

Research on The Current Situation of Chinese Popular Music from the Perspective of Popular Music Culture

Qiao Zheng*Mannoon Thoard*

School of Liberal Arts, Shinawatra University
18558294@qq.com* manoon.t@siu.ac.th*

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Abstract

Under the circumstance that my country's economic conditions are constantly enriched, the wealth of material life makes people pay more and more attention to the enjoyment of the spiritual level. Influenced and inspired by popular music culture in Europe, America, Hong Kong and Taiwan, popular music has flourished in the context of the prosperous contemporary popular culture. It has played a pivotal role in the field of popular music culture in my country, and is also one of the main forms of popular culture in contemporary times. The development trend of popular music in China has become the focus of many people in the industry, and research on it can promote the benign and sustainable development of popular music in popular culture.

Key words: mass; music culture; Chinese pop music; free spirit

Introduction

Pop music is undoubtedly an important part of my country's popular music culture. Whether it is imported from Hong Kong or Taiwan, or local pop music in mainland China, it cannot cover up the spirit of freedom in the parent culture. It is a manifestation of breaking free from the shackles of the Cultural Revolution, a kind of emancipation of the mind, and an inevitable product of the development of mass culture and mass consumption to a specific era. It is not only a form of expression of music, but also a carrier of popular culture, which can convey a certain outlook on life and values to the audience. In the 21st century, the continuous intersection and integration of Chinese pop songs and European and American pop songs has also changed the aesthetic ability and aesthetic psychology of popular music, while the original heavy rationality and lofty aesthetic taste have gradually weakened, replaced by the secular. The modern aesthetic culture of modernization, under such a music culture perspective, Chinese pop music presents two situations of secularization and artistry that overlap with pop music culture, that is, there are "fast food" pop songs, and there are also high-level and profound artistic tastes. Excellent works that are loved by the audience and meet the spiritual needs of the Chinese nation.

The Research Objectives of this paper are based on the new music form and

dissemination mode presented by popular music in my country under the background of the rapid development of popular music culture, summarize the artistic characteristics and aesthetic significance of its singing, and try to observe the impact of multicultural interweaving more comprehensively. The changes and development trends of Chinese pop music under the following conditions, explore the localization development and promotion path of Chinese pop music, and provide new ideas for in-depth research and further development of Chinese pop music.

According to the research objectives, there are four research questions:

1. What is the current form of popular music?
2. What has changed in the way pop music is performed?
3. How has the form of popular music changed?
4. What is the future development trend of Chinese pop music?

The research scope is the research on the musical form, the performance method and the communication form of the newly created and typical popular songs that have appeared in the development of Chinese popular music in the new century since the 21st century.

Research significance: Under the strategic thinking of global integration in the 21st century, with the strong and rapid development of China's economy, on the one hand, people have more and more diverse needs for spiritual culture, and the speed and breadth of popular songs have reached an unprecedented level. Education has been actively carried out. For example, the major of pop singing has become an independent performance discipline, the number of professionals in pop music research theory is increasing day by day, and the phenomenon of going abroad to study pop music has also played a great role in promoting the development and academic research of pop music in China. The creation, singing and theoretical research of popular songs have entered a period of unprecedented prosperity. The current research results of popular music are still considerable in terms of quantity. Pop music has become the focus of attention in many fields such as politics, economy, and culture. The development of music has a strong dependence on the social environment, and needs the support of the political environment and the economic environment. The development process of Chinese popular music after entering the 21st century is mixed, and it is inevitably affected by various subjective factors. influences and constraints. When launching pop music, more hype elements will be added, which leads to the lack of consideration of the value of the music itself when launching new music, and whether it is beneficial to the development of Chinese pop music is ignored, and more attention is focused on How to attract the public's attention, such a musical attitude is worth thinking about. In addition, Chinese pop music needs a spirit of innovation. It is necessary to maintain a sincere attitude to innovate.

