

inheritance and innovation, and constantly explore and practice, so as to adapt to the development requirements of the digital age, and realize the sustainable development and progress of dance art.

#### *Sources and Literature:*

1. Li Yan. Research on the application of digital technology in dance art [J]. Art Research, 2020 (2): 56-61.
2. Wang bin. Changes and Challenges in Dance Communication in the Digital Age [J]. Media Watch, 2019 (4): 45-50.
3. Zhang Hua. Development status and trend of online dance education [J]. Education modernization, 2021 (6): 78-83.
4. Liu Ting. Analysis on the application of virtual reality technology in dance education [J]. Educational Technology Research, 2018 (3): 90-95.
5. Chen Gang. Study on the influence of social media on dance transmission [J]. New Media Research, 2021 (5): 22-28.

## **THE HISTORY OF CONTEMPORARY CHINESE POP MUSIC**

Wang Yali, scientific adviser – A.D. Lollini

This article explores the development history of contemporary Chinese pop music. It analyzes the history and current situation of Chinese pop music as well as the basic information of the integration of Chinese folk music. Combining with the traditional cultural background, it discusses the origin of Chinese pop music, the application of traditional folk music in pop music, and the characteristics of modern network commercialization.

The research methods include: historical analysis, historical comparative analysis, and literary historical analysis before conducting the research to enable us to understand the reasons for the development of pop music works and analyze their language, form, style, and meaning.

This study aims to study the development history of Chinese pop music, analyze their development process and characteristics under the traditional cultural background, reveal their role and value in commerce, and further explore how to effectively use innovation to promote the innovative development of Chinese pop music. It seeks to balance traditional culture with modern market demands and achieve a win-win situation for music and cultural inheritance. The analysis of the history and current situation of Chinese pop music shows that with the development of economic and cultural exchanges, the forms of Chinese pop music are constantly changing, showing diversification and innovation.

I. Early Pop Music (1920s to 1940s): Shanghai Era: Chinese pop music originated in the 1920s, when Shanghai, as one of the most open and internationalized cities in China, attracted a flood of foreign cultures and artistic forms. Representative figures include Li Jinhui, whose anti-feudal Mingyue Opera Society introduced China's first batch of domestic love songs, such as "Mao Mao Yu" (Drizzle) and "Mei Mei Wo Ai Ni" (Sister, I Love You), which are considered the beginning of Chinese pop music. Zhou Xuan Era: From the 1930s to the 1940s, the rise of singers like Zhou Xuan marked the first peak of Chinese pop music. Her songs like "Ye Shanghai" (Night in Shanghai) and "Tian Ya Ge Nu" (Song Girl of the Horizon) were deeply popular and had a profound impact on subsequent pop music.

II. Pop Music from Liberation to the Reform and Opening-up (1949-1978): During this period, Chinese pop music underwent a period of silence. Many songs carried a distinct political color, such as "Dong Fang Hong" (The Red of the East) and "No Communist Party,

No New China." Although the development of pop music was somewhat limited during this time, many excellent musical works still emerged.

III. Pop Music after the Reform and Opening-up (1978-2000): The Influx of Hong Kong and Taiwan Pop Music: After the reform and opening-up, a large influx of Hong Kong and Taiwan pop music entered the mainland, forming the second peak of Chinese pop music. During this period, Hong Kong and Taiwan singers like Teresa Teng, Jacky Cheung, and Faye Wong became idols of mainland pop music. The Rise of Mainland Pop Music: Influenced by Hong Kong and Taiwan pop music, a group of excellent mainland singers emerged, such as Li Guyi and Mao Amin. Their songs encompassed various styles, from lyrical ballads to rock music. The Golden Age of Chinese Rock Music: In the 1980s, Chinese rock music entered a new phase. Cui Jian's "Yi Wu Suo You" (Nothing to My Name) marked the beginning of the golden age of Chinese rock music.

IV. 2000 to 2010: Rapid Development of the Internet Era: The Rise of Digital Music: With the rapid development of internet technology, digital music began to emerge. People could easily access music resources online, providing broader space for the development of pop music. The Promotion of Talent Shows: Various music talent shows like "Super Girl" and "Happy Boys" began to emerge, providing more opportunities for newcomers to showcase their talents and promoting the development of pop music. Internationalization of Singers and Works: Some singers began to collaborate with international musicians and release internationalized musical works, such as Jay Chou's "Ye Qu" (Nocturne). These works were not only popular domestically but also gained recognition internationally.

V. 2010 to the Present: Diversification and Fusion Innovation: Further Diversification of Musical Styles: With the continuous opening of the music market and the diversification of audience demands, pop music styles have further diversified, covering genres like electronic music, rap, folk music, and ancient-style music. Cross-Border Collaborations and Fusion Innovation: More and more musicians are attempting cross-border collaborations and fusing different musical styles, such as the combination of rock and folk music or the fusion of electronic music and classical music. These works have brought new surprises to the pop music market. Digital Transformation of the Music Industry: With the continuous development of internet technology, the music industry has also undergone digital transformation, shifting from traditional record sales to digital music sales and streaming media playback, providing musicians with more revenue sources and broader market space.

#### *Sources and Literature:*

1. Jin Zhaojun. "An Overview of the Development of Chinese Mainland Pop Music," People's Music Publishing House, 1989 Edition
2. Jin Zhaojun. "Experiencing Chinese Pop Music," People's Music Publishing House, 2002 Edition
3. Wang Xiaofeng, Zhang Lei. "A Guide to European and American Pop Music," People's Music Publishing House, 2000 Edition

## **INNOVATION AND DEVELOPMENT OF DRAMA ART**

Wang BaiQing, scientific adviser – A.D. Lollini

Art is creation and aesthetics in a fundamental sense, especially the external form of an artwork, which has a special significance for cultivating aesthetic literacy and innovative thinking. The same is true for drama. The artistic style of a drama is often shown in the external form of the rehearsal, and the innovation of the external form is one of the vitality of the drama.