

A Study on the Creative Path of Chinese and Western Popular Music and the Influence of Audience on It

Haokai Wang

Department of Piano,
CONSERVATORIO DI MUSICA
“NICCOLÒ PICCINNI”, Bari,
Puglia, 70124, Italy

ydwang@ynu.edu.cn

Abstract:

Under the influence of the development of electronic information technology and artificial intelligence, the development of contemporary popular music is one of the key topics of research, and the role of audience groups in determining the direction of the development of popular music has become more and more obvious. However, there is still a research gap on the differences between Chinese and Western popular music creation methods, popular aesthetics, and the differences in the degree of influence and participation of audience groups in popular music. Therefore, by analyzing the development of Chinese and Western popular music culture, the characteristics of creation and the influence of audience groups on popular music, this paper finds that in the context of the Internet traffic era, there are obvious differences between the aesthetics and creation of Chinese and Western popular music, and that both Chinese and Western audience groups are highly involved in the development and dissemination of popular music and have a positive effect. In addition, the mature popular music industry in the West has, to a certain extent, provided a reference for the future development of the popular music industry in China.

Keywords: Chinese and Western popular music; impact of audience groups; popular music composition methods; Streaming video platform.

1. Introduction

With the advent of the electronic information age. The Internet, streaming media and various short video platforms such as TikTok, Xiaohongshu, and Kuaishou are rapidly developing, and the cost of music dissemination has become lower, faster, and wid-

er, with a deeper and deeper impact on the lives and aesthetics of the public; At the same time, mass media culture and spiritual needs determine the direction of popular music. According to the *2023 Kuaishou Music Ecology Data Report*, Up to 340 million short video creators using BGM in 2023; There are 10.6 billion short videos with BGM; Cumulative airplay

of 20 trillion + [1]. In addition, 2023 January-December. It can be seen that popular music culture is closely linked to popular life and social and economic development. However, there is a lack of research on the compositional characteristics of Chinese and Western popular music and the influence of audiences on it. Therefore, this paper starts from the Chinese and Western popular music cultures, by comparing the backgrounds, creative techniques and the audience's influence on and participation in the Chinese and Western popular music cultures, To show the differences in pop music cultures between Chinese and Western and how Western pop music's response to the fast-developing streaming media era can serve as a reference for the development of the Chinese pop music industry.

2. The Development and Compositional Characteristics of Popular Music in Europe and America

2.1 The Change and Development of Popular Music Culture in Europe and America

2.1.1 The influence of postmodernism on european and american popular music culture

Postmodernism is a Western art trend that originated in the 1960s and has influenced the present day and is a product of social development and the development of electronic information technology. Postmodern art can be viewed as a tesseract of fragments, through the deconstruction of geometric forms, reorganising, integrating, superimposing, duplicating, moving, and displacing them, making it a postmodern entertainment function, Using various artistic techniques such as isomorphism, the original meaning is emptied, transplanted or even subverted [2]. Diversity, uncertainty and randomness, anti-narrative and anti-structural qualities, and integration with technology and media are distinctive features of postmodern music. For example, The Beatles' later work *The White Album* Incorporated surrealism, bottle stickers, and cultural mash-ups. The album *Lemonade* by Beyonce Incorporates black culture, personal narratives, historical symbols and contemporary social culture.

Postmodernism promotes a socio-cultural climate that is „fast and entertaining“. The diversity of postmodernism allows a song to satisfy the preferences of a wider range of listeners and provides new ideas for capitalisation. The proliferation of various talent shows, the creation of internet hits according to market demand, star-making programmes, and the flourishing of fan culture are all products of postmodernism. Postmodernism is also an

essential factor in driving the cultural change and development of European and American popular music culture.

2.1.2 The european and american mass media cultures' influences on their popular music

With the social market economy, the development of computer technology, the boom of short video platforms such as TikTok, and the increasing popularity of streaming media, mass media culture is becoming a dominant culture in American society today. The large middle class as the main labour productivity of society, Its culture of consciousness plays a dominant role in mass media culture. Occupations, educational backgrounds, and value decisions of the middle class determine the direction of mass media culture, In turn, mass media culture is subconsciously influencing the middle class. Some of the social issues of concern to the middle class are indicative of the themes of songwriting. For instance, Taylor Swift mentions four social issues in her song *You Need To Calm Down*, *Cyberbullying and hate speech*, *LGBTQ+rights*, *Social division and conflict*, and *Celebrity culture*, which the media class focuses on.

