

The Development of Chinese Pop Music Education in China

Zhu Wenyu and Chutasiri Yodwised

Bangkokthonburi University, Bangkok, Thailand
Corresponding Author, E-mail: 172373365@qq.com

Abstracts

With the continuous development of the times, Chinese pop music has shown a trend of prosperity and development, which has been widely spread and has become a modern mass art deeply loved by people. Chinese pop music is in line with the spirit of the people, and its form and content are becoming increasingly realistic, gaining people's recognition. Based on this, this paper starts with an overview of pop music, analyzes its characteristics in-depth, clarifies the origin of Chinese pop music, and explores its development process.

Keywords: Development; Chinese Pop Music; Music Education; China

Introduction

Pop music originated in Shanghai in the 1920s. It combines jazz, western classical music, folk tunes, and operas and gradually forms a style of pop music with Chinese characteristics. It has been recognized by society since its development, showing the trend of industrialization and providing people with a unique art form to express their emotions and thoughts.

Pop music is common at this stage, which is easy to understand, can relax the mood of listeners, is easy to spread, and has a wide audience. Pop music is significantly different from traditional folk music and classical music and is more popular, so it is also called "popular music." For example, pop music pays more attention to the infiltration and release of emotion in emotional expression, guides people to face life directly, and is more likely to arouse emotional resonance, becoming the most common music carrier at this stage. Pop music originated in the United States and was formed by the gradual expansion and extension of black folk music as the prototype. With the liberation of the enslaved Black people, some black people with artistic talent gradually lived in the form of singing in the pub in a single or combined form. Since then, the prototype of pop music has emerged and gradually developed into the current pop music (Xiang & Liu, 2020).

Among the many forms of expression of music, pop music is one of the important branches with no boundaries. Chinese pop music usually refers to pop songs sung in Chinese, Mandarin, Mandarin, or dialect, which not only enriches the singing style of music but also affects the development of China's diversified music culture to a certain extent. At present, China's pop music is in the bottleneck period. In order to promote the better development of pop music, singers or relevant professionals need to think deeply about the current situation of China's pop music and make corresponding improvements (Xiang, 2020).

¹Received: March 15, 2023; Revised: April 3, 2023; Accepted: April 4, 2023

Characteristics and Origin of Chinese Pop Music

1. Features

Chinese pop music shows obvious characteristics in the development process. Through continuous innovation, Chinese pop music aligns with people's daily life and adds artistic color to people's cultural life. Specifically, its characteristics are mainly shown in the following aspects:

First, it is popular. This feature is also the most basic feature of pop music, which develops with China's economy and culture. At this stage, people's pace of life is gradually accelerating, and then they pay more attention to spiritual and cultural needs to promote the development of pop music. Pop music is integrated with various places, showing popularity. At the same time, many musical talents are gradually emerging. They can flexibly use the advantages of the Internet to spread their creative works and provide more musicians with space to display their talents. Anyone can create music works according to their ideas and become music that people of all levels can create.

Second, it shows media characteristics. For pop music, media is its foundation, providing it with good technical support, such as music equipment, music software, television, and network. People can spread music in their favorite ways to promote the development of pop music. The development of technology has provided sufficient impetus for the development of pop music and a good development platform for pop music. Therefore, every development of pop music is closely related to technology. The comprehensive development of media technology and science and technology has a good driving force for the development of pop music, optimizes the development situation of pop music, conforms to the audience group, and meets the development needs of the times.

Third, it is fashionable. Influenced by these factors, pop music can adapt to the development of the times and combine the development of the most popular and fashionable elements of the current era to form a music form that meets the needs of society and meet the needs of people. For example, compared with traditional classical music, classical music at this stage has mostly stayed the same in its composition, performance form, and other contents since its development. In contrast, pop music takes on different forms in different periods. The main reason is that when people develop popular music, they can flexibly use advanced information technology and media technology to optimize, integrate producers' ideas, and make popular music according to current popular preferences for people to enjoy.

Fourth, it is diversified. In the development process, pop music has diversified and diversified styles closely related to the current political, economic, cultural, social, and other factors. With the improvement of people's living standards, new development requirements are also put forward for the style of pop music. For example, to meet the personalized needs of people at this stage, pop music is changeable, such as rock style, hip-hop style, and dance style, which constantly integrates advanced ideas at home and abroad to form unique pop music (Gao & Zhang, 2020).

