

Inheritance and Expectations of Chinese Red Music

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ABSTRACT

Chinese red music is an important part of Chinese red culture. In the context of promoting red culture and inheriting revolutionary values in the new era, red music has been highly valued by the academic and literary circles. The use of festival celebrations, literary and artistic performances, digital audio and video, school education and other platforms has become the main means of spreading and inheriting red music. This paper takes the inheritance of Chinese red music as the research object, analyzes the inheritance status, inheritance crux, and measures and suggestions of red music, aiming to promote the sustainable development of red music culture.

Keywords: Chinese red music, Inheritance, Expectations.

1. INTRODUCTION: THE INHERITANCE STATUS OF CHINESE RED MUSIC

The historical value, artistic value and educational value of Chinese red music have become the consensus of all sectors of society. It is not only a classic music culture, but also a cultural treasure of the Chinese nation. Therefore, in the context of promoting red culture and inheriting revolutionary values in the new era, red music has been highly valued by the academic and literary circles. The use of festival celebrations, literary and artistic performances, digital audio and video, school education and other platforms has become the main means of spreading and inheriting red music. Among them, because of its characteristics of immediacy and presence, the art performance of red music has better played the artistic effect of moving with emotion and educating people with aesthetics. Here are some representative art performances related to red music.

1.1 *A Series of Concerts to Celebrate the 100th Anniversary of the Founding of the Communist Party of China — A Concert of Chinese Piano Classics*

The concert was held in Zhongshan Park Concert Hall in Beijing in June 2021, in which several red piano works were played to review the

outstanding achievements of Chinese piano art under the leadership of the Communist Party. In the introduction of the concert, it emphasized that the hundred year history of the Party is also the history of Chinese piano, and pointed out that the struggle of the Communist Party is highly related to the development of piano art in China. Every pianist who participated in the performance talked about "red memory" before the concert, and most of all, they melted their love for the motherland into the music he played. The performances are all Chinese piano works, of which three works meet the definition of red music, namely, Ma Shuhao's "Long March", Chu Wanghua's "Liuyang River" and Wang Tianyang's "Singing a Folk Song to Listen to the Theme Capriccio for the Party".

1.2 *The Second Yan'an 5.23 Art Festival of a Certain Conservatory*

The festival aims to commemorate Mao Zedong's speech at the Yan'an Literary and Art Symposium and inherit the Yan'an spirit in the form of aesthetic education. The festival lasted for 6 days and featured more than 40 concerts and events, with the participation of 10 music academies and 10 symphony orchestras. Affected by the epidemic, the art festival was broadcast live on the Internet platform in the form of "Aesthetic Education Cloud Classroom". The festival's audience is mainly students from various universities, thus highlighting

the educational role of red music. Among them, on May 26, the participating groups of the National Master of Arts Training College Teaching Achievements Cloud Exhibition and Performance were converted to students, so that students could be influenced by excellent music through personal participation, learn the revolutionary spirit, and sort out the correct values. At the same time, the festival also covers the fields of drama, opera, film, fine arts, art and design, connecting the red culture of various categories, exchanging achievements and promoting each other.

1.3 Concert for the 100th Anniversary of the Founding of the Communist Party of China (CPC) in a University, "Classic Casting Art Soul, Ode to the Party"

The concert was held in a university concert hall on June 10, 2021, aiming to celebrate the 100th anniversary of the founding of the CPC. The concert was jointly completed by a college "Sunshine" Philharmonic Orchestra, a college choir and teachers and students. The concert mainly focuses on the singing of red songs, and the selection of songs is quite innovative, spanning the 100 years of struggle of the CPC. Among them, it is worth noting that "Never Forget the Original Mind" and "Pursuit" are two new works created in recent years. The choice of new works is worth affirming. Only by constantly creating and performing the red music that keeps up with the times, can the red music be endowed with new connotation and keep its vitality. In addition, the concert also played a symphony, Lv Qiming's "Ode to the Red Flag", which is a very classic red music work with magnificent momentum, exquisite musical form and structure, and diverse musical materials.

