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The Status Quo of Digital Publishing in Chinese National Music

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Abstract: *Recent years, the Chinese national music has transferred from minority communication to mass communication, showing in many aspects,like the popularity of ancient music and background music of paladin online games, and the increased number of professional students. The reason can be included as following, the revival of traditional culture, the improvement of people's art accomplishments, and the national music digital publishing. This paper lists online music, online games, online education, and self-publishing on WeChat as the digital publishing platforms to show the status quo of the digital publishing of national music. It will also analyze the WeChat subscription account about national music to summarize the new features of the communication of national music.*

Keywords: *Digital music; Ancient music; Self-publishing on WeChat*

Introduction

The new normal is to return to the normal state after a period of abnormal state. Since the 1980s, China's music industry has been dominated by pop music, especially in Europe, America, Japan and South Korea. As the mainstream of Chinese traditional music, Chinese national music is gradually marginalized. In recent years, with the rapid development of new media technology, Chinese national music has returned to the public's vision through network communication and digital development, and has realized the maximum communication and value through new media means. In the form of emerging national music such as "ancient music", there are folk music websites, microblogs, wechat public platforms and so on. In terms of communication channels, it is more used in online games, online education and mobile phone ringtones. The figure and influence of national music radiated new productivity in the network era. China's current WeChat folk official account is more popular in China. It hopes to explore the content, characteristics and development trend of Chinese national music under the new normal with the empirical study of "guzheng net" in China. From this, we can see how the traditional cultural content changes from minority to mass in the digital age, and how to better adapt to the needs of the development of the times with the help of new media tools.

The Evolution of the Mode of Transmission of Chinese National Music

Chinese national music is one of the earliest music originated in human history. Its communication mode

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has experienced from the display communication in the era of agricultural civilization to the reproduction communication in the era of radio and television, and then to the network communication in the digital age. In a broad sense, Chinese folk music includes traditional folk music and new music, including folk songs, song and dance music, rap music, opera and instrumental music. This paper uses the narrow definition of Chinese national music, that is, folk traditional music played by Chinese traditional musical instruments in the form of solo and ensemble. It is worth noting that display communication, reproduction communication and network communication do not replace each other. In modern society, these three communication modes complement each other and jointly promote the revival of Chinese national music.

Demonstration and Communication in the Era of Agricultural Civilization

Chinese folk music is one of the earliest music in human history. In the agricultural era, subject to the conditions at that time, the communication of musical instruments and music can be divided into two categories - performance communication and inheritance communication. Performance communication means that the performer makes sound through instrumental performance, transmits the music language to the audience, and causes the relevant reactions of the performer and the audience. Inheritance and communication refers to the communication through the relationship between teachers and students, mostly oral guidance, supplemented by music score records, such as gongchi score. The communication form is mostly one-to-one or one to many.

Performance communication can be divided into inward communication and outward communication according to the target audience. Ancient Chinese literati played and sang with the piano and entertained themselves, that is, the inward dissemination of Chinese national music. Inward communication can be seen as the interaction between the player and himself through music. The player forms an external expression and communication mode through musical instruments, and these external music melodies further echo with the player's own psychology to form a communication circuit. Outward communication is through the way that the performer and the audience face to face, the performer plays and the audience receives music on site, in order to form a higher social recognition.

The performance and communication scenes of Chinese instrumental music are mainly divided into banquet scenes and military music scenes. Banquet scene refers to the performance of performers on various occasions during sacrifice, banquet and ceremony, so as to spread Chinese national music to the audience; The military music scene is spread by the sound of trumpets, drums and other instruments playing or striking on the battlefield to stimulate the morale of the army.

In the era of agricultural civilization, the performance process of Chinese national music is not easy to be preserved due to the way of demonstration and communication. Even if it is based on the score, it can only partially restore the original music. It shows that the mode of communication has great shortcomings: first, the mode of communication has high requirements for time and space - both sides are in the same time and space, which limits the further dissemination of Chinese national music. Secondly, the content of Chinese national music in the dissemination is music melody, which is abstract and complex. Therefore, in the process of communication, due to different understanding, it is easy to form communication obstacles, resulting in the variability of Chinese national music in the process of communication. The above deficiencies lead to the fact

that Chinese national music can not be widely spread and difficult to be recognized by the society.