2. Origin

Chinese pop music originated in the 1920s of the last centuries. At that time, Western thoughts were constantly integrated into China, which significantly impacted the politics, culture, ideology, consciousness, and philosophy of that time. Then they caused a significant change in the ideology of the young generation. They pursued freedom more spiritually, rebelled against traditional inherent ideas, and lent themselves to realize freedom. American

jazz and Broadway musicals significantly impacted China's cultural development, forming a "new cultural spirit," which directly affected people's ideology then. Influenced by the geographical location of Shanghai itself, the gathering of concessions from various countries has shown an obvious flavor of capitalist commercialization, driving the stable development of the economy. The economy's prosperity prompted people to increase their demand for spiritual entertainment, put forward new requirements, provided conditions for the development of pop music, and laid a good foundation. At that time, the style of pop music mainly showed two different tendencies, one is "progressive songs" and the other is "pop songs," and promoted the prosperity of pop music (Wang & Bao, 2009).

3. Development of Chinese pop music

(1) Preliminary exploration of Chinese pop music

The emergence of anything must go through the stage from scratch. For Chinese pop music, a musical work is represented in the initial stage of development. The work of "Li Jinhui," the leader of Chinese pop music, marks the emergence of pop music. His creation of "Drizzle" is the first popular song in China. This work mainly describes the new women at that time in the creation process. Women broke through the feudal ideology then and formed an image, thus promoting the music to be loved by the public. In the process of creation, Li Jinhui combined jazz with folk tunes in combination with the social background at that time, and innovated in combination with western pop music, laying the foundation for the development of Chinese pop music, forming a new idea to promote the development of Chinese pop music, and playing a good guiding role.

Progressive songs are also an indispensable part of the content at this stage. The main reason is the influence of social background factors at that time. During the period of the Japanese invasion of China, a large number of patriots gradually woke up and were full of resentment. Therefore, some composers were urged to integrate their feelings into composing, express them through music, repose their thoughts, and create many songs of resistance to Japan and national salvation. It shows its unique characteristics, sings the voice of the Chinese people not to be slaves of the country, and forms its unique style. Although there is a certain gap between progressive songs and pop music in development, it still presents the essential characteristics of pop music. Under the social background at that time, due to the special era, this kind of music met people's psychological thoughts and needs and laid the foundation for its development and dissemination. It was constantly spread among the people, expanding its scope of dissemination, and even its spread scope and depth exceeded the popular songs at that time. Therefore, this song was one of society's most popular music forms at that time.

(2) Development of Chinese pop music

By the end of the 1970s, China's pop music showed a trend of prosperity and development, especially mainland pop music gradually recovered. After decades of silence, it finally ushered in the dawn of development in the 1980s, showing a new trend. The development of the economy led to obvious changes in people's ideology at that time. At the same time, under the impact of western culture and ideology, the Chinese people's spiritual world was gradually liberated, and western ideology greatly impacted people's spiritual world. People pay more attention to the development of the traditional culture and civilization of the Chinese nation and realize the return of culture, thus providing good conditions for the development of modern pop music to promote the development of music (Wang, 2020).

In the development process, pop music is mainly to meet people's entertainment and

spiritual needs. In the development process, it forms a phenomenon of popular music culture and shows a unique form. The development of pop music is closely related to social development. In the development process, pop music does not only exist in the form of art but also in entertainment. It is also a spiritual sustenance of people, reflecting people's way of life and the real life of the people. In continuous development, contemporary Chinese creators take the lyrics of songs as a unique form of music works when creating popular songs, innovate their forms of expression and creative ideas, and show unique characteristics and obvious individuality. For example, most creators use lyrics to describe people's daily life in the process of creation, which is closely related to real life, showing unique style and creating excellent works (Ye, 2020).

(3) Deng Lijun's influence on Chinese pop music

Teresa Deng is one of the most famous and successful singers in the Chinese music world in China. She created a "Teresa Teng era" with her voice, which has played an irreplaceable role in promoting the development of Chinese pop music. Deng Lijun's music perfectly integrates Chinese and Western music, promotes the unification of popular elements and national spirit, and creates songs that align with their style with unique characteristics. For example, Teng Lijun's singing skills show obvious characteristics, focusing on "breath sound" and reasonably controlling the timbre, decorative tone, and strength according to her characteristics to meet the needs of works of different styles and interpret the connotation of works. There is a close relationship between the style of Deng Lijun's works and the characteristics of her works. In singing, most are slow and smooth, which can highlight national characteristics and show unique characteristics.

