

## Psychological Reason for Wide Spreading of “Prairie Songs” under the Background of Urbanization

Weiyi Hao<sup>1</sup>, Lijuan Li<sup>1</sup>, Yun Jing<sup>1</sup>

<sup>1</sup>XingTai University, Xingtai, 054001, China

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**Abstract.** In recent years, the prairie songs have been loved by more and more people, especially under the overall background of urbanization, they have been even resonated and appreciated by the urban people. the psychological reason for the wide spreading of prairie songs has been widely concerned. In this paper, the phenomenon of wide spreading of “prairie songs” is interpreted, and the focus is put on the analysis on the psychological reason for the spreading of urbanization-based “prairie songs”.

### Introduction

Through the observation of the road of generation and development of prairie songs in China, it can be seen that there are always two major orientations, namely the epochal character and national character. The former is mainly reflected in the fact that in the creation of the prairie songs, the form and technique can actively absorb the representation forms of the contemporary songs, with pursuit to the sense of the times in contents. The latter is mainly reflected in the fact that the prairie songs highlight the display of pastures always in contents, and emphasize the strong national rhythm and musical language in music. Naturally, the folk songs, rap and song and dance music etc. have become the most material resources in the prairie songs of China. The prairie songs are not only blended with the culture of many nations like Han and Mongolia, but the different thoughts and old and new cultures of Mongolia, Han and other nations are mutually blend to constitute the unique artistic form of prairie songs, and they are widely spread under the background of urbanization. In view of the great influence of prairie songs, the psychological reason behind the wide spreading is worth discussing.

### Interpretation of the phenomenon wide spreading of “prairie songs”

Since the reform and opening up in China, with the increasing of material life condition year by year, great change has occurred to the people living in the Inner Mongolia grassland area in life habit and lifestyle, some ancient traditions have been gradually separated from the realistic life, and there have been fewer and fewer peoples who can perform the traditional prairie songs. Although the work to protect the characteristic folk songs of the minority nations has begin, we have to admit that the decline of such traditional folk culture is still maintained. However, it is good news that in recent years, many excellent prairie songs and prairie song performers have appeared in the Inner Mongolia in recent years, and considerable works have been successively spread nationwide, and some of songs have been sung for a long time among people of the Inner Mongolia, really becoming the songs and signing art of people of various nations in the grassland, and even becoming an important part in their life. All these songs are rooted in the folk art soil of various nations in the grassland area, with the musical creation of people in Mongolia nation, Daur nation and Oroqen nation, and this makes an active contribution for the prosperity of signing art cause of minority nations in China.

Based on the overall background of urbanization, the musical cause in the minority nation region of China has been developing and progressing at an unprecedented speed, with endless prosperity in musical creation, which is highlighted in the emerging of a group of talented middle-aged and young composers from music colleges and stages of various cities, and they have created a group of prairie songs winning universal praise and deeply moving people. For example, Alatangaole created

*Beautiful Grassland, My Home*, Xin Huguang created *Beautiful Saddle Cloth*, Yong Rubu created *Prairie Song of Welcoming Guests* and Zhang Lizhong created *Love of Grassland*. The above prairie music works are deeply loved by people of various nations because of extraordinary local characteristics of the prairie nation, in which some updated and created songs represent the lingering tones in the long-tone prairie songs of the Inner Mongolia with the common words of Mongolian folk songs like Ah, Ha or Huyi, in this way, it does not avoid the sense of stiffness that might be generated in the mutual combination of Chinese and the lingering tone, but also conforms to the performance habit which is habitual in the Mongolia folk songs, effectively maintaining the characteristics in the long-tone prairie songs of famous Mongolian songs, and thoroughly breaking through the single structure of rhythm structure in the traditional long-tone prairie songs of Mongolia. It well combines the nonevent rhythm morphology and even rhythm beat in the long-tone prairie songs of Mongolia and puts them in the same song to generate a fast and slow, tight and loose rhythm change of songs. The reference to the language habit and reorganization of rhythm morphology greatly expand the way of thinking of creating prairie songs, and also injects vitality to the development of the Mongolia long-tone prairie songs, making the prairie songs more and more popular among people of various nations.