Judging from the performance activities related to red music in recent years, today's red music performances are generally linked to revolutionary commemorative days. The concert celebrated festivals related to the Communist Party or commemorate major historical events in the history of the Communist Party of China through centralized performance of red music. The main participants in the performance are teachers and students' groups, professional actors, professional performance groups, and also non-governmental organizations. As for the selection of works of red music, songs are the main part, both solo singing and chorus are involved, while instrumental music works are relatively few. Generally, only

professionals participate in the performance will choose instrumental music works. The creation age of the selected works will be adjusted according to the nature of the performance. If it is to commemorate key historical events, the works related to historical events will be selected. Generally, classical red music works will account for a large proportion, while newly created works are rarely performed, and few new works are performed in the whole party. The venues for performances are diversified, with professional concert halls and theaters. In recent years, online live broadcast channels will also be launched to spread red music through various channels.

2. THE CRUX OF THE INHERITANCE OF CHINESE RED MUSIC

As a realistic art work, red is closely following the trend of the times and the life of the people, and is deeply loved by the masses. However, in recent decades, the inheritance and dissemination of red music has also encountered some problems, which can even be said to be a bottleneck. This is not conducive to the inheritance of the revolutionary spirit and the promotion of social positive energy. In the context of establishing the right to speak and enhancing cultural confidence, how to improve the creation and performance of red music is a topic that needs serious discussion. With the change of the times, the situation of national life and the trend of thought of literary and artistic creation are different from any time in history. Therefore, it is feasible to explore the inheritance path with Chinese characteristics, not only by drawing on historical experience and foreign experience.

2.1 The Empty Shell of Red Music

In the 40 years of economic construction after the reform and opening up, the values of red music have been impacted to a certain extent. The emergence of secularism and consumerism has made the spiritual connotation of red music secretly empty. Under the impact of the new development stage, people gradually lost their passion in the revolutionary era and their recognition of the single mainstream values. How to revive the great spirit of red music and make people moved by its sublime beauty is a difficult problem for artists.

The expression crisis of red music is, in the final analysis, the contradiction between the beautiful picture outlined in the music and the

social reality. Through the efforts of the people all over the country, important achievements have been made in economic construction. However, China still faces the realistic problems of uneven distribution of wealth, unequal opportunities for personal development, and class solidification, which do not match the beautiful ideal that is sung in red music. Therefore, if red music is completely divorced from the creation principle of realism and placed in the air, its audience will be less and its artistic connotation will be empty. If people can't re-examine red music from the perspective of development, it will only make red music fall into a rut. Therefore, the contemporary writers and artists should, like the revolutionary predecessors, go deep into the lives of the masses and understand the existing social contradictions, the actual demands and emotional needs of the masses. During the creation of red music, it is necessary to boldly criticize social problems, dare to give positive energy to music, and integrate more humanistic care into red music rather than mere formality.

2.2 Changes in Social Values

The change of economic foundation and international pattern after the reform and opening up has led to changes in China's values. This change has formed a certain degree of dislocation with the values advocated by red music, which has impacted the inheritance and dissemination of red music. This change in values has brought about a double effect. Therefore, red music should keep pace with the times in this social change. It should not only correct the shortcomings of the new values, but also not form antagonistic contradictions with the new values.

The first is the change from monistic values to pluralistic values. In the 30 years before the reform and opening up, Chinese society pursued a single mainstream value, which was based on the planned economy, the public ownership economy and the centralized political system. Traditional red music is highly matched with this kind of monistic values, or it is created and performed under the guidance of monistic values. However, the current values in China are unitary and pluralistic, that is to say, a dominant value is the backbone, and pluralistic values are the branches, while pluralism and monism show the relationship of mutual infiltration, tolerance and coexistence. This transformation has introduced vitality, and people can plan their own lives, careers and goals more freely. However, the status of social consensus has been shaken, and the

common pursuit of value has a crisis of division and differentiation to a certain extent. Therefore, red music in the new era should coordinate the relationship between monism and pluralism, balance the tear caused by pluralism, but not impact the freedom of thought.

The second is the trade-off between the overall values and personal values. Before the reform and opening up, the collective values and individual values presented a contradictory state of dualism. Collective values are higher than individual values. When it is necessary to make a choice between the two, giving priority to personal interests has become the general consensus of the society. This is because of the mapping made by the Chinese society under the influence of the economic foundation and the cold war environment. After the reform and opening up, in the context of the market economy, the individual standard has been valued. Therefore, after a series of reflections, the formulation of "new collectivism" was born. "New collectivism" refers to the view of individual interests as a part of collective interests. A collective is a collective composed of multiple individuals, rather than an illusory collective. Therefore, China today regards the overall values and individual values as an organic whole, and recognizes the importance of independent individuals. However, under this trend of thought, it is possible for personal values to develop to extremes, that is, to evolve into egoism. Red music mainly promotes the overall values, so it should play a role in preventing the alienation of personal values in the new era.