Literature Review

There are several monographs on the history of Chinese pop music, You Jingbo's *Pop Music History and Style*[Hunan Literature and Art Publishing House, 2007.] and *A Brief History of Chinese Popular Music*[You Jingbo&Li Yan, Shanghai Music

Publishing House, 2015] The former is a simple generalization, while the latter is a more detailed list of a large number of historical materials, and also has more Chinese characteristics of music styles and music phenomenon analysis. Recently, the newly published *Introduction to the Development of Chinese and Western Music* [China Textile Press, 2019] by Mu Hua Discusses the development of Chinese pop music in the dimension of time. The content of this book is not much different from the previous two books. It supplements new singers, new works and new music produced after 2015. Phenomenon statement.

Prof. Heping Yang and Dr. Yuanhua Wu published *Music exploration in the Multi-dimensional perspective of the development of Chinese pop music* in *Music Exploration* (2017.02). This article is also the result of the 2012 National Social Science Foundation Art Project "Research on the current situation and development trend of Chinese pop music". This article is divided into four parts: concept and contention, history and development, current situation and problems, evaluation and reflection. It expounds the development process of Chinese pop music, and points out that Chinese pop music has begun to fully integrate with the world in the development process, and the future development of pop music is more free and broad; From the perspective of comparison, this article establishes a very objective analysis through the complementarity and reference between the two, holds a positive attitude towards the development of pop music, and many ideas enable me to start new thinking from a more micro perspective.

Wang Siqu's series of papers on the review of the development of pop music in mainland China in the new century has studied the phenomenon of online music in the new century. The famous music critic Li Wan published four articles in the series *overview of Chinese pop music from 2013 to 2017* in *Reading Magazine* (2019.01-04). These four articles highly summarize the new styles that have emerged in the development of pop music in mainland China in recent years in the form of music reviews. New singing methods and singers are worth reading by pop music researchers in the new century. Wang Siqu mainly discusses from a more objective perspective of musical phenomena, while Li Wan mostly discusses from a subjective perspective of the evaluation of singers and works. Throughout the four articles, Li Wan has both positive and negative aspects of the development of music in this period. These comments are highly subjective, but the analysis is indeed in place.

From a communication point of view, there are *Introduction to Music Communication—The Intertextual Construction of Music and Communication* (Wang Sen and Yu niangtian. Southwest Normal University Press. 2008.03) systematically expounds the development context, disciplinary status and the characteristics of music communication practice in different times and different media (especially audio-visual media). *Sociology of music course* (Zeng Suijin. Communication University of China Press. 2010.1) uses the perspective of sociology, introduces the concepts of production, audience and communication in communication, and combines a large number of phenomena and examples in real life to grasp the macro and mobile music phenomenon as a whole, and explore the development law behind the phenomenon of Sociology of music. The first, second and third series of *China music communication forum* have

classified and collected nearly 100 papers from three national music communication academic seminars in 2002, 2005 and 2007. They are the latest achievements of mainland scholars' theoretical research since the establishment of music communication. In Zhaojun's "Observation and Reflection on the Spread of Popular Music in China in the New Era" divides the spread of popular music in China since the reform and opening up into four stages according to its evolutionary characteristics, and summarizes the current situation and mechanism of popular music spread, as well as some thoughts and suggestions.

The evolution of the aesthetic characteristics of Chinese pop music and its social motivation(Lei Meiqin.People's music.2014.08)Starting from the interaction between the internal driving force of pop music development and the external social driving force, the aesthetic characteristics of Chinese pop songs show a rheological development trend with "beauty - sublimity - Absurdity - indifference" as the main axis.*Aesthetic expectation for the development of contemporary pop song singing* (Cao hua.Music creation.2013.07) studies the significance of pop song singing in the development of pop songs and even pop music from the perspective of music aesthetics. In addition, such articles include *Chinese contemporary pop music under the influence of public aesthetic taste*(Wang Lijuan.2020.06) and *Aesthetics of rock and roll: a study of rock and roll music in Chinese Mainland*(Ke Yuan, 2013.04),s "transformation of public aesthetic concepts from music talent shows(Zhao Yi.People's music.2012.09)etc.

