

Research on the Inheritance and Development of the Hawking Music Culture in the Northern Song Dynasty

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Abstract: In ancient times, in order to sell their goods better, vendors attracted customers by rapping or singing songs. The musical works created by rapping or singing are called hawking music. This paper focuses on the inheritance and development of hawking in the Northern Song Dynasty, and sorts out the development context of hawking music in the Northern Song Dynasty. It analyzes the emphasis direction, rhythm generation, and source of melody style of hawking music in the Northern Song Dynasty, and textual researches its performance forms. Applying the inheritance and development of hawking music culture in the Northern Song Dynasty to the present is beneficial for inheriting and innovating the Chinese national music culture, promoting the high - quality development of the cultural industry, and enriching the cultural connotations of the cultural and tourism industry.

Keywords: Music of the Northern Song Dynasty; Hawking music; Inheritance and development

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1. Introduction (Review of Research Status and Significance of the Topic)

(1) Review of research status

In the bustling markets of ancient times, to sell various commodities, vendors took an unconventional approach, attracting customers' attention by means of rapping or singing songs. This unique art form called hawking music has been in circulation since the pre-Qin period. Entering the Northern Song Dynasty, with the prosperous development of the commercial economy, the relationship between music and business became even closer. Hawking music, as an effective marketing means, was widely adopted. Its tunes were diverse, some were lively and cheerful, while others were deep and melodious, aiming to attract different types of customers through different musical styles. Vendors described the characteristics and advantages of their goods with lyrics and paired them with melodies, forming unique hawking tunes one after another. These hawking tunes not only brought unique auditory enjoyment to customers but also assisted in the promotion and sales of goods. As time went by, this ancient and vibrant sales method still echoed in the streets and alleys of China, witnessing the development and inheritance of commercial culture. First, the generation of hawking sounds and musical tunes in the Song and Yuan Dynasties, and the fact that the market hawking music in the Jin and Yuan Dynasties became the main constituent factor of Northern tunes. Zhang Benyi expounded that in the Song and Yuan Dynasties, the urban economy in China was prosperous and the market was filled with all kinds of hawking sounds that were imitated, spread, and combined with the musical scales and modes to be sung in tunes. It had a significant impact on the formation and stabilization of the musical

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tunes of Northern tunes and even the suite of musical movements in Yuan zaju. And he also expounded that all kinds of hawking sounds in the market gradually became new tunes; the new tunes were selected and absorbed by Northern tunes and became an organic part of the sanqu and the suite of musical movements in zaju.

Second, the vocal art in traditional hawking tunes. The vocal art in traditional hawking tunes is a unique folk art form in our country. It displays distinct regional characteristics and historical and cultural deposits with rich pitches and unique rhythms. It has a long history and distinct features, which not only reflects the hawking sounds of vendors but also carries the memories of the older generation. People's insights and expectations of life are incorporated into the hawking tunes, conveying a positive attitude towards life. In modern society, this vocal art has gradually been forgotten. Wang Yuqi hopes that through this analysis, more people can pay attention to and inherit this excellent traditional art.

Third, the historical evolution and humanistic research of hawking tunes in Beijing, Northeast China, Nanyang, Hengyang, Xinxiang and other places. On the traditional Chinese land, the hawking tunes circulated in various places have converged the essence of local history and culture. The hawking tunes in Beijing, Northeast China, Nanyang, Hengyang and Xinxiang have their own characteristics, and their historical evolution has undergone thousands of years of accumulation and transformation. Scholars such as Liu Juan, Liao Meihuai, Li Qiaowei, Zhu Xiaojing, and Wang Xiaokun have conducted in-depth research and sorting, analyzing in detail their inheritance and evolution process, and demonstrating their profound humanistic value. This is not only the embodiment of regional culture but also the cultural treasure of the Chinese nation.

Fourth, the research on the construction of the urban image of Kaifeng in hawking. The dissemination power of hawking sounds. Li Chunyang deeply analyzed Kaifeng hawking from the perspective of journalism and communication, revealing the urban image of Kaifeng contained behind it. Hawking is not only a way of commercial exchange but also the carrier of Kaifeng's history and culture, transmitting the unique charm of this ancient city. Through hawking, the urban image of Kaifeng has been shaped and widely spread, promoting the inheritance and promotion of urban culture. This research not only provides a new perspective for the shaping of Kaifeng's urban image but also provides strong support for the dissemination and development of urban culture. In summary, although the academic community has achieved certain results in the research on hawking music, there are still deficiencies in the research perspective. Firstly, most studies only interpret hawking music from a single perspective such as art, literature, communication or business, lacking a comprehensive discussion starting from the music itself. Secondly, regarding the inheritance and evolution of hawking music, especially the sorting research from the Northern Song Dynasty to the present is still insufficient. In addition, the discussion on how to innovatively inherit hawking music and how to combine it with the current culture to further enrich the hawking culture is also relatively lacking. Thirdly, for the research on hawking music in the future, it can be considered to start from the music itself, combine historical inheritance and modern development, and conduct multi-angle and comprehensive discussions. Through in-depth research on the evolution process of hawking music and its innovative application in modern society, we can better understand its cultural connotation and artistic value, and provide theoretical support for the inheritance and development of hawking music.

(2) The innovations of this paper

1) The Combination of Multiple Disciplines Behind the prosperity of the intersection of music and culture in the Northern Song Dynasty, there emerged the unique hawking music. This musical form integrated elements of multiple disciplines such as history, literature, and journalism and communication. It not only reflected the commercial activities of the society at that time but also the people's daily life and emotional expression. Its development has evolved over the years and gradually became the cultural heritage of later generations. The sorting and analysis of hawking music are helpful for us to understand the inheritance and development of ancient social culture and musical art. This research has profound academic value and cultural significance.

2) **New Historical Materials and Research Contents** The research on the hawking music in the Northern Song Dynasty from the regional perspective of Kaifeng is still a blank area. This research can supplement the contents of the hawking music in the Ming, Qing, modern and contemporary periods, so as to have a more comprehensive understanding of the hawking music culture in this area. Although the research on the hawking music in Beijing, Northeast China and other places has achieved some results, Kaifeng, as a famous cultural city with a long history, also has its unique characteristics in its hawking music culture. Through research, we can reveal the evolution process of Kaifeng's hawking music, explore its close relationship with the social and economic development at that time, and further enrich the research contents of Chinese music culture.

