

## A Study on the Current Status of Communication and Behavioral Responses of the Young Generation to Mainstream Melody Songs

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### ABSTRACT

This study investigates the current status of communication and the behavioral responses of the Young Generation toward Mainstream Melody Songs in contemporary China. Against the backdrop of rapid globalization and media convergence, the dissemination of musical culture has become increasingly diversified, prompting questions about how mainstream ideological songs are perceived and internalized by young audiences. Using a mixed-methods design combining questionnaires, semi-structured interviews, and focus group discussions, data were collected from university students in Guangzhou, covering exposure frequency, communication channels, cognitive understanding, emotional reactions, and related behavioral practices. Findings reveal that although most young people have encountered Mainstream Melody Songs, the frequency of active exposure remains relatively low. New media—particularly short-video platforms—serve as the dominant channels, while the influence of traditional media continues to decline. Cognitively, students demonstrate clear understanding of well-known patriotic or historically significant songs but show limited familiarity with older or niche works. Emotionally, most respondents report moderate resonance, with strong preference for songs that integrate contemporary musical elements or reflect relatable youth experiences. Behaviorally, young audiences participate in singing and sharing primarily during festivals or campus events, though innovative activities such as short-video creation increase engagement. The study concludes that aligning Mainstream Melody Songs more closely with youth culture, incorporating modern music styles, and enhancing interactive communication strategies can significantly improve dissemination effectiveness. Recommendations emphasize creative innovation, new-media-driven promotion, diversified campus activities, and strengthened educational integration. These findings offer both theoretical contributions to music communication studies and practical implications for cultural promotion and youth ideological education.

**Keywords:** Mainstream Melody Songs, Young Generation, Music Communication, Behavioral Responses

### INTRODUCTION

#### Research Background

In the context of accelerating globalization and informatization, the field of cultural communication is undergoing profound transformations. As Castells (2009) elaborated in *Communication Power*, the rapid development of internet technology has made information dissemination instantaneous, widespread, and fragmented—a feature particularly evident in music communication. Various music styles spread rapidly through online platforms, significantly broadening people's musical horizons. Concurrently, the trend of cultural diversification has become increasingly prominent. According to Appadurai (1996) in *Modernity at Large: Cultural Dimensions of Globalization*,

music from different cultural backgrounds intersects and collides, forming a complex and diverse musical cultural ecosystem.

The Young Generation, as a dynamic group with a high acceptance of new things, constantly has their musical aesthetic perceptions impacted and reshaped. Immersed in an information torrent, they access diverse music through multiple channels such as the internet and social media, leading to increasingly diversified musical needs and preferences. From the macro perspective of education and cultural inheritance, promoting mainstream culture has always been a key task for social development. As emphasized in Zhang's (2024) doctoral dissertation *Research on the Ideological and Political Education Function of Red Music*, Mainstream Melody Songs, as a crucial carrier of mainstream values and cultural spirit, play an irreplaceable role in cultivating the cultural literacy of the Young Generation and guiding them to establish correct values. However, in the current environment of fierce competition among diverse musical cultures, the communication of Mainstream Melody Songs among the Young Generation faces numerous challenges and opportunities, making in-depth research on their acceptance status and behavioral responses particularly necessary.

## Research Significance

### Theoretical Significance

This study contributes to enriching the theoretical system of music communication discipline. By analyzing the acceptance status and behavioral responses of the Young Generation—a specific audience group—toward Mainstream Melody Songs, it provides empirical evidence and theoretical expansion directions for the application of music communication theory in segmented audiences (Zhang, 2023). Additionally, it deepens the understanding of the interactive relationship between musical culture and society, further improving the theoretical framework of interdisciplinary fields such as music sociology and cultural communication, and injecting new vitality into these disciplines.

In cultural communication studies, previous research has mostly focused on popular culture or general cultural product communication. However, due to their special ideological nature and social functions, Mainstream Melody Songs can expand the theoretical depth of cultural communication in terms of communication paths and mechanisms of mainstream culture and values (Deng, 2015). This helps construct a more targeted and systematic theoretical system of cultural communication.

For music sociology, this study provides theoretical support for the role and function of Mainstream Melody Songs in social structure, social changes, and social interaction. By analyzing the acceptance and behavioral responses of the Young Generation, it explores how music transcends social stratification factors such as age and educational background, promotes social integration and the formation of value consensus, and supplements and revises existing theories in music sociology regarding the social functions of music and the interaction between music and social strata (Luo, 2017).

