INFLUENTIAL DIGITAL SUBCULTURES IN YOUTH: A POPULAR MUSIC PERSPECTIVE

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ABSTRACT

The purpose of this research was to examine the digital subculture from the standpoint of online popular music for young people. It was important to the younger generation in order to support the expansion of digitalization; specialized customer groups are becoming more prominent and powerful. Until recently, minorities were defined as those under the age of 25. On the other hand, the rise of young people as out-of-the-box thinkers has had a significant impact on society as a whole.

Studying digital subculture and online youth popular music using ethnography was an important part of this study. People's everyday lives are impacted by the digital subculture of young popular music, according to the findings. Music and the technology to access it are becoming more important in the lives of young people. Online popular music and the internet subculture of popular music may be seen as new phenomena by today's youth.

Subcultures in the online music industry for youth seem to be well-suited to the establishment and replication of strong relationships among communicators via the use of rich media and online communities. Online popular music was said to be an essential event for young people in the popular music community to form friendships and other forms of social networking.

Key Words: Popular Music, Digital Subculture, Digital Medium, Digital Native, Youth Culture.

1. INTRODUCTION
1.1 Background of the Study

Throughout both rich and developing nations, the impact of online media has been seen from the early '90s. Digital media devices have fast become commonplace among today's youth, which is maybe not a surprise. Since the 1950s, young people have been observed to be able to adapt quickly and easily to new forms of technology. This early adoption continues this pattern (Reimer, 1995). The mythology of 'digital natives' (Bennett et al., 2008) is not something we would want to promote, yet the unique properties of digital media have led to an unparalleled pace of dissemination and acceptance by the younger generation of users. As a result of its interactive features and integrated capabilities, digital media have gained a significant degree of appeal among young people.

Digital media landscape continues to have a huge influence on young people's contact with different digital media devices because of its central role in the internet. The internet has given new dimensions to what has previously been referred to as "youth culture" by colliding with the everyday activities of youth. Young people's connections and affiliations with others have been reframed by the internet, which has redefined concepts of public and private space (Lincoln, 2012) and the interplay between the global and local (Hodkinson, 2003). Instead of assuming that there is a clear distinction between offline and online connections among teenagers in the post-digital

age, such encounters typically represent a seamless combination of offline and online traits and characteristics. New questions arise about the idea of youth culture because of the apparent shifts in how young people engage with one another, both geographically and temporally.

There is a long-held belief that youth culture is defined by geographic closeness and shared visual expressions that demonstrate a shared sense of style, attire and other modifications. Many of the first studies on youth cultures and "digital subcultures" were based on examples of this kind of aesthetically stunning youth culture displayed at the local level (Hebdige, 1979). We can no longer understand youth culture as a purely physical, geographically restricted phenomenon because of the rising importance of the internet in defining and sustaining a youthful cultural practice. There is also a growing diversity of forms of practice that constitute young culture, and this book's chapters will show that this is no longer confined to features of style.

On the contrary, many of the more typical behaviors that were previously disregarded in youth culture research have become new and crucial targets for current youth researchers with the introduction of the internet. In instance, ethnoPopular musicology's fieldwork and participant observations are useful approaches for studying popular music cultures. Nevertheless, its major concentration on non-Western popular music and lack of semiology focus on the wider culture of popular music make it unsuited for the holistic study of popular music. Sociology of popular music grew out of the advent of new media, such as moving-coil microphones and broadcasting booms, about 1921. The rise of working-class organizations and the repercussions of capitalism sparked the development of this strategy. Many genres of popular music have become more accessible to listeners thanks to the broad distribution of popular music via new media, Tagg (2012) argues.

Furthermore, according to Negus and Hesmondhalgh (2002), authors from the many fields that make up popular music studies were historically'responding to' certain analytic techniques, which led to the multidisciplinary and pluralistic character of the field in the first place. Compared to the rest of the world, China is relatively new to generating these new digital subcultures and trends. Chinese economic and technological development, however delayed, is seen to be a factor. Unlike in the West, Chinese youths use cutting-edge internet platforms to make relationships and engage in virtual social interactions. Individuals are able to construct a distinct online persona while still establishing themselves as part of an online group. Their ability to see how long they'll be around might lead to them taking advantage of emerging trends. It is common for the lines between various teen digital subcultures and trends to get muddled or even to merge. This is also related to the desire of young people to separate themselves from the rest of the group.