3) **Proposing New Development Ideas for the Hawking Music in Kaifeng City in the 21st Century** The hawking music of the Northern Song Dynasty, as a treasure of Chinese culture, has been praised by later generations. This unique art form still has a profound historical and cultural background and mass foundation today. If we want to learn from history and bring forth the new, we first need to comprehensively sort out and analyze the hawking music of the Northern Song Dynasty and later generations, and extract its unique artistic elements and expression techniques. On the basis of absorbing these excellent elements, we should actively explore the combination of hawking music and modern technology. Use modern technological means such as digital technology and social media to disseminate and promote hawking music, so that more people can understand and appreciate this traditional art form. At the same time, we should also combine the ideological connotation of modern society, make hawking music integrate with contemporary social values, and present a more rich and diverse artistic expression. In addition, Kaifeng City can use the resources of hawking music to promote the development of the cultural and tourism industry, provide cultural activity experiences and performance services, enhance the sense of cultural experience, and provide new impetus for the development of the cultural and tourism industry.

(3) The application value of this paper

As an important part of China's traditional music culture, hawking music, with its unique art form and rich cultural connotation, occupies an important position in the music culture of the Northern Song Dynasty. Hawking music, with its distinct regional characteristics and profound cultural deposits, enriched the social music life at that time. In the Northern Song Dynasty, Kaifeng, as the capital city, had a prosperous music culture, including court music, literati's refined music, and also the hawking sounds in the market. These sounds intertwined to form the unique music culture scene at that time. By deeply analyzing the artistic elements such as the melody, rhythm, and singing techniques of hawking music, we can better understand its status and value in Chinese traditional music. The sorting and research of hawking music are helpful to discover new music historical materials and provide a new perspective for historical research. This not only helps to promote the traditional Chinese culture, enhance the historical deposits and cultural connotations of Kaifeng City, but also can boost the development of the cultural tourism industry in Kaifeng City and create unique tourism features. It provides new genres, themes and ideas for the current Chinese traditional music creation, further enhancing cultural confidence and enhancing the influence of the city.

2. The Inheritance of Hawking Music in the Northern Song Dynasty and Later Ages

(1) The basic forms of Hawking Music in the Northern Song Dynasty

The names of "hawking" music and "hawking tune" in the Northern Song Dynasty. Currently, in the topic of musicology regarding "hawking," there are two key words, namely hawking tune and hawking music. Through reading relevant articles, I believe that they are synonyms with very little difference, and the research objects are the same.

The forms of hawking music in the Northern Song Dynasty. In the record of "People Entering the Market at Dawn" in Volume 3 of *Dongjing Menghualu* by Meng Yuanlao, it is recorded that "There are even more people selling

medicine and food from the Imperial Street and Zhouqiao to the front of the Southern Inner Palace before the court session, chanting in various ways."^[1] It shows that the hawking music in the Northern Song Dynasty mainly focused on chanting. Since the lyrics in the Song Dynasty could all be sung, the chanting mentioned here in Dongjing Menghualu by Meng Yuanlao is understood as rap - singing by us. Therefore, in the Song Dynasty, there was both speaking and singing, alternating between speaking and singing, with a relatively strong colloquial feature.

The types of hawking music in the Northern Song Dynasty. Looking at the classification of hawking music from the notes of literati. In the record of "People Entering the Market at Dawn" in Volume 3 of Dongjing Menghualu by Meng Yuanlao, it is recorded that: "The markets at various gates and bridges have opened. For example, a child sits at the entrance of a gourd - thick - soup shop, calling for spareribs, and there are also lungs stuffed and fried lungs. Most of the wine shops light candles to sell wine, and each portion is no more than twenty wen, along with porridge, rice, and snacks. There are also sometimes people selling face - washing water and decocting herbal medicines until dawn. Each person in the pig and sheep slaughtering workshops carries pigs and sheep and carts to the market, often in hundreds. Fruit is also gathered outside the Zhuque Gate and to the west of Zhouqiao, called the Fruit Row. Paper paintings are also there, with continuous trading. For those selling wheat flour, each scale is made into a cloth bag, called a 'wan'; or three to five scales are made into a wan, carried by flat - bed carts or donkeys and horses, entering the city from the city gates outside the city to sell, until dawn without end. There are even more people selling medicine and food from the Imperial Street and Zhouqiao to the front of the Southern Inner Palace before the court session, chanting in various ways."^[2] In the record of "The First Month of the Year" in Volume 6, it is recorded: "On the first day of the first lunar month during the Spring Festival, the Kaifeng Prefecture allows gambling - like trading for three days. People from all walks of life congratulate each other early in the morning. In the lanes and alleys, things like food, fruits, firewood, and charcoal are used for gambling - like trading with singing calls."^[3] Meng Yuanlao described that in the Northern Song Dynasty, in the market of Zhumen Bridge, there appeared: gourd - thick - soup shops, fried - lung - slice shops, wine shops, and there were also porridge, rice, and snacks sold in wine shops, as well as pig and sheep slaughtering, fruit rows, wheat - flour selling, medicine selling, food sellers, chanting in various ways. In the first month, it is reflected that: in the lanes and alleys, there are food, fruits, firewood, and charcoal, etc. In the record of "Food Shops" in Volume 4 of Dongjing Menghualu: "... The waiter gets it, stands near the kitchen, and sings and reads from the beginning, reporting to the inside of the kitchen..." The waiters in the shop report the menu to the diners by singing in a chanting form. According to the analysis of the above - mentioned materials, it is found that the main form of hawking music in the Northern Song Dynasty is rap - singing. Classified by the chanting occasions, it can be divided into types such as going from street to street, in the lanes and alleys, and indoors.

(2) The inheritance and development of the Hawking Music of the Northern Song Dynasty in Later Ages

1) The Development of the Hawking Music of the Northern Song Dynasty As mentioned previously, from the records of "People Entering the Market at Dawn" in Volume 3, "Food Shops" in Volume 4, and "The First Month of the Year" in Volume 6 of Dongjing Menghualu by Meng Yuanlao, we can get a glimpse of the whole picture. The hawking music in the Northern Song Dynasty was already very prosperous. The hawking music in the Southern Song Dynasty well - inherited some characteristics of the Northern Song Dynasty. Volume 13 of Menglianglu by Wu Zimu records in "People Entering the Market at Dawn": "Every day at the fourth watch... They strike iron plates or wooden fish to announce the dawn along the street, each in their own area... They bring in seafood and other items, filling the streets, chanting in various ways, just like the scene in Bianjing, which is really pleasing." From very early on, the shops on the Imperial Street began to sell various vegetables, seasonal fruits, imported seafood and other goods. Mr. Wu Zimu once again used the phrase "chanting in various ways" to describe the hawking sounds.