### Practical Significance

This study can provide reference for cultural and educational departments in formulating cultural promotion policies and campus cultural construction strategies, helping optimize the communication paths and methods of Mainstream Melody Songs and enhance the effect of cultural education. According to *Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era* (Ministry of Education of China et al., 2020), this is reflected in the following aspects:

- Ideological guidance and value shaping of the Young Generation: The Young Generation is in a critical period of value formation. Understanding their acceptance status and behavioral responses to Mainstream Melody Songs can better exert the ideological guiding role of these songs. For example, based on the acceptance characteristics of the Young Generation, promote songs that inspire patriotic feelings and the spirit of struggle (e.g., *My People, My Country*), providing them with clear value orientation (Li, 2019).
- Promotion of cultural inheritance and innovation: Clarifying the acceptance degree and behavioral performance of the Young Generation toward Mainstream Melody Songs of different periods helps better promote cultural inheritance. Identifying which Mainstream Melody Songs the Young Generation are more inclined to sing and share (e.g., *Love My China*) allows for targeted cultural relay activities, while encouraging them to conduct secondary creation from a modern perspective to inject new vitality into traditional culture (Li, 2024).
- Promotion of campus cultural construction: Understanding the behavioral responses of the Young Generation in participating in activities related to Mainstream Melody Songs on campus can optimize the organizational forms of campus cultural activities. Conducting chorus competitions, music festivals, and other activities according to their preferences enriches campus cultural life, enhances students' sense of collective honor and teamwork spirit, and creates a positive campus cultural atmosphere (Hu, 2021).

Furthermore, this study helps music creators and communicators gain insight into the musical needs and acceptance psychology of the Young Generation, guiding the creation of more attractive and influential mainstream works (e.g., *China in the Light of Lights*) and formulating precise and effective communication strategies to improve the communication efficiency of Mainstream Melody Songs among the Young Generation (Chen, 2022).

### **Research Objectives**

The core objective of this study is to comprehensively and systematically describe the acceptance status, cognitive, emotional, and behavioral responses of the Young Generation to Mainstream Melody Songs. Specifically, it aims to clarify the frequency and channels through which the Young Generation encounter Mainstream Melody Songs in their daily study and life; their level of cognition regarding the themes and cultural connotations of these songs, their emotional reactions, and the related behavioral manifestations they exhibit.

### **Terminology Definitions**

#### **Mainstream Melody Songs**

Refers to musical works guided by China's core socialist values, reflecting the spirit of the times, mainstream social culture, and national development processes, with high standards in ideology, artistry, and appreciation. They aim to disseminate positive values and cohesion social consensus. Their themes cover revolutionary history, contemporary construction, national culture, and other fields, with forms including but not limited to songs, choruses, and song cycles (referring to Zhang's definition of red music regarding ideology and timeliness, Zhang, 2024). This study takes the "100 Excellent Songs Selected by the Central Propaganda Department" as the main research object, which eulogize the Party, the motherland, the people, and heroes, with cross-era and patriotic characteristics.

#### **Young Generation**

Specifically refers to students receiving undergraduate or specialized (higher vocational) education in institutions of higher learning, approximately aged 18-24 (except for special cases). They are in an important stage of knowledge accumulation, value shaping, social expansion, and personal growth (Gu, 1998, *Education Dictionary*). As the target audience for the communication of Mainstream Melody Songs, their exposure, cognition, emotions, and behavioral responses are the focus of this study, covering students of different disciplines, grades, and types of schools.

### **Communication Effect**

In this study, it is defined and evaluated from three dimensions: cognitive effect (the Young Generation's awareness and understanding of song content and themes), emotional effect (emotional resonance and attitude tendencies triggered by songs), and behavioral effect (actual impact and changes on the thoughts and behaviors of the Young Generation). It comprehensively considers the comprehensive impact of the communication of Mainstream Melody Songs among the Young Generation.

## **LITERATURE REVIEW**

### **Literature Review**

Academic research directly focusing on the communication of mainstream music among the Young Generation is limited. However, domestic and foreign studies on music and politics, centered on political culture, provide materials for this paper (Li, 2014). Combining research purposes, this study elaborates on the achievements of Mainstream Melody Songs' communication among the Young Generation, including connotations and current status, and analyzes deficiencies and future directions.