Research Objectives

This study was intended to analyze the digital subculture in the online youth popular music community.

Specifically, it seeks to answer the following questions:
1. What are the history of popular music and online youth digital subculture?
2. What are the digital subcultures in the online youth popular music community?
3. What is the significance of digital media in popular music and youth digital subculture for the young people?

Significance of the Study

There is an urgent need for scholarly and social attention to address the growing changes, pressures and trends that young people navigate in popular music culture. Little research has been done on modern popular music and how young people use it in their lives. popular music culture's

quick expansion, in part, has caused research to become outdated and unrepresentative of today's popular culture.

Studies on topics like consumerism, the construction of one's self, and gender may be found in academic literature; however, studies on how listening to popular music affects a person's sense of self are rare. Evidence suggests that popular music has an effect on day-to-day existence and affects how individuals see themselves.

It was important for the younger generation to do this research because it would help them build stronger online sub-cultural groups around Chinese popular music, information exchange, and social networking. Important organizations and publishers have joined the field to reaffirm the legitimacy and acceptability of popular music as a research topic. Since then, a wide range of popular music discourses have been treated seriously as an area of study for their expanding social and historical importance.

Online youth popular music will introduce young people to a wide variety of communicatively creative techniques and media, increasing their knowledge of and sensitivity to the power and relevance of self- and other-representation. In recent years of tremendous technological advancement, popular music has become portable, digital, faster to download, and more freely accessible. As a result of growing up with the iPod, social networking, YouTube, and music videos, today's kids have a heightened sense of self and gender identity, which is explored in this study.

2. REVIEW OF RELATED LITERATURE

Research on popular music and its cultural surroundings has been the major focus of sociology, media studies, and cultural studies in recent decades. Studies of popular music have benefited greatly from theoretical and critical approaches in cultural studies, notably sub-cultural theory linked to the CCCS (Centre for Contemporary Cultural Studies). Digital subculture was created to describe the postwar internet youth subculture and has been characterized as "not simply distinct from, but also in relation with" mainstream culture by those who have invented the phrase (Blackman, 2005). Subcultures are social groups that have norms and practices that differ from or are in opposition to those of the general population.

Young people's self-identity and style are examined through the lens of digital subculture theory in a variety of academic disciplines, including sociology, psychology and criminology. A "chameleon theory" capable of adapting to numerous sociological paradigms, according to Bell (2010) and Blackman (2014), is the result of an interdisciplinary approach to the study of digital subculture. Scholarly disputes in the United States and the United Kingdom, notably in the field of Contemporary Cultural Studies, helped to birth the notion of digital subculture (CCCS-Centre for Contemporary Cultural Studies). Instead of looking at deviant conduct as an early stage of theoretical development, as is the case with American and British methods, the Chicago School looks at young people's deviant behaviors as they arise in reaction to the typical circumstances of urban social life.

An anthropological study was undertaken in cultural and community situations to conduct this research Social cohesion is promoted by the use of "symbols, rituals, and meaning" in digital subculture. Rather of seeing deviant conduct as an aberrant and diseased condition, they examine it as a result of "the social and economic realities of everyday living within the area." As a result, many schools of thought have offered their own interpretations.

It was in the 1920s that the British digital subculture theorists created a different idea of a digital subculture from the Chicago School's. Psychological and pathological viewpoints influenced American and British techniques, according to Blackman (2014). Unlike the Chicago School, early British sub-cultural theories highlighted the irregularity of teenage behavior and considered it as a sign of societal problems in a civilized society. Academics linked with the Centre for Contemporary Studies did not reevaluate the concepts of deviance, youth, and digital subculture until the 1960s, particularly in the 1970s and 1980s (CCCS). There has been a long-standing interest in the teenage popular music groups like skinheads, mods, punks, Teddy Boys, and so on since the postwar era by Hebdige (1979) and Cohen (1972). Digital subculture was established by Stuart Hall and his colleagues from the CCCS (Centre for Contemporary Cultural Studies) in the landmark edited book, Resistance via Rituals (1975), which included both social and cultural theories and placed digital subculture around Gramcis' (1971) notions of hegemony in the digital age. As well as Levi-Strauss' (1966) structuralism theories and Roland Barthes' (1979) semiological study of ordinary cultural practices, they used an uniquely Marxist foundation and superstructure dilemma. Working-class youth in postwar Britain developed digital subcultures as a communal reaction to conflict and resistance to structural change.