2) The Evolution of the Hawking Music of the Northern Song Dynasty in the Yuan, Ming and Qing Dynasties

After experiencing the prosperous urban music in the Northern Song Dynasty, the hawking music already had the connotation of the social culture of the Song Dynasty. Since its inception, the hawking music has been an important reflection of the social economy and culture. The hawking music in the Yuan, Ming and Qing Dynasties, based on that of the Northern Song Dynasty, was affected by factors such as society, culture, politics and technology and also became an important part of the manifestation of the social culture at that time.

The hawking music in the Yuan Dynasty was greatly influenced by the music of *jazu*. Due to political and social changes, some traditional music elements were impacted. However, its tune sources and performance forms were closely related to Yuan - *qu*. Their musical styles and performance methods were different from the hawking music of the Northern Song Dynasty. Yuan - *qu* introduced new elements in terms of musical performance and dance. The "Xijinshi - Year - Record" described the hawking scenes in Dadu of the Yuan Dynasty in several places. For example, on the Qixi Festival and the Dragon Boat Festival, "Many people in the city went to the street with small - carried carts to hawk along the street."^[4] In the third act of Guan Hanqing's play "Wang Guoxiang's Moonlit Night in the Four - Spring Garden", "I am a peddler myself. When I come to this market street, I shake my rattle - drum to see who will come."^[5]

The Ming Dynasty inherited some of the musical traditions of the Yuan Dynasty, but also revived some elements of traditional Chinese music. The hawking music of the Ming Dynasty continued to play a role in commercial activities, especially in markets, on the streets, and at fairs. This period also witnessed the rise of some new musical forms, such as opera music, and these musical forms had innovations in terms of performance and singing.

In the Qing Dynasty, there were strict regulations on music, and court music and literati music became the main musical forms. However, among the people, hawking music still remained vibrant. Because China under Qing rule included multiple ethnic groups and cultural traditions, the hawking music in the Qing Dynasty had different characteristics in various regions, which directly affected the diversity of hawking music. Folk music continued to develop in the Qing Dynasty, and some new folk - music genres such as *Qingyin* and *Xiangyin* gradually formed. A piece of "Hankou Zhuzhi Ci" by Ye Tiaoyuan of the Qing Dynasty: "Sesame twists sound desolate, and small - sugar sellers ring gongs at the alley entrance. There are stalls carrying dumplings, glutinous rice balls, and pig - blood products, and even in the dead of night, there are still clappers all over the street." vividly depicts the vivid scenes of street vendors either shouting loudly or using sound - making tools to attract business.

3) The evolution and humanistic value of modern - era hawking music. The modern - era hawking music also retains some elements left by previous - generation hawking music and traditional music. Although it has undergone numerous changes in musical forms, contents, and performance methods, these changes are mainly influenced by social, cultural, technological, and economic factors, and the hawking music itself still has the characteristics of traditional music.

In modern society, after being influenced by technological progress, media impact, commercial advertisements, music styles, image and brand building, social media, etc., online hawking has gradually emerged and is gradually replacing traditional street hawking. For example, the increasingly fierce online live - streaming sales are the product of the combination of hawking culture and modern technology.

Today, the study of hawking music focuses more on exploring the manifestations of its humanistic and cultural values. Kaifeng, as the capital of the Northern Song Dynasty and the center of global commerce at that time, saw vendors produce hawking tunes while selling goods. After long - term evolution and the influence of social culture, hawking music with research value gradually emerged. With the development of history, the cultural values of ancient society are also reflected in hawking music, forming hawking culture.

From the perspective of the commodities themselves, the fundamental purpose of vendors' hawking music is still commercial and economic value. Hawking music was part of commercial activities at that time and was

helpful for the promotion and sale of commodities. This has important economic value for merchants and small vendors and also promotes the prosperity and exchanges of the market. The hawking music of the Northern Song Dynasty inherits China's long - standing musical traditions. These music incorporate historical and cultural elements in performance styles, melodies, and lyrics, reflecting the social customs and habits of that period. Through hawking music, people can get a glimpse of the lifestyle and social culture of the Northern Song Dynasty. In addition, it also has social and entertainment values. Hawking music is not only a means of commercial promotion but also part of the social culture and entertainment activities at that time. In markets, on the streets, and at fairs, the singing activities of hawkers not only attracted the attention of customers but also provided entertainment and joy for people.

In addition to its inherent cultural value, hawking music also reflects the diversity of ancient regions. The hawking music of the Northern Song Dynasty was diverse in different regions and occasions, reflecting the regional cultural characteristics of various parts of China. This diversity helps to enrich the diversity and traditions of Chinese music. It is precisely because hawking music reflects the differences in regional cultures that its development in ancient times also had the function of cultural exchange. The hawking music of the Northern Song Dynasty may have been influenced by the cultures of different regions and ethnic groups, reflecting the exchanges and interactions between China and surrounding cultural regions at that time, which is conducive to cultural exchanges and mutual understanding.

3. Research on the Noumenon of Hawking Music in the Northern Song Dynasty

(1) Research on the generation of Hawking Music in the Northern Song Dynasty

1) The tonal direction of hawking music in the Northern Song Dynasty.

With the transformation of the social and economic structure, the commodity economy became an important driving force for economic development in the Northern Song Dynasty. Changes in the economic structure influenced the art field, resulting in the integration of the commodity economy and music. Hawking simply added a more intuitive manifestation of the value of the commodity based on the commodity itself. Hawking music, as a popular performing art form in Northern Song society, could often be heard in markets, on the streets, and at fairs. These hawking music were usually performed by professional hawkers to attract customers' attention and help them promote goods. There are many descriptions of vendors in Zhang Zeduan's *Along the River During the Qingming Festival*. Currently, in the academic community, scholars such as Dai Jinlai, Zhang Xuan, and Chen Xiaojuan have conducted relevant research on its value functions, cultural inheritance, and other aspects regarding hawking music.

