

Research on the Formation and Development of Commercialization Mode of Music in Song Dynasty

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Abstract: Song Dynasty music has a special position in the history of Chinese music, is an important transitional period in the development of ancient Chinese music culture, and opens a new chapter in the popularization and commercialization of entertainment culture. The nature, form and venue of Chinese music have changed, and folk music has gradually entered the ranks of commodity economy. This article from the development of music commercialization general situation, the song Dynasty music commercialization reason and the song Dynasty music commercialization concrete manifestation carries on the thorough research. Through the analysis of the significance of the development of modern music of the song dynasty music commercialization and enlightenment, the song dynasty music can successfully to the market because comply with the demand of the masses of the people and the trend of The Times, in contrast, Chinese contemporary music is also blooming, various types of music to communicate, as long as it is to be accepted by the public, enjoy music has the existence value, can puts glorious greatly.

1. Introduction

Song Dynasty music is an important transitional period in the development of ancient Chinese music culture, marking the transition of Chinese music from the court to the market, and inaugurating the development of the popularization and commercialization of entertainment culture. It has a very special position in the history of Chinese music. Compared with the previous generation, great changes have taken place in the nature, form and venue of music in the Song Dynasty. As far as the nature of music is concerned, the mainstream of Chinese music turns from the court to the folk, from the nobility to the secularization, and the folk music gradually joins the ranks of commodity economy. As far as musical form is concerned, the most representative form of Chinese music has changed from singing and dancing to opera. As far as the activity place is concerned, the appearance of wazi and goulán has greatly promoted the popularity of public entertainment consumption. The commercialization of music refers to the gradual materialization of music, an abstract thing, through social communication, so that it has the nature of commodities and the value of exchange^[1]. In ancient China, many artists in the court made a living by selling songs, so they processed and innovated some music to make music secular. Court artists busked and traded their music for merchandise so they could support their families.

In recent years, many scholars began to take song music as a research hotspot, but the relevant literature and research are still inadequate. Li Ying (2013) pointed out that the transformation of music in the Song Dynasty was characterized by the prosperity and development of folk music, and the most intuitive and distinct expression of the transformation of music culture in the Song Dynasty was the development and change of ancient Chinese rap music and opera music^[2]. Kuang Chuanying et al. (2016) found in their study that the Song Dynasty was a turning point in the history of music. Music moved from the palace to the market, opening up a precedent for the popularization and commercialization of entertainment. The social environment, the needs of the public and the material foundation of the Song Dynasty promoted the formation of music commercialization. At the same time, the commercialization of music in the Song Dynasty cannot be separated from political, economic, cultural and other major historical backgrounds^[3]. Through the review of relevant literature, it is found that, except for some scholars specializing in the history of Chinese music, modern people have little understanding of Song Music, so there is a certain

one-sidedness in their understanding of Song music. In the study of song dynasty music, scholars mainly studied the palace system, Jiang Baishi's songs and music of ci poetry. In contrast, there is a lack of focus on the reasons and specific manifestations of the commercialization of music in the Song Dynasty, as well as the influence and inspiration of the commercialization of music in the Song Dynasty on modern Chinese music.

Therefore, this article innovation makes up the blank of the existing research, by using literature research, case study method and comparative analysis, the cause of the song dynasty music commercialization, performance, and detailed analysis, so as to reveal the song dynasty music culture in a comprehensive way and expand new areas of the song dynasty music commercialization research, for the development of Chinese contemporary music marketization mode to provide some enlightenment.

2. Methodology

In order to deeply study the reasons and specific manifestations of music commercialization in Song Dynasty and its enlightenment to the development of Contemporary Chinese music, this paper adopts the methods of literature research, case study and comparative analysis, thus laying a theoretical and practical foundation for the research in this paper. Analysis of specific research methods is as follows:

Literature research method: Literature research mainly refers to the method of collecting, identifying and sorting out literature, and forming a scientific understanding of facts through literature research^[4]. The main sources of the literature are all kinds of professional books and the database search of China National Knowledge Network. This paper is more related to the civic culture of the Song Dynasty, so in the selection of historical materials, the “Tokyo Menghua Lu”, “the collection of brothels” and so on. Through reading a large number of documents, the author found that the song Dynasty music research blank spots; The study of all kinds of literature provides a theoretical basis for this paper to scientifically define the concept of music commercialization, expand research ideas and enrich writing materials. Literature, books and other secondary data, although from authoritative database, but the data after processing, there are some deviations.

Inductive synthesis: also known as inductive method, it is an analytical reasoning method that finds general laws by observing and synthesizing numerous special cases^[5]. Through in-depth study of the detailed historical data of the development of Chinese music, especially the history of music development in the Song Dynasty, this paper summarizes and sorts out a series of laws such as the reasons and concrete manifestations of the development of music commercialization in the Song Dynasty. Due to the lack of scientific data and technology support, it is not suitable to be used in complex application fields.