The third is the decline of spiritual values and the strengthening of material values. In the first 30 years of reform and opening up, the pursuit of spiritual life was high, while material life was suppressed due to the scarcity of materials and the priority of military heavy industry. After a long period of economic construction, the national living standard has been greatly improved. In the context of economic construction as the center, it is a historical necessity to pursue the improvement of material life. At the stage when the development has not yet achieved balance and equality, the extremes of material values have brought about the disadvantage of "looking at money for everything". The rise of consumerism and "money worship" has vulgarized the spiritual life, leading to the marginalization of spiritual values. This trend has undoubtedly reduced the happiness of national life, which runs counter to the purpose of economic construction. Therefore, the revolutionary spirit

pursued by red music balances the vulgar trend of spiritual life with its sublime beauty. Red music in the new era can neither promote the blank and empty utopian ideal, nor fall into stereotypes. It is necessary to give full play to its due value, integrate spiritual values and material values, and jointly form the value orientation of pursuing a better life.

The misplacement between the values of red music and those of the real society is an inevitable phenomenon after the reform of the economic foundation. The living conditions, market and audience of red music are threatened. However, this is also an opportunity for red music. How to use red music reasonably to serve the construction of social consensus is a problem worthy of attention.

2.3 Intergenerational Attrition

The intergenerational decline of red music mainly focuses on the field of education, which means that the younger the group, the less familiar with red music. In addition to the changes in social environment and values mentioned above, the reasons for this phenomenon are related to the dereliction of duty in school education and the impact of pop music. At the level of learning and education, the utilitarian view of education makes red music a tool and a dependency. The red music teaching in the music class is a mere formality. When the teaching task is completed or the basic pursuit of aesthetic education and moral education is replaced by participating in a literary and artistic performance, the red music has basically lost its sentimental and moving characteristics, and it cannot stimulate students' interest in learning and inherit the revolutionary spirit. On the other hand, pop music takes advantage of the situation. Since music classes cannot meet the aesthetic needs of students, pop music, which is more fashionable and entertaining, has become the target of young students. Therefore, only by improving the quality of music class and teaching attitude can the learning platform become a qualified platform for inheriting red music. At the same time, red music can not be opposed to pop music, and it should be displayed in a modern and popular way. The creation and performance techniques of red music need to be constantly innovated. On the premise of conveying correct values, it is necessary to learn from the form of popular music to strengthen the popularity of red music.

2.4 Singularization of Red Music Creation and Performance

According to the observation of the creation and performance of red music in recent years, both form and content are stylized and unitary. First of all, it is a problem at the creation level. Red music is mainly composed of red songs, while other genres of red music account for a small proportion. For example, chamber music, solo and large-scale orchestral works are often ignored. Instrumental music works also have a wide range of applications, for example, they can be used as the soundtrack of the main theme film and television works, or as the background music of festival celebrations. In terms of the content of creation, it highlights that the writers and artists lack the steps of labor practice and social research, so they do not understand the people's life and aesthetic pursuit, which makes the works not "grounded". Musical works separated from the masses can hardly become classic music and can't stand the test of time and space. The creation of red music is by no means to sing praises, whitewash peace and complete tasks. Criticizing social problems and expressing the aspirations and aspirations of the people are the most essential characteristics of red music. The performance of red music is narrow in the scope of work selection. When selecting red music for various literary and artistic performances, they mainly focus on classic red songs. Of course, this is necessary. Red music needs to undertake the task of inheriting the revolutionary spirit. But there is also a must to pay attention to the newly created red music. Performing new works can also in turn promote creation and give more support to composers. In addition, songs are only a genre of music after all, and instrumental music works should also be paid attention to. Because there is no lyrics, instrumental music works have more abstract and ethereal aesthetic characteristics, which can bring more imagination space for the audience, fully mobilize the enthusiasm of the audience, and put more emotion into listening to music.

