

The popular singing characteristics in Chengdu, China

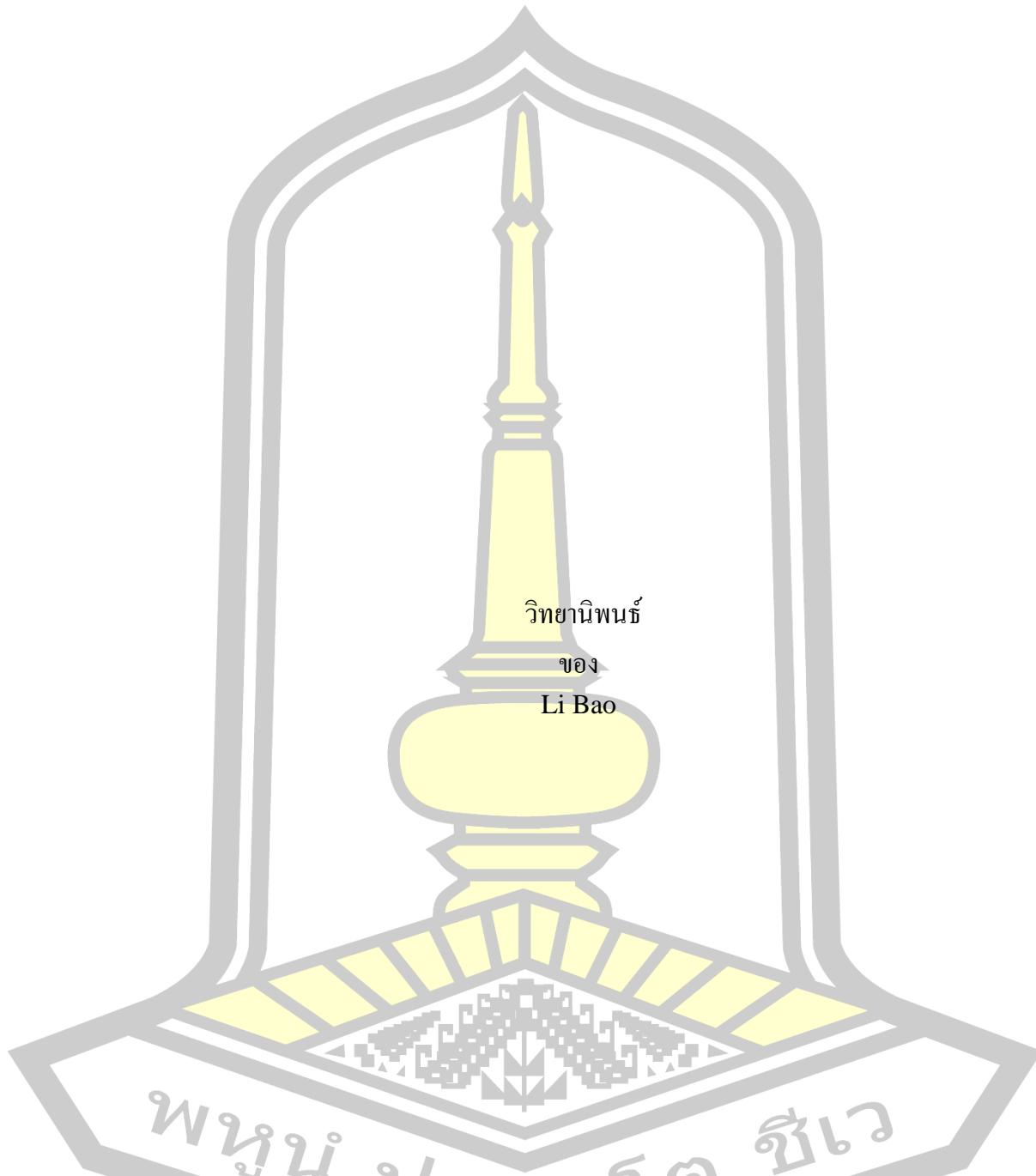
Li Bao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

March 2024

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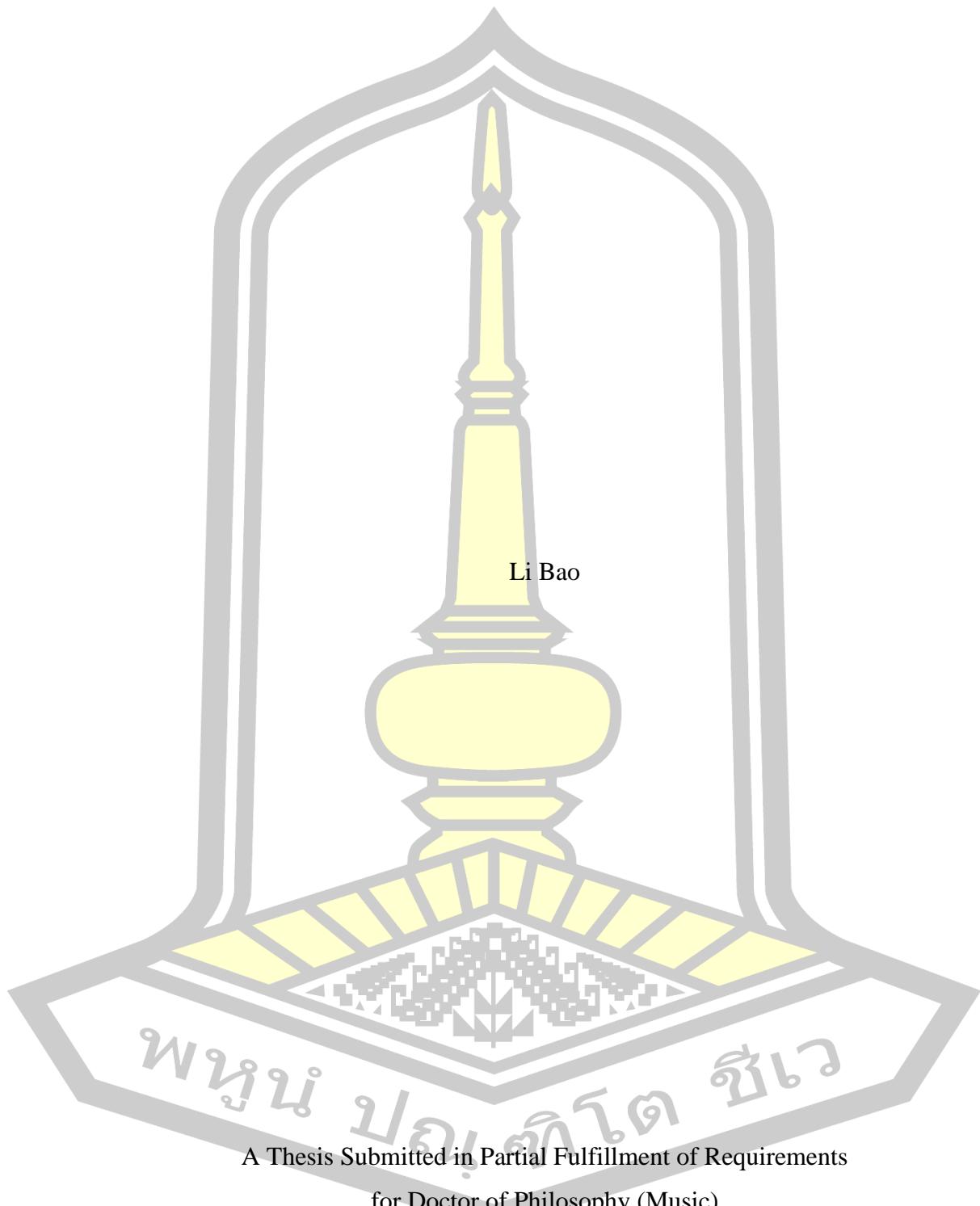
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ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาครุย่างคศิลป์

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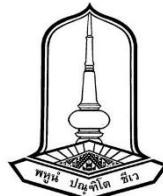
The popular singing characteristics in Chengdu, China



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for Doctor of Philosophy (Music)

March 2024

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MAJOR	Music
YEAR	2024

ABSTRACT

This study utilizes qualitative research methods. The objectives were: 1) To investigate the development of Chengdu popular music; 2) To analyze the singing characteristics of Chengdu popular music singers; 3) To give a guideline to be a famous singers in popular music. From collecting literature reviews and data from interviews and fieldwork by two key informants, the result is as follows:

1. Based on field investigation, this study summarizes the key node events of the development of Chengdu pop music and divides its development period. The development of Chengdu pop music can be divided into the following stages: (1) the germination of Chengdu pop music (1978 to 1986); (2) The diversified development of Chengdu pop music (1986-2005); (3) Chengdu Pop music in the TV talent Show era (2005-2015); (4) Chengdu Pop Music in the era of network media (2015 to present). The representative types and styles of pop music in each stage are sorted out and analyzed in detail.

2. This study analyzed and summarized the singing characteristics and emotional experience of two famous pop singers, and concluded the different singing styles, singing skills and emotional expression methods used in singing different types and styles of pop songs.

3. The guideline to be a famous singers in popular music, which includes the following contents: (1) Keep love and devotion to popular singing; (2) Fully understand and integrate the history of Chengdu music; (3) Find your own music style by learning famous Chengdu singers; (4) Reflect the regional and national character of Chengdu in popular singing; (5) specific pop singing vocal methods; (6) More pop singing Tips.

Keyword : Pop singing, Development, Characteristic, Singing style, Pop singing techniques, Emotional expression

ACKNOWLEDGEMENTS

Time has flown by, and in the blink of an eye, I am on the verge of completing my doctoral studies, filled with reflections and contentment. Throughout this lengthy yet fulfilling research journey, I have received endless care, support, and encouragement. Here, I would like to extend my sincerest gratitude to everyone who has supported me.

First and foremost, I express my heartfelt appreciation to Dr. Pitsanu Boonsrianan, my mentor. Your meticulous guidance and patient teachings have been the guiding light on my academic path. In moments of difficulty and doubt, your unwavering support and countless constructive suggestions have been invaluable. I feel incredibly fortunate to have such a dedicated and caring mentor.

I extend my gratitude to Professor Khomkrich Kain, the Dean of the Faculty of Music at Mahasarakham University, and the members of the review committee. Thank you for your valuable advice and guidance on my academic research. It is your diligence and attention to detail that have contributed to the enhancement of my thesis. I am grateful for your commitment to reviewing my paper amidst your busy schedules and providing invaluable guidance and insights.

I would like to express my sincere thanks to the experts of the Defense Committee: Assoc.Prof.Dr.Manop visuttipat; Assoc.Prof.Dr.Jatuporn Seenuang; Dr.Suthasinee Theerapan; Acting Capt.Awirut Thotham; Acting capt. awirut Thotham; Dr.Pitsanu Boonsrianan. They not only provided valuable advice and guidance during my thesis defense process, but also conducted an in-depth review and evaluation of my research content.

To my family, I express my deepest thanks. Your silent support has allowed me to focus wholeheartedly on my studies.

Lastly, I extend my thanks to all the teachers, classmates, friends, and the unsung heroes who have assisted me. It is your selfless dedication and help that have kept me from feeling alone on the path of knowledge.

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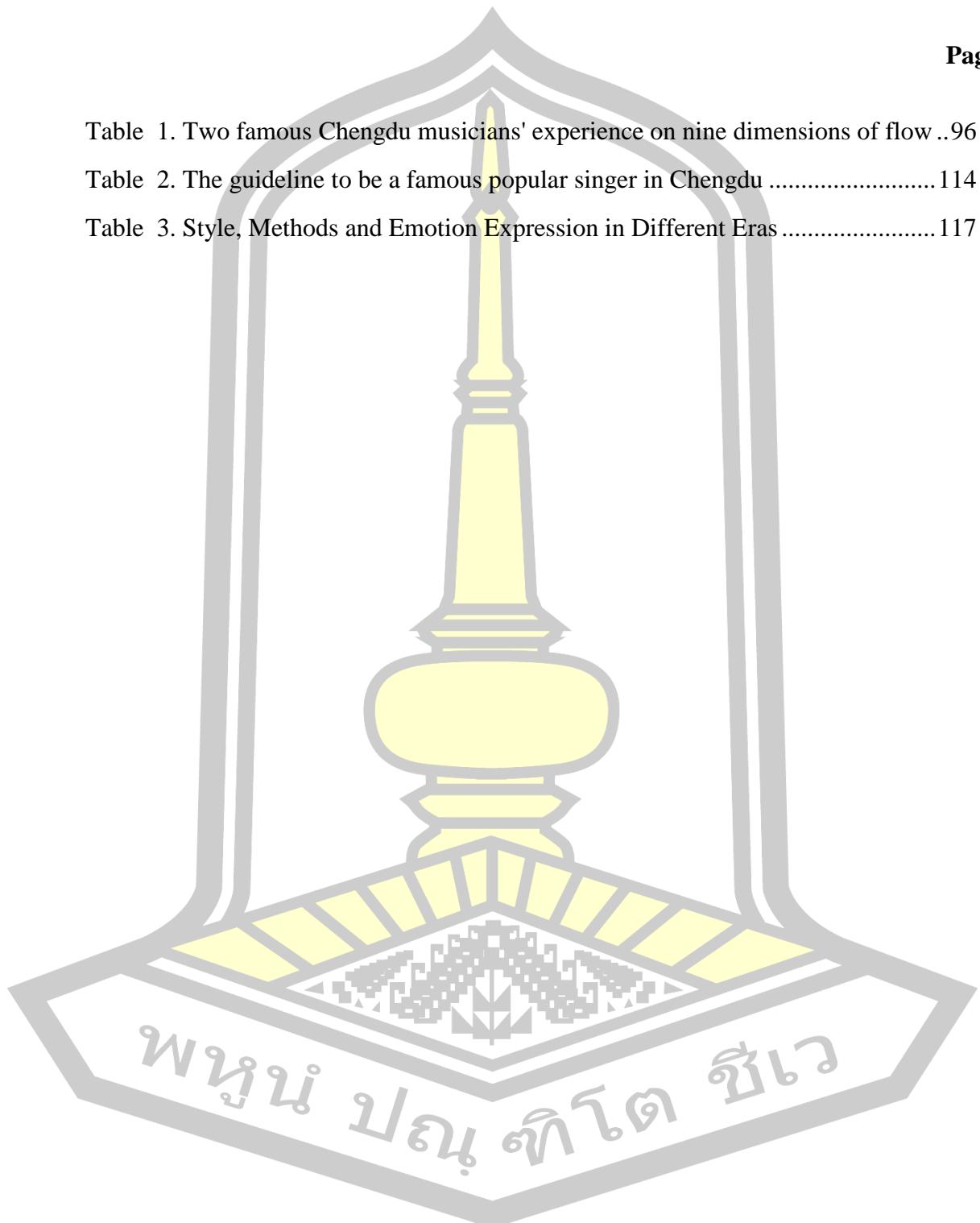
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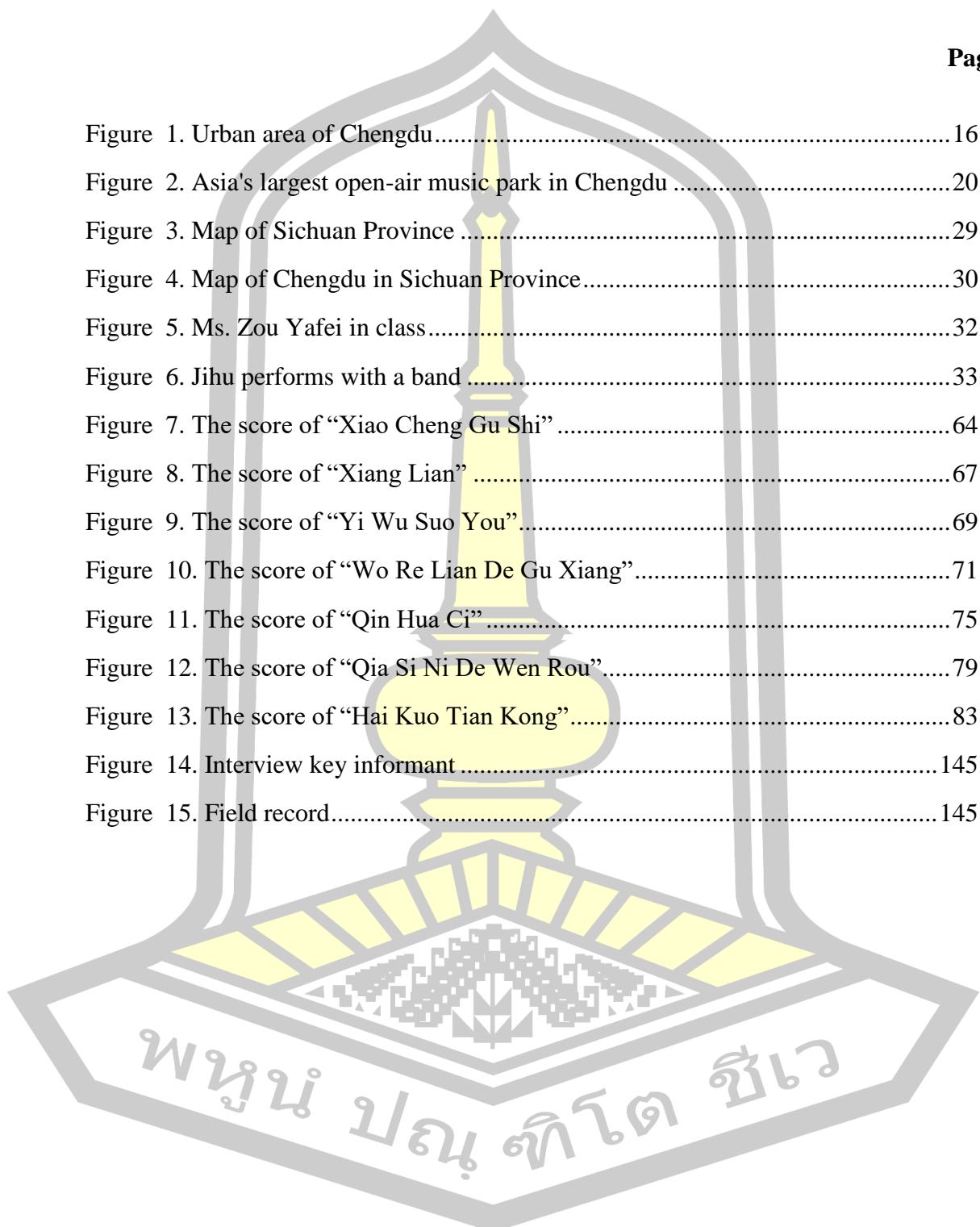
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CHAPTER I

Introduction

1. Research Background

Chengdu, the capital city of Sichuan Province, China, has a history of more than 2,300 years. As an important town in Sichuan and Southwest China, Chengdu has long had a highland effect on the surrounding areas, absorbing and gathering a large number of cultural resources, and integrating the development of Central Plains music, Tibetan and qiang music and religious music in music. As early as the Tang and Song Dynasties, Chengdu became the center of national music culture and the gathering place of multi-musical culture, inheriting and accumulating rich musical materials and cultural resources, including folk music cultural resources with diverse forms and rich contents, and was called the Music Capital (Hou Xinyu, 2019). The new century pop music talent show provides an opportunity for the rise of Chengdu's pop music industry. Chengdu has become a gathering place for various popular music players and musicians, promoting the development of music creation, production and performance. This is an opportunity for pop music practitioners and also contributes to the economic growth of the city. In August 2016, Chengdu issued the Opinions on Supporting the Development of the Music Industry, which is the first policy document specifically supporting the development of the music industry in the country, and clearly proposes to build Chengdu into a music capital (Yong Dunquan, 2019). On October 19, 2019, Chengdu, with its unique development conditions, pragmatic and efficient measures, and through more than half a year's bidding work, the 12th to 14th China Music Golden Bell Awards were finally held in Chengdu. China Music Golden Bell Award settled in Chengdu, which is the first time that the National Literary and Art Award was held in the western region of China, which is the full affirmation of the development of Chengdu's music industry and music industry by the China Federation of Literary and Art, China Music Association and relevant national ministries and commissions. The broader brand effect, gathering effect and driving effect help Chengdu set foot on the "fast track" of building a world cultural city and an international music city. No matter in the background of long musical culture, or

the influence of modern trend music, Chengdu ranks among the best (Wang Xiaoxiao, 2019).

From the perspective of professional pop musicians in this study, Chengdu pop music is still young. Since the reform and opening up, Chengdu pop music has only gone through a course of several decades. In the first 20 years or so, Chengdu pop music was in a position of passive diffusion, accepting pop music from Hong Kong, Taiwan, Beijing and other places, and failed to form its own characteristics and labels (Wang Xiaoxiao, 2019). Until the last 20 years, Chengdu pop music has stepped into the fast lane and formed its own characteristics. Some of the defining events of this period were: (1) First of all, the rise of Chinese pop music TV talent show in 2006 brought great attention to singers from Chengdu, such as Li Yuchun, Zhang Jie, He Jie, etc., and also gave way to the pop singing major of Chengdu Conservatory (Sichuan Conservatory of Music) to gain great influence (Xiang Xiaogang, 2006). (2) Then, the famous singer Zhao Lei released the folk song "Chengdu" in 2016, which further promoted the city's popularity and made Chengdu a mecca for folk songs. Combining with the unique performance venues such as bistros and bars, and the unique urban environment of Chengdu, folk music has become a city name card of Chengdu (Pang Zhonghai, 2022). (3) In 2017, there was a hip-hop show broadcast in China, which focused on the most talented hip-hop singers in China and had a huge social influence. Among them, hip hop singers from Chengdu and Chongqing have become the most popular contestants on the show with their unique local accents, humorous expressions and personal charm. After the show, Chengdu became one of the centers of China's hip-hop music scene. Therefore, hip hop has become an important label of Chengdu music (Shi Ziheng, 2019). The famous Chengdu musicians in this study were impressed by these iconic events and also participated in them. Therefore, the musicians in this study believe that the development of Chengdu pop music can be divided into stages according to these landmark events, so that the development process and characteristics of Chengdu pop music can be more clearly understood.

Chengdu pop music has representative music types and songs in each development process, and also has its corresponding singing characteristics and singing experience. From the perspective of the professional pop musician in this study, this part is the most interesting. For example, in the 1980s, when Hong Kong and Taiwan popular songs were popular, Teng Lijun's songs had unique singing characteristics. Campus folk songs in the 1990s have completely different styles and singing characteristics (Hu P, 2018). The professional pop musicians in this study have crossed the development stages of Chengdu pop music and have a deep understanding of the pop music in these stages. This study will summarize and analyze the singing characteristics, singing skills and singing emotional experience of Chengdu pop music in different stages from the perspective of professional pop musicians in Chengdu.

The famous musicians interviewed by this research institute have extensive experience in the Chengdu music industry, and their stories and experiences can help us understand the diversity of the pop music industry and how to succeed in different fields. Interviewing them can help us better understand the development of Chengdu's pop music industry and get practical advice and guidance. These experiences and insights can make our music career gain valuable experience and valuable support, helping us to achieve our goal of becoming a famous singer of popular music more quickly. The famous musicians interviewed for this study are also popular music composers, and interacting with them can inspire us and help us better understand the songwriting process and creative aspects of music. In this study, famous musicians will provide guidance for us to become famous pop singers.

In short, this study will study the development of Chengdu pop music, as well as the singing experience and emotional experience of pop musicians in the development process. In addition, through the communication with Chengdu famous musicians, I will get suggestions on improving my music skills and provide support for realizing the goal of becoming a famous musician in Chengdu.

2. Research objectives

- 2.1 To investigate the development of Chengdu popular music
- 2.2 To analyze the singing characteristics of Chengdu popular music singers
- 2.3 To give a guideline to be a famous singers in popular music

3. Research questions

- 3.1 What is the development of Chengdu popular music?
- 3.2 What are the singing characteristics of Chengdu popular music singers?
- 3.3 How to be a famous singer of popular music in Chengdu?

4. Research benefits

- 4.1 We will have a deeper understanding of the development process of Chengdu pop music, which can help us understand and spread Chengdu pop music more deeply;
- 4.2 From the perspective of professional musicians, we will summarize the characteristics, singing characteristics and emotional experience of Chengdu's pop music in various historical stages. This is of great significance for us to understand the historical style of pop singing and the variety of singing techniques and emotional expression.
- 4.3 In this study, famous musicians will provide guidance for us to become famous pop singers, help us better understand the pop music industry, improve musical skills, get career advice, inspire creative inspiration, and provide support for achieving the goal of becoming famous musicians.

5. Definition of terms

- 5.1 Pop singing refers to a form of musical performance, usually based on popular music. Popular music is widely popular with the public and is known for its easy-to-remember melodies, simple lyrics and easy to understand style. Popular singing artists often present their music to audiences through recordings, concerts, and other forms of performance. Pop singing has a variety of musical styles, covering pop, rock, electronic, hip hop, R&B and other genres.

5.2 Development refers to development is the gradual growth or formation of something. In this study, it mainly refers to the change process of Chengdu pop music since 1978, especially the development and change of types and styles of Chengdu pop music.

5.3 Characteristic refer to a prominent aspect of something. In this study, characteristics refer to the singing characteristics of two famous Chengdu pop musicians, including singing skills, styles, emotional expression and so on.

5.4 Singing style refers to the singer's personalized and unique musical expression in the singing process. This way of expression includes the singer's timbre, enunciation, interval control, emotional transmission and technical use of sound. Different singers have different singing styles, which is one of their personality characteristics in music.

5.5 Singing techniques are a set of vocal and expressive skills employed by singers in performing popular music. These techniques are designed to enable singers to better adapt to the characteristics of popular music, including rhythm, emotional expression and personalized interpretation. This study refers to the personalized singing methods used by two famous musicians in popular singing, such as how to practice, use voice and express their emotions.

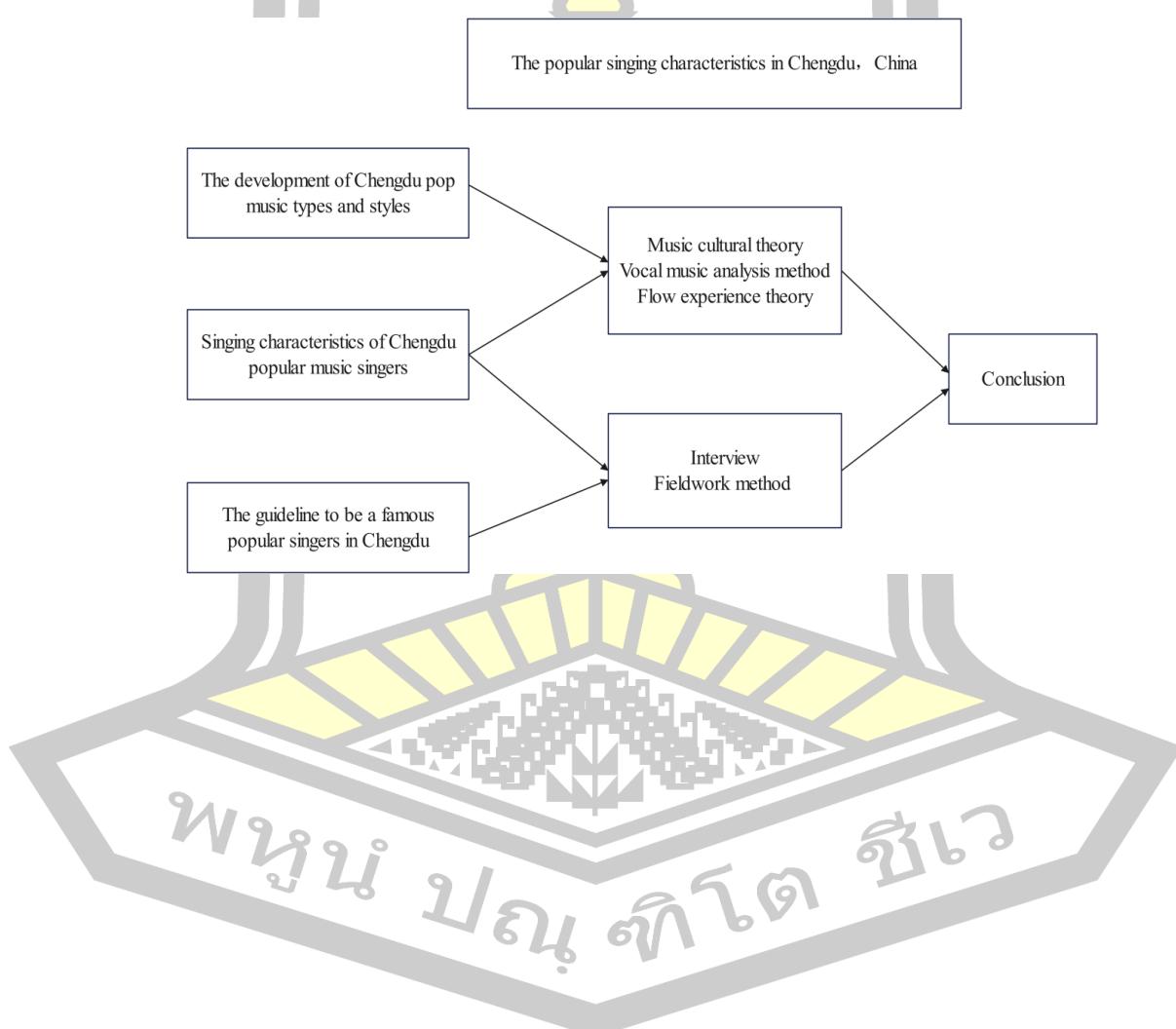
5.5 Emotional expression refers to the ability of singers to convey and express emotions through voice, lyrics and singing style in pop music performances. This expression involves the singer's understanding of the emotional content of the song, the degree of emotional involvement, and how to convey these emotions to the audience through vocal variations and performance techniques.

5.6 Flow experience refers to a state of optimal engagement and immersion in an activity where individuals experience intense focus, full involvement, and enjoyment. Flow is commonly associated with heightened creativity, productivity, and performance, and it is frequently reported in activities such as sports, music, art, work, and leisure pursuits.

5.7 The nine dimensions of flow experience refer to the psychological characteristics proposed by psychologist Mihaly Csikszentmihalyi to describe the

mental state individuals possess when experiencing flow. These dimensions include: Challenge-Skill Balance; Clear Goals; Immediate Feedback; Concentration; Sense of Control; Loss of Self-consciousness; Loss of Self; Intrinsic Motivation; Autotelic Experience; These dimensions help explain and understand the psychological state and experience individuals undergo during flow, and they serve as guiding principles for assessing and facilitating flow experiences.

6. Conceptual Framework



CHAPTER II

Literature review

The research topic of this paper is "The popular singing characteristics in Chengdu, China". The research focuses on "development process of Chengdu pop singing", "singing style, singing skills and emotional experience of Chengdu famous musicians in different historical periods" and "To give a guideline to be a famous singers in popular music". The development of pop song singing experience is basically synchronized with the development of pop music, so this topic cannot be separated from the research of Chengdu pop music culture. Chengdu pop music culture belongs to the mass culture, before forming its own characteristics, influenced by Chinese pop music culture. Therefore, before the research, we need to summarize the definition of pop music, the development of Chinese pop music, pop music singing experience, Chengdu music culture and other aspects, and summarize relevant research results.

1. The general knowledge of Pop music
 - 1.1 Concept and connotation of pop music
 - 1.2 The value of pop music
 - 1.3 Emotional experience of pop music singing
2. Development and current situation of Chengdu pop music
 - 2.1 The general knowledge of Chengdu city
 - 2.2 History and development of Chengdu pop music
 - 2.3 Relation between pop music culture and Chengdu city culture
3. Theories used in this research
 - 3.1 Music cultural theory
 - 3.2 Fieldwork method
 - 3.3 Vocal music analysis method
 - 3.4 Flow experience theory
4. Related Documents and Research

1. The general knowledge of Pop music

1.1 Concept and connotation of pop music

Understanding the concept of pop music helps us to clarify the confused conceptual problems in the use of pop music, and understand it fundamentally, so that we can study and explore it more comprehensively and objectively.

It has been more than 40 years since China's reform and opening up, which has witnessed the gradual rise of Chinese pop music from the weak. In this long process of development, contemporary Chinese pop music has undergone a transformation from being criticized and marginalized at the beginning to being widely recognized by society. It has gradually jumped from the edge of culture to the cultural center, and has become an indispensable part of Chinese popular culture, and is an important literary style and spiritual expression form. Over the past 40 years, Chinese pop music has not only shaped people's aesthetic concept and lifestyle, but also caused a series of profound changes in value concept and social outlook. This influence cannot be ignored, because as a carrier of popular aesthetic culture, the importance of pop music lies in its self-publicized nature and the basis of inner life pleasure.

With the change of culture and the transformation of the psychological world, the development of Chinese society has far exceeded the change of the political and economic level. Popular music has played an important role in this, fostering a new understanding of humanity, joy and happiness. The expression of pop music is introverted, personal, experiential and diverse. "Popular" is based on the representativeness of social psychology in a certain period, so it covers the aesthetic taste and psychological state of the social masses in a specific period. Therefore, pop songs not only witness the changes of a long-closed nation in lyric mode, aesthetic orientation, behavior mode and thinking mode, but also gradually go to the world in the process of modernization and integrate into the trend of globalization. This process is reflected in the face of contemporary China, which presents a country that has gradually evolved under the influence of multiculturalism.

