

The Construction of a Diversified Music Ecosystem: Evidence from Taihe Music Group

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Abstract: From 2025 to 2026, Taihe Music Group completed a series of landmark events, such as IPO declaration in Hong Kong, AIGC strategic cooperation with Kunlun Tiangong, and being awarded an outstanding member of China Copyright Association in the field of international communication. This established music group, which operates the world's largest independent Chinese music copyright library, once again entered the public eye. This paper takes Taihe Music Group as the research object, systematically combs its development process, and analyzes its diversified music ecological construction mode with the vertically integrated whole industrial chain of content production+copyright distribution+music performance, as the core and music+technology as the driving force. It is found that Taihe Music Group has formed a complete closed-loop ecology covering upstream content production, midstream copyright management and distribution, and downstream performance consumption, relying on the multi-aesthetic brand matrix, the copyright library of about 862,400 music recordings, the digital music distribution platform DMH independently developed and the show performance ticketing platform that dominates the Livehouse market. The key to its success lies in the strategic accumulation of historical copyright assets, accurate coverage of segmented music market, improvement of distribution efficiency under technical empowerment and continuous cultivation of new generation musicians, and summarizes its enlightenment to the development of the industry.

Keywords: Taihe Music Group, diversified music ecology, copyright distribution, music performance, a whole industrial chain.

1. Introduction

China's music industry is in the process of digital transformation and consumption upgrading. The digital music market continues to expand, the music copyright protection policy is becoming more and more perfect, and the consumer demand for live performances is growing strongly. In this context, it is difficult for music enterprises to cope with market competition only by relying on a single business link, and it has become the mainstream strategic choice for head enterprises to lay out the whole industrial chain and build a differentiated ecology.

In June 2026, Taihe Music Group submitted a listing application to the Hong Kong Stock Exchange, which aroused widespread concern in the industry. According to the prospectus, Taihe Music is in the forefront of the global independent Chinese music content and service market in terms of revenue in 2025, and operates a large-scale independent Chinese music copyright library. Previously, the Group made frequent moves in the field of AI music. In early 2026, it reached a strategic cooperation with the Kunlun Tiangong AI music model Mureka V8, and explored the application of the generative music model based on its own copyright music library. At the end of 2025, Taihe Music was awarded "Excellent Member Unit (International Communication Field)" at the China Copyright Annual Conference, and its accumulation in copyright operation and international communication was once again recognized by the industry. This series of intensive developments shows that this music group, which is integrated from the old Chinese music brands, is making efforts in three dimensions: copyright asset operation, technology integration and capital market.

The predecessor of Taihe Music Group can be traced back to Ocean Butterflies Music, which was established in 1986,

Rye Music, which was born in 1996, and Touch Music Publishing, a professional songwriting company. In 2015, the three companies merged to form Taihe Music Group. In the same year, Baidu music business was merged into the group, and Baidu became its controlling shareholder. In the past ten years, Taihe Music has gradually developed into a comprehensive group covering the whole industrial chain of pan-music entertainment, such as content production, copyright distribution, performance operation, artist brokerage and integrated marketing. Under the background of digital technology profoundly reshaping the music industry pattern, it has become an important trend for music enterprises to transform from single business to ecological operation of the whole industry chain. Taihe Music Group is a representative music industry chain company in China, and its ecological construction path and operation logic have important research value. This paper aims to systematically sort out the development history, business structure and operation practice of Taihe Music Group, and study the path of Taihe Music Group to integrate multi-brand resources to realize the differentiated layout of content, the way of improving the efficiency of copyright management and distribution system by means of technical means, the internal mechanism of the synergistic effect between performance business and content and copyright, and the specific practices of cross-field cooperation to expand the ecological boundary.

2. Literature Review

The existing research on the music industry mainly focuses on the following dimensions:

In terms of copyright protection and operation, [4] discussed the challenges and operation strategies of music copyright protection in digital environment earlier. [7] examined the copyright regulation of digital music from the perspective of integrated development, and pointed out that

system improvement and industry self-discipline need to be promoted together. [8] analyzed the dilemma and optimization path of copyright protection of digital music platform from the perspective of multiple subjects. [9] discussed the application prospect of blockchain technology in digital music copyright management, which represents the research direction of technology-enabled copyright management. Liang [3] proposed to build a copyright ecological chain under the mobile Internet environment, emphasizing that copyright management should shift from single protection to systematic ecological construction. In terms of music scene and independent music operation [2], studied the operation mode of small performance venues with Tianjin Livehouse as an example; [11] systematically analyzed the development of Livehouse in China; [12] studied the communication path and effect of independent music brands in China [10]. These studies provide empirical materials for understanding the market segments of music performances. [5] took Modern Sky as a case to study the cultural marketing strategy of music enterprises, which is one of the few documents that make case analysis for specific music enterprises. From the perspective of industrial value chain, [6] proposed that the development of online music should be based on the integration of industrial value chain, and content production, copyright management, distribution platform and terminal consumption should be brought into a unified analysis framework. This perspective has direct reference value for understanding the whole industrial chain layout of Taihe Music Group.

