The road to modernity of Chinese pop music over the 40 Years of Reform and Opening Up in China

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Abstract

Under the infiltration of western modern social civilization, Chinese pop music has become the mainstream music in China, which provides a new possibility for further study of the evolution and development of Chinese contemporary society and culture. This paper first starts by explaining the concept of the duality of pop music, On the premise of taking commodity sex as the first sex, Point out that the aesthetic quality in pop music is following the trend of The Times, Give full play to the advantages of the unique social value; next, It comprehensively discusses the causes of the current antagonism between science and technology and humanities in China, And from the content and art and other perspectives point out the electronic media as the representative of technology elements in the application of pop music good prospects; follow, Tracing the historical footprint of the two-way interaction between Chinese modern pop music and the reform and opening up, Help the construction of Chinese-style modernization; last, Pointing out that Chinese pop music still has operational programs and modes in terms of content to form, Skills helps to release emotion more deeply, Enhance the aesthetic value of the works.

Keywords

Chinese pop music; popular culture; aesthetic modernity

1. Foreword

Pop music, in the end, is a kind of art that tries to enter the public mind, is the product of the transformation of the Chinese country and nation from tradition to modern, and is a progressive literary style that conforms to the development of social productive forces, releasing the social productive forces. The road of modernity of Chinese pop music shows that the aesthetic modernity of Chinese pop music is the “modernity” of China’s own aesthetic tradition, and also the reflection of the modernity of China’s own society. Its difference from tradition, western aesthetic paradigm and value norms is the characteristic of its as a “modernity” culture. Since the late 1970s, Chinese pop music “return to the matrix”, opened a new historical chapter, participate in the dissolution of political ideology, and with the help of modern productivity, make many Chinese pop music lovers gathered in a common field, to improve national, national cohesion and cultural centripetal force, credit, is the “feast” of the era.

2. The duality of pop music

Popular music as a popular culture, is a kind of commodity, admitted that its commodity does not affect the recognition of its social value, pop music than any elegant music or classical music, and the public audio-visual world shows its not all are "without" can enter the "direct consumer", a number of widely sung pop songs, is a need to appreciate subject actively participate in the creation of art. The most obvious feature of pop music is commodity, it is a kind of commodity produced to meet the consumption purpose of readers, in order to obtain more commodity profits, "producers" have to cater to the taste of as many audiences as possible, so objectively, it is easier to lead social aesthetic taste to a low level; also because of this, pop music in the "unreasonable" China. The concept of "a creation to make money must not be a good work, let alone a social responsibility," has long influenced the public's view of pop music. In fact, a really good work is not afraid of being tested by the market. Songs are created naturally and hope to be sung, and only with the "exchange" behavior with the audience can the artistry of the work be shown. Of course, can not say that everyone likes, all to consume is vulgar works, no one to consume is high art. In terms of popular music field, the common is a situation is that there is no famous singer, they first consideration is how to sell their work, "too late" put more energy to consider what is the most suitable for the public art, the shallow level reflect the state of the people's livelihood, not deeper works to show social sense of responsibility and life philosophy, the meaning of the era, wait until its personal influence is big enough, some of them will produce "cultural bear" art consciousness. Therefore, as far as the current development of Chinese pop music is concerned, there are still few pop music works with "classic" character, which is no different from the pyramid of classical literature and high culture, in terms of artistic level. At present, the recognition that pop music is a commodity and the fact that "most works of pop music are not artistic" does not affect the social value of pop music. After all, the strength of the commodity is largely a measure of the value of the standard, therefore, profits become word, writer create more powerful power, also understandable, because popular music has commercial properties and belittling pop music is inappropriate, they did not realize that popular music is the inevitable product of historical development, every era has appropriate art form, should not copy the elite or the past aesthetic paradigm to evaluate the new art style. With the great international convergence of Chinese-pop music, Like "The Sound of the Tao is Still" (take away a fishing fire), "The Sea and the Sky" (today, See the snow drift in the cold night), "The descendants of the Dragon" (I grow under the feet of the dragon), "like fog like rain and like wind" (you treat me like fog like rain and like wind), "Phoenix in flying" (like the phoenix in the sky) and so on have a metaphysical surface structure, And it has a metaphysical deep structure, There are also more and more excellent works of The Times, Gated more and more powerful listeners, Listening to pop music is never always a simple consumer behavior, Good pop music requires an audience to "struggle" in the interpretation and imagination, Create a heart song that belongs to the listener himself. The "re-creation" and "imagination" of the audience gather together to form a rich, painful, painful, inspirational, haze, sunny, affectionate, light, soft colorful world, give people entertainment, but also give people the spiritual shock and enlightenment of life. In this regard, Cheng Weidong, chairman of Zhejiang Writers Association, mentioned the standard of excellent pop music in "The Sudden Thought of Hua Shao": " This role is not only the taste effect but has the effect of swinging people's mind, may also enter the aesthetic realm and finally hit what meaning of life, then it is very good." [1]