Deng Lijun's music has played a good role in boosting the development of China's pop music industry and reasonably connecting the two periods of China's pop music history. Modern pop songs continue to innovate in development, realize innovation based on the original, continue the traditional style, and promote it to present new changes and styles, showing a unique form. In the 1990s, pop music achieved real prosperity and displayed unique ideas and forms. At this time, people's hearts achieved free development, while the economy showed a trend of prosperity and development. The economic development led to changes in people's spiritual level, bringing a relatively stable prosperity period for the development of pop music. In the 21st century, pop music has taken on a complex form, and its appearance has also changed significantly. The music style has shown diversity, mainly in Hong Kong, Taiwan, and rock, and gradually derived various forms. The emergence of many folk songs, such as local folk songs, campus folk songs, and urban folk songs, indicates the diversified development of pop music.

The development of Chinese pop music in the mainland has been in the past 50 years. There has been a rising period of prosperity and rapid development, and there has also been a stagnating and bumpy period of wandering. In just 50 years, it has undergone more than 70 years of development and transformation in Hong Kong and Taiwan and even more than 100 years in Japan, South Korea, Europe, and the United States. It has made remarkable development achievements. Of course, due to the comprehensive effect of many internal and external factors, such as the short development cycle, there are still many problems to be solved in mainland pop music today. Therefore, as the art form with the most distinctive characteristics and the closest contact with the times in China's music category, if you want to make a difference in the new era, you must strengthen your construction, deeply explore the

essence of national culture, pay attention to the society, take root in the masses, and always put your innovation and development in a prominent position, so that pop music can truly become an important channel and position to transmit positive energy and lead the new youth, and better serve the country Serve the development needs of society (Zhang & Liu, 2020).

(4) The era of rhythm and blues

Then came the era of Rhythm and Blues. The four talents of R&B, Tao Zhe, Jay Chou, Wang Leehom, and Fang Datong, promoted R&B. Chinese music is R&B oriented. This group of singers completely broke away from the influence of Teng Lijun and entered a new generation. Among them, Jay Chou has the most profound influence. Jay Chou's singing style has influenced many mainland online singers and so-called non-mainstream music in the network era. The real pop music market in the mainland began with so-called non-mainstream online music. At the same time, another kind of music style on the mainland, the prairie dance music, is blowing. The dance music, combining disco and grassland folk singing, quickly occupied the middle-aged and elderly audience who could not accept R&B and hip-hop music. The representative figure is the legend of Phoenix.

(5) Post-recording era

The complete decline of the recording industry marks them. With the further opening up of the mainland and the market's maturity, most singers choose to go north to the mainland for development. However, in the network era, pirated recordings are easy to spread, coupled with the imperfect copyright protection system in the mainland market, the lack of people's awareness of copyright, the lower demand for music among young people in the mainland than idolatry, the insufficient purchasing power of middle-aged and older adults for records and the rampant piracy, the extremely low commercial benefits of creating music recordings. The singer was forced to increase fame, attract fan traffic through various means, and then perform various advertising endorsements to realize commercial interests. In turn, it serves music creation. With the decline of the recording industry, there is no economic benefit to promoting music creation directly. Excellent music works are fewer and fewer, and the Chinese music industry is declining.

The development of pop music education

From the perspective of the history and style evolution of pop music, the new social and cultural background has become an important support for the gradual innovation and development of pop music, and modernization, internationalization, and personalization have gradually become the attributes of pop music. From the perspective of the influential work "Drizzle" at that time, the unique creative techniques combined Chinese national elements and western musical techniques, finally becoming the successful representative of the first trial of "Time Song." The book also lists popular songs from that special era, such as "Yuguang Song," "In Spring," and "Tianya Song Girl." Newly created pop music needs to consider the era background. As far as Hong Kong and Taiwan pop music and mainland pop music are concerned, they have one thing in common: they highlighted their personalized characteristics under the influence of multiculturalism at that time. Take Hong Kong pop music as an example. From the 1980s to the 1990s, several music superstars such as Xu Xiaofeng, Alan Tam, Leslie Cheung, and Anita Mui appeared in the pop music industry in Hong Kong, China. With a wide range of musical themes and realistic writing styles, pop music made rapid progress and development. In the late 1990s, the new generation of singers, such as Eason Chan and Rong Zuer, had unique voices and singing styles and were deeply

loved by the public. The future development of Chinese pop music is to present individuality and only work with characteristics that can make the audience refreshing. At the same time, pop music with distinctive characteristics has a broader development market (Tan, 2020).

