

# The Construction and Perfection of the Research and Teaching System of Popular Music in China

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**Keywords:** Pop music, Traditional music, Teaching system, Traditional teaching.

**Abstract:** With the rapid development of Internet self-media, talent shows, network songs and other forms of pop music began to emerge. With the rapid development of pop music in China, the teaching system of pop music major in Colleges and universities is out of touch with the society. This paper analyses three problems: insufficient introduction of traditional music education curriculum, weak link of song creation curriculum and weak aesthetic concept in pop music teaching process. On this basis, the author puts forward some suggestions on the construction and improvement of pop music teaching system.

## 1. Research Background

### 1.1 Literature review

With the further development and construction of pop music specialty in Colleges and universities in China, cultivating excellent pop music talents has become the focus of education and music circles. Some scholars have proposed that as a bridge connecting schools and society, it is particularly important for Chinese universities to disseminate excellent culture to young people. Strengthening the construction of pop music specialty has become the trend of music education in Universities (Lou, 2018). In the past, pop music, as an interdisciplinary subject involving social, economic, historical and cultural dimensions, has many ways and perspectives in the construction of pop music teaching system (Chen, 2018). Li Ang once believed that national music, as a cultural soft power, is an important aspect of displaying the national diversity. It is necessary to constantly renew the teaching ideas and modes, improve and supplement them on the original basis, so as to build a more reasonable national music teaching system (Li, 2018). Compared with other disciplines, music education can better cultivate students' innovative thinking and innovative ability, so as to cultivate more innovative talents in line with social development (Wang, 2018).

### 1.2 Purpose of research

In the past two decades, pop music has developed rapidly in China, and pop music education has also developed rapidly. However, with China's in-depth promotion of the construction of pop music majors in Colleges and universities, the problem of disconnection in pop music education in Colleges and universities has arisen. Accordingly, this paper studies the following three problems in College education: insufficient introduction of traditional music education curriculum, weak link of song creation curriculum, and weak aesthetic concept in the process of pop music teaching. Four suggestions are put forward to integrate Chinese traditional music into pop music teaching materials, to improve the importance of song creation courses, to integrate western pop music into music aesthetics courses, and to guide students to master applicable pop music singing methods in order to solve the problems.

## 2. The Development and Trend of Pop Music in China

The diversified development of Chinese pop music puts forward higher requirements for pop music singers. From the beginning of the twentieth century to today, Chinese pop music has experienced a hundred years of development, and Chinese pop music is more closely linked with

economy and culture. Throughout the history of Chinese pop music, it can be divided into the following four stages (Huang, 2018). First, the period of birth. Through Li Jinhui's excellent works such as Grape Fairy and Sparrow and Children, it marks the birth of Chinese native pop music. Second, the growth period. After the 1980s, Hong Kong and Taiwan music entered the mainland, which caused great repercussions and made Chinese pop music imitate stage. Third, the period of rapid development. During this period, through the Spring Festival Gala, pop song competitions and other platforms, there were many pop singers, as well as a lot of music works with high artistic value. Fourth, all flowers blossom. From the late 1990s to the present, with the diversification of western music pouring into the Chinese market, China's creation of pop music has drawn lessons from western music elements, making Chinese pop music more rhythmic, and has created many very classical songs (Zhang, 2018).

The integration of Chinese traditional culture into pop music has greatly demonstrated the characteristics of Chinese pop music. Integrate Chinese traditional culture and classical charm into pop music for second creation. At the same time, traditional musical instruments such as pipa, zither, erhu, suona and so on are borrowed to make the music style of "Chinese style" more Chinese-style introverted and implicit. In the early 21st century, a large number of excellent "Chinese Style" music works emerged in China's pop music circle. Pop music was created through the content and manifestation of Chinese traditional culture (Hu, 2018). Take the singer Jay Chou as an example, his works such as Preface to Lanting, Blue and White Porcelain, Thousand Miles Away and so on, are praised as classics and widely circulated by the public. At the same time, many singers have created "Chinese Style" songs, such as Lin Junjie's "Jiangnan", "Drunken Chibi", "Cao Cao", Wang Lihong's "In the Plum Margin" and "Playing the Orient", which are excellent works of Chinese pop music and are deeply loved by the broad audience, and trigger the "Chinese Style" singing trend. Flow.

