

# Youth's Attitude Formation in Youth Popular Music<sup>1</sup>

## Subculture in China\*

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This study was intended to analyze the youth's attitude formation in youth popular music subculture of youth in China. One of the most universal and mysterious human activities is music. In Western industrialized nations, systematic instruction in harmony, counterpoint, rhythmic structure, composition, improvisation, and ear training is used to enhance the skill of musicianship. This course provides professional musicians with a variety of useful abilities that they may apply in their day-to-day work. There are various disciplines that are necessary to understand how music impacts human life, from cultural studies to political economics to sociology to psychology to acoustics. This study will use descriptive regression method as its design and methodology. Descriptive research describes the phenomenon, condition, and situation. Various genres of youth popular music were found to be preferred by Chinese youth in their everyday lives, as well as the link between their idols and their musical education and their views about learning youth popular music in school.

*Keywords:* youth popular music, subculture, youth attitude, C-Pop

### Introduction

Subculture describes adolescents in creative attempts at self-expression and differentiation from the moral order. In the process, the youth exposes itself as a sociological, even demographic term rather than a political identity or virtue. That has the variety of cultural experiences of the youth. Brake (1995) mentioned that the battlefield where actors use the cultural capital implied in these different social positions. To expand on its work, they might investigate various social categories generated from media and popular culture firmly entrenched into a specific set of children's everyday reading experiences at home (Brake, 1995).

The study of information on artists, rappers, and other young groups based on borrowed lifestyles reveals that such communities, with their corporate norms and models of conduct, clothing, and musical preferences, are just the socialization elevator in the current information society. They are, in this way, completeness of social reality for reducing intensity upon entrance into public institutions. Youth popular music is a real kind of musical culture that embodies today's young's thinking and doing. It has a significant effect on a valuable kernel of the current cultural system, allowing for the consideration of young culture and the adaptability and creative environment (Levikova, 2004).

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<sup>1</sup> Popular Music in China (C-Pop).

One of today's most profitable trends is the rise of popular music culture. So, in today's world, what does it mean to be a youthful popular music consumer? Consumption is defined by Bauman as "using things up", which he claims theoretically causes people to satisfy their wants and desires. The Greater China area, which includes Taiwan, Hong Kong, Macau, and mainland China, is home to many of the musicians that compose C-pop, or Chinese popular music. Hokkien pop is one of the three primary subgenres of C-pop. Cantopop, Mandopop, and Hokkien pop all feature Cantonese-language vocals, whereas Mandopop and Taiwanese Hokkien pop feature Hokkien-language vocals. Chinese pop music, Chinese rock, and Chinese hip-hop are just a few of the many subgenres that fall under the umbrella of Chinese music (Zhao, 2011).

The future of society is in the hands of the young. When we look at youth in this light, we arrive at a level where we may begin to comprehend the idea of time from a relational perspective. First, we remark that the future society may be observed in the children's and young community, which is currently existent in the present-day world. Secondly, young people learn the rules and customs of the "adult" society in the real world, where they can see and touch them.

### **Research Objectives**

This study was intended to analyze the youth's attitude formation in youth popular music subculture of youth in China. Specifically, it seeks to answer the following questions:

1. What are the level of appreciation of subcultural manifestations of globalization and diversity today of C-Pop?
2. What is the level of impact of youth's attitude formation in listening to C-Pop youth popular music?
3. Is there significant difference on the level of subcultural manifestations of globalization and diversity today of C-Pop and the level of impact of youth's attitude formation in listening to C-Pop youth popular music?

### **Significance of the Study**

This study was significant to the youth to engage in music rather than doing immoral activities. Popular culture in youth has grown widespread and influences them personally and professionally. Youth popular music undeniably affects earlier generations, but the ever-expanding and varied means of access to youth popular music culture need immediate action. This will attract academic attention and make this a highly relevant study field for youth. This study will consider the role of youth popular music information of sub-cultural youth communities in China and analyze its influence on the system of contemporary youth nowadays.

This study is significant to the society as the subcultures promote good self-evaluation by facilitating sets of meaningful connections based on shared norms and values. Subcultures, like all civilizations, enable people to be someone. The psychological stability of belonging to a subculture is obtained via adequate socialization into the subculture, which is aided through contact with sub-cultural peers and mentors and the integration of sub-cultural styles and argot. Individuals adopt social comparison techniques throughout socialization in which they liken themselves to important people (the in-group) while distancing themselves from non-significant others (the out-group).

