

The Problems Analysis in the Creation of Original Musical Plays

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Keywords: Original, Musical, Creation, Elements.

Abstract: The Chinese musical drama market has introduced a large number of foreign musicals, and appropriate adaptations of overseas repertoires have been incorporated into more Chinese elements to cater to the appreciation habits of domestic audiences. However, the Chinese market cannot always pay for other people's terminals. Only by carrying out the originality and opening up our market, we can get rid of the impact of Western musicals and make local musicals come out of the way. This paper analyzes and discusses the elements of original musical creation.

1. Introduction

Musical drama is also an art form used to express creative emotions. It combines a variety of stage performances such as singing, dialogue, performance, and dance, and successfully combines with commercial market operations. Since the beginning of the 1980s, the European and American music market has created many such as "West Side Story", "Les Miserable", "Cat", "Phantom of the Opera", "Evita", etc. The classic repertoire constantly promotes the development of art forms such as music, dance and performance in a multi-cultural perspective. The successful model has aroused the imitation and pursuit of the countries of the world. Domestic major colleges and literary and art groups have tried and explored a lot. However, domestic musicals are limited to simple imitation and localization of foreign excellent dramas, or lack of high market value, and there is no shortage of international excellent drama standards [1].

2. The concept of original musical

For the concept of "original musicals", the academic community has not been able to give accurate concepts. "Original" refers to the creation or invention of a new work, rather than a derivative work of reproduction, adaptation, plagiarism, imitation, plagiarism, secondary creation, or series creation. "Original is the only one, and the mother is not the curtain." In addition, because musicals belong to foreign products and belong to foreign cultures, the author believes that "Chinese original musicals" refers to the elements of Western musicals that reflect the life and emotions of the people, the local culture, and the aesthetic needs of the public [1]. Musical dramas and new works produced in accordance with the laws of the country in the process of organization, production, and performance.

3. The status quo of Chinese original musicals

The Chinese musical drama industry has been developed for more than 20 years. From the original "Fang Cao Xin" to "Sunrise" and "Love Deng Lijun", Chinese musicals have been steadily moving forward, and there are a large number of musical hobbies. Moreover, volunteers participate in its promotion and teaching. Nowadays, the Chinese musical drama market has introduced a large number of foreign musicals, and appropriate adaptations of overseas repertoires have been incorporated into more Chinese elements to cater to the appreciation habits of Chinese audiences [2]. The Chinese version of "Mama Mia" is a good one. However, the Chinese market cannot always pay for the docks of others. Only by carrying out the originals and opening up our market, we can get rid of the impact of Western musicals and make the local musicals out of the way.

With the introduction of exotic classical musicals, the image of musicals has also been clearly presented. The musical drama not only serves as a stage art, but also enters the field of vision as an

industry. Why is the response of the original musical drama not good, why is there such a big gap with the introduction of the classic drama? It may be inseparable from the following reasons:

3.1 Psychological analysis of the audience.

There is no fixed musical audience in China right now. Even if there is, most of them are influenced by the meteorological meteorology, but they do not have a strong sense of identity for local original musicals. The fundamental reason is that the creation of Chinese scripts and music does not take into account the aesthetic needs of the audience. In addition, the early foreign musicals, both in terms of content and expression, are more mature than Chinese native musicals, which can make the audience accept and recognize more quickly, and also cause the psychological recognition gap of the audience [2].

3.2 High fare barriers.

Shallow Li Qing said that “the fare is too high and the ticket is too much” is one of the “bottlenecks” that restrict the development of musicals in China. Let us look at the fare tables of Chinese original musicals in recent years [3]:

Watching a musical in Japan requires only 1/20 of the general salary, but in China, it is almost exhausted for one month. Although the price of musicals has been declining year by year in the past two years, especially the Chinese version of "Mama Mia", the highest fare is 880 yuan, the lowest is only 99 yuan, and the second round of performances in Shanghai is from the previous round. The 99 yuan was reduced to 80 yuan, and a special 80 yuan performance ticket was reserved for the majority of students. The fare was reduced while the musical audience was still being subtly cultivated. However, it is not enough to cultivate a market with only one drama.

