

# **The Influence of Western Music on Chinese Music and the Current Situation of Chinese Vocal Music in China**

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## **Abstracts**

The current state of music in China is extremely rich and diverse. Pop music is booming

in China, covering various styles such as pop, rock, hip-hop, electronic, etc. Many singers and bands have accumulated a large number of fans at home and abroad. At the same time, China has a long history of traditional music, and classical music and folk music still play an important role in specific occasions. China's music industry is booming. Entertainment companies, music producers, and digital music platforms such as QQ Music, Kugou Music, and NetEase Cloud Music are emerging in an endless stream. Music production, promotion, and dissemination methods are also constantly innovating. In recent years, artists have begun to carry out cross-border cooperation, integrating different styles of music elements to create unique music works. Some Chinese musicians have emerged on the international stage, winning more attention and recognition for Chinese music. To sum up, Chinese music is in a stage of vigorous development, constantly evolving and innovating, bringing people a rich and colorful music experience.

**Keywords:** Western music; Chinese music; Chinese vocal music; China

## **Introduction**

In recent years, the field of Chinese vocal music has shown remarkable and diverse development. From classical vocal music to pop music, from singing competitions to vocal music education, China's vocal music industry is thriving at different levels. Well-known singing competition programs such as "The Voice of China" provide a platform for young singers to showcase their talents, and at the same time promote the improvement of vocal music education. More and more music colleges and training institutions offer professional vocal music courses to cultivate students' vocal skills and expressiveness. Vocal music artists also tend to collaborate across borders, combining vocal music with dance, drama and other art forms to create more innovative works. Some Chinese vocalists have emerged on the international stage and won international recognition for Chinese vocal music. Their participation is not only reflected in international vocal music competitions and music festivals, but also pushes Chinese vocal music to a broader stage. Generally speaking, the field of Chinese vocal music is undergoing rapid changes and development, which not only enriches the style of works, but also enhances the international influence (Feng, 2022).

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Current situation of As of 2023, vocal music in China has developed very rapidly and at the same time occupies a certain position in the international arena. However, for China, which covers a very wide area, the development of each region is very uneven. Most of the music resources are concentrated in the economically affluent big cities. As a city with poor economic development, the development of vocal music in Tai'an is also very backward.

There is no music university of its own, and there are only three comprehensive universities, among which the music school does not pay much attention. (Hu Wei, 2017)

Therefore, there is a lack of teaching resources, the encouragement of the government and enterprises, the overall music atmosphere in the school is insufficient, and the Teaching tools are scarce in schools. This is the current situation of Tai'an music development

Therefore, researcher will for resources, governments, enterprises, schools, teachers, students in all aspects of the investigation and summary of the specific problems in the development, through the research of some solutions to this current situation. This thesis takes the current vocal music development of Tai'an as the topic, and studies some strategies for the development of vocal music in Tai'an with the assistance of the vocal music situation in big cities in China.

Against the backdrop of the global music industry transforming from the traditional record industry to digital music, China's music industry has achieved unprecedented development in recent years, from the protection of copyright environment, the exploration of digital music business models to the development of music peripheral industries, and the integration of music and technology. Integration, in the development and innovation process of the entire industrial chain, China has shown the world a huge driving force and market potential. According to the report of the International Federation of the Phonographic Industry, the market growth rate and user scale of the Chinese music industry are among the top in the world. China has become an important field in the global music market. important impetus. In the past two years, China's music industry has not only attached importance to its own sustainable development, but also began to turn its attention to the global market and integrate into the development wave of the global music market (Li, 2019).