Literary products are comprehensive products that combine aesthetic, use and research values [3]. The concepts of cultural production and consumption in the United States, dominated by the capitalist market and mass media culture, are literature and art have become popularised and entertained, with the satisfaction of the aesthetic needs of the masses as the standard of creativity, Creation based on market curiosity [3]. Hence, „fast-moving and memorable“ has become a hallmark of American pop culture. Contemporary pop music, under the influence of mass media culture, has also become markedly different from the previously solemn and distinctive classical music and upper-class culture.

2.2 Compositional Characteristics of European and American Popular Music

European and American popular music covers a wide range of topics, including themes such as love, friendship, affection, self-growth, and environmental protection. Themes depicting relationships between the sexes are the most prevalent themes in popular music. In addition, the ability to express emotions directly and vividly, and to have a point of memory that is easy to sing are two characteristics of European and American pop music.

2.2.1 In terms of emotional expression

- (1) Use of exclamations and informal colloquial vocabulary.
- (2) I, you, we are often used, giving the listener a strong sense of picture and narrative, close to daily life, and easy

to resonate with the listener. For instance, in *Ross And Rachel* by Jake Miller, the first line of the song is a spoken word sentence, and the exclamations Yeah and Oh are also used several times afterwards. The entire song is also written with the three personal pronouns I, you and we.

(3) Rhetorical devices such as metaphor, personification, repetition and prose are often used. These methods make the lyrics more vivid and the emotions flow more naturally. In *Midnight Rain* by Taylor Swift, metaphors are used. *He* is compared to *sunshine*, which means he is bright as light and wants to be comfortable, and comparing *I* to *midnight rain*, it means I am like midnight rain, eager to be sharpened by pain. It's a strong indication that I'm not like him, implying the ending of desperation. In *All Of The Girls You Loved Before*, the lyric "Every dead-end street led you straight to me", uses personification to vividly express a hint of the author's inner reluctance. The repetitive technique is very common in European and American pop music. There are some examples of word repetition in *Mine* by Phoebe Ryan, and some examples of sentence repetition in *Look What You Made Me Do* by Taylor Swift. Prose is also common in popular music as a rhetorical device with salient meanings that often impress the listener, some instances can be found in *Irreplaceable* by Beyonce.

2.2.2 In terms of singing and easy-to-memory

(1) Musicality is a major feature of pop lyrics. In English pop songs, the composer always uses rhymes and alliteration, which give lyrics a sense of rhythm and music [4]. The verse of *King Of My Heart* by Taylor Swift shows this feature.

(2) Use of shorter or incomplete sentences. For instance, the chorus of 'Nothing Compares To You' by Mickey Guyton and Kane Brown, is consist of short sentences, and "Cause nothing compares" is an incomplete sentence that emphasises the theme of the song, while echoing the title of the song.

(3) Punctum, pause, and geno song are always used when composing English pop songs. Take Taylor Swift's song *You Need To Calm Down* for example. There is phrase *oh-oh* appears six times throughout the song, from 0:46 to 0:50, from 0:57 to 1:01, from 1:54 to 1:58, from 2:05 to 2:09, from 2:33 to 2:38, from 2:45 to 2:49, which can be saw as punctum and the memory key and lets the listener feel the composer's impatience and sarcasm. Geno song refers to some physiological sounds produced when the human body is connected to music, such as breathing, sighing, roaring, etc. Listen to *You Need To Calm Down*, at 0:52, 0:55, 2:00, and 2:03 appear the sound of sighs and at 2:29 and 2:30 have some inhalation sounds. Pause is a kind of silence which can grab the audience's atten-

tion, and there are examples at 0:14, from 0:18 to 0:20.

3. The Development and Composition- al Characteristics of Popular Music in China

3.1 The Change and Development of Chinese Popular Music Culture

During the development of Chinese pop music, Western pop music has had a significant impact, laying the foundation for the development of Chinese pop music and to a certain extent promoting the development of Chinese pop culture and popular culture.

