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Research on the Influence of Narrative Strategy of Variety Show on the Circulation of Music Industry

-- Taking "Sound Endless" as an example

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Abstract: In the new era, there are many operating elements of the music economy market, including the music market, music consumption, music culture, music industry, and music circulation. In the steady development process of the music economic market in the new era, the circulation of the music industry is affected by many factors, among which, the narrative strategy of music variety shows has more influence on the circulation of the music industry. This paper takes the music variety show " Sound Endless " as the case, selects 1-6 issues of the program as the research text, and chooses narratology as the research theory of the article. It studies the influence of the narrative strategy of the music variety show on the music industry circulation from three aspects, including the narrative subject, narrative structure, and narrative theme, so as to explore a better and more suitable development path of the music circulation, and put forward the corresponding development ideas for the popularity of music.

Keywords: Music circulation; Narratology; Sound Endless.

1. Introduction

Sound Endless is a Hong Kong music performance jointly launched by Mango TV, Hong Kong Television Broadcasting Co., Ltd. and Hunan Satellite TV. It is hosted by He Jiong and recommended by Wang Zulan. The program continues the production team of Hunan Satellite TV's flagship music variety show I Am a Singer. The music director is Gu Su, a music producer, guitarist, and the arranger of the third season of I Am a Singer and the masked King of Songs. The program presents a familiar melody and a top stage for the audience. While comforted by beautiful songs, it also creates a "nostalgic" feeling of home and country. The production team has a solid foundation. From content production to program structure, the program has made a new attempt to integrate media for better interpretation.

The program brings together 16 singers or groups from Hong Kong and mainland China who love Hong Kong music, such as Lin Zixiang, Ye Ziwen, Li Keqin, Miriam Yeung, and Li Jian. The singers are divided into two teams, Li Keqin as the leader of the men's team and Miriam Yeung as the leader of the women's team. The biggest highlight of the program is that it mainly sings Cantonese classics, occasionally interpreted with Chinese songs. The choice of songs is highly popular. For example, "Traffic Lights" jointly written by Li Keqin and Zhou Bichang, "Love You" written by Li Jian, and the "Best Bad Friends" written by Li Keqin and Mao Buyi, each song represents the name card of Hong Kong Music, and each song represents the circulation of Hong Kong Music in the market. Through six thematic competitions, the program adapted and performed the legendary golden music of Hong Kong music, completes the expression of Hong Kong music in the new era, sings the greatest common denominator of "Hong Kong music and me", and creates a record of Hong Kong music era with the audience.

From April 24, 2022, the program will broadcast the online version on Mango TV at 12:00 every Sunday, the satellite version on Hunan Satellite TV at 20:10 every Sunday (from May 1, 2022), and the TVB version on Jade TV at 20:30 every Sunday.

On the stage of the first six issues of Sound Endless, the broadcast data of all kinds of platforms ranked first. On the day of its launch, the Internet hit the first place directly, and microblog hot search also won dozens, such as "Sound Synthesis or Mango", "Ye Qianwen Stable", etc. The songs in the program dominated the list of major music platforms. This series of data also proved the effectiveness of this program in music circulation, Music has entered the public's vision, and Hong Kong music has also entered the public's heart. This influential music variety show is also due to different narrative strategies, which has created the marketization of music circulation and enhanced the value of music circulation.

What is narrative? In short, it refers to the narration of events. Specifically, narration refers to the reproduction of events in a specific time and space through language (dictation, novels, etc.) or other media (pictures, videos, etc.). In other words, narration is one of the ways of human life. Its history is not only as long as that of human existence, but also permeates into all aspects of social and historical development. Roland Bart said: "There are innumerable narrative works in the world. There are many kinds and different themes. For people, it seems that any means can be used to narrate. Narration can use oral or written voice language, fixed or moving pictures, gestures and orderly alternate use of all these means. Narration exists in myths, legends, prophecies... Moreover, in these almost endless forms of narrative, It exists in all times, all places and all societies. With human history itself, there is narrative. "

Narratology is also called "narratology" in the domestic academic circles. Modern "narratology" in strict sense generally refers to "western narratology". "It discusses the mechanism of the internal composition of the narrative text, as well as the interrelationship and internal correlation between the various parts, based on the segmentation of the meaning component units, so as to seek the unique rules that distinguish the narrative text from other works". Tan Junqiang said.