Although the sales of physical music records such as tapes and CDs in China have been declining in recent years, the market shift to digital music products and services has fueled the vigorous development of the music IP operation market. As a typical and popular category of digital music products, digital music albums are booming due to their real-time and private listening capabilities. Collecting valuable data on the target audience of these digital albums on various digital music platforms has become increasingly important for the marketing and sales of music works and music IP-related products. In addition, as my country's awareness of copyright protection increases, listeners on digital music platforms are more willing to pay for high-quality and personalized music content. In order to attract and retain listeners, major digital music platforms are committed to investing heavily in music content and purchasing music IP, so as to maintain their competitive advantages in terms of user stickiness and product uniqueness. In addition, digital music platforms have been striving to increase the awareness of intellectual property rights by cultivating users' purchasing habits, thereby helping the industry as a whole to flourish. (The Huajing Industry Research Institute, 2023).

In modern society, people's entertainment methods and audio-visual appreciation methods have changed, and TV, movies and KTV have become the mainstream methods of entertainment and leisure. However, many traditional cultural heritages that represent our own nation have been under increasing impact. Many cultural heritages that rely on oral and behavioral inheritance are disappearing, and the living environment has deteriorated sharply. Since the end of the last century, traditional music has been in a state of continuous decline, the living space has been shrinking, and many musical instruments and operas have even been lost. According to official statistics, in the mid- 1980s, there were about 4,000 traditional theater troupes across the country, but after 2000, they shrank by nearly half. There is no show. The total number of performances performed by troupes has also been decreasing, and the shrinking speed has been faster since 2000.

Take "Peking Opera", the quintessence of China, as an example. Since it is the quintessence of the country, it should be loved by people, and its music can be heard everywhere in the streets and alleys. In the golden age when Chinese opera was popular, such a grand event did occur, but the actual situation now is that the streets and alleys are filled with pop music. Although the state provides manpower, material and financial support and requires protection, inheritance and development, Peking Opera is still barely sustaining its life. As for Kunqu opera and other operas, it is even more "difficult to enter the homes of ordinary people". There are only a few old jokes sung back and forth in various operas, and there are only a few old tunes taught by generations of teachers such as various national musical instruments such as erhu and suona, and their survival value can only be reflected in some elderly people. Recalling their youth, they lack the freshness of the times and fresh blood.

### **The influence of Western music on Chinese music**

From the end of the Qing Dynasty to the beginning of the Republic of China, modern European and American pop music flowed into our country. From the fall of the Qing Dynasty, the establishment of the Republic of China to the gradual transformation of Chinese society from a feudal society to a socialist society, European and American capitalist culture slowly eroded eastward, forming a development trend of mutual opposition and mutual integration with traditional Chinese culture. In the folk period, there has been a phenomenon of using foreign song tunes with Chinese lyrics as school songs or military songs. "Children of China" and "History of the Han Nationality" are all works formed by the influence of European and American pop music on traditional Chinese music at that time.

In the 1950s, Li Jin's music works laid the foundation for the creation of Chinese pop music. His works embody the characteristics of European and American pop music, mainly manifested in the combination of Western dance rhythms and Chinese folk melodies. At that time, it was manifested in tango, foxtrot and so on. In terms of instrumental music, it also imitates the jazz style in Western music. But at that time, Chinese pop music was affected by various reasons and did not form the mainstream, nor did it develop. The appearance of works such as "Drizzle" and "Peach Blossom Red" caused great controversy. At that time, the well-known musician Nie Er wrote an article to severely criticize these works for their mediocre content and not positive style. These criticisms have brought great obstacles to the future development of Chinese pop music. However, from a

theoretical analysis, there is still a reference experience for the influence of European and American pop music on our country's traditional music, because foreign forms can be combined with national traditional music and carried forward.

In the 1960s, the Hong Kong music scene was influenced by the Beatles culture. The Beatles culture and James Bond culture emerged. These cultures brought a new feeling to Hong Kong music. Hong Kong music in the 1960s mainly used European and American rock music and folk songs as the main roles. Some bands also mainly imitated the performances of their idols, using Beatles tunes to express their feelings. By the 1960s and 1970s. The European and American pop music scene has matured. Ley and Rolling Stone competed on the stage, and the European and American pop music in Hong Kong and Taiwan in the 1970s was also influenced by Western music styles. Its singing style is also similar to European and American music. From the clothes of the actors, the form of singing, the form of performance, and the singing style are all exactly the same. The atmosphere of the performance was very good.

