

## An Overview of the Concept and Practice of Music New Media

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**Abstract:** “Music New Media” is the presentation and response of music to new media art under the development of science and technology. Regarding the concept of “music new media”, there is no authority definition at home and abroad. This paper explores and proposes the definition of “music new media”, points out the development characteristics of domestic “music new media”, describes its practice in China, and hopes to provide some help for the research and development of related disciplines.

### 1. The Definition and Interpretation of “New Music Media” by Domestic Academic Circles

The new media art is a cross-disciplinary professional direction in the development of academic disciplines and science and technology. It is the product of the increasingly mature and developed computer technology. It has been more than a decade since the Internet was on the historical stage in the mid-1990s. “history “.” Music New Media” is a concept gradually introduced in the field of Chinese music in recent years under the rapid development of music technology. It is an art form through video, video, comprehensive modeling, installation and performance, and it is music to new media. The presentation and response of art [1].

The initiator of the “Music New Media Alliance”, the president of the Shanghai Computer Music Association, the vice president of the China Electronic Music Society, the composer, and Professor Chen Qiangbin, in the “New Music Media Alliance” of relevant domestic universities in 2016, publicly proposed Music New Media Alliance” concept. On June 30, 2017, the first board meeting of the Music New Media Alliance was held at the Nanjing Art Institute. The author was fortunate to be invited to participate in and witness the academic event. The alliance is committed to establishing a resource sharing platform and promoting domestic music and new media. Development, which has positive significance for promoting the overall development of Chinese music new media.

Chen Qiangbin believes that the domestic music new media is in its infancy and the relevant definitions are confusing. He believes that “music new media, that is, music as the main body, uses new media to interpret music. New media is just a new mode of media, pointing to the relationship between experience and participation in real-time interaction. In addition to electronic music, content forms also include music. Theaters, sound devices, etc., the definition of electronic music is now difficult to cover the current new media environment [2] . Professor Hu Xiao, the founder and composer of the Music Music Department of the Sichuan Conservatory of Music, believes that “music new media is based on music as the premise and foothold, and the way of presenting music in multiple media. The main body of music new media is music. The way is to use a variety of different media methods as a carrier.”

Through the above scholars' summary of the definition of “music new media”, the author has repeatedly considered and considered the following three factors:

- 1) With music as the core, new media is just a means of display.
- 2) There are other multi-media components in music creation.
- 3) Cross-border integration between art categories and fields, close integration of art and technology.

In summary, the author defines “music new media” as: music is the core and main body, based on digital technology [3], it is integrated with various media forms such as sound art, visual art and performing arts. A new form of musical art that combines art and technology and is a cross-border

fusion of art categories with multi-media fusion characteristics.

## **2. The Development Characteristics of Domestic Music New Media**

The creation of Chinese music new media works has experienced three different stages of development: the interaction between the original electronic music and the real musical instrument, and today through the new expression of cross-border integration of musical instruments, sound, video, and stage art:

First, the experimental exploration stage: In the exploration stage of music new media, some experimental works are not really a new media music work to this day. For example: Liu Jian, composer of Wuhan Conservatory of Music, wrote “EarSaver - for MAX programs” (2000), “more like a small experiment like computer screen protection.”. However, the results of this experiment are crucial to the initial development and exploration of domestic music new media.

Second, the simple interaction phase: the interaction means in the works is single, although there are images, but due to the limited technology and ideas, there is no real interaction. It seems that the works are rough and immature, but this is an inevitable part of the history of Chinese music new media development.

In addition, in a large number of Chinese music new media art, it often combines the characteristics of Western modern electronic music and Chinese traditional culture. On the basis of exploring and excavating national and regional culture and art, it has realized different art categories. Chinese artists cross the river by feeling the stones, and a large number of new media works reflect the rich Chinese elements and inherit the traditional culture of the Chinese nation.

In summary, the rapid development of Chinese music new media has presented the following five development characteristics:

- 1) The works focus on the spirit of Chinese traditional culture.
- 2) From independent artist creation to cross-border teamwork.
- 3) The transition from single media to multiple media integration.
- 4)The technology platform is from simple to complex.(The absolute division of the Max/MSP/Jitter technology platform, to the processing software, controller and sound design development environment of Processing, VVVV, Kinet, Arduino, Leap Motion, KYMA, etc., the division of labor is more and more sophisticated, and the variety is more and more situation).
- 5) Mixed new media art works have become mainstream.(especially the interaction of electronic music, real instruments, computers, sounds and images).