With the rapid development of the Internet, a variety of self-Media platforms, such as micro-blog, tremble, micro-messaging, provide convenient channels for the spread of pop music, breaking the narrow channels of traditional media. Self-media has the characteristics of popularity, timeliness and autonomy. In the Internet era, all people can upload their works through self-Media platforms, such as Pang Long's "Two Butterflies" by early "Internet singer", Yang Chenggang's "Mouse Love Rice" and now the tremolo platform is on the rise. Zhao Fangjing's "Mangzi" and Deng Ziqi's "The Devil from Heaven" are all famous on the platform of self-media. The emergence of self-Media platform makes Chinese pop music more popular and provides a platform for more ordinary people who love pop music to express themselves. With the development and promotion of self-Media platform, ordinary people and professional singers can stand on the same stage to perform, which undoubtedly inspires more musicians to join in music creation.

### **3. Current Situation of Pop Music Teaching System in China**

#### **3.1 Inadequate introduction of traditional music education curriculum**

From the perspective of music curriculum system, schools that construct curriculum system according to western music education still account for the majority. As far as the teachers' team is concerned, there are still more lecturers in western music courses, while the teachers in traditional music courses in China are relatively weak. The deviation of teaching system affects the development of pop music education in China to a certain extent, but also hinders the communication between traditional Chinese music courses and Western pop music, which makes the students majoring in pop music have a shallow understanding of traditional Chinese music culture and can not understand the artistic conception of traditional Chinese music. In the course of pop music teaching, there is a lack of introduction of the content of traditional Chinese music course textbooks. Most of the courses are based on elective courses. These traditional music textbooks and pop music professional fit less, resulting in students' lack of knowledge of traditional music and pop music, making the relevant pop music professional courses lack of reasonable and effective planning. The current teaching environment is still dominated by traditional music

classroom teaching, which shows the status of traditional Chinese music in pop music teaching. In the process of learning, students often only learn the fur, and it is difficult to fully understand the charm of traditional music, and lack the perception and aesthetic appreciation of traditional music. Obviously, in the process of pop music teaching, the application of traditional Chinese music is insufficient, which greatly affects the integration of pop music and traditional Chinese music culture.

### **3.2 The inadequacies in the course of song creation**

Although pop music teaching has achieved periodic results in Colleges and universities, it also provides excellent music talents for the society. In recent years, the shortcomings of the cultivation of pop music talents lie in the inadequacy of the creative ability of pop music. Obviously, in the teaching practice of pop music course, the course of song creation is still a weak point in the course construction. Firstly, the traditional pop music teachers' teaching idea of "light theory, heavy skill". Teachers' practice in the teaching of pop music creation is inadequate, ignoring the importance of pop music creation, thus affecting students' creative ability and development of pop music. Secondly, the course of song creation is not in place in teaching practice. In the course of developing pop music teaching creation curriculum, some teachers have not formed a systematic, professional and theoretical teaching mode, can not fully teach students' creative ability of pop music, and can not fully stimulate students' creative interest. Thirdly, the integration of other courses and pop music creation courses is poor. Because the traditional pop music creation teaching form is single, it is difficult for teachers to carry out improvisational music creation, Lyric creation and other creative activities in the teaching situation. As a result, students lack interest in Song creation, which makes the course of song creation unsatisfactory in the process of pop music teaching.