Foreign achievements in the study of Chinese pop music include Andrew Jones' early research, *like a knife: ideology and style of contemporary Chinese pop music* (Cornell University East Asia projec.1992.12). It is the first large-scale comprehensive work on Chinese pop music in the Spanish speaking world. The book probes into the cultural identity and modernity connotation of Chinese people at the end of the century. He also wrote *Yellow music:media culture and colonial modernity in the age of Chinese Jazz* (Duke University Press, 2001). According to Professor Jones' own understanding, he translated "yellow music" into yellow music, which deeply discussed the cultural identity and modern connotation of Chinese people at the end of the century. It is a masterpiece that cannot be bypassed to study the origin of Chinese pop music and the cultural style of the Republic of China.*Tears of joy, songs of sadness: Chinese pop music and its cultural connotation* (Marco Moskovsky.Havai University Press, 2010) marks the review of Chinese pop culture research in recent years. Moscow visky combines field research with lyric text research.

Jeroen croyt, Chinese name Gao Weiyun, is a well-known overseas Chinese media culture research scholar, who is good at pop music and film research. His magnum opus *Chinese style lip synching: globalization, urban youth and pop music*(University of Amsterdam press, 2010) focuses on the changes of Chinese pop music and the lifestyle of urban youth caused by illegal lip synching records in the 1990s.

Analysis of the Characteristics of Contemporary Pop Music

In order to occupy a place in the market and cater to the audience's novel aesthetic changes, since the beginning of the new century, Chinese pop music has begun to

gradually integrate into the world trend and international standards, and more music creators have begun to explore the fusion of European and American pop music styles. The singer presents a distinct personal music creation style, which makes the pursuit of individuality begin to take the style as the main orientation, forming a trend of diverse styles, and innovatively innovating Chinese popular songs, from the melody and rhythm of different styles of songs. , harmony, arrangement, performance and other aspects show a variety of stylistic characteristics, among which the fusion of Chinese local culture and European and American R&B, hip-hop, and pop music styles makes Chinese pop songs completely Sinicized. Representative musicians include Jay Chou, Wang Leehom, Tao Zhe, etc., and Jay Chou, as the leader of Chinese R&B songs, his creative talent is far better than his singing. He created a Chinese style of music, which is a revolutionary and indicative original in the pop music market of this era. Singer, his works are the most typical representatives of contemporary Chinese songs.

The song "Love in B.C" is Jay Chou's representative work of typical R & B style. The whole song is transferred from a flat major to G major and then to a flat major, using a large number of single tones and a large number of short interval changes within three degrees. After the end of section a, there is no regular connection between interludes, but under the decorative flowers of drums, it is transferred from C major to the second section in E flat major; From paragraph a, it can be seen that this song uses a form of speaking and singing as the main melody line. A large number of single tones are used, almost all of which are small switches between second tones. It sounds as smooth and natural as singing rap, which perfectly fits the very clear spiral line that doesn't seem to exist.



Illustrations 1. Song "Love in B.C" bar 1-21 score example

After the first vice song was completed, it was connected to the main song B under several drum-point transformations, from falling A to G. After half-tone down, the original 3 and 1 tone of the relationship between the major into the minor down 3 and 1 tone of the relationship, so after the euphemistic feeling of the song 's emotional color to sink change.



Illustrations 2. Song "Love in B.C" bar 28-39 score example

Starting from paragraph B, the development technique of variation is used, and the chord remains unchanged, but the scale changes from paragraph a to the minor change of the second degree, and then increases by one degree to a major change of 351 at least three degrees. The emotional line suddenly rises, resulting in a fierce effect. Section C begins to perform a "flower adding" variation on the melody, using the chord in minor at the end of the previous phrase, adding the dark color of minor. The speed of melody also slowed down, and the melody line returned from "saying" to "singing", making the phrase gradually hazy. In addition to the main melody, there is also a counterpoint melody line played with dulcimer timbre, which runs through the whole song with weak strength and repeated rhythm. In terms of rhythm, it is 4 / 4, and the stress is two or four beats. It is still the typical syncopation and punctuation notes of R & B. in the lyrics of "a pot of wandering is difficult to enter the throat" and "wine is warm after you leave", the words "Bo" and "Hou" adopt the post punctuation rhythm type. This rhythm type appears repeatedly in the whole song, and the rhythm of the whole music is strong and weak, This is also the basic rhythm element of R & B music. In music, Chinese traditional musical instruments such as zither, erhu and Pipa are the main accessories, which permeates the style of ancient rhyme.