## **3. The Practice of Domestic Music New Media**

Composer Zhang Xiaofu believes that “the development of new media in the music field is still in its infancy, and there are very few artists who are really doing new media, and they are just as uneven, just like the initial stage of electronic music. Chinese composers use the software developed by the Western industry: Max/MSP/Jitter, Processing, VVVV, KYMA and other software tools and sound systems to support the creation of technology.

In the nearly ten years around 2000, Chinese music new media works were few and affected by the speed of the computer at that time, the software function was not mature enough, and the equipment conditions were limited. Composers are mostly based on MAX/MSP technology that interacts with computers and real instruments. In 1998, Jin Ping, the current director of composition at the China Conservatory of Music and a new media artist, completed his early interactive music experiment at the State University of New York, based on the Max system “Bewitched Drum” and performed at a school concert. In 2000, Liu Jian, a composer of the Wuhan Conservatory of Music, tried to use Max to make a simple attempt in “EarSaver - for the MAX program”; in 2003, Wuhan Conservatory composer Leng Yisong created the clarinet and Max 123. “In 2004, the Shanghai Conservatory of Music exhibited the work of the composer Xu Yi in the French Culture Week exchange concert on the theme of “Music and High Technology” - “Internal Travel for Solo or Heavy Instruments and Computer Equipment”. After 2005, the Central Conservatory of Music and

the Shanghai Conservatory of Music successively launched the “Beijing International Electronic Music Festival” and “Shanghai International Electronic Music Week”, and the quantity and quality of new music media products increased significantly. In 2007, Professor Jin Ping guided the young composers to create a new “Interactive Computer Music New Works” named after “Max Night” at the “Beijing Modern Music Festival”. In October of the same year, the special session was changed. 2007. The Chinese Youth Composer's Computer Music New Works Concert was named after the “2007. Beijing Electronic Music Festival”. In 2008, the “Beijing International Electronic Music Festival” added a “Multimedia Electronic Music Competition” unit. With the continuous advancement of the times and the deepening of music technology, China's new music media has gradually moved from a single media voice style to a multi-media fusion, interaction, pluralism, and comprehensive new media art development path, from a single voice and The combination of real musical instruments, the presentation of all-round audiovisual experiences, and the multi-interactive works of music new media theaters and sound installation art are beginning to emerge.

The major music colleges in China are at the forefront of music new media practice. For example: Central Conservatory of Music, the theme of the 2009 Beijing International Electronic Music Festival Conference is “Interaction”, emphasizing the new trend of electronic music under computer technology, digital media and network; the theme of 2010 is “diversity”, showing the diversity of electronic music innovation. The concept of music; the theme of 2011, “virtual world”, emphasizes the collision of art and science. In recent years, the “Beijing Modern Music Festival” has also added a special concert of multimedia music works. For example: 2014, “Image. Noise” multimedia music, 2017, “Vatican Pure Land” Zhang Xiaofu multimedia electronic concert, and 2019 “Sound and Shadow. China” panoramic sound multimedia electronic concert; 2010, hosted by Shanghai Conservatory of Music The first China EARTS digital audio contest, the addition of “sound design” competition, specializing in the display of sound installation art, interactive multimedia works; 2017, ICMC 43rd International Computer Music Conference opening ceremony concert, host Shanghai Music Academy “sound Cube 2.0 New Media Concert”; In 2012, Sichuan Conservatory of Music hosted China's first “Intermediate Electronic Music Symposium”, including seminars, lectures, master classes, workshops and concerts; in 2017, Zhejiang Music was established soon. In the first half of the year, the college held a “Fantasy Listening Time and Space – Cross-border Multimedia Concert”. The concert combined with Chinese folk music, dance, sound effects and images, reflecting the convergence of tradition and modernity.

#### **4. Conclusion**

As a new art category in the contemporary music art category, music new media blends new media art with music art, providing a more diversified space for the art form itself. In the digital age of rapid development of music technology, the combination of theory and practice of music new media phenomenon is an urgent need for the development of disciplines, and is of great significance to the development of new Chinese music media in the future.

#### **References**

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