On the whole, the existing research has accumulated rich achievements in sub-sectors such as copyright operation, independent music scene and music marketing, but the case study on how specific music enterprises move from capital integration to business collaboration and build a diversified ecology covering the whole industry chain is still relatively insufficient. Taihe Music Group, as a comprehensive group with multi-brands, multi-platforms and multi-businesses, has unique research value in its ecological construction process, and this paper aims to make up for this gap.

3. The Development Process and Ownership Structure of Taihe Music Group

Taihe Music Group's industrial origin can be traced back to three Chinese music brands. In 1986, Ocean Butterflies Music was founded in Singapore, which brought together famous singers such as Adu, JJ Lin, Chen Jieyi and Joker Xue, and its business covered five major Chinese-speaking regions: Chinese mainland, Hong Kong, China, Taiwan, China, Singapore and Malaysia. In 1996, Rye Music was established in Beijing, focusing on excavating local original music, and signed with representatives such as Lao Lang, Pu Shu, Sun Nan and Chris Lee. In 2004, it was wholly-owned by Taihe and renamed Taihe Rye Music. Touch Music Publishing enjoys a good reputation in the industry for its professional songwriting copyright management services.

In April 2015, Taihe Rye Music, Ocean Butterflies Music and Touch Music Publishing were formally integrated to form Taihe Music Group. This integration is not a simple capital match, but a complementary superposition of resources of three brands representing different development stages and different business priorities. In December of the same year, Baidu announced that its Baidu music business merged with

Taihe Music Group to open up the upstream and downstream of the music industry chain.

From 2015 to 2019, Taihe Music Group completed four rounds of financing in Angel's turn C. Among them, the C round of financing completed in 2018 reached 1 billion yuan, which was jointly invested by Junlian Capital, Guochuang Kaiyuan and Zhongtai Foreign Exchange Earnings. In 2019, the Group started the IPO process. In June 2026, Taihe Music officially submitted a prospectus to the Hong Kong Stock Exchange and launched its listing again.

4. The Construction Mode of Diversified Music Ecology

Taihe Music Group takes the vertically integrated whole industrial chain operation of "content production+copyright distribution+music performance" as the skeleton and "music+technology" as the main line of development, and builds a diversified music ecology covering the upstream and downstream of the industry. Its business logic can be summarized as follows: relying on multi-brand matrix to produce diversified content, realizing global copyright management with the help of DMH digital distribution platform, and promoting musicians from offline small venues to large-scale stages through performance platforms such as ShowStart, forming a closed loop of content to distribution to consumption to feedback.

4.1. Content Production: Multi-brand Matrix and New Generation Cultivation

The content end is the source of ecology. Taihe Music Group has gathered many music labels with different styles, forming a label matrix covering pop, folk, independent, rock, electronic, jazz, rap, ethnic and other aesthetic orientations. Specifically, it includes: Taihe Rye Music and Ocean Butterflies Music that inherit the production ability of pop music; Stick to the music of Asia Muse Entertainment with quality expression; Diversity Music Entertainment and Pourquoi Pas Music that combines pop and independence; Rye Music representing the campus folk tradition; Rock legend brand Red Star (restarted in 2019); The brand of new national music factory is Yangsheng Land; Metropolitan music brand Mintone Records and GVO Music Group ; Independent music promoter Maybe Mars Records, Ruby Eyes Records and On Mercury, Jazz music label JZ Music; Idol group brand Big Picture Universal Group; And Touch Music Publishing, a songwriting copyright management company covering five major Chinese-speaking regions. In 2019, the Group also established the Electronic Music Brand Alliance E-Werk to provide comprehensive services such as distribution, production, commercial docking and ticketing for independent electronic music brands. At present, Taihe musicians hold nine well-known brands, and they have signed Vae, Lala Hsu, Faye Chan and other head Chinese singers.

This multi-brand matrix is not only the guarantee of the diversity of content categories, but also a strategic organizational structure. Each brand maintains independent operation and distinctive aesthetics, avoids homogenization competition, and shares the group's copyright management, distribution channels, performance resources and data support, realizing the combination of "small but beautiful" creative vitality and "big platform" scale effect.