### **3.3 Weak Aesthetic Ideas in Pop Music Teaching**

In the process of pop music teaching, it is not only to teach students singing skills, but also to improve students' aesthetic and cognitive of music in the process of teaching. At present, there are still some shortcomings in the curriculum of pop music teaching in China. The content and form of the practical curriculum of pop music aesthetics are not up-to-date, and the curriculum is relatively thin. In the process of pop music teaching, it is impossible to improve students' aesthetic ability in pop music practice by instilling music aesthetic theory unilaterally. Lack of a perfect evaluation system of aesthetics curriculum makes students focus on improving music knowledge and skills. They are not interested in learning music aesthetics. It is difficult to apply music aesthetics to the creation of pop music.

#### **4. Suggestions on the Construction and Perfection of Pop Music Teaching System**

### **4.1 Integrating Chinese Traditional Music into Pop Music Teaching Materials**

With the gradual enrichment of Chinese traditional music and pop music creation, college teachers can gradually combine traditional music with pop music teaching courses with the breakthrough point of "Chinese Style" pop music. Integrating excellent "Chinese Style" pop music into traditional music teaching can not only promote excellent traditional music culture, lay a solid foundation for traditional music, but also fully mobilize students' enthusiasm for learning traditional music courses. The teaching material of "Chinese Style" pop music is compiled. Starting from the music form students like and the self-Media platform commonly used by students, the teaching material with the characteristics of "Chinese Style" is formulated. In the process of compiling textbooks, we should break the traditional music teaching thinking and establish a student-centered textbook compilation system. In addition, from the students' reality, we should create reasonable and perfect pop music teaching materials and strengthen the integration of traditional Chinese music culture in pop music curriculum.

### **4.2 Improving the Position of Song Creation Course in Colleges and Universities**

The social demand for pop music talents determines that the cultivation of song creation ability

plays an important role in the teaching process. Therefore, the importance of improving the teaching of song creation course not only meets the students' learning needs, but also promotes the improvement of teachers' comprehensive quality. Improving the teaching importance of the course of song creation can also effectively improve the creative ability of students majoring in pop music. In the course of song creation, teachers should act as guides and create a good Student-centered Interactive relationship. At the same time, in the course of song creation, teachers should fully recognize the students' personality and pay attention to the learning needs of different students. So as to stimulate students' creative enthusiasm, affirm students' song creation talent, let students actively explore and innovate in a relaxed and pleasant teaching atmosphere, and shape the creative spirit. It can not only make the course of pop music creation successful, but also make the teaching of pop music develop further.

**4.3 Integrating Western Pop Music into Musical Aesthetics Course**  
In the course of pop music teaching, we can draw lessons from western pop music, aiming at the shortcomings of music aesthetics course, and combining with the case of western pop music, we can give a systematic classroom explanation. Adding abundant elements of western pop music to the teaching of pop music can stimulate students' perception of music aesthetics, and enable them to actively participate in the research of pop music aesthetics. At the same time, teachers gradually infiltrate the elements of western pop music through the course of music aesthetics, to promote the application of music aesthetics in pop music, to provide students with a rich space of music aesthetics, and to cultivate more professional aesthetic ability in western excellent pop music.

#### **4.4 Guiding students to master the applicable singing methods of pop music**

Students' musical talent is the key factor to determine the direction of pop music singing. Therefore, in the process of pop music teaching, we should teach different methods of pop music singing according to students' talent, so as to teach students in accordance with their aptitude. In order to avoid teachers unilaterally assigning students to learn certain singing methods, we can first analyze the students' own conditions and assign some singing methods to students. Then, in the form of class concerts, students are asked to sing corresponding songs on the stage in turn. Then, students are given democratic comments through students' audiences, and students are given their own opinions. Teachers are guided and summarized by them. Such a form will enable students to establish their own singing identity from the bottom of their hearts, and will not attract students' disgust and resistance. On this premise, teachers communicate with students to guide students to choose suitable singing methods, which reflects teachers' respect for learning opinions. In the later stage of learning, singing study and training will be carried out, and eventually a compound pop music singing talent with unique temperament and comprehensive versatility will be trained.

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