Reproduction and Communication in the Era of Radio and Television

In the era of radio and television, the emergence of reproduction media such as radio, television, record and tape provides a better way for the dissemination of Chinese national music.

The development of broadcasting makes the spread of Chinese national music break through the space limitation. National music is transformed into electrical signals for transmission. The audience only needs a listening device, that is, they can choose to listen to Chinese national music during the period of playing Chinese national music. The disadvantage is that the playing time does not necessarily conform to the time of relevant audiences, and the timbre of relevant instrumental sounds will change in the transmission process, which can not form a good communication effect. Records and tapes are similar in principle. The audience listens to relevant music through playback devices. Records and tapes are more targeted than radio. They can spread relevant Chinese national music to specific audiences, and make use of the independent choice of the audience to better improve the communication effect.

The emergence and development of television has formed the visualization of music communication. While listening to Chinese national music, the audience can also watch the performer's performance state, lighting and dance beauty, which is more conducive to the audience's understanding of Chinese national music. The relevant research of Harvard Business School in the United States shows that the human brain has different absorption rates of information transmitted by different senses, 83% for vision and 11% for hearing; Different senses also have different degrees of attention concentration, 81.7% for vision and 54.6% for hearing; The memory retention of each sensory organ for more than three days is also different, 20% for vision, 10% for hearing and 68% for audio-visual combination. Therefore, the emergence and development of visual media have better improved the communication effect of Chinese national music, but there are still some deficiencies, such as inconvenient carrying, the coordination of playing time and audience time, and so on.

The emergence of reproduction media breaks the space limit, further expands the scope of communication and improves the efficiency of communication. However, the reproduction media is still dominated by the disseminator, and the audience mostly passively accepts Chinese folk music, without forming a good interaction and feedback mechanism, which leads to the rigidity of folk music communication and the "elegance" divorced from the needs of the audience. According to a sample survey on the dissemination of contemporary Chinese pop music in the 1990s, the types of music loved by the people at that time were: pop music, dance music, symphony, foreign instrumental solo, folk song, opera, Chinese instrumental solo and chorus song. It can be seen that in the era of radio and television, the popularity of Chinese national music is not high.

Network Communication in the Digital Age

With the development of digital wave and Internet technology, digital technology is more and more used in the production, dissemination and storage of music. The carrier of music has evolved from record and

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tape to CD, DVD or more extensive network communication. Digital music is mainly in the form of MP3 or wma audio, but also in the form of video with pictures such as MV and flash as music auxiliary means. At the beginning of the development of music digitization, the dissemination of music still needs the help of physical carriers, such as CD, DVD and so on. Such digital music products are called audio-visual products and belong to the category of publications. With the rapid development of the Internet, digital music quickly broke the limitations of physical carriers and changed into network communication and digital publishing.

From the perspective of network communication, from the initial professional websites to the current emerging media such as microblog and wechat, Chinese national music has also been loved and participated by the public on the basis of meeting the needs of the minority. Especially with the popularity of wechat, the personalized and accurate communication of Chinese national music has been greatly developed. At present, the users of wechat public platforms such as "China folk music magazine", "China guzheng.com", "China pipa.com" and "Qixian guqin.com" have reached more than 100000, with a good development momentum.

From the perspective of digital publishing, Chinese national music has been widely spread in online games, online education, mobile phone ringtones and other aspects. Among the 20 projects of the tenth batch of "China national online game publishing project" announced in September 2015, all the other projects are national online games except police chief black cat 2 and Galaxy legend. In online games, national music is mainly used as background music to blur the surrounding noise, enhance the sense of substitution of the game environment and prompt the scene change. As a sound effect, it has non independence and diversity - through the cooperation of background music and two-dimensional and three-dimensional pictures, we can get the balance of sensory information reception. For example, the soundtrack of the game "asked" was carefully composed by the music masters of the Central National Orchestra, and many players praised it as "a feeling of being in the sounds of nature village". Many online games use the horn to represent the beginning of the war and play different styles of musical instruments to prompt the conversion of the scene. Many online games have compiled and published game music albums. Game websites such as dream journey to the West and looking for immortals also have special link pages for players to download background music.