Illustrations 3: Song "Breaking the east wind" bar 26-40 score example

The mode of the song "Blue and white porcelain" is the mode of a palace turns to B palace. The main song uses eight bars as a paragraph and the national five tones. The simple beginning also achieves the rise in the transition, without significant change. The last two beats of the last section use a first-order seventh chord to point the harmony towards the chorus. Chorus part, 8 bars, these eight bars change harmony, and the auditory effect is very special. The arrangement of the eight sections of the prelude and the main song can also be seen as a section song, and then repeat the main song of the song. Finally, there is a section change in the chorus of the second time. The chorus of the second time makes a rising tone, from a palace tone to B palace tone. This is the method of change and repetition commonly used in Chinese pop songs, also known as the chorus of change and repetition. It gives a refreshing feeling. The last four bars are the end of the song. The end of the song is the end of an open chord, not at the end of a stable chord. The combination of traditional musical instruments such as Pipa and bamboo flute and Western musical instruments such as guitar and bass makes the whole song give consideration to both tradition and Modernity in terms of musicality.

素胚勾勒 出青花 笔锋浓 转淡 瓶身描

3 绘 的牡丹 一如你初妆 冉冉檀 香透过窗 心事我——然 宣纸上

5 走笔至此搁 一半—— 釉色渲 染 仕女图 韵味被私藏 而你嫣

7 然 的一笑如含苞待放 你的美 一缕飘 散去到我 去不了的地方

9 ——— 天青色 等烟雨 而我在等 你 炊烟袅

11 袅升起 隔江千万里 在瓶底 书汉隶仿前朝的飘逸 就当我

13 为—— 遇见你—— 你 伏—— 笔 天青色 等烟雨 而我在等 你 月色被

15 打捞起 晕开了结局 如传世的青花瓷自顾自美丽 你眼 带笑

17 1. 意—— 2. 3.

Illustrations 4:Song “Blue and white porcelain” bar 1-18 score example

Analysis of popular music performance methods

Performance has a great influence on the visual communication of music. In the stage performance of modern pop music, universal pop songs have outstanding characteristics in general singing, rich in charm, sincerity and simplicity, and must be emotionally worked out. The singing process Body language should not be too rich, stand naturally, fully immerse yourself in the song, and control the emotions of expressions and eyes. In addition, there are no special requirements for clothing, which is in line with the design of dance and reflects fashion. This is the most common performance style and the easiest to grasp. of. According to the different singing content, there should be corresponding designs for the performing body, eyes, and walking. For example, vava "Wear my new clothes", as soon as the music entered, it quoted the accompaniment of Beijing Opera "Selling water" as the prelude. As soon as the single skin drum and plucked music sounded, it immediately brought people into the red candle pink boudoir, with the backing flag with the characteristics of Beijing Opera on their backs. The guest role of Beijing opera actors rather than sampling made the whole performance more brilliant.