In the 20th century, China's music field experienced four waves of western music spreading eastward, which constantly changed the definition of music practitioners and their rights and obligations in society. At the historical juncture of national peril, everything should serve the biggest goal of "saving", and music is no exception. Whether it is active or passive, the introduction of Western music into China has become a fact. This fact has created a problem that has to be considered politically, that is: to absorb the powerful characteristics of Western music to make "new music" to "new music" To arouse the masses and attack the enemy", this kind of "new music" must be popularized, and to be popularized, it must be nationalized at the same time. The nationalization of new music or the national character of music at that time was a political issue first, and then an academic issue or a specific technical issue, and it was entangled with "Chinese and Western relations", "new and old relations", "elegant and vulgar relations" and so on. Today, although this problem "times have changed", people treat it as a purely academic problem. This is probably the most common and deepest feeling in the Chinese music industry.

The illustration of the "enlightened world man" puts the communication and mutual learning we pursue today as a natural process of "hybridization" in the biological field, rather than the ruling intention of occupying the mountain and being king in the tribal field. If we adopt Friedman's attitude and regard "globalization" as a less stringent topic, then the "Chinese School of Music" may be able to get out of the most direct dilemma in the "China-West Controversy" - aphasia , and then gradually "hybridize" between "self-other", and become the product of people in the enlightened world (Lin & Bi, 2022).

In the past 50 years, music education in the West, especially in the United States, has been mainly influenced by the research results of music education philosophy such as the thought of "Music Education as Aesthetic Education" by American music educator Bennett Remer. Raymer believes that non-musical elements can be brought into musical elements and expressed in the form of music. In addition, music can also express human emotions. In terms of education, Remo believes that music education can cultivate people's ability to perceive and respond to music as an art form, and thus generate aesthetic experience. The idea of "aesthetic education" put forward by Remo has been recognized by many scholars after it was introduced into China. In 1985, many scholars proposed to strengthen school music education, strengthen aesthetic education, and pay

attention to the comprehensive development of morality, intelligence, physique and beauty. In 1999, the State Council officially promulgated a document proposing to strengthen "aesthetic education" education. With the support of the state and the efforts of the academic circles, contemporary Chinese music education has begun to pay more attention to the aesthetic education function of music education and aesthetic education.

Nowadays, all countries have gradually given up their attitude towards their own music culture, and instead began to actively study and study the music culture of other countries. For example, the United States clearly pointed out in the "National Standards for Art Education" and other documents that in order to understand all kinds of music in the world, some editors of teaching materials have begun to classify music from a cultural perspective rather than a traditional way. In Australia's music education, the traditional British music culture education has also been replaced by multi-music culture education. Music education scholars and practitioners in various countries are also vigorously promoting the education of multi-music culture. This concept is also reflected in the music education in our country. "Music Curriculum Standards for Compulsory Education" puts forward: "Through systematically studying the music culture of the mother tongue and works of different nationalities, countries and eras, we can perceive the national style and emotion in music, understand the musical traditions of different nationalities, and love Chinese national music. culture, learn the music of other nations in the world, and understand the diversity of music culture." And in the compilation of curriculum and teaching materials, it is clear that students should be organized to study the music of all nations, countries, and regions in the world, so as to experience the diversity of music culture.

## **The Current Situation of Chinese Vocal Music**

The development of national vocal music is closely related to our national culture. For thousands of years, the cultures of various ethnic groups have been continuously inherited and developed. From ancient times to the present, differences in ethnic regions have also formed different vocal music styles, which further express and highlight the aesthetic taste and singing methods of different regions. The 56 nationalities have different styles, which make the vocal art of our country shine. In the long history of reproduction, three types of singing arts have gradually formed: folk song singing, traditional opera singing and folk art rap singing.