### **Analysis on psychological reason for spreading of “prairie songs” based on urbanization**

#### **Wide application of mandarin Chinese**

The development of urbanization has greatly changed the economic condition in the grassland area, and the contact between people of various nations in Inner Mongolia and the external world has been more and more frequent. In the past, people in the Inner Mongolia Autonomous Region used many languages, in which the Chinese and Mongolian were the most common, and the Chinese spoke was the quite standard mandarin Chinese. The language use has brought different phenomena to the development of musical culture, especially the expansion of vocal music art. In the past, because of remote geographical position of Inner Mongolia Autonomous Region, inconvenient traffic and few opportunities to contact with the external world, a lot of people of minority nations could not speak Chinese, let alone the standard mandarin Chinese, only those who often contacted with the Chinese people or a few people of minority nations studying outside could speak some Chinese, and some people of minority nations even could not understand Chinese. At the same time, it was difficult for a majority of the Han people to understand Mongolia or Daur language, while the traditional folk prairie songs, whether long tone or short term, were performed in the local national language, the most common was the Mongolian language. In this way, the problem that it was difficult for people of other nations to understand or appreciate the pure prairie songs was generated, for a long time, the spreading and promotion of the prairie songs was greatly limited.

With the constant stability of society, continuous prosperity of economy and comprehensive blending of culture of various nations, especially the great promotion of urbanization, the Chinese has been greatly popular in the grassland area, and most residents of the minority nations living in the Inner Mongolia Autonomous Region can speak Chinese. Although some people have their mandarin Chinese including the unique tone of their national language, most people can communicate and exchange in Chinese. Today, a majority of the contemporary prairie songs are performed in Chinese, for example, the trilogy *Feeling of Hulun Buir*, *Beauty of Hulun Buir* and *Love of Hulun Buir* spread in Hulun Buir, Inner Mongolia. At the same time, some songs are adapted from the folk song rhythm and can be performed in Chinese and Mongolia, like *Elunchun Melody* and *Love*. Of course, some traditional folk songs are translated into Chinese, like *Azalea Red in Slope* and *Return from Hunting*. Because these songs are sung in Chinese, people nationwide can understand the main contents of the songs, and can understand the meaning of the prairie songs, and besides, these songs have unique charm and beautiful rhythm, more and more people begin to love and are even crazy to the prairie songs, so that the singing of prairie songs has become a new fashion.

### **Mutual blending of music style of more nations**

Because of development of urbanization and the deepening and blending of the human society, people's production and life styles have also been continuously blended, and more and more tend to be the same through supplementation, and various surviving cultural psychologies have also been continuously inherited and reformed, gradually developing into composite and compatible culture in the mutual influence. The Inner Mongolia is the area where the Han nationality blends with the minority nations, and also the junction between the eastern and western cultures. In the great development and construction of Inner Mongolia Autonomous Region, more than 40 nations including Mongolia and Daur can coexist harmoniously, jointly build the beautiful homeland and influence each other through supplementation, thus generating the splendid diversified culture. Such cultural reform will inevitably cause the mutual blending of various nations in music style. The music art exchange and blending of cohabitation of more nations are not unidirectional, but bidirectional and even multi-directional. The prairie songs in Mongolia, Daur and Elunchun nations in Inner Mongolia present some common rhythm movement characteristics and change of tone and pattern. At present, the music style of the prairie songs comprehensively blend the music style and characteristics of the minority nations in the local area, for example, the Han music style and Mongolian music style are mutually combined, Mongolian music style is mutually blended with Daur music style and Han music style is mutually blended with Daur music style, and this injects new blood to the prairie songs, so that people of all nations can more easily accept and love them, so as to win more appreciators for the spreading of prairie songs and widely spread the prairie songs.