During the Northern Song Dynasty, the territory spanned from the present - day Haihe River and Bazhou, Hebei to Hainan. The vastness of the area was bound to lead to differences in local languages. The tonal direction of hawking music usually varied depending on the region, the goods, and the style of the hawker.

Volume 5 of *Dongjing Menghualu* records that in the "Artists in the Capital's Tile - roofed Houses" section, there was an artist named Wen Ban - niang in the tile - roofed houses of the Northern Song Dynasty's capital who was good at "calling fruits". As Bianjing was the economic center at that time, the "chanting" of different goods and trades was different. Vendors from all over the country gathered there, and their tones were also distinct. From this, it can be known that the musical tunes generated by the hawking tunes must be rich and colorful.

The "Menglianglu" records: "Nowadays, in the markets and residences, the sounds of the capital city are often imitated. The sounds of various street vendors singing to sell goods are combined with the musical scales to form lyrics."^[6]

The Song - Dynasty scholar Gao Cheng's book "Shiwu Jiyuan" records that "In the capital city, for every item sold,

there must be a sound, and their chants are all different."^[7]

It can be known from this that the hawking tunes in the Northern Song Dynasty were quite common at that time, and generally, the tones would vary according to different commodities and different dialects. Generally speaking, they have the following characteristics:

First, high - pitched and passionate: It is recorded in "Ducheng Jisheng" that "Those who carry trays on their heads at night, like those who sing and call all over the road, are regarded as normal by the people in the capital."

^[8] The hawking music in the Northern Song Dynasty was usually high - pitched and passionate to attract people's attention. Hawkers would sing the features and advantages of commodities in a high - pitched voice to make people interested in them.

Second, repetition and a sense of rhythm: In the third act of the Yuan - Dynasty play "Baihua Ting", Wang Huan imitates the hawking sounds of vendors selling dried and fresh fruits in the Luoyang area: "The preserved pear strips are for sale! The preserved pear strips are for sale! ... There are round - eyed lychees, freshly peeled, sweet, fragrant, and red, from Fuzhou Prefecture! There are yellow oranges and green tangerines, sour, cool, and sweet, picked with leaves intact, from Pingjiang Road! There are soft, white, honey - fried, and flat - pressed frost - like dried persimmons from Songyang County! There are crispy, fresh, and shiny dragon - coiled jujube heads, kneaded with sugar, from Puzhou Prefecture! There are finely - cut new - made ginger shreds, made with honey and sugar! There are wrinkled - by - sun - drying, dried - by - wind, and shelled water - chestnut grains from Gaoyou! There are black and red melon seeds, as big as fingers, collected from Wei County! There are pear strips, neither too sour nor too sweet, lawfully - obtained and transported from Xuancheng..."^[9] Hawking music often has obvious repetitive elements and a sense of rhythm. These repeated melodies and rhythms help people remember commodity information and increase the attractiveness of the music.

Third, diversity of melodies: Although the hawking music of the Northern Song Dynasty is generally high - pitched, their melodies can vary according to different commodities and occasions. Hawkers of different commodities may create their own unique melodies to highlight the characteristics of their commodities.

Fourth, dynamic changes: The hawking music of the Northern Song Dynasty often has dynamic changes. Hawkers may switch between different musical elements, such as high and low pitches, during the performance to maintain the interest of the audience.

Fifth, regional characteristics: The hawking music of the Northern Song Dynasty in different regions may have different regional characteristics, reflecting local cultures and musical traditions. These regional characteristics can be reflected in the melodies, rhythms, and performance methods of the music.

Overall, the tonal direction of the hawking music in the Northern Song Dynasty was diverse, but they were all aimed at attracting people's attention and helping the hawkers successfully promote their goods. These music were not only a tool for commercial promotion but also a part of the social and entertainment activities at that time, bringing entertainment and joy to people.

2)The generation of the rhythm of Hawking Music in the Northern Song Dynasty.

The rhythm contained in the hawking tune even more highlights the characteristics of the goods. The choice of the rhythm of the hawking tune was more in line with the characteristics of the goods themselves. At the same time, in the noisy market of hawking tunes, in order to arouse the interest of purchasers, it was necessary to highlight the characteristics of one's own hawking tune.

Commodity characteristics: Hawkers usually generate rhythms according to the characteristics of the commodities they want to promote. For example, if they want to promote an instant - dissolving herbal pill, their rhythm may be relatively fast to emphasize the quick effect of the pill. If they are promoting heavy items, such as ceramics, their rhythm may be slower to highlight the stability and sturdiness of the commodities.

Attracting attention: The goal of hawkers is to attract people's attention, so their music usually has eye-catching elements. This can include emphasized notes, sudden musical changes, or the use of percussion instruments to arouse the interest of the audience in the noisy market. In *Along the River During the Qingming Festival*, there are descriptions of street-selling vendors holding "bamboo clappers" and hitting them while walking, and using rattle-drums to attract attention.

Cooperation with lyrics and slogans: Hawking music is usually accompanied by lyrics and slogans related to the commodities. The rhythm needs to match the rhymes of the lyrics and slogans to ensure that the information is clearly conveyed to the audience. The hawking sounds of the vendors selling dried and fresh fruits in the Luoyang area imitated by Wang Huan in the third act of the Yuan-Dynasty play *Baihua Ting* mentioned above well conform to the cooperation between lyrics and slogans.

Vocal mimicry and performance skills: The vocal mimicry and performance skills of hawkers also affect the rhythm. They may use whistles, wind instruments, or percussion instruments to create different musical effects, and these skills will affect the rhythm and meter of the music. Zhang Lei, a famous poet of the Song Dynasty, once wrote poems depicting the hawking music in the market. In the poems, small vendors hawked with "cries" on snowy days, and people could judge the specific identities of the sellers according to specific hawking tunes.

3) The source of the melodic style of hawking music in the Northern Song Dynasty; Ms. Zhang Xuan's article "Research on the Genre Evolution Characteristics and Laws of Hawking - Tune Music" has made a detailed classification of the genres and tune sources of hawking music. The melodic style of hawking music in the Northern Song Dynasty was influenced by the social and cultural environment and musical traditions at that time, and mostly presented the common musical tune melodies in the urban music at that time.