In terms of cultivating a new generation of musicians, Taihe Music Group launched the Red Star Youth Music

Project in 2019, focusing on exploring new Chinese pop potential people born after the Millennium. Since 2024, the program has been jointly expanded into a national selection activity with Taihe's music education brand New Star Alliance of Rye Music. In 2025, the final selection ceremony of Red Star Youth Music Project and the Music Education Industry Forum were held during the Shanghai Musical Instrument Exhibition. In January, 2026, Taihe Music reached a strategic cooperation with Hunan Broadcasting System's Aniworld TV (Golden Eagle Cartoon) and jointly created the IP Let's Sing, Kids! 2026 for young children's music growth. This series of layouts reflected the Group's advance booking of the main groups of music consumption in the future and the strategic consideration of the sustainable supply of original content.

4.2. Copyright Distribution: Massive Music Library and Technology-driven Distribution System.

Copyright distribution is the core hub of Taihe Music Group's ecology. By December 31, 2025, Taihe Music Group's music copyright library had about 862,400 recorded music products, 7,200 audio-visual music works and 16,900 songworks, covering 184 countries and more than 100 distribution channels around the world. In the TOP 100 of QQ Music Hot Songs List in 2025, the company's recorded copyright works accounted for about 15% on average throughout the year, and 450 songs were played more than 100 million times a year. Classic works such as "Jiangnan" and "You at the Same Table" continue to contribute income. Its copyright marketing system covers three channels: new media, wireless and overseas: the new media business has more than 120 copyright customers in music, video, live broadcast, games, movies, variety shows and businesses; The wireless business has reached comprehensive cooperation with China Mobile, China Unicom and China Telecom. Overseas digital rights distribution covers 93 streaming media platforms around the world, including Apple Music, iTunes, Spotify, YouTube and KKbox.

In terms of technology empowerment, Taihe Music Group independently developed the digital music distribution platform DMH (Digital Music Hub). The platform provides one-stop copyright management and distribution services such as "content DIY management, international ISRC coding application, online distribution promotion, royalty income settlement, music data analysis, and paying user operation", aiming at solving the long-standing pain points of the music library standard, irregular distribution form and opaque settlement process in the industry. According to public reports, the DMH platform has gathered 160,000 brands, 1.69 million albums and 13.45 million songs. DMH automatically connects the copyright music library according to the DDEX international standard, and realizes data exchange with the global streaming media platform.

In addition, the Group has also built an Internet music service matrix, accumulated multi-dimensional data such as audio-visual interaction, scene music and fan service, integrated management of To B and To C data, and generated user portraits, artist big data and AI intelligent music library, providing support for content decision-making and precision marketing by scientific and technological means.

4.3. Music Performance: Multi-level Performance Operation

Performance business is an important link for Taihe Music

Group to realize the terminal realization of content value. ShowStart APP, a subsidiary of the Group, is a ticketing platform focusing on small-scale independent music performances. At present, it accounts for more than 80% of the market share of China Livehouse, with 10 million registered users, 5 million core users and 50% paying users. ShowStart has more than 4,000 cooperative performance venues and established cooperative relations with more than 25,000 groups of independent musicians at home and abroad. In terms of technical application, ShowStart Professional Edition provides electronic ticket inspection service to shorten the admission time; The developed venue reservation system helps Livehouse manage the schedule online and analyze the operation data.

In the field of large-scale performances, Taihe Music Group has core professional capabilities such as performance content production, tour planning, overall planning, new media communication, security and approval. From 2023 to 2025, Taihe Music Group hosted 93 large-scale performances, with a cumulative box office income of 1.5 billion yuan, with a compound annual growth rate of 113.5%. Among them, Vae's Breath of the Wild tour attracted 1.6 million people for 40 games. Its self-created Rye Music Festival has become an important brand of outdoor music scene in China, and it was held in Tianjin and Wuhan in April 2025. The Group also successfully launched innovative performance services such as Live Power Awards (LPA) and ShowStart Distribution. The formation of multi-level performance echelon provides an incremental growth path for musicians at different stages of development, from small-scale Livehouse tour to medium-sized outdoor activities at music festivals to large-scale concerts.

4.4. Cross-field Cooperation and Ecological Extension

Taihe Music Group actively expands cross-disciplinary cooperation and extends the music ecology to government cultural projects, theater performances, cultural tourism integration and international exhibitions. In 2022, the Group hosted the launching ceremony of the "Audio-visual China" series of activities of the State Administration of Radio and Television; Cooperate with China Oriental Performing Arts Group to operate more than 200 national tours of The Grand Landscape Concert, and jointly produce Dongpo: Life in Poems, a dance poetic drama, as the exclusive agent for the national tour. In 2023 [1], as a national music industry base (pop music industry base) and a national copyright demonstration unit, the Group appeared in China International Fair for Trade in Services New Audiovisual Exhibition Area. In October 2025, Taihe Music Group signed a strategic cooperation agreement with Yanguan Ancient City – City of Tides and Music to jointly build a "music technology integration application" base – Yanguan International Music Town. In April 2026, the Group reached a strategic cooperation with Minmetals Commercial, focusing on the integration of cultural tourism and the development of youth culture. These cooperations not only enhance the brand influence of the enterprise, but also open up new channels for the copyright use and performance realization of its content resources in non-traditional music scenes.

