

The Development of Chinese Popular Music and Popular Music Teaching in China

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Abstracts

As the most popular form of music today, pop music has become deeply integrated into the lives and emotions of the masses. With the continuous penetration of pop music culture, various media have provided a wide platform for spreading and developing pop music as a gathering place for young people, colleges, and universities in a youthful and dynamic stage of life. They are very fond of pop music as a fashionable form of music culture. As an important base for music art teaching and inheritance, the colorful music teaching contents will directly affect the music teaching effect in colleges and universities as the most fashionable and most popular music teaching resources for college students, the good integration and application of pop music in the practice of music teaching is very significant, which is also of practical significance to the improvement of the effect of music teaching in colleges and universities and the improvement of college students' music literacy and comprehensive quality ability. This article presented the development of Chinese popular music and popular music teaching in China.

Keywords: Development; Chinese popular music; Popular music teaching; China

Introduction

Education development originates from the needs of the country, society, people, and their own progress needs. Specifically, it is closely related to the development of Chinese pop music in the new era and closely connected with the current goal of constructing and developing the pop music profession in Chinese colleges and universities (Zhang, 2009 : 1).

Taking artistic, educational, ideological, and excellent pop music as teaching resources for music teaching in colleges and universities can not only optimize the music teaching classroom in colleges and universities but also stimulate the musical interest of college students, activate the music teaching classroom, and improve the quality and effect of music teaching in colleges and universities. With the continuous penetration of pop music in college campus culture and the establishment of various music societies, the practice of pop music creation and artistic activities has been increasing. Although there is still a certain distance from the professional level, it is impossible to ignore the role that pop music plays in college students' cultural and spiritual life. Therefore, in the diversified development of music education in colleges and universities, as music teaching workers to adhere to the development concept of multiple coexistences, it is of practical value to explore the practice of pop music in college music teaching.

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Chinese pop music, here, mainly refers to mainland pop music since the 1980s. Its development path is short compared with that of Hong Kong and Taiwan. However, it is the same period of reform and opening up, and its development and prosperity are naturally closely connected with the development and progress of the times. After several stages, including the "revival period (1979-1985), the turnaround period (1989-1990), the golden period (the 1990s), and the new century," the development of Chinese pop music has now entered a new era. In recent years, with the promotion of classic music variety shows such as "China's Greatest Hits," "China's New Voice," "I am the Singer," and "The Battle of Heaven," the pop music industry in China has flourished, producing several popular new songs and outstanding singers and artists. The development of pop music has continued to set off a new boom.

First, the mission of the Communist Party of China and the state called. In the "Opinions on the Prosperity and Development of Socialist Literature and Arts", it is clearly pointed out that: "to launch a number of major works of strength with bones, morals, temperature and strong artistic shock; to focus on supporting original and fundamental aspects such as composing, focusing on rich personalized creation and avoiding excessive and excessive repetitive adaptations; to unify inheritance and innovation with exchange and learning, and to deeply excavate and refine Excellent traditional culture in the beneficial ideological and artistic value; to let the excellent literary works into the grassroots masses, especially the vast number of young people". As one of the most popular art forms, especially among young people, and a "youth force" in the literary garden of the motherland, pop music should and must consciously carry the above requirements of the Party and the state for literature and art, in other words, to give full play to the strong originality and individuality of pop music, and in the process of using it to inherit excellent In other words, we should give full play to the originality and individuality of pop music, and in the process of using it to inherit traditional culture, we should always keep in mind that innovation is the driving force, so as to play the role of art, reach and influence the youth, and transmit positive energy, so that the core values of socialism can be deeply rooted in people's hearts through the dissemination of pop music.