In terms of communication status, the Young Generation accesses through diverse channels. New media brings opportunities, while traditional media and campus communication still play a role. However, the Young Generation rarely takes the initiative to communicate; their cognition of classic songs is good, but their understanding of niche or older songs is insufficient, and some students have low interest due to the influence of popular music (Wei, 2013). Influencing factors include the songs themselves, communication channels, social and cultural environment, and characteristics of the Young Generation, etc., which are of great significance to the ideological and political education of the Young Generation (Zhang, 2024). Current communication faces challenges such as competition from diverse cultures, and literature proposes strategies such as optimizing creation

(Zhang, 2023). Existing research has deficiencies in evaluation and in-depth studies, and future research can expand by constructing evaluation systems (Zhang, 2023).

## Related Thesis Research

### Definitions and Categories

Regarding the connotation and characteristics of Mainstream Melody Songs, scholars have not yet reached a complete consensus, but it is generally believed that they are closely linked to the country's mainstream ideology and the spirit of the times. Luo (2017) pointed out in *Research on Concepts of Basic Music Education in China Since the 20th Century* that some concepts in music education are related to national educational policies, implying that Mainstream Melody Songs play a role in embodying mainstream values in the music education system. Zhou (2013) argued in *A Study of Chinese Popular Music from a Cultural Perspective* that Mainstream Melody Songs are songs with distinct themes, capable of reflecting the spirit of the times, promoting social integrity, and embodying national emotions. Their categories include revolutionary songs, patriotic songs, and inspirational songs showcasing the style of the times. Sun (2019) emphasized in *Research on the Infectivity of Popular Songs from the Perspective of Ideological and Political Education* that mainstream works in popular songs focus on conveying positive values and have important educational significance.

In addition, the scope of Mainstream Melody Songs continues to expand with the times. Representative works emerging in different historical periods have become treasures of national culture. This study uses the "100 songs selected by the Central Propaganda Department" as analysis materials, which are epitomes and essences of the times (Lian, 2021).

## Current Status of Communication of Mainstream Melody Songs Among the Young Generation

- **Communication Channels:** Traditional media such as radio and television once occupied an important position (e.g., CCTV Spring Festival Gala promoting Mainstream Melody Songs), but with the rise of new media, their influence among the Young Generation has declined due to weak interactivity and fixed content and time. New media platforms such as online music platforms (QQ Music, NetEase Cloud Music), short video platforms (Douyin, Kuaishou), and social media (Weibo, WeChat) have become new positions for the communication of Mainstream Melody Songs due to their convenience, interactivity, and personalized recommendation functions. However, they also face problems such as information clutter and songs being easily overshadowed. Campus communication channels such as campus radio, campus activities, and music courses are indispensable in communication but need further expansion and optimization (Luo, 2017).
- **Communication Methods:** The Young Generation's exposure to Mainstream Melody Songs involves both active and passive communication. Active communication is based on recognition of song themes or love for singers; passive communication occurs inadvertently in daily life (Wei, 2013). Interactive communication has become an important method due to the development of new media platforms, where the Young Generation can participate in communication through comments, likes, sharing, and secondary creation, enhancing their sense of participation and identity (Ren, 2012).
- **Cognitive, Attitudinal, and Behavioral Performance:** Cognitively, the Young Generation has a clear understanding of the themes and connotations of classic Mainstream Melody Songs but has insufficient understanding of some niche or older songs (Zhang, 2024). Attitudinally, most hold a positive attitude, recognizing their educational significance and artistic value, but some students, influenced by popular music, consider their style traditional and have low interest (Huang, 2022). Behaviorally, there are differences in participation in related activities; some participate actively, but the proportion of active communication and promotion is relatively low, with communication behaviors increasing only during specific festivals or events (Zhang, 2023).

## Related Theories and Concepts

Music communication theory and consumer behavior concepts provide unique perspectives and effective methods for studying the acceptance status and behavioral responses of the Young Generation to Mainstream Melody Songs.

- **Music Communication Theory:** Originating from mass communication theory in the 1940s, based on information theory and cybernetics, it explores the movement and changes of musical information in specific time and space, as well as information sharing and interaction between communicators and audiences. It can be used to analyze the communication channels through which the Young Generation encounters Mainstream Melody Songs, and how songs convey information through elements such as melody and lyrics, triggering emotional resonance and influencing behavioral responses.

- **Consumer Behavior Theory:** Focuses on studying consumers' behaviors and decisions in acquiring, using, consuming, and disposing of products or services, exploring the impact of internal and external factors on them. From this theoretical perspective, it can analyze the spiritual needs, consumption motives of the Young Generation for Mainstream Melody Songs, and the impact of external environmental factors on their acceptance behaviors.