3. MEASURES AND SUGGESTIONS

Red music culture is the most brilliant chapter in the modern history of the Chinese nation. As a special product of the revolutionary period, it truly represents the revolutionary struggle and is the carrier of the spirit of patriotism and collectivism. It not only concentrates the essence of an era, but also is an important part of the core culture of socialism. It played a role in promoting the spread of Marxism

in China at that time, and has important historical and cultural values. During the war, red music, with its inspiring melody and profound connotation, encouraged the Party and the people to work hard to win the victory of New China and make great contributions to the cause of the proletariat. In today's era of peace, with the deepening of reform and opening up, China's economy and science and technology are developing rapidly. Red music also uses its positive song connotation to sing the core idea of socialist construction, providing spiritual impetus for socialist construction.

Red music has a high historical and cultural value, and the spirit of unity, struggle, collectivism, patriotism and other positive energy advocated in red music is also needed for today's social development. How to better keep the essence and vitality of red music in the long history, take the essence of red music and discard its dross, keep up with the pace of the times, continue to enter the public's vision with a new look, and become the spiritual food to nourish the public, the following aspects should be improved:

3.1 Taking the Masses as the Basis, and Keeping in Line with the Needs of the Times

In order to win the support, acceptance and understanding of the broad masses of the people, any kind of culture must first achieve popularization, nationalization and popularization, so that it can have a broad mass base and support; Secondly, it is necessary to comply with the needs of the times, the rhythm of the times and the laws of development, keep pace with the times, bring forth the new, gradually play a leading role in cultural development, and become the leader of cultural development of the times. Under the new historical conditions, the further development of the red music culture and its charm are crucial. In order to realize the effective and sustainable development of red music culture, it is necessary to learn from some advantages and advantages of popular culture and popular culture, and integrate some characteristics of popular culture and popular culture into red music culture.

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Red music has a high historical and cultural value, and the spirit of unity, struggle, collectivism, patriotism and other positive energy advocated in red music is also needed for today's social development. Therefore, many musicologists have made various explorations on red music, exploring how to give red music new vitality to promote social progress. Nowadays, people's impression of red music is mostly "outdated" stereotype, which deviates from the deep connotation that real red music hopes to convey. Therefore, the research on red music should bring forth new ideas, seize the characteristics of the times of red music, and make red music become a classic and rooted in people's hearts.

At this stage, most of the research and practice on the development of red music culture focus on how to redevelop the red music culture. Red music culture has made indelible contributions to the Chinese nation. It is not only an important way for Marxism to penetrate the masses during the revolutionary period, but also a powerful weapon for the Central Soviet Area to publicize and educate the masses to promote the revolutionary climax. However, with the development of the times, because of its single propaganda mode and too dogmatic communication form, the public, especially the young people, have lost interest in it, and there has been an obvious problem of intergenerational decline. And because of its special folk song style communication form, red music has led to "misreading" of its song content. Therefore, there is a necessity to dialectically understand the content of red music, and play the role of red music in improving personality and improving atmosphere. And it is necessary to give full play to the role of red songs in improving personality and improving the atmosphere, constantly innovate the content of red songs in genre, form and publicity methods, and more effectively promote the dissemination and popularization of red music. Looking throughout

the results of research in this area, although the scope is relatively broad, there are still parts that can be added. Academics should explore how to better maintain the essence and vitality of red music in the long river of history from the perspective of innovation and inheritance. There is a must to truly take the red music's essence and remove its waste, keep up with the pace of the times, enter the public's field of vision again with a new look, and become the spiritual food to nourish the public.

First, in terms of publicity, it is necessary to carry out a new interpretation of the essence of red music culture that meets the requirements of the times, and adopt a way that can be understood and accepted by the public. Since the stereotype left by red music in the public, especially among the new generation of teenagers, will make them reject red music without thinking, when popularizing red music, it is not only necessary to select songs that are familiar to the public and popular, but also to appropriately broaden the scope of red songs, not to use the singer's singing style and era as the standard for measuring whether it is a red song, but to pay more attention to whether the ideological connotation of the song itself is in line with positive, healthy and lofty socialist values. And in terms of expression and the choice of singers, there is a must to keep up with the current trend, inject fresh blood into red music, and expand its audience. Under the national conditions of China's gradual aging, only by making young people love red music can it be more conducive to the inheritance and development of red music.