### **Review of Related Literature<sup>2</sup>**

A variety of Chinese pop music genres exist nowadays, much like in the Western music industry. Because of their unique histories, themes, and melodic patterns, rock, jazz, and other similar genres may not be regarded

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<sup>2</sup> History of C-Pop.

“pop” in the West; yet, in China, the majority of the audience and even many music artists consider them to be part of *liuxing yinyue* as opposed to folk or art music. While some of these genres may be grouped together as C-pop, my thesis does not attempt to say any of them are exactly same in their values or substance. In reality, my essay will begin by focusing on distinct types of music (which also evolved as diverse musical phenomena), and treating them as a cluster of soundscapes in order to discern how and why the musicality of C-pop has changed via its shifting musical manifestations (Bennett, 2012).

When it comes to “musicality”, there are numerous aspects that can influence how music is created, such as cultural and technological influences; ideology; and political and ideological issues. C-pop’s musicality may be attributed in large part to the interaction between artists and listeners, which is the subject of this thesis. C-pop’s traits and qualities have changed over the last 25 years, and this article will present both textual and cultural explications in order to thoroughly characterize the musicality of C-pop (Zhao, 2011).

The origins of C-pop may be traced all the way back to the first decade of the twentieth century. Shanghai was the birthplace of C-pop in the early 1920s. Pathé Records, a British record label, opened an office in Shanghai and began recording traditional and classical Chinese music as well as the first Chinese pop songs. Known as *shidaiqu* (“music of the moment”), these songs incorporated elements of Chinese traditional music with Western jazz and Mandarin lyrics. Li Jinhui’s 1928 song, “The Drizzler”, was the first C-pop hit and the first *shidaiqu* composition (Chen, 2005).

When it came to C-pop in China in the 1930s and 1940s, *shidaiqu*, or *mandopop*, was by far the most popular. Although several Taiwanese artists began producing opera and classical recordings in Taiwan at this period, Shanghai remained the heart of the C-pop music business. Second Sino-Japanese War and establishment of Chinese Communist Party in 1949 shook the Chinese entertainment sector. Leaving Shanghai for British-ruled Hong Kong in 1950, the music industry fled as the Communists began censoring popular music (Chua, 2004).

The 1960s was a transformative decade for Chicago pop music. C-pop was no longer influenced by *shidaiqu*, but by Western pop and rock. As a result of the government’s mandate that Mandarin supplant Japanese as the dominant language, including Taiwanese pop song lyrics, Taiwan became a significant centre for *Mandopop*. The Taiwanese and Hong Kongese subgenres of pop music, *mandopop*, and *cantopop*, rose to prominence on Chinese radio (Cockain, 2011).

The decade that gave rise to C-pop in the 1980s and 1990s, the first modern C-pop stars were born. Leslie Cheung, Anita Mui, and the “Four Heavenly Kings”—actors/singers Jacky Cheung, Andy Lau, Aaron Kwok, and Leon Lai—were all products of *Cantopop*. Lena Lim from Singapore and Lee Yee from Malaysia were other prominent names in *Mandopop* and *Hokkien pop* during this era, but Teresa Teng was the largest name in the genre (Chun, Rossiter, & Shoesmith, 2004).

Boy groups like *Mirror* revived the popularity of *Cantopop* in the late 2010s after the genre’s downfall in the early 2000s. Singing competitions and survival reality programs are common platforms for these ensembles. Jeanne Hsieh and other singers like her are helping revive *Hokkien pop*, which has been on the wane for decades. Actor/rapper Jay Chou, singer Jolin Tsai and Taiwanese pop artist Eason Chan are the new C-pop superstars, performing a blend of *Cantopop*, *Mandopop*, and Taiwanese pop with a wide appeal. C-pop acts like TFBOYS and Nine Percent have helped to keep *Mandopop* as the most popular subgenre (De Kloet, 2005a).

## Research Methodology

### Research Design

This study will use descriptive regression method as its design and methodology. Descriptive research describes the phenomenon, condition, and situation. Moreover, quantitative research method uses the systematic empirical investigation of observable phenomena using statistical, mathematical, or computational techniques. The survey questionnaires will be used to gather the assessment of the respondents and be treated using statistical measures to be able to analyze and interpret the data gathered.