The current national vocal music has combined Chinese and Western singing skills and has the characteristics of the times, but it is still dominated by bel canto and combined with national singing. The singing skills and vocalization methods of the ethnic group are not yet perfect, and they still borrow many foreign vocalization methods, but at this stage only a general concept has been summed up. The phenomenon of "thousands of voices" is becoming more and more common, and the glory of ethnic vocal music has also followed In the decline, Chinese vocal music must retain and inherit its characteristics while moving closer to the world. Everyone has different timbres and different forms of expression. Fifty-six nationalities have their own splendor, and Chinese national vocal music also needs thousands of people. For national vocal music to develop rapidly and have more Chinese characteristics, it still needs the joint efforts of more performing artists.

Chinese modern professional vocal music education and teaching system was established in the 1920s. After nearly a hundred years of development and the efforts of several generations of vocalists and educators, a system has basically been formed. However, the standards and directions for the cultivation of vocal music art education and teaching talents in my country are very uneven. In other words, the vocal music educators in most colleges are still unclear about what kind of vocal music talents should be cultivated, and a set of scientific vocal music art education and teaching systems have not yet been established. . For example, teachers and students in some professional music colleges study and study western classical music. Their first goal is whether they can win international awards, and they are proud of singing foreign vocal works, but there is little research on how to sing Chinese vocal works well; Teachers and students of vocal music lack national self-confidence and vision, and often feel inferior. Students majoring in vocal music in non-music colleges who choose to study western vocal music art, due to various reasons, can only sing superficially; The precision is not enough. Modern popular singing art has not yet formed a complete education system, and is in a state of uncertainty and groping. Under the conditions of modern social development, traditional opera and folk song education and teaching, how to inherit, develop, and innovate, especially how to cultivate the younger generation to love the art of national vocal music and learn to sing the art of national vocal music, also has shortcomings. Although a considerable number of young people have begun to show interest in our country's traditional national vocal art in recent years, there are still problems with the education system and publicity orientation. If the next generation of one's own nation doesn't like the tradition of one's own national vocal art, it must be empty talk to go to the world (Chen, 2021).

The process of "nationalization" of Chinese vocal art can be roughly divided into three stages: The first stage is the initial exploration and development of the aesthetic connotation of "nationalization" from the beginning of the May 4th period to around the founding of the People's Republic of China. The confrontation and competition between the thoughts and concepts of "cultural preservation" and "combination of Chinese and Western" finally established the development path of "nationalization" and "popularization" of Chinese vocal art; the second stage is that in the context of reform and opening up, Chinese music culture is With the intervention of factors such as "globalization" and "cultural diversity", the exploration of "nationalization" of vocal music has been further deepened, and its connotation has thus become more diverse and full of individuality; the third stage is that since entering the 21st century, the world's economic and cultural pattern Profound changes have taken place. Chinese vocal music art needs to examine itself in the context of world music culture, continue to refine and carry forward the connotation of "nationalization", and make Chinese vocal music art a highly recognizable art form as soon as possible, so that it can be recognized among the world's vocal music arts. Has the right to speak and lead (Zhang, 2019).

With the vigorous development of education today, with the natural alternation of old and new teachers, the group of young teachers is getting bigger and bigger, and young teachers have become the main force in the education front. Vocal music art education, as an integral part of my country's education, is also gradually showing such a situation. With the continuous development of vocal music art education, the number of young teachers is increasing year by year. Therefore, combining the present and future development of

