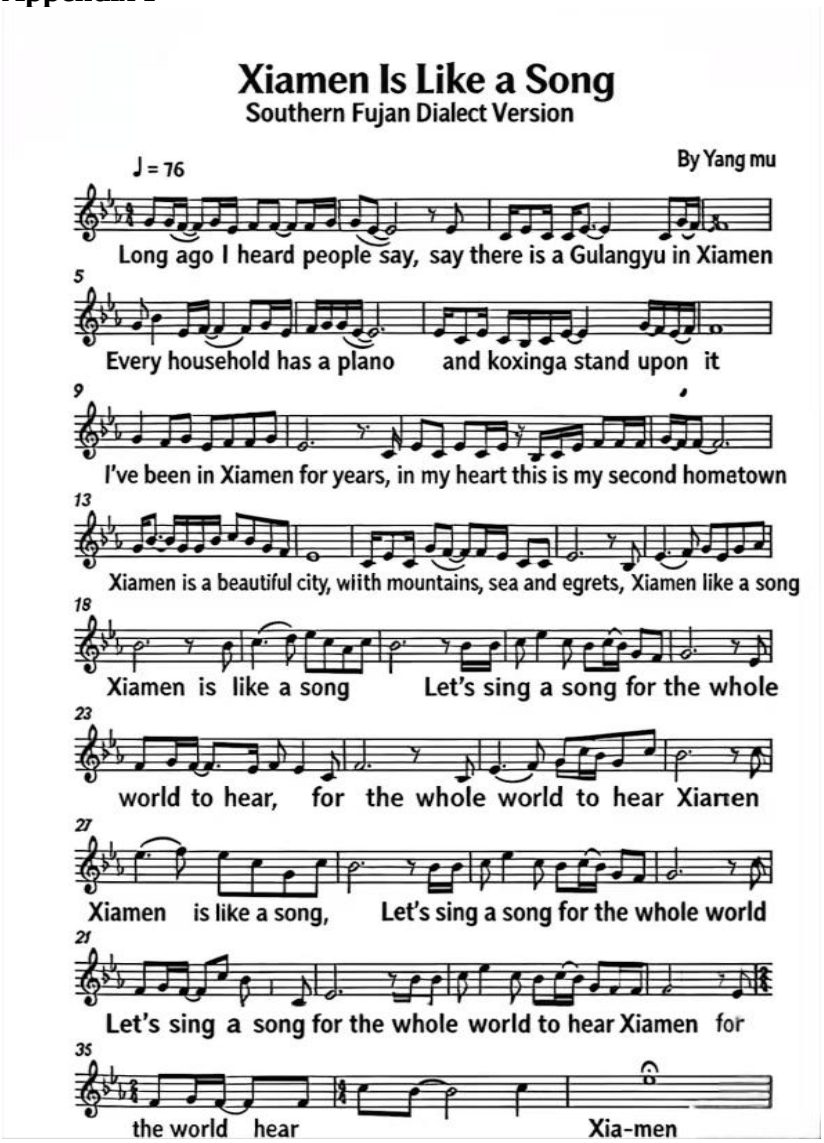


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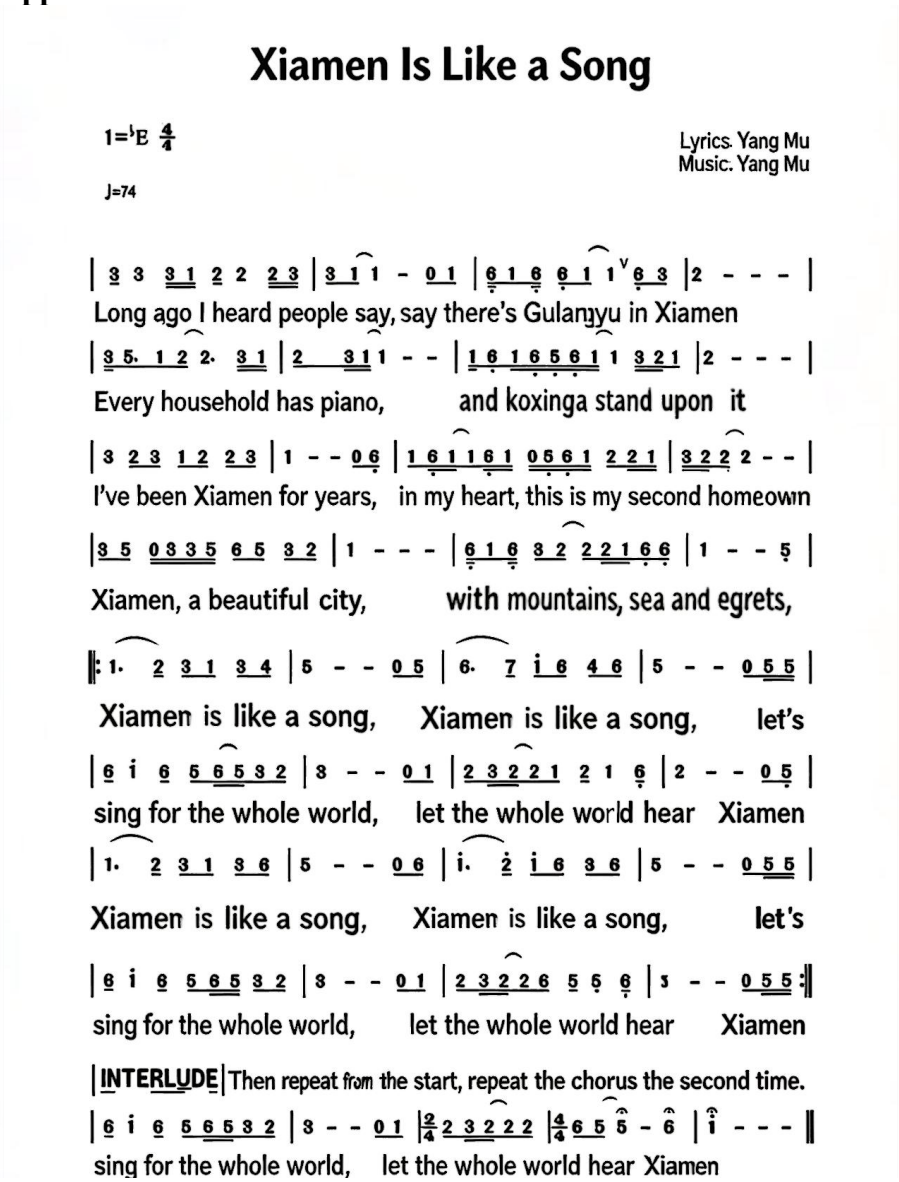
5. Conclusion

"Xiamen is Like a Song" is a work that successfully realizes the unity of urban cultural identity, regional characteristics, and personal emotional expression. In creation, it takes root in Xiamen's cultural soil and the background of the times; in music, it uses modern yet rustic language to construct the city's auditory logo; in singing, it sings out the common emotional belonging of compatriots on both sides of the strait with sincere and simple narrative language. It can be said that "Xiamen is Like a Song" is not only a successful "Urban Music Business Card" but also a model work for using music to enhance cultural identity and construct a sense of place. It holds important reference value for the creation of urban-themed songs.

Appendix I


Xiamen Is Like a Song
Southern Fujan Dialect Version
By Yang mu
♩ = 76
Long ago I heard people say, say there is a Gulangyu in Xiamen
Every household has a plano and koxinga stand upon it
I've been in Xiamen for years, in my heart this is my second hometown
Xiamen is a beautiful city, wiith mountains, sea and egrets, Xiamen like a song
Xiamen is like a song Let's sing a song for the whole
world to hear, for the whole world to hear Xiarıen
Xiamen is like a song, Let's sing a song for the whole world
Let's sing a song for the whole world to hear Xiamen for
the world hear Xia-men

Appendix II



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