

3. Duke, R. It's not how much; it's how / R. Duke, A. Simmons & C. Cash // Journal of Research in Music Education. – 2009. – № 4. – P. 310–321.
4. Ericsson, K. The role of deliberate practice in the acquisition of expert performance / K. Ericsson, R. Krampe & C. Tesch-Römer // Psychological Review. – 1993. – № 3. – P. 363–406.
5. McPherson, G. E. Self-regulation of musical learning: A social cognitive perspective on developing performance skills / G. E. McPherson, B. J. Zimmerman // MENC handbook of research on music learning, – New York, Oxford University Press. – 2011. – Vol. 2 – P. 130–175.
6. Nurunnabi, M. Coping strategies of students for anxiety during the Covid-19 pandemic in China: a cross-sectional study / M. Nurunnabi, S. Hossain, K. Chinna, S. Sundarasan, H. Khoshaim, K. Kamaludin & S. Xu // F1000research. – 2020. – № 9. – P. 15.
7. Smith, B. Goal orientation, implicit theory of ability, and collegiate instrumental music practice / B. Smith // Psychology of Music. – 2005. – Vol. 33 (1). – P. 36–57.
8. Zhukov, K. Improving sight-reading skills in advanced pianists: a hybrid approach / K. Zhukov, L. Viney, G. Riddle, A. Teniswood-Harvey & K. Fujimura // Psychology of Music. – 2014. – Vol. 44/2. – P. 155–167.

UDC 78.03/.09

## THE SINGING STYLE OF CHINESE POP MUSIC IN THE XXI CENTURY

**He Xueyang**

*Master's student the Department of Music and Pedagogical Education  
Belarusian State Pedagogical University named after Maxim Tank, Minsk  
1305684727@qq.com*

With the advent of the 21st century Chinese pop music has faced unprecedented development opportunities and challenges. In the context of globalization and digitalization Chinese pop music not only absorbs the essence of Western pop culture, but is also deeply rooted in the rich and colorful traditional Chinese culture. During this period pop music became an important medium for expressing personality, emotion and social observation, demonstrating diversity, innovation and far-reaching cultural influence. This study aims to explore the characteristics and development of Chinese pop music in the 21st century and reveal its role and significance in modern society

**Keywords:** Chinese pop music; integration, emotional expression; intergenerational communication; cultural identity.

In the 21st century, the aesthetic characteristics of Chinese pop music have undergone significant changes. This change not only reflects the diversity of music styles, but also reveals the depth of cultural integration. Lei Meiqin [1] pointed out in his research that Chinese pop music during this period began to absorb and integrate a large number of Western pop music elements, while still respecting and utilizing traditional music elements, forming a unique and diverse music style. This fusion of styles not only makes Chinese pop music more colorful, but also helps it occupy a place in the global music market.

With the development of digital technology, revolutionary changes have taken place in the production, distribution and consumption of popular music in China in the 21st century. This technological advancement not only improves the quality of music production, but also greatly broadens the communication channels of music, allowing music to reach listeners faster, thereby accelerating the update of music styles and changes in popular music aesthetics. The influence of technology is also reflected in the music creation process, providing artists with more space for experimentation and innovation possibilities.

Chinese pop music in the 21st century is not just an art of sound, it is also closely connected with visual art and fashion, which together constitute the overall aesthetic experience of music. In their research, Wang Lei and others [2] analyzed the aesthetic characteristics of Chinese pop music and pointed out that visual elements such as music videos, stage performances and artist images play a non-negligible role in shaping song imagery, conveying

emotions and establishing artist images. This combination of vision and hearing not only enriches the expression form of popular music, but also enables musical works to more comprehensively reflect the aesthetic trends and cultural values of contemporary society.

In the 21st century, Chinese pop music has moved from local characteristics to the global stage, showing a significant trend of internationalization. This change is due to the development of globalization and Internet technology, which has made Chinese pop music not only popular in China, but also increasingly appearing in international music festivals, online music platforms, and various transnational cooperation projects. Du Qiao's [3] research pointed out that by incorporating multicultural elements and using modern music production technology, Chinese pop music has successfully attracted the attention of global audiences while maintaining its cultural characteristics. This not only promotes the international exchange of Chinese music culture, but also provides a broader development platform for Chinese artists.

Over time, the preferences of listeners of different age groups have had an important impact on the content and form of Chinese pop music. In his master's degree thesis, Li Jian [4] used a case study of Chinese online pop music in the 21st century to demonstrate how to meet the needs of the younger generation for fresh and personalized music content through online platforms. The way young listeners accept music and their aesthetic tendencies have promoted the upgrading of popular music styles, thus forming a more diverse and open music ecology.

When it comes to music creation and production, artists and producers are constantly experimenting to explore new musical styles and expressions. Yang Yuwei's [5] research focuses on the development of contemporary R&B in China. The rise of this genre represents Chinese pop music's efforts to find new ways to integrate with local culture while absorbing international music elements. In addition, the rise of digital music platforms has given artists space to experiment and innovate, allowing them to be more flexible in trying different musical styles and establish direct connections with their audiences.