Traditional Chinese music: The hawking music of the Northern Song Dynasty was influenced by traditional Chinese music, including rich folk music, court music, and opera music. The melodic style of hawking music may integrate these traditional music elements to create unique sounds. Especially in the Northern Song Dynasty when urban music was highly developed, people were constantly exposed to folk music tunes, and it was inevitable that the tunes of urban music at that time would be interspersed in hawking tunes. Nai Deweng of the Southern Song Dynasty recorded in *Ducheng Jisheng*: "The calls were created in the capital. They were formed by combining palace tunes with the sounds of various street vendors singing to sell goods. If it is added with piaochang as an introduction, and then four sentences are used to enter, it is called 'xia yingdai'. Those without 'yingdai' are called 'san jiao'. If only cups are knocked without using drums, it is called 'da pai'." It can be seen that urban music is one of the main sources of hawking tunes.

Regional differences: The vast regional differences in China also affect the melodic style of hawking music. Hawkers in different regions may create their own music according to local music traditions and cultural characteristics, thus presenting diversified melodic styles. As mentioned above, the territory of the Northern Song Dynasty spanned a wide range, with different intonations and dialects, and local folk songs also varied from place to place. Therefore, regional differences also become important factors affecting the choice of melodic tunes.

Folk art and word-of-mouth transmission: Hawking music is usually passed down by word-of-mouth and is influenced by folk art. This music may be passed from one generation of hawkers to the next, gradually evolving and improving to form a unique melodic style. The musical form of itinerant peddlers hawking along the street in the Northern Song Dynasty gradually formed its own unique melody in the long-term hawking tunes, evolving into the rap-singing form of "huolang'er" that tells stories. Then it was absorbed by Yuan-zaju in the form of a combination of multiple qupai, continued in the Ming and Qing Dynasties, and exists on the stage of Kunqu Opera, a world-class intangible cultural heritage that is still performed today.^[10]

Overall, the melodic style of hawking music in the Northern Song Dynasty is diverse, influenced by various factors such as traditional Chinese music, regional characteristics, social culture, occasions, and commodity characteristics.

These factors jointly shape the unique sound of hawking music, enabling it to attract the attention of the audience in the social environment at that time.

(2) The performance forms of Hawking Music in the Northern Song Dynasty

1) Singing - centered The singing - centered hawking music is divided into solo and chorus. Solo is usually performed by a single hawker, especially when they want to highlight a certain commodity or specific promotional information. Solo singing can make the lyrics clearer and attract the audience's attention. In addition, during the Northern Song Dynasty, some hawking music may adopt the form of chorus, with multiple hawkers singing together. This method can increase the volume and attractiveness of the sound, making the music more easily heard in the noisy market environment.

There are many records of flower - sellers hawking along the street in Menglianglu, such as: "There are flowers with buds all year round, and there are also flowers sold by the bunch, flowers for vases, cypress and osmanthus, and arhat leaves... There are also silk - made, wax - removed, lifelike small - branch flowers of the four seasons for hawking with singing in the market."^[11]

The hawking music of flower - selling is reflected in many documents, indicating that the singing - centered hawking music form was the main performance form of hawking music by vendors in society at that time.

2) Alternating between speaking and singing.

The performance form of alternating between speaking and singing is more about improvising singing with the tunes in traditional music according to the characteristics of commodities. During the singing process, certain requirements are imposed not only on the musical literacy of the singer but also on the mastery of musical instruments and improvisation. In *Outlaws of the Marsh*, Yan Qing once dressed up as a Shandong peddler, carrying a high - shouldered grocery load, "twirling a string - drum in one hand and hitting a clapper with the other hand while singing the Peddler's Taiping Song."

In addition, the hawking music with alternating speaking and singing also includes skills and contents such as vocal mimicry performance, ballads, and slogans. Hawkers may add vocal mimicry performances in their singing, such as whistling, playing wind instruments, or imitating animal sounds. These vocal mimicry skills can increase the diversity of music and attract the audience's interest. Hawkers usually sing ballads and slogans related to commodities. They can be sung as part of the music to emphasize the characteristics and advantages of commodities.

In order to enhance the characteristics of commodities and make them be purchased by more people, vendors often need to use interaction and participation. Various means of participation and interaction are also the artistic expressions brought by vendors to better promote the value of commodities. Hawkers may encourage the audience to join in the singing or interact with them to increase the sense of participation and attractiveness.

In general, the performance forms of hawking music in the Northern Song Dynasty may vary according to different situations and the preferences of hawkers. No matter which form is adopted, the goal of hawkers is to attract people's attention and help them successfully promote commodities. These music are not only a tool for commercial promotion but also a part of social and entertainment activities at that time, bringing entertainment and joy to people.

3) The performance characteristics of different groups such as huolang'er chanting hawking music.

With the formalization of hawking music, the huolang group gradually emerged. Huolang usually belong to the small - vendor community. They may have certain cooperation and mutual - assistance relationships. They will sell goods together, share market information, and establish business contacts in the market. Huolang walk around the market. In order to display the value of their commodities, they often use hawking music for display, thus forming

the musical form of huolang'er. Huolang in the Northern Song Dynasty were common small - vendors in society. Their characteristics include diverse commodity types, direct sales skills, high - pitched voice attractiveness, and regional differences. They played an important role in the market environment at that time, providing various daily necessities for urban residents. Huolang'er also formed its own musical culture in the long - term hawking sounds.

During the Northern Song Dynasty, in addition to the hawking music of the huolang'er genre, hawking music also influenced the hawking music of street artists and ordinary hawkers. Street artists are usually professional performers, and their singing may be more artistic and diverse. Street artists' performances usually include elements such as music, singing, dancing, and acrobatics to attract the audience's audiovisual attention. According to the records of Dongjing Menghualu, groups of street - performing artists often appear in the tile - roofed houses and balconies in the city. In order to attract more people to watch their performances, they often also use the form of hawking music. Because they are professional performing artists, specialization is an important characteristic of them. These artists may perform carefully arranged programs, among which music singing is only a part of the entire performance. The singing characteristics of street artists are usually influenced by the programs they perform and their performance styles.

Ordinary hawkers hawk as individual vendors and do not join commercial guild organizations. Therefore, the hawking music sung by this group exists independently. The singing of ordinary hawkers is usually to promote specific commodities, so the content is direct and clear. Their singing may have a strong sense of rhythm and repetitive elements. The lyrics and slogans are usually related to commodities, emphasizing the characteristics and advantages of commodities to help the audience remember commodity information, which also conforms to many of the characteristics of hawking music mentioned above.