In the 1920s, influenced by the social environment in China at that time, the establishment of the Concession, the foreigner-run bars and cafes, the music culture popular in the West at that time and the use of music in the lives of foreigners, It had an impact on China's traditional music culture at that time, prompting changes in Chinese popular culture and aesthetics, changing the aesthetic taste of the Chinese people at that time to a certain extent, and opening up horizons. In the 1960s, Western pop music began to spread in Hong Kong, Taiwan and other regions and gradually became influential nationwide. After the reform and opening up of China, when Chinese society and culture showed diversity and the demand for cultural products was increasing, which led to the further development of Western pop music culture in China. During this period, many of the world's most popular Western songs were translated and performed in Chinese. Andy Lau, Leslie Cheung, Teresa Teng and other Hong Kong and Taiwan singers have made pop music culture a household name on major radio and television stations. In the 1990s, the influence of Western popular music expanded further across the country through the traditional media, and radio stations specialising in Western popular music emerged. At the beginning of the twenty-first century, along with the development of the audio-visual industry and the continuous improvement of people's living standards, Western pop music became an indispensable part of people's daily lives. Afterwards, with the maturity of the music industry chain, the joining of the three major Western record labels Sony, Warner and Universal, the development and popularisation of new media, and the state's policy of promoting cultural exchanges and development between China and the West, western pop music culture has shown a diversified development in China, with an ever-expanding age range of the audience, It has exerted a subtle influence on Chinese youth and promoted the development of celebrity and rice circle culture, which has become a very

important part of popular culture. According to the International Federation of the Phonographic Industry (following abbreviation IFPI) Global Music Report 2024: there was 25.9% growth in China which has the fastest rate of increase in any top 10 markets. Last year, over 1,000 music festival shows and 900 arena and stadium concerts were held in China and more than 80% growth in terms of ticket sales revenue from five years ago. Diversity in terms of music genres increased than ever before [5]. It can be seen that popular music culture has been fully integrated into the life of the public.

3.2 Characteristics of Chinese Pop Music

With the development of electronic information technology and changes in the media environment, new music dissemination methods such as jitterbugs and streaming media are gradually replacing traditional music dissemination methods such as radio and paper media, making music dissemination faster, wider and deeper. Due to the need to conform to the aesthetics of most users of new communication platforms such as short videos, popular music is gradually becoming homogenised, commercialised and data-driven. The amount of airplay has also gradually become a criterion for judging whether a song is good or bad, limiting the development of Chinese pop music and its role in spreading culture. However, the convenience of short-video platforms and streaming media, the maturity of big data on the Internet, and the low threshold and low cost of platform registration have also enabled many musicians to create, release and disseminate songs more freely, diversifying the genres of Chinese popular music. In general, contemporary Chinese pop music is characterised by the following: (1) an explosive increase in the number of new songs and musicians, and a diversity of musical styles. (2) Diversity of musical expression, homogenisation of musical quality. (3) The musical themes are elegant and popular, with a fusion of the ancient and the modern.

(1) According to the „2023 Music Life White Paper“ and „2023 Kugou Top List Annual Awards“ released by Kugou Music 2024. The total number of new songs topped 26 million in 2023, up 26 per cent from 2022. New songs continue to be produced at a record pace, with a substantial increase from 2022. At the same time, a new generation of musicians is emerging, with the post-90s and post-00s making their mark on the scene. 50% of hit songs with more than 1 million plays in 2023 will be written by Post 00s and Post 90s [6, 7]. A study of the popularity of Jitterbug, QQ Music and other software, as well as the use of square dance music, reveals the following: Chinese popular music has a variety of styles and genres, and is used in a wide range of different occasions. For example,

square dance music is used in a variety of genres: there is folk music, like *The Most Dazzling National Wind* and *Lady of Luxury*; Pop music, such as *Little Apple*; classic old songs, such as *Tears of a Dancer* and *Drunken Butterfly*; Then there's the electronic music that's exploding on short-form streaming, such as *Teenager* and *Red Heels*.

In addition, China's vast territory, numerous ethnic groups, rich and diverse folklore, different ethnic musical instruments, ethnic dialects, and folklore have all contributed to the richness and colourfulness of Chinese music, which has a unique regional colour and ethnicity. For example, the song „Hani Baby“ is sung in the Hani language at the beginning of the song. Accompanied by the dance-like rhythmic melody, the listener can deeply feel the enthusiasm and joy of the ethnic minority people, with a strong sense of picture and infection. The unique vocals of the few folk clusters are also well displayed in the melodic backing vocals of this song. Similar very ethnic pop songs include ANU's *Fly*, Liao Qian Qian's *Don't Be Afraid*, Xiao Ai and Yang Jie's *Mute Mimi* and many more. Catchy minority lyrics and stirring melodies have made this type of popular music deeply popular, spreading minority culture well and contributing to the strengthening of national cohesion.