Pop music, as a type of music that young people widely love, has an easy-to-understand style. At the same time, the spread and development of pop music bear rich social and cultural values. In addition to cultivating students' aesthetic ability to music and training students' basic music literacy, such as listening, hearing, and singing, music education in colleges and universities must recognize the introduction of pop music into music courses in the current era of popular music. It is of great significance to train students' multiple aesthetic abilities and enrich their music literacy to sort out the development of popular music in China and to understand the process of popular music from generation to dissemination and then to acceptance by the public (Jia, 2012).

By the end of the 1970s, China's pop music showed a trend of prosperity and development, especially mainland pop music gradually recovered. After decades of silence, it finally ushered in the dawn of development in the 1980s, showing a new trend. The development of the economy led to obvious changes in people's ideology at that time. At the same time, under the impact of western culture and ideology, the Chinese people's spiritual world was gradually liberated, and western ideology greatly impacted people's spiritual world. People pay more attention to the development of the traditional culture and civilization of the Chinese nation and realize the return of culture, thus providing good conditions for the development of modern pop music to promote the development of music. In the development process, pop music is mainly to meet people's entertainment and spiritual needs. In the development process, it forms a phenomenon of popular music culture and shows a unique form. The development of pop music is closely related to social development. In the development process, pop music does not only exist in the form of art but also in entertainment. It is also a kind of spiritual sustenance of people, reflecting people's way of life and the real life of the people. In continuous development, contemporary Chinese creators take the lyrics of songs as a unique form of music works when creating popular songs, innovate their forms of expression and creative ideas, and show unique characteristics and obvious individuality. For example, most creators use lyrics to describe people's daily life in the process of creation, which is closely related to real life, showing unique style and creating excellent works (Zhou, 2005).

Conclusion

To sum up, in the current context of the times, China's reform and opening up has promoted rapid economic development, provided a space basis for the prosperity of Chinese pop music, promoted its overall development, integrated the essence of Chinese and Western music culture, formed China's mainstream music system, and provided a new art form for people. At the same time, influenced by pop music in Taiwan and Hong Kong, mainland China has accelerated its overall development. It has actively communicated with representatives of pop music in other regions to promote the comprehensive development of pop music from different artistic styles and display unique artistic values.

References

Gao, S., & Zhang, Y. (2020). Development characteristics and commercial value of China Pop Music Festival. *Chinese and Foreign Entrepreneurs*, (19).

Jia, L. (2012). The soft side of pop culture drags down China's soft power. *People's Forum*, (6), 74-75.

Tan, Q. (2020). The trend of national culture in Chinese pop music: taking "classic chanting" as an example. *House of Drama*, 2020, (08).

Wang, W. (2020). On the Mainstream Popular Singing Style of Chinese Mainland in the 21st Century: Taking Sun Nan and Han Hong as Examples. *Journal of Xinjiang Academy of Arts*, (02).

Wang, Y., & Bao, J. (2009). *The Voice on the Sea - A Talk about Shanghai's Old Songs*. Shanghai. Shanghai Music Press.

Xiang, F., & Liu, G. (2020). New Achievements in the Communication Research of Contemporary Pop Music: A Review of the Research on the Communication and Reception of Contemporary Pop Music in China. *News and Writing*, (09).

Xiang, X. (2020). Re-discussion on the relationship between Li Xianglan and Chinese pop music: thought from the 100th anniversary of Li Xianglan's birth. *Music Exploration*, (03).

Ye, M. (2020). The "Lingnan School" of Chinese pop music: A preliminary study of the reasons for the prosperity of Guangdong pop music in the 1980s and 1990s. *Contemporary Music*, (05).

Zhang, W., & Liu, Q. (2020). The development of contemporary Chinese pop music from the perspective of communication. *Contemporary Music*, (04).

Zhou, H. (2005). Analysis of the aesthetic value of "elegant music" and "popular music". *People's Music*, (11), 30-33.