Integrating these two theories, a comprehensive research framework is constructed: first, sorting out communication channels, content, and effects; then exploring the internal needs, motives, and attitudes of the Young Generation as "consumers"; combined with empirical research, to deeply understand their acceptance status and behavioral responses.

## RESEARCH METHODOLOGY

### Research Population and Sample

#### *Research Population*

This study takes the college student group in general institutions of higher learning in Guangzhou, China, as the research population, covering students of different disciplines (e.g., liberal arts, science and engineering, art), grade levels (freshmen to seniors, all grades of specialized colleges). Considering that differences in school types (comprehensive universities, specialized colleges, etc.) may affect research results, they are also included in the research population.

#### *Sample Selection*

To ensure the wide representativeness and universality of research results, a combination of stratified sampling and random sampling is used. First, universities are stratified into different levels such as comprehensive and science and engineering based on their comprehensive strength and disciplinary characteristics. A certain number of universities are randomly selected from each stratum to ensure coverage of institutions at different levels and with different characteristics. In the selected universities, students are randomly sampled by grade and major to select a sufficient number of students as samples.

It is planned to select different universities in Guangzhou, China: 2 undergraduate institutions and 1 specialized college. In each school, 200 students are randomly selected according to major and grade distribution to ensure the sample covers college students from different backgrounds and guarantees representativeness. The sample size is calculated with reference to the Yamane formula, ensuring statistical validity under a 95% confidence level and 5% error range, combined with improved efficiency of stratified sampling.

### Research Tools

#### *Questionnaire*

A questionnaire for college students is designed, including personal basic information (institution, major, grade, etc.), channels of exposure to Mainstream Melody Songs (e.g., internet, classrooms, campus activities), frequency of exposure, cognition of song connotations (e.g., understanding of emotions and themes expressed in specific songs), emotional attitudes (like, average, dislike and reasons), singing and sharing behaviors (whether they often sing, sharing platforms and frequency), and participation in related activities (e.g., experience in song competitions, singing activities). The questionnaire combines multiple-choice questions, scale questions, and open-ended questions. Multiple-choice and scale questions facilitate quantitative analysis, while open-ended questions collect students' open viewpoints and suggestions.

#### *Interview Schedule*

A personalized interview schedule is designed for the Young Generation, focusing on their channel preferences for exposure to Mainstream Melody Songs, connotation cognition, emotional attitudes, singing behaviors, and communication status. Through case-based question design, combined with music communication theory and consumer behavior theory, it in-depth analyzes cultural adaptability and emotional driving factors in song communication.

#### *Validity Check of Research Tools*

Before conducting large-scale research, a rigorous pre-test is carried out. A small number of students with similar characteristics to the research sample but not participating in the formal research are selected for interviews and observations. Based on feedback from the pre-test, the interview schedule and observation form are

comprehensively revised and improved to ensure that the research tools can accurately and effectively collect data closely related to the research objectives.

## **Data Collection**

### ***Literature Research***

Collect various materials related to Mainstream Melody Songs, including "100 patriotic songs selected by the Central Propaganda Department" and other classic revolutionary songs and new-era theme works, analyzing their melody, lyrics, style, and themes (Lian, 2021). Systematically review domestic and foreign academic literature to understand existing research results, methods, and limitations. Collect materials related to the culture, psychology, and behavior of the Young Generation to analyze their characteristics and needs.

### ***Interviews***

Semi-structured interviews are conducted for in-depth one-on-one conversations with selected students. Relevant background materials are fully prepared before the interview. During the interview, questions are asked strictly in accordance with the framework of the interview schedule, with appropriate follow-ups to explore in-depth information. The interview duration is generally controlled at 30-60 minutes. After the interview, records are promptly sorted out and transcribed and verified using professional software.

### ***Focus Groups***

Organize 20-30 students for focus group discussions, setting questions around channels of exposure to Mainstream Melody Songs, depth of understanding of song connotations, emotional attitudes, and actual experiences of singing and sharing. Meanwhile, discuss communication status, existing problems, influencing factors, and solutions, encouraging members to fully express their views and using brainstorming to stimulate innovative thinking.

### ***Quality Check and Reliable Data***

Strict quality check measures are implemented throughout the data collection process. Interview records and observation records are regularly reviewed, and questionable or inconsistent points are promptly communicated and verified. Multiple data collection methods are used for mutual confirmation, with clear data collection standards and methods and standardized operating procedures to ensure the authenticity and reliability of data.