Jiang Junhui gave a broad definition of pop songs, believing that works that are easy to understand, approachable and widely spread among the people can be classified as pop songs. From a broad point of view, it emphasizes the popularity of

the song and highlights its popularity among the people. However, the narrow understanding is further limited on the basis of popularity, specifically referring to the song structure is short, the lyrics are easy to understand, the emotion is sincere and warm and widely sung songs. In the narrow sense, pop music refers to those songs with simple structure, popular content, lively form and sincere emotion, which are loved and widely sung or appreciated by the masses, and sometimes even classical instrumental music passed down to future generations (Jiang Junhui, 2011). According to Wang Yabing in the Concept Definition and Aesthetic Significance of popular Music, popular music in a broad sense generally refers to music with simple form, easy to understand and wide spread. In the narrow sense, pop music is a variety of musical genres and styles evolved on the basis of western jazz, with its main audience being teenagers and its popular area being worldwide (Wang Yabing, 2007). In "On the Concept of Popular Music and its Cultural Characteristics", You Jingbo also made a distinction between the narrow and broad sense of popular music. The narrow concept refers to the modern and modern pop music with popular songs as the main expression, including jazz, rock, Soul, Blues, rap, hip hop, disco, New century and other urban mass music that emerged after the 20th century. In a broad sense, the concept refers to the music widely popular in society in various periods (You Jingbo, 2015).

Because pop songs are epochal, some scholars regard this feature as an important element in the definition of the concept. In the Definition of the Concept of Pop Music, Tongmu defines the pop song, especially emphasizing its existence in the contemporary public life, and while containing most of the common characteristics, highlighting its form of expression in the context of the music entertainment industry, in order to more accurately define the scope of the concept. He believes that as a complex worldwide social and cultural phenomenon, pop music refers to popular, popular and popular music with the trend of The Times and regional characteristics. As a category of music, compared with serious music (classical music), pop music has a wide coverage in today's mass music life, its content and expression forms are easy to understand, simple and free, and the dominant music expresses contemporary pop, fashion and entertainment. This definition attempts to integrate various connotations

and is relatively more inclusive, with special emphasis on the context of contemporary entertainment industry, so it is more accurate (Tong Mu, 2005).

The definition of the concept of "pop music" has triggered a lot of related research content, involving popular culture, music aesthetics, music criticism and nationalization. This shows that the concept of "pop music" as a connecting point carries the artistic depth and cultural tension of pop music research. Although there are many views on the concept of "pop music", each view shows different academic thoughts and disciplinary perspectives, which provides multi-angle and multi-dimensional thinking for the subsequent research on other concepts.

1.2 The value of pop music

Chinese pop music has multiple values, which are reflected at the cultural, social, economic and personal levels: (1) Cultural expression and inheritance: Chinese pop music reflects the social and cultural diversity of China and helps to express the cultural characteristics of different regions, ethnic groups and social groups. It also helps to inherit and promote traditional Chinese musical elements so that they can be continued in modern music. (2) Social expression and discussion: Popular music often reflects social issues, values and emotions. Lyrics and music can be a platform for discussion of social issues, call attention to social issues, and promote social change and improvement. (3) Entertainment and leisure: Chinese pop music provides people with ways to entertain and relax. Events such as concerts, music festivals and concerts enrich people's cultural life and provide opportunities for relaxation and pleasure. (4) Cultural exchange and international influence: Chinese pop music is gradually emerging on the international stage, providing a powerful tool for Chinese cultural exchange. Chinese musicians and bands are becoming increasingly popular with international audiences, helping to strengthen mutual understanding between Chinese and foreign cultures. (5) Economic value: The music industry is a huge economic engine that creates jobs in the fields of music production, performance, recording and music education. China's pop music industry is also growing, attracting investment and business opportunities. (6) Personal emotion and expression: For individuals, music is a tool for emotional expression. Chinese pop music provides a platform for individuals to express their feelings, thoughts and life experiences through music, and also helps promote personal emotional catharsis and self-recognition. (7) Cultural

innovation and diversity: The development of Chinese pop music has promoted musical innovation and diversity. Musicians often try to combine different musical elements to create new musical styles and genres, thus enriching musical culture.

The value of Chinese pop music has been deeply studied. In Research on the Cultural Functions of Chinese Contemporary Pop Music, Wang Sisi further summarized the cultural functions of pop music from the perspective of the reverse influence of social and cultural environment on pop music by discussing the cultural characteristics of pop music and combining the changes and phenomena of pop music in the process of social development (Wang Sisi, 2007). As early as in the Concept of "Pop Music" and its Cultural Characteristics, Wang Sisi proposed the ambiguity of the concept of pop music for the first time and proposed nine cultural characteristics based on the ontology of pop music. It includes "non-mainstream social ideological tendency", "entertainment", "commodity", "popularity and fashion", "strong participation", "scientific and technological means of communication", "characteristics of subculture", "commercial operation mechanism" and "polycellular body". On this basis, he made a new definition of pop music and provided theoretical support for the in-depth study of Chinese pop singing (Wang Sisi, 2003). When thinking about how to form pop music with Chinese characteristics, Shi Yong emphasizes the "nationalization of pop music" as a core key. By drawing inspiration from folk songs from all over the world and integrating individuality into commonness, he once again stressed that the development of pop music with Chinese characteristics cannot be separated from the development of nationality in What is "Chinese Pop Music" -- Concept Analysis from the perspective of "National Pop Music". Professor Shi Yong's emphasis on nationality has provided profound inspiration to the paper, especially in the context of the current national promotion of cultural self-confidence, which is innovative in The Times (Shi Yong, 2016).

Chinese pop music is not only valuable in entertainment and culture, but also has a wide range of social, economic and cultural influences. In general, pop music helps to convey emotions, ideas and social information, promotes cultural inheritance and innovation, and brings colorful elements to the cultural life of Chinese society.

1.3 Emotional experience of pop music singing

Music is often referred to as the "language of emotions" (Mithen, S, 2006). Regardless of the type of music, times, etc., as long as there is musical expression, it must be accompanied by the occurrence of emotional experience. The emotional experience of pop music singing is to use sensibility to drive the inner experience in the process of singing pop music works, that is, to express joy, anger, sorrow and music in the works. Therefore, in different stages of the development of pop music, emotional experience will be different to some extent, and there will also be commonalities. This study will explore the differences and commonalities of emotional experience in the development of Chengdu pop music. The following content will review the relevant content of emotional experience of pop singing related to this study.

The emotional experience of pop singing varies from era to era due to changes in society, culture, technology and musical style. Here are some of the main differences in the emotional experience of pop singing from time to time: The emotional experience of pop singing from the early 20th century to the 1940s was generally more traditional and romantic. Songs focus on feelings of love, family, and homesickness, often in traditional musical styles such as jazz, pop songs, and folk songs. The emotional experience of pop singing from the 1950s to the 1970s was influenced in some countries by rock music, which became more passionate and rebellious. The songs include themes of youth, rebellion, social change, and peace. The 1980s and 1990s saw rapid advances in music recording and video production technology, with music videos and music videos becoming part of popular culture. The emotional experience of pop singing is more diverse, including the expression of personal freedom, carefree, romantic love, and social problems. The emotional experience of pop singing from the early 21st century to the present is diverse, covering a variety of emotions, from interpersonal relationships and social issues to self-perception. The rise of social media has opened up new opportunities for singers and songs to interact with their listeners. Fans can more easily interact with artists and share music, while singers can interact more closely with fans, which has an impact on the emotional experience. In general, the emotional experience of pop singing in

different times has been influenced by the characteristics of The Times and social changes.

Pop singing experiences from different eras also have something in common. Among them, flow experience is a kind of psychological activity that crosses The Times and can appear in different times and different types of music performances. First proposed by psychologist Mihaly Csikszentmihalyi in 1975, flow experience refers to an activity in which an individual is fully engaged and focused on the activity, feels time seems to slow down, and experiences a highly positive emotional state. Is an optimal experience. This state is often combined with a balance of challenge and skill, allowing the individual to fully engage in the activity and feel pleasure and satisfaction. flow experience emphasizes the integration and intense focus of the individual and the activity itself. Therefore, there is a close connection between "Music performing arts experience" and "flow experience", especially in the field of musical performance. The musical performance art experience can be enhanced in the flow state because musical performance often involves skills, challenges, and commitment that coincide with the elements of the flow experience.

Csikszentmihalyi associated play with a moment of presence. It is within presence that play appears and shapes our experience. Musical artists are constantly in relationship with self, time, space, play, and feeling from a total engagement in the task on hand for the sake of the activity itself. flow experience describes the positive emotional states of this type of music performer in a quantifiable way. By learning the flow experience and actively seeking it out during performance, many musical performers are able to better manage their emotions and emotions and thus achieve better performance results (Kirchner, J. M., Bloom, A. J., and Skutnick-Henley, P., 2008).

In musical art experience, the concept of flow experience provides a possible link between high enjoyment and a balance between high perceived challenges and skills. In the context of music performing, conditions for flow and characteristics of flow based on Csikszentmihalyi' s (1975/2000) work hold great significance.

In the experience of music performing arts, individuals participating in singing performances may experience the following characteristics related to flow experience:

- (1) Concentration and devotion: Music performance requires the performer to fully

devote himself to the music, forget the surrounding environment, and completely focus on the music performance. (2) Balance of skill and challenge: In musical performance, players need to use their musical skills, but also to deal with the challenges of the performance process, such as complex notes, rhythm and emotional expression. This balance between skill and challenge contributes to a flow experience. (3) Loss of perception of time: During a musical performance, a performer may lose his or her perception of the passage of time through concentration, creating a sense that time has almost stood still. (4) Satisfaction and accomplishment: Players may experience satisfaction and accomplishment when they overcome challenges, demonstrate skills and successfully complete a performance in a musical performance, which is also a feature of the flow experience. Therefore, there is a strong connection between the music performing arts experience and the flow experience, especially in the field of music performance. flow experience can enrich the musical performance experience, enabling the performer to be more deeply involved in the performance and gain a sense of satisfaction and fulfillment.

While a musical performance art experience can coincide with a flow experience, not all musical performances lead to a flow experience. flow experience also involves factors such as an individual's mental state, perceived challenge and self-perception. Different performers and performance situations may produce different levels and types of experiences.

2. Development and current situation of Chengdu pop music

2.1 The general knowledge of Chengdu city

Chengdu is located in the center of Chengdu Plain, the largest plain in three provinces in southwest China, and enjoys a typical subtropical monsoon humid climate. This geographical advantage, coupled with four distinct seasons of climate, gives Chengdu the reputation of "the Land of abundance". Chengdu is also notable for its unique culture and history. Given the nicknames of Panda Hometown, Chengdu and Jinguan City, Chengdu is one of the ten ancient capitals of China, the first national historical and cultural city, with rich historical sites and cultural landscapes, such as Du Fu's Cottage, Wenshu Courtyard, Wuhou Temple, etc., becoming the birthplace of ancient Shu civilization (Yu Mengqiu, 2020).

In the Northern Song Dynasty (960 - 1279 A.D.) , in order to promote the exchange of goods, Chengdu merchants created the world's first paper money - Jiaozi, which laid the foundation for Chengdu's innovation genes. In recent years, Chengdu has successfully raised its profile through aggressive event marketing and city promotion. International activities such as the Global Fortune Forum, the G20 Summit, the Western China Expo, and the Sugar and Wine Fair have not only improved Chengdu's popularity in the country, but also promoted the rapid development of the city's economy. Chengdu topped the list of China's most attractive cities for business in 2018. In the same year, in the report released by the Institute of Finance and Economics of the Chinese Academy of Social Sciences, Chengdu ranked among the top three in the index of Chinese city cultural brands. The Chengdu government has also clarified the city brand goal and direction of "three cities and three capitals" to further deepen the city's characteristics and highlight the city's charm (Ma Haijun, 2023).

Through a series of plans and measures, Chengdu strives to build its own cultural brand. In terms of cultural and creative brands and well-known museums, Chengdu has formulated clear targets and indicators to become a leader in "cultural exchange center city". In terms of urban tourism, Chengdu has fully tapped its unique tourism resources, including the Research Base of Giant Panda Breeding, Dujiangyan - Qingcheng Mountain, Jinli, Du Fu Cottage, Wuhou Temple, Jinsha Site, Xiling Snow Mountain and East suburb Memory, attracting domestic and foreign tourists. These efforts have helped Chengdu rise to 59th place in the global City ranking in 2020, becoming the only city in China to be included in the World Beta+, greatly enhancing its international visibility (He Yimin, 2023).

In 2021, Chengdu successfully held the 79th World Science Fiction Congress, taking "Science fiction City" as a new representative symbol to provide a boost to the development of Chengdu's high-tech industry. Chengdu has topped the list of "happiest Cities in China" for 13 consecutive years, demonstrating its exemplary status as an international metropolis with a broad international perspective, sound infrastructure and rich historical and cultural resources. With its unique charm, Chengdu is constantly moving to the international stage and becoming a beautiful example of urban development in China.



Figure 1. Urban area of Chengdu

Source: <https://www.vcg.com/> (2023)

2.2 History and development of Chengdu pop music

The research on the development of Chinese pop songs mainly reviews the development history of Chinese pop music in the form of chronology. Jin Zhaojun's *Popular in Broad Daylight: Experiencing Chinese Popular Music* (2002) is a scientific review of the development of Chinese popular music. Although some parts of the book are subjective, the content of the book is relatively objective and credible. This work records the events, characters and major activities in the development of popular music, providing extensive and profound background information, and is an important work that cannot be ignored in the study of Chinese popular song singing (Jin Zhaojun,2002). The *History of Chinese Contemporary Pop Music* (2019), edited by Wang Siqi, takes the development of Chinese pop music from 1978 to 2019 as its main line, and studies the interaction and influence between pop music and the social and cultural environment. The book provides rich historical data for the analysis of the formation of singing styles in different periods. In particular, the research results on the development characteristics of pop music in the past 10 years provide a prospective reference for the analysis of pop song singing from 2010 to 2020. Xu Yuanyong's *Introduction to the History of Chinese Pop Music* (2008) defined and sorted out pop music from the perspective of history (Xu Yuanyong,2008). On the other hand, You Jingbo's *History and Style of Popular Music* (2007) takes the historical development as the main line, combing through Chinese and Western

popular music in detail, and comprehensively analyzing the background and evolution of various popular music styles. These works provide an important reference and basis for understanding and studying the history, evolution and style of Chinese pop music (You Jinbo, 2017).

Most of these studies choose the representative figures, songs and musical phenomena of pop songs in each era for analysis. For example, General Theory of Chinese Popular Music (You Jingbo, 2011) covers the development of Chinese popular music since its appearance in the 20th century, including the origin of Chinese popular songs, the development of early popular songs in Shanghai, Hong Kong and Taiwan, and the development of mainland popular songs after the reform and opening up. In 20 Years of Chinese Pop Music, Fu Lin recorded and analyzed in detail the process of Chinese pop music from the 1980s to the 1990s from the perspectives of general theory, characteristics, memorization and conclusion (Fu Lin,2003). At the same time, the 100th History of Chinese Pop Music (Volume 2) (2018) and the 100th History of Chinese Pop Music (Volume 3) (2018), which he edited, clarified the development of Chinese pop music and pop song singing from 1978 to 1999 and 2000 to 2010 respectively, and expounded their historical background and related events. It provides a reference for analyzing the social and historical factors of pop song singing style. In Wang Siqu's Research on the Development and Culturology of Chinese Contemporary Pop Music, the contemporary period in the title is since the reform and opening up, which is divided into five periods and analyzed and sorted out according to the representative events or social and cultural phenomena that occurred in a specific year (Wang Siqu,2002).

In 2010, in the Development of Pop Music and the Change of Values in the 30 Years of Reform and Opening Up, Zhang Jiawei believes that pop music is an important part of music. It is also the most fashionable form of music. Chinese pop music can be traced back to the 1920s and 1930s. With the changes of The Times, popular music has spread widely in society with its easy to understand lyrics and catchy melodies. The values contained in it also affect the whole society, and pop music becomes an intuitive window to reflect the characteristics of an era. This article takes the development of pop music in the past 30 years of China's reform and opening up as a clue. The main research perspective is its interaction with values.

Through the reform and opening up 30 years of pop music development history review and sort out. The influences of the contents of pop music on people's values in different periods are analyzed. And how people's values affect the development of pop music creation (Zhang Qiangwei,2010).

In 2013, Wei Jiao mentioned in the Analysis of the Influence of Chinese Pop Music on the Value Orientation of College Students Since the Reform and Opening Up, that pop music, as a popular culture, has been loved and followed by college students with its unique characteristics. Especially since reform and opening up, great changes have taken place in politics, economy and culture of our country, and Chinese pop music has developed rapidly with the pace of reform and opening up. With the changes of The Times, pop music on the one hand reflects the change of the value orientation of college students, and on the other hand influences the value orientation of college students (Dai Jiao,2014).

To sum up, since the reform and opening up period, the study of pop music has not only gradually deepened the definition and analysis of the concept, but also comprehensively analyzed and interpreted the development process of Chinese and local pop music. A phased study of the development of Chinese pop music helps us to understand Chinese music culture more comprehensively, thus promoting the development of academic research, the music industry and cultural exchanges. This research approach can help us better appreciate and understand the diversity and evolution of Chinese pop music.

2.3 Relation between pop music culture and Chengdu city culture

Popular music culture has a wide range of values, which have been elaborated on above. There is a close relationship between pop music culture and the city culture in which it is located. First, pop music culture can promote urban diversity and creativity: cities are often multicultural places, attracting people from different backgrounds and cultures. Popular music culture thrives in the city, reflecting urban diversity and creativity. Secondly, the city's music venues and cultural activities provide a carrier for popular music culture: the city provides a variety of music venues and cultural activities, such as concert halls, theaters, nightclubs and art centers, providing venues for popular music performances. These venues became an important part of the music culture. Third, the music industry and innovation energize

cities and music itself: cities are often the centers of the music industry, including music production, recording, distribution, and performance. The innovation and business environment of the city culture has promoted the development of the music industry. Fourth, music activities are part of city life, such as playing music in public places, buskers and music festivals. These musical experiences enrich the lives of city dwellers. The urban environment promotes social interaction, and music events are an opportunity for people to meet and socialize with each other in the city. Urban culture and popular music culture complement each other and together constitute the social life of the city. (He Yimin, 2023).

Different cities often have their own unique pop music scenes and styles, which reflect the cultural, historical, social and geographical characteristics of the city. For example, the geographical location and ethnic composition of a city will affect its musical style. Chengdu, as an important city in southwest China, has a unique pop music atmosphere and characteristics. The first is the diverse musical styles that have emerged in recent years: Chengdu's music scene is very diverse, covering a variety of musical styles, including pop, rock, hip-hop, electronic music, folk and world music. This diversity reflects the cultural diversity of the city. Secondly, Chengdu's independent music culture is also very popular: Chengdu has a music culture full of creativity and independent spirit, which encourages young musicians to explore new sounds and styles. The indie music scene is thriving in the city, attracting many local and international musicians. At the same time, as a music capital, Chengdu has held many music festivals and performances, including Chengdu Simple Life Festival, Cover Music Festival and so on. These events attract large audiences and music lovers, providing musicians with the opportunity to perform and showcase. Chengdu has a significant influence on Chinese indie and folk music. Some well-known indie musicians and folk singers originated in Chengdu, and their music is usually full of emotion and depth. Chengdu has many concert halls, music bars and performance venues, providing a place for musicians to perform and music lovers to enjoy their music. These places often make important contributions to the city's music ecosystem. Chengdu's music culture has also flourished in the Internet era, with some local musicians accumulating a large number of fans through social media and online platforms, making Chengdu's music sound spread across the country. Chengdu's

music culture also often reflects local characteristics and folk traditions. This is reflected in lyrics, music styles and performances, making Chengdu's music culture more regional. Chengdu's pop music atmosphere and characteristics are full of vitality and creativity, attracting a large number of musicians and music lovers. Chengdu's music scene is not only an important part of the local music culture, but has also emerged on the international music scene, contributing to the diversity and innovation of Chinese music.



Figure 2. Asia's largest open-air music park in Chengdu

Source: Li Bao (2023)

3. Theories used in this research

3.1 Music cultural theory

Cultural theory of music is concerned with the study of the role, meaning, and impact of music in social, historical, and cultural contexts. It includes many aspects: (1) Cultural musicology: the study of music in different cultural contexts, emphasizing the close relationship between music and culture, society, religion and history; (2) Audience research: Focus on how music interacts with the audience, and how the audience interprets and absorbs the music. This theory examines the popularity of music in culture and the subjective experience and emotional response of listeners to music. (3) Sociological musicology: focuses on the role and impact of music in society, including the interaction between music and social structure,

identity, power relations, and social change; (4) Cultural studies theory: regards music as a cultural product and emphasizes the role of culture in shaping social consciousness and constructing meaning (Liu Chunxiao, 2022). This study mainly refers to how pop music culture is presented and developed in the specific city of Chengdu under the influence of its cultural environment, social environment and historical events.

3.2 Fieldwork method

Fieldwork theory is a research methodology that emphasizes gaining a deep understanding of a particular social group, culture, or phenomenon through field observation and deep engagement. Field investigation theory advocates that researchers should personally go to the actual research site, go deep into the living environment of social groups, and carry out field observation. By directly participating in the activities of a group, researchers can better understand and experience the cultural, behavioral, and social context of their subjects. Researchers usually adopt the method of participative observation, that is, actively participate in the daily life of the study subjects, and observe their behavior and communication style. This helps build trust, alleviates the strangeness that subjects may feel, and provides more comprehensive data. Fieldwork theory provides a method of in-depth study of social phenomena, emphasizing the acquisition of a comprehensive understanding of cultural and social groups through field participation and in-depth observation. This method has been widely used in anthropology, sociology, cultural studies and other fields (Li Yuqing, 2023).

In my research, I will apply the theory of field investigation and go to Chengdu, Sichuan Province, China, for several times to observe and interview key informants. Through observation and exploration, we can deeply study the life background phenomenon, perceive the behavior of the research object and the cultural connotation behind it, so as to gradually achieve the purpose of the research object and its musical activities.

3.3 Vocal music analysis method

Vocal music analysis is the process of systematically studying and analyzing the musical and acoustic characteristics of vocal music performance. This analysis aims to gain insight into singing techniques, musical expression and sound quality.

Vocal analysis first focuses on the singer's singing techniques and skills. This includes vocalization, use of vocal range, resonance, coherence and vocal expression. The analysis of technique and skill helps to evaluate the professional level and performance ability of the singer. Singing is an art form of expressing emotions, and vocal music analysis involves the study of how singers convey the emotions and artistic conception in songs. This includes an in-depth analysis of tone, musical rhythm, note stress, and lyric understanding. Vocal analysis also examines the singer's repertoire selection and adaptability. This includes whether the singers have chosen repertoire that suits their vocal range and style, and whether they are able to fully display their personal artistic style and characteristics in their performances. Vocal music is not only a demonstration of musical skills, but also involves stage presence and performance skills.

In this study, we will analyze the pop vocal expression and emotional expression of two famous musicians, with the goal of promoting the improvement of singers' technique and performance level, and providing beneficial feedback and guidance for the development of singing education and singing art.

3.4 Flow experience theory

Flow theory was developed by Hungarian psychologist Mihai Csikszentmihalyi to describe the mental state of intense focus, engagement, and pleasure experienced during certain activities. Flow theory emphasizes that flow states occur when an individual's skills match the difficulty of the task during a particular activity. Flow is a state of mind in which an individual is fully absorbed in an activity. In this state, people usually feel that time passes quickly, their sense of self disappears, and their engagement and performance in the activity are very efficient. Flow theory has a wide range of applications in various fields, including work, study, sports, artistic creation, etc. Theory emphasizes that by providing appropriate challenges and opportunities, people can be encouraged to experience flow states more easily (Csikszentmihalyi, M, 1990).

In this study, we mainly use flow theory to describe a common psychological experience of famous musicians when they sing different songs, which has important implications for understanding stage performance, improving singing appeal and enhancing happiness.

4. Related Documents and Research

Chengdu Street Records is a book by Mr. Yuan Tingdong to introduce the human history of Chengdu. Chengdu, as one of the first historical and cultural cities in China, carries rich historical and cultural connotations and profound folk customs resources, and is also the political, economic and cultural center of Southwest China. This book, created by Mr. Yuan Tingdong, a famous expert on Bashu culture, takes the history and culture of the streets as the starting point to show the unique style of this famous city. After more than 20 years of data accumulation and more than four years of hard investigation and sorting, the author comprehensively introduces the naming reasons and historical evolution of more than 500 streets, cities, rivers and Bridges in Chengdu in a vivid and detailed way, as well as the famous people's allusions, anecdotes, important historical events and folk activities in the streets. As well as schools, enterprises, underground unearthed historical relics and other aspects of content. (Yuan Tingdong, 2018).

In his paper "Some Reflections on the Development of Chengdu's Pop Music Industry", Wang Xiaoxiao believes that Chengdu, supported by its preferential policies to encourage the music culture industry, has brought together many individuals who are passionate about and dream of original music, but they often fall into the dilemma of "not knowing how to start" and "not knowing how to break through". In this context, Wang Xiaoxiao believes that Chengdu can divide the city into different music industry regions by formulating innovative music development plans to promote the diversified development of music culture. Specifically, the plan includes: (1) Eastern music creation and production area: with the national music industry base "Eastern suburb Memory" as the core, relying on Sansheng Flower Township and Weuran Flower Sea, focusing on the development of music creation and production and digital music production and dissemination, in order to build the core area of urban music industry. (2) Southern high-end music performance area: orderly promote the construction of provincial culture and art center, Chengdu Tianfu New District Culture and art Center and other performing arts facilities, focusing on the development of high-end music performances. (3) Western Traditional Music Performing Arts Area: focusing on the development of traditional music performing arts and music training, to provide strong support for the protection and inheritance of

traditional music culture. (4) Northern music Industry gathering area: Relying on Sichuan Conservatory of Music (Xindu Campus), Fenghuang Mountain Park and Poly 198 Music Park, focusing on the development of music industry gathering area and music theme park, forming a unique music industry gathering place. (5) Professional Performing Arts Market Area of the Center: Based on the existing performing arts venues and markets, urban concert halls and music workshops will be built, focusing on the development of music performing arts market and professional markets such as music publishing, Musical Instruments and music facilities and equipment, so as to provide more development opportunities for music professionals. This comprehensive plan aims to build a diversified, professional and dynamic urban music ecosystem (Wang Xiaoxiao, 2019).

A Brief History of Chinese Pop Music is a book by You Jingbo published by Shanghai Music Publishing House in March 2019. The author is a popular music researcher and teaching practitioner. With his profound professional background, he combs the development course of Chinese popular music in the past hundred years in detail, and comprehensively analyzes the rise and evolution of popular music in various periods through the classification of regions and styles. From the perspective of social and cultural significance and aesthetic value of music, the author deeply analyzes the deep reasons for the emergence, development and dissemination of famous music, which provides a wealth of popular music accomplishment for college music students and has certain educational help. The author categorizes the regional pop music of each development stage, forming a clear timeline that enables non-professional readers to quickly understand the development of Chinese pop music (You Jingbo, 2015).

Yong Dunquan et al. in the paper "Some thoughts on Chengdu to create a" music city ". Since ancient times, Chengdu has always been China's music capital and performing arts place. As early as the ancient Shu Kai Ming Dynasty, there was rich secular music in the folk, including religious music for sacrifice and court music for royal etiquette. At that time, music was already emerging, showing a variety of genres. During the Spring and Autumn Period, a native of Shu Chang Hong in Chengdu had outstanding attainments in music and was known as the founder of Chinese music circle. In the Han Dynasty, Chengdu became a fertile land for the

development of qin and song. Music workshops could be seen everywhere in the bustling downtown, and scholars often lingered in the sound of qin and song. According to archaeological findings, the number of Han Dynasty rap terra-cotta and qin terra-cotta unearthed in Chengdu is the highest in China, which fully confirms the prosperity of Shu music culture at that time. During the Tang and Song dynasties, the creation of qin poetry, qin music and song lyrics in Chengdu reached a very prosperous stage. For thousands of years, the ancient Shu people left a rich and precious cultural heritage of music and dance in Chengdu, including the pottery of the pre-Qin period, the Feitian Jiyue of the Tang Dynasty, the hidden tomb of Zhao Ting of the Five Dynasties, the tile house and the six unison dancers of the Song Dynasty. These historical records prove the fact that Chengdu has a deep foundation for Xishu land music. In terms of music poetry, Chengdu covers Du Fu, Ye Zhihuaqing, Yao Wangbao, Ye Dongxiao Fu and other related ancient poems, a total of more than 300 poems, all originated from Chengdu. The typical Wild Shu music culture in Chengdu, such as bamboo Ci, bamboo qin and Sichuan Opera, is well known at home and abroad (Yongdunquan, 2019).

The author believes that how to present these rich resources in Chengdu more clearly and orderly is the primary task at present. First of all, the arrangement and compilation of music literature is very important. To establish the literature archives of music historical resources, collect them by classification, sort them out and compile them, and form a complete book of the four libraries of music belonging to the "land of abundance". This archive, which can be presented in both the editing and publishing of original materials and digital archives, is a huge project and also reflects the heritage of Chengdu's music capital. Secondly, music research is based on archives. Literature archives provide researchers with first-hand raw materials, but researchers need to re-understand the rich history and culture from a contemporary perspective. By partnering with music associations and organizations, initiating research awards or setting up research foundations, music research can be promoted on a national scale. Third, the establishment of music museums, through the official and folk cooperation, to create different themes of music museums, such as national Musical Instruments museum, piano museum. This helps to visually present music

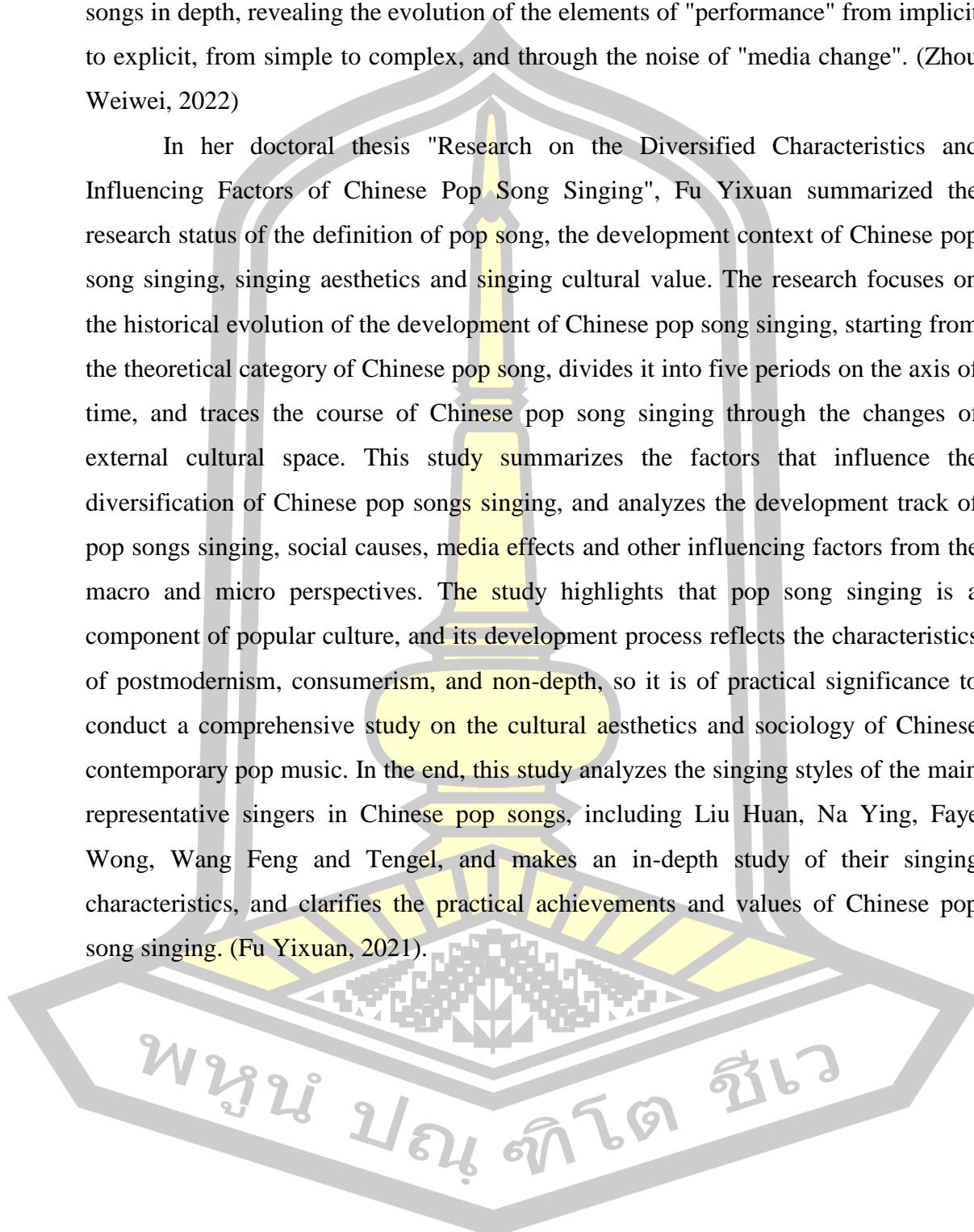
culture in an all-round way, while providing multi-angle and multi-level interactive experience (Yong Dunquan, 2019).

