

The Research on the Development of Musicals in China

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Abstract: in recent years, musical drama creation has become a trend in china. The various literary and art circles and cultural enterprises have placed too much hope on the musicals in the development of performances and the pursuit of market selling points. After a burst of enthusiasm, it looks like a Chinese musical that blooms on all sides, but it has not seen the splendid spring. Whether it is a box office, audience reputation or art awards, Chinese musicals are still in an embarrassing situation. This paper analyzes the current development of Chinese musicals and the future development.

1. Introduction

The musical was born in the late 19th century. It originated from a British opera genre. Its endings mostly ended in a happy reunion, conveying an optimistic thought. Musical dramas are more understandable and popular with the people. Its form of entertainment and performance have always attracted Americans. Musical plays are performed all over the world, but they are most concentrated in Broadway and west end. In order to better develop the space, musicals must accommodate a variety of needs. It is necessary to consider the preferences of the audience and make the musicals smoother in the future development [1]. In the past, people just started to get in touch with musicals. They have a fresh sense of the stage effect and performance of music. In the musical, you can see beautiful dances and sweet songs. This kind of performance that attracts the audience is also very good. Popular. However, with the development of the economy and the wide application of network technology, people face modern and new things, aesthetic diversification, diversification, and the content of musical dramas can not satisfy the appetite of the masses.

2. The Development Status of Chinese Musicals

Chinese musicals have experienced nearly 30 years in China. Compared with the history of European and American musicals for more than 100 years, Chinese musicals can only be regarded as a “young” drama. This kind of experience “insufficient family” is first manifested in the lack of talent in scriptwriters, directors, actors and production teams. Compared with relatively mature dramas such as Peking Opera, drama, opera, and dance drama, there are still large gaps in musical dramas from the aspects of creative concepts, talent selection, market operation, and talent cultivation. Secondly, since the introduction of Chinese musicals, they have formed a routine, forming a “Weber model” and forming a “Broadway” textbook-style imitation model [1]. This kind of musical, which is purely counterfeit and has no national style, lost the cultural base and national brand from the beginning.

2.1 The Foundation is Weak

In China's long history, people are affected by various aspects, and one pays more attention to diet than to people. Because of the differences between Chinese and Western cultures and the formation of different consumption structures, the drama aspect is not valued. In the past, there was no such a big stage as the West to show the drama culture. The status of actors is not high, and people's food and clothing problems have not been solved. Some problems have led to the fact that the mass base is not solid, and the drama culture has not been developed, so it is not taken seriously in people's minds. On the other hand, the cost of producing musicals is too high [2]. The fare of a musical is not affordable to most people. In cities such as London and Berlin, the fare is only half of the domestic

fare. Therefore, in the face of this situation, the national demand for musicals has shifted to other areas, such as movie online games. Therefore, because of the high fare, once the creative works can not satisfy the audience, it is definitely a loss, so the musical is in China. The creation is still not easy. There are also a large mass base. In China's first- and second-tier cities, musicals are not very strange in people's eyes. Occasionally, they will enter the theater to enjoy, but in the third- and fourth-tier cities, due to the backward development, people do not need it [2]. Therefore, the development of musicals in the country is still one-sided.

2.2 Lack of Innovation

China's original musicals have not received much response in their creations. The words single, lack of innovation, and novelty are all appearing in the evaluation of original musicals, making the original musicals particularly difficult on the domestic development path. Compared with domestic musicals, domestic musicals have limited ability in every aspect. The selection of topics is not novel, the plot is not attractive, the old ones are single, and the characters lack individuality [3]. Some musicals also emphasize a certain degree of factors, some emphasize the melody, make the melody separate from the whole script, some over-emphasize the dance, use the individual's dazzling skills, over-the-top scenes, extravagant stage effects, and show no individual personality, out of the plot, these are excessive use of innovation to attract the masses, but innovation is not just this level, these are also an important factor in the difficult life of a musical.

2.3 Outdated Pattern

Musical dramas also have problems in market operation. Operators lack market awareness. The key factor in the success of a musical is profit. The reason why Broadway and West End can stand on the stage for a long time is also because of its creation and market. The combination of operations, and now China's management also adopts the "workshop-style" model, lacking large-scale operation and management methods, and without a advanced development model, it will not have a high level of musicals [2]. For example, the huge investment in the musical "Night Half Singing Spirit" has disappeared after several performances in various aspects, and the commercial return is only 10%. This is why the Chinese musical market has always been in a downturn with low levels of regulation and many controls.