3. Science and technology and humanities deep integrated to build a new audio-visual world

The liberation of the senses is the basis of human universal liberation and premise, with the development of technology modernization, Chinese pop music is not only a liberation of Chinese literature and folk songs, is also a mass liberation medium, it through the liberation of human eyes, ears, body and other organs, affect people's thinking habits of mind, enrich and develop the potential of human beings. However, at present in China, it has become a common habit of thinking to criticize "having" with the attitude of "nothing". The intellectual community criticizes the evil of material and technology prematurely, which objectively causes the opposition between science and technology and tradition, humanity and aesthetics. In fact, on the whole, China's scientific and technological development is still lagging behind that of the West. For example, in the pop music industry, the public has not experienced the real electronic music. There are very few like Shang Wenjie who publicly claim herself as the original singer-songwriter of electronic music. We should not sacrifice aesthetics because of material and sensory enjoyment, but we should not restrain science and technology just by blindly accommodating tradition and blindly pursuing humanistic spirit. We should not think that natural beauty is beauty, and technology beauty is not beauty. It is believed that with the improvement of audience appreciation, the traditional, national, humanistic and philosophical factors are integrated with science and technology, to achieve the purpose of liberating the public, science and technology music will be accepted by more and more people. The 2006 Super Girl champion Shang Wenjie appeared on the 2013 "I am a Singer" talent show as an "electronic singer and writer", which caused a sensation. She created music, fully shows the beauty of technology, provides us with a different from the traditional aesthetic world of electronic music world, let place oneself noisy urban beings open "ear", at the same time of beyond sensory stimulation, stimulate the imagination of the audience and perception, liberation perception, open the listener, the listener in the beauty of technology, beyond the daily life and tedious, get a kind of spiritual liberation. Such as the final faith, shang wenjie with her widening range, elevated tone and or cry, lead the audience with her flying soul, feel the blood spray of pleasure, a kind of feeling has nothing to do with love, can feel the picture and thought is mixed, or in the religion and castle, or in the redemption and nirvana, devotion of piety, then into a clarity of enlightenment, a free beyond the world. In short, science and technology and humanity are by no means opposite. The development of electronic media such as CD, kara OK, MTV and MP3 is a manifestation of the expansion of human capabilities. It not only in art forms, but also in the breadth and depth of content, and participates in the construction of an audio-visual world that has never appeared in human society.

4. Past, present and future The past and present life of —— pop music

Chinese popular music as a kind of popular culture, does not mean superficial, it also reflects the home feelings, national righteousness, friends and human humanity and deliver life essence, reveal the ability of social contradiction struggle, its freedom, democracy, open, compatible and diverse values, and civil society is homogeneous in nature. Civil society is the best soil of popular music, the development and progress of pop music reflects China from a traditional, closed society to the history of the modern and open social transformation footprint, show a nation encourage the value orientation of the development of cultural diversity, personality, along with the modernization process, open, compatible, freedom, democracy, equality and other characteristics of civil society, become more and more Chinese value consensus, this is the 30 years of reform and opening-up the most precious and cherished results, but also promoted the ideological