With the continuous development of multimedia technology, we are also constantly changing and updating the presentation methods of live music stage performances. Lighting, animation, three-dimensional images and other artistic expressions full of technological elements emerge in an endless stream of live music performances. Multimedia technology is widely used in live performances of music such as concerts. For example, in 2018 ' more than, is Li Jian ' tour concert, singer Li Jian with new stage effect surprised all the audience. The tour stage of this concert adopts advanced multimedia equipment, and ROBE BMFL WashBeam computer light is used for lighting. At the same time, "More than that, Li Jian" is equipped with a new four-sided stage design. The design team uses the decomposition and reorganization of the four-sided stage to switch the clear and soft effect with the computer light, and continuously improves the stage appeal. Different content emotions are matched with different stage lighting effects. For example, there is no lack of excellent lighting design on the stage of mango music variety show singer. First of all, the beauty of artistic conception is created by a single pure color light. In the program, only one color is used to create the desired artistic conception. Although it is only a single tone, it makes the atmosphere natural and pure. The arbitrary collocation between various light colors in the program is also carefully arranged. Different types of lamps reflect rich color beams, match with variable graphics, and form a clever complement in rich visual presentation and musical hearing, providing a perfect situational foil for different types of musical emotions and performers' live singing. In different rhythms, in the ups and downs of music and the changes of paragraphs, with the changes of music, design lights to create a diversified performance space artistic conception, further render the music emotion, and stimulate the audience's strong sense of participation. See the following:

Analysis of the mode of transmission of pop music

1 real performance visual communication mode of traditional live performance

Music publications such as tapes and CDs are the main materialized forms of music transmission. Since the 21st century, digital music has become the main medium for the existence of music art, and the huge and developed Internet has also become the virtual space for the existence of music. However, no matter what changes occur, live performance is always an important form of song products. Bars, "live house" and outdoor music festivals have become important fields for the development of Chinese pop music in the new century. They not only represent the simple and passive geographical space environment, but also a sign of the all-round prevalence of consumerism in Contemporary Chinese society; It is not only the main cultural space for the existence of pop music with the meaning of minority, but also the main channel for singers and minority consumer groups to realize cultural identity and identity. Both are used as consumer spaces, and the three fields have different characteristics:

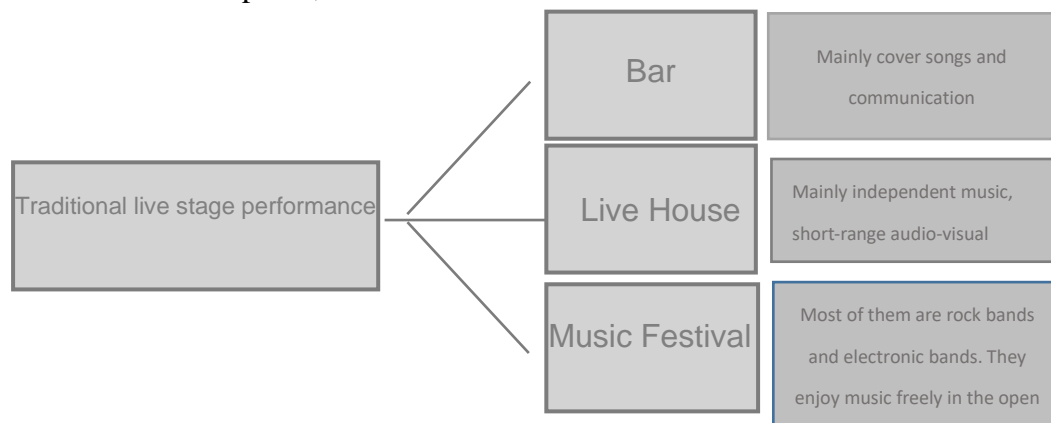


Figure 1.Characteristics of traditional live stage performances

2 The Era of Drafting Under the TV Media

After the 21st century, the TV industry has also started a group-based and large-scale operation strategy. Among them, Hunan Satellite TV launched a large-scale singing talent show "Super Girl", which set off a viewing frenzy in a very short period of time, and led to After the birth and development of many singing talent shows, because this program emphasizes civilianization and the threshold for the general public is relatively low, it attracts a large number of audiences to participate in it, and creates a kind of national civilian contestant participating in the sea election. This model enables young audiences across the country to participate in this carnival, laying a foundation for the prosperity of talent shows in the future. "Super Girl" has a milestone significance in the talent show, and it can be said that it has achieved great success as a show that connects the previous and the next. This form of national participation has also been used by many singing talent shows later. The opening of the draft era allows people to watch the performance in front of the screen, but it is different from the party performance, and the participation is stronger.