## **Data Analysis and Interpretation**

### ***Questionnaire Data Analysis Method***

Statistical analysis software (e.g., SPSS) is used to analyze the collected valid questionnaire data. First, descriptive statistical analysis is conducted to understand the distribution characteristics of basic information such as channels, frequency, familiarity, and preference of the Young Generation regarding Mainstream Melody Songs (calculating mean, frequency, percentage, etc.). Then, correlation analysis is performed to explore the correlation between different factors (e.g., exposure channels, discipline, grade) and the cognition, emotions, and behaviors of the Young Generation toward Mainstream Melody Songs. Factor analysis is used to extract key factors affecting the acceptance and behavioral responses of the Young Generation. For responses to open-ended questions, main viewpoints and suggestions are summarized through manual coding or text analysis software.

### ***Interview Data Analysis Method***

Thematic analysis is adopted: carefully read interview records, identify key themes (e.g., channel preference, emotional resonance points), and summarize common practices and problems faced. Case analysis is conducted by selecting typical cases for in-depth analysis. By comparing and analyzing interview contents of different students, differences and commonalities are explored.

### ***Focus Group Data Analysis Method***

Views from group discussions are classified and sorted, and the frequency of various views is counted to identify mainstream opinions. Analyze consensus and differences among group members on related issues and explore the causes of differences.

## RESEARCH RESULTS

### Frequency and Channels of Exposure to Mainstream Melody Songs Among the Young Generation

#### *Exposure Frequency*

Questionnaire data shows that in the past year, there are differences in the number of times the Young Generation actively exposed to Mainstream Melody Songs (e.g., actively searching, watching related videos). Among them, the proportion of 3-5 times is the highest, accounting for 37.12%; 10 times and above account for 23.41%; 6-9 times account for 16.39%; 1-2 times account for 17.39%; 0 times account for 5.69%. This indicates that most of the Young Generation have experience of actively exposing to Mainstream Melody Songs in the past year, but the proportion of frequent exposure is relatively low.

From the perspective of different grades, freshmen have relatively low frequency of active exposure, and with the increase of grades, the frequency of active exposure shows a certain upward trend. This may be because senior students pay more attention to society and the country and participate in more related activities. Students of different majors also have differences in exposure frequency. Students of humanities and social sciences have relatively higher frequency of active exposure (accounting for 13.04%), followed by science and engineering students (52.84%), and art students have relatively lower frequency of active exposure to Mainstream Melody Songs due to their exposure to a wider range of music types (7.02%).

#### *Exposure Channels*

Survey results show that the most common channels through which the Young Generation are exposed to Mainstream Melody Songs are short video platforms such as Douyin and Bilibili, accounting for 65.22%; followed by social media such as WeChat and Weibo, accounting for 16.72%; campus radio and classroom teaching account for 7.69%; music APP recommendations account for 7.69%; traditional media such as television and radio account for 2.68%. This indicates that new media platforms have become the main channels for the Young Generation to be exposed to Mainstream Melody Songs, consistent with Ren's (2012) research conclusion that short video platforms dominate music communication.

Further analysis of the use of different channels shows that short video platforms are deeply loved by the Young Generation due to their rich content, rapid dissemination, and strong interactivity, becoming an important way for them to obtain music information (Li, 2024). Social media, relying on its social attributes, enables Mainstream Melody Songs to spread rapidly among classmates and friends (Deng, 2015). Campus channels such as campus radio and classroom teaching, although accounting for a low proportion, still play a role in creating a campus cultural atmosphere and guiding students to be exposed to Mainstream Melody Songs. Traditional media, due to the limitations of their communication methods, have gradually weakened their influence among the Young Generation.

### Cognition Level of the Young Generation Toward Mainstream Melody Songs

#### *Cognition of Themes and Cultural Connotations*

Through questionnaires and interviews, it is found that the Young Generation have a relatively clear cognition of the themes and cultural connotations of classic Mainstream Melody Songs. For example, songs such as *My People, My Country* and *March of the Volunteers* are widely spread and frequently appear on various occasions, so the Young Generation generally understand the patriotic feelings and national spirit they express.

However, the Young Generation have relatively low cognition of some relatively niche or older Mainstream Melody Songs. Some songs reflecting the construction achievements of specific historical periods are not deeply understood by the Young Generation in terms of their deep cultural significance and historical background due to their lack of relevant historical knowledge and life experience.