Through multi-dimensional research methods such as historical combing, cultural interpretation and aesthetic analysis, the book tries to reveal the aesthetic culture laws of contemporary Chinese pop songs and various problems in the development. This book sorts out the cultural track and overall characteristics of Chinese pop songs over the past 30 years, emphasizing the relationship between the development of Chinese contemporary mass culture and the change of external cultural space. It also focuses on the lyric subject image, spiritual posture and cultural consciousness of pop lyrics in the past 30 years, and reveals how pop songs present the changes of social and cultural spirits and the cultural symptoms reflected in lyrics through these three levels. The book also analyzes the influence of contemporary cultural structure and environment on the aesthetic tension and artistic form of pop music, trying to explore the internal logic of the development and evolution of pop songs from a higher level. In the early stage of reform and opening up, the humanistic spirit was invigorated, and new values and cultural consciousness were expressed. However, in recent years, due to the changes of the overall mass cultural environment, problems such as lack of value appeared in popular songs. Therefore, the paper calls on contemporary pop song creation to highlight the localized humanistic spirit and strengthen the embodiment of humanistic spirit, so as to restore the unbalanced humanistic spirit to its due position (Cao H, 2023)

In her doctoral thesis "Towards a Loud and Loud China: A Study on Chinese Pop Song Singing since the Reform and Opening Up", Zhou Weiwei started from three dimensions of singing style, singing technique and performance form, and carried out case analysis with song text, singing audio and video as auxiliary means according to three historical periods since the 1980s, 1990s and the 21st century. The singing of Chinese pop songs is systematically studied. The study delves into the singing styles of Chinese pop songs, reveals their characteristic changes in various historical stages, and summarizes the overall picture of experience in each period. On the surface, this evolution process is reflected as technical change and expansion, and on the deep level, it is a professional, scientific and standardized development process, and a process of progressive and practical understanding of the "nature" of

pop song singing. The study also explains the performance forms of Chinese pop songs in depth, revealing the evolution of the elements of "performance" from implicit to explicit, from simple to complex, and through the noise of "media change". (Zhou Weiwei, 2022)

In her doctoral thesis "Research on the Diversified Characteristics and Influencing Factors of Chinese Pop Song Singing", Fu Yixuan summarized the research status of the definition of pop song, the development context of Chinese pop song singing, singing aesthetics and singing cultural value. The research focuses on the historical evolution of the development of Chinese pop song singing, starting from the theoretical category of Chinese pop song, divides it into five periods on the axis of time, and traces the course of Chinese pop song singing through the changes of external cultural space. This study summarizes the factors that influence the diversification of Chinese pop songs singing, and analyzes the development track of pop songs singing, social causes, media effects and other influencing factors from the macro and micro perspectives. The study highlights that pop song singing is a component of popular culture, and its development process reflects the characteristics of postmodernism, consumerism, and non-depth, so it is of practical significance to conduct a comprehensive study on the cultural aesthetics and sociology of Chinese contemporary pop music. In the end, this study analyzes the singing styles of the main representative singers in Chinese pop songs, including Liu Huan, Na Ying, Faye Wong, Wang Feng and Tengel, and makes an in-depth study of their singing characteristics, and clarifies the practical achievements and values of Chinese pop song singing. (Fu Yixuan, 2021).



CHAPTER III

Research Methodology

This study adopts qualitative research methods to observe the development process of pop music in Chengdu, Sichuan Province from the perspective of professional musicians, and explore the singing characteristics, singing skills and emotional experience of famous musicians in each development stage. Chengdu, Sichuan Province is the main work, performance and living place of the research object, so this study takes Chengdu, Sichuan Province as the main research area.

1. Research Scope

- 1.1 Scope of content
- 1.2 Scope of research site
- 1.3 Scope of time

2. Research process

- 2.1 Selection of Research Site
- 2.2 Key informants
- 2.3 Research Tools
- 2.4 Data Collecting
- 2.5 Data Management
- 2.6 Data Analysis
- 2.7 Chapter Presentation

1. Research Scope

1.1 Scope of content

1) From the perspective of professional pop musicians, analyze several stages of the development of Chengdu pop music. And summarize the representative singers, musicians and representative works of each stage.

2) From the perspective of professional pop musicians, analyze the singing characteristics and singing emotional experience of representative Chengdu pop music in different stages.

3) Give a guideline to be a famous singers in popular music.

1.2 Scope of research sites

Chengdu, Sichuan Province

1.3 Scope of time

China's reform and opening-up (1978) to the present

2. Research process

2.1 Research site

Research site:

Sichuan Province and the city of Chongqing, China



Figure 3. Map of Sichuan Province

Source: www.wikipedia.org (2023)

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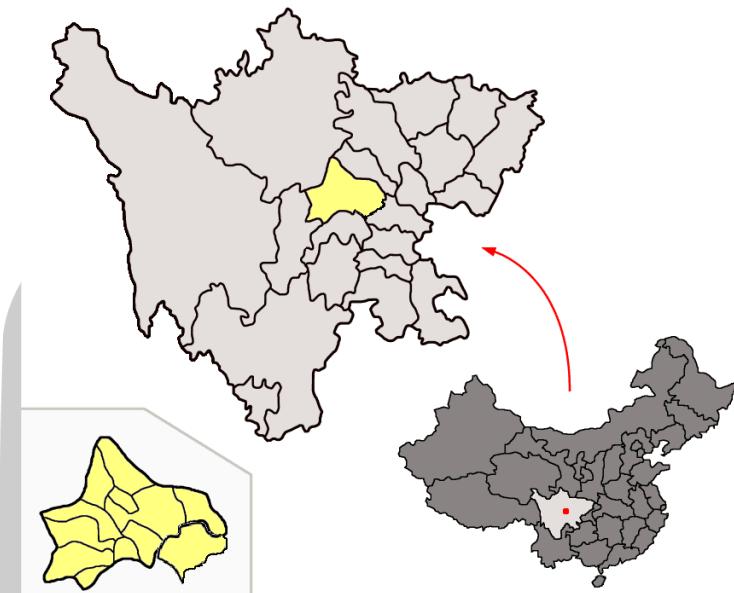


Figure 4. Map of Chengdu in Sichuan Province

Source: www.wikipedia.org (2023)

The reason:

Chengdu, the capital city of Sichuan Province, China, has a history of more than 2,300 years. As an important town in Sichuan and Southwest China, Chengdu has long had a highland effect on the surrounding areas, absorbing and gathering a large number of cultural resources, and integrating the development of Central Plains music, Tibetan and qiang music and religious music in music. As early as the Tang and Song Dynasties, Chengdu became the center of national music culture and the gathering place of multi-cultural music culture. It inherited and accumulated rich musical materials and cultural resources, including folk music cultural resources with diverse forms and rich contents, and was called the music capital. Chengdu pop music started in the early part of last century. From the perspective of professional pop musicians in this study, Chengdu pop music is still young. Since the reform and opening up, Chengdu pop music has only gone through a course of several decades. In the first 20 years, Chengdu pop music was in a passive diffusion position, accepting pop music from Hong Kong, Taiwan, Beijing and other places, and failed to form its own characteristics and labels. Until the last 20 years, Chengdu pop music has stepped into the fast lane and formed its own characteristics. In the last 20 years, Chengdu has become one of the central cities of popular music in China. Therefore, it

is of great significance to study the development process of Chengdu's popular music, as well as its representative songs and singing experience.

2.2 Key informants

The criteria for selecting key informants are:

1) They are all famous pop musicians who have been working, performing and living in Chengdu for decades, and have a high reputation in Chengdu and even the whole country;

2) They have been engaged in professional work of pop singing, and have been witnessing the development of Chengdu pop music;

3) They are also teachers of the Pop singing Department of Sichuan Conservatory of Music. They have been engaged in the teaching of pop singing for a long time, and have in-depth research on the basic theories of pop music.

Key informants 1: Mrs. Zou Yafei

Zou Yafei, born in 1960, is a national first-class actor, professor and master tutor of Singing Department of Popular Music College of Sichuan Conservatory of Music, and director of Popular Music Society of Sichuan Musicians Association. He has served as the judge of Sichuan Province Vocal Music Competition, CCTV Youth Song Competition Sichuan Area judge, and other major Chinese vocal music competition judge. In terms of song creation, he mainly combines classical and popular creative techniques, and his representative works include "I am no longer going back", "Crushed Bones and Ashes", "Young Chinese Dream", "Be brave", "Because of you", "All right", "Let me come back to fly slowly with you" and so on. He has been engaged in pop singing teaching for 30 years, with rich experience and remarkable achievements. Several students have won honors in various provincial, national, and world-class talent shows and competitions.



Figure 5. Ms. Zou Yafei in class

Source : Li Bao (2023)

Key informants 2: Mr Ji Hu

He was born in 1988, is a famous Chengdu independent musician, singer, pop composer and music producer. He studied and taught in Sichuan Conservatory of Music for many years, and served as a professional teacher of pop music for many years. Master a variety of popular music styles, good at the current trend music and Yi music integration, his personal works are awarded many times. He continues to write more than 20 songs for different artists. He has served as the music director and vocal instructor of other artists' concerts, and cooperated with famous artists such as Yang Kun, Wu Yi, and Shaohan Zhang. He has accumulated rich teaching experience in professional teaching, independent musician training and trainee cultivation, and has achieved good teaching results.



Figure 6. Jihu performs with a band

Source : Li Bao (2023)

2.3 Research Tools

The research tools of this paper mainly include questionnaire survey and interview outline, observation and analysis. Questionnaire survey is mainly to collect various data for research, and interview outline can better assist the depth and comprehensiveness of the interview.

1) Questionnaire:

The questionnaire design aims to collect quantitative and qualitative data related to the research objectives, provide targeted questionnaire questions to the two artists, and obtain data. Through the questionnaire, we can effectively collect a wide range of data from the two artists, which is conducive to a comprehensive understanding of the research topics, including the development process of Chengdu pop music, singing skills and experience of Chengdu pop music, different singing styles of Chengdu pop music in different development periods, and further obtaining guidance for young singers.

The research songs are designed in the questionnaire, and the selection criteria are determined according to the specific research purpose and background: (1) Music style and genre: the music style and genre of the songs are determined according to the characteristics of the culture and background of each era, including rock, pop, folk, jazz, etc. (2) The content and theme of lyrics: Analyze the content and theme of lyrics, explore the emotions, ideas and social issues expressed in songs, and understand the meaning and impact of songs. (3) Singing and performance skills: Evaluate and analyze the singing and performance skills of representative singers or musicians at that time, including vocal skills, timbre selection, expressiveness, etc.

2) Interview Outlines:

The interview form provides a structured framework for in-depth interviews with key stakeholders such as Ms. Zou Yafei and Mr. Ji Hu. These interviews aim to delve into specific aspects of Chengdu pop music, including its development trajectory, representative events, singing techniques and teaching experience. By utilizing interview forms, researchers can ensure that key topics are systematically covered, facilitate in-depth discussions, and enrich the qualitative data obtained.

3) Observation and analysis:

In addition to interviews and questionnaires, observational methods are used to capture subtle insights into Chengdu's pop music scene. The researchers looked at performance, interaction, and environmental factors related to the development and expression of Chengdu pop music. These observations complement interview and questionnaire data to provide a comprehensive perspective on the subject. By triangulating multiple data sources, researchers can confirm their findings and enhance the validity of their conclusions.

Aiming at the three research problems in this paper, the following research methods and concrete steps are adopted:

1) What is the development of Chengdu popular music? To answer this question, we took the following research methods and steps:

Literature review: The history, development trend and important events of Chengdu pop music are reviewed, and the development vein of Chengdu pop music is understood from existing studies.

Interview: Interview two famous Chengdu musicians to learn about their views and experiences on the development of Chengdu pop music.

Observation: By observing the Chengdu pop music scene, we can understand the actual development of contemporary Chengdu pop music.

2) What are the singing characteristics of Chengdu popular music singers? To solve this problem, we have adopted the following research methods and steps:

Face-to-face interview: Face-to-face interview with two famous Chengdu pop singers to discuss their singing skills, musical expression, vocal characteristics, etc.

Observation and record: Observe the performances of two famous Chengdu pop singers, record their singing style, stage performance, music characteristics, etc., and obtain data from practice.

Music analysis: This paper analyzes the representative works of two Chengdu pop singers and the works that are in line with The Times, and discusses the characteristics of their music style, sound characteristics and emotional expression.

3) How to be a famous singer of popular music in Chengdu? To answer this question, we took the following research methods and steps:

In-depth interviews: In-depth interviews with two successful Chengdu pop singers to learn about their music careers, their road to success, their difficulties and challenges.

Questionnaire: Designed a questionnaire to ask two successful Chengdu pop singers about the key factors, necessary skills, industry rules, etc.

Field observation: By observing two successful Chengdu pop singers, observe the performance of successful singers, learn about their working environment and career practices.

2.4 Data Collection

From June 2022 to August 2023, the researchers contacted the subjects through on-site interviews, phone calls and wechat to conduct relevant questionnaires. The purpose of data collection is to comprehensively understand the development process and characteristics of Chengdu pop music, acquire the singing skills and singing experience of two Chengdu pop singers, as well as the different singing styles of Chengdu pop music in different development periods, and further obtain guidance for young singers.

2.4.1 In June 2022, the researcher interviewed Ms. Zou Yafei in Chengdu to understand the development process and important node events of Chengdu pop music.

2.4.2 In August 2022, the researcher went to Chengdu again to interview Ms. Zou Yafei and Mr. JIHU to continue to discuss the development process of Chengdu pop music, as well as the characteristics and expressions of pop music in various historical periods.

2.4.3 From October 2022 to February 2023, I conducted interviews with Ms. Zou Yafei and Mr. JIHU through video, telephone and other means to learn more about the expression characteristics and singing skills of relevant Chengdu pop music in various historical periods.

2.4.4 In March 2023, the collected data will be sorted out and briefly summarized, and the guidance of two famous musicians for young singers will be summarized.

To further their research, the researchers consulted the literature of libraries and cultural centers, and used online platforms such as the China National Knowledge Network (CNKI). Data collection includes collecting data on the history and development of Chengdu's popular music from libraries, historical documents, websites and interviews. Literature from the national knowledge infrastructure and other online platforms was analyzed to increase the depth and breadth of the research.

2.5 Data Management

I use concepts and theories as a basis for analyzing the information collected. In the first goal, the data is collated and descriptive analysis is applied to understand the development of Chengdu pop music. This involves the use of descriptive analysis techniques.

For the second goal, the method of combining literature analysis and practice is used to make a technical analysis of the skills and experience of Chengdu pop singing. This approach includes a comprehensive examination of existing literature as well as practical applications.

In the process of data collation and coding, qualitative data (interviews, etc.) are first collated and encoded for analysis, including text transcripts, images or texts. Then use content analysis, subject analysis, phenomenological analysis and

other methods to analyze and study the data. Then interpret the qualitative data to discover the internal relationship and draw the corresponding conclusion.

2.6 Data Analysis

The researchers use all the information from the field research as the core of the analysis, using a variety of concepts and theories. In the first goal, the researcher mainly combines literature, theory, and field investigation analysis to identify key information and get the development history and representative music style of Chengdu pop music.

In the study of the second goal, we mainly rely on field investigation data to analyze the singing skills and emotional expression of the two subjects for different music styles. This part is mainly about the analysis of field investigation data and the data analysis of song expression.

In the third objective, the researchers aimed to review the field survey data and summarize the two subjects' guidance on the singers' singing skills and emotional expression. This analysis encompasses various aspects, including the analysis of the techniques used in the work, covering breath control, musical processing details, individual performance styles, emotional expression of the music, and more.

Overall, we utilize an integrated approach to analyzing data and information in the three objectives, employing relevant concepts and theories to provide a deeper understanding of the topic.

2.7 Chapter Presentation

In this dissertation, Contains the following seven chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Review Literature
- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The development of Chengdu pop music types and styles
- 5) Chapter 5: Singing characteristics of Chengdu popular music singers
- 6) Chapter 6: The guideline to be a famous popular singers in Chengdu
- 7) Chapter 7: Conclusion, Discussion and Suggestions

CHAPTER IV

The development of Chengdu pop music types and styles

This part interviewed the famous Chengdu musicians Ms. Zou Yafei and Mr. Jihu, and summarized the relevant research literature, divided the development period of Chengdu pop music, and discussed the development of Chengdu pop music types and styles. The development of Chengdu pop music is relatively clear, there are some important development nodes. These developmental nodes stem from a number of important social events. The key figures of this research are deeply involved in it, which gives them considerable insight and discourse power, and also makes the research of this part have high credibility. The development of pop music in Chengdu has gone through a journey from its initial sprouting to embracing music from Hong Kong and Taiwan, exploring the early stages of Chinese original compositions. Subsequently, during the era of television talent shows and the internet age, it has cultivated its own distinctive independent music labels. This evolution represents the unique pop music culture of Chengdu. Through this part of the discussion, it is helpful for us to explore more deeply the different types and styles of Chengdu pop music singing characteristics. This chapter contains the following:

1. The Budding period of Chengdu Pop Music (1978 A.D. to 1986 A.D.)
 - 1.1 Music of Hong Kong and Taiwan represented by Teresa Teng
 - 1.2 Popularity of TV and Chinese original music
 - 1.3 Spring Festival Gala Music
2. The Diversified development period of Chengdu Pop Music (1986 A.D. to 2005 A.D.)
 - 2.1 A concert of hundred singers
 - 2.2 Northwest Wind Music
 - 2.3 The rise of rock and roll
 - 2.4 The rise of Hong Kong and Taiwan star concerts
 - 2.5 Nationalization of pop music
 - 2.6. Diversified musical styles appear
3. Chengdu Pop Music in the era of TV talent Shows (2005 A.D. to 2015 A.D.)

- 3.1 Grassroots culture and grassroots songs
- 3.2 Network Songs
- 4. Chengdu Pop Music in the Era of Internet Media (2015 A.D. to present)
 - 4.1 New folk music of Chengdu
 - 4.2 Chengdu's hip-pop music

1. The budding period of Chengdu Pop Music (1978A.D. to 1986 A.D.)

This period is the initial stage of Chinese contemporary pop music. The landmark starting point was the reform and opening up in 1978. At that time, the creation of social pop songs tended to be political, and the lyrics and musical forms were full of "strong and loud" political meaning. Musical works with musical forms were easy to inspire people's revolutionary enthusiasm and actively participate in the construction of socialism. The disadvantage was that they ignored the attention to personal emotions, which also led to the obscure expression of emotions in interpersonal contact and communication. It's hard to say that there was any real pop music in China during this period, or in Chengdu. After the reform and opening up, with the liberation of the mind, people who had just experienced the Cultural Revolution needed to be psychologically comforted and spiritually-released. As an important part of literary and artistic works, pop songs are no longer bound by politics and have become rich and diversified cultural products. Composers began to focus on the subjectivity of artistic creation, from odes written for the country to songs written for their own emotions. At this time, for the Chinese people in the peaceful era, the spiritual pursuit has become increasingly prominent, which makes pop songs pay more attention to humanistic care in the main body of creation. Excellent pop songs also highlight the spiritual outlook of Chinese people and are a symbol of the soft power of national culture.

During this period, the popular music of Hong Kong and Taiwan, as an information source, was introduced into the mainland through various channels, which had a huge influence on the mainland's popular music. In the face of the spread and increasing influence of RTHK pop music among the people, the media and the cultural departments of the government also began to introduce RTHK pop stars to mainland audiences. The Spring Festival Gala held by CCTV had the greatest impact.

As the social and cultural environment played a supportive role in the dissemination of the popular music of Hong Kong and Taiwan, the popular music of Hong Kong and Taiwan in this period belonged to the strong culture of the new trend in the mainland, and the fashion of imitating and advocating the popular music of Hong Kong and Taiwan was formed in the field of popular music, and the creation of "strip" was popular.

This period of time for young Zou Yafei, is the period of Hong Kong and Taiwan stars shine, and the influence of Teresa Teng is especially profound. Ms. Zou Yafei said, "During this period, songs by Teresa Teng and Cheng Lin have occupied most of our attention. This period was the peak of the entertainment industry in Hong Kong and Taiwan, and the influence of Hong Kong and Taiwan stars went beyond the regional scope and had a profound impact on the entertainment culture of the entire Chinese-speaking world. Their music, film and art became representative of the period and are still cherished and recalled today "(Zou Yafei, 2022, interviews).

During this period, for Zou Yafei, there were three sources of music that influenced Chengdu pop music, namely the music of Hong Kong and Taiwan represented by Teresa Teng, the music of TV dramas and the music of Spring Festival Gala.

1.1 Music of Hong Kong and Taiwan represented by Teresa Teng

When those young people with long hair and floppy pants carry cassette recorders in small towns, playing Teng Lijun's "Story of a Small Town", "Sweet Honey", "When Will You Come Again", "The Moon represents my heart", "I only care about you" and other songs, as if they have turned themselves into the messengers of pop music, this is not only a kind of music, but also a thaw of ideas. Fashion began to rise in this musical storm and became a sign and symbol. 'At the beginning of 1978, the music world I imagined blossomed as people were allowed to bring back cassette players and radios from Hong Kong and Macau,' Ms. Zou Yafei says.

Of course, the arrival of Teresa Teng is not only the beginning of the consumption era, it can be said that she is an omen and a harbinger of the coming consumption era. The real era of consumption was later when music teahouses rose, stars began to go out and karaoke became popular. At that time, pop music was really

integrated into the consumer life of the public. The significance of Hong Kong and Taiwan pop music represented by Teresa Teng in Chinese society at that time mainly lies in the cultural controversy caused by her "decadent voice", which opened the door of perceptual enlightenment in the past 30 years. It all started with a dispute over RTHK's singing methods.

Taiwanese campus songs were popular in Chengdu along with Teng's songs, Ms. Zou Yafei recalls: College students used guitars as accompaniment, used simple chords, and expressed their emotions and thoughts in Chinese. These songs are called "campus songs", which mainly depict the scenery of nature, express young people's love feelings, and also include nostalgia for their hometown. The melody is fresh and simple, simple and full of charm (Zou Yafei, 2022, interviews).

Teng Lijun's music style: Teng Lijun is a representative figure in the singing of love songs in Hong Kong and Taiwan. Her singing is deeply influenced by Shanghai Times songs and has formed a very distinctive singing style. Her sweet and slightly plaintive singing voice, as well as her tender and tender smile, has almost become the most familiar voice and expression of Chinese people all over the world. Teng's singing has played a bridging role in the overall development of Chinese pop music after the reform and opening up. Teng Lijun's natural tone belongs to the soprano part, although her singing voice is not broad type, but contains a unique soft charm, in line with the traditional Chinese aesthetic. The tone is soft and mellow, which is inseparable from her artistic experience of learning to sing Huangmei Opera and her talent of singing. Teng's singing voice is sweet, clear and extremely soft. The singing tone is natural, cordial, graceful, and the performance is light and graceful, giving people a daily and personal sense of intimacy. Teng Lijun's singing style is full of small jade like gentleness, good at using "gentleness" to polish the singing, close to the Chinese traditional singing art of words and intonation, with emotion, with voice. This aesthetic quality runs through every one of her works. In the late 1970s, Chinese people freed from the ideological shackles of the Cultural Revolution found a way to awaken and soothe their emotions through Teng's singing voice. Her singing is a true story of human emotions, a tender confession of the soul, but also a kind of cutting, rational and chaotic speech, directly hitting the softest side of people's hearts.

In general, the unique singing style of Hong Kong and Taiwan love singers represented by Teresa Teng has largely shaped the newly revived mainland pop music industry. Although the "Teng Lijun phenomenon" triggered a lot of conflicts in music concepts at that time, this novel singing method stimulated a large number of young people's strong interest in pop music, and also opened a new chapter in mainland pop song singing, and quickly changed the original music culture pattern.

1.2 Popularity of TV and Chinese original music

The wide popularity of television in China in the 1980s had a profound impact on the evolution of pop music. The popularity of television in the 1980s made it easier for music to reach the average household. The broadcasting of music programs, concerts and music videos has provided more people with the opportunity to be exposed to different types of music, promoting the diversification and dissemination of popular music. Ms. Zou Yafei recalls, "In the '80s, the television media began to produce all kinds of music programs, including music charts, music features, and music competitions. These shows not only provide a stage for local musicians to showcase their talents, but also attract more audience's attention. With the wide spread of television and the introduction of TV productions from Hong Kong and Taiwan, the whole situation has changed dramatically." (Interview, 2022.10.08). By 1982, China had more than 10 million TV sets and more than 100 million TV viewers. In 1981, about 150 TV dramas were produced by CCTV and local TV stations. In 1982, a total of 309 TV dramas were produced nationwide. In 1983, the number of TV dramas produced across the country soared, with CCTV alone broadcasting 209 dramas. The influence of TV drama theme songs is also growing.

Ms. Zou Yafei: "The widespread popularity of television in the 1980s also brought an influx of international music, and music videos and performances by foreign musicians and bands became more popular among Chinese audiences, opening up new possibilities for mainland pop music to go global. The promotion of TV helps cultivate the audience's appreciation and aesthetic ability for music, making it easier for them to get access to multiple types of music, thus enriching their music culture and taste." (Interview, 2022.10.08). With the wide spread of music, the music industry began to emerge. Record companies, music producers, performance management companies and other related fields of the music industry have gradually

emerged, providing more opportunities and more resources for musicians to show their talents. In general, the wide popularity of television in the 1980s promoted the spread and diversification of popular music in China, contributing to the vigorous development of music culture and the rise of the music industry. This period laid a solid foundation for the development of Chinese pop music, and its influence continues to this day.

Ms. Zou Yafei also highlighted the role of China Central Television in that era. In early 1984, China Central Television (CCTV) premiered the musical drama Around Kyushu. Songs from the film include "The Road of Hope", "Shenzhen Situation", "The Night is Out", "Come Rain or Shine", "Wait Until This Day next Year" and other songs. Although these songs still have the expression of the main theme and the style of edutainment, they have begun to pay attention to the expression of individual psychological and emotional states, showing the courage of the creators. Although the expression of the main melody is still retained, it is infused with more observation of the individual psychological state. Compared with the lyric song, this way of expression is more valuable. More importantly, such a piece of music was produced by China Central Television, the country's important "mouthpiece". China Central Television (CCTV), the country's largest opinion-oriented news outlet, began openly broadcasting popular music composed by the mainland. In a sense, this is a positive affirmation of popular music, giving it a legitimate status.

1.3 Spring Festival Gala Music

The Spring Festival Gala in the 1980s is an unforgettable memory for generations in China. Both Ms. Zou Yafei and Mr. Jihu agree: "The Chinese New Year Gala has had a profound impact on the development of pop music. The Spring Festival Gala provides a valuable stage for Chinese pop music, promotes the diversification and spread of music, and cultivates a group of outstanding musical talents at the same time." (Zou Yafei, Jihu, 2022, interviews).

In 1983, CCTV held the first Spring Festival Gala, which was warmly welcomed by the broad masses of the people and had a far-reaching impact. The Spring Festival Gala has become another powerful literary and artistic media after the traditional media such as radio and film, which has played a huge role in promoting various stars and works. Of course, it also played an active role in promoting the

spread of popular songs. Starting from the second Spring Festival Gala, the organizers of the gala chose to invite singers of popular music styles from Hong Kong, Taiwan and other places, or folk singers with popular styles to participate in the gala performance, which further promoted the spread and influence of Hong Kong and Taiwan pop music in the mainland. By performing at the gala, local musicians also have the opportunity to showcase their talents, transmit their music to millions of viewers, and promote more people to know and love domestic music. The Spring Festival Gala has thus become an important platform to promote the booming development of Chinese pop music.

For the first time, some classic pop songs and musical compositions were presented at the Spring Festival Gala. Ms. Zou Yafei clearly recalls: "In 1984 CCTV Spring Festival Gala, Hong Kong singers Zhang Mingmin and Xi Xiulan were invited for the first time, and they sang songs such as 'My China Heart' and 'A Big River' respectively." (Interview, 2022.10.08). The costumes and singing styles of these Hong Kong and Taiwan actors influenced mainland audiences more directly through the television broadcast, and became the object of emulation in the future. At a time when spiritual culture was relatively scarce, the Spring Festival Gala showed the charm of pop music to the public. The pop music of each Spring Festival Gala is bound to become popular all over the country and even in Chengdu. The success of the Spring Festival gala has also boosted the music market. Commercial activities such as music albums, concerts and music festivals have received more attention, and the music industry has gradually emerged.

The style of TV drama songs and evening lyric songs: After the introduction of Hong Kong and Taiwan lyric songs into mainland society, they instantly subverted people's previous monotonous music listening habits and singing concepts. The friendly and beautiful form of popular singing has gradually occupied the field of popular music aesthetics. This kind of transitional lyric singing style was not only widely loved at that time, but also marked a cultural trend of non-mainstream art approaching mainstream values. In terms of singing skills, after the 1980s, the lyric singing style established in the mainland was between national singing and popular singing, integrating national characteristics and popular characteristics. This type of song often has a slow rhythm, beautiful melody, express the true emotions of the

public, basically can represent the musical aspirations of ordinary people at that time. Singers of this style usually pursue a focused and bright voice, sound forward, pay attention to the use of resonating cavity, and uphold the singing concept of words and accents. At the same time, they also used popular singing techniques such as air singing, emphasizing colloquial characteristics rather than loud voices.

2. The Diversified development period of Chengdu Pop Music (1986 A.D. to 2005 A.D.)

The year 1986 was a turning point and milestone for the ice-breaking start of Chinese pop music, marked by Cui Jian's performance of "Yi Wu Suo You" at Beijing's Workers' Stadium. On the evening of May 9, 1986, at the "National 100 Singers Concert", Cui Jian sang the famous song "Yi Wu Suo You", which established him as the "father of Chinese rock". Cui Jian's singing "marks the beginning of reflecting the voice of The Times with popular music", and as a "cultural hero" of the era, he bears the symbol of the "first person" who rebels and cries in the pop music industry. The reason why Cui Jian's event became a turning point and milestone lies in his cultural significance. It is because of the appearance of Cui Jian that pop music not only embraced Hong Kong and Taiwan, but also began to formally accept western pop music.

This stage marked the climax of the development of Chinese contemporary pop music, and the trend of recognizing pop music and guiding public opinion began to dominate. It was also during this period that Ms. Zou Yafei began her songwriting and rose to prominence in Chengdu's pop music scene. She said that during this period, Chengdu pop music was influenced by multiple influences from Beijing, Hong Kong, Taiwan, Europe and the United States, and began to sprout its own creators. During this period, the characteristics of pop music subculture were strengthened, which made pop music show strong personality in cultural form. Because of its correlation with the growth of teenagers, it has triggered a wide debate in society, and the influence of rock music has gradually expanded.

A concert of 2.1 hundred singers

The concert of 100 singers is the common memory of Ms. Zou Yafei and Mr. Jihu, and it is also the collective memory of a large number of pop music practitioners. The concert gave Ms. Zou Yafei a shock that is still fresh in her mind:

"The 100 Singers concert opened our eyes to our own pop stars, and several songs are still around today and have become monuments of Chinese pop music, such as 'Fill the World with Love' and 'Yi Wu Suo You'" (Interview, 2022.10.08). The success of this concert is of great significance in the development history of Chinese contemporary pop music, and even plays an important role in the development history of contemporary music.

The successful creation of the song "Let the World Be Full of Love" has finally liberated pop music from the previous single focus on the love theme of "lovey-dovie" between individuals, and opened up a creative path to express the major themes of society and mankind, and care about the development of human destiny. This also provides a clear answer for people: pop songs can and can express major themes. In fact, compared with traditional music and serious music, popular music is best able to express the strong wishes of the masses and most directly present the sharp themes of The Times, including political issues.

It was in this concert that Cui Jian sang the first works of Chinese rock music "Yi Wu Suo You" and "Not that I don't understand", which marked the official emergence of mainland rock music. Ms. Zou Yafei said, "Cui Jian is the spokesperson of rock in our generation, influencing a generation and making us want to imitate him" (Interview, 2022.10.08). The appearance of Cui Jian and "Yi Wu Suo You" also marks the emergence of another new concept and style of pop music creation, which is different from the popular songs of Hong Kong and Taiwan and from the general urban pop music. This has indicated that the mainland pop music itself has also begun to enter the exploration period of diversification.

"Let the World Be Full of Love" and "Yi Wu Suo You" respectively represent two directions and two ideas in the diversified development of mainland pop music. Since then, mainland pop music has entered a period of multi-dimensional attempts and exploration, and mainland pop music has finally entered the stage of "self-produced" from the stage of blindly imitating others' creation.

2.2 Northwest Wind Music

The word "northwest wind" comes from the lyrics of "Loess High Slope" : "Whether it's the southeast wind, or the northwest wind, it's my song." It refers to popular songs in the style of northern folk songs that were popular throughout the

country at that time. In the concept of music, the term reflects a rebellion against the status quo of Hong Kong and Taiwan pop music and Chinese music creation, which is dominated by southern and Central Chinese tones. In sharp contrast to the phenomenon of "Yin flourishing and Yang declining" in the previous stage of popular music. This trend obviously introduced the European and American rock thinking, fully tapped and absorbed the potential of northern Chinese music, and its content has a strong critical consciousness.