Contrastive analysis: Contrastive analysis, also known as comparative analysis, compares objective things in order to understand the essence and rules of things and make a correct evaluation^[6]. In this paper, comparative analysis method is adopted to divide the development of Chinese music into three stages: pre-Sui and Tang Dynasties, Sui and Tang Dynasties, song Dynasty and compare them, so as to find out the characteristics of the stages of music development attributes and conduct in-depth analysis. The results of contrastive analysis are more specific and targeted, but the results are not suitable for widespread popularization.

3. Result

3.1 Overview of the Development of Music Commercialization

3.1.1 Before the Sui and Tang Dynasties

Before the Sui and Tang Dynasties, most types of music were court music or sacrificial music. Music is only enjoyed by the royal aristocracy, and it is utilitarian. Court artists use music to show the majesty and nobility of the ruler and sing praises for the ruler, which is one of the means for the aristocracy to enjoy entertainment.

3.1.2 Sui and Tang Dynasties

During the Sui and Tang Dynasties, the migration and interresidence of ethnic groups promoted the exchange of music culture, and new folk music was constantly emerging in the regions south of the Yangtze River, and folk music in the north was also excavated and sorted out. As a result, great changes were brewing in Chinese music. Meanwhile, folk busking gradually appeared, but it was not common. During the Tang and Five Dynasties, folk music began to show the tendency of commercialization. In particular, the folk art activities of artists have formally led the literary and artistic entertainment to the road of commercialization and become a profit-oriented mass literary and artistic consumption service, mainly appearing in the commercial markets where merchants gather, and participating in commodity trading activities in the form of folk performing arts such as zany opera, shadow play and history teaching. The trade of commodities and the culture and art permeate each other in the market, and some busy business districts are often the habitat of folk music culture. According to Li He's "Song of Xu Childe Zheng Ji", "Xu and Shi were both aristocratic families, and to buy a hangover, they used two thousand yuan of brocade cloth." This suggests that brocade was often used as a "currency" to reward singers. At this point, the changes in musical performance were first to no longer be seen for nothing and second to the informal delivery of money. Most of the scenes in the Tang Dynasty were concentrated in monasteries, and there appeared a group of actors. According to Lu's Autobiography, "Lu Yu got tired of the hard labor, left his supervisor and left. He packed up his clothes and went to the theater, where he wrote three essays on banter. With himself as the main role, perform the puppet play of "fake officials hiding beads" ^[8]. "Proves that there were artists and small groups of performing artists among the folk in Tang Dynasty. These examples show that the commercialization of music has spied its bud in Tang Dynasty. But this is only a temporary, floating show for a few people, and has not yet formed a specialized industry, so it is not of general significance. The commercialization of music was in its infancy at this time, and geisha performance did not occupy a certain place in the whole society.

3.1.3 Song Dynasty

In the Song Dynasty, the society was relatively stable, the commodity economy developed rapidly, the exchange of commodities was more active, and the trade between literature and art and market commodities was closer than before. At this time, in the folk appeared perennial busking entertainment venues - Washi, which is to make money for the purpose of performance. The citizen class is increasingly powerful, people's economic conditions are better, have more leisure time, simple entertainment activities have not been able to meet their spiritual needs. Due to the development of social production and the division of labor between spiritual production and material production, citizens were unable to produce complex spiritual products, which required literati to provide them with such products. So music entered the market, and the performance of musical geisha shone brightly in the market. As a commodity, they participated in the commodity economy and embarked on the road of commercialization.

3.2 The Song Dynasty Music Commercialization Reason

3.2.1 The Prosperity of Urban Commodity Economy is the Material Basis for the Commercialization of Citizen Music

The social policies of the Song Dynasty were relatively enlightened, encouraging the development of agriculture and handicraft industry and promoting commodity economy, which made the circulation of commodities very active. With the prosperity of commodity economy, the demand of commodity trading zone increases, resulting in that the original "market" cannot meet the current requirements. In order to adapt to the pattern of economic development, the Song Dynasty changed the former management mode of separating the urban system into an open management system, which broke through the wall between the residential and commercial districts. It was a feature of the "city" in the Song Dynasty to open shop on the street, and the streets and lanes became places for Commodity Exchange. Due to the appearance of night markets, the curfew system was abolished in the Song Dynasty, leading to the flourishing all-night trading. There are a

lot of records in The Tokyo Dream Lu, describing the Night market in Tokyo in Song Dynasty. The development of night markets has an important significance in the history of Chinese cities, which has increased the length and volume of transactions and promoted the development of urban economy in the Song Dynasty.