Second, the cultural needs of the people in society. Today's society is a pluralistic development, multi-cultural coexistence, and co-prosperity of society. From the perspective of cultural communication, modern society presents a fierce collision of Chinese and Western cultures, traditional culture, and fashion culture. Deep dialogue at the same time can maximize the mutual tolerance and common development between different types of cultures; from the perspective of people's acceptance, the current public acceptance attitude, acceptance orientation, and acceptance degree have undergone obvious changes. Therefore, in order for literary and artistic works and art forms to be truly effective and direct to people's hearts, they must first grasp national cultural characteristics and "root veins" and then actively adapt to people's increasing receptivity and changing acceptance directions based on fully absorbing and learning from Chinese and Western, ancient and modern multiculturalism, i.e., literature and art should be more in line with the progress of the times In other words, literature, and art should be more in line with the trend of the times, to lead the social trend better and play a positive role in teaching people to be good. This is an even clearer requirement for popular music, which is deeply rooted in society and the general public: popular music should not only adapt to and keep up with social development but also actively seek to build itself and thus promote social development. The program uses "song and poem, to express the meaning

by sound, to convey the feelings by music" form of traditional classical poetry and modern pop music perfect integration, 57 poems and songs in the musical innovation of great aesthetic value, and traditional and connected to the times, quickly spread, the People's Daily commented that it is "re-creation of the current popular and future classics The People's Daily commented that it was "recreating the current pop and future classics," which is a true statement (Xu, 2013 : 1).

Third, the pursuit of the goal of pop music's development. The development of pop music in the mainland in the last forty years in a substantive sense, along the way, its vigorous development and rapid advancement of the upswing, but also existed hesitant, bumpy wandering period, its short forty years through the 70 years of Hong Kong and Taiwan and even Japan, South Korea, Europe, and the United States more than a hundred years of development and change stage, can be said to have achieved remarkable development achievements. Of course, due to the combined effect of many internal and external factors, such as the short development cycle, many bottlenecks in mainland pop music today still need to be solved (Zhuang, 2015 : 1). Therefore, as the art form with the most distinctive features and the closest contact with the times among Chinese music categories, in order to make a difference in the new era, it must strengthen its construction, dig deeper into the essence of national culture, pay attention to the society, take root in the masses, and always place its innovative development in a prominent position, so that pop music can truly become an important channel and position for transmitting positive energy and leading new youth, better serving The development needs of the country and serve the society.

The development of popular music

Fundamentally, the beginnings of popular music should be traced back to the rise of industrial civilization in the United States in the 19th century. At that time, a large agricultural population entered the cities, constituting an early industrial workforce, and the structure of the urban citizenry changed (Xu, 2013 : 1). The new culture that came from the citizenry was represented by early popular music. In the late 19th and early 20th centuries, the United States experienced the Civil War and the Second Industrial Revolution, and the economic development brought people a rich life as well as a great development of music.

In the 1970s, Michael Jackson emerged and led the development of pop music and MTV, which gradually formed a unique form of music through oral transmission and personal interactions with the interracial community. Whether spirituals, soul, rhythm and blues, rock and roll, or even jazz, the roots can be traced back to the black music that came from Africa. In particular, jazz music, brought together by multi-ethnic cultures, refreshed listeners' ears with its unique way of playing and singing, became a sensation in the United States, and soon spread to countries all over the world. The diverse styles and rhythmic nature of jazz-influenced other forms of popular music and the creation of serious music.

After World War II, rock 'n' roll, blues, and country music emerged. Among them, rock music became mainstream. Rock 'n' roll, also of American origin, is an organic combination of the rhythm and blues of black music and white country and western music. The strong rhythm of rock and roll, the simple lyrics on the theme of rebellion, and the variety of performance forms and maverick costumes strongly appealed to the new generation of post-war youth. After the 1970s, the music became more diverse, avant-garde, and extreme, with improvisation, emphasis on electronic means, manipulation of instruments and effects, and a growing tendency toward commercialization. The development of pop music became

increasingly prosperous.