From a professional perspective, students of humanities and social sciences have a relatively deeper cognition of the themes and cultural connotations of Mainstream Melody Songs, which is related to their majors involving more historical and cultural knowledge. Art students pay more attention to understanding songs from the perspective of music art and relatively less attention to their cultural connotations.

#### *Cognition of Artistic Characteristics*

The Young Generation have a certain cognition of the artistic characteristics of Mainstream Melody Songs. In terms of melody, they generally believe that excellent Mainstream Melody Songs have beautiful and catchy melodies. For example, songs such as *China in the Light of Lights* are loved because of their lively and modern melodies. In terms of lyrics, the Young Generation recognize works with connotative lyrics that convey positive

energy and are close to life. For example, songs such as *Country* trigger their emotional resonance through elaborating on the relationship between the country and the family.

Regarding music style, the Young Generation are more inclined to accept Mainstream Melody Songs that integrate modern music elements. The survey shows that 60.87% of students believe that Mainstream Melody Songs incorporating modern popular elements such as rap and electronic music spread faster among classmates (20.07% much faster + 40.8% faster), indicating that the integration of modern music elements can improve the attractiveness of Mainstream Melody Songs to the Young Generation, consistent with Zhou's (2013) research conclusion on music style integration.

### **Emotional Responses of the Young Generation to Mainstream Melody Songs**

#### ***Degree of Emotional Touch***

When hearing Mainstream Melody Songs, the degree of emotional touch among the Young Generation shows a certain distribution. The proportion of moderate touch is the highest, accounting for 39.13%; slight touch accounts for 29.1%; relatively strong touch accounts for 20.74%; strong touch accounts for 7.02%; no touch at all accounts for 4.01%. This indicates that most of the Young Generation will have a certain degree of emotional touch when hearing Mainstream Melody Songs.

Different types of Mainstream Melody Songs trigger different degrees of emotional touch. Songs with themes close to the life of the Young Generation, beautiful melodies, and vivid lyrics are more likely to trigger strong emotional resonance. For example, songs telling stories of the Young Generation's innovation and entrepreneurship and depicting daily details of campus life can make the Young Generation feel connected to their own lives, thus generating deeper emotional touch.

#### ***Preference Degree and Reasons***

The survey shows that the preference degree of the Young Generation for Mainstream Melody Songs is affected by multiple factors. When the lyrics of Mainstream Melody Songs reflect the campus life, struggle stories, and other contents of the contemporary Young Generation, 55.52% of students say their preference degree increases slightly, 31.1% say it increases significantly, 7.02% say they like it very much and their preference degree is greatly improved, and only 6.35% say there is no change at all. This shows that lyrics close to the life of the Young Generation can significantly improve their preference for Mainstream Melody Songs.

The reasons why the Young Generation like Mainstream Melody Songs mainly include: connotative lyrics that convey positive energy (72.91%); beautiful song melodies (56.86%); enabling them to understand history and culture (55.52%); influence from people around them (26.42%), etc. This indicates that the ideological connotation, artistic quality, and social environment influence of Mainstream Melody Songs are important factors attracting the Young Generation, consistent with Zhang's (2023) research conclusion on the appeal of red music.

### **Behavioral Responses of the Young Generation to Mainstream Melody Songs**

#### ***Singing and Sharing Behaviors***

In terms of singing, some of the Young Generation will sing Mainstream Melody Songs on occasions such as campus activities and friend gatherings, especially during important festivals or theme activities, where singing behaviors are more common. However, the proportion of active singing in daily life is relatively low.

In terms of sharing behaviors, the Young Generation are more willing to share Mainstream Melody Songs with lyrics close to their own lives. The survey shows that 40.13% of students are more willing to share songs depicting daily details of campus life, 31.77% are willing to share songs eulogizing the motherland and hometown, and 13.38% are willing to share songs telling stories of the Young Generation's innovation and entrepreneurship and revolutionary historical events.

In terms of sharing channels, popular recommendations on Douyin short video platform are most likely to trigger the sharing behaviors of the Young Generation, accounting for 71.91%; followed by friend sharing on WeChat Moments, accounting for 45.82%; music APP playlist recommendations account for 38.8%. This again reflects the important role of new media platforms in the sharing behaviors of the Young Generation.

In the past year, the number of times of actively posting content related to Mainstream Melody Songs on social media: 3-5 times account for 30.43%; 1-2 times account for 25.42%; 0 times account for 22.41%. This indicates that although some of the Young Generation will actively share Mainstream Melody Songs on social media, the overall sharing frequency is not high.