3.2.2 The Prosperity of Washi Provided Environmental Conditions for the Commercialization of Music in Song Dynasty

Washi is also an important place for commodity trade, most of which will be opened along with the temple fair. There were many temples and temple fairs in the cities of Song Dynasty. Taking The Xiangguo Temple as a typical example, it is recorded in the “Trade of Ten thousand family names in The Xiangguo Temple” in “Tokyo Dream Lu” that the Temple is open five times a month, and tens of millions of people come to trade here. There are various commodities traded on the temple fair, such as birds, cats, dogs and strange animals. This is a vivid record of the commercial characteristics of Shiwa City, Xiangguo Temple, Tokyo. In other temple fairs, there are not only commercial activities of trading, but also some large-scale cultural activities. In a variety of celebrations, the rich variety of musical cultural performances also greatly meet the spiritual needs of the citizens.

In the cities of the Song Dynasty, in addition to some lively places like teahouses and wine shops, where there were itinerant entertainers performing, there were also many places mainly devoted to entertainment, which were called Wazi^[3]. There are various places dedicated to folk art performances, called Goulan. There are more than 50 Of them in the capital of the Northern Song Dynasty, Bianliang, which can hold thousands of audiences. The audience must pay to see the play before entering the box. The artists in the box deepen their unique skills. If they have excellent skills, they can perform in the box for life. In order to better attract guests, the artists in the box will put up posters everywhere to promote the performance lineup to attract people to watch. This lays a solid foundation for the commercialization of entertainment culture in terms of material, environment and talents.

3.2.3 The Demand of the Public Promotes the Development of Music Commercialization

The public is the largest audience group for the commercialization of music culture. The entertainment culture of China before Tang Dynasty mainly existed for the ruling class's self-entertainment, without commercialization or large-scale performance activities. The appearance of metropolises in Song Dynasty not only promoted the prosperity of economy, but also promoted the unprecedented development of entertainment. A large number of professional artists have gathered in the city and many entertainment venues have been opened to meet the music needs of the citizens. Music in the Song Dynasty was closely related to the politics, economy and entertainment life of the common people. Besides, there were many festivals and frequent cultural and entertainment activities in the Song Dynasty. It could be said that there were many festivals and songs and dances every night. Music not only exists in the production and life of towns and villages, but also cannot be separated from ancestor worship, marriage and funeral and daily life. Music has become an indispensable part of people's life and an important tool for people to reflect their political voice. The Song Dynasty music culture was favored in accordance with the spiritual needs of the general public. Without the foundation of the public, even good music could not become the trend of The Times, let alone the market.

3.3 The Concrete Expression of Song Dynasty Music Commercialization

There are two forms of commercialization of song music: one is material form, including poetry, music collection, drama and toy commodities for sale. Music commodity is the musical cultural product that people buy with money in the market. This musical cultural product is expressed in material, goods or other forms. It is mainly manifested as music commodity producers using a variety of means to store music information score sets or using music symbols and printing means to store composers' creations. The musical item is usually displayed in the shop window with a marked price. When people need the item, they have to pay the shopkeeper with the corresponding

currency according to the price of the item to take the item away. Second, non-material forms, including the performance of various artists in the market for fees or the performance of folk artists in exchange for a certain amount of living materials. There are also those who buy musical goods with money, but this kind of goods is not real goods, but a kind of cultural entertainment activity. The most typical example is that some high officials and nobles often pay the corresponding remuneration to invite artists to perform to add to the entertainment. All kinds of private banquets are inseparable from Yue Ji. In the Song Dynasty, such fee-paying performances as guolan, liquor stores and inns could be classified as non-material musical commodities.

The above two material forms fully show that song dynasty music has the characteristics of music commercialization. As a commodity, music is different from other material commodities, but it has the same property of commodity. Musicians are the producers of music commodities, guolan as a performance venue is the bridge of circulation, the majority of buyers are consumers.

4. Discussion

The commercialization of music in Song Dynasty is of great significance and enlightenment to the development of modern music

4.1 The Development of Modern Music Commercialization is Inseparable from the Prosperity of Economy and the Support of the Government

The economic foundation has a great restraint on culture. It can be seen from the prosperous development trend of music commercialization in Song Dynasty that the prosperity of commodity economy is bound to accompany the increase of cultural demand. At the same time, the development of commercialization not only needs a good commodity economy foundation, but also needs enlightened policies and strong advocacy by the state and the government. Song Dynasty music commercialization unprecedented prosperity, precisely because of the above two basic conditions. In addition, the commercial performance of Song dynasty music from the creation, publicity, rehearsal, performance and other links, left a wealth of historical experience for reference.