2.4 Incomplete Training Mode

China lacks professional talents in all aspects of making musicals, not writing or arranging actors. This is not only because China's understanding of musicals is not high, but more importantly, there are very few educational schools in China. The professional colleges are mostly music colleges and drama colleges. The graduates from professional colleges work because of their counterparts. Change direction by less or inappropriate. There is also a lack of basic education for primary and secondary school students [3]. Musical dramas are not valued, natural recognition is low, and development will be slow.

3. Three Styles of Chinese Musical

In the practice of Chinese native musicals, three different styles were initially formed.

3.1 Urban Style

The "Urbanization" style began in the early 1980s with masterpieces such as "Now Young People", "The Merry Year", "Future Combination" and "Chinese Butterfly". The so-called "urbanization" style is to use the international popular musical form to interpret the urban life of contemporary Chinese. This international style is as close as possible to European and American musicals in terms of comprehensive artistic thinking and stage combination mode. The choice of subject matter is generally characterized by the expression of modern urban life, and the language and style of music and dance pursue popularization and fashion [4]. The second creation is based on

realistic living performances and popular singing. The overall style is mostly “singing and dancing” musicals with singing and dancing, and there are also a few “drama-song” musicals.

3.2 Local Style

The so-called “localization” style is to modernize China's original national folk traditional art (mainly drama art, especially folk operas such as Huangmei Opera, Tea Picking, Flower Drum Opera, Lantern Opera, and Two-person Turn) to build a new type of modernity. National musicals. This kind of local style, dare to learn from the comprehensive artistic thinking of European and American musicals, the stage combination mode and all available expression techniques, to transform the different kinds of dramas and folk music and dances with regional characteristics, and transform traditional art. For modern art, traditional song and dance dramas have been transformed into modern song and dance dramas to adapt to the aesthetic taste of contemporary Chinese people; in the choice of subject matter, this trend of nationalization is usually good at expressing myths and folklore, its music, dance language and style and nationality. Folk art has a profound and obvious connection. In the second creation, it often shows the characteristics of the combination of freehand and realism. The stylized performance is weakened and the life performance is strengthened. In the singing method, the national singing method is generally adopted. the Lord. The “native” style appeared in the mid-to-late 1990s, and it was later than the “urbanization” style [4].

3.3 Integrated Style

The so-called “integrated” style is to absorb the useful experience and morphological characteristics of European and American musicals and Chinese folk art in the aspects of artistic thinking, expression techniques, music and dance material processing, and to flexibly apply and freely according to the needs of the creative mission. Grafting, therefore, the two styles of “urbanization” and “localization” in the overall style [5].

The above three styles each have their own aesthetic pursuits and market positioning. They also have their own strengths and weaknesses in specific stage expressions and artistic treatments. They cannot simply judge their superiority and inferiority.

4. The Prospect of Musicals in China

4.1 Unswervingly Follow the Original Ideas of Nationalization and Localization

From the three styles formed by Chinese musicals in the practice of creation, we can see that Chinese music has been rid of the initial understanding of the stage vocabulary and fashion concepts of European and American musicals, and began to pay attention to Chinese tradition [6]. The art elements that can be absorbed by us and the fashion treatment, try to apply to the creation practice of contemporary musicals, which is a huge improvement in itself. The development of musicals in China should be “original” and “imitation”. On the basis of the introduction of European and American classical musical dramas, the external comprehensive stage drama style of musical dramas will be fully localized. After nearly 20 years of accumulation, People's rational cognition of this has gradually become clear.

4.1.1 The Nationality of the Material

In the creation of musicals, the first consideration is the choice of materials, that is, what kind of story we want to present to the audience, and secondly, the method of storytelling. The purpose of the musical creator's creation is to effectively complete a artistic expression through a stage technique and an actor's performance skills. The quality of the judgement is whether the story told and the means of storytelling can attract the audience. If the storytelling method is the key to the success of the musical, then the story is the soul of a musical [6].