3.3 The cultivation of professional actors and the lack of good works.

In Italy, the United Kingdom, and Broadway, there are repertoires every day. The actor unions keep posting various recruitment announcements, so that the actors can continue to participate in various interviews to make them perform. In China, most of China's original musicals are planned inputs from state-owned institutions, or private institutions blindly pursue big investments and star teams without a clear understanding of the market. What's more, it is a drama that uses electroacoustic accompaniment, a drama that only adds simple changes or dances, and puts itself into a musical [3]. The writers are mostly interlayers of dramas, TV dramas, and drama writers, which completely violates the law of creation.

3.4 Chinese original musicals are first from "business" or "art" first.

Musical producer McIntosh once said that the starting point of his musical production is whether he moved himself, whether he shed tears for the script, not whether he earned it. In fact, when a work touches people, it is inevitable to get a return. Marx's "art production" theory and its aesthetic methods provide a theoretical fulcrum for exploring the way Chinese original musicals survive in the context of the market. Artistic creation is a special production activity. Artists are producers, art works are products and commodities, and audiences are consumers. They form a certain artistic production relationship [4]. Therefore, when musicals enter the market circulation field in the form of commodities. Then, using the corresponding technology, management and management strategies to transform the aesthetic value of musical drama into the corresponding market exchange value becomes the theory. The inevitability of logic.

Nevertheless, unlike European musicals, which have mature management and management mechanisms, China's musicals are still in the development stage, market institutions are still immature, and there is no perfect business operation system. In order to achieve a win-win situation between the artistic value and commercial value of Chinese original musicals, it is still necessary to start from the creation of musicals. Only when you have a good work can you attract more investors, so that you can get capital investment and better creation, and achieve a virtuous circle, so that Chinese musicals can find their own direction and occupy a certain market share in the booming cultural market.

4. Analysis of the creative elements of original musicals

4.1 Script creation.

The script is an important carrier of stage art, and the works reflect the characteristics of the times, creative ideas and emotional will. Whether it is a drama in China, a traditional opera, or a Western opera or ballet, it emphasizes the importance of the basic elements of the drama, such as the theme, plot, character, and conflict. Therefore, the script creation of musicals must reflect the characteristics of the times, national characteristics and personality. Take the American musical *Oklahoma* as an example. The show premiered on Broadway in New York in 1943. The story is based on Oklahoma, the original Indian territory of the Midwestern United States in the early 20th century. Laurie's love story, Cowboy Parker and farmer Anne's twists and turns are the main line of narrative, reflecting the contradictions and conflicts between the farmers and herders in the Midwestern United States during the pioneering period, as shown in Figure 1. The play has achieved great success in the history of American musicals with its rich local flavor and full national character. Also reflecting the characteristics of the times is *Miss Saigon*, known as the "Mr. Butterfly of the Present". The story takes place on the eve of the end of the Vietnam War in 1970, depicting the American soldier Chris and the Vietnamese girl who was forced to live by her life. The story of metal love [5]. *Miss Saigon* is not a relaxed musical, but the theme is very contemporary. Whether it is a narrative type or a character type, Western musicals are primarily a script with novel ideas, profound meanings, and close to the times.



Fig.1 Oklahoma Musical

The scriptwriting creation of Chinese original musicals also has a good tradition of stage art creation. Whether it is traditional opera, drama or national opera, there are many classic plays. For example, the classic drama "Tea House" reflecting the modern and historical background, the opera "White-haired Girl", the dance drama "Red Detachment of Women", and the model opera "Wisdom Takes the Tiger Mountain" have strong national characteristics of the times [5].

4.2 The music creation.

Music is the soul of a musical, and it is a key factor in determining whether a musical piece can be market-successful and become a classical singer. Western musicals have become the breeding ground for a large number of excellent musical works. Many world famous songs have gone to market through musicals, and musicals have added artistic expression and vitality through these famous songs [6]. Such as "The Phantom of Opera", "Don't Cry For Me Argentina", "Memory", "Do Re MI", "Edelweiss" and so on.

