

НАПРАВЛЕНИЯ В МУЗЫКАЛЬНОЙ КУЛЬТУРЕ СОВРЕМЕННОГО КИТАЯ

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В данной статье рассматривается процесс развития современной музыкальной культуры Китая и структура современной музыкальной культуры, которая делится на несколько комплексов: ведущая музыкальная культура, элегантная музыкальная культура, популярная музыкальная культура, народная музыкальная культура и разнообразное музыкальное искусство. И посредством анализа текущей ситуации с китайской традиционной музыкой и классической музыкой, а также доминирующего и популярного музыкального направления выявлены отдельные проблемы, существующие в китайской музыкальной культуре.

Ключевые слова: музыкальная культура; эстрадная музыка; классическая музыка; народная музыка; музыкальное образование.

DIRECTIONS OF MUSICAL CULTURE OF MODERN CHINA

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This paper discusses the development process of Chinese modern music culture and the structure of modern music culture, which is divided into several structures: leading music culture, elegant music culture, popular music culture, folk music culture and diversified music art. And through the analysis of the current situation of Chinese traditional music and classical music, as well as the dominant and popular trend of music to analyze the problems existing in Chinese music culture and some suggestions for improvement.

Keywords: music culture; pop music; classical music; folk music; music education.

Music culture is a synthesis of various musical phenomena with different nature, form and function. Culture, according to the broad sense and popular understanding, refers to human creation, which is the sum of human material civilization and spiritual civilization. Music culture, as a specific form of human culture, must be the synthesis of material, system and concept. From the whole point of view of historical cultural anthropology, aesthetic value is one of the various values of music culture, not the whole value or the only value. Therefore, we should not only look at a country's music culture from the level of consciousness, art and aesthetics, but also look at a country's music culture from the level of material, system and concept.

The characteristics and forms of contemporary Chinese music culture are the result of many factors. The development process of Chinese music from ancient times to the present, different concepts and systems from different historical stages, different means of communication at different stages, and also influenced by the culture of other countries, have jointly formed today's Chinese music culture.

Starting from the records related to music in China, the earliest records are the ancient music and dance in order to survive and pray in the ancient Xia and Shang Dynasties. Music is used for sacrifice and some rituals. The music of Zhou Dynasty served politics, served rulers, recorded the deeds of rulers, praised the greatness of rulers. Different levels of court officials would accept different levels of music performance, but ordinary people could hardly enjoy such court music. Chinese music in this period has always been studied and developed in their own native place. During the spring and Autumn period, the Warring States period and the Three Kingdoms period, there were constant wars, and music did not get more development. In the Han Dynasty, music and poetry are inseparable, most of the music comes from poetry, so it is widely spread, and many poems have been handed down to this day. When we came to Tang Dynasty, it was a very prosperous period. There was great development and progress in literature, music, economy and politics. Tang Dynasty accepted the

musical instruments and music theories and different music styles brought by other countries. On this basis, Chinese musicians also developed a lot of music theories. Music culture and music theories had a great development in this period. In the Song Dynasty, because of the emergence of the market, the common people also developed their own music one after another, whether it was labor songs when working or acrobatic performances to earn money in the market. At that time, in many different regions and different customs of the place began to form their own style of music, and spread in that region. The different tones of Chinese opera and Chinese traditional rap developed at that time. From the Song Dynasty, music began to move from the court to the ordinary people. In the Qing Dynasty, China adopted a closed door policy, and the development of music changed little.

In the 20th century, China gradually began to learn from the West. First, the scholars who came back from abroad proposed to learn from foreign education, so they launched some music schools, taught music, and developed «school songs», introduced foreign songs and filled in lyrics, or created songs with western creative methods, as well as the development of «new music» later, with the development of the Anti Japanese War, in the war environment, a group of excellent musicians emerged in China and created a group of excellent revolutionary songs. Many excellent songs representing the Chinese spirit and with Chinese style were produced at that time and have been spread to the present day [13, p. 165–201.] Later, after the end of the Second World War, China ushered in the reform and opening up, and China's music culture ushered in a lot of new blood. Since the 1970s, lyric pop songs began to prevail in Hong Kong and Taiwan. Chinese new rock music, represented by Teresa Teng and Cui Jian, also developed and swept the country for a time. [12, p.1–2.] There are also a number of patriotic music styles. Various styles of foreign music continued to spread and were further developed. [6, p.2–4].