Tan Junqiang, a scholar, defines this as: "Narratology is a

theory about narrative texts or narrative works. It discusses the internal composition mechanism of narrative texts on the basis of the segmentation of meaning composition units, as well as the interrelationship and internal correlation between various parts... Its purpose is to better explain, analyze and summarize relevant literary and artistic practices."

In the 1990s, the development of narratology entered a new stage - "post classical narratology". Compared with classical narratology, post classical narratology emphasizes the role of narrative text, readers and socio-cultural context, and pays more attention to interdisciplinary research. Therefore, narratology is no longer limited to literary narration with language and words as the media. Its research scope has gradually expanded to music, painting, architecture, film, television, dance and other cultural fields. As long as literary works with the meaning of "telling stories" can be used as research objects. At the same time, TV narratology, film narratology, drama narratology, novel narratology, landscape narratology, aesthetic narratology and other emerging disciplines are also emerging.

As a branch of narratology research, China's television narratology research gradually rose in the late 1990s, and gradually matured in the 21st century. Shi Changshun and other scholars define it as follows: television narratology is a discipline that studies all forms of television programs in the way of narratology. It is a branch of narratology, and its research object is the image text of the entire television narrative, such as television news, documentaries, entertainment programs, sports programs Social education programs, TV dramas, advertisements and other forms that can be narrated by TV.

In the book Film and Television Narratology, Song Jialing, a scholar, divided the research framework of television narratology into five parts: narrative style, narrative means, narrative form, narrative strategy (including narrative subject, event, character, plot, time and space, structure), and narrative psychology. Some scholars have divided TV narrative into the following eight research perspectives: narrative content, narrative perspective, narrative structure, narrative time and space, narrative techniques, narrative subject, narrative mode and narrative discourse.

2. Pluralistic Narrative Subjects Promote the Publicity of Music Culture Industry

S. Rimmon Ke nan's Narrative Fiction divides "narrative" into three research categories: event, text and narration: under "story", events and characters are involved; under "text", time, character portrayal and focus are discussed; under "narration", levels of analysis, voice and speech reproduction are analyzed; finally, the interaction between the text and the reader is summarized.

2.1. Individual narration

The core of narration is storytelling, and the narrative subject is the "storyteller". The program invited Lin Zixiang and Ye Qianwen, the first-generation musicians at the beginning of Hong Kong Music; Lin Zixiang, 74 years old, is a living fossil of Hong Kong music, a song yin that connects the two eras of Tan Zhang's struggle for hegemony and the Four Heavenly Kings. In the interview, Lin Zixiang asked what Hong Kong music is, and he replied that Hong Kong music is me. At the same time, the program of " Sound Endless " also invited the second-generation musicians of Hong Kong Music at the time of high light, Li Keqin, Lin Xiaofeng and Miriam Yeung. The guests of the program are very powerful. Since the 1990s, Coco Lee, who has gradually turned from Hong Kong to Taiwan, has also been among the guests. Coco Lee, who was born in Hong Kong in 1975, won the runner up in the Rookie Singing Contest held by TVB in 1993. After her debut in Hong Kong, she joined Sony Records in Taiwan in 1996, three years later, and released Coco Lee, the first album of the same name. And she is also an initial landmark in the music torrent. After 1996, Hong Kong's pop music gradually declined, but Taiwan's pop music has ushered in a vigorous development. Jay Chou, Xiao Yaxuan and others have started their careers. Even Sun Yanzi from Singapore, Liang Jingru from Malaysia, and musicians from the Greater China cultural circle have gathered in Taiwan. The highlight time of Hong Kong music is fading, and these people of Hong Kong music are still creating music and pursuing their love all their lives.

In addition to Gao Guang, a representative of Hong Kong Music, the guests of the program also invited Zhou Bichang, a character who once again marked the transfer of China's pop music center, to the program "The Sound of Music". In 2005, Hunan Satellite TV's Super Girl created the first big peak in the mainland's entertainment industry, and gradually brought the hot spots of pop music back to the mainland from Taiwan and Hong Kong, laying the momentum for China's pop music center to gradually gather in the mainland. Since his debut in 2005, Zhou Bichang has been active in the public's view for nearly 20 years. He has participated in various music variety shows and music parties. Last year's Sister Riding the Wind and the Waves 2 brought Zhou Bichang back to the boom of 2005, and the popularity continues to increase.