(2) In addition to the continued high growth in the number of new songs, the market's inclusiveness and openness are also profoundly reflected in the trend of diversified song expressions. According to Kugou Music 2024's "2023 Music Life White Paper" the number of multiple versions of hot songs on the Kudou Music platform in 2023 is up by a whopping 115 per cent compared to 2022. The same song has a variety of interpretations, greatly enriching the musical expression and listening experience, broadening the boundaries of musical style, and effectively stimulating the vitality of content innovation [6]. Among the many new songs that have burst onto the scene, the number of old songs that have been rehashed is also increasing, such as Wang Xinling's *Love You*, released on 26 March 2004, which has burst onto the scene again in 2022; *If Love Forgets* by Qi Wei, released on 23 August 2011, has exploded back into popularity in 2024. However, due to the growth of streaming, the way in which musicians make their earnings has changed, leading to a gradual increase in musicians' focus on song plays over their focus on musical expression and musical innovation. As a result, it's common to hear songs with essentially the same harmonic writing on streaming, new songs that are extremely similar to an old classic, snippets that are similar to a song that blew up, and multiple versions of a song that was re-released after it blew up...These phenomena are unavoidable problems arising from the development of the Internet and streaming media, which to a certain extent have lim-

ited the development and innovation of Chinese popular music, with music becoming overly commercialised and homogenised, and the quality of music declining significantly from the early twentieth century.

(3) The themes of Chinese popular music are characterised by the co-existence of elegance and vulgarity, and the fusion of the ancient and the modern. In the division of music genres in China's mainstream streaming playback software, there is always a classification of the ancient wind genre. The songs in this category have very distinct Chinese cultural characteristics. Some of the songs are based on pop music with the addition of opera singing, such as *Chiling* and *Chang'an in the Bright Moon*; Some directly use ancient poems as lyrics, such as *Red Cliff Ode*, *Nung*, and *Shijing - Guan Ju*; Some create lyrics with ancient words and tone of phrases or ancient folk tales, such as *Legends*. In addition, songs that reflect national policies and guidelines and promote the spirit of the nation can also be regarded as „elegant music“ in contemporary society. This kind of „elegant music“ has an extremely important role and position in Chinese music education, such as *My Motherland and I*, *Singing the Motherland*, *Yellow River Cantata*, etc., which can show young people positive, optimistic and healthy values. It is conducive to strengthening national cohesion and national self-confidence and identity. In contrast to „elegant music“, „popular music“ can be used to refer to the downtrodden music culture in the current Chinese popular music culture, such as *The Most Dazzling Ethnic Wind* and *Love is Like Fire*. But both „elegant music“ and „popular music“ are important parts of Chinese popular music culture. It reflects the different educational backgrounds, social perceptions and personal tastes of different social classes and audience groups. Together, „elegant music“ and „popular music“ constitute the culture and aesthetics of mass society.

4. The Influence of Audience Groups on Popular Music

4.1 The Influence of Major Audience Groups in Europe and America on Popular Music

The youth group, as the main driving force of the country's development, has an important role to play in the development of popular music. In an article, American sociologist David Riesman reported research findings on the listening habits of adolescents and divided the group of listeners into a majority and a minority group [8]. These majority groups follow singers and listen to the most popular music of the day but don't care much about how that