4. The Historical Influence of the Hawking Music in the Northern Song Dynasty

(1) The influence of the Hawking Music of the Northern Song Dynasty on the Musical Genres of the Song Dynasty and Later Ages

1) The influence of hawking music on the musical genres of the Song Dynasty 1.1 Enriching the content of urban music: During the Northern Song Dynasty, the urban economy was prosperous and the urban population grew. Hawking music, as a common musical form in the daily lives of urban residents, became an important part of urban music. It integrated with other forms of urban music at that time. For example, in urban entertainment venues such as the tile - roofed houses and balconies, artists might imitate or draw on the rhythms and melodies of hawking music during their performances. Along the River During the Qingming Festival records a variety of colorful performances in the tile - roofed houses of Bianjing, and some of these performances may have been influenced by hawking music, making their performance content closer to urban life and having a strong flavor of the marketplace.

2) Influencing the development of rap - singing music: The form of alternating speaking and singing in hawking music had a certain influence on the rap - singing music of the Song Dynasty. Some rap - singing music borrowed the characteristic of improvisation from hawking music during performances. Take huolang'er (the music of peddlers) as an example. The musical form gradually formed by peddlers during the hawking process itself contains rap - singing elements. This musical form arising from daily life was absorbed into the rap - singing music system of the Song Dynasty. When performing, rap - singing artists, like hawkers, improvise according to the content, and their handling of rhythms and melodies is similar to that of hawking music, thus enriching the expressive techniques of the rap - singing music of the Song Dynasty.

3) Penetrating into court music: Although court music has its own norms and traditions, the hawking music of the Northern Song Dynasty also influenced court music to some extent. Folk hawking music entered the

court through means such as folk artists' performances presented to the court or court - organized folk - music - collecting activities. In the process of its development, court music would absorb some elements of folk hawking music in pursuit of novelty and diversity. For example, in court banquet music, there might be musical pieces imitating the style of folk hawking music, adding some lively atmosphere to the court music based on its solemn and majestic style.

4) The influence on Yuan - zaju: The huolang'er genre in the hawking music of the Northern Song Dynasty had an important influence on Yuan - zaju. Huolang'er formed a unique musical style and performance form during the Northern Song Dynasty. After development and evolution, it was absorbed and used in Yuan - zaju. There are many Yuan - zaju plays with the peddler as a character or using huolang'er music as material for creation. The melodies and rhythms of huolang'er were adapted and innovated by the creators of Yuan - zaju and integrated into the qupai system of Yuan - zaju, becoming an important part of the music of Yuan - zaju and enriching the musical forms of Yuan - zaju.

5) The influence on the operas of the Ming and Qing Dynasties: Some characteristics of the hawking music of the Northern Song Dynasty were inherited in the operas of the Ming and Qing Dynasties. The operas of the Ming and Qing Dynasties were influenced by the hawking music of the Northern Song Dynasty in terms of musical creation and performance forms. For example, some arias in the operas of the Ming and Qing Dynasties borrowed the sense of rhythm from hawking music in rhythm processing, attracting the audience's attention through strong rhythms and emphasizing the key points of the plot. Moreover, skills such as vocal mimicry performance in hawking music were also absorbed by the operas of the Ming and Qing Dynasties. Some opera actors would imitate animal sounds or natural sounds to create scene atmosphere during performances, enhancing the vividness and authenticity of the performances.

6) The influence on folk ditties: The melodic styles and performance forms of the hawking music of the Northern Song Dynasty were passed down from generation to generation among the people, playing an important role in the formation and development of folk ditties of later generations. In the process of creation, folk ditties would absorb the melodic characteristics of hawking music, which are simple, easy to remember, and catchy. At the same time, the performance forms of hawking music, such as singing - centered, chorus, and solo, were also borrowed by folk ditties. In the process of development, folk ditties in different regions combined the elements of the hawking music of the Northern Song Dynasty with local dialects and cultural characteristics for integration and innovation, forming various styles of folk ditties.

(2) The enlightenment of Hawking Music to news dissemination

1) In terms of attracting attention

① Unique sound characteristics: Hawking music usually has the characteristics of being high-pitched, passionate, having a brisk rhythm, and being rich in repetition. In a noisy market environment, it can quickly attract people's attention. News communication can learn from this by creating unique sound logos, such as characteristic opening music for news, the unique voice style of the anchor, or skillfully using sound effects in reports to highlight news content, enabling listeners or viewers to quickly capture it among a large amount of information. For example, some news programs use passionate background music to create an atmosphere and enhance attractiveness when reporting major events.

② Innovative forms of expression: The rich forms of hawking music, such as alternating between speaking and singing and vocal mimicry performances, add interest and uniqueness to it. News communication should also not be limited to traditional forms of presenting text and pictures and can try to incorporate innovative elements such as rap-style news and scene-simulating sound effects. For example, making short videos that tell news stories in rap form, or adding realistic vocal mimicry sound effects related to events in news reports, such as simulating the

sound of flames burning at a fire scene or shouts at a rescue scene, to make the news more vivid and attract the attention of the audience.

2) In terms of information transmission

① Simplicity and clarity: The lyrics and slogans in hawking music are often concise and straightforward, directly conveying commodity information. In the era of information overload, news communication also needs to refine and simplify complex events and viewpoints, and convey the core content in simple and understandable language. Avoid long-winded and cumbersome expressions to enable the audience to quickly understand the key points of the news. For example, in writing news titles and leads, key information should be highlighted to make it clear at a glance.

② The application of rhythm and rhyme: The rhythm of hawking music helps people remember information. News communication can use changes in rhythm to emphasize key content. For example, in radio news, important events or viewpoints can be highlighted through changes in speaking speed and intonation. In the editing of TV news pictures and the layout of text, a certain rhythmic pattern can also be followed to enable the audience to receive information more smoothly both visually and aurally and improve the memorability of the information. At the same time, appropriate use of rhyme can make news reports more appealing. For example, in some news commentary programs, the host expresses viewpoints in language with rich rhyme, making it easier for the audience to accept and remember.

3) In terms of emotional resonance

① Reflecting social life: Hawking music comes from the folk and reflects the social life scenes and people's needs at that time. News communication should also closely follow social reality, dig out stories and topics closely related to people's lives, and trigger emotional resonance among the audience. By reporting the struggles, difficulties, and hopes of ordinary people, the news becomes more human-centered, enabling the audience to connect with the news content emotionally, thereby increasing their attention and recognition of the news.