"Digital subcultures are no longer pathological," according to Blackman (2014), but rather a creative ensemble construction aimed at resolving society's conflicting status between "traditional working-class parent culture" and a modern hegemonic culture of mass consumption dominated by media and commerce." Noteworthy is the fact that popular music was placed at the heart of the project as a platform for youngsters to express their identities and perform "various narratives of bricolages (styles) using a DIY approach."' The Chicago School and (particularly) the CCCS (Centre for Contemporary Cultural Studies) approach were used to analyze online young digital subcultures and collective action in their social settings. However, academics, notably postmodernists, have often criticized them.

Postmodernists argue that traditional subcultural methods overemphasize the role of social class. As a result, they depend too much on a 'rigid hegemonic model,' neglecting the enjoyable parts of popular music, which is a 'Marxist' theoretical framework (de Kloet, 2010). It has been argued that the theories focus on 'working-class membership' and ignore the relevance of individual bodies and activity.

In addition to the working-class opposition and cultural hegemony dichotomy, additional elements, such as individual agency, taste, and media and business influence rock popular music participation. Rock in China's digital rock subcultures Middle-class and working-class Chinese teenagers are only some of the participants in popular music. Chinese rock popular music cultures as a complex culture must take into account a wide range of factors, including the rapidly evolving socio-cultural contexts in which they arise, the media's impact, and the commercial and emotional experiences of Chinese youth.

A flood of new phrases employing postmodern methodologies were produced to replace or update the notion of digital subculture in the wake of the critiques of traditional subcultural theories. Club cultures, scenes, and digital subcultures are some of the new terms being used to describe tribes or neo-tribes (Muggleton, 2000). Maffesoli (1996) defines neotribe as "consumer group identification via rituals" and "a source of emotional connection" in which people have some degree of authority over the media, fashion industry, and fast food chains. In more recent work, British sociologist Hetherington (1998) and Canadian geographer Shield (1998) added to the neo-tribe notion derived from Maffesoli's thesis (1992). "Neo-tribe" should be used instead of "digital

subculture," Bennett said, noting the overestimation of young groups' permanence and the inability to depict the complex relationship between individual preferences and identity.

3.THEORETICAL FRAMEWORK

Based on Frith's idea, this research was conducted (1986). popular music's propensity to be recreated as a means of audience participation in changing form meanings via consumption is widely accepted by academics. According to Hebdige's (1979) theory of adolescent subculture, portable tape recorders "decentralize" popular music, enabling more individuals to engage in the practices of popular music. "The continual appropriation of pop's technical and reproductive powers" is what Chambers (1986) refers to as the "battle of audiences with the cultural power of capital and state." It's the audience's best weapon against the cultural capital that is being forced on them, according to Frith, is a simple tape recorder. Counter-hegemonic acts by a politically engaged audience include making home recordings, compilations, and pirated versions of popular music. Public re–appropriation of popular culture by underprivileged youth may also take place via other means, such as remixing prerecorded music or scratching records.

"Consumptive Audition" and "appropriation with popular Music Making" are two separate concepts, according to Ramos (2000), who rejects the idea of an engaged audience. popular music producing and auditioning, according to Ramos, have been divorced from their local cultural settings and reintroduced as consumptive behaviors as a result of distribution control. If we believe that "consumptive audition" habits reflect the "active" nature of audiences, then a deeper understanding of the differences between consumption and production techniques is required.