Ms. Zou Yafei said, "Mistral songs are a style of music that musicians of my generation have tried and performed. It has been popular in Chengdu for a long time, and the streets are full of this type of song "(Zou Yafei, 2022, interviews). In 1986, Wang Si, a female singer from Guangzhou Pacific Video and Audio Company, sang "Xintian Travel" with lyrics by Liu Zhiwen and music by Xie Chengqiang for the first time. The song was later sung by Cheng Lin at the 1987 Spring Festival Gala on China Central Television (CCTV), which made it widely sung across the country.

The widespread popularity of "Northwest Wind" was closely related to the development of social and cultural environment at that time. Its appearance is not only an accidental musical phenomenon, but also a social and cultural phenomenon, which is the embodiment of cultural consciousness rather than commercial behavior. It is a wave of literature and art surging in the tide of culture, marking the development of Chinese contemporary pop music has reached a peak stage. To some extent, it concentrated the release of the creative energy of the young generation of songwriters who rose in the rise of popular music, concentrated expression of the generation's thinking and feeling of history and real life, and produced a number of excellent representative works. It is a successful transcendence in the history of Chinese pop music (Jihu, 2022, interviews).

The style of "Mistral" music: The song was heavily disco rhythmic at the time, while absorbing the Shouting style of rock songs. In terms of musical form and vocal mode, it has both typical characteristics of northwest Chinese folk music and strong Chinese native characteristics. However, the popularity of "Northwest Wind" led to the proliferation of "Northwest Wind" songs, which, coupled with the limitations of its creation, soon began to decline. His main works include "Xintian You", "Loess High Slope", "My hometown of love", "Young ambition without worry", "Sister you

"boldly go forward" and so on. "No matter the southeast wind, or the northwest wind....." in the Loess High Slope It is the source of the name "northwest wind". Similar to rock songs, the singing style of "Northwest Wind" also uses the singing method of "Shouting and singing" in northern Shaanxi folk songs, with strong and vigorous singing. Together with the singing of rock songs, the singing style of "Northwest Wind" sounds the awakening of popular singing style.

2.3 The rise of rock and roll

According to incomplete statistics, hundreds of rock bands emerged in the country during this period. It can be seen that the cultural department of the government is taking an increasingly tolerant stance towards rock music. Of course, various media also played a huge role in promoting the development of rock music, including holding rock concerts of all types and sizes and promoting the publication of rock albums. Ms. Zou Yafei recalled, "During this period, rock music was also extremely popular in Chengdu, and it was the most popular type of song sung by young people, and I also participated in many rock bands' performances, which were greatly welcomed every time." In that period, rock music represented the attitude and enthusiasm of young people "(Zou Yafei, 2022, interviews). During this period, rock music experienced unprecedented development and its activities attracted wide attention.

The style and characteristics of rock music in China: (1) high-intensity sound: Rock music is usually characterized by high-intensity sound, and the singers often express their emotions with a more painful or roaring voice; (2) Strong performance: The singing method of rock music emphasizes performance and stage charm. Singers are often full of energy on stage, using body language and expressions to enhance the singing effect; (3) Free and unique expression: rock music emphasizes free creation and expression, and singers often express personal feelings and opinions in singing. This spirit of free expression allows each singer to find his or her own unique voice in the music; (3) Technical singing: Some subgenres of rock and roll, such as advanced rock, metal rock, etc., require singers to have high musical skills. This includes proficiency in tone, range and music theory; (4) Interaction and participation: the singing of rock music usually has a strong interaction with the audience. The singers will actively interact with the audience, enhancing the atmosphere of the whole

performance through Shouting, percussion instruments, etc. In general, the singing methods of rock music pay attention to personality, expression and interaction with the audience, and emphasize the emotional expression of music and the energy transmission of the stage.

2.4 The rise of Hong Kong and Taiwan star concerts

Ms. Zou Yafei recalled in an interview, "In the 1990s in China, a large number of Hong Kong and Taiwan stars came to China to hold concerts, which gave us a good opportunity to directly contact stars who were only heard on tape. At that time, Chengdu's star-chasing atmosphere was very fanatical, and each of us had our favorite Hong Kong and Taiwan stars "(Zou Yafei, 2022, interviews). These Hong Kong and Taiwan pop singers not only performed in general commercial performances, but also came to China after the "Project Hope" happened. In order to participate in the "Project Hope" benefit performance, Hong Kong and Taiwan singers showed their good deeds. This is a good opportunity for these self-cultivation and fame singers to establish a public image, in contrast to some of the mainland's erratic, self-styled singers.

In the 1990s, a large number of Hong Kong and Taiwan stars came to China to hold concerts, which brought a positive impact on the development of China's music industry and culture. It has promoted the expansion of the music market, improved the quality of the music audience, provided more opportunities for domestic music talents, and also promoted the prosperity of the city's culture and tourism. The music activities of this period had a profound impact on China's music culture and industry, laying the foundation for the internationalization and diversification of Chinese music.

2.5 Nationalization of pop music

Among them, Ms. Zou Yafei is most impressed by: Yin Xiangjie and Yu Wenhua cooperation "The Love of the tener", "The day is not windy, the day is not rainy, There is sun". She said that the huge sensation and singing of these two songs among the people was a phenomenon, at that time everyone in Chengdu would sing these two songs, and they could be heard in every shop in the streets and alleyways (Zou Yafei, 2022, interviews). These two songs are one of the most typical and representative works with national colors at that time, directly introducing the female

voice of national singing and the combination of pop singers. More broadly, many popular music creations with the title "folk" can also be seen as "nationalizing" to a certain extent. In rock music, the extensive use of folk instruments can also be seen as an effort to "nationalize". Even during this period, a music cassette titled "Chinese Folk Song Jue Tu" was released, which combined Chinese folk songs with European and American jazz music.

Ms. Zou Yafei said that the nationalized pop music of this period may seem a little primitive now, but it was the initial localization attempt, and many Chinese pop singers were trying to be different from the popular music of Hong Kong, Taiwan, Europe and the United States. Therefore, it can be regarded as a proper way to deal with the nationalization of pop music comprehensively from the three aspects of music form, aesthetic emotion and behavior (changing the traditional way of music creation).

2.6. Diversified musical styles appear

In the stage of diversification of pop music performance modes and music styles, "pop music styles are becoming more and more westernized, music creation is beautified, music production is modernized, music communication is digitized, and singer signing is internationalized." In terms of bands, there are representative "Flowers" band, "sober" band, "Dada" band, "Maitian Watchmen" band, etc., their appearance marks the basic shape of the third generation of Chinese rock music. In terms of music combination, "Yuquan", "Yi People Made", "China Power", "Young girl" and so on have emerged. In the field of pop music, different types of "charity songs", "alternative songs" and dance-style Chinese pop songs coexist. Ms. Zou Yafei said that during this period, many types of music appeared that were different from those she was familiar with before, but were also very popular among young people, which she could not understand (Zou Yafei, 2022, interviews). This diversified style of music has a great influence on Jihu. He said that this period was the enlightenment stage of his music, and he was exposed to a large number of different styles of music, including HP-HOP, etc., which provided help for his later singing and creative career (Jihu, 2022, interviews).

Among them, "charity songs" include "Start Again", which concerns the lives of laid-off workers; "Green Can be Heard", which is performed by dozens of singers

including Sun Nan, Huang Gexuan and Sun Guoqing on the theme of environmental protection; and "Great Yu to Control the Water", sung by Muhammad Jinshan. In August 2002, China held the first large-scale outdoor music festival - Snow Mountain Music Festival, Cui Jian and many other singers participated in the "make Snow Mountain more pure" large-scale environmental public benefit performance. In June 2003, the HP-HOP duo - 2MC launched the "Happy No Reason" album, which became the first pure rap album in the mainland, marking the world's widely popular HP-HOP music officially entered the vision of Chinese young people.

3. Chengdu Pop Music in the era of TV talent Shows (2005 A.D. to 2015 A.D.)

The rise of the Chinese pop Music TV talent show in 2005 brought great attention to singers from Chengdu, such as Li Yuchun, Zhang Jie, He Jie, etc., and also gave a great influence to the pop singing major of the Chengdu Conservatory of Music (Sichuan Conservatory of Music). "Super Girl" in 2005 was the beginning of this TV talent show spree. The emergence of Super Girl has changed the situation that the mainland music market is dominated by Hong Kong and Taiwan singers.

Super Girl is a popular singer talent show hosted by Hunan TV in China since 2004. The extremely high popularity of super girls has caused a great impact on Chinese TV programs, causing other media to imitate or censure, and has become a social phenomenon. The rise of Chinese pop music TV talent shows has brought huge attention to singers from Chengdu, such as Li Yuchun, Zhang Jie and He Jie. At the same time, this has made the popular singing major at the Chengdu Conservatory of Music (Sichuan Conservatory of Music) gain great influence. During this period, Ms. Zou Yafei was teaching at Sichuan Conservatory of Music, and Mr. Jihu was studying there. Both were personally and deeply involved in this period. Students who became stars during this period were also taught and mentored by Ms. Zou Yafei. "Super Girl" in 2005 marked the beginning of this TV talent show spree. The emergence of Super girls has changed the pattern of the mainland music market, which was previously dominated by Hong Kong and Taiwan singers. During this period, Chengdu also gave birth to many representative musical types.

3.1 Grassroots culture and grassroots songs

"Grassroots" refers to the ordinary people at the bottom of society, and the prosperity of grassroots culture has realized the popularization of creative subjects on the basis of paying attention to the expression of individual emotions. For a long time, the majority of pop music producers had professional music backgrounds. Although this ensures the professionalism of popular music, it also prevents some non-professional music lovers from entering the industry. With the development of the Internet, creative subjects in the traditional sense are becoming more and more common, and singers and songs from the grassroots can express the views of ordinary people on life to a certain extent, which has also become the source of motivation for grassroots singers to create.

Ms. Zou Yafei applauds this phenomenon, arguing that the bar for pop music should not be set so high, and that talented people without professional training can still write and sing pop music. She also believes that stars are not necessarily above the world, and all people have the possibility of becoming famous. In this era of the Internet, everyone can be evaluated and loved by others by creating their own songs (Zou Yafei, 2022, interviews). Mr. Jihu holds a similar view, he believes that he has also experienced the grassroots period, and he also created songs when he was not very professional, hoping to gain recognition (Jihu, 2022, interviews).

Most of the creators of online songs are grassroots civilians. For example, in 2000, Xuecun uploaded his 1995 song "Northeast People Are Living Lei Feng" to the Internet and became popular with his humorous singing style. In 2004, Yang's "Mouse Loves Rice" quickly became popular on the Internet, and even set a Guinness World record of 6 million downloads in a single day. Later, Ding Lei's "Ding Xianghua" and Pang Long's "Two Butterflies" also became popular in China. These singers are from the grassroots, and the songs created through the Internet became the first wave of the climax of the Internet songs, and also marked the beginning of the grassroots culture.

The culmination of grassroots culture was the nation-wide star-making movement, marked by 2005's Super Girl. "Super Girl" in 2005 became a model, and its program production concept and operation mechanism have reached a perfect and mature level. With music as the competition content, the show is aimed at women

who are passionate about music, and almost no entry requirements have attracted nearly 150,000 women to participate in a time. The winner of the contest is determined by the number of votes received by the national audience via mobile phone text messages, and the winner can be regarded as the idol chosen by the national vote. This means that the eventual champion has a strong mass base, and its popularity is obvious. In the show, Li Yuchun successfully won the audience's love with "Only You Without Him in My Heart" and won the title of "Super Girl" in 2005.

Ms. Zou Yafei was surprised by the success of "Super Girl" and the sudden popularity of her students Li Yuchun, and also expressed her understanding that in that era, TV media was the most important way for people to know singers and stars, and TV talent shows involving everyone would naturally create the most popular stars. Even grassroots stars with no background as singers (Zou Yafei, 2022, interviews).

The TV talent competition and grassroots culture have deeply influenced the later Chinese pop music scene, and the TV talent competition has provided a platform for many young and talented singers to show their talents. Through a popular voting mechanism, these shows made the audience the key factor in deciding the winner and winner, thus creating a new generation of popular singers. This has introduced new blood to the music industry and promoted the innovation and development of popular music. In addition, the success of TV talent shows has also promoted changes in the entire music industry. Traditional record labels' ways of producing stars have been challenged, while emerging music platforms and social media have become important tools for singers to promote themselves and interact. This shift has given more grassroots singers the opportunity to enter the music industry, breaking the previous restrictions on industry barriers.

The stylistic characteristics of grassroots music and Internet songs: they are two types of music in the field of Chinese music, but they overlap in the appearing period, and grassroots music is often published on the Internet and becomes Internet songs, so there is a great crossover between the two in China. This study will discuss them together. Grassroots music and Internet songs emphasize real life and simple emotional expression. Songs usually reflect the lives, emotions and social phenomena of ordinary people, engaging listeners in a way that is close to life. Grassroots music

and online songs often use local dialects or unique accents to reflect local culture and life. Songs may contain rich local elements, giving them a distinct regional character. This kind of music often focuses on the emotional expression of the lyrics, and touches the emotional resonance of the audience through the sincere and profound content of the lyrics. The lyrics of grassroots music are often storytelling, telling the story of a life scene or character through the song, making it easier for listeners to relate to it.

3.2 Network Songs

The rise of the Internet era has had a profound impact on the field of literature and art, which not only provides a broader platform for the dissemination of popular songs, but also provides technical support for the production of online songs. Different from the traditional music market, since the beginning of the new century, the traditional popular song communication media has been limited by the space and cost of tape and CD transmission, resulting in a relatively small audience range of songs. However, the popularity and emergence of the Internet has changed this situation.

Ms. Zou Yafei believes that the rise of the Internet is changing the grassroots culture at once, allowing everyone to enjoy songs quickly and easily, as well as create and upload songs, which has become a national culture (Zou Yafei, 2022, interviews). The transmission of traditional pop songs is limited by the environment and hardware equipment, and these barriers are eliminated in the Internet transmission. Different from TV, people can enjoy Internet music anytime and anywhere through computer devices. Due to the openness and low threshold of the Internet, some ordinary people can also make their own music on the Internet, breaking the entry boundary between pop songs and grassroots civilians. This provides more creators with the opportunity to showcase their talents and share their musical works, making the creation and dissemination of popular songs more diverse and inclusive.

In 2001, "All Northeast Chinese Are Living Lei Feng" suddenly came out, which opened the prelude of China's online songs, paved the way for a new mode of popular song distribution, and marked the rise of new music platforms. In 2004, Yang Chengang made his debut with "Mouse Loves Rice" in the Spring evening, and then became popular across the country and triggered a boom of Internet songs once again.

Works such as "Two Butterflies", "Don't Say My Tears Don't Matter to You", "Pig Song" and "Over the Moon" spread rapidly through online platforms and gradually integrated into the field of traditional pop songs, which also means a change in the direction of public aesthetic.

Both Ms. Zou Yafei and Mr. Ji Hu say that the early online songs received mixed reviews, with professional musicians saying that these songs were crude, the lyrics were vulgar, and their popularity was difficult to understand (Zou Yafei, Jihu, 2022, interviews). Therefore, in 2007, a symposium was held to "resist the vulgar trend of Internet songs" and summed up six "crimes" of vulgar Internet songs. In 2008, after the baptism of the Internet songs once again showed a strong vitality, "Xidan girl" Ren Yueli sang a cover of An Hu's "Angel Wings" video uploaded to the Internet, the audience because of the singer's own experience and the theme of the song expressed similar resonance, arousing the public's hot discussion, in 2011 on the CCTV Spring Festival Gala stage, Once again became the focus of national discussion. Meanwhile, in 2010, migrant worker group Sunrise Yanggang's cover of Wang Feng's "In the Spring" went viral on the Internet, while its cover of the youth inspirational "Old Boy" brought the spread of online songs to a climax. The popularization of network songs drives the whole people to carnival, breaks the traditional way of selecting talents, expands the selection object, and uses the public as the pre-selected object to dig more musicians. The Internet has made Chinese pop songs and singers the biggest beneficiaries and the most accessible media for the public.

3.3 Chinese songs

While online songs are booming, "Chinese style" has come to dominate pop music charts. Both Ms. Zou Yafei and Mr. Jihu believe that Jay Chou initiated the popularity of "Chinese style" and influenced a generation, becoming one of the most important pop musicians in China (Zou Yafei, Jihu, 2022, interviews). In 2003, Jay Chou's "East Wind Breaks" achieved great success in three places on both sides of the Strait, marking the rise of real "Chinese wind" songs. There are many opinions on the definition of "Chinese style" songs. It is generally believed that it uses lyrics with deep connotation of Chinese classical culture and the melody, singing method and arrangement skills of modern music. Through the perfect combination of Chinese

background and modern rhythm, it creates a song style rich in nostalgia, sadness, elegance and light atmosphere. In short, Chinese style songs are the unique types of "three ancient and three new" (ancient Ci Fu, ancient culture, ancient melody and new singing methods, new arrangements, new concepts).

Taking "Dongfeng Break" as an example, the song fully conforms to the principle of "three ancient and three new". In the lyrics, "a cup of sorrow" and "a pot of drifting" obviously have the characteristics of Song Ci, and even the song name "Dongfeng break" is also the name of Song Ci Ci, which accords with the ancient Ci Fu. The whole song is full of antique, and it is completely different from the popular songs about love in the same era. In the lyrics, Fang Wenshan uses classical artistic conception to express a touch of sadness, and skillfully integrates ancient culture into it. The melody adopts the ancient pentatonic mode, combines the new singing method of R&B, breaks through the traditional singing style of the previous love songs, and creates a new arranging style. The music combines Chinese and Western instruments, using piano, electronic synthesizer, dulcimer, erhu, etc., to form a unique and layered musical experience. The success of "East Wind Break" laid the foundation of Jay Chou's "Chinese style" song creation, and inspired Fang Wenshan's new interpretation of "Chinese style" lyrics. In the face of the impact of Western music culture, pop music realizes the combination of Chinese and Western with its huge inclusiveness, and pushes the traditional culture to a new stage. Jay Chou in the follow-up music production of "Chinese wind" elements into the album, such as "seven Lixiang", "Hair like snow", "Thousands of miles away", among which "Qin Hua Ci" is the peak of the "Chinese wind" boom.

In addition, songs such as "Susan Says" by David Tao, "The Art of War" by Sun Tzu, and "Cao Cao" by JJ Lin, as well as "Rolling Pearl Curtain", widely known through "Good Songs of China", are masterpieces of "Chinese style" pop songs. These songs draw on classical elements, but do not adhere to tradition, and create music with new vitality in modern ways. Although the development time of "Chinese style" songs is still short, it has always influenced the development of Chinese pop songs with powerful energy. Through the use of traditional musical elements, such as classical instruments, operas and traditional Chinese melodies, "Chinese style" songs set a model for better carrying forward China's outstanding traditional culture.

4. Chengdu Pop Music in the Era of Internet Media (2015 A.D. to present)

Ask Ms. Zou Yafei and Mr. Jihu to describe the two types of pop music that best represent Chengdu, and they both mention folk music and hip hop. Because these two types of music have deeply connected and interacted with Chengdu due to two famous music events, they have become two kinds of music representing the characteristics of Chengdu city (Zou Yafei, Jihu, 2022, interviews). The two landmark events are:

Famous singer Zhao Lei released the folk song "Chengdu" in 2016, which further raised the city's popularity and made Chengdu a mecca for folk songs. Combined with the unique performance venues such as bistros and bars, as well as the unique urban environment of Chengdu, folk music has become a city card of Chengdu. Zhao Lei's song "Chengdu" has had a profound influence on the Chinese music industry and popular culture, and is considered one of the representative works of the Chinese music industry and represents a style of Chinese independent music. The success of the song made Zhao Lei an icon of Chinese indie folk music. The song is set in Chengdu, and the lyrics are full of love and depiction of Chengdu. It has become a song with regional characteristics, promoting the culture and characteristics of Chengdu. Chengdu in the song has become a symbol, representing China's urban culture. It attracts tourists and culture lovers to Chengdu to explore the unique features of the city. In general, Chengdu, as a song with regional characteristics, not only represents Chengdu culture, but also has a broader cultural and social impact.

In 2017, there was a hip-hop show broadcast in China, which focused on the most talented hip-hop artists in China and had a huge social impact. Among them, hip hop singers from Chengdu and Chongqing have become the most popular contestants on the show with their unique local accents, humorous expressions and personal charm. After the show, Chengdu became one of the centers of China's hip-hop music scene. Hip hop has thus become an important label of Chengdu music.

Since then, Chengdu has had two music business cards: folk and hip hop. It is not just that Chengdu has only these two kinds of music, but that these two kinds of music have become the labels of a city, which has important significance. Chengdu is famous for its unique folk music scene. In Chengdu, many independent musicians and folk singers have emerged, and their music is often full of emotion and depth,

featuring guitars, acoustic instruments and poetic lyrics. Chengdu's folk music scene attracts a vibrant community of music creators and lovers. Hip-hop also has a strong influence in Chengdu. Chengdu hip-hop is characterized by independence and innovation, and hip-hop musicians usually express culture, life and social issues in their own way. Chengdu's hip-hop scene provides a platform for young musicians to showcase their talent and independent spirit. Both genres of music thrive together in Chengdu, reflecting the city's multicultural and creative side. Chengdu's musicians express their unique perspectives on life and culture through these music genres, while winning recognition for Chengdu's music culture both nationally and internationally. These two music cards have made Chengdu an important city in China's music scene, attracting all kinds of music creators and music lovers to explore and share music.

4.1 New folk music of Chengdu

Ms. Zou Yafei spoke about her lifelong love of folk music in an interview. In China, folk music has evolved over the years, going through many folk music trends, until the largest folk music boom broke out in 2015, which gave Chengdu the label of "folk city" (Zou Yafei, 2022, interviews). During this period, a large number of creative and outstanding folk musicians emerged, which laid a solid foundation for the rapid development of "new folk music". This included male singers such as Di, Song Dongye, Li Zhi, Zhao Lei, female singers such as Cheng Bi, Chen, Hua Porridge, and groups such as Good Sister, Lu Xian Sen Band. Since the singing of "Southern Girl" and "Miss Dong" on "Happy Boy" in 2013, a series of music programs have made many folk music works quickly popular, causing the public to pay great attention to folk music. 2015 was once again known as the "year of folk music", and the popularity of folk music continued to heat up in 2016, and related performance activities almost did not stop. In 2017, folk singer Zhao Lei broke through with "Chengdu" on the popular music show Singer, which became an overnight hit and a representative song of Chengdu. Of course, the rise of folk music in the new century is not an accidental victory, but the result of a variety of factors, including creators, disseminators, audiences and other aspects.

From the perspective of creators, the number of musicians participating in the "new folk music" is larger than any previous period. Many people originally from

other musical fields joined the folk music family, gradually making the group of participants more extensive. These musicians face very different life conditions, so the subject matter of music works is increasingly diverse. From the perspective of communication, various kinds of we-media emerge in an endless stream, providing more stages for "new folk music". Artists of folk music actively present themselves to the public through online platforms and various media. In addition, with the increasingly rich mass culture and entertainment life, bars, live houses, music festivals and other live singing activities also provide them with more performance opportunities, such music performance activities are intuitive and effective.

From the audience level, compared with the previous period when the material and spiritual world was relatively scarce, people pay more attention to spiritual consumption and have a more urgent desire to meet the needs of spiritual and cultural life in the current period of rapid social and economic development. Whether it is the original emotional rich, delicate and sensitive literary youth, or the gradual growth of the post-80s, has not fully integrated into the society of the post-90s, there are certain demands in emotional aspects. In the face of the alienation of people in the postmodern society, they hope to find a voice that fits with their inner feelings. This group is generally better educated and more demanding. It is in this social emotional gap, the timely emergence of "new folk music" to fill this gap.

Ms. Zou Yafei and Mr. Jihu say folk music fits in well with Chengdu and has become part of the city's music culture. Chengdu has long been known for its laid-back, artistic lifestyle, which complements the emotional expression of folk music and literary lyrics (Zou Yafei, Jihu, 2022, interviews). The city encourages creativity and free thinking, and this cultural atmosphere helps foster the creativity and expression of musicians. Folk music is mainly characterized by emotional expression, and the lyrics are often deep and emotional. Chengdu's climate, landscape and human characteristics provide rich inspiration for musicians, who can express their unique emotions about their hometown and life through music. Chengdu has long been known for its independent spirit and eclectic cultural style, which dovetails with the free, iconoclastic character of folk music. Chengdu is home to many small music venues, cafes and cultural event venues, which are often ideal places for folk musicians to perform and share music. These venues offer musicians a chance to

showcase their talents. Many excellent folk musicians have emerged in Chengdu, such as Zhao Lei, Li Zhi and Guo Ding. Chengdu's regional characteristics and folk culture have become the source of inspiration for folk song lyrics and musical compositions. The local customs and unique character of the city inject a unique charm into the music. In general, the fit between folk music and Chengdu lies in the cultural resonance and emotional connection between the two. This combination has added a rich connotation to Chengdu's music culture, attracting many music creators and lovers to explore and share music.

4.2 Chengdu's hip-pop music

In the interview, Mr. Jihu said that hip pop music has always existed in Chengdu, generally popular in bars, performances and other music scenes. He personally likes this type of music very much, and has made many attempts to perform in Chengdu bars. Until the broadcast of "The Rap of China" in 2017, rap music quickly attracted wide attention in just two years (Jihu, 2022, interviews). This music art form, which originated in the slums of the United States, has become a craze in China, especially among young people. Chengdu rap music is a branch of rap music with great regional cultural characteristics, a product of Sichuan-Chongqing culture, and also a part of the culture. When rap music is labeled as a marginal culture in China, Chengdu rap musicians deeply explore the anxiety and confusion of identity faced by all rap music groups through their creations, revealing the performance of rap music falling into identity crisis. At the same time, they give full play to the construction of rap music, showing its revolutionary and creative, harmonious interaction with the mainstream culture of today's society, and make a positive contribution to the creation of localized Chinese rap culture.

In 2016, the G20 meeting was held in Chengdu, and the singer "Tianfu Incident" created a rap song "Come to Chengdu, See Chengdu" to welcome delegates from all over the world to Chengdu. The song adopts the purest and classic old-school style, emphasizing the rhythm of the song, and showcases the urban life and folk culture closely related to the people of Chengdu in English lyrics. This is not only an attempt to integrate rap music with mainstream Chinese culture while retaining its own characteristics, but also highlights the self-confidence of Chengdu rap musicians.

Chengdu has always been the most active city of hip-hop culture, and many well-known rappers have emerged here, driving a batch of new people, and promoting the inheritance of hip-hop culture. Sichuan dialect rap plays an important role in Mandarin rap. Typical singers include Lao Xiong, Xie Di, TY, Wang Shanhuo, Bang Yin and Haier Brothers. These musicians have successfully shaped the unique atmosphere of Chengdu rap music through their distinctive personalities and unique styles of expression.

The style of Chengdu rap: The use of rap to refer to the Chengdu dialect is a recognition of local history, and reflects the fact that rap music is deeply rooted in an urban area or even a specific street. Chengdu rap artists insist on using the Chengdu dialect for their rap performances. Rap music is a kind of contemporary art, which can return to the "contemporary" mode of art practice. Modern Chengdu rap originated in 2000, and in 2006, a group of young rap musicians established CDC Rap Hall to make it more organized. In 2008, CDC Rap Hall was expanded and formalized as a platform for Chengdu rap musicians to communicate with each other. The CDC Rap Hall also organizes and hosts rap concerts and releases records. By using the Chengdu dialect and expressing the characteristics and culture of Chengdu, rap artists can use local expressions to present the taste of Chengdu. Local expressions also lead them to discover that blindly following national/global rap standards can bring some inadequacies. Chengdu rappers adhere to themselves and the Chengdu dialect, which also forms the characteristics and agglomeration of Chengdu rap.

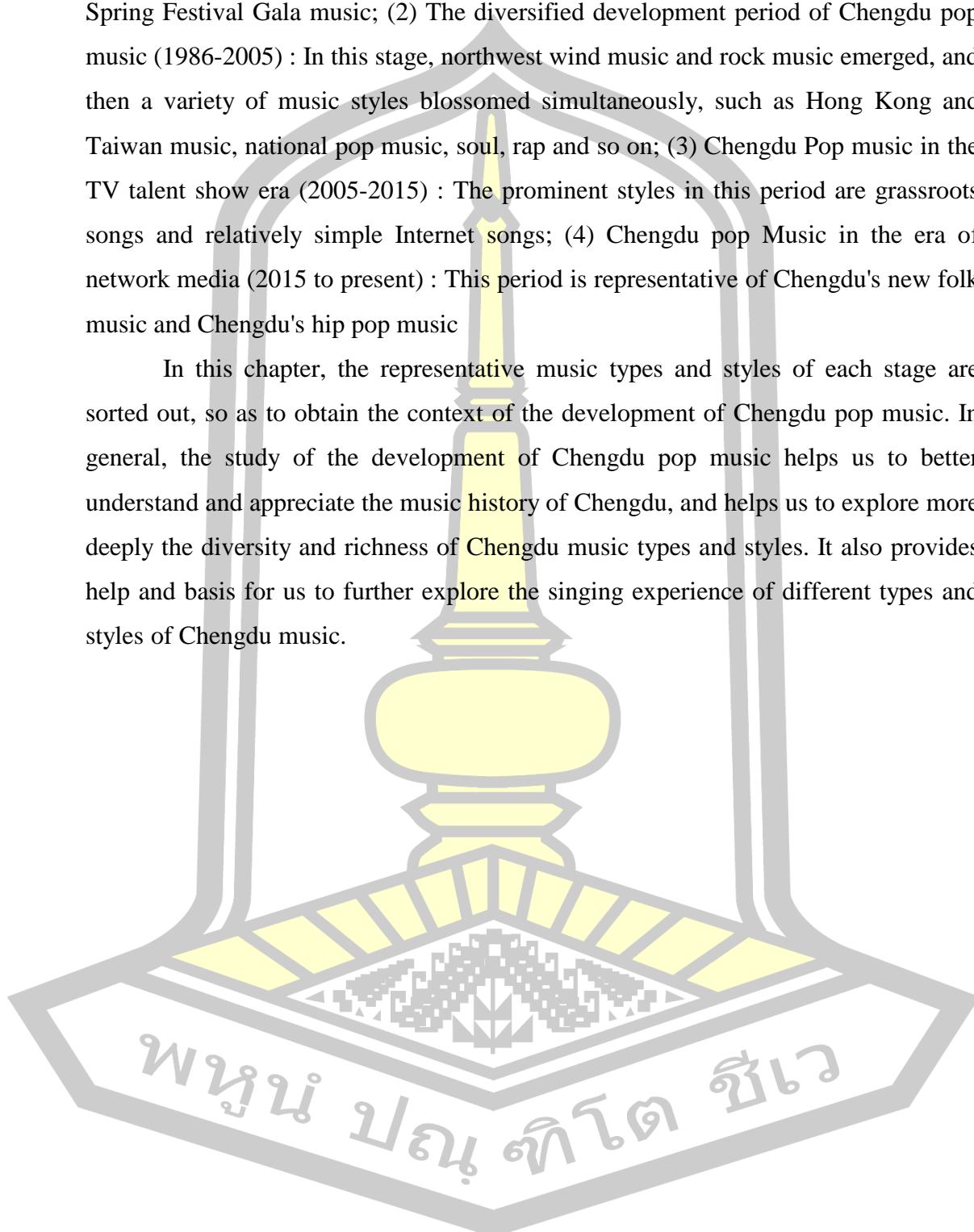
Summary

Based on interviews with famous Chengdu musicians (Zou Yafei, JIHU), this chapter summarizes relevant research literature, and divides the development period of Chengdu pop music. The development music which can be divided into the following stages: (1) the germination of Chengdu pop music (1978 to 1986); (2) The diversified development of Chengdu pop music (1986-2005); (3) Chengdu Pop music in the TV talent Show era (2005-2015); (4) Chengdu Pop Music in the era of network media (2015 to present).

Each stage has its own particular pop music and style. (1) The budding period of Chengdu pop music (1978 to 1986) : this period was mainly represented by Hong

Kong and Taiwan music represented by Teresa Teng, original Chinese music and Spring Festival Gala music; (2) The diversified development period of Chengdu pop music (1986-2005) : In this stage, northwest wind music and rock music emerged, and then a variety of music styles blossomed simultaneously, such as Hong Kong and Taiwan music, national pop music, soul, rap and so on; (3) Chengdu Pop music in the TV talent show era (2005-2015) : The prominent styles in this period are grassroots songs and relatively simple Internet songs; (4) Chengdu pop Music in the era of network media (2015 to present) : This period is representative of Chengdu's new folk music and Chengdu's hip pop music

In this chapter, the representative music types and styles of each stage are sorted out, so as to obtain the context of the development of Chengdu pop music. In general, the study of the development of Chengdu pop music helps us to better understand and appreciate the music history of Chengdu, and helps us to explore more deeply the diversity and richness of Chengdu music types and styles. It also provides help and basis for us to further explore the singing experience of different types and styles of Chengdu music.



CHAPTER V

Singing characteristics of Chengdu popular music singers

Singing is the main form of expression in popular music. At each different time in the development of popular music, the singing experience was very different. The singing characteristics of pop songs mainly include the following aspects: singing style, singing method and emotional expression, among which singing method plays a very important performance function in shaping singing style. Emotional expression is dependent on singing style and method, and can also be expressed independently. From the perspective of famous musicians (Ms. Zou Yafei, Mr. Jihu) and based on their interviews, this study will actively explore their singing experience of Chengdu's representative pop music types, and explore their singing styles, methods and feelings of emotional expression. Through this research, we can deeply understand the expression and emotional connotation of Chengdu pop music. This chapter contains the following parts:

1. Ms. Zou Yafei's singing characteristics and emotional experience
2. Mr. Jihu's singing characteristics and emotional experience
3. Common singing experience and emotional experience

1. Ms. Zou Yafei's singing characteristics and emotional experience

1.1 Singing characteristics and emotional experience of music types and styles in the budding period of Chengdu pop music(1978A.D. to 1986A.D.)