Hong Kong music is not a person's Hong Kong music, nor is it an individual's unique product, it is the memory of the times. Whether it is the representative of Hong Kong Music itself or the trendsetter of the talent show, the spread of music has been continuing. The audience can find their own Hong Kong music from the guest lineup of " Sound Endless ". The vitality of Hong Kong music has been continuing. The circulation of interpersonal communication makes Gangle still have a strong market circulation in the ups and downs of the market. In the process of market circulation, there are also many fresh bloods flowing in. For example, in the guest lineup of " Sound Endless ", there are Mao Weiyi, who came out of "Tomorrow's Son" in 2017, A Qi, who came out of "Youth with You" in 2020, Shan Yichun, who came out of "The Voice of China", and the mosaic band, who came out of "The Summer of the Band", who are also in the guest lineup this time. The composition of these guests also reflects the overall trend of "making stars with sound" in recent years, It also shows the new direction of public circulation.

At the same time, the program group of "Sound Generation" also invited Yan Mingxi and Zeng Bite, who had just been in Hong Kong for one year, to share the stage with Lin Zixiang, who had been in Hong Kong for 50 years. It symbolized that despite the continuous transfer of the Chinese pop music center over the past half century, the talent of Hong Kong music is still alive; The heritage of Hong Kong music is still alive.

The guests of "Endless Sound" have become a rare highlight of the current music variety show. It includes Hong Kong music legend Lin Zixiang and Ye Qianwen, as well as powerful singers like Li Keqin, Miriam Yeung and Li Jian,

and rare new talents like Yan Ming, Ah Xi and Zeng Bite. The singer lineup considers feelings and surprises. The first issue is often the best way to see the intention of the program group. Led by Lin Zixiang and Ye Qianwen, the program obviously needs to follow the emotional route. Lin Zixiang sang the "Shine a Thousand Minutes of Light Suite", and Ye Qingwen sang the "Blessing". With one hardness and one softness, Ye Qianwen kept his voice well. The spring breeze turned into rain, considering the texture of the years and the lyrical balance. They are all individual representatives of Hong Kong music, and each of them bears the narrative function of Hong Kong music.

Each guest is an independent individual, who carries their own unique narrative function. They are representatives or epitomes of the development tide of the music era. Such guest settings enhance the influence in the process of music circulation and gather personal influence into the communication power of the festival.

The beginning of the program also shows that the 16 guests set up by the program group are trying to cater to the mainland mainstream audience's phenomenon of Hong Kong music, so the popularity and lyricism are placed in a higher position, and the street and avant-garde aspects of Hong Kong music are relatively restrained. From honoring Huang Xuan and Beyond, to inviting Li Jian to adapt Zhang Guorong's Silence Is Gold, Miriam Yeung to sing Unconditional, and Mao Buyi to sing Far Away She, the program team tried to win over the mainstream population from the post-50s to the post-00s, especially those with Hong Kong music feelings among the uncles and aunts, as if they were dancing on the wire rope, carefully grasping the safety standard. Let each narrative individual be full of its own vitality, and each narrative individual carries the function of music circulation.

For young people, the highlight of "The Sound Is Born" lies in the newcomers Zeng Bite, Yan Mingxi and Shan Yichun, as well as other combinations such as "Magic Flash" and "Mosaic", among which Zeng Bite has outstanding performance. As a newcomer, he has his own hair style. His simple, honest and lovely personality enables the audience to feel his richness when appreciating beauty, and he is not greasy, relaxed and has disco music skills. Yan Mingxi, the third time champion, also sang the cover of "Fei Fei", which is also very beautiful. He is a new Hong Kong singer worth paying attention to. These new singers, or countless examples of young people who are pursuing Hong Kong music, and their design also makes individual narration more comprehensive, undertakes better music circulation functions, and affects music circulation.

The circulation of music cannot be separated from individuals, and the 16 guests carefully selected in Endless Sound also bear the important function of music circulation. Their unique era labels have become the most powerful symbols in music circulation.