Our musicals are faced with a large audience of Chinese people, and the Chinese audience will love to have a strong “Chinese taste”. Even from the perspective of internationalization, this “Chinese taste” is also the foreign market. expected. Therefore, in the selection of materials, that is, in the

selection of materials, the musical drama practitioners should give a musically “Chinese heart” to the musical art from the perspective of the market and from the cultural psychology of the audience, in order to obtain a large audience. This is not difficult for us because China has a 5,000-year-old culture, and there are too many historical stories and folklore. However, our musical creators are often keen to create or design scripts themselves. Turn a blind eye to these precious cultural heritage. As everyone knows, as long as we turn our attention to Chinese culture, we will have inexhaustible materials suitable for the creation of musicals.

4.1.2 Nationality in the Form of Performance.

In the creation of musicals, we have been students for too long, so we have habitually regarded foreign musical performances as supreme, but we cannot be students forever, we must have ourselves in the form of musical performances [5]. The creation of this, only in this way, Chinese musicals can be self-contained. Take the two big pieces of music and dance, we can completely come out with a performance road with Chinese characteristics.

China is a big country with 56 nationalities. The music and dance of each ethnic group have their own characteristics. They should draw nutrients from folk songs and dances and fashion the folk songs and dances. From the perspective of cultivating the audience, we use the exotic form of musicals to express the Chinese people's life and emotions according to the Chinese aesthetic habits and contemporary tastes. It can eliminate the audience's separation of musical dramas and let them understand. can understand. In this way, our works can be welcomed by the people [6]. At the same time, bringing folk songs and dances to the stage is also the only way for Chinese musicals to go international.

4.2 Establish a Sound Music Drama Training Mechanism

To continue to develop healthily in China's musical drama industry, it is necessary to involve the cultivation of musical talents. Based on this understanding, many professional colleges, such as the Central Academy of Drama, Beijing Dance Academy, Shanghai Conservatory of Music, Shanghai Theatre Academy, etc., have successively opened musical or drama majors, and will train their own musical talents [6]. The important direction of school development, and short-term training in “workshop” style is also very hot.

The cultivation of musical talents is a new topic for us, and there are inevitable problems in one way or another [7]. Question 1: The problem with hardware and software facilities. There are irrational factors in the opening of the musical drama profession. Many of the schools that offer musical dramas are not perfect in their own conditions, and there are not enough professional teaching teams with experience in the industry. As a result, the quality of teaching cannot be guaranteed and the employment of students is difficult. Question 2: The problem of the professional system. Musical drama is a comprehensive art integrating drama performance, music, dance and stage art. In the current art academies, the professional teaching system is mostly single-subject. The talents cultivated under this system have outstanding expertise.

4.3 Develop and Cultivate the Market

China's musical drama industry must continue to develop healthily, and the cultivation of talents is one aspect. The development and cultivation of the market is another important aspect. Compared with foreign countries, Chinese musicals have not yet formed a stable audience. They are also in the stage of exploration in market development and operation. Although there are some successful examples, they are only meteors that occasionally cross the sky. In the development and operation of the musical market, our musical drama practitioners have a long way to go.

In the operation of the market, we can learn from Beijing Opera. We know that there is a special theater in Beijing Opera. It is the theater that gives the fans a sense of belonging. The Chinese musical is in a nomadic state. Since musicals belong to theatrical art, we may consider building a special musical theatre. In this way, we can establish a spiritual identity about musicals in the hearts of the audience. From the perspective of recognizing musicals, it is very valuable. In addition, with a professional theater, we can attract social funds to join, and rely on the theater to regularly exchange

and show the formation of a system to create a professional atmosphere [7]. In terms of the market-oriented effects of musicals and the benefits of the theater itself, the establishment of a dedicated musical theatre is expected to achieve a win-win situation.

5. Summary

Things are constantly moving and developing, as is the Chinese musical art. Under the condition that the social economy has undergone tremendous changes in the new era, the development of musical drama always needs to be tried and explored based on the history of the nation, thus achieving the harmonious unity between the nationality, the era and the history of the works.

Chinese musical dramatists should also establish cultural self-confidence, strengthen the national musical drama thinking based on me, and use all the fine musical and musical cultures of ancient and modern Chinese and foreign countries for me, so that each one deeply imprints the Chinese imprint, and With the characteristics of the times, Chinese musicals will shine on the world stage.

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