popular music is created. In contrast, the minority group has a sophisticated standard of music appreciation, with a certain level of recognition and interest in songwriting and performance. These minorities have their own unique musical tastes and are more concerned with niche, non-commercialised music. This shows the aesthetic bifurcation of the European and American youth groups towards pop music at that time, and this phenomenon also has a certain influence on the aesthetics and development of contemporary pop music. With the development of the global internet and the emergence of post-subculture, this musical aesthetic difference was used by a large number of music fans around the world to distinguish themselves from other listeners, and for a while fandom culture and fan culture took the world by storm. The wide and far-reaching international influence displayed by the famous American female singer Taylor Swift is the most visible manifestation of the effects of this aesthetic difference and the culture of the fandom. As of August 2024, Taylor Swift has 283 million followers on Instagram and 80 million followers on Facebook, the dominant social media programme in the West (data from Taylor Swift's homepage). With the start of Taylor Swift's The Eras Tour on 18 March 2023, a new word in economics is born: swiftonomics. According to the Board of Governors of the Federal Reserve System's Beige Book, Consumer Spending, released on 12 July 2023, it is noted that "Due to guests for the Taylor Swift concerts in Philadelphia in May, the hotel in the city earned the most considerable money after the pandemic [9]." The U.S. Travel Association's report „The Taylor Swift Impact - 5 Months and \$5+ Billion.“ released on 19 September 2023 also clearly demonstrates the powerful influence of the rice and fan culture on the travel economy [10]. Taylor Swift's CDMX Concerts Expected to Generate Over 1B Pesos in Revenue“, published by Mexico News Daily, clearly demonstrates the profound impact of pop music on the global economy. Pop music has a profound global impact, driving economic development in other sectors of society [11].

In turn, popular music influences the general public's lives and promotes the development of all walks of life in society. Susan D. Krafftz, Daniel Cavic, and Charles Kyle, through their study of music activities of people aged 4 to 83 years of age from different social backgrounds, concluded that different types of music are used in different environments and have different emotional impacts on their audience groups [12]. Simon Jones and Thoman Schumacher have shown in their research that the functionality of music has been increasingly emphasised since the 1950s and that functional music is an integral part of special environments [13]. In addition, research by Muzak Corporations has shown that specific music can influence

purchasing power and work attitudes. This reaffirms that the needs of the audience can influence the choice of music in particular environments and the business decisions of companies and that the influence of music on the general public cannot be underestimated [13, 14].

4.2 The Influence of Major Chinese Audience Groups on Popular Music

Among all pop music audiences, Chinese university students aged 18-25 are the most dynamic group in Chinese society and the most interested in pop culture [15]. Under the influence of the Internet in the new era and the open policy guidelines of the country, the Chinese university student population presents three main characteristics: open-mindedness and distinctive personality, the pursuit of practicality and the trend of stratification [15]. Under the influence of the Internet in the new era and the open policy guidelines of the country, the Chinese university student population presents three main characteristics: open-mindedness and distinctive personality, the pursuit of practicality and the trend of stratification. As a result, the influence of Chinese popular music is also mainly reflected in these three aspects.

(1) The open-mindedness of the Chinese university student population and their pursuit of individuality have prompted electronic music, heavy metal rock, R&B, hip-hop, rap, secondary music, and many other genres to coexist and evolve together. At the same time, the active participation of young people in live houses, other music events and concerts by famous singers demonstrates the close connection and mutual influence between Chinese pop music and its main audience groups.

(2) The pursuit of practicality has made it necessary for Chinese pop music to be bravely realistic, and for songwriters to dare to express real emotions and the living conditions of contemporary society. As a result, downtempo music and downtempo singers have received widespread attention and increased market demand. Reflecting the difficulty of life and emotional emptiness for young people today. Popular music as an emotional support, and emotional expression, plays a certain degree of relaxation, detoxification of negative emotions, in line with the public's emotional needs, and plays a therapeutic role of music.

(3) Due to different growing environments, educational backgrounds, values, and lifestyles, the student population of Chinese universities and colleges have different aesthetics, favourite types of music, and different circles of interest. According to the "Generation Z Crowd Segmentation Study" and the "Niche Culture and Interest Segmentation Study": The main cultural circles in China today include the „fandom circle“, „national style circle“, „game circle“,

„niche performance circle“, „animation otaku circle“, „radio drama circle“, etc. [15]. Chinese university student groups are able to gain a sense of identity and emotional support needs in different circles, and the common prosperity and development of different circles can lead to the development of different industries, further maturing the music industry chain and promoting social and economic development.

In terms of negative impacts, influenced by the Internet and AI technology, teenagers receive a huge amount of information every day, and receive numerous information stimuli, so if they lack subjective judgement, they are easily attracted by the wonderful and pompous information and follow the trend. As a result, many classic Chinese traditional music, Chinese art songs, and songs with strong characteristics of the times are unable to attract enough audience, making their popularity and popularity declining, and hindering their inheritance and innovation. Classic Chinese traditional music is an essential part of Chinese culture that needs to be passed on and developed by the new generation of Chinese youth, so it is important not to neglect traditional culture while focusing on popular music culture.