The development of Chinese pop music in the 21st century reveals a dynamic and ever-changing music field. Its main qualities are found in diversity, technical influence and the fusion of visual arts and fashion. Chinese pop music during this period successfully blended traditional and modern, local and global elements to create a unique musical style and aesthetic. The advancement of technology, especially the development of digital technology, has greatly promoted the creation, production and global dissemination of music, allowing Chinese pop music to transcend national borders and connect with listeners around the world. At the same time, the emphasis on visual elements such as music videos and stage performances has also made pop music a comprehensive art form, strengthening its role in cultural communication and fashion leadership. With the changing preferences of different generations of listeners and the continuous innovation and experimentation of artists, Chinese pop music has shown continued vitality and development potential, not only enriching the domestic music ecology, but also occupying a place in the global music scene. Together, these characteristics and development trends outline the unique face of Chinese pop music in the 21st century, demonstrating its multi-dimensional value as a cultural expression.

#### *References:*

1. 雷美琴.中国流行音乐审美特质的流变及其社会动因[J].人民音乐,2014(08):70-73. [Lei, Meiqin Changes in the Aesthetic Characteristics of Chinese Popular Music and Its Social Causes / Meiqin Lei // People's Music. – 2014. – № 08. P. – 70–73.]
2. 王磊,李建林,魏玲,秦庆昆,王江奇,李慧敏.中国流行音乐的美学特质及审美意义[J].河北大学学报(哲学社会科学版),2007(05):106-110.[Wang, Lei; Li, Jianlin; Wei, Ling; Qin, Qingkun; Wang, Jiangqi; Li, Huimin. The Aesthetic Characteristics and Aesthetic Significance of Chinese Popular Music / Wang Lei, Li Jianlin, Wei Ling, Qin Qingkun, Wang Jiangqi, Li Huimin // Journal of Hebei University (Philosophy and Social Science Edition). – 2007. – № 05. – P. 106–110.]
3. 杜巧.中国流行音乐演唱的特点及发展趋势[J].牡丹,2021(20):110-112. [Du, Qiao. The Characteristics and Development Trends of Chinese Popular Music Singing / Qiao Du // Peony. – 2021 – № 20. – P. 110–112.]

4. Li, Jian Development and Case Study of Chinese Online Popular Music in the 21st Century / Jian Li // Master's Thesis, Shenyang Normal University, 2012. [Electronic resource] – Mode of access: <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD2012&filename=1012364253.nh> - Date of access: 28.01.2024.
5. Yang, Yuwei Research on the Development of Contemporary R&B in China / Yang Yuwei // Master's Thesis, Southwest University, 2019 [Electronic resource]. – Mode of access: <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202001&filename=1019913192.nh> - Date of access: 28.01.2024.

УДК [811:004.738.5](510)

## ОСОБЕННОСТИ ИСПОЛЬЗОВАНИЯ СЕТЕВОГО ЯЗЫКА В КИТАЕ

**А. Ф. Филимонова**

*Магистрант кафедры иностранных языков*

*Белорусский государственный педагогический университет имени Максима Танка, г. Минск  
annafilimonovaf@mail.ru*

С быстрым развитием современных информационных технологий сетевая культура интенсивно вошла в жизнь каждого человека. Частота использования сетевых слов увеличивается в повседневной жизни и становится неотъемлемой частью бытовой коммуникации молодежи. Объем интернет-лексики в китайском языке непрерывно растет и вызывает необходимость изучать возникающие языковые феномены интернет-коммуникации. В статье представлен распространенный в китайской молодежной среде интернет сленг, его графическое обозначение и семантическое значение.

**Ключевые слова:** интернет; сленг; иероглиф.

## FEATURES OF USING THE NETWORK LANGUAGE IN CHINA

**A. F. Filimonova**

*Master's student of the Department of Foreign Languages*

*Belarusian State Pedagogical University named after Maxim Tank, Minsk  
annafilimonovaf@mail.ru*

With the rapid development of modern information technologies, network culture is becoming more and more close to people's lives. Practically blurring the boundaries, it provides unprecedented opportunities for both individual and group communication. The frequency of using online buzzwords in everyday life is also increasing, and becoming an integral part of everyday communication among young people. The article presents the Internet slang widespread among Chinese youth, its graphic designation and semantic meaning.

**Keywords:** Internet; slang; hieroglyph; language; online.

Быстрое развитие современных информационных технологий сопровождается и изменением языка – его лексики, в первую очередь. Частота использования сетевых слов увеличивается в повседневной жизни и становится неотъемлемой частью бытовой коммуникации молодежи. Объем интернет-лексики в китайском языке непрерывно растет и вызывает необходимость изучать возникающие языковые феномены интернет-коммуникации. В статье представлен распространенный в китайской молодежной среде интернет сленг, его графическое обозначение и семантическое значение.

Цель данной статьи – изучить особенности использования сленговых слов в сети Интернета; охарактеризовать их основные функции и предназначение. Для достижения данной цели необходимо обозначить специфику Интернета как новой информационной среды и выявить особенности межкультурной коммуникации в сети Интернет; проанализировать понятие Интернет-сленг в межкультурной коммуникации; рассмотреть