### **Playing of role of modern media**

Since the 21<sup>st</sup> century, with the increasing development of modern science and technology, especially the continuous improving of modern information spreading technology, the spreading means in the new media times have been more and more diversified. With the import of new electronic technology, electronic media have gradually come to the stage of art spreading, and the field of music art spreading has been expanded, which has a considerable influence on the art activity, and this creates a more advantageous external condition for the wide spreading and popularization of prairie songs in China. Whether in the publicity of radio and TV, or a lot of spreading of various audio and video materials and website videos, the prairie songs are raised higher and farther. In the modern media products, especially in the radio and TV programs, the programs will often be made in the Inner Mongolia Grassland remote but with distinctive characteristics. In order to attract the audiences to increase the audience rating, in the programs, the local famous prairie songs will be invited to preside over the programs and perform the prairie songs on site. In this way, the prairie songs are widely spread with the rapid spreading of modern media. Some places will also hold various prairie song competition of various form to improve the reputation and popularity. Taking advantage of this opportunity, the audio and video enterprises release the video and audio products of prairie songs in large scale. At the same time, with the further publicity of media, some prairie songs are also improved in sound effect, digital recording and other more advanced means are used to combine the sound effect of prairie songs and the modern hearing thought in a high density, so that the dynamic effect of sound is more highlighted, so as to improve the strong affection of the music works. The various publicity means above further improve the reputation of the prairie songs, so that people on the other side of the earth also can enjoy the Inner Mongolian prairie songs of original flavor. It is worth mentioning that the modern media, especially the digital technology is characterized by high speed and definition beyond the traditional media. Fully taking means of high technology can save some prairie songs which will disappear if not saved, so that they can further kept and passed down, thus playing an important role for the protection and inheritance of the prairie songs of original ecology.

### **Demand for tourism development**

With the faster and faster development speed of urbanization in China, a lot of people have gathered in a few medium and large cities. In the buildings of high buildings, the crowded traffic condition, faster and faster life pace make the modern urban people suffer unspeakably. At this time, once they have opportunity to appreciate the prairie songs of original ecology, they will generate a

strong interest in the ancient and miraculous Inner Mongolia. With the great development of tourism in China and the increasing improving of s spiritual cultural life of modern people, in recent years, the tourism in Inner Mongolian Grassland has been extraordinary popular. The urban people who have been depressed for a long time in the impetuous and noisy cities are quite thirsty and expected to enjoy the quiet, simple and plain natural life in grassland and actively search for a low-pace life and cultural connotation approach to the nature. Therefore, after contradiction between the realistic world and the spiritual life of modern people, selecting to escape from cities for spiritual liberation has become their desire. In such a condition, the grassland in Inner Mongolia has naturally become the fairyland where the urban people yearn for, thus the extremely popular scene appears. In this fairyland, the music cultural form of prairie songs becomes particularly important, whether in the appreciation of cultural and art performance in the tourism group, or the sightseeing bus, or the Mongolia yurt warm like home, the tourists can see the signers with traditional Mongolian clothes singing the lingering and passionate the prairie songs, making the tourists linger in the beautiful scenery and indulged in the songs. In order to adapt to the demand of local tourism development, the reception offices, hotels, tourism sites and tourism enterprises in various places of Inner Mongolia Autonomous Region have successively trained and recruited prairie song singers, and the local art colleges are also making great efforts to cultivate the encourage the students to learn the signing of prairie songs, so as to adapt to the demand of the local social development, and this also can increase the employment rate. Because of the above factors, the teaching and singing of the local prairie songs are greatly promoted, so as to promote the overall creation process of prairie songs, and therefore, more and more talents and resources gather in the research, creation and performance of the prairie songs.

## Conclusion

As stated above, the prairie songs under the background of urbanization can be said to be rooted in people's heart and are spread nationwide. The prairie songs both comply with the innovation and are innovated, both conform to the historical source and are influenced by the modern urbanization background, and this generates a unique cultural phenomenon, and the phenomenon of wide spreading has become the most beautiful scenery of the modern urban people to pursue the spiritual life unremittingly.

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