The western music culture has been influencing China. The western culture can be traced back to ancient Greece and Rome. In the process of the development of the West for a thousand years, it has formed a complete scientific and objective music system, such as harmony acoustics, notation, orchestration and religious music. The

pursuit of personalized creation is an important feature of western music. In the 1880s, the first western orchestra appeared in China, which was founded by foreigners in Shanghai. It was not until the emergence of the «Hurd Orchestra» that there was a real Orchestra in China. With the outbreak of the Opium War, people began to change their understanding of the western music culture, began to learn from the west, translated western theoretical books, opened new schools, took «song and music» as an important subject in the classroom, and adopted the western education mode [7, p. 2-10.]

China's modern education took a historic step. «School songs» began to be popular. At that time, Chinese composers used some Western songs for reference and filled the melody of the songs into the lyrics in Chinese. The earliest group of excellent musicians appeared in the history of modern Chinese music, and gradually replaced the unshakable position of traditional Chinese music. During the Anti Japanese War, many composers also used western music playing methods to create many excellent songs that have been sung so far. The founding of new China in 1949 stimulated the creative enthusiasm of many musicians, such as «Dongfanghong» and «Liangzhu». In particular, «Liangzhu» takes the Western orchestral Concerto as the theme, runs through the traditional Chinese folktales, takes the Western symphonic music as the content, adds the Chinese national musical instruments, and integrates the Chinese traditional opera with the Chinese characteristic melody. It has become a successful Chinese and Western symphony. After the reform and opening up, the new western music culture and a series of reforms were introduced into China, which made the development of Chinese music more vigorous. Chinese musicians also selectively learn from western music, making Chinese music culture more and more mature [14, p. 1-14.]

Not only changes in the background of the times will lead to changes in music culture, but also changes in the way of communication will affect the development of music culture. How many ways did music spread?

1. The original way of communication: a large number of folk music in the dissemination only includes the disseminator (singer, performer, creator) and the receiver (audience), there is no media in the

middle, so the scope of dissemination is small and the speed is slow. So music at that time could only be the art of a few people, and music activities could only be local activities.

2. Breakthrough of audio recording technology: the invention of music score is a great revolution in the history of human music. The emergence of music can make people communicate and inherit music on a relatively standard platform, and the scale of communication also expands. But this is just the spread of musical text form. In 1877, the voice recorder invented by American scientist Edison successfully realized the recording of human voice. In 1989, Dane Paulson invented steel wire recording. The emergence of the two makes the mass communication of music a relatively complete system.

3. The leap of music communication technology – from analog to digital: the emergence of CD player has gradually replaced the record of recording and simulating sound. In the early 1990s, Sony developed the first complete family MD Player, which can repeat and select specific tracks. MIDI technology developed in the 1980s provides convenience for music production, video dubbing, film post production, multimedia and stage performance design. 4. The development trend of media technology – digitization, interactivity and integration: media technology is rapidly changing from analog mode to digital mode. Radio and television gradually upgraded from the traditional single function to the interactive communication system. Because of the gradual improvement of people's cultural quality, people of different ages, majors and personalities can choose different hobbies.

5. Music big data: information technology is changing the music industry. Not only has the audience changed the way they find and consume music, but also enterprises are using new technology to cope with the industry competition. Audiences can see countless music lists by clicking on the computer and mobile phone.

6. Music communication: when people understand the phenomenon of music communication, they are starting to understand music communication rationally and summarize a set of theoretical system of music communication. Music communication is not only a simple communication phenomenon and media, but also includes the content of music communication, the social, historical, cultural, scientific-

ic and technological background of media and music audience, the characteristics of the ultimate target, the relationship between concepts and relevant laws. The mode of music culture communication in modern China is mostly reflected in TV and Internet big data [18, p. 1–5].

Nowadays, Chinese music culture also plays an indispensable role in the world music culture. For example, various talent shows emerge in endlessly in China, encouraging Chinese creators to make their own music. Background music in many TV plays is very popular. Some TV plays are very representative because they tell Chinese historical stories or ancient Chinese legends. There are irreplaceable Chinese national musical instruments and poetic words in their music. The speed of network communication also makes a lot of Chinese folk music culture spread, so that people in the world have heard the Chinese traditional music and «Chinese style», attracted a lot of foreigners are very interested in Chinese music and Chinese culture. However, most of China's music adapts and lyrics songs from other countries, or covers classic old songs. The influence, production level, creative concept, industrial maturity, independent music development trend and other aspects need to be improved. Compared with Europe and the United States, Japan, South Korea and other countries, there are some differences. European and American pop music started early. English, French and German, as the common language carrier of European and American music, are relatively close in language, which lays the foundation for the spread of music. In China, Hong Kong music world with Cantonese as the main language developed first, [1, p. 1–2] which makes it difficult for the mainland music world to integrate well in language. Moreover, Europe and the United States have the high quality standard of Grammy, The business model is also very mature, and music is compatible with film media. Japanese music is the first European and American music market in Asia, and its quality is also very high. The Korean music industry has found its own style orientation. The dance music styles of women's and men's groups have also deeply influenced us. Their K-pop music has an indispensable important position. For China, the quality of the Chinese audience also needs to be improved. With a Chinese spirit

and attitude, good music and culture with high quality still need to be developed.