At one end of this range are the custom playlists of MP3 players and the mix–tapes that may be exported, shared, or transmitted In this project, popular music is remixed and repurposed, yet the original recordings are left intact. Sampling and mixing deck users may be found in the center of the range. In this ensemble, the music is reworked. Remixing popular music creates a fresh original from the original source material. Figure 1 show the extreme "producer"–type situations where computer software, MIDI, and conventional recording equipment are used to create and organize entirely new sounds from physical audio sources.
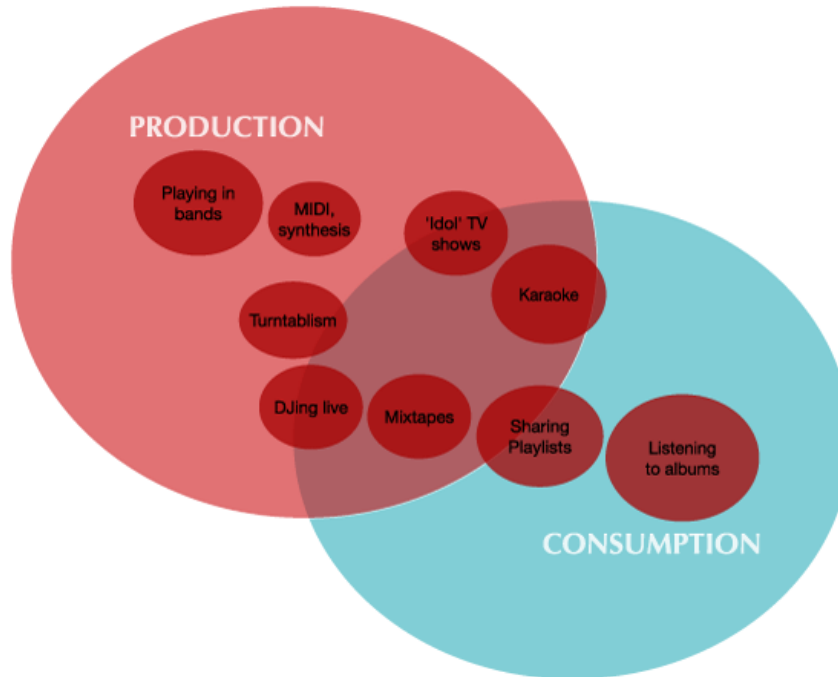
Figure 1: Continuum of production and consumption practices

There is a trend to blur the lines between producer and customer with the use of different technologies. In the age of digital technology, this line is becoming more blurred, particularly in the audio and computer recording fields.

Mixtape commerce isn't seen as a "weapon" against mainstream culture, but rather as a continuum of action or inactivity. An important aspect of this model is its potential for capturing disparities between popular singers and their fans. Amateur popular musicians' ability to easily distribute their music through MP3s has spurred a flood of online amateur popular musician communities, providing for more opportunities for popular artists and fans to connect than was previously possible via traditional media systems. The convergence of home recording and other popular music-making activities with home computer technology indicates an increase in the number of points of interaction between popular music creation and consumption. Technology has the capacity now to allow amateur and semi-professional users to blur the barriers between creation and consumption, and this is certainly true.

4. RESEARCH METHODOLOGY

Research Designs

In this case, researcher used an ethnographic, qualitative research approach. It is a qualitative approach that takes into account the "socially produced nature of reality, the tight link between the researcher and the topic of study, and the situational restrictions that define inquiry" (Denzin and Lincoln, 2008). As a critical methodological technique, ethnography was applied in this investigation of Chinese internet culture and online youth culture. Natural settings or "fields" were used to study people and culture, capturing the social significance of those being examined. No matter how the term "ethnography" has been defined throughout time, the approach remains

highly regarded and has made a substantial contribution to a variety of academic fields such as anthropology, sociology, and cultural studies.

Respondents

In order to discover the relevance of digital media in popular music and youth digital subculture for young people, this research enlisted a select group of young people as participants.

Data method collection

The primary data will come from the interviews performed, while secondary data will be acquired from scholarly articles that may be accessed online and in the library. For the purposes of this study, online resources will be used to understand how digital subculture in the online youth popular music community in China is analyzed and evaluated to ensure that it aids in the intended research area and to gain knowledge in the theoretical framework of recent and past studies about the best ways to conduct an effective and comprehensive activity for students.