2.2. Group image narration

Music is not only a carnival of a group of people, but also a memory of the times. In the selection of guests, in addition to 16 regular guests, Zhang Zhilin and Wang Yuan were invited as flying guests in the sixth issue of the program.

Zhang Zhilin is a male singer and actor in Hong Kong, China, and Wang Yuan is a male singer and actor in mainland China, and they are all epitomes of the active group images on the current screen. The design of flying guests will break the narrative of the whole program. This design brings a fresh aesthetic sense to the audience. It makes the program not always stick to the highlight moment of 16 guests, but also makes the audience feel that Hong Kong music is the music of a group of people. The introduction of such flying guests can also make the music circulation more diversified and more layered.

The program does not invite flying guests at the beginning of the program, but when the audience reaches a certain aesthetic limit, suddenly join a relatively large number of familiar flying guests, which can enable the program to continue to maintain the flow of music, better grasp the ratings, and let more people integrate into the program. The audience will always pursue new things, and people have a strong curiosity. This setting makes the group image of Hong Kong Music more three-dimensional. It is not a person who misses Hong Kong Music in his own world, but a group of people who are chasing it.

Different from the 16 regular guests, the 16 regular guests have their own strengths, or have enough familiarity in a certain field of music. They have been in the program for a long time and have enough time to perform songs in all aspects. The appearance of flying guests is more like a group outside the individual narrating. Hong Kong music has both personal characteristics and a wave of group revelry. Zhang Zhilin and Wang Yuan's "Songs of the Year", a cross era and cross age cooperation, has pushed the program to a climax.

In addition to flying guests, in the fourth episode, the program team also designed the narrative group of performing guests. The program team invited Lu Guanting, a male singer, musician and actor from Hong Kong, China, and Lu Fang, a male singer and actor from Hong Kong, China, to perform and sing classical old songs. Lv Fang's Friends Don't Cry is a memory of a generation.

From performing guests to flying guests, the progressive group image narration makes the music circulate better. Perhaps some of the singers of Hong Kong Music are still active on the stage and some have gradually faded out of the audience's view, but the classic music is still in circulation, and everyone may be one of the circulations of Hong Kong Music. Hong Kong music is not only the existence of individuals, but also the memory of group images. The narrative of group images can expand the market circulation of music.

2.3. Multilayer narration

In the form of new singing of Hong Kong music, "Endless Sound" not only invites senior singers and artists representing Hong Kong music classics to participate in the show to interpret their own classical repertoire, but also has many young musicians from Hong Kong and the mainland to join in, using the current music art to interpret Hong Kong music classics, so that the classics can be better inherited and amplified in the new era, and the culture can be deeply impacted in full communication, This makes Hong Kong Music, a "legendary national product", a new look of the times and a new look of the society.

The narrative subject of Endless Sound has influenced various changes of the program. The pluralistic narrative subjects also better let the music circulate.

In addition to regular guests and flying guests, the program also includes various interviews, including scholars, musicians, official representatives, and multi-level narration, which can make music better circulated.

If a person's understanding of Hong Kong music is single,

one-sided and incomplete, and people from all walks of life's understanding of Hong Kong music will become the Hong Kong music of the times. For example, Lin Zheng Yue'e, the fifth Chief Executive of the Hong Kong Special Administrative Region of the People's Republic of China, sent a message to the program in the introduction of "The Sound Never Dies": let the Hong Kong style good songs with communication significance and aesthetic value return to the public's view, and let the people of the two places, especially the young people, who have the same root and vein, know each other better, understand the motherland better and promote people to people through music dialogue.

The program does not define Hong Kong music by itself. In the pilot film, countless interviews have been inserted to jointly define Hong Kong music, which also shows that the circulation of music is jointly created by the public and Hong Kong music is jointly defined by the audience. Only when everyone understands and agrees with Hong Kong music, can the guest's singing be more popular.

Whether it is the individual narration of 16 guests, the group image narration of the flying guests, or people from all walks of life who tell about Hong Kong music together, multiple narrative subjects can promote the publicity of the music culture industry. Multilayer narrative subjects can make music better circulated. Everyone is the publicity representative of Hong Kong Music. Both guests and interviewees from all walks of life are telling stories about Hong Kong Music. Such narrations promote the publicity of the cultural industry.