Under such a development, Chinese contemporary music shows several complex forms: leading music culture, high music culture, popular music culture, folk music culture.

Leading music culture. Ideological content of leading music culture mainly reflects the ideology of government and national policy. Under the leadership of the government and the country, it is music with guidance. For example, during the Anti Japanese War, there was «March of the volunteers». During the cultural revolution, there were eight model operas and quotation songs. The contemporary leading music has changed a lot from the past, among which the most representative is «national popular songs». The characteristics of these songs not only focus on nationality, but also pay attention to popularity. In the past, the dominant music was more didactic, while the contemporary dominant music absorbed a lot of popular elements, and its expressive force became more and more rich, such as “love me China”, “often go home to have a look” and so on. This kind of music is also known as China’s “party music”, which not only integrates the forms of music, but also promotes the social spirit and connotation [8, p. 3–4].

High music culture. The classification of elegant music culture is generally divided into western classical music, such as symphony, String Quartet, chamber music, etc. There are also light music played by pure musical instruments. This kind of music is considered to express serious themes and profound meanings with bright melody, which needs careful experience [16, p. 216–225]. The other is Chinese poetry. Some famous poems of famous poets are written into songs and sung among the people. Some of them become melodies, which are handed down by Chinese traditional musical instruments and become very charming and thought-provoking music. The other is Peking Opera, the quintessence of China. The various singing styles and different singing methods of “Sheng, Jing, Dan, Mo, Chou” and the different appearances of each role are all unique Chinese culture. These musical cultures are the representative of professional arts and intellectuals, and are inherited by the academies. This sys-

tem includes two sub-systems: Western professional music system and new national music system. They all have the characteristics of paying attention to the theme seriously, form innovation, personalized exploration and paying attention to nationality. In modern times, there are three representative types of elegant music creation: serious music, trendy music and new national music. Serious music includes «Liang Zhu», «Yellow River Chorus» and so on. Based on the traditional aesthetic mode, the new folk music has been composed by professional composers and performing artists, such as Beijing Opera «Tang Princess» and Erhu Concerto «random thoughts on the Great Wall». In the instrumental music, there are some chamber music and orchestral music works which break the traditional music team and have flexible forms, such as «Da Zhaimen» Jinghu, pipa, bamboo flute and Western orchestras are the soundtracks of the TV series. The most representative of the scope of modern music is the creation of chamber music. There are a lot of songs with free form, novel inspiration and various styles, such as string quartet «wind, elegance and ode». These works show the artistic personality and exploration spirit of contemporary Chinese composers. Generally speaking, the performance of Chinese elegant art music has gradually increased, and also has a great change. In the professional college, a series of national music processing, adaptation and innovation movement is in full swing, the creation of serious music has also achieved fruitful results, and the exploration of new music has also made a certain impact [19, p. 1-5.]

Popular music culture. Popular music culture refers to the popular entertainment and popular music culture accepted by all social strata. This kind of music culture is a secular cultural phenomenon based on the western modern industrial civilization, with distinct commercial attributes. This kind of music is mainly to make people get rid of the fast-paced busy life, relieve people's competitive pressure, and achieve the purpose of leisure, recreation and relaxation. It does not pursue serious and major social themes, and has no high-level pursuit of art. Popular music has gradually become the mainstream music of the times. Firstly, because of its large number, the ways of creation

and dissemination are becoming more and more diverse. Secondly, its creation is promoted by the commercialization and industrialization of music. Thirdly, the dense population and the improvement of production and consumption have increased people's demand for this kind of music. Fourthly, it can meet the needs of daily entertainment, but it can not meet the needs. It also leads to the patterned and typed characteristics of pop music. After a song becomes popular, it will produce a lot of imitations and copies, and become patterned. Finally, people no longer feel fresh about it, forcing writers to innovate and continue to evolve. Because of the large number and influence of pop music, it will also reflect the social phenomenon in time, and inevitably there will be music with negative and different attitudes, so we should treat it dialectically [17, p. 117–120].