### Respondents

They were selected youth respondents involved in this study to answers youth's attitude formation in youth popular music subculture of youth in China.

### Statistical Treatment of Data

The following are the statistical methods the researchers will use:

**Mean.** This tool will be used to determine the average degree of components from the respondents' perceptions of the questionnaires items on the main concerns of the study. The formula was presented as follows:

$$M = \sum X / N$$

where:  $M$  = Mean

$\sum$  = Summation symbol

$X$  = Scores

$N$  = Total number of response

**Weighted mean.** Since the options of the items to the questionnaire are assigned points, the weighted mean is viewed as the best measure of central tendency. It is determined by the formula:

The formula is:

$$\text{Mean} = (x_1f_1 + x_2f_2 + x_3f_3 \dots) / N$$

where: Mean = Weighted mean

$x$  = number of respondents

$f$  = weight given to the response

$N$  = number of case

Multivariate linear regression employs multiple explanatory variables in order to make predictions about the outcome of a response variable.

## Results and Analysis

### Level of Appreciation of Subcultural Manifestations of Globalization and Diversity Today of C-Pop to Youth<sup>3</sup>

Table 1 represents the level of appreciation of subcultural manifestations of globalization and diversity today of C-Pop to youth. It shows that they highly appreciated the subcultural manifestations of globalization and diversity today of C-Pop to youth with weighted mean of 4.13.

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<sup>3</sup> Music Appreciation of C-pop.

The values that are held by the subcultures that have been investigated do not compete with the cultural norms and values that are held by the society as a whole. C-Pop subcultures have an emphasis on particular aesthetics, morals, or practices, which helps to differentiate them from their more general parent cultures and the aesthetics, morals, or practices of those cultures. The fact that members of the subculture and their fans behave, dress, or think differently from members of the parent culture does not mean that they rebel against or are opposed to the parent culture; rather, in our opinion, they are simply striving to be different and expressing themselves in an authentic manner (de Kloet, 2005b).

Table 1

*The Level of Appreciation of Subcultural Manifestations of Globalization and Diversity*

| Items  | Mean | Verbal interpretation |
|--|------|-----------------------|
| The tempo of the C-Pop song is defined as its pace.  | 4.29 | Highly appreciate     |
| C-Pop music has a manner in which notes sound high or low in comparison to one another               | 4.03 | Highly appreciate     |
| C-Pop music has a progression from short to long note durations in particular patterns.              | 4.45 | Highly appreciate     |
| C-Pop music has blending rhythm and pitch.   | 4.16 | Highly appreciate     |
| C-Pop music has a harmony when it is formed by the simultaneous playing of notes of varying pitches. | 4.01 | Highly appreciate     |
| C-Pop music has the various musical lines that are woven together.                                   | 4.16 | Highly appreciate     |
| C-Pop music has the audible characteristics of various voices and instruments.                       | 3.69 | Appreciate            |
| C-Pop music has the range of audible intensities, from whisper to roar.                              | 4.29 | Highly appreciate     |
| Total  | 4.13 | Highly appreciate     |

Notes. 1: Not appreciate; 2: Slightly appreciate; 3: Moderately appreciate; 4: Appreciate; 5: Highly appreciate.

In light of this, we consider contemporary subcultures to be “an imagined or socially formed group that possesses a rather unique shape or structure, which differentiates them from the parent culture”. Although they should place a primary emphasis on a select set of activities, values, or ideologies that significantly differentiate them from the culture at large, there should also be covert aspects of those activities and values that connect them with other members of the group that they are a part of. Fans of C-Pop have the potential to recognize symbolic double meanings in seemingly ordinary things that are commonplace inside the subculture and are familiar to every participant in it. It is sufficient to simply be fans of the subculture and externally demonstrate specific values, styles, or practices that are central to the internal discourse of the subculture in order to be considered a participant in the subculture. There is no official registration or application for membership required in order to participate in the subculture. The only prerequisite for membership and “joining” the ranks of “their own” is a commitment to the subculture’s core values, which include freedom, independence, authenticity, and inconsistency. These core principles form the basis of the style and practice of members of the subculture (Ju, 1993).