5. The Competitive Advantage of Diversified Music Ecological Construction

Based on the above analysis, the competitive advantages of Taihe Music Group's diversified music ecology are mainly reflected in the following three levels.

First, the strategic accumulation of historical copyright assets. Taihe Music Group owns more than 860,000 copyrighted music libraries, which can't be achieved by purchasing or signing contracts in a short period of time, but are the result of decades of operation of its old brands. These copyright assets are unrepeatable and constitute the deepest moat of the Group's business model.

Secondly, the aesthetic tolerance and synergistic effect of diversified brand matrix. Taihe Music Group did not homogenize its brands, but deliberately maintained the independence of each brand in music type, audience and content tonality. From mainstream pop to indie rock, from folk music to electronic dance music, this matrix can adapt to the music consumption trend of the younger generation. At the same time, all brands share DMH distribution platform, ShowStart performance channels, big data analysis and other service modules, and there is no need to repeatedly build infrastructure, thus achieving the synergistic efficiency of "front-end differentiated creation and back-end intensive support".

Third, the deep integration ability of "music+technology". DMH platform and ShowStart APP are representative achievements of independent technology research and development of the Group. In 2026, Taihe Music further accelerated the landing of AI music business, cooperated with head AI enterprises to build scenes covering songwriting, audio production, AI singers, etc., and trained generative music models based on its own music library.

6. Conclusion and Enlightenment

This paper systematically combs the development course and business structure of Taihe Music Group, and analyzes its diversified music ecological construction mode with the vertically integrated whole industrial chain of "content production+copyright distribution+music performance" as the core and "music+technology" as the driving force. It is found that Taihe Music Group has formed a complete business closed loop covering upstream content production, midstream copyright management and distribution, and downstream performance consumption, relying on historically accumulated copyright assets, multi-aesthetic label matrix, self-developed digital music distribution platform DMH and ShowStart performance ticketing platform, which dominates market segments. The core logic of its ecological construction lies in: taking copyright assets as the value base, multi-brand content matrix as the supply source, technology platform as the efficiency center, performance business as the value export, and the four links support each other and feed back circularly.

Based on the above analysis, the practice of Taihe Music Group provides some enlightenment for the ecological development of the music industry:

First, the long-term value management of copyright assets is an important source of the core competitiveness of music enterprises. Copyright is not a standardized commodity that can continuously generate income by one-time purchase, but

a long-term asset that needs systematic management and cross-cycle operation. The phenomenon that classical music works are repeatedly excavated and re-disseminated in different media environments shows that copyright assets have a significant "time compound interest" effect. Enterprises should establish a management system covering the whole chain of copyright confirmation, operation, monitoring and rights protection, and pay attention to the cross-scenario and inter-generational value mining of stock copyright.

Second, the diversified content matrix needs to match the intensive middle and back office support ability. Taihe Music provides unified distribution, data and ticketing services on platforms such as DMH and ShowStart while maintaining the aesthetic independence of each brand. This "decentralized front-end and centralized back-end" organizational structure takes into account the diversity of content creation and the scale effect of infrastructure, which has reference value for the organizational design of cultural and creative enterprises.

Third, technical input should be deeply integrated with core business scenarios. The value of DMH and ShowStart is not derived from the advanced technology itself, but lies in their accurate response to the actual industry pain points such as inefficient copyright distribution and asymmetric ticket information for independent performances. In the process of digital transformation, music enterprises should give priority to the allocation of technical resources in scenes closely integrated with their own core business, so as to avoid the pursuit of pure technology divorced from the actual industry.

Fourth, ecological expansion needs to focus on the diversification of income sources and supply chains. While pursuing synergy, the whole industrial chain model may also face structural risks due to excessive dependence on specific links or specific resources. In the process of ecological construction, enterprises should consciously keep moderate dispersion in content supply, channel cooperation and income structure, so as to enhance the overall anti-risk ability.

To sum up, Taihe Music Group's diversified ecological model with copyright assets as the core, technology as the link and the whole industry chain as the coverage provides a practical sample with reference value for the large-scale development, transformation and upgrading of China's music industry. Future research can further pay attention to the adaptive evolution of the ecology in different market cycles, and the deep influence of new technologies such as AIGC on the reconstruction of the value chain of the music industry.

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