Second, in terms of policy support, red music should be given sufficient support and development space to broaden the market for red music. In the revolutionary period, the role of red music in "awakening the masses, exciting, educating the masses, and organizing the masses" was very obvious and prominent. However, in such a non-revolutionary period of rapid development of science and technology, continuous progress and rationality of human society, the original revolutionary and application functions of red music have all disappeared, and it has remained as an art form. Behind its historical beauty, it not only contains various cultural information, but also records history and tells the public the trajectory of history. Today's music market is prevalent in the culture of rapid consumption, but there are few music with connotation and depth, and the policy should be more inclined to the development of red music, attract more resources to develop red music,

and re-enable red music to play its unique function of inspiring and awakening the public.

The third is multi-party linkage and cooperation. Through guidance and other means, it is quite important to improve the love of young people for red culture, and enhance the sense of value of red music in their minds, as well as play the unique aesthetic education function of red music culture. Due to the current social stability, harmony, prosperity and strength, young people who have not experienced turbulent times can not experience the hard-won success of the current good life. With its special aesthetics and education, red music is not only an excellent carrier for publicizing the revolutionary spirit, but also an indispensable method and form of aesthetic education. In the process of listening to and appreciating red music culture, people can enhance their aesthetic concepts, continuously stimulate the inner pride in their hearts, and make people adjust and establish correct aesthetic concepts, as well as shape and improve their lofty personality. Red music culture has a rich spirit of the times and revolutionary spirit, as the main theme of socialist literature and art, its catchy melody and easy-to-understand lyrics are an important way for Marxist thought to penetrate into the masses, accelerate the cultivation of positive socialist energy, and promote the prosperity and development of socialist culture. Red music culture has a rich spirit of the times and revolutionary spirit, it is an important part of China's socialist culture, and has great prospects for development in the current era. The media, the government, schools, etc. must actively promote its development, make it move towards mass culture, and pass it on in a positive and vigorous manner.

3.2 Using Modern Means to Disseminate and Inherit Red Music

Red music contains both historical and regional factors, and once had its matching transmission path. Today, China has entered the Internet and information age, and using richer means to spread red music can effectively expand the audience. First, there is a necessity to pay attention to the modernization of the communication platform, such as increasing the composition of Internet live broadcast and recording, so that the exhibition and performance of red music is not limited by geography. Or the parallel mode of online and offline, and the online live broadcast can also be carried out simultaneously when performing offline. Webcasts are less difficult to participate in than live

TVs and less expensive. Whether it is a professional performance team or an amateur cultural performance, the number of audiences can be increased through online live broadcasting, and it is not constrained by physical performance venues.

The second is to improve the form of performance and perform red music in a form that is popular with the masses of the contemporary people. For example, people can add "fashionable" factors to red music, enrich the stage effect with modern optoelectronic technology, match the performance of red music with lighting, scenery, background projection, display music while restoring historical stories to the stage, auditory and visual sensory stimulation can enhance the appeal of red music, more effectively carry forward the revolutionary spirit, and tell Chinese stories well. In addition, special red song competitions, red instrumental works performance competitions, red song choir competitions, etc. can also be set up, and the competition groups can be divided into professional and amateur groups, so that more people can experience the charm of red music in a hands-on way.

The third is to shoot and fully explore the touching stories in the history of the party, make excellent feature films, and cooperate with red music related to historical stories, so that the audience can form a more profound impact on red music, and the pictures, plots and musical and artistic images complement each other.

3.3 Improving Talent Training Mechanisms

In the final analysis, the creation and performance of music still needs to be done by people, so cultivating a sufficient number of excellent musicians can improve the quality of red music. Red music is invincible in the market competition and needs to ensure superior quality. Only policy support can only play an auxiliary role for red music, and the audience has the right to freely choose what kind of literary and artistic works to enjoy, and ultimately needs to rely on red music itself to compete with other literary and artistic works. To cultivate talents who can create and perform red music, it is necessary for music colleges and universities to improve the quality of teaching. First of all, music students should be guaranteed to have basic musical literacy and master the creation and performance techniques of organizing. Secondly, it is necessary to provide

music students with more performance practice opportunities and hone their skills in practice. Finally, the cultivation of red music talents is different from ordinary music talents in that they need to have a high ideological consciousness, an accurate understanding of China's politics, economy, history and society, and an understanding of people's living conditions and aesthetic needs. This means offering a certain number of cultural courses in music academies, and regularly organizing students to participate in social work or adding opportunities for social research.