As it has evolved and developed, new forms have emerged. In the United States, pop music is the opposite of serious music, which differs from serious music because serious music often has deeper connotations and some specialized intellectual dimensions that require listeners to use their professional knowledge and cultivation to understand and savor (Chen, 2007 : 1). For Americans, pop music is short, popular, and catchy and can be understood by listeners based only on their mental and emotional perception of the music. Moreover, American popular music is more self-indulgent and commercial, with its self-indulgence coming from the African musical tradition.

Most immigrants in the early years came to the United States from all over the world, generally speaking by choice, and were largely willing to blend their culture with that of the United States, except for blacks. They were forced to come to this country as enslaved people. They had nothing on their bodies but chains, but their minds held the rich tradition of African dance and music in mind. The enslaved Black people were not allowed to speak while working on the farms, but they were allowed to sing. They relied on the whites' unintelligible labor calls and songs to transmit messages to each other and exchange their feelings. Through this expression, they gave vent to their pent-up pain and injustice, thus gradually forming black music with black characteristics. The process of formation of black music is also constantly changing. This change includes extracting white music components, resulting in blues, jazz, and other forms. The original rock and roll music were black, "rhythm and blues," and some people in the West also called rock and roll "a form of resistance of the lower classes against the authorities."

Looking at American pop culture, it is easy to see that contemporary pop music is a very heterogeneous concept, representing several schools of thought with very different positions and perspectives. Some are fleeting, others have changed to the point of being very different from their original claims, and some are not always consistent with their practices, some acknowledging the general principles of popular culture, others only their subjective systems of thought and discernment, which are difficult to analyze in detail. However, we believe it is full of confusion, anxiety, and anxiety about capitalism. Secondly, respect and doubt about traditional musical values, and in some cases, a categorical denial, seeking only to find another way. Thus, this cultural phenomenon cannot be affirmed or denied but must be analyzed and studied very specifically. Especially for a country with such a short but rich history as the United States, it is necessary to face it with a tolerant attitude.

American pop music differs from other mass media in three main ways. The first is its repetitive nature. American pop music is constantly repetitive in its connotations. In many contemporary works, we also feel strongly that its descriptions of certain social phenomena can penetrate the listener's consciousness and are expressed in very different ways and states. The audience has a natural state of mind to accept certain content.

The second is its non-narrative nature, which emphasizes the receiver's physical, physiological, and sensory stimulation. Many concerts in the United States use sensory stimulation to achieve musical sublimity. The use of stage, lighting and dance in the United States has resulted in various non-narrative programs that have been given many different colors. Once again, its empirical nature, American music belongs to the realm of art rather than science and is an intuitive representation of a certain kind of experience. This is felt directly in the many musical compositions we hear because American culture is an empirical culture that survives and thrives in a constant intermingling of cultures.

Contemporary American popular music encompasses a much wider range of content. From the analysis of a large number of materials, we can feel that its instrumental works are rhythmic, lively, or lyrical, with a variety of performance methods, varied acoustics, rich colors, concise weave levels, the small size of various bands, and works using the latest electronic equipment. In contrast, vocal works are rich in life, lyrical, humorous, and wide range, tunes are smooth and easy to sing, and lyrics are mostly in the language of life, easy for the lyrics are easy for listeners to accept and sing. The singers are mostly self-contained, with different vocal methods, not bound by traditional schools of thought, singing with more emotion than vocal skill, free and unrestrained, friendly and natural, and easily resonating with listeners (Lu, 2014 : 1).

American popular music since the 20th century is not a mere cultural phenomenon, and the differences between the various schools of thought are obvious, but their fundamental starting point. However, they all boast of being innovative and striving to take a path not taken by their predecessors (Yang, 2011:1). Moreover, there are many cases in history in which the "new" was not understood and accepted by contemporaries at the time but was accepted and revered only years later. However, even so, we should not indiscriminately regard all the "innovations" of the 20th century as things that were unknown to their contemporaries but will certainly be revered in the future. There is no shortage of history in which innovations are considered "innovations" but are fake, have a wrong foundation and path, and are never accepted by future generations. Innovation should come from life and be based on tradition. To talk about "innovation" without these two items is unacceptable to contemporaries and unlikely to contribute to future generations.