5. RESULTS AND ANALYSIS

Popular music and online popular youth digital subculture in China

The study of popular music is a multidisciplinary endeavor that draws on the fields of popular musicology and social history to enrich and shape its conclusions (Hesmondhalgh and Negus, 2002). As a cultural activity, popular music is seen as a way to enrich people's daily lives and assist them overcome their own and their communities' identity crises (Hemondhalgh, 2013). Literature and other disciplines have been used to explain popular music in a number of ways. There are various competing interpretations that may be made of "what popular music must have" (Beard and Gloag, 2005), making it difficult to come up with a definitive definition.

Scholars in the field of Chinese popular music have compiled a timeline of genres and online youth digital subcultures, including the emergence of Westernized Chinese popular music in the early twentieth century and popular music shidaiqu (era songs) in the 1930s, Mao's revolutionary songs from 1966 to 1976 and the revival of Cantonese and Taiwan pop under Deng's dictat.. Chinese popular music has received several notable intellectual contributions. Popular music in the Non-Eastern World by Manuel (1988) is a fundamental study of Westernization and modernisation of Chinese popular music in the context of social change. A similar research by Chong (1991) of Chinese rock musician Cui Jian found that Jian's songs were political in character. Chinese popular music has been divided into two distinct genres: tongsu and rock popular music, according to Jones' landmark English-language critique of current Chinese music (1992). (yaogun). State-mandated cultural hegemony is the topic of this article.

For example, Steen (1996) examined the early years of Chinese rock from 1984 to 1993, while Huot (2000) examined Chinese rock from Mao's period to Nirvana in depth, both of which provided in-depth analyses of new Chinese cultural settings. anthropological studies of rock popular music and its urban surroundings in Beijing, in contrast to Jones' (2001) work on colonial modernism and the development of Chinese popular music in the time of Chinese jazz (early twentieth century). From the 1980s to the early 2000s, Huang (2001, 2003) analyzed the cultural significance of rock based on its authenticity and political implications. Rock popular music, Northwest Wind, and Prison Songs give new voices for Chinese youth and the poor to counter state-controlled creative discourse, according to Baranovitch (2003), who studied popular music, ethnicity, gender, and politics from the "Mao fad" to "rock fad."

He concludes that popular music and politics are closely linked in his study of socioeconomic development and nationalism in Chinese popular songs from the 1910s to the present. As a result of Moskowitz's (2010) research on Mandarin-pop in mainland China and Taiwan, the notion that Mandarin pop is "vapid, lacking in innovation, and primarily delivered by beautiful but terrible vocalists" has been debunked (Guy, 2012). In the mid-1990s, De Kloet (2010) performed research on the globalization-era international popular music scenes and illegally imported dakou cultural items. By virtue of his standing as a prominent Chinese rock artist, a Canadian journalist, Campbell (2011), examines the revolutionary features of Chinese rock. Chu (2017) employs a historical narrative to investigate Hong Kong Cantonese popular music from the 1950s to the new century, whereas Groenewegen-Lau (2014) looks at how Chinese rock became state-sponsored in China. Only a small amount of academic attention has been given to the late 1990s and early 2000s rock popular music scenes in China, although the 1980s and early 1990s generation of Chinese rock has received substantial scholarly attention (two). As Chu (2017) notes, the current academic atmosphere is dominated by Chinese rock popular music studies, with a distinct paucity of Mandarin- and Cantonese-pop studies in the mix. I've come across several studies that concentrate on topics related to the clash between rock and pop popular music, such as authenticity vs cultural hegemony and authenticity versus commercialization, in my study into Chinese rock popular music.

After Maoism was overthrown, the Chinese Economic Reform marked an important turning point in popular music and culture in China's history. Similarly, the collapse of student protests in Tiananmen Square ushered in a new age of digital youth subculture. To set my perspective on modern Chinese online adolescent digital subculture in historical perspective, I used Clark (2012) and Baranovitch (2013). (2003). Each historical epoch is marked by significant generational shifts in Chinese online adolescent digital subculture, according to Clark (2012). He uncovers a nascent cultural evolution via a close examination of three key historical moments: Red Guard online youth digital subculture since 1968; a complex underground online youth digital subculture affected by global trends in 1988 with the growth of television and film industries and the emergence of rock popular music scene; a more commercialized and digital online youth digital subculture marked by the Clark phenomenon since 1998; (2012). After the Chicago School's relationship with the CCCS (Centre for Contemporary Cultural Studies), the term "digital subculture" (yawenhua) was first used in Chinese academics more than two decades after its starting activity. As a cultural phenomenon, China's digital subculture is a relatively young phenomenon, both historically and politically. Only in the 1990s did sociologists begin selectively using the term "digital subculture."