The Ministry of Education can set up a special fund for the cultivation of special red music talents, so that this group can expand its horizons and go deep into society after receiving general higher education. Increasing the cultivation of red music talents will inject more high-quality talents into the society and inject fresh blood. With the support of the fund, students can go deep into the people and improve the problem of literary and artistic creation not being "grounded".

3.4 Carrying out Education, Teaching, Research and Practice of Red Music

Red music has high historical and cultural value, and the "revolutionary aesthetics" it represents still needs to be promoted today when advocating struggle. Therefore, many scholars in teaching positions have made exploratory practices to increase the proportion of red music in the classroom. This kind of practice of excavating the historical and cultural value of red culture and bold innovation should be encouraged. However, it is necessary for the academic community to further standardize it and make accurate analysis and positioning of teaching materials, teaching plan design, teaching practice and other links. Most of the red music used in the classroom today belongs to the category of history and culture, and the values it carries may not be completely compatible with today's society, and its own artistic standards are also uneven due to historical reasons. Therefore, the application of red music needs to be based on systematic research, including interdisciplinary theoretical support such as history, aesthetics, education, psychology, etc., and "sublate" red music resources.

At present, the education, teaching research and practice of red music culture mainly focus on three aspects:

The first is to give full play to the aesthetic value of red music, and apply red music to music appreciation courses in primary and secondary schools and colleges and universities. Red music benefits from its deep history and the positive emotions contained in the music itself, and the use of red music in music appreciation classes is beneficial to students' spiritual edification. In the learning stage of students, it belongs to the construction stage of world view and values, and positive red music can subtly cultivate students' attitude towards life. At the same time, red music is closely related to historical events, and when students learn red music, they will also recognize the struggle of revolutionary martyrs, which will assist students to learn modern and modern Chinese history. Therefore, the red music course is a combination of aesthetic education, moral education and knowledge education.

The second is the ideological and political education. A good ideological and political course is highly relevant to national security and ideological construction, and reflection on traditional ideological and political education is an important theme in today's education. The traditional ideological and political classroom is conducted by preaching. Although the teaching content is rigorous and accurate, the teaching mode is boring. Students are in a passive position in the classroom, unable to form a deep understanding of what they have learned, and have no motivation to put it into practice. What's more, people have a resistance to the knowledge learned in the ideological and political course, which is a serious threat to national security and social stability. Art has the characteristics of entertaining, unconsciously influential and moving people with emotion. Therefore, combining art with ideological and political classes will improve the restrictions of ideological and political classes to a certain extent and form a new reform idea. Red music can touch students more and give them more motivation to practice than theoretical preaching. At the same time, the intervention of red music gives the ideological and political classroom a chance to step out of the classroom and onto the stage. The switching of learning environment will undoubtedly bring more fun and challenges, fully stimulate students' initiative, and enable students to actively find ways to deal with the non examination form of assessment. In addition to testing the students' personal artistic accomplishment, the examination method of stage performance also requires students to have a sense of teamwork. This kind of active,

active and cooperative learning method is exactly in line with the revolutionary spirit.

The third is that the research on the value of red music in professional music education aims to expand the types of music played and sung by students. Compared with the past simple training etudes, art songs, aria and other professional music tracks, red music needs different performance and singing methods. Through more extensive music training, students can form perfect professional skills and music accomplishment. In addition, red music has a wide audience, so training red music can bring more opportunities for students to practice on the stage. Such stage practice is usually social oriented and has practical value for students' future performance career.

Looking at the research results in this field, it has covered a wide range, but there is still the possibility of expansion and deep exploration. The academic community should explore the possible boundaries of this research object from the academic point of view, especially to broaden the methodological horizon. The research of red music into the interactive system of music, politics and education makes the theories of various disciplines dynamically matched, and finally forms an effective connection with the mainstream ideological discourse system.

In the preparation of teaching materials, the huge number of red music itself, as well as the consideration of artistic value and historical value, should be taken into account, and red music should be selectively and targeted into teaching materials. The existing research results have put forward ideas for application in music appreciation classes and ideological and political courses, but there is still a lack of discussion on the specific teaching content. For different types of courses, the choice of red music also needs to follow different principles.