Because American popular music is closely related to the general public, it is easily accepted by all audiences regardless of their cultural level. As a popular cultural phenomenon focused on entertainment, its development is closely related to the development of society, and it has become part of the daily life of the American public. Post-millennial American pop music is changing faster and is closer to people's state of mind. However, pop culture is not only art but also entertainment, spiritual support, a realistic record of the lives of ordinary people, and even an indicator of popular thought and ideology. We should learn from the development of American music and its achievements today, the direction of the future development of music and art. Perhaps the economy is undeniable for promoting art, but the concept and attitude are more important (Ren, 2010 : 1).

The Development of Chinese Popular Music

Commercial Chinese pop music emerged in tandem with the gramophone, which was first brought to Shanghai's Xizang Road by the Frenchman Labansat. Baidai was one of the first record companies to create the Chinese pop music industry.

In the 1920s, Chinese pop music was known as the songs of the times. They are regarded as the prototype of Chinese pop music. Geographically speaking, Shanghai is the center of Chinese pop music. Lai Kam-hui, considered the "father of Chinese pop music," was the genre's founder. His work "Mao Mao Yu," written in the 1920s, is considered the earliest Chinese pop music (Xu Zhenyu,2017). Buck Clayton - an American jazz trumpeter - worked with Lai Jinhui in Shanghai. The two learned from each other, influencing each other to incorporate elements of the other's familiar music into their own. Lai Jinhui founded the Ming Yue Song and Dance Company, the first Chinese pop group, which later merged with Lianhua Film Company in 1931, becoming the first pop group to enter the Chinese film industry. The

influence of period music was launched from Shanghai to various places such as Hong Kong, Taiwan, and New Malaysia, where many period music singers emerged during the same period.

In the 1930s and 1940s, many truly Chinese pop music productions emerged in Shanghai, and numerous musicians grew. Through the medium of records, movies, singing and dancing, and broadcasting, a new and unprecedented wave of songs was sung in China and the Far East. Some experts believe that the old Shanghai songs of that era have manifested modernity.

The original "Seven Greatest Singers" of the Republic of China established the status of Chinese pop music in Asian society. These singers combined the singing techniques of traditional Chinese ditties and Japanese pop music, and their singing style was unlike any Chinese music before them. At this time, the infant Chinese film industry was growing and netting singers to work as film actors or film song scorers. Due to her successful singing and film acting career, Zhou Xuan is considered the most iconic Chinese pop star of this era. This generation witnessed the journey of female singers from "songstress" to "star" in public opinion. Their sweet voices were heard on radio stations in major cities, and record companies packaged records as an attractive entertainment commodity. The Japanese occupation of Shanghai disrupted the era during the war against Japan but eventually continued until the late 1940s.

In the second half of the 1990s, Chinese pop music entered another phase of differentiation, exploration, and a slight downturn. Both works and artists were less likely to appear en masse than in the late 1980s and mid-1990s. At the same time, the "Japanese" and "Korean" streams were becoming increasingly popular. The younger "post-80s" generation became the main pop music consumer. Most of them grew up with Japanese animation, comics, and games during childhood. This became more apparent the closer we got to the end of the century. This made it increasingly more work for musicians and critics to cope. The age-dependent "generation gap" is particularly evident in the music industry. The "three-year generation" has become the consensus of the industry and the educational community.

Since the beginning of the new century, three keywords have been most important for Chinese pop music. They are online music, digital music (blog), and talent show. The development of online music in China almost coincided with the development of the Internet in China, with musician Chen Zhe setting up the first music website in 1997. By 2000, there were hundreds of music websites across the country (Ma, 2013 : 1).