Digital subcultures in online youth popular music community

While the emergence of Chinese digital subcultures in the 1980s was attributed to China's Economic Reform and the 'Open Door' policy, Clark believes they date back to Mao's revolutionary era (1966–1966), when Mao urged Red Guard youth to rise up against intellectuals, parents, and the traditional Chinese establishment in rebellion. Digital youth subcultures in China may be traced back to the Cultural Revolution, when young people took part in artistic endeavors to spread Mao's worldview, according to Clark (2012). At the same time, Mao's 'Down to the Countryside' program of the late 1960s, which sent millions of youngsters to rural regions to learn from destitute peasants, gave them a way to vent their frustrations, homesickness, and ambitions via their artistic endeavors.

In the early 1970s, when some of the sent-down youth were able to return to cities, certain aspects of their distinct popular culture laid the groundwork for a flourishing of cultural innovation under Deng's economic reform in the early 1980s. Examples include the circulation of hand-copied novels on rural farms and the popularity of fiction, poetry and creative prose (sanwen). During the Cultural Revolution, there were 'new and unimagined phenomena,' according to Clark, but with economic reform, there have been "new and unimagined phenomena." There were separate online teenage digital subcultures in China only in the late 1960s, according to Clark. In contrast to Western digital subcultures, which are distinguished by their 'oppositional, dramatic, rebellious and anti-commercial attitude,' these online teenage digital subcultures were established without these characteristics. But as China's economy grew and popular culture expanded, these Western digital subculture qualities grew in importance.

There has been a rise in young people's interest in consuming and profit-making due to capitalism, on the other side. By the late 1990s, the world had fallen to "consumerism fever," according to Kochhar (2011). In the early 1900s, this ambition to learn English and study abroad was bolstered by a desire to travel to the United States and Europe. The year 2008 will go down in the annals of China's digital youth subculture as a watershed moment. Consumption culture has expanded since the economic reform, which has led to an even more overt consumer culture among Chinese youth, particularly as the middle class has increased. Materialistic consumerism has captured the imagination of young Chinese people; yet, uneven access to materialistic spending has also piqued their curiosity. Internet and social media have become a forum for Chinese young to express their problems and identify themselves.

Chinese society, as seen by the widening divide between the middle and lower classes, is both complicated and flexible. Because of the one-child policy, the majority of urban Chinese teenagers now turn to the internet for socializing, entertainment, and the exchange of alternative information in their day-to-day lives. When it comes to expressing their devotion, idealism, or grievances, Chinese millennials have a plethora of outlets to do so through social media and the internet (Graaf 2014, Wallis 2011). In addition, the Beijing Summer Olympic Games increased cultural linkages between China and the West, paving the way for future consumer culture growth. Chinese online youth digital subculture was defined by Clark's (2012) work because it examined the social, political and cultural contradictions of subcultural practice' (Blackman 2014: 503), which encompasses a range of youth cultural forms distinguished by three historical eras and themed around spaces, bodies and rhythm (Blackman, 2014). By using a wide range of data sources, he is able to provide a unique perspective on the subject.

"The continuities and discontinuities between Chinese youth and young in the West," as Vadrevu (2013) points out, "between youth and other demographic groups in China and between Chinese youth in the past and present" are not supported by Clark's theoretical interpretations, according to Vadrevu (Vadrevu 2013). Vasevu (2013) claims that Clark's work on contemporary Chinese culture provides weak linkages across several disciplines, making it possible for him to interact freely with the culture he is so acquainted with. Research into Chinese adolescent digital subculture and popular music has shown pivotal epochs when significant shifts and innovations occurred. State policy, Western cultural influence, and the social structures in which Chinese

young engage all play a role in these changes in Chinese online youth digital subculture and popular music.