In the original Chinese musicals, in addition to "Snow Wolf Lake" (Figure 2) has achieved good market recognition in music, more repertoires still have major problems in original music. On the one hand, it has a certain relationship with China's overall pop music market. On the other hand, musicians themselves still lack attention to the understanding of music works and the application of music elements, making music creations of music and movies, TV dramas and other works. The music creation has created a big gap. The main shortcomings can be summarized as follows:

- 1) Insufficient understanding of musical works, "drama" is out of the plot, dramatic and overall

poor. The lyrics of musicals are often referred to as "drama" of musicals. It is influenced by traditional operas, is different from ordinary song lyrics, and has its own unique artistic features. Both lyrics and narratives have more exaggerated theatrical elements, not simply to continue the plot, but to pave the story and emotions layer by layer, to promote the sublimation of the plot [6]. Most of China's "drama" is too flat, lacking hierarchy and overall sense.

2) The choice of music type, the use of music form is too single and cautious. Musical dramas are different from the operatic styles of operas and operas. Compared with the seriousness and elegance of operas, musicals have been branded as civilian art since their birth, with obvious mass and popularity. Therefore, it is decided that the musical style, language, rhythm and technique of the musical are necessarily diverse, popular and easy to accept [7]. Therefore, the music creation of Western musicals has a variety of popular elements, including Jazz, Rock, Soul, Blues, Rap, Hip-Hop, Disco, Country music and other types of urbanized mass music born in the 20th century. However, the creation of Chinese musical dramas appears to be single and cautious.



Fig.2 China Snow Wolf Lake Musical

4.3 Dance creation.

The musical is based on drama, especially the script, with music as the soul and dance as the important means of expression. Through the integration of the three elements of music, dance and drama, the story is told and the characters are depicted.

Whether in musicals or music movies, dance has become an important means of setting off the atmosphere and expressing emotions. For example, in the movie "The Wanderer", the dance of the labor scene on both sides of the riverbank is reflected. "Floating Lotus" is a perfect combination of dance and plot.

Similar to the musical creation of musicals, the musical creations of musicals also use a variety of dance forms, including ballet. This is the basis of the dance of European and American musicals, and the body language is more beautiful. European and American musical actors almost must accept a basic training. Irish and English folk tap dancing, with a brisk, warm, wild rhythm and timbre of varying sounds. Which has gradually become the most popular form of dance in musicals; in addition, including African black and Latin American dances such as Lombard, Samba, and Tango Waltz, Polka, Little Step Dance, Gavotte, Tarantella and other European folk dances and popular street dances such as jazz, swing, disco and so on. Different rhythmic characteristics and different body language of various dances are of great significance to the expression of the musical plot and the atmosphere [6].

5. The development strategy of Chinese original musicals

The purpose of cultural marketing is to try to push cultural art to the audience, or to bring the

audience to the cultural art, but ultimately it is the quality of the art itself. For musicals, to get the best results, start with the creation of the script, followed by the consumer [7]. To fully understand the consumer and continue to expand the audience.

Combine Western musicals to develop musicals with Chinese characteristics. X.Zh. Xu, a famous dramatist, believes that at present, China's musicals are in an unsatisfactory stage, and they are weak in lyrics, choreography, music and drama. What we need most now is to learn from it. The Chinese version of "Mama Mia" is a very successful example. The Chinese version of "Mama Mia" has realized the industry leap from the simple introduction of the past to the purchase of copyright for Chinese version production, production, actor training, derivative product development and other links [7]. They all go hand in hand and add many elements with Chinese characteristics to the whole drama.

Based on the introduction of European and American classic musical dramas, the artistic elements that can be absorbed by Chinese traditional culture are treated with fashion, they are tried to be used in the practice of contemporary musicals, and the musical stage is an external stage. The dramatic style is fully localized, making it a new theatre art that is popular with the Chinese public.

6. Summary

In general, Chinese original musicals have carried out some explorations in recent years and achieved some achievements, but the overall situation is relatively immature, and there are few excellent works. They cannot withstand the test of time and market, and the audience recognition is still low. Faced with the above problems in scripts, music, dance creation, etc., Chinese original musicals still have a long way to go. On the one hand, it requires the cultivation of the overall cultural market. On the one hand, more musicians need to tirelessly innovate and explore. Constantly communicate with the outside world, so that the music drama creation and performance staff continue to grow and enrich, and the Chinese original musical drama can thrive.

Acknowledgement

Fund Project: This paper is the outcome of the research, Study on the Integration of Cong-wu Feng's Guan School Ideology and the Modern Music: the Creation of Musical Theatre Cong-wu Feng, which is supported by the Foundation for Social Science Planning Projects of Xi'an in 2018. Project Number: 18ZT03.

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