A convention is a representative or typical model and standards of conduct that are followed by a group of individuals. The norm of behavior is the same thing. When we talk about young subcultures, we utilize the term “norm”, which refers to conventional conduct or what is considered “typical” for groups. The answer to the question of whether or not norms represent the typical conduct of individuals within groups is still up for debate and is dependent on the degree of conformity. Compliance with these norms and noncompliance with these norms are traits of individuals, and of course, variation in these symbols is vital for the establishment of norms. All of these factors together are significant. Therefore, it is the values that define the conduct that is

socially desirable inside a specific youth subculture. This motivates young people to comply with the dominant social values in their public behaviors within a certain subculture (Lincoln, 2012).

### Level of Impact of Youth's Attitude Formation in Listening to C-Pop Youth Popular Music

Table 2 represents the level of impact of youth's attitude formation in listening to C-Pop youth popular music. It shows that they are strongly agreed on the level of impact of youth's attitude formation in listening to C-Pop youth popular music with weighted mean of 4.41.

Table 2

*The Level of Impact of Youth's Attitude Formation in Listening to C-Pop*

| Response  | Mean | Verbal interpretation |
|---|------|-----------------------|
| "C-Pop music contributes to the overall experience of listening and allows me for a deeper understanding and appreciation for the art." | 4.26 | Strongly agree        |
| "C-Pop music feels great when I heard music and makes me relax."  | 4.37 | Strongly agree        |
| "Youth music makes my world more relax than ever especially when I hear my favorite songs."   | 4.18 | Strongly agree        |
| "C-Pop music lightens to my mood and reduces my stress especially nowadays."  | 4.45 | Strongly agree        |
| "C-Pop music helps me work out more efficiently."   | 4.31 | Strongly agree        |
| "C-Pop music makes me heal my internal spirit."   | 4.69 | Strongly agree        |
| "C-Pop music helps me to communicate my thoughts and feelings."   | 4.37 | Strongly agree        |
| "C-Pop music can improve memory and build staying power."   | 4.63 | Strongly agree        |
| Total   | 4.41 | Strongly agree        |

Notes. 1: Disagree; 2: Slightly disagree; 3: Moderately agree; 4: Agree; 5: Strongly agree.

Previous research had shown that producing music together may create connection and cooperation among participants, but this study demonstrates that even just listening to music can alter someone's unconscious sentiments towards different ethnic groups. They discovered a shift in positive feelings toward the target culture; however, not all listeners were affected in the same way by the music. People whose personalities were more empathic were more susceptible to the effects of the music, while those whose empathy scores were low remained unaffected. Popular music and art music are the two categories into which music may be placed. Popular music may be classified as any one of a variety of musical genres "having wide appeal" and is often disseminated to large audiences through the medium of the music business. It stands in stark contrast to art music as well as traditional music, both of which are often communicated to smaller, more local audiences through academic discourse or through oral transmission.

The following are some benefits that come with listening to pop music: Its link with hypnotic rhythms, repeating lyrics, and flashing lights all contribute to the fact that it has the potential to be used as a weapon for social control. When we are feeling uninspired or bored, listening to music might help us feel better and put us in a better mood. One more thing about music is that it has the power to put us at ease. The following is that listening to music may always help you feel less stressed. While you listen to music when you are feeling worried, it is as if you are thinking joyful thoughts and you don't care about other people; it can also impact the individuals who are in your immediate environment (Wong, 1992).

Music is an important means of human communication, and it most likely has been since the beginning of time, even before the invention of speech. One of the most essential characteristics that are shared by the many different types of communication is its capacity to effectively influence the behavior of individuals as well as the behavior of large groups. When used to the realm of music, the term "manipulation" can have a very broad

meaning. For the sake of this discussion, we shall use the term “manifestation” to indicate an act with the intention of persuading a person to behave or respond in a particular way. In a different kind of scenario, on the other hand, the objective may be to stimulate a person's appetite for a specific good, service, or philosophy of some kind. Music is able to get over the “bouncers” that are in the human psyche in a unique and effective way. This seems to be quite contradictory in many different ways. In contrast to the contents conveyed visually or verbally, the “content” of instrumental music is not immediately apparent. Although it is always possible to debate about the substance of a text and present an alternative viewpoint in this way, when it comes to music, there are no words to contradict it since it is mostly sensations, and it is impossible to fight against them on reasonable grounds.