Significance of digital media in popular music and youth digital subculture for the young people

In the age of the internet, the popular music scene has moved well beyond the confines of like-minded, uniformly dressed individuals committed to similar social ideals and current musical trends. Individual cultural producers, from casual fans to tastemakers and sub-cultural capital producers in the blogosphere, benefit from these technological advances, according to Grazian (2005). These thinkers believe that scenes are no longer confined by boundaries, clothes or sound. Instead, they've banded together to oppose the mainstream popular music industry and the prevailing mentality of the mainstream media. There is a sub-cultural scene that is fully controlled by the fans. It is now more important than ever for the members of digital subcultures to engage with the media and participate in the creation and distribution of cultural commodities, converting the independent popular music scene into a cohesive entity in direct opposition to corporate media moguls.

According to Table 1, some young people were asked to respond to a series of questions on the importance of digital media in online popular music and the youth digital subculture.

Table 1   the importance of digital media in online popular music and the youth digital subculture.

Respondents	Response
3	*This, I believe, is crucial in terms of my own social worth and our ability to engage in new forms of social connection with today's popular music cultures.*
6	*"For many, popular music represents the peak of human achievement in terms of art and culture. There are many people who feel that the values and tastes of others are embodied in the music that is popular today.*
7	*When it comes to online popular music for young people, it's common for it to reflect the times in which it was created.*
9	*It's widely believed that online popular music for young people connects them in a unique way. Most young people are fans of at least one of the many popular music genres that are made available to and promoted to them.*

Even if popular music has had an unquestionable impact on previous generations, the ever-expanding and diverse ways in which people may access popular music culture need urgent scholarly attention.

Accordingly as some of the respondents responses in Table 2 below.

Table 2 Personality and Popular Music Choice

Respondents	Response
1	*"I shaped my personality through listening to popular music and my school and work performances affect my self-identity."*
2	*"I like contemplative and sophisticated popular music like classical and passionate and rebellious popular music like rock popular music, but I hate cheerful and conventional popular music."*
5	*"Certain types of popular music that I like seem to reflect certain personality characteristics."*
8	*"Every day, I listen to my favorite type of popular music, and it has an effect on my personality."*
9	*"Online popular music is such an integral aspect of society and daily life that it has long been thought to be linked to my personality."*
10	*"Online popular music, more than any other medium, has a deep emotional connection with me: popular music conveys emotion, stirs memories, influences mood, and inspires creativity."*

New artists, fashions and followers are always emerging in the online youth popular music and the notion of digital subculture, which is continually at the forefront of research in this area of study. Popular music has never been easier to get a hold of than it is now, thanks to technological advances like digital audio downloads faster modems, and never-ending Internet access. P2P file sharing, iTunes, which houses an extensive popular music collection, Spotify, which provides free access to popular music listening; and most notably YouTube, which allows free video listening for a wide audience are just a few examples of how easy it has become for people to get their hands on the latest popular music releases. With this, the respondents agreed with the statement in Table 3.

Table 3 Technology and Popular Music Consumption

Respondents	Response
2	*"I experienced these changes in popular music consumption; it influenced by new technologies intended to us and how much we use the popular music, our behaviors of listening and perceptions of the learning the celebrity popular music culture."*
4	*"I am investing much time in popular music and how big a part it portrays in my everyday schedule."*
5	*"The way individuals make popular music has evolved as a result of technological advancements. Composers may create cinematic soundtracks*

	from the comfort of their own homes. Live streamed performances allow popular musicians to perform for fans all around the globe."
7	*"Within the realm of popular music creation, technology is becoming more essential. Popular music of any genre that is recorded for the intention of sharing is created."*
8	*"They may use the internet to obtain popular music and then share it with their pals on various social media networks."*
9	*"Popular musicians may reach out directly to their followers through social media, which helps to build a stronger connection with them."*

It's mind-boggling to see how much young people enjoy the freedom to listen to popular music whenever they want. Young people's everyday lives aren't complete without listening to popular music. For many young people, its unclear how big of an impact modern technology has had on popular music and how vital being involved in the present popular music scene has become. There is a distinct difference between the commercial popular music industry's hierarchical framework for popular music and the fringe movements' planar structure for making popular music for personal enjoyment. In the fringe movements, there is a common space that does not exist in corporate structures. Some of the respondents also shared his ideas regarding to the digital subculture in online youth popular music community as in Table 4.