Program name	TIME	Producer	Promote singers / Bands
Super girl	2004-2006	Hunan TV	An Youqi, Zhang Hanyun, Li Yuchun, Zhou Bichang, Zhang Liangying, He Jie, Ji Minjia, Shang Wenjie, Tan Weiwei, etc
Happy boys	2007、 2008、 2013	Hunan TV	Zhang Jie, Chen Chusheng, Wei Chen, Hua Chenyu, Chen Xiang, Wang Zhengliang, Wu Yi, Li Xingliang, Yu Haoming, Ou Hao, etc
Happy girl	2009、 2010	Hunan TV	Yu Kewei, Zeng Yike, Duan Linxi, Hong Chen, Liu Xin, Su Miaoling, Yang Yang, Li sidani, Fu Mengni, etc
Come on, good man	2006、 2007	Dong Fang TV	Ma Tianyu
Flowers blossoming	2010-2012	Qinghai TV	Mo Longdan, Wang Xiaomin, Wang Lu, etc
Absolute singing	2006-2009	Jiangsu TV	Zhang Wei
The voice of China	2012- present	Zhejiang TV	Liang Bo, Zhang Bichen, Wu Mochou, Zhou Shen, Yuan Yawei, etc
Good Chinese songs	2014、 2015	CCTV	Huo Zun, Hanggai band, Mo Xizi poetry, Su Yunying, etc
The most beautiful harmony	2013-2015	Beijing TV	Song Yu, Voice brothers, etc
I'm a singer	2013-2015	Hunan TV	Yu Quan, Han Lei, Han Hong, Huang Qishan, Lin Zhixuan, etc
Sound moves Asia	2012	Dong Fang TV	Sheila, Huo Zun, Chang Shilei, etc
Masked singer	2015-2017	Jiangsu TV	Li Quan, Cao Ge, Sha Baoliang, Sun Nan, Xu Ruyun, Ou Di, etc
Chinese new Rap	2017-present	Iqiyi	Gay, Yang Hesu, Huang Xu, etc

Table 1: Influential talent shows and pop music programs in China

3 Digital music dissemination mode in the Internet era

With people's understanding and awe of the huge market and development potential of online media, more and more singers and record companies boldly explore and try it as a new channel and new way of record distribution, among which the earliest are Li Yuchun's album of the same name "Li Yuchun" and Karen Mok's album "Hui Wei" in 2009.



Illustrations 8: In August 2019, Li Yuchun held the global wireless premiere meeting of the digital album "Li Yuchun" of the same name.

Since 2018, hundreds of popular songs have been widely disseminated with the help of Douyin platform dividends, such as "Paper Short Love", "The Wind Rises", "Wild Wolf Disco)), "Take You on a Travel" and other familiar fragment melodies, among which It also includes many old songs that have been sung and become popular again. On this traffic platform with hundreds of millions of daily active users (DAU, the number of daily active users), the DOU listening music list launched by the Douyin platform is based on the platform's current songs. The number of submissions of songs, the number of views, and playback of videos will all affect the popularity value. Users can select appropriate songs according to the DOU listening music list as the background music for shooting videos, which can achieve astonishing transmission speed and playback volume.

However, in the song dissemination on the Douyin platform, whether it is a singing video recorded by a musician or a video screen presented as background music, it is only the most exciting part selected by the creator, perhaps the chorus part of a song, there are also pieces of multiple pieces of music piecing together. All of this breaks the time sequence of music communication itself, and at this time, the video story with the music clips is only the "mimic environment" that the communicator wants to create, and cannot represent the real environment. And such fragmented music has not had enough time to ferment, and has been replaced and updated.

