

Chinese am seated down to relax. i

[Art & Culture](#), [Artists](#)



Chinese Rock has had a tumultuous lifespan since its inception to the place it is today. In the past, rock music in the country was affiliated to protests against the Chinese government. This was the phenomenon in the 1980's, and a factor that contributed to its going underground. Owing to the manner of the start, Chinese rock has sparsely been documented, and most visits on the rock music's past and present is etched in news articles from popular magazines (Knight, 2015). I delved into available literature from web magazines such as BBC, the New Yorker and New York Times to try gaining some perspective of Chinese rock music and comparing it with its American equivalent.

A good review of Chinese Rock artists, however, was given by culturetrip.com. This search included looking into the manner in which the music has grown, some challenges, and the spot it takes in the country. The main reason that tempted me to perform this search is my obvious and glaring interest in diverse cultures, and my inadvertent liking of rock music. I am so much interested in rock; such that I always find myself listening to rock anytime am seated down to relax.

I am fond of attending popular rock shows whenever I have time, and can afford it. Having once attended a show by Liang Long at Beijing, my preference of Chinese rock is ever increasing. Incidentally, I always find myself comparing their music to contemporary American artists like Linkin Park. Comparison One of the distinctive features that characterize Chinese music, as opposed to its American counterpart is state intervention. As stated earlier, in the past, Chinese rock was taken to be a protest against the government. Musicians were targeted and bans imposed, making the music

to mostly survive underground. Most of the country was locked off the western music, and most western genres were least appreciated. In order to get foreign cassettes and at least have a foretaste of the Western sounds, artists like Cui Jian had to use uncouth means and smuggle the merchandise to their possession.

Performances by such names as Rolling Stones or Linkin Park were previously unheard of. Lately, however, popular rock culture is being appreciated, and an emerging breed of Chinese rock artists is on the rise. According to Waterfield (2016), Chinese music was heavily restricted in the past. Owing to the smuggling of cassettes and underground play-offs, the music has been proliferating with time. Contrary, American rock music is dated back to the 1950s and 1960s where such genres as rock and roll were precedent. In the United States, music has been more liberal over time, and diversification was quite easy. As a matter of fact, the current position that Chinese rock music stands can only be compared to the American rock at the 60s.

Chinese rock is mostly 'rock 'n' roll' as noted by Kent (2009) and N. D. (2014). The former states that some of the fast upcoming Chinese rock artists are taking up their latest export to the United States, rock 'n' roll, to the United States. The author exemplifies the latest American ventures by Carsick Cars and P. K.

14. N. D. (2014), on the other hand, noted the performance of Rolling Stones in Beijing in 2016, and positively attributed it to the current development and acceptance of music in China. In addition, the author noted the preference of rock 'n' roll in the country, and the manner in which crowds chant at the

music. Looking at the nature of acceptance and the ventures the musicians undertake to have their voices heard in the West, and such actions as smuggling of cassettes to hear the music, it is evident that Chinese music is greatly influenced by American music. A good example is the all-girl rock group 'Hang on the Box'.

This group sings in English, using intensely sexist language that was uncommon in China. Further, despite being Chinese, their music is more appreciated in the United States as opposed to China. Most of the intended audience for Chinese music, according to Lim (2014) is the young. A performance by Liang Long in the United States attracted young and current Chinese immigrants in droves. Additionally, the styles used were mostly the rock 'n' roll genres of the 90s properly mixed with a good set of instruments.

Contrary, American music has veered off from the originality that was prevalent in the 90s, with eroding genres, every now and then.

Critique Popular culture espouses various facets of the human life. It has been used to express ideas and ideologies on such concepts as governance. Further, it has been used to influence the manner people express themselves. The control of Western intrusion to Chinese music indicates the level of influence that such music can have. Banning of such music as 'Nothing to My Name' by the Chinese government follows in the same order. A visit by Chinese artists to the United States leads to an influx of Chinese immigrants meaning that the culture reinforces social bonds. Identities are fortified, and cultures are expressed and recognized through popular culture.

Popular culture is unifying and can assist in the integration of the society.

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