Before the rise of Internet songs, the Internet industry in the mainland went through a difficult period. Some websites were in financial crisis because they could not define a profit model, and some began to lay off employees on a large scale. However, the emergence of a new service changed everything: the colorful ringtone service. Easy payment methods and personalized music choices made consumers excited. The authors of Internet songs, network operators, and telecommunication carriers also scooped up the first bucket of money and made huge profits.

The popular music teaching

Popular music education has gradually entered universities and colleges, and many music and art colleges and universities have established popular music departments, which have trained many talents and elites for the country and society. Popular music education has become an emerging discipline.

The core work of education is the "teaching" of teachers and the "learning" of students. Teaching is the center of all schoolwork. Teaching philosophy is the basic concept of education and student learning activities. It influences and controls the status and efficiency of teaching and learning activities.

Each school has its teaching philosophy, and each teaching philosophy represents the direction of each school. Similarly, the guiding philosophy of popular music education is important, as it forms an integral part of popular music education. It determines the curriculum of the discipline, the use of teaching materials, and the faculty.

China's educational policy is that education must serve socialist modernization, be integrated with productive labor, and cultivate builders and successors of the socialist cause who are well-rounded in moral, intellectual, physical, aesthetic, and labor development.

In general, the teaching of popular music in China is divided into theoretical and practical classes, with theoretical classes including the history of Chinese and Western music. In contrast, practical classes are associated with students' specific majors, with different specialized classes for vocal and instrumental music, arrangement, and composition (Du, 2010 : 1).

The artistic characteristics of pop music

1. Popularity

This is the basic attribute of pop music. Compared with elegant music, the lyrics of popular music are quite easy to understand, and there are no barriers to understanding them, which is a necessary condition for the popularity of popular music. On the contrary, if the lyrics are cryptic and difficult to understand, it is easier for them to be widely disseminated among the general public, who are relatively less educated. From the perspective of professional singing, pop music has a narrow range. It is most suitable for the general audience without specialized vocal training, contributing to the popularity of "pop music." To a large extent, pop music is also popular because it has come into people's hearts. The music content is easy to understand and close to people's lives is another important reason for the popularity of pop music. Many pop music works express the real feelings of the self, and people feel the atmosphere around them and hear their inner voice, thus evoking a wide range of emotional resonance. Pop music has brought art to life and made life artistic.

2. Popularity

"Popularity" is one of the most crucial characteristics of pop music, and it is also the social foundation of pop music. China's economy is developing rapidly, and the social form is moving from an agricultural society to an industrial society and an information society. The construction of spiritual civilization has been put in an important position. Because of the popularization of some of its musical styles and the ability for people to participate in this form of culture, pop music has become a remedy for people to relax and provide a stage for most music lovers to show themselves. As a result, it has become an indispensable part of most people's cultural life.

3. Fashionability

Since pop music can adapt to the pace of development of the times and is closely related to the most fashionable and popular materials, "fashionability" can also be said to be a unique aesthetic characteristic of pop music. As we all know, the band formed during the classical music period. From the instruments to the preparation, nothing has changed over the centuries. The performance form and environment formed during this period are still maintained similarly. On the other hand, popular music is constantly dressing itself up by chasing fashion and the latest technological audio and visual effects, such as electro-acoustic instruments (electric guitar, electric bass), effects, synthesizers, and MIDI production equipment. The infusion of these "new elements" has led to an unprecedented increase in the concept of pop music creation, production, and performance. In addition, "fashionability" is also reflected in the concept of pop music creation. Many musicians have been working around "fashion" to reflect society's development and human thought's progress.

4. Novelty

Novelty is a distinctive feature of all popular things, and curiosity is a characteristic of human psychology. As a kind of commercialized entertainment music mainly for satisfying consumption, pop music must be "built based on a representative social psychology that is generally accepted by the public." Pop music is based on this foundation and thus is bound to "cause the behavior of singing, playing, listening to a certain repertoire or using a certain style and its objects to expand and spread within a certain social scope, and to form different degrees of social popularity and social group frenzy." Novelty is the basis of popular music.