Folk music culture. Folk music culture is a marginal culture popular in the society, life and folk culture of rural people, represented by farmers and folk musicians. This kind of original folk culture music does not necessarily need mass media, but more in rural areas of China, face-to-face communication through oral communication mode, and has the characteristics of regionality, variability, popularity, spontaneity and daily life, which is closer to the life of rural people than mass music. However, with the changes of social relations and living environment, folk songs began to die out gradually. Folk instrumental music and folk song and dance music have lost their religious purpose in the past, and have been preserved in some folk customs and wedding and funeral customs. Most of the folk opera is about how to “preserve” the tradition, and creation has become the patent of the school system. Many of the folk music performed on today's stage and played in the media has been separated from the original environment and processed [19, p. 5–9; [20, p. 3–9].

Contemporary Chinese musical culture is characterized by a variety of styles. In China's real society, elegant music is at the top, folk music is at the edge, and popular music culture represents the mainstream and should conform to the dominant music culture. These four kinds of music culture interweave with each other, and sometimes it is difficult to distinguish clearly, which also shows the diversity and

complexity of Chinese contemporary music culture. In recent years, the songs of «Chinese style» are a kind of «re deconstruction» of traditional culture. These works use Chinese style lyrics, match western popular songs, and often use Chinese traditional musical instruments in instrument configuration. In addition, many serious music creations of the academic school also embody the characteristics of pluralism and integration [2, p. 1-2].

Chinese traditional culture and classical national culture are extensive and profound. Various types of traditional music and classical national music continue to spread in each historical stage, but some kinds of music and music forms gradually die out with the historical changes. Especially in modern times, all fields of economy, politics and society are developing rapidly. In this context, China's music culture has also appeared an unprecedented prosperous situation, but also faces various challenges. Now let's analyze the current situation and trend of modern traditional music and classical folk music.

1. Thorough scientific research is being carried out in China, the typology and features of traditional music, classical folk music are determined. Since traditional musical culture retains a high aesthetic value, historical and cultural value, it is the basis for the development of Chinese musical culture. In depth research will make them more systematic and theoretical, so as to improve the masses' understanding of traditional music and traditional music, and even enable the masses to systematically learn their favorite traditional culture and folk music. Traditional music culture should be the mainstream of our art, it should be an important part of people's life and cultural literacy.

Research can also protect China's folk marginalized classical folk music, so that they can avoid extinction, be inherited, and reappear in the public view. With the changes of the times, traditional music can not be fixed, can not be conservative, it should also change with the times. Therefore, on the basis of retaining the original style, traditional music and classical folk music inject the blood of contemporary new music, abandon the things that are not suitable to the contemporary, and develop towards such a trend [4, p. 1-3].

2. Absorb the essence of western music for our own use. When the western music culture was introduced into China, it gradually reflected some backward places in Chinese traditional music. For example, the traditional notation of Chinese music is not intuitive, and the time value rhythm of music needs to be taught orally and memorized by heart. With the introduction of western culture, our concept has also changed. Chinese composers began to learn Western musical instruments, music theory knowledge, composition techniques, etc., accepted and gradually used them in their own creation, and began to process and transform traditional Chinese music. Then such a new kind of music gradually became the mainstream. As a result, contemporary musicians have been trying to reconcile the essence of Chinese traditional music and folk music with Chinese Western music culture, and the research trend of integration is getting better and better.

3. The Chinese government's strong support in policy and economy. China's classical folk music is still marginalized, and few people listen to it. Even in a minority area, the folk music is less and less popular. Most people are listening to some popular music, so some classical folk music is more and more marginalized, even on the verge of extinction. Therefore, the Chinese government has issued policies to provide financial support and advocate the protection of classical folk music and traditional music culture. In modern times, many Chinese music culture and traditional music foundations have been developed to protect and provide financial support for the people who have made contributions to Chinese traditional music. More importantly, more traditional music culture has been gradually injected into the textbooks of all kinds of primary and secondary schools and universities. 4. The media should strengthen the propaganda of Chinese traditional music culture. In the modern society, the network and a lot of streaming media are more and more developed, people get more and more things through the media, and the spread of the media is more extensive and faster, then traditional music and classical folk music can be spread and displayed through the media [11, p. 2-3]. In response to the call of the government and the state, in order to promote China's traditional music culture, let classical folk

music be known by more people, provide opportunities for traditional musicians and folk singers, writers to show and perform, and increase the exposure rate of traditional music. This will also make the whole society gradually begin to care about and love my traditional music and classical folk music.