#### ***Participation in Related Activities***

There are differences in the participation of the Young Generation in activities related to Mainstream Melody Songs. In campus activities, chorus competitions of Mainstream Melody Songs (35.12%) and singing activities after

military training (33.11%) are considered to have the best effect on promoting the communication of mainstream melodies; theme flash mob activities (15.72%) and combinations of cultural lectures and song appreciation (15.72%) are also welcomed to a certain extent.

After attending theme concerts of Mainstream Melody Songs, 61.87% of students say their understanding and preference for Mainstream Melody Songs have increased slightly, and 24.08% say they have increased significantly. This indicates that offline experience activities can effectively improve the acceptance and preference of the Young Generation for Mainstream Melody Songs, and immersive experience activities have higher communication effects.

Regarding the types of campus activities related to Mainstream Melody Songs that they hope to increase, short video creation competitions (60.54%) are most popular among students, followed by singer-fan linkage activities (46.15%). This reflects the preference of the Young Generation for highly interactive and innovative activities.

## CONCLUSIONS, DISCUSSIONS, AND RECOMMENDATIONS

### Conclusions

Through a comprehensive survey and analysis of the acceptance status and behavioral responses of the Young Generation to Mainstream Melody Songs, this study draws the following conclusions:

In terms of exposure frequency and channels, most of the Young Generation have experience of actively exposing to Mainstream Melody Songs in the past year, but the proportion of frequent exposure is relatively low. New media platforms, especially short video platforms such as Douyin and Bilibili, have become the main channels for the Young Generation to be exposed to Mainstream Melody Songs, while the influence of traditional media is gradually weakening, and campus channels still play a certain role.

In terms of cognition level, the Young Generation have a relatively clear cognition of the themes and cultural connotations of classic Mainstream Melody Songs, but have insufficient cognition of some niche or older songs. They have a certain understanding of the artistic characteristics of Mainstream Melody Songs and are more inclined to accept works integrating modern music elements.

In terms of emotional responses, most of the Young Generation will have a certain degree of emotional touch when hearing Mainstream Melody Songs, and lyrics close to the life of the Young Generation can significantly improve their preference. Connotative lyrics that convey positive energy, beautiful melodies, and other factors are the main reasons for their preference for Mainstream Melody Songs.

In terms of behavioral responses, some of the Young Generation will sing Mainstream Melody Songs on specific occasions, but the proportion of active singing in daily life is low. They are more willing to share songs close to their own lives, with new media platforms as the main sharing channels, and the overall sharing frequency is not high. There are differences in the participation of the Young Generation in activities related to Mainstream Melody Songs, with a clear preference for highly interactive and innovative activities. Offline experience activities can effectively improve their acceptance and preference.

### Discussions

The results of this study have certain consistency and differences with existing research. Consistent with existing research, new media platforms play an important role in the communication of Mainstream Melody Songs, the Young Generation have good cognition of classic Mainstream Melody Songs, insufficient cognition of some songs, and few active communication behaviors.

The difference is that this study more detailedly analyzes the emotional responses and behavioral preferences of the Young Generation to different types of Mainstream Melody Songs, and finds that lyrics close to the life of the Young Generation and works integrating modern music elements are more popular, and interactive activities such as short video creation competitions are more attractive to them. This finding refines Zhou's (2013) view that "Mainstream Melody Songs need to be close to the audience" and provides more specific directions for creation and communication strategies.

The reasons for these results may include: first, in the new media era, the information acquisition and entertainment methods of the Young Generation have undergone tremendous changes, and new media such as short video platforms have become their first choice due to their convenience and interactivity (Castells, 2009); second, the contemporary Young Generation have strong self-awareness and personalized needs, and are more inclined to accept content related to their own lives and with innovative forms (Appadurai, 1996); third, some Mainstream Melody Songs fail to fully consider the characteristics and needs of the Young Generation in creation and communication, resulting in insufficient attractiveness (Huang, 2022).