young vocal music teachers and strengthening the overall quality of young vocal music teachers has gradually become the most urgent task for the construction of vocal music teachers. Most of the young teachers working in domestic art colleges at various levels are undergraduates or postgraduates who graduated from music colleges. In terms of personal singing level, they are all excellent candidates selected from many candidates across the country, and after at least four years of professional study, they all have a certain singing ability. However, does a teacher with a high singing level indicate that he is already a qualified vocal music teacher? In fact, this is not the case, because as a vocal music teacher, his main task is to cultivate a large number of vocal talents, and through his own labor, let students master the singing art of vocal music and be able to sing beautifully. To do this job well, it is far from enough for vocal music teachers to have a high level of singing. He needs teachers to have a deep theoretical foundation, good language expression ability, keen auditory judgment ability, and specific analysis ability for specific issues. scientific knowledge etc. And these comprehensive qualities other than personal singing level are exactly what our young vocal music teachers did not directly teach when they were learning vocal music themselves. Therefore, if our young teachers want to become a truly qualified vocal music teacher and truly cultivate excellent vocal music talents, we still need to work hard in many aspects. Today's society is a rapidly developing society, and all kinds of knowledge and technology are constantly developing with each passing day. Therefore, it is very necessary for young vocal music teachers to keep learning and improve their vocal singing level and comprehensive quality in practice (Yuan, 2020).

Failure to recognize the importance of Chinese national vocal music education. Some college music teachers pay more attention to foreign vocal music education in the teaching process, ignoring the importance of Chinese national vocal music education. At present, my country's national vocal music education includes national vocal music culture and national vocal music development. This teaching method can enable students to form a theoretical framework in their minds, but teachers rarely teach the characteristics of national vocal music. Under the requirements of quality education, Chinese national vocal music education should not focus on "music", but on "national character". However, in reality, some teachers seldom explore the "ethnic" culture from students' interests, and they think that western music theory and singing skills match modern music education. In addition, because some music teachers themselves have little knowledge of ethnic culture and rarely mention the stories and culture behind ethnic vocal music in teaching, students cannot understand ethnic vocal music well and are more passive in learning, which has a negative impact on the quality of learning. Negative effects have formed a vicious circle. Chinese national vocal music education resources are very rich. However, at this stage, Chinese national vocal music educators lack the exploration of national vocal music culture, resulting in single teaching resources and restricting students' interest in learning national vocal music. Through the analysis of the current Chinese national vocal music education curriculum and educational content in some colleges and universities, it is found that some teachers pay too much attention to students' theory and fail to develop cultural and educational resources. Therefore, in the context of quality education, cultural and professional courses are separated from the goal of teaching and educating people. Workers engaged in the inheritance of national vocal music culture can only improve the awareness of national culture and improve the quality of national vocal music education only if they deeply

understand the importance of national cultural inheritance. the

In the current Chinese national vocal music education, most schools adopt the traditional classroom teaching mode. In class, teachers teach students about national culture, vocal music theory and singing skills. Under the influence of this teaching mode, students learn more passively, follow the teacher's teaching in class, and complete the tasks assigned by the teacher after class. Under this traditional teaching mode, students lack the initiative to learn Chinese national vocal music, which reduces their enthusiasm for actively participating in learning. In addition, some teachers pay too much attention to classroom discipline in the teaching process, and they think that students who listen carefully to the teacher's lectures are good students. In the face of some students' innovative ideas, the teacher used his "one-vote veto power" to veto the students' ideas. As time goes by, students become less and less afraid to try. From the perspective of music art, the art of music requires singers to have strong creativity and innovation. If teachers blindly deny students, it will limit students' innovative ability, thereby restricting the development of Chinese national vocal music.

## Conclusion

In the era of economic globalization, market competition is fierce, and people's life rhythm is getting faster and faster, under the fast-paced living conditions. People need to enjoy themselves through music, and this music should have the nature of entertainment culture. This is the popular feature of popular music. Walking on the street, whether it is a store or a bar, certain music will be played to attract people to shop. Most of the music played in these stores is pop music, and here is the popularity of pop music. From ancient times to the present, with the development of science and technology, the media of popular music has also changed from "gramophone" to disk to MP3. The media has made it more and more convenient for people to get in touch with popular music. This is the media nature of pop music, and the way people get in touch with pop music is convenient, fast and fashionable. Another feature is fashion.

Some pop music is avant-garde and fashionable, and this feature is closely related to people's lives. People judge whether a person follows the trend of fashion by exchanging the popular music they listen to.

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