The digital age has also further expanded the scope of the dissemination of Chinese national music, and the forms of dissemination have also changed greatly. If the reproduction media is dominated by the disseminator, then the network communication in the digital age is an interactive communication dominated by the audience. The change of formal communication mode has made Chinese national music popular among young groups, and produced a new form - ancient music. Ancient style music was born in online game players' lyrics, cover and rearrangement of Xianxia game music. Later, these music was gradually accepted and widely spread by online game players, with a relatively fixed style, forming an independent music genre different from online game music. At present, there is no authoritative definition of ancient music in academic circles. Generally speaking, ancient music is a music style born under the background of network subculture, which contains a large number of traditional Chinese music elements. Its remarkable feature is that it takes ancient Chinese elements as the main creative elements, has elegant lyrics and beautiful tunes, and uses national modes for creation. Most musical instruments are traditional national musical instruments, such as Dongxiao, flute and erhu, pays attention to the artistic conception expressed by melody and music, and introduces electronic music (Jin Shasha, 2014).

It can be said that Chinese national music has not been eliminated in the digital age, but burst out new vitality and showed greater charm. This is an interesting phenomenon and problem in the view of news communication researchers. With the rapid development of mobile Internet, Chinese folk music is evolving from connotation to form. As researchers, we should pay attention to this development. And we can use some paradigms and methods in journalism and communication to study the deep-seated reasons for the success of folk music in the mobile Internet era. Through the case of folk music development, we can further explore how traditional culture or traditional content can be better developed in the new media era, so as to better carry forward and inherit the declining or declining traditional culture.

A Case Study of "China Guzheng.com", A WeChat Public Platform for Folk Music

In the Web2.0 era, Chinese folk music has gained more extensive influence with the help of social media. Wechat public platform is a communication carrier with the nature of we media launched by Tencent in 2012. From the perspective of function, wechat public platform can be understood as a media website or digital publishing platform, which collects and disseminates digital content such as text, pictures, audio and video, and develops very rapidly. According to Tencent's 2015 WeChat user data report, as of early 2015, there were 8 million 500 thousand WeChat official account numbers in China, and 450 million WeChat users. Among them, WeChat was more than 30 times a day and more than 100 million users were heavy users. Such a large user base provides a broader channel for the dissemination of folk music. Through communication with WeChat public platforms, I got the backstage data of the "China Zheng Zheng net" WeChat official account in June 2015, through the analysis of these data, we can further understand the public recognition of national music, and the characteristics and problems of the current folk music dissemination.

Introduction to China Guzheng.com

China guzheng.com was launched in February 2013. After more than two years of development, it has trained about 100000 audiences, which has played a great role in promoting the dissemination of Chinese folk music such as guzheng. China guzheng net WeChat official account is sent by professionals to screen information, pushing more than one picture message every day. There are three articles in general.

Statistical Analysis of Reading Volume

Reading is the most important and intuitive factor to measure the effect of a public official account. Because in many millions of official account numbers, the number and proportion of fans that are really active is not high, and the user viscosity is also limited

After careful analysis of the headlines, the top three praise rates are: mourning the death of the master, the video "photos of flowers near the water" and the video "love the spring breeze". This is completely different from the top three in reading volume. It can be seen that users' reading does not necessarily represent liking, and the communication volume is not completely consistent with social recognition.

The article "mourning the master" received 190 likes from 9372 readers, with a praise rate of 2.03%, and the

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praise rate of the other two videos was also more than 1%. The proportion of likes pushed by two or three articles is stable at about 0.50%.

Analysis Summary

From the analysis of reading volume and praise proportion, we can also see that video content plays a major role in the new media communication of folk music. Among these music videos, most of the top ranked ones are modern pop music rather than traditional folk music. Pop music is beautiful and easy to resonate. Zither players adapt the original version to form a new song and obtain the secondary communication effect.

In addition, background data show that the official account is mostly concentrated in the more developed provinces and cities such as Zhejiang, Jiangsu and Shanghai, and occupation is mostly educators of ethnic music. From the side, it reflects the regional and practical characteristics of the dissemination of Chinese national music.