4.2 The Commercialization of Modern Music Further Promotes the Prosperity of Commodity Economy

As the entertainment culture in the transformation period, it is an important characteristic of the commercialization of music in the Song Dynasty to standardize its development trend. This trend not only met the spiritual needs of the masses and cultivated many artists, but also promoted the development of urban commodity economy in the Song Dynasty. With the development of entertainment culture commercialization, the official class in the Song Dynasty gradually got rid of the nobility and approached the folk music. In the Southern Song Dynasty, Jiao Fang was deposed, a large number of court artists flowed into goulán, and court music and popular music were further integrated. This phenomenon promoted the song Dynasty music culture to present the situation of “taking the vulgar as the elegant”, and the Song Dynasty music culture played the role of “carrying the moral to carry the moral” in the performance activities, and played the positive effect of entertainment interest, edifying sentiment and improving taste to the commodity economy and society.

4.3 It is an Important Task to Fully Excavate and Inherit the Culture of the Song Dynasty and Build Chinese Cultural Industry

With the development of society, the integration of economy and culture has become the trend of the world economic and social development, and the cultural industry has become one of the pillar industries of the world economy. As the ancient capital of seven dynasties, Kaifeng has rich cultural resources and strong local cultural characteristics. Later kaifeng qingming shanghe garden is the famous painter's masterpiece “qingming scroll” as the blueprint to build large-scale song dynasty ^[10] the historical and cultural theme park, visitors can experience the capital city of the northern song dynasty period in the gardens in social life, common customs and the urban layout, at

the same time also can enjoy the various cultural festival, experience the art of the song dynasty culture. China how to give full play to the high profile, the advantage of cultural tourism resources are rich, how wealthy local characteristics of the advanced culture construction as the soul, consciously mining local cultural resources, economic development of local culture, highlight the characteristics of Song culture and charm, to create China's own culture industry is important to think and explore problems. At the same time, how to make the Chinese ancient commercial music culture pattern has continued in today's information society, heritage and development, how to have the vitality of folk acrobatics art for those on the brink of extinction and create huge commercial value, it is worth deeply thinking about the reality of the topic, but also a worthy of further research has important practical significance.

4.4 To Create Excellent Cultural Products of the Song Dynasty and Enhance Cultural Competitiveness in the Market

In recent years, China has made great achievements in exploiting local resources, developing cultural economy, highlighting the characteristics and charm of Song culture, and building its own cultural industry. However, it should also make it clear that “invigorating commerce with culture, raising commerce with culture” and “strengthening the city with culture” are long-term and sustainable strategies. How to sort out and develop the skills of Song Dynasty rap music, such as songs, peddlers, pottery town and so on and how to sort, excavate and develop “Puppet play” and “movie” in Song Dynasty into cultural relics and promote them to the market quickly and generate economic benefits are issues that need to be carefully studied.

4.5 The Market Operation Mode of Music Should Fully Retain the Connotation and Elegance of Traditional Culture

At present, people have rejuvenated some of the lost folk skills in specific tourist sites and obtained some benefits, but these are far from the commercial value of the great Song Music culture and entertainment, and even a large part of them are yet to be explored. At the same time in the development of excavation of the ancient folk art at the same time to take its essence and discard the dregs, to pay attention to the simple modern commercial type of pop music culture making simple addition and folk art forms of market operation pattern may be severely eroded the connotation of traditional culture, and elegant, should be vigilant the replaced by modern vulgar culture, folk culture and so on.

4.6 Mobilize the Whole Staff to Plan the Development of Cultural Industrial Chain in an All-Round Way

The development of cultural industry is not only the development of music entertainment culture, but also the development of the whole cultural industry chain, which requires an all-round overall planning and grasp. It involves all aspects of urban development and requires the joint participation and planning of all the people as well as in-depth and sustained research and development. Only in this way, can the precious wealth of music entertainment culture be effectively used, so as to play a greater role in the revival and prosperity of the city.

5. Conclusion

Combined with the existing materials, the academic circles still lack of research on the reasons and specific manifestations of the commercialization of music in the Song Dynasty, as well as the influence and inspiration of the commercialization of music in the Song Dynasty on modern Chinese music. Therefore, this article USES literature research, inductive synthesis, contrast analysis method is studied further before the sui and tang dynasties, sui and tang dynasties and the song dynasty music commercialization, put forward the cause of the song dynasty music commercialization, including the citizens in the city is the prosperity of commodity economy music, on the basis of commercialization, tile of prosperity for the song dynasty music provides environmental conditions, the citizen needs to promote the development of commercialization and

the manifestation of the song dynasty music commercialization. Based on the above analysis, the paper puts forward the significance and enlightenment of the commercialization of music in Song Dynasty to the development of modern music.

Since this paper mainly combs and studies the sorting process of music commercialization in the Song Dynasty, it does not take specific music works in the Song Dynasty as an example to study their inspiration and inheritance of modern music, which will be the follow-up research direction of this topic.

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