1.1.1 Singing characteristics and emotional experience of Teng Lijun's style music

Ms.Zou Yafei takes Teng's representative song "Xiao Cheng Gu Shi" as an example to analyze and discuss Teng's singing style and emotional expression. Ms.Zou Yafei often uses Teng's songs as examples to teach. The song "Xiao Cheng Gu Shi" is in four-four time, b D palace mode, and the vocal range is eleven degrees (A-D2). The melody of this song is simple and gentle, so it is difficult to create emotions in singing, but Teresa Teng interprets this song vividly, fully demonstrating her professional singing skills and rich artistic expression.



xiao cheng gu shi 小城故事

lyric: Tang Ni
词: 汤尼
composer: Zhuang Nu
曲: 庄奴

Andantino



5
1. 小城故事多, 充满喜和乐, 1. 小城故事多, 充满喜和乐,
2. 看似一幅画, 听像一首歌, 2. 看似一幅画, 听像一首歌,
9
若 是 你 是 你 到 小 城 来, 收 获 特 别 多。多。
人 生 境 界 真 善 美, 这 里 已 包
13
括。谈 的 谈, 说 的 说, 小城故事真不
cuo, qing ni de peng you yi qui lai, xiao cheng lai zuo
17

Figure 7. The score of "Xiao Cheng Gu Shi"

Source : Bao Li (2022)

Based on the "Teng Lijun 200 Golden Songs" (Shi Yin, 2019)

According to Ms.Zou Yafei's analysis, when singing this song, the sound needs to be advanced, the vowels are rounded and three-dimensional, the words are clear and coherent, and the prefix can be slightly bitten, and the expression color is more popular and intuitive. The singing speed of the song tends to be adagio, like a slow walk. The breath needs to be steady and smooth to match the sweet voice, using chest and mouth resonance when singing the bass register. When singing into the high register, such as the "dào" and "chéng" words in "Ruò shì nǐ dào xiǎo chéng lái", and the "bù" words in "Xiǎo chéng gùshì zhēn bù cuò", The "Qǐng nǐ de péng you yī qǐ

"lái" needs to be integrated into the head cavity resonance. This part can not raise the volume, on the contrary, can be interpreted with a more weak and delicate voice, so that the singing before and after the enunciation of the transition natural, coherent, warm and touching, giving people a sense of auditory harmony, through such a tone softening touched the hearts of the audience.

In the singing of the link, the use of soft, soft treatment, the smooth, round, glossy transition between the two sounds. For example, the singing of the words "shì"、"hé"、"dào"、"chéng"、"shuō"、"bù" and so on, through this way, the first sound is stable, smooth transition to the second sound, the second sound is short and light, and then quickly into the next word singing. This technique makes the voice soft and the tone euphemistic and elegant.

Ms.Zou Yafei analyzed that when Teng sang the song, she skillfully used techniques such as vibrato and Boeing. These two grace notes play an important role in popular singing, and in Teresa Teng's singing, they often appear and are used maturely. The wave patterns presented by these two voices, coupled with Teng's unique lyrical tone, bring an aesthetic effect of edge or "forbidden zone" exploration to the mainland audience. Especially in the "Chōng mǎn xǐ hé le" of the "xǐ" word, due to its short time value, the singer needs to express quickly and accurately, and Teng Lijun will interpret it as small, light, weak, as if there is no Boeing, more like humming from the nasal cavity, very fine, ingenious, so that the whole expression is more delicate.

Ms.Zou Yafei believes that in songs, vibrato can be used to polish them to show their unique personality characteristics. For example, in the first sentence of the song "Xiǎo chéng gù shì duō", for the processing of the "Xiǎo" sound, we can use a short trill, and adjust the amplitude of the trill to a minimum, while adding more gas sound, so that the sound seems to melt slowly with the extension of the sound, and finally end in a clear and crisp way, Gives a small and smart feeling. And in the "Xiǎo chéng gù shì duō" of the "duō" word, you can use a long trills, also add gas sound for polishing, dealing with a graceful, long, to create a gradually distant, drifting away from the image.

Ms.Zou Yafei concluded that we need to show smooth handling and clever use of grace notes throughout the singing of the song, with a gentle, rounded way to

deliver elegant and moving effects. Although the melody of the song is gentle, we need to sing a quiet ink painting and distant artistic conception through rich emotional expression, in order to meet the needs of popular singing for emotion and tone. In singing, to achieve the unity of voice and emotion, form and spirit, with the perfect combination of music and lyrics, touch the audience's inner feelings and desires.

1.1.2 Singing characteristics and emotional experience of TV drama songs and lyric songs of evening parties

Ms. Zou Yafei was deeply impressed by Li Guyi at that time. Li Guyi played a key role in inheriting Teng's air singing style, introducing this unique singing style to mainland audiences. Li Guyi was one of the most high-profile and controversial singers of his time. Her lyric song "Xiang Lian" has aroused strong social repercussion, and was even banned for its popular elements such as soft music style, electronic sound accompaniment and air singing. With the lifting of the ban on "Xiang Lian", "air singing" has gradually gained social and public recognition.

Ms. Zou Yafei takes "Xiang Lian" sung by Li Guyi as an example to discuss the characteristics of lyric singing style and the application of "air singing" in the 1980s. "Xiang Lian" is an episode of the TV series "Legend of the Three Gorges". The song is composed by Ma Jinghua and composed by Zhang Piji. Presented in four to four beats, A major, and ten degrees (B-D2), the song expresses the yearning and longing between lovers. The melody is warm and soothing, the lyrics are easy to understand, and Li Guyi's fresh and graceful interpretation makes the whole song full of modern sense. Li Guyi's voice is thin, sharp and bright, and he has the characteristics of both national singing and popular singing when he sings "Xiang Lian".

អនុញ្ញាត បន្ទាន់ ខ្លះ

xiang lian

电视风光片《三峡传说》插曲

lyric: Ma Jinhua
词: 马靖华
composer: Zhang Piji
曲: 张丕基

Andante



The musical score for "Xiang Lian" is presented on five staves of music. The lyrics are written below each staff, corresponding to the notes. The score includes a title, composer information, and a tempo marking of "Andante". A QR code is located at the top left of the score.

9

ni de shen ying, ni de ge
1. 你 的 深 影, 你 的 歌
wo you qing ai, wo de mei
2. 我 有 情 爱, 我 的 美

13

sheng, yong yuan yin zai wo de xin
声, 永 远 印 在 我 的 心
meng, yong yuan liu zai mi de huai
梦, 永 远 留 在 你 的 怀

17

zhong, zuo tian sui yi xiao shi
中, 昨 天 虽 已 消 逝,
zhong, zuo tian sui yi xiao shi
中, 明 天 虽 就 要 来,

20

fen bie nan xiang feng, zen neng wang
分 别 难 相 逢, 怎 能 忘
que nan de hen xi xiang feng, zhi you feng
却 难 得 和 你 相 逢, 只 有 风

Figure 8. The score of "Xiang Lian"

Source : Li Bao (2022)

Based on the "Favorite Old Songs" (Wang Guangji, 2010)

Ms. Zou Yafei said that when we sing the song, we need to pay a lot of attention to the use of breath and body. Common use of chest resonance, head cavity resonance, with strong breath support and flexible use. When sounding, the sound completely overtakes the breath, and the powerful resonance effect of the head cavity makes the sound transparent and bright. The need is especially evident when singing the accent, "hì" from "zuó tiān suī yǐ xiāo shì", "jì" from "zěn néng wàng jì", "qíng"

from "nǐ de yī piàn shēn qíng", The resonating color of the head cavity also needs to be very significant. In this song, Li Guyi uses the air sound almost throughout the song. When producing air sound, the vocal cords are not completely closed, and the air flow produces a sound with obvious air flow texture through the incomplete vibrating vocal cords. When singing air sound, there needs to be enough breath support. When the air impacts the vocal cords, the vocal cords should not be closed too tightly. In this way, "the sound accompanied by gas and gas accompanied by sound is the 'gas sound'." Ms. Zou Yafei stressed that when the air sound is issued, attention should be paid to controlling the outflow of breath, otherwise a large amount of air leakage will occur. Air singing is mostly used to express elegant, lyrical and deep songs, and the emotion expression is natural and cordial, which forms a contrast between virtual and real sound in folk song singing.

In terms of emotional expression, Ms. Zou Yafei believes that Li Guyi's singing of this song fashion has its own personalized and liberal treatment. For example, she has a tight bite, especially the "yǐng" of "nǐ de shēn yǐng", the "shēng" of "nǐ de gē shēng", the "zài" and "zhōng" of "yǒng yuǎn yìn zài wǒ de xīn zhōng", and the bite is a little blunt. Li Guyi's ancestral home is Changsha, so her singing occasionally has a fierce, passionate charm, and some of the songs have Hunan local accent, such as "nǐ de gē shēng", "zuó tiān suī yǐ xiāo yì" , "zěn néng wàng jì", etc. This shows that her singing does not completely follow the aesthetic principles of national high, bright and straight words, but explores the development path of combining national singing with popular singing.

1.2 Singing characteristics and emotional experience of Chengdu Pop Music during the period of diversified Development (1986A.D. to 2005A.D.)

1.2.1 Singing characteristics and emotional experience of rock music

Ms. Zou Yafei believes that when she was growing up, Cui represented a Chinese rock musician whose singing style and emotional expression influenced the next generation. Ms. Zou Yafei uses the song "Yi Wu Suo You" written and sung by Cui Jian as an example to describe her singing characteristics and emotional experience.

"Yi Wu Suo You" was included in the album Rock on the New Long March (1989). The song is in 42 beats, alternating E-quotient and A-sign mode, and

has A vocal range of eleven degrees (e1-a2). The song expresses a young man's firm pursuit of the ideal of life and his desire for freedom. Ms.Zou Yafei believes that the singing of rock music can be hoarse or not hoarse, but it is best to be vigorous and powerful, with a straight sound line, rough timbre, slightly dull, and strong penetration. The singing style of rock music is natural, with little deliberate showmanship, more like Shouting and singing through a way to trigger inner emotions. The articulation is clear and strong, emphasizing the rhythm, especially in the climax of the song, echoing the accompaniment of the drum, forming a strong sense of frustration and granularity. The best sound is strong and dense, showing a cylindrical tension, especially in the treble area, through conscious laryngeal compression to achieve a raucous hearing effect, highlighting the catharsis of the roar.



yi wu suo you
一 无 所 有
 lyric and composer:
 CuiJian
 词曲: 崔健

1.
 wo ceng jing wen ge bu xiu, ni he shi gen wo
 1.我 曾 经 问 个 不 休, 你 何 时 跟 我
 jiao xia de di zai zou, shen bian de shui zai
 2.脚 下 的 地 在 走, 身 边 的 水 在
 gaosu ni wo deng le hen jiu, gaosu ni wo zuihou deyao
 3.告诉 你 我 等 了 很 久, 告诉 你 我 最 后 的 要

4

zou, ke ni que zong shi xiao wo,
 走, 可 你 却 总 是 笑 我,
 liu, ke ni que zong shi xiao wo,
 流, 可 你 却 总 是 笑 我,
 qiu, woyao zhua qi ni de shuang shou,
 求, 我 要 抓 起 你 的 双 手,
 1.

7

yi wu suo you. wo yao gei ni wo de zhu

yi wu suo you.
 ni zhejiu gen wo zou.
 你 这 就 跟 我 走。

10

qiu, hai you wo de zi you,
 求, 还 有 我 的 自 由,

Figure 9. The score of "Yi Wu Suo You"

Source : Li Bao (2023)

Based on the "500 Popular Songs" (Yuge, 2010)

Ms.Zou Yafei believes that singing must pay attention to the confrontation between the air and the vocal cords, especially in the treble area or when the emotion is high, the power of this confrontation is more obvious, and the elasticity and tension of the voice are stronger. Unlike folk music or bel canto, rock music does not seek the resonance effect of the overall sound, but the sound needs to be very concentrated. In this song, Cui Jian shows the rough and strong masculine beauty of rock music through roaring singing, conveying the power of awakening and firm determination. He used a special tone to express the loss and helplessness of the lyrics, showing the excellent singing power of rock singers.

In terms of emotional experience, Ms.Zou Yafei believed that Cui Jian's unique personality and loud singing style completely subverted the traditional concept of the mainland audience at that time. He foreshadowed the independent spirit and rebellious personality of rock music in the hearts of the public, including me, through the special singing method of "Shouting and singing". This way of singing releases and channels an emotion and attitude, or a response to confusion and thinking. As the pioneer of "Northwest Wind" and the earliest embodiment of Western rock music's Sinicization, Cui Jian issued the first "cry" of Chinese mainland rock music and pop singing in the era through this way. In the 1980s, Chinese rock was dominated by the singing style of real voice and Shouting, which was more straightforward and radical than lyrical songs, showing an independent and rebellious personality. This direct and radical way of singing inspired the awakening of the pop singing style in a pure sense through "Shouting".

1.2.2 Singing characteristics and emotional experience of Northwest wind music

Ms.Zou Yafei takes Fan Linlin's song "Wo Re Lian De Gu Xiang" as an example to describe the singing characteristics and emotional experience of Northwest wind music. With lyrics by Meng Guangzheng and music by Xu Peidong, Fan Linlin rose to prominence with her first performance. The song is in four to four beats, in the key of C (plus clear Angle), and has a vocal range of ten degrees (e1-g2). It vividly depicts the sincere feelings of hometown, expressing the deep love for hometown and longing for real life. The melody of the song is passionate, the lyrics are simple and sincere, and at the same time, it integrates the rhythm form of disco,

making the rhythm part more prominent and full of modern sense. As a result, the song successfully achieved a clever fusion of pop music elements and ethnic music elements, becoming a household name and popular classic in the 1980s.

wo rei lian de gu xiang
我热恋的故乡

lyric: Guang Zheng
词: 广征
composer: Xu Pedongqu
曲: 徐沛东

Andante

5 (伴唱) 哟 哟
9 哟 哟
12 1.(独) wo de gu xiang bing bu mei,
mang bu wan de huang tu di,
2.(独) 忙不完的黄土地,
16 di ai de cao fang ku se de jin shui, yi tiao shi chang
喝不干的苦涩的井水, 一条时常
gan he de xiao he, yi lian zai xiao cun zhou wei.
累弯了腰, 依恋在小村周围。
20 lei wan le yao, nv ren ye wei ni suo chou mei.
女人也为你锁愁眉。

Figure 10. The score of "Wo Re Lian De Gu Xiang"

Source : Li Bao (2022)

Based on the "200 Contemporary Pop Songs" (Li Qiupei, 1990)

Ms.Zou Yafei analyzed the characteristics of Fan Linlin's singing: (1) bright timbre, rough and strong voice, slightly husky, but at the same time with a metallic texture. (2) The use of linear vocal line and singing form, showing full singing tension, this tension in the "Shouting and singing" expression to play incisively and vividly, especially in the high voice area, she showed a flexible, loud and rough style characteristics. (3) Fan Linlin sings with an open cavity, making her voice appear broad and bright, mainly using real voice singing, known for her natural, unpolished

voice. In the high voice area, she uses shouts to emphasize the connotation and style of the song, although she does not emphasize the resonance and the "focus" in the high voice position, but the high voice maintains the unique characteristics of wide and loud, inadvertently expanding the effect of "Shouting". (4) Fan Linlin sings with heavy intonation and strong enunciation, but keeps the complete rhyme, skillfully combines the characteristics of colloquial enunciation and traditional national singing methods, and pursues the standardized singing enunciation state in the natural way of speaking. (5) In highlighting the style of the song "Northwest Wind", Fan Linlin uses glissando at the end of the last word of each sentence. For example, "měi" in "Wǒ de gù xiāng bìng bù měi", "shuǐ" in "Kǔ sè de jǐng shuǐ" and "wéi" in "Yí liàn zài xiǎo cūn zhōu wéi". These glissando "shout" out with true voice, the voice is brief and powerful, showing the simplicity and heroic characteristics of the singing style of Xintianyou in northern Shaanxi.

Ms.Zou Yafei believes that the singing of "Northwest Wind" songs is similar to rock songs, and shouts are widely used. Through this simple and sincere "Shouting" sound, the beginning and image of pure pop singing is successfully established. This not only represents the early integration of local music culture and western pop music culture, but also reflects the cognition of local culture and the pursuit of new fashion of the generation in the late 1980s and early 1990s. The singing of "Northwest Wind" is a profound review and reflection of people's life and history at that time. The singers re-perceive the music works through the historical perspective, capture the historical picture flowing in the background of a specific era, and achieve the perfect unity of the historical and contemporary aspects of music performance. At the same time, this has inspired a new generation of Chinese songwriters to find new ways to create popular songs and constantly forge ahead with their creative spirit.

1.3 Singing characteristics and emotional experience of Chengdu Pop Music in the TV Talent Show Era (2005A.D. to 2015A.D.)

1.3.1 Singing characteristics and emotional experience of grassroots music and network songs

Ms. Zou Yafei believes that grassroots music and most of the corresponding Internet songs do not require too much singing skills, etc., and often just need a real and natural singing style. Grassroots music emphasizes authenticity and nature, and pursues true emotional expression while singing, avoiding excessive modification and mannerism. The singer usually delivers the emotion of the song in an unpretentious and natural way, making it easier for the listener to relate.

Ms. Zou Yafei notes that grassroots music often uses local dialects, or even specific accents, to more truly reflect local culture and life. The singer may deliberately preserve or highlight the characteristics of the dialect to add a sense of place to the song. In terms of emotional expression, grassroots music often emphasizes the unique understanding of life and the sincere expression of emotions. The singer conveys the emotion in the song through voice and expression, so that the listener can feel the message of the song more deeply. In some specific techniques, some grassroots music may use beatboxing, such as articulating clearly, enunciating strongly, etc., to highlight the key points in the lyrics, while maintaining the flow of the music. Various enunciation techniques also help to express the emotion of the song. The lyrics of grassroots music are often story-telling, and the singers focus on telling the story behind the song. Through emotional expression and storytelling, the singer is able to better guide the audience's understanding of the song. Some grassroots music may use improvisational singing, the singer can play randomly according to the occasion and emotional changes, increasing the flexibility and personality of singing.

Ms. Zou Yafei also took Wu Mochou as a representative singer of grassroots music as an example to describe the musical characteristics of grassroots music. Wu Mochou, as a new generation of Chinese female singer, is known for her unique voice and strong personality, and is praised as a "smoke-voice girl". Her timbre is both wild and feminine, and one of the most striking features is her ability to subvert songs. Through rearrangement and interpretation, Wu Mochou injects her own unique label, creating a unique singing style that cannot be replicated. She shows a rich and free expression on stage, and the stage style can change instantly with the interpretation of the song. In singing "Beautiful Stupid Woman", Wu Mochou completely subverts the singing style of the original Coco Lee, and her voice is

exaggerated, wild, and even has some weird elements. In the work "Love Love Love", she presents in a new way, the electronic elements throughout the song, coupled with her humorous singing style, highlighting her eclectic musical characteristics. Wu Mochu's personalized sound is quite unique in the Chinese pop music scene, and perhaps not everyone can appreciate this maverick style. However, pop music itself is a stage that encourages individual expression, and Wu Mochou has managed to find her unique place in Chinese pop music with her vocal charm and musical talent. Ms. Zou Yafei concluded that grassroots music and Internet music require singers to have a special charm and attraction, to brand themselves with a certain kind of label, so as to gain public attention.

1.3.2 Singing characteristics and emotional experience of Chinese-style songs

Ms. Zou Yafei said that Chinese-style songs, represented by Jay Chou, are a very popular style of music, and they are a very important type of music for both individual singing and teaching students.

Ms. Zou Yafei used "Qin Hua Ci" as an example to teach the singing characteristics and emotional expression of Chinese-style songs. Ms. Zou Yafei believes that the Chinese pop song "Qin Hua Ci" shows a beautiful melody and touching emotion with its slow rhythm and gentle melody, combined with Jay Chou's unique singing style. Ms. Zou Yafei analyzed Jay Chou's enunciation and concluded that although the pronunciation may be vague and the lyrics seem unclear at first hearing, this unique enunciation is actually based on the consistent pronunciation of the lyrics. Due to the relatively slow speed of the song, Jay Chou can express the lyrics clearly when singing. He pays a lot of attention to enunciation, especially in the rhyme and echo, forming a high cavity in the upper part of the larynx through the turquoise sound of the word, and then releasing the sound of the word through the opening of the larynx and pharynx, and finally focusing on pronunciation. Make the lyrics, singing and melody complement each other to create a harmonious aesthetic feeling.


qing hua ci
青花瓷

 (周杰伦演唱)

lyric: Fang Wenshan
 词: 方文山
 composer: Zhou Jielun
 曲: 周杰伦



Figure 11. The score of "Qin Hua Ci"
 Source : Li Bao (2022)

Based on the "500 Popular Songs" (Yuge, 2010)

In addition to enunciation, Ms. Zou Yafei believes that the singing technique of her songs is also crucial. Jay Chou uses a mixture of real falsetto singing,

especially in the singing of the high voice, that is, the climax of the song, he does not simply use the real voice to keep the voice at a high level, but uses the unreal falsetto singing method, so that the voice is more flexible in the intensity and the transformation of the voice range, adding the emotional color of the song euphemism and sadness. This singing method makes the singing more like narrating the story of Jiangnan misty rain, with more sincere emotions and deeper emotional resonance of the audience. When singing "Qin Hua Ci", Jay Chou boldly integrated the popular singing method and Beijing Opera singing style, which complemented the singing style of the song in Chinese, injecting a stronger national charm into the song. When singing, the flexible conversion of large and small voices infuses new singing techniques into songs, innovates the singing way of popular songs, and makes them have a more distinctive artistic style.

Ms. Zou Yafei believes that it is necessary to pay attention to the integration of emotions in singing. By means of articulating words, rational use of singing skills and changes of real and false voice, the singing effect of integrating emotions into voice is achieved. Especially for the Chinese style pop songs like "Qin Hua Ci", which are full of deep feeling and profound meaning, the singing should emphasize the connotation rather than excessive "showmanship". Only by integrating personal emotion, subjective consciousness and aesthetic orientation into it, can the singing be more artistic.

1.4 Singing characteristics and emotional experience of Chengdu Pop Music in the era of Network Media (2015 A.D. to present)

1.4.1 Singing characteristics and emotional experience of Chengdu folk music

Ms. Zou Yafei has a lot of singing experience in urban folk songs. She believes that in the song "Chengdu", we need to combine folk songs with popular singing methods, so as to control the atmosphere and unify the vocal area. The melody lines of the whole song are relatively long, especially the first four sentences have a low intonation range, and then through the octave connection, we need to use the chest to make the bass part both deep and powerful. Then reach the high point of the song, if the throat position is unstable, a little shake may affect the position of these two words, thus affecting the integrity of the song. Therefore, we need to adjust

the enunciation position when singing, for the first word with a lower vocal range, the enunciation position can be placed in the back, and the enunciation of the popular singing method is used in the progress, and the transition to the next word is easy, so that the voice sounds softer.

Secondly, Ms. Zou Yafei needs to put more effort into the singing of grace notes. She believes that singers need to go through strict technical training to achieve excellent singing effects, and in this process, the distribution of breath and sound is particularly critical. After a long period of professional training, Zhao Lei has excellent breath control ability. At the climax of the song, he is often faced with a long note of the last note, which is a challenge to the singer's technique. When singing, he skillfully uses his breath to gently direct his voice forward and find the position of the cavity of the hum. He did an excellent job of keeping the breath in his waist and abdomen, keeping the singing pipes open, allowing the voice to flow freely and unhindered.

In terms of emotional experience, Ms. Zou Yafei believes that there are commonalities and individuality of urban folk songs. The commonness is manifested in the wide source of its musical elements, the use of tunes unfettered and free play. However, from the singing point of view, most of the urban folk music is still mainly to talk about the singing, the melody of the song is concise and bright. The singers have drawn the singing skills of folk singers from Japan, Europe and the United States, and have not only drawn the singing skills of contemporary pop music, but also inherited the singing methods of local folk songs, thus giving the city folk music a new look. In terms of personality, the singing style of Chengdu folk song tends to be lyrical, but not overly provocative. Singers pay attention to the emotional balance of songs, and touch the hearts of listeners through delicate but not overly exaggerated interpretation. Chengdu folk song reflects the unique culture and customs of Chengdu. The lyrics often include Chengdu dialect, place names, customs and other elements, making the music more local. Chengdu folk singers often use the Chengdu dialect flexibly to make their songs more regional. This unique way of language expression also adds affinity to music. Chengdu folk songs emphasize the emotional connection between people, and the singers express their thoughts and feelings about family, friendship, love and other interpersonal relationships through songs.

1.4.2 Singing characteristics and emotional experience of Chengdu rap music

Ms. Zou Yafei does not know much about Chengdu rap, but she is familiar with and recognized by rap music. She has a keen interest in Jay Chou's rap music and considers him one of the leaders of Chinese hip-hop music. Since Hip-Hop music was introduced into China in the 1980s, this music form has failed to cause a boom in the Chinese music world for a period of time, and has been hidden behind the scenes for a long time, until the rise of Jay Chou, people began to have a certain understanding of this popular song form of hip-hop. Jay Chou not only introduced hip-hop /Rap into the vision of the Chinese public, but also involved in the field of R&B, and integrated Chinese traditional culture with Hip Hop culture to create Chinese native hip hop culture. Jay Chou sang representative works including "My place", "Nunchaku", "Maiden", "Dad I'm back", "Peninsula Iron Box" and so on.

In singing, Jay Chou's voice is highly recognizable, dark and magnetic, full of big boy's energy and shyness, belonging to the linear sound line. Ms. Zou Yafei said that when we sing, we also need to achieve some flavor of rap, neither lyrical nor loud and bright, but with both "cold" and "cool" colors, so that it is easy to resonate with contemporary teenagers. In Rap singing, the mouth opening can be small, and the sound is straightforward and does not pursue resonance, but it needs to pay great attention to the sense of melody. In addition, the unique enunciation style of rap is also a major feature, the vocal organ is not active when enunciation, fully showing the uniqueness of rap singing style, and it is also one of the reasons for making people feel "cool and drag".

According to Ms. Zou Yafei, Rap's emotional expression is straightforward. Rap usually expresses the singer's true emotions in a straightforward and frank way. Singers may share their personal experiences, struggles, joys, or views on social issues, and this authenticity makes it easier for listeners to relate to the singer. Rap music often emphasizes self-expression and confidence. Singers may show their self-esteem through lyrics that emphasize their accomplishments, abilities, and uniqueness. Some Rap songs express deep thoughts about life, relationships, and social issues through thoughtful lyrics. This kind of expression allows the audience to think about their own values and opinions. Of course, Rap can also be humorous, the

singer through clever word play and humorous expression to convey light and cheerful emotions. This form of Rap is often used for entertainment and relaxation.

2. Mr. Jihu's singing characteristics and emotional experience

2.1 Singing characteristics and emotional experience of music types and styles in the budding period of Chengdu pop music(1978A.D. to 1986A.D.)

2.1.1 Singing characteristics and emotional experience of Teng Lijun's style music

Mr.Jihu rarely sings Teng Lijun's songs, but he has done corresponding research. He is deeply impressed by Teng Lijun's "air voice" singing method, and often uses it in singing. He uses "Qia Si Ni De Wen Rou as an example to describe his experience and emotional experience. "Just Like Your Gentleness" is in four and four beats, in A major, and the vocal range is nine degrees (a 1-b2). The song expresses the sadness and unparting of lovers. Teresa Teng's tender and atmospheric singing, like aging wine, is unforgettable for a long time, which is also the most successful model in many cover versions.

qia si ni de wen rou
恰似你的温柔

Larghetto

lyric and composer: Liang Honzhi
词曲: 梁弘志

6

11

16

mou nian mou yue de mou yi tian,
某年某月的某一天,

jiu xiang yi zhang po sui de lian, nan yi kai kou dao zai jian, jiu rang yi qie zou
就像一张破碎的脸, 难以开口到再见, 就让一切走

yuan. zhe bu shi jian rong yi de shi, wo men que dou mei you ku qi, rang
远。这不是见容易的事, 我们却都沒有哭泣, 让

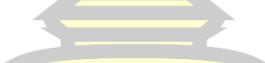





Figure 12. The score of “Qia Si Ni De Wen Rou”

Source : Li Bao (2022)

Based on the "Teng Lijun 200 Golden Songs" (Shi Yin, 2019)

Mr.Jihu analyzed that Teng used a lot of air singing in singing, especially when singing the bass, inheriting Zhou Xuan's low, slow, soft and weak "air singing" tradition. Air singing involves adjusting the breath so that the air vibrates on the vocal cords to produce a soft and infectious sound. In our singing, the clever use of air sound can add color to the song and express the deep feeling. Adding air to the vibrato of some songs can make the vibrato softer and more delicate.

Mr.Jihu analyzes the verse of the song "Qia Si Ni De Wen Rou : "M ǒ u ni
án m ǒ u yuè de m ǒ u yī tiān, jiù xiàng yī zhāng pòs uì de li ǎ n, nán y ǐ kāi k ǒ u
dào zàijiàn, jiù ràng yī qiè z ǒ u yu ǎ n……" We can learn that Teresa Teng uses an
extremely weak and low air voice to interpret the picture of secret sadness and parting
sadness, especially the words "tiān" 、 "li ǎ n" 、 "jiàn" 、 "ràng" and so on, the
air voice slightly extends, the air pushes the sound away, the "point" of the sound is
diluted and appears hazy, fully showing the charm of the air singing. We need to sing
every word with gas sound clean and crisp, the connection between the words and the
words is coherent, and the gas and sound are properly matched.

When Mr.Jihu analyzed the emotional experience, he said that we need to
form a sense of intimacy and telling when singing, and integrate it into the air singing.
In addition, the emotional expression of Teng Lijun singing needs to be long-lasting
and gentle, adding a ray of song to the taste of the world's cold and warm. We can use
a soft voice, relying on emotional power to promote the change of temperament, this
expression in the song is more soothing, tender, compared with the singing style of
"times", it pays more attention to the artistic and musical of the work.

2.1.2 Singing characteristics and emotional experience of TV drama songs and lyric songs of evening parties

Mr.Jihu was impressed by the way authentic voices were sung at that time, the
sounds made by people using their natural, unmodified voices. From the point of view
of physiological anatomy, it covers the stretching action of the laryngeal thyroid
cartilaginous muscle involved in the main vocal cords, forming the overall vibration
of the vocal cords, local vibration or edge vibration, thus producing the "real sound".

The sound of the true voice is relatively natural, and it is also located in the natural sound zone, so it does not require too much modification. In singing, the real voice is the most basic voice method, and most singing techniques and timbre are developed based on the real voice.

True voice is a kind of voice method with personalized recognition, and it is an efficient way to express the characteristics of one's own voice. The vocal cords are tensioned when the true voice is produced, and the two sides of the vocal cords move close together to form complete vibration. Everyone's voice is naturally different, and the more vocal tension you express, the wider the range you can sing. The effect of true voice is strong and bright, showing high and brilliant colors in the high notes, and more natural and intimate in the middle and low notes. However, Mr.Jihu stressed that since the true voice is produced by the symmetrical elongated vibration of the vocal cords, there are certain limitations in the effective vocal range of this singing method. A slightly higher vocal range may be difficult to control the use of sound and cannot be freely used.

Mr.Jihu believes that TV songs focus on serving the plot and complement the storyline. The lyric songs of the evening party emphasize the personal expression of the singers and the artistry of the music, and pay more attention to the feelings of the audience. The singing of TV songs serves the plot more and pays attention to the fit with the story; The lyric songs in the evening are more independent, highlighting the singer's personality and musicality. Since both types of songs have a clear purpose, the singing method will be adjusted according to different occasions to better meet different performance needs. Among them, TV songs are closely related to the plot, and the singing method is often more dramatic. The singer needs to express the emotion of the character through the voice and emphasize the fit between the lyrics and the plot. In terms of emotional expression, it pays more attention to grand themes or narrative styles, which is also more in line with real voice singing.

2.2 Singing characteristics and emotional experience of Chengdu Pop Music during the period of diversified development (1986A.D. to 2005A.D.)

2.2.1 Singing characteristics and emotional experience of rock music

Unlike Ms.Zou Yafei, Mr.Jihu's focus on rock is mainly in Hong Kong. At that time, a large number of rock bands emerged in Hong Kong, including Fengyun,

Lady Diana, The Daming Group, Grasshopper, Border and so on. These bands initially mimicked and covered European and American rock songs, but gradually began to write and perform on their own. Among them, the band Beyond became the most representative rock band of this period, and stood out for its good European and American pop and rock style. The band, consisting of Wong Ka-kui, Wong Ka-keung, Wong Kwan-chung and IP Si-wing, has composed many masterpieces, including "Da Di", "Xi Huang Ni", "Zheng De Ai Ni", "Hui Huang Sui Yue" and "Hai Kuo Tian Kong".