Modern China's music culture is faced with the prevailing situation of some popular culture and foreign culture, but the traditional music culture is developing towards the culture that is more advancing with the times and more China's essence. Chinese classical folk music culture has been marginalized, few people listen to it, and some of them are still on the verge of extinction. But modern is working hard to protect them, let them better inheritance and development [9, p. 20-34].

There are many types of music in modern China, and the music of other countries has also been greatly developed in China. People's living standard is getting higher and higher, life is becoming more and more rich, music has gradually become a part of their life. The rapid development of network and media has brought innovation and breakthrough to music culture. On the whole, China's music culture is becoming better and better, more and more colorful, but in the process of development, it is also facing some problems and challenges.

In the modern development of Chinese musical culture, two groups of basic problems can be distinguished. The first concerns the development of music education. The second relates to the field of musical cultural production.

1. Problems in Chinese Music Education

1. There are some problems in the concept of Chinese Music Education: Although China's music education develops rapidly, with the development of music education, there are two extreme concepts in the field of music education. One idea is that only Chinese traditional music is good, Teaching Western music concepts and knowledge is not conducive to students' understanding of music culture. The educated only accept Chinese traditional culture. Another idea is that western culture is excellent, European classical music, western pop music are the most advanced in the world, while Chinese traditional

music is relatively backward, which will lead to the blind pessimism and disappointment of Chinese traditional music culture. Due to the existence of these two concepts, to a certain extent, it hinders our absorption of western advanced culture and the correct understanding and inheritance of Chinese local culture, and also leads to our deviation and imbalance in the development of music education and music culture [10, p. 2–16].

2. There are some problems in the curriculum. Chinese traditional music education has been declining or even stagnating for a long time. The curriculum of Chinese traditional culture education is very few, and western music culture is the main body in theoretical study and practical reference, while the curriculum of Chinese traditional music culture or national music is usually incomplete. And it's hard to get students interested, this makes it more and more difficult to inherit and carry forward. However, some music courses are not deep enough and formalized seriously. Many of them stay in the initial stage, which makes the educated unable to really understand and grasp the knowledge, and the learning effect is sometimes not ideal.

3. Problems in teaching. The teaching contents of foreign music courses pay more attention to the construction of discipline system. Their syllabus design, textbook selection and teacher selection are very targeted and operable, so the students have their own characteristics. In contrast, the teaching content in China is relatively rigid, the selection of courses and teaching materials tends to be the same, the teaching mode is relatively unified, the teaching content is not rigorous enough, the teaching method is relatively single, and the characteristics of colleges and universities are not distinct, which is not conducive to the in-depth research and innovation of teaching, so the quality of students is not high sometimes.

4. There are problems in people's cognition of music. In China, many parents still think that music is just an accessory, and they don't need to pay attention to it. The most important thing is to learn culture lessons (Chinese, mathematics, English, etc.), only culture lessons are useful. Some schools don't attach importance to music courses, which is just like a dispensable decoration. These phenome-

na will also hinder the promotion and development of music education, because people's attention is not enough, so the depth of music education research has been slowly shelved [15, p. 1-9].

2. Problems in Chinese music creation and performing arts circle.

1. Lack of innovation, nationality and traditional music in music creation. In China, the songs that people are familiar with and like to hear are still representative songs such as «descendants of the dragon» and «Liang Zhu» which appeared around the 1990s. Although contemporary songs emerge in endlessly, they are not as intriguing as before, and most of them are rewritten and created on the basis of a framework. Innovation becomes difficult, or some music created by authors who want to innovate cannot be accepted by most people. However, there are few songs with traditional music or folk music, and fewer and fewer people listen to traditional music and folk music.

2. The quality of music performance industry has declined and the direction has deviated. Music talent shows emerge in endlessly on TV, which is a good phenomenon to encourage a new generation of excellent singers. It can cause some people's fanatical star chasing phenomenon, and some star chasing has been separated from their love for music and just blindly pursue this person. With the development of Internet music, the speed of music transmission is faster, but the ability to choose music works is reduced, Some music that does not conform to the contemporary social values will flow into the market, which may convey bad information to some minors who can not distinguish good from bad. Traditional music, folk music, opera performance, classical music and other music performances are not as lively as network music and pop music. There is no standard to judge a song or a really good music [5, p. 4-5].

3. Serious commercialization of music. In China, in order to make money, some musicians lost their original intention of making music with their heart, and pirated music made by others can be known by the public [3, p. 1-2]. Some really good music is very unknown, not known, not sung. More and more exciting competition also makes it difficult for some musicians to survive and finally be buried. This also leads to the deviation of people's cognition of music, so that the really good music is buried.

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