② Mobilizing emotional factors: Hawking music can stimulate consumers' purchasing desires through melodies and performances, and news communication can use emotional factors to enhance the influence of news. In reporting, not only facts should be stated but also attention should be paid to the transmission of emotions. For example, in disaster reports, the warmth and tenacity of human nature should be reflected, and in technology reports, the excitement and expectation brought by innovation should be shown. By mobilizing the emotions of the audience, news is not only the transmission of information but also the exchange of emotions and the dissemination of values.

4) In terms of adapting to different audiences

① Consideration of regional differences: Hawking music in the Northern Song Dynasty had different characteristics due to different regions. News communication also needs to consider regional cultural and audience differences. Audiences in different regions may have different focuses and acceptance methods for news. News media should formulate targeted reporting strategies and content according to local cultural characteristics and audience needs. For example, in local news reports, integrating local dialects, cultural elements, and characteristic topics can better approach the lives of local audiences and arouse their interest.

② Diversified communication channels: Hawking music was spread in different ways in different occasions, and news communication should also adapt to diversified communication channels and audience habits. In addition to traditional media such as television, radio, and newspapers, new media platforms such as the Internet and mobile terminals should be fully utilized for communication. According to the characteristics of different platforms and audience groups, customize different forms of news content, such as making short and refined news videos or graphic and text messages for social media platforms, and providing in-depth reports and analysis articles for

professional news websites, to meet the needs of different audiences to obtain news in different scenarios.

5. Research on the Northern Song Dynasty Hawking Music Promoting the Development of Cultural Tourism

(1) Combining the protection of traditional Hawking Music with the cultural tourism industry

In the context of the current cultural diversification and booming tourism industry, the protection and inheritance of traditional culture are of great significance. As one of the precious cultural heritages of the Chinese nation, traditional hawking music has received extensive attention in recent years. Its unique regional and folk features not only bring cultural identity to folk artists but also provide important resource support for the development of local tourism and cultural industries. Combining the protection of traditional hawking music with the cultural tourism industry is beneficial for protecting and inheriting this cultural heritage and injecting new vitality into local economic development. Specific measures are as follows: 1. Tourism Performances and Activities Integrating traditional hawking music into tourism performances and activities can enrich the cultural connotations of tourism products and enhance the attractiveness of tourist attractions. For example, in tourist attractions or cultural festival activities, folk artists can be organized to perform hawking music on - site, allowing tourists to experience this unique musical form in person. In addition, art performances themed on hawking music can be choreographed to display its artistic charm. 2. Development of Cultural and Creative Products Developing a series of cultural and creative products, such as music CDs, records, and souvenirs, by combining the elements of hawking music can not only meet the purchasing needs of tourists but also promote this cultural heritage to a wider range. At the same time, these cultural and creative products can become local cultural business cards and bring new growth points to local economic development. 3. Tourism Education and Experience Projects Launching tourism education and experience projects, such as opening hawking music inheritance classes and establishing folk - culture experience museums, allows tourists to learn about and learn the playing techniques and singing methods of hawking music during the travel process. Through this form, tourists can better understand local culture and history and cultivate their interest in and love for traditional culture. Combining the protection of traditional hawking music with the cultural tourism industry has important practical significance and far - reaching influence. Promoting this work through various means and methods can not only protect and inherit this precious cultural heritage but also inject new vitality into local economic development and promote the sustainable development of the cultural tourism industry.

(2) Promoting the development of cultural tourism from the level of innovative applications

1) Exploring Innovative Singing Forms Based on the Excellent Elements of Hawking Music Inherited from the Northern Song Dynasty and Later Ages During the Northern Song Dynasty, hawking music spread among the people with its unique charm. It not only reflected the social life at that time but also provided rich elements for the development of music in later ages. In modern society, how to explore innovative singing forms based on this to further inherit and carry forward this traditional musical culture has become a worthy research topic. Based on the excellent elements of hawking music inherited from the Northern Song Dynasty and later ages, we explore innovative singing forms. Among the elements of hawking music, some excellent parts can be extracted for innovation. For example: 1. Rhythm Elements: The strong rhythmic sense of hawking music can be applied to modern music to enhance the dynamic and vitality of the music. 2. Melody Elements: The rich - variation melodies of hawking music can be applied to the creation of modern music to enrich the melodies of modern music. 3. Interactive Elements: The interactivity of hawking music is its charm, and interactive elements can be added to modern singing forms to enhance the audience's sense of participation and experience. We can also explore innovative singing forms. Based on the excellent elements of hawking music inherited from the Northern Song

Dynasty and later ages, the following innovative singing form explorations can be carried out: 1. Integrating Modern Musical Elements: Combining the elements of hawking music with modern musical elements to create new musical forms with a modern sense. For example, combining the rhythm of hawking music with the melody of pop music to form a new musical style. 2. Introducing Modern Singing Techniques: In terms of singing forms, modern singing techniques, such as vocal techniques and dance movements, can be introduced to make the singing of hawking music more diverse. 3. Adding Interactive Links: During the singing process, interactive links, such as audience participation in singing and interaction with actors, can be added to enhance the audience's sense of participation and experience. 4. Diversified Performance Forms: Attempts can be made to combine hawking music with other art forms, such as drama and dance, to form diversified performance forms. Exploring innovative singing forms based on the excellent elements of hawking music inherited from the Northern Song Dynasty and later ages can not only inherit and carry forward this traditional musical culture but also provide new ideas and directions for the development of modern music. In the innovation process, we need to pay attention to protecting and inheriting the traditional cultural connotations of hawking music, and at the same time, focus on the concepts of innovation and development, so that hawking music radiates new vitality in modern society. Looking forward to the future, with the development of society and cultural exchanges, this traditional musical culture of hawking music will have broader development space. In the future, we can carry out more innovations and explorations based on hawking music to form musical cultures with Chinese characteristics and the characteristics of the times. At the same time, it is necessary to strengthen the protection and inheritance of hawking music to ensure its long-term inheritance.