Conclusion

1 Music features are more diversified and localized

Pop music gradually developed from the initial simplification to diversification, from simply imitating Hong Kong and Taiwan singers to gradually looking for themselves. In terms of creative style, it also moves from Hong Kong and Taiwan style to European and American style, which is a localized improvement and integration based on r&b music. It integrates the musical image, style, emotion and lyrics of the song, and uses some method or combination of them in a specially arranged way of melody development to create songs with clear theme, beautiful melody and unique style, not limited to some form and method. In the following figure, the characteristics of music creation are summarized:

1. Theme structure. Use variations but keep the rhythm and tone of the original theme (which can alternate with the tonic), and use a variety of harmonic overtones on the trunk of the theme melody for colorful decoration; Thus, various changes in texture, strength, rhythm and other aspects are made, bringing a sense of improvisation to the music. The frequent use of polyphonic texture, from a small scale to a large scale, constitutes an extensible phrase that is not only generated and expanded in the paragraph, but also beyond the development scope of the initial paragraph extended in the two part musical form. To a certain extent, some classic elements of the theme material are retained, Let music develop music thinking in one context.

2.Tonality debugging. Different from the relatively simple tone color, mode and harmonic application techniques of traditional pop songs, and the complex tonality such as tone transfer, tone separation, and tonality conversion, the application of Chinese traditional pentatonic scale, six tone scale and seven tone scale based on this.

3.Harmony. Based on jazz harmony, nine chords and thirteen chords are widely used. While using seven chords, extended tones such as nine tones and thirteen tones are added to increase auditory stimulation, and the semitone and parallel octave of chords are used to make the theme of song music more profound.

4. Rhythm. Emphasis is placed on re beat and rhythmic movement. The core of rhythmic movement is reflected in the subdivision and reorganization of stress rhythm, changing the forward beat habit of traditional Chinese pop songs. Syncopation and swing rhythm are very common in songs.

5.Music arrangement. Electronic information technology is widely used in the field of pop music production. The arrangement technology has further improved the use of all other music materials and musical elements, and through the interpretation of the timbre of different musical instruments and different musical instruments, the existing lyrics and vocal melodies can be expanded, developed rather than processed, and formed together with vocal melodies and lyrics to meet the commercialized pop music distribution Artistic creation of complete popular song works with circulation standards. Generally speaking, it breaks through the traditional music creation techniques and performance modes, does not stick to the style or principle of a certain established music genre, and uses new ideas for artistic mixing and fusion. The boundaries are gone, and the emergence of any new form of music becomes possible. In short, whether it is the vertical inheritance of music or the horizontal reference and blending, it is a reference for processing and integrating into new music. This bold and innovative music art logic of pop music not only brings vigorous vitality to today's music, but also opens up a wider artistic channel for the diversity of music creation and performance in the future, making people feel the imagination of music art. The space is boundless, and the creative space of music art is endless.

2 The embodiment of free spirit in popular music

At the end of the last century, popular music in China was relatively monotonous in the development of popular music in the mainland. The popular music in Hong Kong and Taiwan had a great impact on the music culture of the mainland. Compared with mainland songs, the people of Hong Kong and Taiwan had a more Highlighting its free spirit, the core content of popular music is varied, effectively promoting the development of mainland music under such environmental conditions. The spirit of freedom is more and more evident in contemporary pop music. With the advent of the market economy era, the colloquial singing of Chinese pop music has diluted the seriousness and rigid atmosphere of the public culture format, which also means the dissolution of the seriousness of ideology. The infiltration of ideology into the space of personal freedom gives a playful way of rejection. After the great changes in the society, when discussing self-worth and ideals, people have replaced the group with the individual and replaced the big self with the ego.

The spirit of freedom is also reflected in the collage of music performances. For example, Jay Chou, a representative of Chinese pop music in the 21st century, specializes in rhythm and blues and tongue twisters. Combining the imaginative and arrogant to arrange the music, it also presents a kind of story. He sang ((Compendium of Materia Medica), even interspersed with the climax of the song Zuying's "Hot Girl", which can be regarded as a kind of mashup, but it is ingenious, no wonder the advertisers asked him to endorse a mashup: "Sprite Ice + Tea Flavor" "Soda water," adding green tea flavor to the icy. His music and his production are a "mix and match + unrestrained" style, so that some people call it "Chou Dong style". Under the influence of Jay Chou, There is also a mix-and-match combination in the mainland, which is the legend of Phoenix. For example, they sang "Above the Moon" from the original Rap, but also in Mongolian, with a high-pitched voice and a conscious folk song. And "The Most Dazzling Nation" The rhythm of "Wind" is very strong, and finally deepened into a necessary piece of square dance. This kind of mashup is another major feature of current popular music, so that various musical vocabulary of different styles and cultures can be spliced together, and the harmony is also Compared with the rigor of classical music, it does not adhere to any musical form and performance form, which also reflects the embodiment of the spirit of freedom in contemporary popular music.