5. Entertainment

Pop music has played an increasingly important role in popular culture, especially with the rise of dance halls, karaoke, and "practice rooms," making pop music an increasingly popular form of entertainment. Popular music is easy to understand, and its themes are mostly taken from daily life, and most of them are about love. Most of them are accepted and consumed by the general public or subcultural groups, so it emphasizes their entertainment and amusement. Its popular nature determines that it has a popular base. People can actively participate in the performance, which increases the space and fun of the dynamic, and people can get relaxation and enjoyment from it. Therefore, popular music emphasizes entertainment and amusement, and "entertainment" is an important feature and function of popular music.

6. Commodity

In a market economy, producers are bound to make profits as their ultimate goal since they are facing a huge commodity market. The music industry has been able to realize its economic benefits through the use of modern technology, fashionable packaging, and convenient media.

7. Rapid turnover

Since pop music is commercial, it is one of the main forms of mass cultural consumption goods, just like other commodities, and it is bound to have the characteristics of mass production. The rapid replacement of products is to meet the needs of consumers' continuous cultural consumption. A few decades ago, post-60s and post-70s music were called pop music, but with the ever-changing needs of popular culture, the cycle of change in pop music became shorter and shorter. It was immediately replaced by the more fashionable and innovative 21st-century (post-80s music and even post-90s forms).

8. Participatory

Some of the pop music styles are popular, with melodies that are easy to remember and sing and can be sung to satisfy self-expression and produce a sense of self-indulgence, thus gaining a sense of creative satisfaction. This makes pop music much more participatory.

9. Improvisation

Improvisation means that during the performance of pop music, something creative is often improvised according to the scene, whether it is language, movement, or variations in the melody. Improvisation is a one-time irreducible point in time light and is the most anticipated and creative thing in pop music. Improvisation is often a spark based on the performer's excellent musical sense and good musicianship.

10. Communication Technology

Pop music is a product of the urbanization of society, with the general public as the main audience or producer. The advancement of science and technology has led to great changes in the means of dissemination of popular music, from tapes, records, CDs, and the radio without images initially to television, karaoke, VCDs, DVDs, and MTVs with images, and then to portable mp3s, mp4s, smartphones, tablet computers, and other high-tech inventions, the emergence of these technological products has greatly satisfied the wide range of popular music "popular." Moreover, the emergence of MIDI, multi-track recording technology, and electronic sound synthesis technology has greatly enhanced pop music production's effectiveness and the sound performance's richness. Thus, the expansion of pop music's popularity can only be achieved with these modern means of technological communication. The most crucial factor in the gradual development of music from a folk activity for self-entertainment to a salon art for princes and nobles to a mass commodity cultural communication industry is communication technology development.

Conclusion

The development and progress of Chinese pop music are the need of the times, the need of the party and the state, society and the people, and the need for its development. Therefore, if it wants to adapt to the development of the times and meet the needs and expectations of the party, the state, and the people, it must start from its development, produce excellent works, and cultivate excellent talents. In contrast, the presentation of excellent works and the emergence of excellent talents, in addition to the social environment and atmosphere, media publicity and promotion, market-oriented commercial operation and other social "exogenous" factors "In addition to the active intervention of the Party and the State, we should respond to the call of the party and the State, give full play to the fundamental advantages of art colleges and universities and their art majors in talent training, scientific research, and social services, effectively strengthen the development of the "internal factor" of higher art education, especially the construction of pop music majors in colleges and universities, and strive to cultivate excellent pop music professionals. It is especially important to strengthen the development of pop music professionals and produce excellent works. Therefore, it is natural that the development and construction of pop music majors in Chinese colleges and universities and the cultivation of pop music talents have become increasingly important to academic and musical circles.

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