Table 4 the digital subculture in online youth popular music community

Respondents	Response
1	*"Cultural identities are influenced by factors other than popular musical participation; they emerge from the standard norms that produced by the mainstream nowadays."*
3	*"While popular music has the physical and metaphorical ability to convey a digital subculture's message, it typically communicates inside the scene."*
6	*"While not all members of a scene can make popular music, the majority will be able to dress according to the group's standards and carry the message everywhere they go."*
8	*""popular music and youth are often thought to have a unique connection"*
10	*"popular music is provided and marketed to younger audiences, and most young people are lovers of one or more popular music genres."*

When it comes to a young person's feeling of belonging to the mainstream, the outside world of popular music plays an equally important role.

Individuals are not the only ones affected by this shift in sub-cultural value. Blogs, forums, and web pages may all be considered sub-cultural, which elevates certain online communities above others. Online organizations that have been around for a longer period of time are viewed

in greater esteem than those that have been there for a shorter period of time because they supply more essential information to the wider independent movement. Authenticity is equally as important in online digital subcultures as it was in prior local and trans-local organizations, as shown by this shift. An online community's apparent authenticity as well as that of its members assists to separate these subcultures from the mainstream by emphasizing their more extensive structure.

6.SUMMARY AND CONCLUSIONS

An investigation of the definition of online teenage popular music communities as cultural phenomena was the goal of this research. In addition, it looked at how sociological features of understanding online youth popular music behaviors helped to analyze the collective attitudes, norms, and values represented through popular music by well-educated diasporic youth. There was a focus on the ways in which teenage culture is shaped by the surroundings, experiences, relationships, and emotions of today's youth. Youth popular music was shown to be a key factor in the formation of friendships and other forms of social interactions among their peers.

It is possible to think of digital subculture and genre as emerging features of communication both inside and among audiences. Music recordings and the transfer of verbal and visual information are also considered forms of communication in this context. A debate about music may take place in a variety of ways, including file sharing, internet chat, personal picture sharing, and blogging.

In particular, it seems that "group narrative"–type online communities that establish and replicate strong relationships between communicators are compatible with media-rich, user-driven digital subcultures that are infused with identities and often formed in opposition to something else. An online music community may attract people who don't identify with a certain subculture, and they may want to exert more control over their membership in the community.

Subcultures aren't for everyone, thus it's important to include "mass culture" or "passive reception" models as well. It's possible that some people (young people, people who value convenience over intensity of involvement in online culture, or individuals with little knowledge of music) prefer the "top-down," centralized community frameworks (involving static "genres," centralized taste leadership and official opinion sources) over the dynamism and autonomy offered by a subcultural community model. Depending on how much of their own identity is invested in music, subculture, or genre, it's possible to envisage at least two distinct sorts of audiences (or consumption patterns).

The culture of file-sharing "groups," whose status and social interactions are based on criteria other than subculture or genre, should be included here (networks outside the present empirical study, but well within the purview of modeling online content communities). Status in a file-sharing community is conferred by being able to provide enormous quantities of bandwidth and gigabytes of MP3 files. If this "citizen/leech" behavior in online media communities has a negative influence on online media communities, it is an illustration of how my idea that genre and subculture are emergent aspects of communication inside and between audiences may be reversible. To put it another way, the way people communicate may have an impact on how a subculture or genre is expressed in a group.

The different morphology of music fan groups, whether mass or subcultural, powered by online communication or, more significantly, face–to–face interaction and communion, must be taken into account when formulating a vision for the future of online media sharing communities. Regardless of the limitations of the current distribution paradigm, all forms of peer interaction will virtually surely be present in any future media ecosystem, and they may all coexist harmoniously. Diversity and flexibility in how interests may be stated, personal identities represented, peer relationships created, musical preferences reflected, and even GUI customisation are essential factors in establishing a successful and lucrative media sharing system with wide appeal.

Rich media, online communities, and the establishment and replication of strong links between communicators seem to be very compatible with digital subcultures in the online youth popular music community. Some young people who do not consider they to be part of a digital subculture may seek a great deal of control over the circumstances surrounding their participation in an online popular music community.

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