In general, the main audience groups play a positive role in promoting the development of Chinese popular music culture, and at the same time, contemporary Chinese popular music culture can be well integrated into the public's life and satisfy the public's cultural needs.

5. Conclusion

Through research, this paper finds that there are obvious differences between the aesthetics and creation of Chinese and Western popular music and that Western popular music has a significant role in promoting the rise and development of Chinese popular music; In addition, Chinese and Western pop music audience groups have a positive effect on the development of the music industry, while pop music also fulfils the spiritual needs of the public. The main contribution of this paper is that the comparison between Chinese and Western popular music culture shows the current development of popular music in the Internet era. It is conducive to readers' understanding of the characteristics and aesthetic differences between Chinese and Western popular music, and a deep sense of how popular music reflects contemporary popular culture and meets the needs of popular life. This study mainly analyses the creation methods of Chinese and Western popular music, and explores the influence of the audience on it and the degree of participation in it, but it does not specifically study the innovation of the Western music industry, the improvement of the protection of intellectual property rights of

music, and how the star effect drives the development of the music industry. What are the lessons of these aspects for Chinese pop music specifically, and how should Chinese pop music cope with the pressure and influence brought by the traffic era. Future research should focus on what aspects of Chinese popular music can be learnt from the new changes in Western popular music, and what adjustments should be made according to the current situation of Chinese music culture.

References

- [1] Kuaishou. 2023-Kuaishou Music Ecology Data Report, 2023.12.22,2024.9.5, <https://www.fxbaogao.com/view?id=4071500>
- [2] Wang Lihui, Zhu Xikun. Postmodernist Art Styles Interpretation of Contemporary Pop Culture. *Film Criticism*, 2009(19):95. DOI:10.3969/j.issn.1002-6916.2009.19.062.
- [3] Cheng Yan. Mass media culture and literary production in contemporary America. *Young Journalist*, 2016(24):103-104. DOI:10.3969/j.issn.1002-2759.2016.24.059
- [4] Hu Lina. A study on the strong modelling of English pop song lyrics - A perspective of conforming to the world of mind. Liaoning: Dalian Maritime University, 2016. DOI:10.7666/d.Y3150943.
- [5] IFPI. Global Music Report 2024, 2024.5.8, 2024.9.5, <https://globalmusicreport.ifpi.org>
- [6] Kugou Music. The 2023 Music Life White Paper, 2024.1, 2024.9.5, <https://activity.kugou.com/page/v-3023b6a0/index.html?qrcode=https%3A%2F%2Factivity.kugou.com%2Fwhitebook%2Fv-fd506630%2Findex.html>
- [7] Kugou Music. 2023 Kugou Top List Annual Awards,2024.1.31,2024.9.5, <https://activity.kugou.com/page/v-3023b6a0/index.html?qrcode=https%3A%2F%2Factivity.kugou.com%2F2023%2Fv-9f00ad44%2Findex.html>
- [8] Riesman.D. Listening to Popular Music, in S. Frith and A. Goodwin (eds) *On Record: Rock, Pop and the Written Word*. London: Routledge.1990.
- [9] The Fed, Beige Book,2023.7.12,2024.9.5, <https://www.federalreserve.gov/monetarypolicy/beigebook202307.htm>
- [10] U.S. Travel Association. The Taylor Swift Impact - 5 Months and \$5+ Billion, 2023.9.19,2024.9.5, <https://www.ustravel.org/news/taylor-swift-impact-5-months-and-5-billion>.
- [11] Mexico News Daily. Taylor Swift's CDMX Concerts Expected to Generate Over 1B Pesos in Revenue, 2023.8.23,2024.9.5, <https://mexiconewsdaily.com/lifestyle/taylor-swift-cdmx-concerts-expected-to-generate-over-1b-pesos-in-revenue/>
- [12] Crafts, S. D., Cavicchi, D. and Keil, C. *My Music*. Middle Town, CT: Wesleyan University Press,1993.
- [13] Jones, S. and Schumacher, T. *Muzak: On Functional Music and Power*. *Critical Studies in Mass Communication*, 1992,9:156-169.
- [14] Lanza, J. *Elevator Music*. London: Quartet.1994.
- [15] Liu Ruiqi. A study on the dissemination of contemporary western pop music among Chinese college students--Taking the 2010-2019 Grammy award-winning works as an example. Shanghai: Shanghai Normal University,2023.