3 More open communication channels

Today, with the rapid development of science and technology, the transmission of public information has become more and more convenient, providing valuable "soil" for the dissemination of popular music. It is also with the help of these media that people are more exposed to popular music. With the increasing maturity and development of digital technology, the new media has brought many unprecedented changes to the field of mass communication. In the field of popular music, the impact of changes in communication channels is revolutionary and subversive. The network media is a two-way interactive, decentralized open system. Such communication channels dissolve the boundaries between art and life. The decentralization of the main body makes everyone a consumer of art and a producer of art at the same time. Digital technology and network media have exacerbated the integration trend of art and life, eliminating the distance from ordinary people's life, and the operation of audio-visual production software The simplicity of the game makes it possible for everyone to make a video of their singing and upload it online, and becoming a star is no longer so out of reach. The immediacy and borderless characteristics break down the barriers of time and place. Although the rise of emerging media such as the Internet cannot be ignored, no matter from the perspective of media market revenue or per capita ownership, the status of TV media in popular music is still difficult to shake, and TV media such as TV music TV, talent shows, and film and television works will become more popular. Music has developed from a relatively single auditory art to a more intuitive, audio-visual integrated art.

Internet technology provides convenient conditions for the dissemination of popular music. In the future, with the development of science and technology, it will continue to improve and enrich its own dissemination methods and styles.

4 The future development of popular music should be based on China's profound traditional cultural heritage

my country's rich and long history and culture is unmatched by other countries. It has a history of thousands of years. The rapid development of popular music has brought a huge impact on national music, but it also provides a rich creative soil for popular music. The creation of popular music has a wide range and rich forms. Musicians have begun to explore music creation combined with traditional Chinese culture, opening up a new path for pop music creation. This form of popular music combined with traditional Chinese cultural elements can not only promote contemporary young people. my country's traditional culture deepens the connotation of popular music to a greater extent and stimulates people's resonance with music, thereby attracting the public and providing support for the development of popular music. Pop music is a kind of popular culture, and it often has the characteristics of being easy to understand, but this often lacks "elegance", and combined with traditional Chinese culture, using the poems of ancient poets to create music, making the lyrics more and more poetic. At the same time, it is more subtle, which not only inherits Chinese culture, but also provides a new way for young people in the new era to understand Chinese culture. In addition to classical culture, there is a close connection between national folk and popular music. The integration of ethnic music into popular music brings Chinese music culture back to the public's field of vision. By combining the characteristic elements of ethnic music, popular music absorbs the essence of ethnic music and enhances the artistic interest of popular music.

However, under the influence of the spirit of entertainment first, we must also realize the problem: first, "showing off" has replaced the art of music, and utilitarian attitude has replaced the spirit of music; second, the personality of music and musicians is separated, although art has elegance and vulgarity There is no difference between the superior and the inferior, the popular does not mean the popular, and the popular does not mean the evil. Under the conditions of the contemporary cultural market, what pop music should pursue is not only its profit, but also its technical roundness and perfection, it should also pursue the depth of thought and the atmosphere of humanity. In the future development of popular music, I believe that there will be more room for improvement. It is not like some so-called scholars think that it is indecent, but it can be a very serious mass art. It has its own depth and depth. The breadth, it can embed humanistic care into the cultural aesthetic level of the general public, becoming their psychological accumulation and unconscious behavior, and can also make the humanistic spirit accepted by more people in a simple and vivid form, shouldering the responsibility of our country. The mission of the confluence of popular culture and popular culture and the promotion of humanistic spirit.

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