Mr.Jihu took "Hai Kuo Tian Kong" as an example to describe his singing experience and emotional experience. The song, composed by Wong Ka-kui and arranged by Beyond and Leung Bang-yan, is a representative work of Beyond's 10th anniversary. The song is in four and four beats, in F major, with a vocal range of ten degrees (f1-a2), expressing a belief and determination that never gives up in the face of cruel reality. This piece belongs to the pop rock style, combining the characteristics of pop songs and rock music. Compared with hard rock, heavy metal and other styles, pop rock pays more attention to the beauty of the melody, its rhythm is soft, and the music style is more tender, less the typical rock's restlessness and mania. The beginning of the song is mainly accompanied by piano, showing the lyrical characteristics of pop songs. In the chorus, electric acoustic instruments such as electric guitars are added, highlighting Beyond's signature rock style. In addition, the song also introduces the performance of the string group to enhance its sense of power and rhythm, and constantly promote the musical tension, showing the internal meaning of the song full of fighting spirit.



hai kuo tian kong
海阔天空
(Beyond演唱)

lyric: Ling Zi
词 : 沔子
composer: Tan Jianchang
曲: 谭健常



The musical score for "Hai Kuo Tian Kong" is presented in a standard musical notation format. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are provided in both Chinese and English, with some words underlined to indicate performance techniques like vibrato. The score includes a QR code at the top left and a copyright notice at the bottom right.

Figure 13. The score of "Hai Kuo Tian Kong"

Source : Li Bao (2022)

Based on the "500 Popular Songs" (Yuge, 2010)

Mr.Jihu believes that we need to show a slightly husky voice when singing "Hai Kuo Tian Kong", highlighting the strong and elegant quality of the sound. Unlike the straight-line sound of rock singers, singing Wong Ka-kui's songs needs to show the characteristics of curves, which provides effective support for the display of pop rock style. In singing this song, we also need to use a lot of vibrato, especially in the middle and low notes, almost every word with a slightly longer duration is accompanied by a vibrato. The higher register vibrates more, for example, "Jīn tiān wō hán yè lǐ kàn xuě piāo guò." In the "wō" and "guò", and "Huái zhe lěng què le de xīn wō piāo yuǎn fāng." in the "fāng" word. These trills vividly represent the association of a shivering voice in the cold, and at the same time, we need to show a

relaxed vocal cord when we sound, and the resonance effect of the chest and mouth is very obvious.

According to Mr.Jihu's analysis, when singing the high notes, Huang Jiaju's vocal cords closed strongly, although due to the limited use of singing techniques, his larynx did not relax completely like other singers, resulting in a slightly stiff high notes. In the high register, the use of trills is low, and when dealing with extended notes, he prefers to choose the singing effect of strengthening the shout, highlighting the strong sense of rock music, highlighting the awakening and breakthrough of pure pop singing elements. In addition, in "nny pa y lacuna y lacuna. Huang has adopted the skill of "raw edge pronunciation" to create a scratchy texture. This technique is to control pitch and volume by pulling the larynx down by the external muscles of the larynx, so that the tensioning pressure generated by the vocal cords emphasizes the pop vocal and rock singing style of the song.

Mr.Jihu analyzes the emotional expression of Beyond's rock music and believes that it is famous for its deep emotional expression. The band's songs often touch on themes such as life, love, ideals and society, moving listeners with deep lyrics and passionate singing style. The first is the theme of resilient ideals: Beyond's songs often reflect the pursuit of ideals and beliefs. The words in their lyrics express a desire for a better future and a strong determination to fight for their ideals; Then there are the deep and lyrical lyrics: Beyond's lyrics are often philosophical, expressing deep thoughts about life, love and society. This kind of profound lyric content provides the audience with the opportunity to empathize, so that they can deeper understand the emotion conveyed by the song; The third is the passionate singing: lead singer Wong Ka-kui's unique voice and passionate singing style add deep feeling to Beyond's music. His way of singing can truly convey the emotion in the lyrics to the audience, making the songs more infectious.

2.2.2 Singing characteristics and emotional experience of Northwest wind music

Mr.Jihu said that the Northwest Wind song "Loess High Slope" is his favorite pop song. The song is four and four beats, the speed is slightly faster, the single trilogy type structure, the vocal range is wide and the Chinese five-tone mode

is adopted, which is the B sign. The whole song describes the life of the people in Northwest China, and adopts a virtual writing method. The lyrics express their feelings directly and freely. The seemingly straightforward, simple and plain lyrics actually reflect the characteristics of the people in Northwest China, which are warm and hearty, eclectic, generous and simple.

Mr.Jihu also cited Fan Linlin's version as an example. Her voice is slightly gravelly, rectilinear, and has a wide range, especially in the treble area showing vicissitudes and rough style. In the singing of "Loess High Slope", Fan Linlin's articulation is in place, and the use of contrast words is flexible, which vividly shows the simple and primitive character of Northwest people. The use of a large number of singing skills, unified melody and music style makes her singing lively and interesting. In summary, the "Northwest wind" pop music works represented by "Loess High Slope" stand out in singing with its rough vocal line, wide vocal range, simple sound and bright northwest music characteristics. Compared with rock music, this kind of work pays more attention to lyricism in singing, emphasizes the integration of sound and emotion, and better touches the audience through sincere emotional resonance.

Mr.Jihu believes that the singing methods of pop music "Loess High Slope" mainly include "Shouting singing", "straight singing" and "raucous singing". Among them, "Shouting singing" also has its unique embodiment in western popular music. This Shouting method was later absorbed by rock music as a way of expressing emotion at the climax of a performance. In China's "northwest style" pop song singing, this kind of Shouting singing originates from the most original northwest music singing way, which not only shows the unique characteristics of northwest music, but also integrates the singing elements of western rock music. The deafening sound presented during the singing has a strong sense of penetration and shock. Compared with the traditional "soft singing", "Shouting singing" has more distinctive national characteristics, and can enhance the momentum of singing and stimulate emotions.

In terms of emotional expression, Mr.Jihu believes that Loess High Slope is a typical representative work of localization and nationalization in Chinese pop music. With the upsurge of "Northwest wind" songs, "Loess High Slope" as a typical

"northwest wind" pop song singing method has quickly entered the Chinese music world. This type of singing is based on real voice singing, using a more breath impact on the vocal cords, presenting a sound quality similar to speaking or Shouting. When singing, it is full of strength, powerful, loud and loud, showing a simple and natural style of big white voice, and the song describes the natural scenery of the northwest and people's lifestyle complement. Mr.Jihu thinks that this simple and straightforward singing method creates a broad artistic conception, adding aesthetic experience and deep thinking beyond the voice to the song singing, making it more attractive charm and appeal.

2.3 Singing characteristics and emotional experience of Chengdu Pop Music in the TV Talent Show Era (2005A.D. to 2015A.D.)

2.3.1 Singing characteristics and emotional experience of grassroots music and network songs

Mr.Jihu has a deep understanding of grassroots music and Internet songs, and he has similar grassroots experience. Mr.Jihu believes that grassroots music and online singing techniques emphasize emotional expression, authenticity and simplicity. In grassroots music, it emphasizes the true nature of the singer's singing, avoids excessive modification of the voice, and maintains a unique timbre to let the audience feel the singer's true emotions. Despite the focus on authenticity, clear pronunciation is still crucial to ensure listeners understand the content of the lyrics. Although grassroots music is often simple, the dynamic performance of the music is still crucial. Singers need to master the rhythm, emotional highs and lows of the music in order to convey the emotional direction of the song. When performing online songs, singers can connect with the audience by interacting with them, enhancing the audience's sense of engagement through live streaming, social media or interaction during performances. In general, singing grassroots music and Internet songs needs to emphasize emotion, authenticity and simplicity. This style of music usually focuses more on the emotional expression of the singer and the resonance of the lyrics, rather than the complex music production. The key is to take care to convey the emotion of the song, to connect with the audience, and to show authenticity and naturalness in the production and singing of the music.

Mr.Jihu also pointed out that in the current era, whether highlighting the global orientation or highlighting the national form, it does not mean that the personality of the singer will disappear. That is to say, in the composition of mainstream pop singing, personality style singing is not only a variation on the aforementioned basis, but also participates in the structure of this basis, making it more substantial and rich. The so-called "personality" means that it has a distinct personal label and is developed on the basis of European, American and national singing styles, and its unique sound quality and singing style are different from the above two styles. This kind of "minority" singing is famous for being unique or alternative, although "special", it fully demonstrates personalized characteristics, shows a free state in certain differences (called "freedom of difference"), and stands out in the excessively homogenous and mechanical musical culture industrial products. Therefore, in terms of the aesthetic tolerance of the public today, it also has a large audience. Su Yunying's Wild Son, for example, showcases the quality of her elfin voice. Her voice is full of the freedom and energy of the mountains. In the Chinese singing world, her singing personality is unique, full of lively and sunny atmosphere, showing the characteristics of going her own way. Su Yunying's voice is unique and has formed her unique personal label in the use of nasal tones and the switch of falsetto at the end. Coupled with her whimsical interpretation, she can always bring people unexpected surprises. Su Yunying's singing style has surpassed the mainstream pop singing art, and she is able to express herself freely with music, bringing a fresh and impressive music experience to the public.

2.3.2 Singing characteristics and emotional experience of Chinese-style songs

As a new generation singer, Mr.Jihu knows Jay Chou and his music very well. He believes that Jay Chou's appearance changed the status quo of Chinese music at that time. "Chinese style" pop songs composed by Jay Chou and lyrics by Fang Wenshan swept the whole Chinese music world in a short time. Jay Chou skillfully blends ethnic and Western elements to create a unique musical style. Under the leadership of Jay Chou and Fang Wenshan, other musicians also began to try to create "Chinese style" songs, David Tao's "Susan Says", Hu Yanbin's "Monk", Wang Lee Hom's "In the Plum Edge", Hou Xian's "West Wing", Xu Song's "Broken Bridge" and

Snow", Huo Zun's "Rolling Pearl Curtain" and so on are representative works, these works are rich in ethnic elements.

First of all, in terms of works, Mr.Jihu analyzed that the arrangement traces back to history and adopts traditional Chinese national mode. This mode pays attention to the feminine beauty, which not only neutralizes the hardness of Western major and minor keys, but also reflects the general aesthetic tendency of Chinese people. This clever blend of classical and popular reflects the emotional collision of timbre, as well as the interweaving of western and ethnic instruments. The lyrics, mixed with or borrowed from classical poetry, seek history again and transform and recreate it in a new context. For example, the taste of ancient poetry in Jay Chou's "Maiden" is in sharp contrast to the popular, dynamic rhythm.

Secondly, in terms of singing, Mr.Jihu believes that "Chinese style" pop songs show unique characteristics, reflecting the perfect fusion of tradition and modernity. By combining the western singing style with the national singing style, the singers showed the spirit of "learning as the body and using western learning". For example, Jay Chou combines hip-hop and R&B singing styles with traditional Chinese elements to create a rap with unique Chinese characteristics. In "Maiden", the singer expresses the words with ancient Chinese images through the way of black rap, showing the perfect connection of Chinese and Western cultures, forming a distinctive Chinese humanistic customs. In addition, Jay Chou has also incorporated Chinese opera singing into popular singing methods, such as the use of Peking Opera Huada singing in Huo Yuanjia, combining the masculinity of rap with the softness of opera, through the contrast between real voice and false-voice and various Chinese elements to create stunning effects. David Tao also integrates Chinese folk singing in R&B singing, such as the Beijing Opera verse in Susan Says, which makes the song both fashionable and full of charm.

2.4 Singing characteristics and emotional experience of Chengdu Pop Music in the era of Network Media (2015 A.D. to present)

2.4.1 Singing characteristics and emotional experience of Chengdu folk music

Mr.Jihu sang many folk songs during his performances, and also extended many folk songs with national characteristics. He thinks that the singing of pop songs

emphasizes individuality, and each singer has a great difference in the way of interpretation, showing a completely different style. There is also a wide variety of techniques, while ballads do not require much technical embellishments. Folk singing is more direct and natural, revealing the true feelings, giving up the real timbre, abandoning those exaggerated techniques, presenting a free, comfortable and clear feeling. Taking crooning as an example, the audience can feel sincere emotion just by humming softly at a volume similar to speech. Some subtle artistic manipulations, such as slight sighs and brief pauses, can be presented in a subtle way. The use of the microphone, voice control, the flow of melodic lines, the tone of the lyrics, the use of microtones and air are all basic techniques of crooning.

When singing ballads, Mr.Jihu usually sings in his own voice. Compared with crooning, this way usually does not pursue the fullness and resonance of the sound, and the timbre is more flat and natural, focusing on clear pronunciation and colloquial language. In terms of the use of breath, when singing ballads, the breath must be kept stable. The deep voice combined with the flat breath gives a feeling of tranquility and emphasizes the true expression of emotion. The singer will breathe deeply, with the power of the lower abdomen transmitted through the chest, producing a deep, vicissitudes of emotion. Therefore, it is not appropriate to use too much fluctuation and modulation of pitch to ensure that the use of breath can be effectively narrated. This is particularly important in ballad expression, as the themes of ballads often involve the narrative and storytelling of life experiences. In terms of pronunciation, many folk singers are more casual when singing, which is also a characteristic of folk singing. Such a way of pronunciation is more like telling a story and emphasizing the narrative. As for the tongue rolling phenomenon, many folk singers come from the north, so the tongue rolling phenomenon sometimes occurs.

True expression of emotion is crucial, and in a ballad, emotional investment is crucial. While ballads don't require much singing skill, the most important thing is authenticity, including lyrics, stories, and life experiences. Therefore, the emotion must be appropriate and in line with the mood conveyed by the song. In the saddest moments, the emotion should not be too lyrical, but the plain narrative of the story, so that the audience can resonate, highlight the narrative sense of the ballad.

2.4.2 Singing characteristics and emotional experience of Chengdu rap music

Mr.Jihu has tried rap music a lot, and rap songs are included in his albums. He believes that the Sichuan and Chongqing areas exude a free and inclusive cultural atmosphere. For a long time, Sichuan and Chongqing have been the places where immigrants flow, so they hold an open and inclusive attitude towards different cultures, showing the atmosphere of accepting all rivers. This makes the rap culture from the United States find the soil to thrive in Sichuan and Chongqing area. People in Sichuan and Chongqing are born with "hip hop characteristics". Two of the most inclusive cities in western China, Chengdu and Chongqing are naturally entertaining. Sichuan and Chongqing people are born with the characteristics of truth, rebellion and unyielding, which runs through the rap music culture. The most important is the advantages of dialects in Sichuan and Chongqing. The Sichuan-Chongqing dialect is very good for rhyming. Moreover, Sichuan-Chongqing people have been exposed to some dialect rhymes since childhood, which can be regarded as the precursor of Sichuan-Chongqing rap music.

Mr.Jihu believes that hip-hop singers may not have much professional singing skills, but they pay great attention to the sense of rhythm and rhythm of music. The singing technology of Rap is embodied in the sense of rhythm, rhyme, diction, expression and so on. A good sense of rhythm enables the singer to sing accurately with the rhythm of the music. This includes maintaining a clear rhythm during fast rap sections, working closely with the beats of the background music. A notable feature of Rap is the use of rhymes to enhance the rhythm of lyrics. The singer needs to subtly connect the end or middle syllable of a word with the syllables of other words to create a compelling sound effect.

Rap usually requires the singer to express strong emotions and attitudes. By changing the voice, adjusting the intonation, and injecting emotion into the lyrics, singers can convey the theme and emotion of the song more vividly. Some Rap songs require the singer to rap at a fast pace, which requires excellent beatboxing and breath control. Skilled singers can show a variety of speed and musicality in their singing. Singers can use the level of the voice, timbre changes to enrich the expression of

singing. Some rappers are good at using different sound effects, such as bass, treble, trill, etc., to add layers to the music.

3. Common singing styles and emotional experiences in different eras

In the process of communication between musicians, it is of great significance for them to express the emotional experience of pop singing. In different times and different periods of pop music development, the emotional expression of pop music has some commonalities, such as authenticity, universality and social reflection. There are also some common psychological experiences when performing. Through in-depth interviews and summaries, we explored a number of common psychological experiences and found that these psychological experiences were highly consistent with singing expression and "flow experience". Therefore, in this part of the study, we will summarize the common singing experience in different stages of pop music development through the introduction of "flow experience". This kind of experience is not affected by the era, culture and music style, but only related to the singing activity itself, which is of great significance for understanding the essential characteristics of pop music and the emotional expression of pop music.

3.1 Flow experience and pop singing experience

Music is often referred to as the "language of emotions" (Mithen, S, 2006). As a form of artistic expression, vocal singing needs not only the mastery of skills, but also the performer's devotion to emotion and expressiveness. During this process, a unique state of mind, the "flow experience", may emerge. Therefore, there is a close connection between "Music performing arts experience" and "flow experience", especially in the field of musical performance. The musical performance art experience can be enhanced in the flow state because musical performance often involves skills, challenges, and commitment that coincide with the elements of the flow experience.

Csikszentmihalyi associated play with a moment of presence. It is within presence that play appears and shapes our experience. Musical artists are constantly in relationship with self, time, space, play, and feeling from a total engagement in the task on hand for the sake of the activity itself. flow experience describes the positive emotional states of this type of music performer in a quantifiable way. By learning the

flow experience and actively seeking it out during performance, many musical performers are able to better manage their emotions and emotions and thus achieve better performance results (Kirchner, J. M., Bloom, A. J., and Skutnick-Henley, P., 2008).

In musical art experience, the concept of flow experience provides a possible link between high enjoyment and a balance between high perceived challenges and skills. In the context of music performing, conditions for flow and characteristics of flow based on Csikszentmihalyi's (1975/2000) work hold great significance.

In the experience of music performing arts, individuals participating in singing performances may experience the following characteristics related to flow experience: (1) Concentration and devotion: Music performance requires the performer to fully devote himself to the music, forget the surrounding environment, and completely focus on the music performance. (2) Balance of skill and challenge: In musical performance, players need to use their musical skills, but also to deal with the challenges of the performance process, such as complex notes, rhythm and emotional expression. This balance between skill and challenge contributes to a flow experience. (3) Loss of perception of time: During a musical performance, a performer may lose his or her perception of the passage of time through concentration, creating a sense that time has almost stood still. (4) Satisfaction and accomplishment: Players may experience satisfaction and accomplishment when they overcome challenges, demonstrate skills and successfully complete a performance in a musical performance, which is also a feature of the flow experience. Therefore, there is a strong connection between the music performing arts experience and the flow experience, especially in the field of music performance. flow experience can enrich the musical performance experience, enabling the performer to be more deeply involved in the performance and gain a sense of satisfaction and fulfillment.

While a musical performance art experience can coincide with a flow experience, not all musical performances lead to a flow experience. flow experience also involves factors such as an individual's mental state, perceived challenge and self-perception. Different performers and performance situations may produce different levels and types of experiences. Therefore, we need to further understand the

connotation, characteristics and research framework of flow experience, and on this basis, analyze and interpret music performing experience.

3.2 What is flow experience

First proposed by psychologist Mihaly Csikszentmihalyi in 1975, Flow experience refers to an activity in which an individual is fully engaged and focused on the activity, feels time seems to slow down, and experiences a highly positive emotional state. Is an optimal experience. This state is often combined with a balance of challenge and skill, allowing the individual to fully engage in the activity and feel pleasure and satisfaction. flow experience emphasizes the integration and intense focus of the individual and the activity itself.

Mihaly Csikszentmihalyi proposed nine dimensions to describe flow experience. These dimensions are summarized from the perspective of individual psychological experience in his research to help understand and interpret flow experience. These dimensions help people understand when and why they might enter a flow state, under what circumstances such a state might occur, and how people behave when they enter it. These dimensions help explain the characteristics and conditions of the flow experience and help people better understand the circumstances under which an individual may enter such a state of concentration, engagement, and pleasure. These nine dimensions can be divided into two large parts, namely Conditions for Flow and Characteristics of Flow.

Conditions for Flow:

(1) Challenge-skills balance

A key factor in entering a flow experience is the balance of challenge and skill. The dynamic nature of performing and teaching demands a high skill set responding to high challenges. Singers in flow state are often faced with moderately challenging songs and techniques, and their own skill level can meet these challenges, resulting in a pleasant experience.

(2) Clear goals

Clarity of purpose is also a prerequisite for flow experience, as participants understand how to achieve the best balance of challenge and skill. In a musical performance, participants must set a goal and set expectations through this goal. On

this basis, understand that your skills are able to meet expectations and can be matched to current challenges.

(3) Unambiguous feedback

Immediate feedback engagement shapes an individual's flow experience. With a clear goal in mind during a challenging musical performance, feedback can indicate how a person has adjusted on stage and made progress.

Characteristics of Flow:

(1) Action-awareness merging

The fusion of action and consciousness can be defined as the feeling of completion, a sense of effortlessly completing an activity without too much thought, without too much conscious involvement. When one is highly engaged, the experience automatically detaches itself from oneself (Jackson & Marsh, 1996). Due to the accompanying flow experience, activities occur automatically without strong awareness, but individuals experience a high degree of concentration and intense engagement.

(2) Total concentration on the task at hand

Total focus is another characteristic of the flow experience. In the flow experience, all mental abilities are focused on the task at hand, with no excess attention to interfere with mental engagement. In a rehearsal environment, the act of performing provides an opportunity to focus. When performing on stage, singers may experience flow as they focus on their performance or as they listen to others sing. Instead, various other factors in the singing environment can get in the way of concentration.

(3) Sense of control

Sense of control is an integral part of the flow experience. In flow experience, participants have a sense of control over the activity, control over the performance, control over the intensity of what they can master. In the context of a pop performance, the sense of control arises somewhat differently. Singers derive their sense of control from their own inner enjoyment, from the emotional expression they feel on stage.

(4) Loss of self-consciousness

The individual's focus on the self disappears and he becomes fully focused on the activity he is engaged in, resulting in a sense of loss of self-awareness. For participants in a musical performance, the experience can range from a slight loss of self-awareness to a complete loss.

(5) Transformation of time

Another characteristic of the flow experience is that the perception of time becomes distorted. In flow state, the perception of personal time is biased, mainly due to the complete investment in the inner world and the neglect of the external world.

(6) Autotelic experience

In Csikszentmihalyi's flow theory, autotelic experience is the strongest feeling in flow experience and represents an individual's evaluation of the happiness of flow experience. The happiness comes from the inside out. Even if there is no extrinsic reward, the autotelic experience is the intrinsic reward of the flow experience.

3.3 The significance of Flow experience for pop singing

"flow experience" is of great significance in the field of psychology and personal development, as it has a positive impact on individual happiness, achievement and creative activity. flow experience has the following meanings for vocal singing: (1) Improve singing performance. flow can improve the performance and technique of the singer. In the flow state, the singer is able to better control the voice and express emotion, thus creating a more moving and engaging singing effect. (2) Enhance the pleasure and satisfaction of performance. The singing process of entering the flow experience is itself a pleasant and satisfying experience. Singers can obtain internal satisfaction in this state and enjoy the happiness brought by artistic expression, thus stimulating their continuous enthusiasm for vocal singing. (3) Promote self-growth and development flow experience is a positive psychological state that can promote the singer's self-growth and development. In flow state, singers can constantly explore and challenge their own potential, constantly surpass themselves, and achieve artistic breakthroughs. (4) Reduce stage anxiety and negative emotions. flow experience can largely eliminate the negative emotions that disturb them (such as performance anxiety), but also find A way for performers to really improve the emotional state of their performance (Williamon, A, 2004).

Therefore, the flow experience in vocal singing is a kind of precious artistic experience, which allows the singer to find the happiness and satisfaction of full devotion and forgetting himself in the performance.

3.4 Summary and relevant conclusions of flow experience by famous pop musicians

Through in-depth interview and relevant scale measurement, two famous musicians who participated in this study experienced strong flow experience when performing music. Participants agreed that flow experience is part of the music experience, part of the good music experience. As long as it is a wonderful music experience, it must be accompanied by the emergence of flow experience, which is difficult to completely distinguish between the two, flow experience will deepen the feeling of music experience, improve the feeling of music, improve the happiness of the singer. In addition, the performers who have experienced the flow experience will want to experience it again, and they will take the initiative to enter the flow experience in their later singing performances. The following table describes the corresponding relationship between Ms. Zou Yafei and Mr. Jihu's flow experience and music experience.

Table 1. Two famous Chengdu musicians' experience on nine dimensions of flow

Nine dimensions of Flow experience	Ms. Zou Yafei's experience	Mr. Jihu's experience
Challenge-skills balance	Reflected in my performance in various aspects, the most important are song selection, vocal range and technical requirements	This is reflected in the assessment of self ability, as well as performance confidence
Clear goals	The most important thing is song interpretation and emotional expression. I know what I want to convey to the audience.	I usually set clear acting goals in advance, as well as clear vocal technique goals
Unambiguous feedback	I usually get explicit feedback through self-perception	When I sing, immediate feedback from the audience is very important to me. I also often initiate interactions
Action-awareness	I need to integrate my feelings with	Pop singing involves complex

merging	the content of the song by deeply understanding the emotion and connotation of the song.	musical elements, including melody, rhythm, lyrics and so on. I will combine the perception of musical elements with the reaction to the song, so that singing becomes comfortable
Total concentration on the task at hand	When I sing pop, I usually concentrate on the musical performance, focusing on the melody, lyrics and emotional expression of the song to ensure that every note is accurately and powerfully conveyed. This focused engagement is often accompanied by a strong emotional engagement.	It's easy for me to get into a state of self-absorption and be completely absorbed in the task of singing. In this state, I may unconsciously ignore the surrounding environment and audience reaction, and focus all my attention on the singing process.
Sense of control	I take pre-singing control, choosing songs that fit my style and vocal range, and arranging the order in which I sing them. This choice and arrangement of the repertoire gives me a certain sense of control and makes me more confident and autonomous.	I will show personalized performance style and unique movement design in singing, these elements are carefully planned and controlled, so as to make singing more personalized and attractive.
Loss of self-consciousness	I feel that it is a kind of deep engagement, forgetting other things around me, including audience comments, feedback, etc. This state allows me to express my emotions more freely, let go of constraints, and be brave to try new musical elements or ways of performing.	When I sing pop songs, I often forget that I am performing and focus entirely on the expression and emotion of the song. In this state, I feel it is easier to show my true emotions and attract the emotional resonance of the audience.
Transformation of time	The experience is intense for me, and I often feel as if the whole performance is done in an instant. When I am very, very engaged and concentrated in the moment, I will	When I am immersed in the expression of the music and focus on the emotional transmission of the song, I will lose my sensitivity to the passage of time, and the

	feel a state of time standing still, and when it is over, it is finished in a flash.	feeling of fast or slow may appear.
Autotelic experience	It's a spontaneous love, and my own love and passion for music makes singing a spontaneous, self-fulfilling experience. I certainly think of music as a pleasure in itself, not to achieve some external task.	I take this as an inner satisfaction. I often feel this way after a successful performance. The musical experience is a spontaneous, intrinsically rewarding experience.

In further analysis of the data and interviews, we found that some dimensions of flow experience appear more frequently in the data and statements than others. First, the balance of challenge and skill was considered by the participants to be the most important and decisive factor for the flow experience, followed by the autotelic experience and sense of control. Participants also identified Total concentration on the task at hand and autotelic experience as strong, sustained, and positive feedback qualities that pop singers experience while performing.

On how to get yourself into the flow state better and faster, Participants rated challenge-skills balance, preparation and rehearse thoroughly, and Emotional involvement with the song as the three most important elements. In addition, during the interview, participants expressed confidence and belief in themselves, and the ability and desire to express emotions with others through music were also significant predictors of flow experience. Then, it was also mentioned in the interview that the most important factors that inhibit smooth experience are the following three: lack of confidence; No passion for acting; Not adequately prepared; Unfamiliarity with the environment.

Finally, participants believe that flow experience exists independently of the development period of pop music and is a beautiful and positive part of pop music singing experience, which can reduce participants' adverse reactions to external interference and anxiety, and bring participants a sense of happiness and achievement.

Through in-depth interviews and summaries, this part of the research explores a number of common pop singing psychological experiences in different pop music development periods, and finds that these psychological experiences are highly

consistent with "flow experience". Therefore, we will introduce "flow experience" to two famous musicians and summarize the common singing experience in different stages of pop music development. The results showed that the two famous musicians who participated in this study experienced a strong flow experience when performing music. Participants agreed that flow experience is part of the music experience, part of the good music experience. As long as it is a wonderful music experience, it must be accompanied by the emergence of flow experience, which is difficult to completely distinguish between the two, flow experience will deepen the feeling of music experience, improve the feeling of music, improve the happiness of the singer.

Summary

By interviewing musicians (Zou Yafei, Jihu) and combining with literature, this part actively explores their singing characteristics in each historical period, exploring singing styles, methods, emotional expression, etc. In the content of this chapter, we find the mainstream and representative pop music types in each development period of Chengdu pop music, and explore their singing style, emotional experience and so on. Through this research, we will be able to better trace and understand the singing characteristics and emotional experience of various music types and styles, and provide guidance and reference for popular singing.

CHAPTER VI

The guideline to be a famous popular singers in Chengdu

Through field research and interviews with famous Chengdu pop musicians (Zou Yafei and Jihu), this study obtains their practical experience, advice and guidance. The guideline to be a famous popular singers in Chengdu, The guideline to be a famous popular singers in Chengdu, The guideline to be a famous popular singers in Chengdu, To help us achieve our goal of becoming a famous singer of Chengdu pop music.

1. Ms.Zou Yafei's experience and skills
2. Mr.Jihu's experience and skills
3. The guideline to be a famous popular singers in Chengdu

1. Ms. Zou Yafei's experience and skills

1.1 Keep the love of pop singing

Through the experience of "flow experience", Ms. Zou Yafei believes that singers who believe that they love music are usually able to convey their emotions more truthfully. Because of their love for music, they can deeply understand the connotation of the song when singing, and integrate their own emotions into it, making the singing more moving and convincing. First of all, singers who love music usually have a deeper understanding of the meaning of songs. They are not only the singers of songs, but also the interpreters of songs. Thanks to their in-depth knowledge of musical styles, lyrics and arrangements, they are able to better understand the emotions that the songs are intended to express, thus conveying them more truthfully to the audience. Second, singers who love music tend to incorporate personal emotions into their singing. Music has become a medium to express emotions, and they pass their feelings, experience and emotions directly to the audience through singing, which makes singing more real and touching. Third, singers who love music are usually more committed to singing. They may spend more time practicing, digging into the details of the song, and pursuing a higher level of performance. This high level of commitment makes singing more realistic and able to

express emotions better. Fourth, singers who love music often find elements related to their own life or emotional experiences in songs, and this kind of self-projection makes singing more real. The audience can feel the singer's personal experience of the song, which increases the emotional resonance.

Ms.Zou Yafei believes that people who love music are more likely to succeed because they are usually willing to continue to learn and improve their singing skills. They may take the initiative to seek professional training, participate in music activities, and constantly expand their musical horizons to make continuous progress in the field of music. They are often intrinsically motivated, and they not only enjoy the music itself, but also have an intrinsic quest to constantly improve their singing skills. This intrinsic motivation drives them to keep learning and strive for excellence. This passion drives them not only to appreciate music, but also to better express their love of music by constantly improving their singing skills. Based on her own experience, Ms. Zou Yafei said: Many people who love music have a creative desire, eager to express their emotions and creativity through singing. In order to better achieve their creative goals, they are willing to improve their singing skills through learning. At the same time, they usually have an active pursuit of self-improvement. They hope to continuously improve their singing level and reach a higher artistic realm, and this pursuit drives them to keep learning. As they seek to improve their abilities, they also actively participate in the music community and interact with other musicians. Through communication and cooperation with others, they can learn new skills and experiences and constantly improve their singing abilities.

The following are some specific suggestions from Ms.Zou Yafei: (1) Understand the flow experience theory, actively experience the flow experience in singing, and internalize it into your own pop singing experience; (2) A deep understanding of the lyrics of a song can increase the singer's sense of connection to the song. Try to find the meaning in the lyrics and understand the story behind the song, which will help deepen the singer's love for the song; (3) Don't be afraid to express emotion while singing. Immersing yourself in the emotions conveyed by the song and incorporating personal emotions into the singing can make the singing more real and moving.

1.2 Integration into the development of Chengdu pop music

Ms.Zou Yafei believes that it is necessary to fully understand the history and stages of Chengdu's pop music development in the past, including famous musicians, music venues and music events. This will help us better understand the development trajectory of Chengdu music and provide references for your musical path. Learning about Chengdu's music history, including established musicians, music venues and music events, can provide you with deep insight and help you better integrate into this vibrant music city. By studying the successes and challenges of these musicians, you can learn valuable lessons about the hard work and perseverance that can be behind success. Music venues are platforms for musicians to grow and showcase their talents, and understanding the characteristics and styles of these venues will help you choose a performance venue that suits your style. At the same time, participating in local music activities and music festivals can personally feel the pulse of Chengdu music culture, meet fellow people, and establish a sense of presence in this music community. Chengdu's musical development trajectory also reflects the evolution of society and culture, and understanding this historical background can provide inspiration for your music creation. Taking lessons from successful musical styles and genres of the past and incorporating them into your music can help create a work with greater depth and breadth.