3. Changing Narrative Structure to Optimize the Presentation Form of Music Programs

3.1. Narrative perspective

The narrative perspective is also called narrative focus, which is "the perspective of observing problems during narration". If the same thing is light, changing the perspective of observation will show a different look, and changing a different person to tell it will show a different meaning and effect. French structuralist critic G é rard Genette summed up narrative voice as "who is talking" and narrative focus as "who is looking", and divided narrative focus into three different ways: non-focus or zero focus, internal focus and external focus. No focus or zero focus refers to the fact that the narrator can transcend time and space without any restriction of perspective, and knows everything. Roland Barthes calls it omniscient God's perspective; Internal focus refers to the perspective of a character in the story. This character can be either a character in the story or a witness to the story. Everything presented in the narrative process is seen by this character, so it is also called the limited perspective of the character; The external focus is completely outside the story. Compared with the omniscient perspective, the external focus narrator does not know anything. In the form, the narrative is often all based on the dialogue of the characters.

"Endless Sound" pays homage to Hong Kong music and is reminiscent of the past. In terms of narrative perspective, such a highly purposeful program does not use conventional authoritative representatives to narrate, and the program occupies a large proportion of ordinary audiences. Representing the era notes remembered by several generations, the program uses the most common public perspective to narrate, and uses the common public perspective to circulate music.

For example, VCR will introduce various netizens' understanding of Hong Kong music, so that the whole people can interpret the narrative perspective of Hong Kong music, which is closer to the audience and more suitable for the popular circulation of music. In this form, the program also shows that Hong Kong music is the common Hong Kong music of the audience.

At the same time, from the audience's cognitive perspective, the awarding is a solemn time, and the program leaves the right to decide the winner of the award to the audience. The best solo songs, the best cooperative songs, and the audience's choice of golden songs are all decided by the vote of the golden song production group, and the composition of the golden song production group is all the audience, breaking the authoritative narrative of conventional programs. Such a narrative perspective can better facilitate the circulation of music.

Endless Sound does not deliberately limit the narrative perspective to a certain person or a certain kind of people, but uses a diversified narrative perspective to show the spread of Hong Kong music. The circulation of Hong Kong music is not a matter of a person or a class of people. Only when it comes to the public's view and hearts, can Hong Kong music be fresh and better circulated.

3.2. Narrative level

As for the narrative level, Gennette said: "Any event described in the narrative text is at a story level, which is followed by the story level where the narrative acts that produce this narrative are." That is to say, in a narrative work, there may be another narrator telling another story in the story told by the narrator, and so on, forming a narrative framework of big stories and small stories.

The narrative level of the program is not static. For example, the men's team and women's team competed at the beginning, exchanged members with the men's team and women's team later, and finally cooperated with the men's team and women's team. On the narrative level, the constant creation of new aesthetic points will not make the audience aesthetic fatigue, and the narrative level is diversified and rich. A variety of narrative levels, better facilitate the flow of music.

In terms of narrative level, the program adopts progressive narrative. Through the participation of different guests, the program promotes the narrative layer by layer, expanding the narrative level of the program and making the narrative of the program fuller.

3.3. Narrative discourse

Endless Sound is a popular music industry circulation, and a variety of narrative discourse can create the benefits of music economy. With the gradual increase in the form and number of music activities, it has also driven the overall economic benefits of the industry. For example, various music talent shows or activities are now entering people's daily life, which has enhanced the economic benefits of music through diversified information channels. The current popularity of music programs does not depend on individuals chasing dreams or the interaction between singers and fans, but on a complete set of music economic chains, such as the communication links of advertising media, short message voting links in various programs, which have virtually stimulated the development of the current economy.

In the program, Cantonese songs are the main theme, but

the circulation of pure Cantonese songs for a long time will lead to limited aesthetic appreciation of the audience. Therefore, in terms of narrative discourse, the program mainly uses Cantonese, and Chinese songs also appear on the stage. Multi language narrative can better cater to the audience and attract various types of audience.

At the same time, the narrative discourse of the program is poetic. Whether it is the classic lyrics intercepted in the short film or the guests' profound understanding of Hong Kong music, they are poetic and picturesque, allowing the audience to enjoy the beauty of Hong Kong music and still have the beauty of Hong Kong music in the flow of time.