2) Incorporating Commercial Elements of Tourist Attractions into Newly Created Hawking Music With the vigorous development of the tourism industry, the integration of the musical culture of tourist attractions and commercial elements has received increasing attention. Skillfully integrating the commercial elements of tourist attractions into newly created hawking music can not only enhance the commercial atmosphere of the attractions but also bring a different auditory experience to tourists. Combining the commercial elements of tourist attractions with music creation to create unique hawking music. To create distinctive hawking music, it is first necessary to deeply analyze the commercial elements of the attractions. These elements include but are not limited to local cultural characteristics, special snacks, tourist souvenirs, and special handicrafts. These elements have distinct regional and cultural characteristics and are important components of the commercial activities of the attractions. On the basis of analyzing the commercial elements of tourist attractions, music creation should follow the following principles: 1. Regional Principle: The music should reflect the regional characteristics of the tourist attractions, using local musical elements and melodies to make the music have a distinct regional style. 2. Cultural Principle: The music should reflect the cultural connotations of the tourist attractions, conveying the historical culture and folk customs of the tourist attractions through lyrics, melodies, etc. 3. Commercial Principle: The music should be attractive and infectious, able to stimulate tourists' consumption desires and promote the progress of commercial activities.

3) Application Scenarios of Hawking Music.

① Tourist Attractions: Playing hawking music in tourist attractions can create a strong commercial atmosphere and attract tourists to consume.

② Special Snack Stalls: Playing hawking music at special snack stalls can stimulate tourists' appetites and promote sales.

③ Tourist Souvenir Shops: Playing hawking music in tourist souvenir shops can display local cultural characteristics and commercial elements and increase tourists' purchase desires. Incorporating the commercial elements of tourist attractions into newly created hawking music can not only enhance the commercial atmosphere of the attractions but also bring a different auditory experience to tourists. In the creation process, the principles of regionality, culture, and commerce should be followed, using local musical elements and melodies to write infectious lyrics and melodies. At the same time, the commercial elements of tourist attractions should be skillfully

integrated into the music to make the music more characteristic and attractive. Through applications in scenarios such as tourist attractions, special snack stalls, and tourist souvenir shops, hawking music will effectively promote commercial activities and bring more economic benefits and cultural values to the attractions.

(3) Promoting the characteristic development of Kaifeng Hawking Music through the application of modern technology and integrated media communication

1) Combining the Performance Forms and Contents of Hawking Music with Modern Technology In commercial activities, as a traditional promotional method, the performance forms and contents of hawking music are constantly evolving with the progress of the times and the development of technology. It is not only the embodiment of traditional commercial culture but also the product of the combination of modern technology and traditional culture. How to combine the performance forms and contents of hawking music with modern technology to create more attractive and influential commercial promotional effects. Specific methods can be:

① Digital Technology: Digital technology provides more possibilities for the dissemination of hawking music. Through technical means such as digital recording and digital playback, hawking music can be disseminated on various media such as the Internet, mobile phones, and tablets. At the same time, digital technology can also edit and process hawking music to adapt to different promotional needs.

② Social Media: Social media provides a broader dissemination channel for hawking music. By releasing videos or audios of hawking music on social media, merchants can attract more attention and fans, thereby expanding the popularity of goods or services.

③ Artificial Intelligence Technology: Artificial intelligence technology can add more intelligent elements to hawking music. For example, through voice recognition technology, intelligent hawking interactions can be realized, providing consumers with more personalized services. At the same time, artificial intelligence technology can also analyze the effects of hawking music to help merchants better understand consumers' needs and preferences. As a part of traditional commercial culture, the performance forms and contents of hawking music are constantly developing and innovating. The combination with modern technology makes hawking music more attractive and influential in commercial promotions. In the future, with the continuous progress of technology, hawking music will have more possibilities and development space, bringing more rich and diverse promotional effects to commercial activities.

2) Self-media and Official Media Promote Kaifeng Hawking Music by Shooting Short Videos and Microfilms In recent years, with the rise of self-media and official media, shooting short videos and microfilms will become important means to promote Kaifeng hawking music. Through these methods, the popularity and influence of Kaifeng hawking music can be effectively promoted. Self-media, with its flexible and highly interactive characteristics, provides a broad platform for the dissemination of Kaifeng hawking music. Official media, with its authoritative and professional characteristics, provides strong support for the promotion of hawking music. The two complement each other and jointly form a diversified publicity strategy. The promotion methods of short videos are:

① Content Production: With Kaifeng hawking music as the theme, produce short and concise small videos to showcase the unique charm of hawking music. The content can include the live performance of hawking music, the stories behind the music, etc. ② Platform Release: Release small videos on various self-media platforms and short-video platforms, and use the algorithm recommendation of the platforms to expand the dissemination range of the videos. ③ Interactive Marketing: Interact with the audience through comments, likes, and shares to increase the audience's participation and stickiness. The promotion method of microfilms: 1. Storytelling Presentation: Use Kaifeng hawking music as a clue to produce microfilms and let the audience understand the backstories of hawking music more deeply through a storytelling presentation. 2. Government Policies and Measures Relevant policies should be introduced to encourage and support the protection and inheritance of traditional hawking music. At the same time, increase capital investment to provide financial support for the implementation of relevant projects.

Strengthen publicity and promotion by enhancing the intensity through media, the Internet and other channels to raise the public's awareness and attention to traditional hawking music. Meanwhile, utilize the platform advantages of the cultural tourism industry to promote this cultural heritage to a broader scope. Strengthen inheritance and talent cultivation by establishing and improving the inheritance mechanism and talent training system. Encourage and support folk artists to conduct art-passing activities and cultivate more excellent inheritance talents; also focus on the cultivation and education of the young to enable them to contact, understand and fall in love with traditional music. Conduct "intangible cultural heritage" knowledge and skill competitions to cultivate the next generation's cultural interest. Make people have a sense of responsibility to maintain traditional cultural resources and play a role in its inheritance. Through this way, the participation awareness and learning enthusiasm of the young generation can be cultivated, promoting more young people to become the new force and inheritors of this cultural resource. Lay the foundation for subsequent protection and development and provide inexhaustible power and intellectual support.

6. Conclusion

Hawking music, as an important part of folk music, is diverse in form and rich in content. It has had good inheritance and development from the Northern Song Dynasty to the Yuan, Ming, and Qing dynasties. By analyzing and understanding the inheritance and development of the Northern Song Dynasty hawking music culture, it helps to enrich the content of the music culture of the Northern Song Dynasty, enhance the cultural deposits of Kaifeng City, and sort out the development context of national music culture. Taking history as a mirror and using the past to inform the present provides theoretical guidance for the contemporary development of cultural tourism.

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