

Prevailing and Extinction of Campus Ballad

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Abstract. Campus ballad covering rich humanistic moods and passion elements was the youth memory of the generation in the 1980s and 1990s. As a classical campus art, it did not only show high audiovisual aesthetics and literature appreciation, but also show the campus spirit betrayed by people from their heart. However, it was a pity that the campus ballad of Mainland rose and declined like the cherry blossom, which had a short life, but blossomed gorgeously. Nowadays, campus ballad of Mainland is far away from our camps and times. Looking back to the history that has been neglected and even forgotten by people, the cause for its rise and decline needs our deep introspection.

Campus Ballad

Connotation of campus ballad

campus ballad is a unique and beautiful scenery in the history of Chinese pop music and also a part of campus culture. The campus ballad is generally created by college students or folk music creators in the pop music world and the core connotation of campus ballad is to create with the mentality and mood of young students. campus ballad is the songs that record the campus life at the youth time and express the youth feeling, so the melody of campus ballad is mainly Adagio in minor. It has fresh and meaningful tune and lyrics with mixed feelings and its musical instrument is mainly guitar, harmonica, accordion and other light instrument. campus ballad shows light, painful and yearning mood to make the listeners feel fresh and beautiful.

Campus ballad of Mainland and Taiwan

Actually, it was the campus song of Taiwan popular in the mid 1980s that first entered the campus of Mainland, such as Childhood, Spring of Wild Lilies, Story of Time and I Was 17 Years Old at That Year, which had affinitive tune and catchy style different from the music of Mainland. Therefore, this young musical form was popular on the campus of Mainland quickly and became the spiritual sustenance and yearning for a better life. In Taiwan, campus ballad was a new commercial packaging mode that distinguished the campus songs popular in the 1970s in Taiwan. However, campus ballad had unique features: pure original style and plain and sincere melody, which was one of the reasons why it could move the young generation on the campus of Mainland at that time.

In the early 1990s, there were a large number of excellent original folk singers represented by Laolang, Shen Qing and Gao Xiaosong in Mainland, which marked the coming of "campus ballad era" of Mainland. The launching of campus ballad in 1994 made the campus ballad development in Mainland China have a new peak, which was the first campus song-centered music album, with self-evident significance. campus ballad of Mainland differed from the campus songs of Taiwan. First, campus songs of Taiwan often took the poetry as the object, such as Yu Guangzhong's Nostalgia and Xu Zhimo's Melody Of The Sea; second, campus songs of Taiwan, with relaxed mentality, mainly described the natural scenery, such as Walking in the Waves and Snail and the Oriole Bird; next, campus songs of Taiwan were not limited to the campus, for example, Taiwan prolific pop song writer Ye Jiaxiu had wrote the songs describing the off-campus scenery, such as Country Park and Grandma's Penghu Bay. Therefore, in a certain sense, campus songs of Taiwan was more approaching to "country ballad", with more free and warm melody, to make people relaxed; campus ballad of Mainland focused on the campus and stimulated the aggressive and struggle awareness of young people. campus ballad of Mainland and campus ballad of Taiwan had different flavors due to the different cultural background and lifestyle.

It could be found by comparing with the campus ballad of Taiwan that the campus ballad of Mainland was completed rooted in the campus culture and life, which really manifested the mainstream spiritual outlook, mood and thought of China's young generation in the last century and also reflected the students' love for the campus life. It was the love for youth that made them create the campus ballad to reflect the precious campus life. Therefore, campus ballad embodied the relaxed and romantic mood, had implicit thought, and really and completely expressed the creation mind of the young people at that time as well as their pursuit for the true, the good and the beautiful.

Prevailing of campus ballad of Mainland

Campus ballad was the key words of pop music world in the mid and late 20th century in Mainland and almost all the music albums were well sold. As a sentimental era where the heart was pure, the campus ballad did easily grasp the heart of people. Many reasons promoted the prosperity of campus ballad of Mainland and there were deeper-level reason and connotation.

Influence of campus songs of Taiwan

Campus songs of Taiwan were introduced into Mainland in the 1980s, which was the ancestor of the campus ballad of Mainland. This preconceived mood drove the rise of campus ballad of Mainland and was the source of thought and soul basis for creation. The classical campus songs from Steven Liu's *Drizzle in March* and *Country Road Ride* to Jonathan Lee's *Olive Tree* and *Childhood* imposed leavening influences on the emerging and creation of campus ballad of Mainland. At the same time, with the introduction of campus songs of Taiwan, many Taiwan pop stars, such as Tsai Chin, Angus Tung and Johnny, were knew and favored by the young generation of Mainland, which greatly affected and promoted the sprouting of campus ballad of Mainland. In addition, campus ballad of Taiwan with life-oriented lyrics and melodious tunes was appropriate for the times that the adolescents of Mainland were yearning for a better life. Therefore, the flavors and sentiments of campus songs of Taiwan met the development of contemporary youth to make the campus ballad root and sprout in Mainland China in a music expression form. The introduction of campus songs of Taiwan provided space of growth for the campus ballad of Mainland, with strong sense of the times and humanistic thoughts.