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Analysis on the Future Development Trend of Chinese National Music under the New Normal

Through the analysis of the evolution of the communication mode of Chinese national music and the case study of the wechat public platform of "China guzheng.com", we find that the communication of Chinese national music has entered a new normal. This new normal may last for 3-5 years, perhaps shorter. From the development trend of mobile Internet, under the development background of wearable devices, big data and various emerging technologies, Chinese national music will have great changes and development in terms of communication carrier, communication content, communication channel and communication mode. Generally speaking, it can be summarized as follows:

The Communication Carrier Relies More on New Media and is Combined with Offline Activities

Although Chinese national music can spread rapidly in the new media environment, this is only a platform to gather fans and popularity. The real communication and spiritual return still need to return to the display communication. As far as the communication of reproduction media is concerned, the transformation of musical instrument sound into electronic signal has led to the deterioration of music sound, and the resonance

or weak sound of sound is difficult to be included; Secondly, the spread of Chinese national music pays attention to the artistic conception and feeling of the player. It is difficult to understand the aura formed by the player only by the reproduction media. From face-to-face playing to the visual information provided by music videos on wechat and websites, they all help the audience understand and recognize Chinese national music to a certain extent. At the same time, they should also actively carry out offline activities to better show the charm and characteristics of Chinese national music through the dissemination of display media, Promote the public's understanding and recognition of Chinese national music.

The Communication Subject is Younger and Smaller

With the development of network technology and new media, more and more young groups are also concentrated here. As far as Chinese national music is concerned, more and more young learners and students' parents also begin to pay attention to and spread Chinese national music. On the one hand, they meet their own learning needs, on the other hand, they also promote the acceptance and recognition of Chinese national music by people around them through such communication, change people's stereotypes and provide new cognitive functions. Of course, different audiences have different needs for the specific content of Chinese folk music. Learners mainly need the professional knowledge of Chinese folk music; Enthusiasts need the content of Chinese national music appreciation, etc. Therefore, in the direction of Chinese national music, it can be further subdivided according to the needs of the audience. Everyone has different communication and secondary communication contents according to their own needs, so as to further reduce the number of communication subjects in order to meet the needs of the audience, Make Chinese folk music better accepted and recognized.

The Communication Content is More Professional and Modern

In the new media environment, the gatekeeper status of music knowledge and information is becoming more and more prominent. The website of folk music and WeChat official account need more professionalism. Only more professional and original content can attract users and achieve social recognition, so as to complete better communication. This raises the requirements for information gatekeepers. In the links of secondary or even multi-level communication, studying and screening the needs of the audience can better meet the needs of the audience. Chinese national music can improve the communication effect and social recognition of Chinese national music to a certain extent. As stated in the second point, in the face of different audience needs, we should make trade-offs and combine professional content with modern new media and network technology for communication. Social recognition largely depends on whether the needs of the audience are met and whether they meet the value judgment and value choice of the audience, so professional content and modern communication means are more favorable in this regard.

The Mode of Communication is More Immediate and Interactive

New communication methods such as wechat can be read by the audience at any convenient time, which ensures that the audience receives less noise in the communication process to a certain extent. Such immediacy can not only facilitate the audience, but also enhance the communication effect. Similarly, in

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the new media environment, unlike radio and television, it is difficult to get timely and effective audience feedback. New forms such as network and wechat provide an effective way for audience feedback. For example, netizens' messages in China national music network, background replies, likes, forwarding and other behaviors in wechat have greatly increased the interaction between the audience and communicators, and between the audience and the audience. Through communication, the depth of communication has been further improved and a good communication effect has been formed. Such a benign communication mechanism is also conducive to the public's recognition of Chinese national music.

Conclusion

For the disseminators of Chinese national music, if they want more people to accept and recognize, they also need to use more Internet thinking. Everything starts from users, so that Chinese national music and Chinese traditional culture can be recognized and accepted by more audiences with the help of the power of new media communication. For example, when composing and arranging music, creators should consider the needs of the public and get rid of the theory of "artistic elegance". For example, famous online music such as Pipa language and rain breaking Jiangnan seek inspiration from modern pop music, integrate Chinese national music elements, and make Chinese national music recognized and accepted by the audience through more understandable composition. In terms of communication methods and means, we should also display and spread in different media according to the situation, and make use of new media, but not limited to new media, so as to give full play to the greatest musical charm of folk music.

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