Regardless of the narrative language or narrative form, The Sound Never Dies strives to cater to a large number of audiences in all aspects, so that Hong Kong Music can really circulate among hundreds of millions of audiences.

4. Multilayer narrative theme promotes the circulation of mass music market

At present, many popular music programs not only meet the needs of the public for music, but also promote the overall development of the music economy with the help of such art forms. As music and art are spiritual products, people will be more eager for this kind of culture in today's greatly improved material life. With the increasing demand and willingness of the public, the variety of music services or music products has gradually increased, and their consumption trend has become more popular. Driven by the marketization, the music economy has not only formed a complete set of industries, but also met the cultural needs of consumers. Generally speaking, if you want to make a product have a better development prospect, it is very important to increase people's participation. The main social attribute of the product is to serve the people.

At the narrative level of the theme, Endless Sound closely follows the audience's participation. For example, the themes of the first six issues, "Hong Kong Music and My Pride", "Happy Teenagers", "Love in Life", "City Life", etc., each theme closely follows the audience, and the audience has strong participation. In each theme song, the audience can find their own Hong Kong music.

At present, the main spiritual consumer goods of the public are music works. In the process of creating music works, it is not only necessary to be national, but also innovative, in order to adapt to the current public demand for music consumer goods. With the current consumer market, music producers need to drive more consumers to make the music market huger.

Hong Kong music is the main narrative in Endless Sound. Hong Kong music itself is an indispensable part of the history of music development. Through the exchange of music, it can connect the blood lines of the two places, allowing young people to have a deeper cultural exchange through music, and a better interpretation of family and country feelings. "Endless Sound" shows Hong Kong music or classical songs. To pay tribute to the classics is to inherit Chinese culture.

With the help of many popular music programs, music circulation is one of the effective ways of music transmission. Through the interpretation of multiple themes, "Sheng Sheng Bu Xi" meets the public's desire for music performance, and also represents the desire to participate in music activities.

With the rapid development of economic construction, the field of music and art is also expanding. In turn, the rapid development of music has led to economic development. Therefore, the current economy and music have formed a close relationship of mutual influence. Due to the increase of star making scale and the expansion of group activity base, the forms of folk music activities are gradually increasing, which drives the consumption level and the cultural level of the public. The feasibility of public performance is increased through the return rate of various types of music works. With the development of the market economy, the world of music promotion has become wider and wider. A number of spontaneous mass activities have music elements, which has indirectly completed the promotion of music works, improved the functionality of performance participation, and expanded the demand model of music products.

At the moment of trying to cater to the market, Endless Sound is also writing its own strong theme expression. For example, countless records and Hong Kong music symbols in the program all show the charm of Hong Kong music and highlight the charm of Hong Kong music with various matches.

Music circulation has vitality. Every song sung, every guest performed, and every person interviewed have their own understanding of Hong Kong music, and this understanding highlights the strong inclusiveness of Hong Kong music.

The prosperity of Hong Kong music and the cooperation of guests from both sides have created a prosperous scene. Under the current situation atmosphere of tearing and being filled with fear, Endless Sound plays a role of stitching. The theme task should be politically correct and ensure the artistic quality. This kind of discretion tests the creators' perception and patience.

What is better in "Endless Sound" is that it does not preach, does not host sloppily, makes the main melody more interesting and softer, avoids the content that is easy to cause tears, and finds a soft point to close the tears. The purpose of this program is not "competition", but rather a group building of singers. The theme of this group building is "Hong Kong Music", so there is no lack of science popularization and feelings for Hong Kong Music in the program. Whether it is the gramophone, various fancy subtitles or award-winning records in the program, these epochal narratives are consistent with the theme that Hong Kong music is a classic and Chinese culture is broad and profound.

With the rapid development of the 21st century, people will become nostalgic while receiving a lot of new information every day. In any case, music is just needed in human daily life. Therefore, under the background of years of development of music variety and the market's exploration of new evolutionary directions, Mango TV decided to make innovative music variety.

In the new era environment, "The Sound Is Born" takes the opportunity of singing the classics to find a better expression for Hong Kong music that fits the perspective of young people, so that young people can really have an emotional driving force to understand and sing Hong Kong music, thus giving Hong Kong music new vitality and creativity

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