and cultural concept of reform and opening up.therefore, Reform and opening up and the development of Chinese pop music is a two-way interaction, Pop music has made many Chinese people realize the rationality of "personality publicity" and "choice diversity." This was unthinkable in Chinese society 30 years ago, It shows that pop music is significantly better than classical culture and elite culture in stimulating national and traditional cultural modernity, Mainly manifested in the choice of secularized themes, And compiling and transforming classical poetry, folk culture and high culture, Adapit to public acceptance, In line with the aspects of Chinese appreciation habits, Such artistic practice is conducive to the relationship between tradition and modernity, surface structure and deep structure, And finding a balance between secular consumption and humanistic ideals, To express a temperament and interest unique to the Chinese people, That's what really works out here, Is an effective way to realize the value suitable for the Chinese public, Has a strong sense of modernity. Mr.Jin Yaoji, who has been committed to the study of the modernization of Chinese society and culture, believes: " The ultimate vision of China's modernization is to construct the' modernity'of one China and seek the modern civilization order of China. This order must also contain the traditional Chinese factors." [2] There are many kinds of modernization, but never "no traditional modernization", therefore, the future of Chinese pop music will be the modernization of Chinese classical tradition, the modernization of Chinese pop music is the history of traditional and modern tenon movement, Chinese pop music in the true, embrace tradition become a powerful weapon to resist western culture colonial.

5. The skill contained in pop music

Finally, Chinese pop music, as a popular culture, is a product of the cultural industry and a production skill, but it still has aesthetic value and is the product of the soul. Hegel once pointed out that "an artist must have this skilled skill to control external materials, not due to their disobedience." [3] .In essence, all artistic styles are a kind of production, which is the sublimation of a certain technology and skill, but they do not rely on technology. Excellent pop music is a master of mobilizing people, reflecting the author's inspiration and true feelings, even so, from the content to the form, there are still operational programs and modes. In the summer of 2012, with the Voice of China, a large number of classic old songs were still magical, conquering both amateur listeners and professional judges. These songs span a large age, highly sung and artistic, like a good song collection of Chinese pop music for 30 years. Such as more bright singing "little love song", Yuan Yawei adaptation of "curved moon", moon "actually you don't understand my heart", Jin Zhiwen sing "crazy for love", jinchi singing "night and night", especially in the final peak of a song "back", stirring more delicate, vicissitudes of life of calm, deeply rooted in the hearts of the people, aftertaste. Whether it is the lyrics and composer, or the singer on the stage of "The Voice", obviously "skill in Tao" is their common point. Excellent skill is very lucky for the work itself, which not only does not hinder the realization of the artistry of the work, but also makes the work have higher aesthetic value.

Conclusion

To make a long story short, Although the modernity of Chinese pop music is awakened under the stimulation of western modernity, But the modernity of Chinese pop music culture shows that the aesthetic modernity of Chinese pop music is the modernization of its own aesthetic tradition, Reflecting consumerism and

estheticism, Technical culture and aesthetic culture, High culture and popular culture, The struggle between modernity and postmodernity, Where it differ from the traditional aesthetic paradigm and value norms, Is an important characteristic of its culture of "modernity", It mainly includes: in the economic field, Chinese pop music shows its rebellion against the traditional values of light business, Show its commercial, secular side; In the field of electronic-media technology, Chinese pop music is different from the West, Now shows more of the beauty of its symbiosis with technology, To show its modernism and sensory characteristics to the world; In the realm of moral life, Chinese pop music deviates from the value of "the same style", Show its enlightenment and pioneering characteristics; In the aesthetic field, "The sociological perspective of cultural studies is devoted to cultural analysis in the social context, This context could not be anything else, It must be the context of modernity and postmodernity." [4] Chinese pop music both with the traditional expanded ethereal word wind, and have obvious traces of postmodern culture, often and " ambiguity, intermittent, heresy, diversity, dispersion, rebellious, error, deformation, creation, decomposition, digestion center, shift, differences, division, concealment, resolution, the mythological, fragmented, orthodox, irony, fracture and other words together." [5] It shows the complexity of the modern culture.

Reference

[1] Hua Shao, Liu Shihe, "I Love to Remember the Literary preserves in the Lyrics", Hangzhou: Zhejiang People's Publishing House, 2009, p. 4.

[2] Shen Hong: Seeking the Modernity of China, Southern Weekend, November 2,2012.

[3] Hegel: Aesthetics (Vol. 1), translated by Zhu Guangqian, Beijing: Beijing Commercial Press, 1979, p. 35.

[4] Lu Yang, Wang Yi, An Introduction to Cultural Studies, Shanghai: Fudan University Press, 2009, pp. 15-16.

[5] Zhang Guoqing, The Center and the Edge, Beijing: China Social Sciences Press, 1998, p. 49.

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