## Recommendations

Based on the research results, the following recommendations are put forward to improve the communication effect of Mainstream Melody Songs among the Young Generation:

### *Song Creation*

- **Align with the Actual Life of the Young Generation:** Create more Mainstream Melody Songs reflecting the campus life, innovation and entrepreneurship, and struggle stories of the Young Generation (e.g., the "daily campus life" theme preferred by 40.13% of students in the questionnaire), making the lyrics closer to their lives and emotions to enhance the resonance of the songs.
- **Integrate Modern Music Elements:** Incorporate modern popular elements such as rap and electronic music into melodies and arrangements (e.g., 60.87% of students believe such songs spread faster), making Mainstream Melody Songs more in line with the musical aesthetic habits of the contemporary Young Generation and improving their attractiveness.
- **Innovate Lyric Expression:** Avoid slogans and emptiness, and use vivid and vivid language to express profound themes (e.g., the lyric style of *The Lone Brave*), enhancing the artistic appeal of the lyrics.

### *Communication Channels*

- **Strengthen Promotion on New Media Platforms:** Make full use of the advantages of short video platforms such as Douyin and Bilibili, and social media such as WeChat and Weibo, increase the publicity of Mainstream Melody Songs, produce high-quality short video content (e.g., plot-based MV), and carry out topic challenges (e.g., "My Youth Mainstream Melody" challenge) to improve the exposure and communication speed of the songs.
- **Optimize Campus Communication Channels:** Enrich the content and forms of song broadcasting on campus radio, increase interactive links with students (e.g., song requests, music knowledge quizzes); appropriately increase the teaching proportion of Mainstream Melody Songs in music courses, and hold music lectures and work appreciation activities to create a good campus cultural atmosphere.
- **Promote Integration of Traditional Media and New Media:** Explore in-depth cooperation between traditional media and new media, such as combining TV programs with online live broadcasts (e.g., simultaneous live broadcast of Mainstream Melody Songs in CCTV Spring Festival Gala with bullet screen interaction), expanding the communication scope of Mainstream Melody Songs.

### *Activity Organization*

- **Hold Diversified Interactive Activities:** Organize more campus activities with strong interactivity and innovative forms such as short video creation competitions (preferred by 60.54% of students), singer-fan linkage activities, and theme flash mob activities to improve the participation and initiative of the Young Generation.
- **Strengthen Offline Experience Activities:** Regularly hold offline activities such as chorus competitions and theme concerts of Mainstream Melody Songs (e.g., 35.12% of students believe chorus competitions have the best effect), allowing the Young Generation to experience the charm of Mainstream Melody Songs in personal participation and enhance their love and recognition of the songs.
- **Combine Important Festivals and Anniversaries:** Organize relevant theme activities (e.g., "red song flash mob") on important festivals and anniversaries such as National Day and Party Founding Day, increase the communication intensity of Mainstream Melody Songs, and stimulate the patriotic feelings of the Young Generation.

### *Educational Guidance*

- **Deepen Classroom Teaching:** Integrate content related to Mainstream Melody Songs into ideological and political education, history and culture courses, helping the Young Generation deeply understand the value and significance of the songs by explaining their creation background and cultural connotations (e.g., the historical background of *Defend the Yellow River*).
- **Carry out Theme Education Activities:** Organize theme education activities such as "Mainstream Melody Song Culture Month" to systematically introduce the historical, cultural, and artistic value of the songs to the Young Generation, changing the stereotypes of some students.
- **Give Play to the Role of Role Models:** Encourage students with high musical literacy and strong interest in Mainstream Melody Songs to become communication backbones (e.g., campus singers), and influence

more students to contact and love Mainstream Melody Songs through their demonstration and drive (e.g., campus concerts).

## RESEARCH LIMITATIONS AND FUTURE PROSPECTS

This study has certain limitations: the samples are mainly selected from colleges and universities in some regions, which may not fully represent the situation of the national Young Generation; the research methods mainly adopt questionnaires, interviews, and observations, which are insufficient in capturing the complex acceptance behaviors and dynamic communication processes of the Young Generation in the new media environment.

Future research can further expand the sample scope to cover colleges and universities in more regions and types; use emerging research methods such as big data analysis and network behavior monitoring to in-depth explore the acceptance and communication mechanisms of the Young Generation toward Mainstream Melody Songs; strengthen interdisciplinary research, integrate theories and methods of communication, psychology, education, musicology, and other disciplines (e.g., combining artificial intelligence to analyze music preferences), providing more comprehensive and in-depth theoretical support and practical guidance for improving the communication effect of Mainstream Melody Songs among the Young Generation. At the same time, pay attention to the application of emerging technologies such as virtual reality (VR) and augmented reality (AR) in the communication of Mainstream Melody Songs, and explore new models of creating immersive music experiences (e.g., VR reproduction of the creation scene of *March of the Volunteers*).

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