When discussing the preparation of music appreciation course teaching materials, the selection principle should focus more on the consideration of the artistic level and aesthetic analysis of the music ontology, supplemented by the guidance of historical value orientation. Therefore, when thinking about this principle, it is necessary to have a clear aesthetic principle as a theoretical basis. Red music should conform to "revolutionary aesthetics", and students should be able to form a struggle, positive emotional experience when appreciating such works. The artistic imagery presented by red music should be screened and highly compatible with the spiritual

outlook of contemporary students, which should not only form a correct guidance for students' aesthetics, but also not be too strange to contemporary students. Due to historical reasons, the artistic level of red music is uneven, so works that can be included in music teaching materials must take artistic level as the core assessment index. When writing red music content for ideological and political textbooks, the principles to be followed are contrary to the above. Factors such as historical value and political stance should dominate, while artistic value can be used as secondary factors. Red music that meets this requirement should be related to important historical events and highly matched with ideological and political theories.

In terms of teaching design, when teaching red music, in addition to traditional singing classes and music appreciation classes, musical theater performance training can be added to construct an immersive art experience for students. When teaching red music in the ideological and political classroom, it is necessary to consider the seriousness of the ideological and political classroom and the balance of musical activities, that is, to avoid following the rules, and not to enter the misunderstanding of formalism and hedonism.

In terms of scientific research, a sound research system should be formed based on a large number of specific practices. There is a must to formulate complete experimental plans in qualified colleges and universities, primary and secondary schools, and scientifically evaluate teaching results, so as to further promote academic thinking. The complexity of students in different places and different ages is an unavoidable problem, and under the common guiding principles, specific research on specific problems needs to be done. Red music education is an innovative teaching model committed to breaking through the barriers of disciplines, and cannot enter the trap of "one-size-fits-all" formalism. In terms of comparative research in China and abroad, there are a considerable number of schools in China that include red music in their teaching plans, and cross-border comparisons between regions or schools to explore the successful experience and differences in conditions between the two sides can further serve the preparation of teaching materials and the formulation of teaching programs, so such comparative research is indispensable. At the same time, researchers need to have a broad international perspective. Red music contains elements that serve patriotic education, and the method of promoting patriotic education through musical means is also

popular in European and American learning. Especially in the United States and Russia, patriotic education is quite successful, and qualified scholars conduct field visits, compare research with Chinese red music education, and learn advanced foreign experience, which helps to expand academic horizons in this field.

The music classroom of primary and secondary schools and the popular music class of colleges and universities are also important communication platforms for red music, the communication platform of schools does not need to worry about market competition, and there is a need to add red music to teaching materials or teaching plans. However, this creates the hidden danger of uneven classroom quality levels, and if the red music class cannot be presented in a high-quality classroom, it will make students lose interest in learning, and finally become superficial and become formalism. The first is that the department in charge of education can design an audit mechanism to regularly spot check the quality of the classroom. Some teachers are selected to accept the assessment to ensure that teachers have a sound knowledge reserve and fully prepare the teaching design. The second is to innovate the teaching mode, make full use of multimedia means, enrich the teaching content of the classroom, and enable students to get all-round edification and enlightenment. The classroom can also go beyond the classroom, visiting museums or red tourist attractions, complementing the textbook content in a more intuitive way. Finally, it is necessary to increase students' performance practice opportunities and set up learning achievement report performances. It is also necessary to let students improve their confidence in participating in singing and performing, and participating in the performance of red music can bring a stronger impact than appreciating red music. Moreover, students' presentation performances will also become part of the campus culture, injecting a revolutionary spirit into the campus culture.

4. CONCLUSION

The inheritance and development of Chinese red music has carried forward lofty ideals, strengthened faith and the revolutionary spirit of serving the people, further sublimated Chinese national spirit, and shaped a series of values and ideas with national characteristics. By analyzing the development difficulties and problems faced by the inheritance of Chinese red music at present, and

thinking about the way out for the inheritance of red music in the future, it is hoped to combine history with reality, dig deep into historical experience and wisdom, grasp current and future problems, and highlight the practical significance of red music research. There is a long way to go to inherit the cultural heritage left by a specific era, show unique artistic charm of China, and add luster to the world music.

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