Having lived in Chengdu for decades, Ms.Zou Yafei has learned that Chengdu's music scene and culture are unique and diverse, deeply reflecting the city's rich history, people and regional characteristics. Integrating into the local music culture is not only a respect for Chengdu's musical traditions, but also the key to establishing a deep connection with local audiences when expressing one's own musical works. Chengdu's musical style combines traditional and modern, eastern and western elements to form a unique musical landscape. This could include songs in the Chengdu dialect, incorporating traditional elements such as Sichuan opera and teahouse culture, or incorporating local features into modern pop music. By deeply perceiving the unique atmosphere of Chengdu music, you can better integrate these elements into your own music creation, making the work more local (interview,).

Ms.Zou Yafei also felt the need to try to compose local songs that reflected Chengdu's culture and life. Use the Chengdu dialect to express Chengdu's emotions

and make your music more relevant to local audiences. By using the Chengdu dialect, you can make the song more close to the local people's life experience, and convey more real and relevant emotions. This linguistic affinity makes it easier for local listeners to relate, as they feel that the song truly reflects the context and emotions they are familiar with. It is also a unique and personalized way to reflect the cultural elements of Chengdu in song creation. By incorporating Chengdu's unique customs, traditional festivals, local characteristics and other elements into the lyrics, the song can become a unique tribute to Chengdu culture. This cultural resonance not only brings you closer to your local audience, but also helps songs spread and be accepted in the local music market.

1.3 Find your own music style by learning famous Chengdu singers

Through her own singing experience, Ms.Zou Yafei also needs to imitate and learn from famous singers in the past to find her own style at the beginning of her career, which is the only way to success. By learning the famous singers who have appeared and become popular in Chengdu, we can have an in-depth understanding of their musical characteristics, expressions and creative styles, so as to lay the foundation for finding our own exclusive music style. Here are some specific suggestions from Ms. Zou Yafei:

1.3.1 Choose a variety of singers

When choosing famous Chengdu singers to study, be sure to focus on not just one, but a wide variety of musicians. Ms.Zou Yafei said that each singer has a unique musical expression and style, and to explore the works of different artists is to open the door to a rich musical universe. Different singers represent a variety of music genres and styles, from pop and rock to folk, electronic, etc., each singer is a representative of the independent music art. Through in-depth study of the works of different singers, we can experience a variety of different musical elements, including the diversity of melody, the expression of lyrics, the style of arrangement, and so on. Such dabbles not only allow us to better understand the diversity of Chengdu music, but also help break our own creative framework and stimulate interest in different musical forms. From a variety of studies, you may be able to find some intersections, blending elements of different styles together to form a unique and novel musical language.

1.3.2 Study the singer's work carefully

Ms. Zou Yafei pays special attention to the analysis of musical works, as shown in Chapter 5, she makes a very detailed analysis of the works. She says delving into the works of famous Chengdu singers of your choice is a key step in developing musical sensibility and shaping your personal style. A detailed understanding of a singer's music creation, including lyrics, music arrangements and singing techniques, will provide you with deeper insights and inspiration for your music study. First, focus on lyric writing. Analyze singers' lyrics to understand how they express emotions, construct stories, the way they choose words, etc. Paying attention to the choice of words, the way they are told, and the deeper meaning of the lyrics will help you understand how the singer communicates emotions and ideas through the lyrics. Secondly, a deep study of music arrangement. Explore the use of various instruments in the singer's music, arrangement structure, rhythm changes and other aspects of characteristics. Learn how different musical elements work together to create a specific musical atmosphere. This will help you flexibly use different arrangement elements in your own music and enrich your own musical language. In addition, pay attention to the singer's singing skills. The characteristics of their voice expression, sense of rhythm and emotional transmission were analyzed. By mimicking singing techniques, we can improve our singing skills while also better understanding how singers convey emotion and engage the audience through their voices. In this in-depth research process, it is important to pay attention to details. Pay attention to the expression of every note, every lyric, and try to restore the original intention of the singer. This not only increases your sensitivity to the music, but also helps you discover the nuances that make a singer's work unique.

1.3.2 Imitate details

After analyzing the singer's works, Ms.Zou Yafei believes that the next step is to try to imitate the singer's singing style, pronunciation and emotional expression and other details, which is not just a simple copy, but a process of deep learning and perception. First of all, pay attention to every detail of the singer's singing, including intonation, timbre, vocal range, etc. Strive to reproduce the singers' singing style, through imitation to better understand and experience their artistic skills. Secondly, analyze the expression of emotion. What makes a singer unique is the way

they convey emotion in their singing. Try to analyze how the singer expresses emotion through musical language, including the rise and fall of pitch, the change of volume, the control of rhythm, etc. This will help us to understand more deeply the relationship between emotion and music. Third, in-depth analysis of the singer's technique. If possible, learn more about the singer's technical characteristics. This includes aspects such as sound resonance, breathing control, vocal skills, and so on. By understanding these techniques, you can more systematically mimic the way a singer sings. Fourth, expand the language of music. Try to incorporate the techniques of the singers we imitate into our own singing and gradually expand our own musical language. This is not to completely replace your personality, but to make our singing skills more varied and expressive through imitation.

1.3.3 Pay attention to the story behind the music

Ms.Zou Yafei also believes that knowing the singer's back story, music career experience and creative inspiration is helpful for our understanding of pop music. This information allows us to understand their music more deeply and draw inspiration in the process of finding our own musical style. This can help us understand the emotions and stories that may be hidden behind the singer's music, and provide more elements of emotional expression for our creation; Learn more about the singer's beginnings, growth and turning points in the music industry. These experiences had a profound impact on the singer's musical style and creative direction. By studying their music career, we can find the evolution of music style and the change of creative ideas that may occur in different stages; Learn about the artists' creative inspirations, including their cultural, artistic, and life influences. Such information can help us discover the elements that singers draw from when creating, and inspire us to think from different angles and enrich our creative inspiration; We incorporate what we've learned about the backstory, music experience and creative inspiration into our own creations. Don't be limited to imitation, but try to find elements that fit with your own music concept, and create music with more depth and personality.

1.4 Singing methods of "high pitch" and "true falsetto conversion"

This section is Ms.Zou Yafei's specific instruction on singing ability, on how to sing "high notes" and "falsetto transitions."

1.4.1 High-pitched singing skills

Ms.Zou Yafei often sings high-pitched songs, and "closing" is her common singing technique. The "closed singing method" requires the singer to use a subtle "vowels deformation" adjustment method in the high part of the voice, so that the sound enters the head cavity, relatively reducing the resonance ratio of the chest and oropharyngeal cavity, resulting in a more focused and bright high note. In short, by opening the head resonator, or "closing" most of the sound in the head cavity, precise phonological and force control is achieved. Combined with the uniform, unobstructed and powerful breath support, the high note produced by this singing method presents a unique high-frequency resonance, the color is soft, warm, pure and rich penetration.

In fact, the so-called "closure" here refers to a state of presentation of the vocal cords, that is, when the vocal cords are fully closed, more firm and tight. This state leads to the "concentration" of the voice, that is, the voice is focused on the brow and polished by high-quality head cavity resonance, forming the singing process from closed to concentrated. This "off" technology is not only beneficial to the protection of the vocal cords, but also to expand the vocal range and beautify the high register timbre. With the development of vocal music technology, the "close" technology has been gradually applied to different singing methods, including popular singing methods, which has brought qualitative improvement to singers in singing techniques and promoted the development of popular song singing. As a representative of Chinese pop singers, Sun Nan is famous for her wide vocal range and superb singing skills. He made good use of the technique of "closing" when singing high notes, which enhanced the penetration of high notes, which was particularly prominent in his singing many high notes. For example, when singing songs such as "Red Flag Fluttering", he uses the methods of "biting" the character sound, opening the throat instantly, increasing the vocal cord closure, etc., so that the vocal cords stretch and thin vibration, achieve a tighter vocal cord closure state, and finally obtain a concentrated, bright, and penetrating effect of the treble.

1.4.2 True falsetto conversion skills

In the early popular singing, true voice singing became a common technique. In the 1990s, due to the increasing difficulty of composing music works,

some singers who were used to singing in real voices faced challenges in high pitched singing. In the context of the need to express the content and emotional changes of the song, many singers began to use "falsetto" to achieve high voice singing. The use of falsetto is mainly concentrated in the high register, and the middle and low parts are rarely or occasionally used in one or two notes, so how to transfer naturally and smoothly between true voice and falsetto becomes a key problem.

Ms.Zou Yafei believes that stable and strong breath support is essential for the smooth transition of true falsetto, and true voice is generally concentrated in the middle and low notes, while falsetto is generally concentrated in the high notes and even ultra-high notes. The two present different timbre during the transition, forming a colorful musical effect. Falsetto transfer is a complicated vocal technique and an important voice expression technique in popular singing. Its quality is directly related to the singer's singing level and state. Falsetto switching is technically difficult in popular song singing, which requires the singer to show excellent control ability in many aspects. First of all, the true voice transformation requires a high degree of control of the true voice intensity, and the vocal organs need to be in a relaxed state when singing in the true voice, and too much tension will lead to the true falsetto transition is not smooth. Secondly, stable and strong breath support is crucial for the real falsetto transition, especially in the case of higher pitch, more stable and strong breath support is needed. In addition, the oral and facial muscles and other body movements need to be flexible. Finally, it is necessary to clarify the contact point of true falsetto, that is, to perceive the articulation system's clear articulation position when the vocal organ is impacted by the breath force. This requires a high degree of coordination between the breath system and the enunciation system, and the formation of a "hand" inside the mouth that can catch the sound.

Under these preconditions, the singer needs to make the larynx open naturally, the soft palate relax and lift, the vocal cords stretch and close, and the vocal cords vibrate by the breath to make a true sound. As the force of the breath increases, the vocal cords quickly relax, leaving the vocal cords in a state of marginal vibration. At the same time, the mandible moves backward and downward, and finds a relatively concentrated "junction point", and then quickly transfers the "sound" to the hard palate, completing the conversion of true voice to falsetto. This technique is usually

applied to the larger part of the melody interval of the song, for example, singer Faye Wong used the falsetto switch technique when singing the songs "Time" and "Laughing and forgetting the book". Even mixed with the sound of air, make its sound more ethereal and elegant.

1.5 More tips on pop singing

Here are some specific tips on pop singing from Ms.Zou Yafei's fieldwork:

(1) The frequency of singing should be regular, it is best to carry out every day. Continuous vocal training can help strengthen vocal cords and improve musical skills. Each time can be arranged according to personal time, but it is best to maintain a certain time every day.

(2) A proper warm-up is necessary before formal singing. This can include simple breathing exercises, soft vocalizations, and simple scale singing to help prepare the vocal cords.

(3) Many songs in popular music require singers to have strong breathing control. Performing breathing exercises, such as deep breathing and breath training, can help strengthen breathing muscles and improve breathing efficiency.

(4) If possible, consider seeking professional vocal coaching. Coaches can provide you with personalized advice to help you overcome challenges in singing and provide professional technical training.

2. Mr.Jihu's experience and skills

2.1 Stay fully committed to pop singing

Mr. Jihu believes that to become a famous singer, focus and dedication are necessary. Concentration and devotion help to improve a singer's artistic performance. When the singer focuses on the music and fully invests in the singing process, it can better convey the emotion, make the singing more real and profound, and cause the audience to resonate. On stage, focus and dedication are the key to performing well. Singers need to be fully engaged with the audience and deliver the emotion of the music, which requires a high degree of concentration and engagement.

According to Mr.Jihu, entering the "flow state" can increase a singer's level of commitment, happiness and accomplishment (discussed in the previous chapter). Experiencing the flow experience can make the singing process itself a pleasurable

and satisfying experience. Singers can obtain internal satisfaction in this state and enjoy the happiness brought by artistic expression, thus stimulating their continuous enthusiasm for vocal singing. flow experience can promote the singer's self-growth and development.

Mr.Jihu also believes that focusing on study and training is essential to improve a singer's musical skills. Whether it is voice control, vocal range expansion or expression ability, only in the state of focus on learning, singers can improve their singing level more quickly. Focus and dedication also have a positive impact on the singer's creative ability. Creation requires deep thinking and expressing personal emotions, which requires singers to devote themselves to the creative process to make the works more in-depth and creative. Successful singers need to devote themselves to self-management, including maintaining good physical condition, musical cultivation and image management. This kind of management requires a high degree of focus and self-discipline. Focus and dedication are integral to building the image of a successful singer, improving her music, building her brand and making a deep connection with her audience. This status can propel singers to stand out in the highly competitive music industry and achieve long-term personal and professional success.

Mr.Jihu's specific advice for staying fully engaged in pop singing: (1) Learn your singing skills by imitating the singers you like, but also try to add your own innovative elements to your singing. Find your own singing style and make it unique and personal; (2) Singing is a skill, through constant practice to improve their voice and skills. Practice vocal music regularly and seek professional guidance to improve your singing skills; (3) Try to expand your vocal range and gradually explore the limits of your voice. This will not only help you improve your singing skills, but also help you better cope with different types of songs; (4) Understand the development of the music industry and pay attention to new popular music and singing styles. This helps you stay sensitive to music trends and makes your singing more contemporary; (5) It is essential to build confidence in your singing ability. Believe in your own voice and be brave enough to show your talent. This will help you sing more fully. (6) Singing is a developmental process that requires time and patience. Keep your love for music and pursue your singing dream unremittingly.

2.2 Explore Chengdu music and build a personal brand

2.2.1 In-depth understanding of Chengdu's local music scene

Mr.Jihu believes that new singers need to actively participate in Chengdu's music scene, including festivals, concerts and other music events. This builds connections in the local music community and allows you to meet other musicians and people in the industry. Attending a music festival is a great opportunity to expand your network and attract more attention. At these big events, you have the opportunity to network with other musicians, producers, music lovers and industry professionals. Interacting with these people, sharing musical insights and exchanging experiences can not only broaden one's musical horizons, but may also lead to future collaboration opportunities. A concert is an important occasion to show one's talent and attract fans. Meeting people in the industry, from producers to event planners, will help you keep up with the latest happenings in the industry and give you more opportunities to showcase your talents. Making connections in the local music scene not only helps with personal development, but also creates more opportunities for you to collaborate and grow. Building friendly relationships with other musicians, supporting and inspiring each other, will help you better integrate into Chengdu's music community and contribute to the prosperity of the local music culture.

2.2.2 Establish personal brand in Chengdu

Mr.Jihu feels that building a personal brand in Chengdu's music scene is the key to a successful music career. This includes not only shaping a unique musical style, but also focusing on image and iconic features to leave a deep and unique impression in people's minds. First of all, to create a unique music style, you can dig deep into your own creative inspiration, combined with the characteristics of Chengdu music, to create a refreshing music. This can cover aspects such as musical elements, lyric themes, arrangement styles, etc. It is recommended to find and discover what makes you unique in music and make it the core of your music brand. Second, image is also crucial in building a personal brand. This includes external appearance, such as clothing and hair, as well as internal personal temperament and stage presence. The image should be able to echo your musical style, creating a sense of consistency and recognisability. In a music scene like Chengdu that emphasizes individuality and independence, a unique appearance and image can leave a deep impression in people's minds. In addition, signature characteristics are also one of the keys to personal

branding. This could be your musical signature, a unique stage performance element, or even a symbol or logo associated with an element unique to Chengdu. Creating a unique and easily recognizable logo that people associate with your brand in an instant can help you stand out in the competitive music market.

2.3 The regional and national characteristics of Chengdu should be reflected in popular singing

It is an interesting and challenging task to embody the regional and national character of Chengdu in popular singing. Mr. Jihu believes that this is the only way to become a famous singer in Chengdu, and it is also one of the responsibilities that Chengdu singers need to bear.

2.3.1 Integration into Chengdu dialect

Chengdu dialect is a unique symbol of Chengdu region, which carries rich local culture and living atmosphere. Mr. Jihu himself often incorporates the Chengdu dialect into his songs, which can not only be close to the local audience, but also convey a sense of intimacy and local atmosphere. First, identify the theme and emotion of the song. Make sure that the dialect is used in harmony with the theme and emotion of the song, so that the dialect becomes part of the song to express the emotion and story, rather than bothering the listener. Secondly, choose common dialect words that are easy to understand. Avoid using dialect words that are too complex or too local, so as not to confuse the audience. Choose some words that are more common in the local area to ensure that the dialect is used more naturally and smoothly. In the whole songwriting process, the Chengdu dialect can be flexibly used. Some dialect words can be interspersed in the lyrics, or dialects can be used in some emotional climax parts to increase the vividness and emotional expression of the song. In addition, with the help of musical expression to make up for the difficulty of understanding dialects. Through the expression of melody, emotion and music arrangement, the overall expression of the song is strengthened, so that the dialect becomes a part of the music, rather than the only focus.

2.3.2 Draw from the local culture of Chengdu and carry out regional expression

Mr. Jihu believes that digging deep into the local cultural elements of Chengdu in the lyrics and song themes can give our music more vivid regional

characteristics. For example, Zhao Lei mentioned many streets and regional characteristics of Chengdu in the song "Chengdu". Chengdu's unique cuisine, traditional festivals and local customs are selected as creative inspiration, and the unique charm of Chengdu is incorporated into the song to generate deeper emotional resonance. Exploring the local customs of Chengdu, such as tea culture and Sichuan opera, is also a way to enrich the meaning of songs. Through lyrics and musical elements, the cultural tradition of Chengdu is cleverly integrated into it, making the song more profound and unique. Some traditional Musical Instruments and rhythms can be used to make songs more regional. In the creative process, it is necessary to maintain sensitivity to Chengdu's native culture and skillfully incorporate these elements into the song, rather than just enumerating them mechanically. At the same time, ensure the overall fluency and emotional expression of the song, so that the audience can not only feel the unique characteristics of Chengdu culture, but also have a deep resonance. Through such creative techniques, we will be able to create a unique music work full of Chengdu's regional and national characteristics.

2.3.4 Highlight the urban characteristics of Chengdu

Mr.Jihu said: Highlighting urban life in the theme of the song, by highlighting Chengdu's urban characteristics, such as unique architecture, nightlife, Chengdu people's lifestyle, etc., the song can more vividly show the face of the modern city of Chengdu.

First of all, we can focus on the unique architectural landscape. As a city with a long history, Chengdu has rich cultural heritage and unique architectural features. Through lyrics and musical elements, it is possible to depict Chengdu's historic buildings, ancient streets, or modern city skyline. This description can make the song more regional and historical. Secondly, it reflects the lifestyle of Chengdu people. Chengdu people are known for their laid-back, laid-back attitude to life. The lyrics can emphasize the leisure ways of Chengdu people, such as teahouse culture, walks in the park, and Chengdu-style slow life. Through the arrangement of music, the melody of the song is more relaxed and pleasant, which is in line with the lifestyle of Chengdu people.

During the whole creation process, we kept the sensitivity of Chengdu city and dug into the characteristics of the city to make the song real and interesting. In

addition, some unique Chengdu slang, catchphrases and other language elements can be combined to make the song more regional. Through this creative technique, you can present a vivid and vivid picture of Chengdu, which will arouse the audience's sympathy and love for this city.

2.4 Specific pop singing methods

Mr.Jihu introduced us to three special pop singing methods, namely Roup singing, Ululation singing and Squashing singing, which are of great help to singers in handling different types of songs.

Roup singing is a unique technique and expression in popular singing. It refers specifically to producing a sound in a state of "bubbling", which is usually instantaneous and used only on a single word. In the "mute" singing, the vocal cords are in the most relaxed state, and the "mute" sound is produced by using the characteristics of the vocal cords not closing instantaneously. This technique is mainly suitable for singing in the low register, because in the high register, the vocal cords are usually in a completely closed state, and it is difficult to produce a "mute" effect. Because the "dumb voice" is small in volume, low in timbre, and has a rendering sense of "vicissitudes", many singers with thicker voices like to use it to enrich their singing voice. Usually, "dumb voice" is used to show the singer's vocal personality and render deep emotions, presenting a deep and artistic charm effect.

Another common singing method is the "ululation singing", which is often used in popular songs. The so-called "SOB" also refers to the crying cavity, that is, the voice is mixed with crying cavity, and the sound is mainly concentrated between the nasopharyngeal cavity and the head cavity. Different from the commonly understood "big white voice", "SOB" does not refer to a high pitch, but a "high position" sound produced between the singer's nasopharyngeal cavity and the head cavity. This requires professional training to master, and the effect is not aimed at the usual bright voice. When used by the singer, it can express a deep feeling of crying, usually used in the high register of singing songs to highlight the sentimental emotion of the song. Although "SOB" can effectively enhance the emotional expression of the song, it needs to be used with caution, and overuse may lead to listener fatigue and aesthetic fatigue.

Finally, there is an unconventional technique called "squashing singing",

which is used in popular singing to create special timbre. This technique strengthens the role of the "throat" by "squeezing the larynx", making the voice appear hoarse and stiff. Although "squeeze" breaks people's perception of natural and relaxing sounds, it is unique in popular singing. Usually, the "squeeze" is used to sing a phrase that expresses a specific emotion, such as extreme sadness and powerlessness. It should be noted that the "squeeze" technique cannot be used continuously throughout the song, but is applied for a short period of time to a certain word under specific emotional needs. The use should be scientific and moderate to avoid excessive use and damage to the vocal organs. Through scientific application, the technique of "squeezing sound" can make the song express more rich and full emotion.

3. The guideline to be a famous popular singers in Chengdu

According to the field investigation, by summarizing the experience and skills of Ms. Zou Yafei and Mr. Jihu mentioned above, the guideline to be a famous popular singers in Chengdu is as follows.

Table 2. The guideline to be a famous popular singer in Chengdu

1. Stay passionate and committed to pop singing	(1) Maintain a love for pop singing: It plays a key role in shaping the personal characteristics and professional development of singers. (2) Total devotion to pop singing: Flow experience
2、Fully understand and integrate the music history of Chengdu	(1) Study the music history of Chengdu (2) Learn more about Chengdu's local music scene (3) Integrate into Chengdu music culture (4) Create music that reflects Chengdu culture (5) Establish a personal brand in Chengdu
3、Find your own music style by learning famous Chengdu singers	(1) Choose a variety of singers (2) Study the singer's work carefully (3) Imitate details (4) Focus on the story behind the music
4、Reflect the regional and national character of Chengdu in popular singing	(1) Integration into Chengdu dialect (2) Draw on the local culture of Chengdu and carry out regional expression (3) The use of Chengdu folk instruments and musical elements (4) Highlight the urban characteristics of Chengdu
5、Specific pop singing techniques	(1) High-pitched singing skills: close the singing method

	(2) True falsetto conversion skills (3) Roup singing, Ululation singing and Squashing singing
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Summary

Through field investigation, this study interviewed famous Chengdu pop musicians (Zou Yafei and Jihu) to obtain their practical experience, advice and guidance. Through in-depth analysis of their experience, we summarized the qualities and conditions required to become a successful pop singer, provided a series of suggestions and specific guidance for the singer, and finally formed the Guide to Becoming a Famous Pop Singer in Chengdu.

In this guide, we have highlighted the following key elements to help new artists more fully understand and enhance the possibility of becoming a famous pop singer in Chengdu:

1. Stay passionate and committed to pop singing

1.1 Love of pop singing: This not only helps to hone a singer's personality traits, but also plays a key role in career development.

1.2 Total devotion to pop singing: Through the "Flow experience", you can fully immerse yourself in the process of music creation and singing to improve creativity and expression.

2. Fully understand and integrate the music history of Chengdu

2.1 Study the music history of Chengdu.

2.2 In-depth understanding of Chengdu's local music scene.

2.3 Integrate into Chengdu music culture and create resonant music works.

2.4 Create music that reflects Chengdu culture and highlights regional characteristics.

2.5 Establish a personal brand in Chengdu and make yourself unique in the local music circle.

3. Find your own music style by learning from famous Chengdu singers

3.1 Choose a variety of Chengdu singers to study.

3.2 Carefully study the singer's works and have a deep understanding of his musical style and creative philosophy.

3.3 Imitate the details of the singer and learn its unique features.

3.4 Pay attention to the story behind the music and find elements that fit with your own experience.

4. Reflect the regional and national characteristics of Chengdu in popular singing

4.1 Integrate into Chengdu dialect to show unique regional features.

4.2 Draw on the local culture of Chengdu and carry out regional expression.

4.3 Highlight the urban characteristics of Chengdu to make music works more attractive.

5. Specific pop singing techniques

5.1 High-pitched singing skills: Use closed singing to improve vocal range performance.

5.2 True falsetto transfer skills to increase the level of musical performance.

5.3 Mastering popular singing skills such as Roup singing, Ululation singing and Squashing singing.

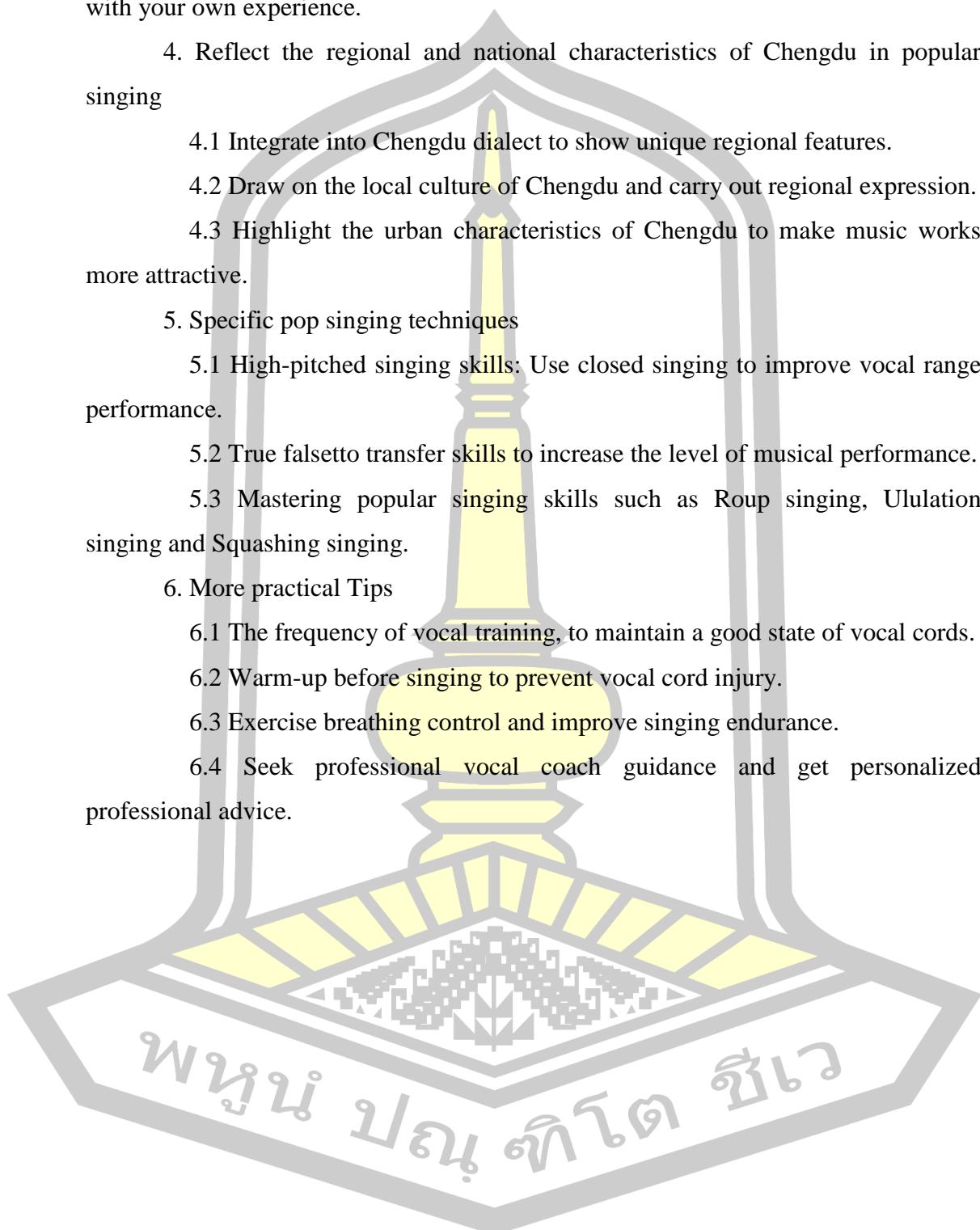
6. More practical Tips

6.1 The frequency of vocal training, to maintain a good state of vocal cords.

6.2 Warm-up before singing to prevent vocal cord injury.

6.3 Exercise breathing control and improve singing endurance.

6.4 Seek professional vocal coach guidance and get personalized professional advice.



CHAPTER VII

Conclusion Discussion and Suggestions

1. Conclusion

1.1 Conclusion 1: The development of Chengdu popular music

Based on field investigation, this study summarizes the key node events of the development of Chengdu pop music and divides its development period. The development of Chengdu pop music can be divided into the following stages: (1) The budding period of Chengdu Pop Music (1978 A.D. to 1986 A.D.); (2) The Diversified development period of Chengdu Pop Music (1986 A.D. to 2005 A.D.); (3) Chengdu Pop Music in the era of TV talent Shows (2005 A.D. to 2015 A.D.); (4) Chengdu Pop Music in the Era of Internet Media (2015 A.D. to present). The representative types and styles of pop music in each stage are sorted out and analyzed in detail.

1.2 Conclusion 2: The singing characteristics of Chengdu popular music singers

On the basis of the above conclusions, this study analyzed and summarized the singing characteristics and emotional experience of two famous pop singers, as shown in the following table:

Table 3. Style, Methods and Emotion Expression in Different Eras

Development period	Music type	Singing experience and emotional experience	
		Ms. Zou Yafei	Mr. Jihu
budding stage	The music of Hong Kong and Taiwan represented by Teresa Teng	Soft singing style; Techniques such as vibrato and Boeing were used; The feeling of gentleness and elegance	Air singing; The emotional expression should be affectionate and gentle
	TV drama songs, lyrical songs for the party	Pay attention to the use of breath and cavity; There are personalized and liberalized ways to deal with emotional expression	Individualized and liberalized handling methods; Emotional expression focuses on grand themes or narrative styles
Diversified development period	Rock n 'roll	Focus on the opposition between breath and vocal cords; The special singing	Curvilinear singing; Trill; The vocal cords are closed; Singing with

		mode of "Shouting and singing";	passion
TV talent show age	Northwest music	Continuous syncopated singing; Simple and sincere "shout" voice singing	Straight line, wide vocal range; "Shouting singing", "straight singing" and "raucous singing";
	Grassroots music and Internet songs	Authentic and natural singing style; Less skillful; Full of personality	Emphasize the true nature of the singer's singing, avoid excessive modification of the voice, and maintain a unique timbre
	Chinese style music	True falsetto mix; By means of articulation, rational use of singing skills and changes of true and false voice, the singing effect of blending emotion into voice is achieved.	Combining western singing with national singing; Transformation and re-creation in a new context
the Era of Internet Media	Chengdu folk music	Singing grace notes; The melody of the song is concise and bright	Sing in one's own voice; Tongue rolling phenomenon; Emphasis on emotional authenticity
	Chengdu hip hop music	The sound is straightforward, does not pursue resonance, and attaches great importance to melody; A straightforward and frank way to express the singer's true feelings.	The singing technique is embodied in the sense of rhythm, rhyme, diction, expression and so on. Expressing strong emotions and attitudes.
Common emotional experience in different times		flow experience exists independently of the development period of pop music. It is a positive part of pop music singing experience, which can reduce participants' adverse reactions to external interference and anxiety, and bring participants a sense of happiness and accomplishment.	flow experience will deepen the feeling of music experience, enhance the feeling of music, and enhance the happiness of the singer.

1.3 Conclusion 3: The guideline to be a famous singers in popular music

- 1.3.1 Stay passionate and committed to pop singing.
- 1.3.2 Fully understand and integrate the history of Chengdu music;
- 1.3.3 Find your own music style by learning famous Chengdu singers;
- 1.3.4 Reflect the regional and national character of Chengdu in popular singing;
- 1.3.5 Learn more specific pop singing vocal methods;
- 1.3.6 Learn more pop singing Tips.

2. Discussion

As the center of Sichuan and southwest China, the city of Chengdu has long exerted a significant influence on the surrounding areas, forming a kind of highland effect. In this process, Chengdu not only attracted and gathered a large number of rich cultural resources, but also integrated the development of Central Plains music, Tibetan and qiang music and religious music in the field of music. As early as the Tang and Song dynasties, Chengdu, with its unique geographical location and open cultural atmosphere, became the center of national music culture, and also a gathering place for multi-cultural music. The city has inherited and accumulated rich musical materials and cultural resources, including diverse forms and rich content of folk music cultural resources, so it is known as the music capital. This study takes Chengdu's pop music as the research object, aiming to deeply understand the development of the city's pop music in different historical periods, as well as the representative music styles in different historical periods, and finally give some suggestions to new singers based on the experience and suggestions of famous musicians.

This study covers various stages of the development of Chengdu pop music, and deeply analyzes the professional pop musicians' deep understanding of pop music in these periods. From the perspective of professional pop singers in Chengdu, we make a comprehensive summary and in-depth analysis of the evolution of Chinese pop music in Chengdu. At the same time, this paper focuses on Chengdu professional pop singers' understanding of pop music and singing emotional experience in different stages of development, further summarizes the common characteristics of pop music

singing experience in different stages of development, and finally gives some suggestions to new singers based on the experience and suggestions of famous musicians. Through the in-depth study of the development of Chengdu pop music, we have a more comprehensive understanding of the chemical reaction between pop music and Chengdu, and a deep insight into the mutual connection and interaction between pop music culture and urban culture. These research results help us to better understand Chengdu's unique contribution to the field of popular music and the complex relationship between popular music and urban culture.