Invasion of European and American pop music

Campus songs of Taiwan entered Mainland China in the 80s and 90s and European and American culture went deep into the life of Mainland China riding on the spring breeze of reform. For example, all kinds of European and American pop musics, such as American country folk in the 60s, Elvis Presley and world-famous Michael Jackson and Paul Simon and The Beatles in the 90s, which was an unprecedented impact for the creation of campus ballad and thought of young generation in Mainland China. People had never heard and thought the classical European and American musics were so beautiful and charming. Therefore, these European and American pop musics at that time always echoed on the campus because the young students loved their beautiful melody and creation structure, which was also the reason why the European and American pop musics were simulated by Chinese music creators to create their own campus ballad in the later stage.

Rise of original music of Mainland

Sektor and Guo Feng were famous original music producers at that time and their single *A World Filled With Love* sang about the hallmark of the times and the living state in the 80s and 90s, which promoted the pop music of Mainland to enter the mature stage. Sektor, the representative of Chinese rock and roll released his album named *Rock the New Long March* in 1989, which did not only integrate the struggle spirit in Anti-Japanese War period before liberation, but also show the good social outlook of New China after establishment that the society developed rapidly and people progressed continuously, which was a cardiac stimulant for contemporary college students and young music lovers. On the college campus filled with emotionality and rebelliousness, the metal electric guitar resounded for a long time. Subsequently, Sektor's *I have Nothing* sang out the heartfelt wishes of contemporary young students. The emerging of these original singers deduced the college campus ballad in a new way and also brought it into a passionate era.

Absence of times of pop music

Looking back to the 60s and 70s, China was in the initial liberation stage, the campus was filled with passionate emotions of red songs and the theme of this era was to praise the motherland and China Communist Party. However, such songs in Taiwan were prohibited because they were regarded as “petit bourgeoisie sentiment” and decadent music of capitalist society. This was closely related to China’s social ideology at that time. At that time, the happiness views and values were the national values, lacking of personalty. However, with the development of the times and exchange of overseas culture after reform and opening up, songs praising the motherland in the liberation stage could not meet the humanistic care required in the 80s and 90s and move the young people. Therefore, in the era that the musical thought was in an emergency and gradually open, the original song and campus ballad of Mainland developed and bred.

Every era had its own features and different era created the different musical style. The aesthetic interests of China’s young generation were changed in the 90s mainly because of the nostalgic characteristics in people’s heart, which was rootless. However, it also meant the disappearing of distance between past and present. the campus songs at that time were mainly nostalgic, for example, Li Chunbo’s Xiaofang became a seaman of the music at that time and My Deskmate and Lover of Stray Singers showed the nostalgia of beautiful memory and discussion of passed happy times. The rapid rise of campus ballad of Mainland reflected the overall social outlook of China in the 90s. Therefore, the rise of campus ballad became the necessity of people’s life and general standard of aesthetic interest to a certain degree and also the force required by that time and the society.

Decline of campus ballad of Mainland

Rise must be accompanied with decline. The campus ballad of Mainland was like a hurricane, which came into sight in 1994 and then disappeared. At that time, no one knew why the campus ballad was popular for just less than 5 years in Mainland China. It was said that the campus ballad of Mainland was just a nostalgia or expression of passed youth, but the changing world didn’t allow endless nostalgia. Nowadays, in the materialistic society, the campus ballad has disappeared. It is still sung now, but the melody has changed and is not impressive.

Change of the content and style of campus ballad

Once Jonathan Lee said: “It is easy to write a fair-sounding song in case of any skills and techniques, but it is hard to write a sincere song because it needs attention.” However, like the rapid rise of campus ballad, it can not make people keep calm to create and think. Due to the success of some original singers, the trend of campus ballad of Mainland rapidly spread all over China because everyone wants to take a share from the campus ballad full of business opportunities, thus a large number of campus songs with similar style and form are widespread and uncurbed. This kind of speculation lacking of quality destroys the deposit of campus ballad and makes people pay no attention to the campus ballad.

Enriching of cultural dissemination medium

With the development of the times and science and technology, people were not satisfied with the dull life of singing and chatting, and the emerging of new media - computer network - made people contribute more time to the network. In this period, the learning and leisure life of college students changed greatly. Compared with playing the piano, listening to music and chatting, people were more willing to be locked in the virtual network world, so the Internet was exclusive for college students, which provided no space for the creation and development of campus ballad.

Change of cultural features

Subculture is relative to the mainstream culture, called “non-mainstream culture” now. This subculture is a component of social culture and the supplement to the mainstream culture. Under the urban culture environment of modern society, young people prefer the subculture with the psychological and physiological changes. They pay attention to the unconventional or unorthodox things, heathenism and network buzzword, which is the unique features of modern youth. In addition,

the pursuit for entertainment life changes from the nostalgia for the times and yearning for better life in the time that the campus ballad prevailed to pursuit for freedom, happiness, relax and sensory stimulus. Now, it is easily found that the campus is filled with western punk and rock. Some students don't like the campus ballad because they are too pure and seemingly unreal. On the contrary, the strong rhythm conforms to their personalty. Therefore, the pure campus ballad is far away from the campus and it is easy to understand why it is far away from the audiences and youth.

Conclusion

In China, the immaturity of campus ballad determined that it could not control its future, which is inevitable. However, it was this Utopia that led the short better times and accompanied the nice university times of people. The social change and humanity change made it have no growth soil. In such a realistic and pure era lacking of pure-heartedness, it was hard to keep the ideal. If it was not close to the common customs, extinction was an inevitable fate. Under this dilemma, the campus ballad died temporarily and when it can come back is unknown.

References

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