### Regression Analysis

Table 3

*The Significant Difference on the Level of Subcultural Manifestations of Globalization and Diversity Today of C-Pop and the Level of Impact of Youth's Attitude Formation in Listening to C-Pop Youth Popular Music*

| Regression analysis |              |                |                |                 |                       |           |             |             |
|---------------------|--------------|----------------|----------------|-----------------|-----------------------|-----------|-------------|-------------|
| Multiple R          | 1            |                |                |                 |                       |           |             |             |
| R square            | 1            |                |                |                 |                       |           |             |             |
| Adjusted R square   | 1            |                |                |                 |                       |           |             |             |
| Standard error      | 7.85E-17     |                |                |                 |                       |           |             |             |
| Observations        | 8            |                |                |                 |                       |           |             |             |
| ANOVA               |              |                |                |                 |                       |           |             |             |
|                     | <i>df</i>    | <i>SS</i>      | <i>MS</i>      | <i>F</i>        | <i>Significance F</i> |           |             |             |
| Regression          | 1            | 1.875          | 1.875          | 3.04E+32        | 2.4E-96               |           |             |             |
| Residual            | 6            | 3.7E-32        | 6.16E-33       |                 |                       |           |             |             |
| Total               | 7            | 1.875          |                |                 |                       |           |             |             |
|                     | Coefficients | Standard error | <i>t</i> stat. | <i>p</i> -value | Lower 95%             | Upper 95% | Lower 95.0% | Upper 95.0% |
| Intercept           | 7            | 2.1E-16        | 3.34E+16       | 4.87E-98        | 7                     | 7         | 7           | 7           |
| X Variable 1        | -1           | 5.73E-17       | -1.7E+16       | 2.4E-96         | -1                    | -1        | -1          | -1          |

Table 3 represents the significant difference on the level of subcultural manifestations of globalization and diversity today of C-Pop and the level of impact of youth's attitude formation in listening to C-Pop youth popular music. It shows that the *t*-stat ( $3.34 > 0.05$ ) has significant difference on the level of subcultural manifestations of globalization and diversity today of C-Pop and the level of impact of youth's attitude formation in listening to C-Pop youth popular music.

Music possesses the amazing potential to have an instant and direct influence on an individual's emotional state; it has the power to move, touch, and even upset us. It's possible that the method I've been describing how to listen to music may not be sufficient to adequately express the ways in which music might impact us in such a way. In spite of this, having some knowledge of the inner workings of music, such as an appreciation of the various constituent elements that make up the total or a grasp of the settings in which music is generated, can significantly improve one's enjoyment of musical performance. It should come as no surprise that instructors of music are well aware of this fact; thus, music curricula at all levels, from elementary school through college and beyond, include provisions for developing important listening skills. In addition, obtaining and honing such abilities doesn't have to be a laborious process. It is also noteworthy that young people are not oblivious to the

challenges that face them in the messages that they receive from popular music; nonetheless, in many situations, they still voluntarily choose to participate in the consumption of a huge volume of popular music. The concept of collective identity is brought up again among young people as a potential explanation for this phenomenon. This is due to the fact that older children, despite the fact that they are critical of the content that they consume, still want to be seen to be actively involved in the culture of contemporary music. Because of the significant amount of cultural capital that is associated with the popular music scene, it would appear that here is where possible issues lay. It is so easy to comprehend why it is so challenging to completely abstain from listening to any popular music at all. Even with an analytical perspective, young people continue to listen to, watch, and engage with popular music that is harmful for all of the reasons (Blackman, 2005).

### Summary and Conclusions

The purpose of this study was to ascertain the effect of popular music subculture on youth. The findings revealed the extent to which Chinese youth prefer various styles of youth popular music in their daily lives, the relationship between their preference for popular idols and their musical education, and their attitudes toward learning youth popular music in school music education. Although the young popular music subculture has mostly vanished nowadays, it continues to exist as a historical marker and a potent symbol for Chinese youth life and culture. This subculture has nearly become a myth in modern Chinese media, since it is often praised by young members in an increasingly nostalgic way.

The listener doesn't need to have any prior musical training or experience to appreciate music at this level, nor is it essential for them to have a comprehensive understanding of the musical elements and techniques. The research on C-pop carrier culture revealed the new scenario in C-pop, which was as follows: "anyone" became a need for making music. Consequently, "anything" became the motif of the musical works created by those individuals. The music receiver was no longer operating in a passive mode, and as a consequence, the production of music at the grassroots level began to blossom. As a result, the music receiver's essential place in C-pop became clear. C-pop is simply a medium through which regular people may convey their sincere feelings, make an appeal to society, and bring attention to social issues.

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