According to the experience of Ms. Zou Yafei and Mr. Jihu in the nine dimensions of fluency experience, it can be seen that they both experienced fluency in music performance. First, in terms of challenge and skill balance, both musicians were able to match their skills to the challenge of the task, consciously choosing the right repertoire and technical requirements to show their strength. Secondly, in terms of setting clear goals, they all made clear the emotion and meaning they wanted to convey in their performances, and set targeted goals for action. In addition, both musicians showed signs of fluid experience in terms of receiving clear feedback, focusing on tasks, feeling in control, and self-absorption. Finally, in terms of time transformation and self-flow, they are able to immerse themselves in the musical performance and feel the inner satisfaction and pleasure brought by the transformation of time as well as the musical performance itself.

In the experiences of Ms. Zou Yafei and Mr. Jihu, it can be observed that there are some subtle differences in their perception and expression of smooth experience. For example, in terms of the sense of control and loss of self-awareness, Ms. Zou focuses more on fusing her emotions with the content of the song to achieve a deeper level of expression, while Mr. Jihu focuses more on his unique style and movement design in his performance to increase his personal charm and appeal. This suggests that in a fluid experience, individuals may focus on different aspects, but are able to derive pleasure and satisfaction from this engagement and immersion.

In addition, it can also be seen from their experience that smooth experience is not only a psychological state, but also a deep understanding and performance of music. Both musicians were able to integrate their emotions with the music to create music that was more infectious and expressive. This kind of deep investment and

focus can not only improve the quality of the performance, but also enhance the emotional resonance and appeal of the music, so that the audience can get a deeper experience and enjoyment.

In the field of music performance, smooth experience is not only the embodiment of individual psychological state, but also the core of performing art. The experiences of Ms. Zou Yafei and Mr. Jihu highlight the importance and impact of smooth experience on musical performance. First of all, the smooth experience allows them to achieve the best performance state, deeply involved in the music, the emotion and music to integrate, thus creating more infectious and expressive music works. Secondly, the smooth experience also improves the quality and professionalism of their performances, enabling them to show a higher level of skill and charm on stage, attracting more audiences and fans.

In addition, the flow experience also brings deeper personal growth and inner satisfaction to the music performer. Through deep investment and immersion, they are able to continuously tap and develop their musical potential, improve their self-recognition and performance ability, and thus realize their personal value and sense of accomplishment. In addition, the fluency experience also enhances their love and commitment to music, enabling them to continuously pursue excellence and perfection in the art of music. The experiences of Ms. Zou Yafei and Mr. Jihu demonstrate the importance and value of fluid experience for musical performers. In today's highly competitive music market, having a smooth experience not only enhances performance level and appeal, but also brings deeper personal growth and inner satisfaction, earning music performers a wider space for development and wider recognition. Therefore, paying attention to and cultivating smooth experience is one of the indispensable qualities of music performers.

In addition, the author believes that by summarizing the development of Chengdu pop music in different periods, it can provide readers with a broader understanding from the perspective of the combination of urban culture and music culture. Through the interview with professional pop musicians, it is also found that no matter how The Times change, singing experience always has some common points, which makes us clear that the singing experience guided by "fluid experience" is a kind of singing experience with universal significance, and has been proved in

practice, worthy of further study.

This study draws on the rich experience and suggestions of famous musicians in Chengdu, aiming to provide useful guidance for new singers. These valuable suggestions are based on the actual experience of Chengdu musicians in the field of music and have high guiding value. Through these experiences and suggestions, new singers can have a deeper understanding of the characteristics of Chengdu's music scene and better meet the challenges of music career. These tips are not only about artistic creation and performance skills, but also about the professionalism and practical skills needed to succeed in the music industry. It is hoped that these guiding suggestions can help new singers find their own musical direction in Chengdu and even the wider music stage, and help them better realize their musical dreams.

3. Suggestions

The first suggestion is to expand the scope of interviews in future research, moving beyond just two popular singing artists. By diversifying the pool of interviewees, a more comprehensive understanding of the diversity and complexity within Chengdu's pop music scene can be achieved. Such broad-ranging interviews can yield richer data and insights, aiding in painting a more complete and accurate picture. For instance, consideration could be given to inviting artists from different music genres, eras, or cultural backgrounds to provide a wider perspective and richer information. This approach would better capture the panorama of Chengdu's pop music development and lay a stronger foundation for further research.

Another suggestion is to gather expertise and data from other relevant domains within the music field to enhance the research's argumentation and depth. Music's evolution is influenced by various factors including social, cultural, economic, and technological aspects. Therefore, by incorporating experts and data from other domains, a more comprehensive exploration of Chengdu's pop music development background and dynamics can be conducted. For example, inviting music scholars, music industry experts, cultural commentators, etc., to participate in the research would offer interpretations and analyses of Chengdu's pop music development from diverse professional perspectives. Their expertise and experiences can provide new angles and depth to the research. Additionally, collecting socio-economic data,

technological trend analyses, and other music-related information can help better understand the background and trends of Chengdu's pop music development. Through this interdisciplinary approach, the research's depth and breadth can be expanded, resulting in more comprehensive and credible research outcomes. Such practices contribute to enhancing the academic value and practical significance of the research, providing a deeper and more comprehensive understanding and support for the development of Chengdu's pop music.

Based on the research findings, here are some practical suggestions for stakeholders in the music industry, educators, and professionals:

Expand the scope of interviews: Instead of limiting interviews to just two prominent artists, consider selecting from a more diverse range of musicians with different backgrounds to gain a more comprehensive understanding of Chengdu's music scene. Incorporate interdisciplinary perspectives: To better understand the multifaceted influences shaping Chengdu's music, integrate insights from diverse fields such as sociology, economics, and technology to provide a more holistic perspective. Strengthen data collection: Expand data collection beyond music-related fields to include socio-economic indicators, technological trends, and cultural factors to enrich analysis and provide a broader context for understanding Chengdu's music development. Broaden comparative analysis: Compare Chengdu's music development with that of other regions or countries to highlight its unique characteristics and offer valuable insights into global music trends. Implement policy recommendations: Local government agencies and cultural institutions can leverage research findings to formulate policies supporting the growth of Chengdu's music industry. This may include investing in music education, promoting music festivals, and providing infrastructure support.

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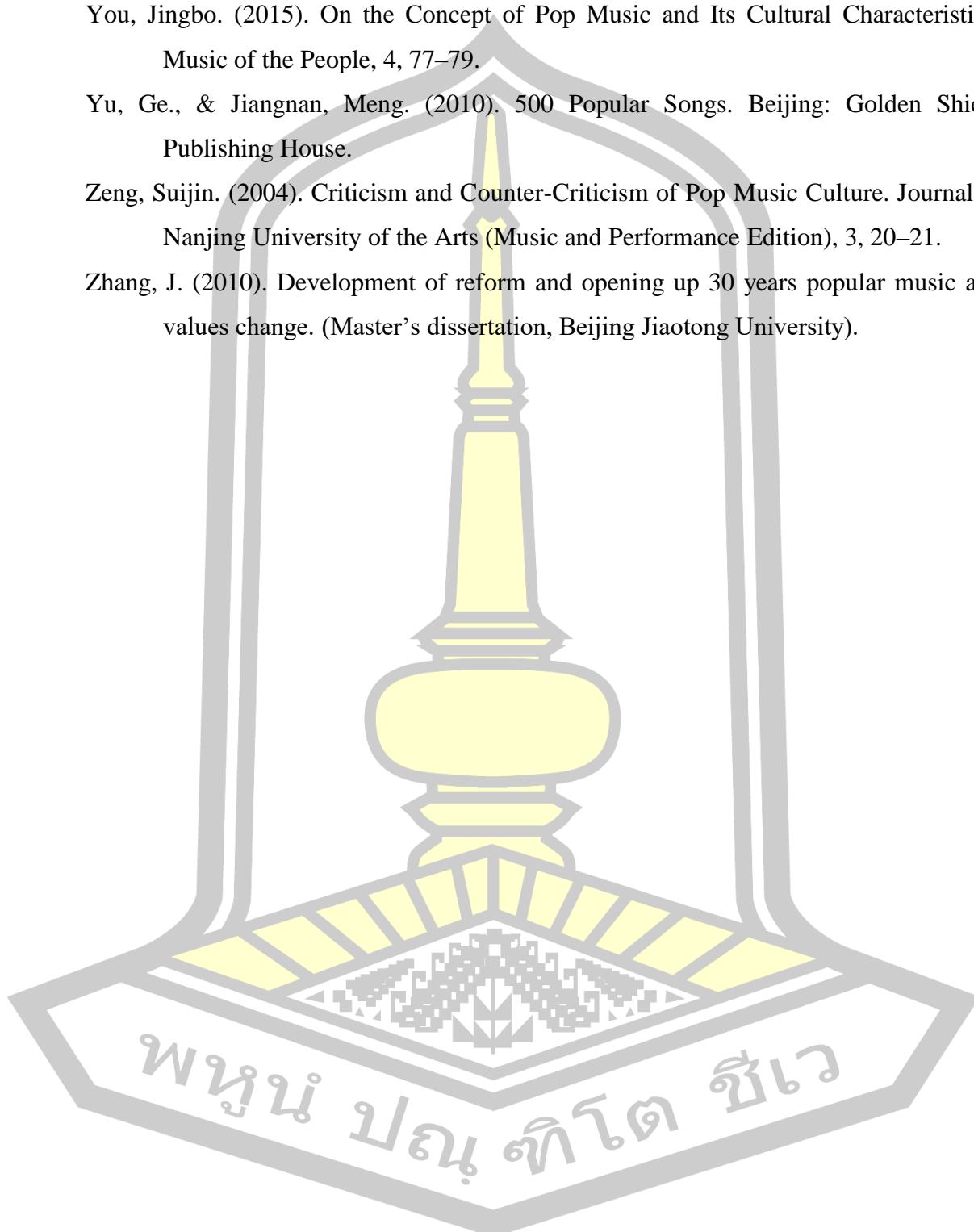
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APPENDIX

Appendix 1 : Questions about the development history of Chengdu pop music

1. The development trend of Chengdu pop music:

What do you think is the development trend of Chengdu pop music in the past few decades?

How has Chengdu's music scene changed significantly in the past and now?

2. Influence on Chengdu music culture:

Chengdu has a unique cultural atmosphere. Has that influenced pop music? What cultural elements influence the creation and performance of music?

3. Embodiment of local characteristics:

Chengdu as a region, does its music reflect the local unique culture or customs?

Are there elements that are unique to Chengdu that are expressed in the music?

4. Success Stories and ICONS:

Can you share some success stories or representative music figures from Chengdu's music scene?

Are there any budding musicians in Chengdu who have had a profound impact on the music scene?

5. Style characteristics of Chengdu music:

Does Chengdu music have any unique stylistic characteristics? Can you describe the musical elements or creative style of Chengdu pop music?

Do you think Chengdu music has formed its own special status in the country?

6. Influence of digital age on Chengdu music:

With the development of the digital age, have the Internet and social media had an impact on Chengdu music? Does it promote or hinder the development of music?

7. Future development direction:

What are your expectations or suggestions for the future development of Chengdu pop music?

What challenges and opportunities may Chengdu's music scene face in the future?

Appendix 2 : Explore the singing techniques of pop music in different times

1. Changes in music style:

Over the course of your music career, have you noticed any changes in the singing styles of pop music from different eras?

What factors do you think have caused these changes?

2. Evolution of technology and tools:

With the advancement of technology, music production tools and recording techniques have changed dramatically. How have these changes affected singing techniques?

Are there any new techniques that have had a significant impact on your singing style?

3. Ways to express emotions:

Are there significant changes in the lyrics and emotional expression of popular music from time to time? Does this affect the way singers express emotion in their songs?

Do you feel that modern pop music has a higher demand for emotional expression?

4. Changes in stage performance:

With the development of stage technology, the form of stage performance has changed. Do you think this puts new demands on the skills of pop singers?

Do you have any unique skills or experience in stage performance?

5. Influence of music production on singing:

The way music is made has changed dramatically through the ages, has that influenced the way you sing in the studio?

Are there any music-making techniques that have had a positive or challenging impact on your singing?

6. Influence of genre integration:

Nowadays, communication between different musical genres is becoming more and more common. Do you take inspiration from other genres of music and incorporate it into your own singing?

How does this blend of genres affect singing technique and style?

7. Changes in audience expectations:

Do you think audiences have different expectations for different eras of music singing? Do modern audiences pay more attention to the singer's personality and stage presence?

8. Balance between tradition and innovation:

In your music career, how do you balance traditional singing techniques with innovative ways of singing? How does this balance affect your music making?



Appendix 3 : Questions about advices on how to become a famous singer in Chengdu

1. Beginning of music career:

How did your music career begin before you became a famous singer?

Was there any particular experience or inspiration that made you decide to pursue your music dream?

2. Attitude towards challenges:

Have you ever encountered setbacks and difficulties in pursuing your music career? What enabled you to persevere and overcome difficulties?

How do you handle negative comments or pressure from the outside world?

3. Relationship with Chengdu music culture:

Chengdu has a rich music culture. How do you interact with Chengdu music culture? Has the music scene in Chengdu influenced your writing and performance?

4. Develop personal music style:

What advice do you have for developing your own unique musical style? How to find the right musical direction for you?

How important do you think it is to develop your own musical style in order to become a famous singer?

5. Inspiration for music creation:

What are the sources of inspiration for your music? Are there any specific experiences or emotions that inspire your songwriting?

How do you keep your creations fresh and unique?

6. Development opportunities in Chengdu:

As a musically active city, what opportunities do you see in Chengdu that are hard to come by elsewhere? How can Chengdu's music resources help your career?

Are there any elements that are unique to Chengdu that are reflected in your music?

7. Suggest steps for the new person:

What advice would you give to newcomers eager to make their mark in Chengdu? What are the key steps?

What role do you think the Internet and social media play in new talent development?

8. Stage performance and interaction:

What unique experience or skills do you have when it comes to stage acting?

How to build a better interactive relationship with the audience?

How do you prepare and present a great show?



Appendix 4 : Questions about flow experience while performing

1. Definition of smooth experience:

What is a Flow Experience for you?

Have you ever had a similar feeling during a musical performance?

1. Mental state during performance:

When performing, do you often feel engrossed and lost in the music?

Please share a strong flowing experience you had during the performance.

3. Characteristics of smooth experience:

In your music career, what characteristics do you think are usually associated with smooth experiences?

Are there conditions or situations that are more likely to trigger this experience?

4. The relationship between music and smooth experience:

What do you think is unique about music for triggering and sustaining a fluid experience?

Are there any musical elements or techniques that make it easier for you to get into this state when playing or singing?

5. Performance on stage:

How do you mobilize your emotions on stage in order to perform at your best?

Were there any moments you were particularly excited about?

6. The impact of smooth experience:

How do you think having a smooth experience at a performance affects the quality of the performance and the audience's response?

Does this make your performance more expressive?

7. Overcome obstacles:

Have you ever encountered obstacles in a musical performance that made you lose your sense of flow?

If so, how did you overcome these obstacles and get back into the swing of things?

8. Promote the importance of smooth experiences:

Do you think it's important for musicians to promote smooth experiences?

Do you emphasize the importance of this experience in your music education or coaching others?

9. Audience's resonance with smooth experience:

Do you feel that your smooth experience resonates with your audience?

During the performance, did you feel the audience respond positively to your smooth experience?



Appendix 5 : All the scores of 7 Songs in Chapter V



xiao cheng gu shi
小城故事

lyric: Tang Ni
词: 汤尼
composer: Zhuang Nu
曲: 庄奴

Andantino

5

xiao cheng gu shi duo, chong man xi he le,
1. 小 城 故 事 多, 充 满 喜 和 乐,
kan si yi fu hua, ting xiang yi shou ge,
2. 看 似 一 幅 画, 听 像 一 首 歌,

9

ruo shi ni dao xiao cheng lai, shou huo te bie duo.
若 是 你 到 小 城 来, 收 获 特 别 多。
ren sheng jing jie zhen shan mei, zhe li yi bao
人 生 境 界 真 善 美, 这 里 已 包

13 [2.]

kuo. tan de tan, shuo de shuo, xiao cheng gu shi zhen bu
括。谈 的 谈, 说 的 说, 小 城 故 事 真 不

17

cuo, qing ni de peng you yi qui lai, xiao cheng lai zuo
错, 请 你 的 朋 友 一 起 来, 小 城 来 做

21

ke. xiao cheng lai zuo
客。 小 城 来 做

26

2.

31

mf xiao cheng lai zuo
客。 小 城 来 做

The score of "Xiao Cheng Gu Shi"

Source : Bao Li (2022)

Based on the "Teng Lijun 200 Golden Songs" (Shi Yin, 2019)

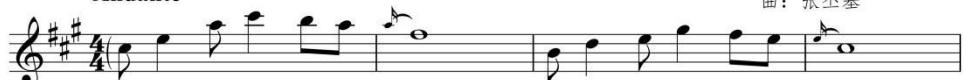
xiang lian

乡恋

电视风光片《三峡传说》插曲

lyric: Ma Jinhua
词: 马靖华
composer: Zhang Piji
曲: 张丕基

Andante



23

ji ni de yi pian shen qing.
记 你 的 一 片 深 情。
er song qu wo de shen qing.
儿 送 去 我 的 深 情。

26

zuo tian sui yi xiao shi, fenbie nan xiang.
昨 天 虽 已 消 逝, 分 别 难 相
ming tian jiu yao lai lin, que nan de hen xi xiang.
明 天 就 要 来 临, 却 难 得 和 你 相

29

feng, zen neng wang ji, ni de.
逢, 怎 能 忘 记, 你 的
feng, zhi you feng.
逢, 只 有 风

32

yi pian shen qing.
一 片 深 情。
er, song qu.
儿, 送 去

35

wo de shen qing.
我 的 深 情。
m!
眸!

39

43

The score of "Xiang Lian"

Source : Li Bao (2022)

Based on the "Favorite Old Songs" (Wang Guangji, 2010)

yi wu suo you
一无所有

lyric and composer:
CuiJian
词曲：崔健

The score of "Yi Wu Suo You"

Source : Li Bao (2023)

Based on the "500 Popular Songs" (Yuge, 2010)

wo rei lian de gu xiang
我 热 恋 的 故 乡

lyric: Guang Zheng
词: 广征
composer: Xu Pedongqu
曲: 徐沛东

Andante

5 (伴唱) 哟 哟

9 哟 哟

12 1.(独) wo de gu xiang bing bu mei,
mang bu wan de huang tu di,
2.(独) 忙 不 完 的 黄 土 地,

16 di ai de cao fang ku se de jin shui, yi tiao shi chang
低矮的草房 苦涩的井水, 一条时常
he bu gan de ku jing shui, nan ren wei ni
喝不干的苦井水, 男人为你

20 gan he de xiao he, yi lian zai xiao cun zhou wei.
累弯了腰, 依恋在小村周围。
lei wan le yao, nv ren ye wei ni suo chou mei.
24 累弯了腰, 女人也为你锁愁眉。

24 yi pian pin ji de tu di shang, shou huo zhe wei bo de
离不了的瘠土地上, 收获着微薄的
li bu liao de ai cao fang, yang huo le ren de
离不了的矮草房, 养活了人的

28 xi wang, zhu le yi nian you yi nian,
希 望, 住了一年 又一年,
ku jing shui, (伴唱) 哟 哟
苦 井 水,

sheng huo le yi bei you yi bei.
生 活 了一辈 又 一 辈。

2

32

36 哦 哟 哟 哟 哟 (独)故 乡

40 故 乡 亲 不 够 的

44 故 乡 土， 恋 不 够 的 家 乡 水， 我 要 用 真 情

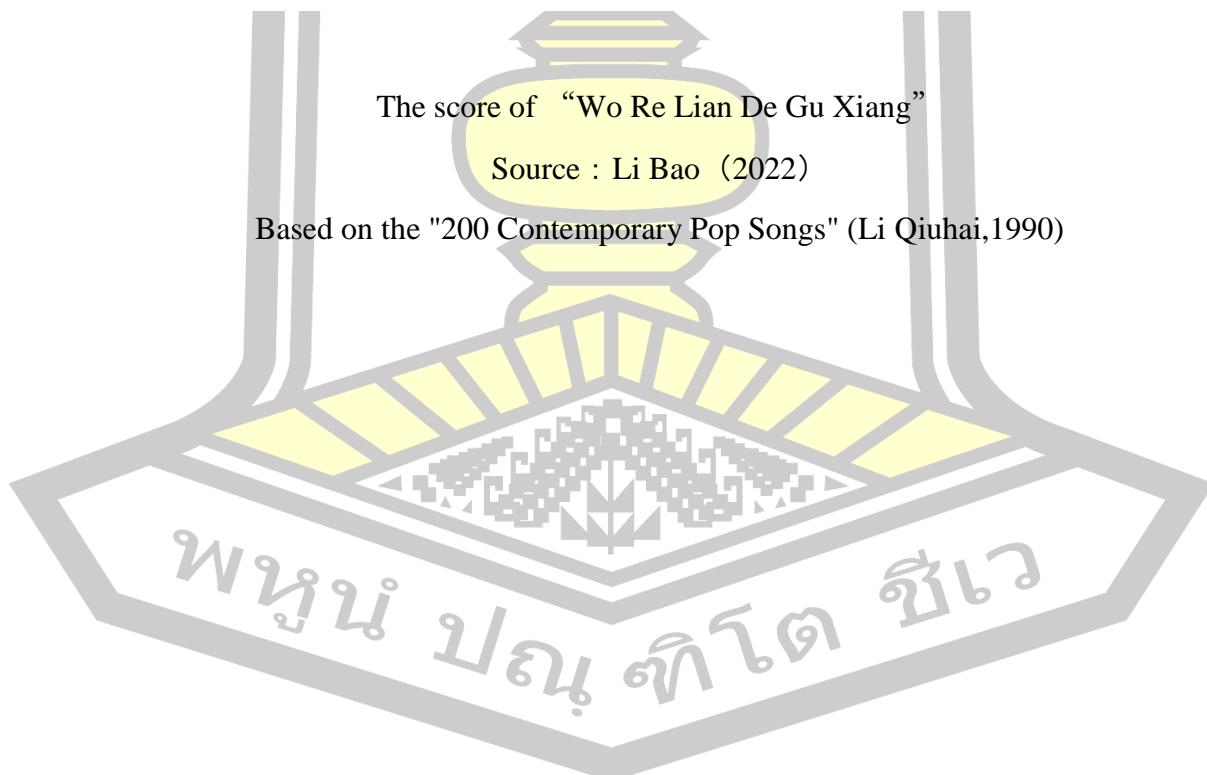
47 和 汗 水， 把 你 变 成 地 也 肥 呀， 水 也 美 呀。

地 也 肥 呀， 水 也 美 呀， 地 肥 水 美。

The score of "Wo Re Lian De Gu Xiang"

Source : Li Bao (2022)

Based on the "200 Contemporary Pop Songs" (Li Qiupei, 1990)



qing hua ci
青花瓷

(周杰伦演唱)

lyric: Fang Wenshan

词: 方文山

composer: Zhou Jielun

曲: 周杰伦

3 su pei gou le chu qing hua bi feng nong zhuan dan, ping shen miao
素胚勾勒出青花笔锋浓转淡, 瓶身描
7 qing de jin li yue ran yu wan di, lin mo song
青的锦鲤跃然于碗底, 临摹宋
7 hui de mu dan yi ru ni chu zhuang. ran ran tan
绘的牡丹一如你初妆。冉冉檀
ti luo kuan shi que dian ji zhe ni.
体洛款时却惦记着你。
8 xiang tou guo chuang xin shi wo liao ran, xuan zhi shang
香透过窗心事我了然, 宣纸
zai yao shao li qian nian de mi mi, ji xi ni
在窑烧里千年的秘密, 极细腻
9 zou bi zhi ci ge yi ban. shi se xuan ran shi nv tu yun wei bei si cang, er ni yan
走笔至此搁一半。释色渲染侍女图韵味被私藏, 而你嫣
you ru xiu hua zhen luo di. lian wai ba jiao re zhou yu men huai re tong lv, er wo lu
犹如绣花针落地。帘外芭蕉惹骤雨门坏惹铜绿, 而我路
11 ran de yi xiao ru han bao dai fang, ni de mei
然的你笑如含苞待放, 你的是美
guo na jiang nan xiao zhen re le ni, zai po mo
过那江小城镇惹了你, 在泼墨
12 yi shan lv shui piao san li qu ni dao cong wo mo qu bu se liao chu de bei di fang.
一缕飘画散里去你到从我墨去色不深了出的被地放。
shan shui hua li ni cong mo se shen chu be i yin qu.
山水平画里去你从墨色深不出被地隐去。

13

tian qing se deng yan yu er wo zai deng ni, chui yan niao
天青色等烟雨而我在等你，炊烟袅

15 niao sheng qui ge jiang qian wan li, zai ping di
袅升起隔江千里，在瓶底

16 shi han li fang qian zhao de piao yi, jiu dang wo wei yu jian ni fu bi. tian qing se
书汉隶仿前朝的飘逸，就当为遇见你伏笔。天青色

18 deng yan yu, er wo zai deng ni, yue se bei da lao qi yun kai le jie ju, ru chan shi
等烟雨，而我在等你，月色被打捞起晕开了结局，如传世

20 de qing hua ci zi gu zi mei li, ni yan dai xiao yi.
的青花瓷自顾自美丽，你眼带笑易。

23

1. tian qing se deng yan yu er wo zai deng ni, chui yan niao
天青色等烟雨而我在等你，炊烟袅

2. niao sheng qui ge jiang qian wan li, zai ping di shi han li fang qian zhao de piao yi, jiu dang wo wei yu jian ni fu bi. tian qing se
袅升起隔江千里，在瓶底书汉隶仿前朝的飘逸，就当为

wei yu jian ni fu bi. tian qing se deng yan yu, er wo zai deng ni, yue se bei
为遇见你伏笔。天青色等烟雨，而我在等你，月色被

da lao qi yun kai le jie ju, ru chan shi de qing hua ci zi gu zi mei li, ni yan dai xiao
打捞起晕开了结局，如传世的青花瓷自顾自美丽，你眼带笑

yi.

The score of "Qin Hua Ci"

Source : Li Bao (2022)

Based on the "500 Popular Songs" (Yuge, 2010)

qia si ni de wen rou
恰似你的温柔

lyric and compose
r: Liang Honzhi
词曲: 梁弘志

Larghetto

6

11

16

21

26

28

31

1. | 2. |

mou nian mou yue de mou yi tian,
某年某月的某一天,

jiu xiang yi zhang po sui de lian, nan yi kai kou dao zai jian, jiu rang yi qie zou
就像一张破碎的脸, 难以开口到再见, 就让一切走

yuan. zhe bu shi jian rong yi de shi, wo men que dou mei you ku qi, rang
远。这不是见容易的事, 我们却都沒有哭泣, 让

ta dan dan di lai, rang ta hao hao di qu. dao ru jin nian fu yi nian, wo bu neng
它淡淡地来, 让它好好地去。到如今年复一年, 我不能

ting zhi huai nian, huai nian ni, huai nian cong
停止怀念, 怀念你, 怀念从

qian, dan yuan na hai feng zai qi, zhi wei na lang hua de shou, qia
前, 但愿那海风再起, 只为那浪花的手, 恰

si ni de wen rou.
似你的温柔。



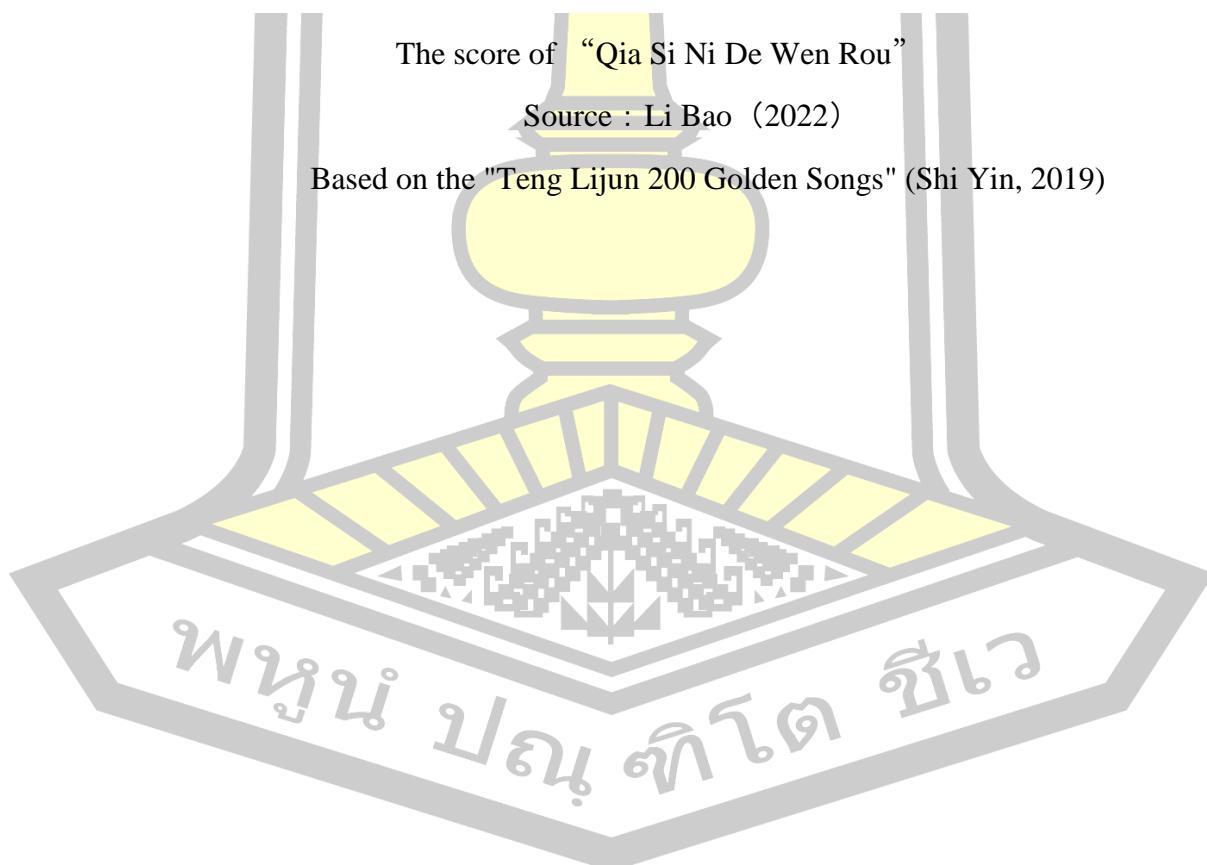
2



The score of "Qia Si Ni De Wen Rou"

Source : Li Bao (2022)

Based on the "Teng Lijun 200 Golden Songs" (Shi Yin, 2019)



hai kuo tian kong

海阔天空

(Beyond演唱)

lyric: Ling Zi

词: 冷子

composer: Tan Jianchang

曲: 谭健常

4

1. jin tian wo han ye li kan xue piao guo, huai zhe
(duo shao) ci ying zhe leng yan yu chao xiao, cong mei
2. (多 少) 次 迎着冷眼与 嘲笑, 从没

7

leng que le de xin wo piao yuan fang. feng yu li zhui gan, wu li
冷却了的心窝飘远方。风雨里追赶, 雾里
you fang qi guo xin zhong de li xiang. yi cha na huang hu, ruo you
有放弃过心中的理想。一刹那恍惚, 若有

10

1. fen bu qing ying zong, tian kong hai kuo ni yu wo ke hui bian? duo shao
分不清影踪, 天空海阔你与我可会变? 2. 多少
suo shi de gan jue, bu zhi bu jue yi bian dan xin li
所失的感觉得知, 不知不觉已变淡心里

13 2. ai yuan liang wo zhe yi sheng bu ji fang zong ai zi you,
爱原谅我这一生不羁放纵爱子由,

16 3. ye hui pa you yi tian hui die dao, bei qui le li xiang, shui ren
也会怕有一天会跌到, 背弃了理想, 谁人

16 1. dou ke yi, na hui pa you yi tian zhi ni gong wo. D.S. ③ jin tian
都可 以, 那会怕有一天只你共我。 ③ ① 今天

20

23

ren ran zi you zi zai, yong yuan gao chang wo ge, zou bian qian
任然自由自在, 永远高唱我歌, 走遍千

li, yuan liang wo zhe yi sheng bu ji fang zong ai zi you. D.S. ②
里, 原谅我这一生不羁放纵爱自由。

The score of "Hai Kuo Tian Kong"

Source : Li Bao (2022)

Based on the "500 Popular Songs" (Yuge, 2010)

Appendix 6 : Interview photos



Figure 14. Interview key informant

Source : Li Bao(2023)



Figure 15. Field record

Source : Li Bao(2023)

BIOGRAPHY

NAME	Li Bao
DATE OF BIRTH	15/01/1986
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ADDRESS	Palm Springs, Area C, Renhe Street, Yu Bei District, Chongqing, China
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PLACE OF WORK	Southwest University, Chongqing, China
EDUCATION	2004-2008 (Bachelor degree) Xi'an Conservatory of Music. 2016-2019 (Master degree) Sichuan Conservatory of Music. 2021-2023 (Ph.D.) College of Music Mahasarakham University

