

Decoding the Spiritual Spectrum of the Chinese Communists from China's Red Music Culture

Hui Liu¹ Wenjuan Liu² Jing Chen³ Yanhui Tian³ Keke Du⁴

^{1,2,3,4} Engineering University of Information Support Force, Wuhan 430030, China

ABSTRACT

The spiritual spectrum of Chinese Communists is inextricably linked to China's red music culture. This paper reveals the pivotal role of red music in inheriting and promoting the spiritual spectrum of Chinese Communists, explores how red music has become a vital vehicle for disseminating and developing the Communist spiritual spectrum, and how both mutually advance the progress and development of Chinese society, emphasizes that with its catchy melodies and uplifting lyrics, red music continuously infuses the masses with new vitality and strength and enhances their sense of belonging and pride in the nation, and educates and guides the broad masses to establish correct worldviews, outlooks on life, and values. This paper revisits the Party's century-long history through Chinese red music, seeking to uncover the spiritual code of the Communist Party of China.

Keywords: Communist Party of China, Spiritual spectrum, Red music culture, Symbiotic integration.

1. INTRODUCTION

Since the founding of the CPC, after a hundred years of trials and hardships, it has forged the spiritual pedigree of CPC people with the great spirit of party building as the source. These spiritual characteristics are not only the valuable spiritual wealth of the CPC, but also an important driving force to promote the development and progress of China's society. At the same time, as an important carrier of the spiritual pedigree of the CPC people, Chinese red music culture, with its unique artistic form and profound ideological connotation, has become an important way to inherit and promote the spiritual pedigree of the CPC people.

In China, red culture represents revolution, courage and innovation. It refers to the advanced culture with Chinese characteristics created jointly by the CPC, advanced elements and the people in the revolutionary war years, which contains rich historical and cultural connotation and magnificent revolutionary spirit. The music contained in the red culture has formed a unique red music culture. It is the revolutionary music created and spread by the people under the leadership of the CPC in various periods, as well as the new music with healthy and progressive content created by the people following the revolutionary music.

2. EXPLORING THE HISTORICAL ROOTS OF RED MUSIC CULTURE

During the various periods when the CPC led the Chinese people in revolution, construction and reform, the red music culture demonstrated the great spirit of the Chinese people through various forms and works. For example, the "Patriotic Song of the May Fourth Movement" embodies the spirit of the May Fourth Movement of "patriotism, progress, democracy, and science"; The poem "Nanniwan" reflects the spirit of hard work and perseverance in Nanniwan; "The Red Army Is Not Afraid of Difficult Expeditions" expresses the spirit of the Long March, which firmly upholds revolutionary ideals and beliefs; The "Yellow River Cantata" showcases the great anti-Japanese spirit centered on patriotism.

2.1 Music Creation During the New Democratic Revolution: Reflecting Distinctive Class and Political Characteristics

Since the May Fourth New Culture Movement in 1919, marked by the establishment of the CPC, China's music culture has gradually embarked on the path of healthy development. With the

establishment of music majors in universities and colleges, music education has become an important component of aesthetic education and has cultivated a group of music talents with certain professional levels. They combine classical romantic music techniques with Chinese folk music materials to create excellent songs that reflect the spirit of progress of the times, pursue lofty ideals, and yearn for a better life. The music creation during the May Fourth Movement mainly promoted the ideas of anti-imperialism and patriotism, as well as the spirit advocated by the New Culture Movement. The patriotic themed songs created by Xiao Youmei, such as "May Fourth Memorial Patriotic Song", "National Humiliation", "People First Song", etc., are the first batch of patriotic songs in China with the theme of national salvation, embodying the ideas of democracy and patriotism. In addition, there are songs that support the implementation of social reforms and new education, such as "The Song of Self Reliance", "Village Soul Song", "Western Mirror Song", etc., which clearly state the revolutionary ideology of thoroughly overthrowing the old society and creating a new world. In terms of instrumental composition, it also reflects a firm patriotic stance, as well as a new tradition of promoting and pioneering Chinese music based on the Chinese nation, and expresses a strong democratic spirit in the creation. For example, the piano piece "Mourning March" composed by Xiao Youmei to mourn the two martyrs Huang Xing and Cai E was later changed to military music for Sun Yat-sen's funeral; Liu Tianhua's pipa pieces "Improved Practice", erhu pieces "Chanting in Illness", "Moon Night", "Bird Language in the Empty Mountains", "Bright Journey", etc., his erhu pieces have opened a new era in the history of erhu as a solo instrument.

With the rise of the Chinese workers' and peasants' movement, revolutionary singing activities for workers' and peasants have gradually developed in various regions. Most of these songs were written directly to meet the needs of the workers' and peasants' struggle at that time, with clear class positions and profound revolutionary enthusiasm in their content. For example, songs like "May Day Commemorative Song", "An Yuan Railway and Mine Workers' Club Anthem", "Workers and Peasants Alliance Song", and "Jingnan Strike Song"; during the May Thirtieth Movement, "Five-Colored Flags Flutter in the Wind" and "The May Thirtieth Movement"; and during the Northern Expedition, songs such as "National Revolutionary Song" and "Workers,

Peasants, and Soldiers Unite". These songs issued battle cries demanding the unity of the broad masses of workers and peasants, the overthrow of imperialism, and the defeat of warlord compradors. They extolled the noble revolutionary cause and lofty ideals of the proletariat, reflecting the passionate struggle and unwavering revolutionary will of the oppressed masses at the time.

After the establishment of the Jinggangshan Revolutionary Base in 1929, the Party organization and the people's government attached great importance to the development of revolutionary literature and art and its propaganda role. The primary forms in music were revolutionary folk songs and songs of the workers' and peasants' red army. Songs reflecting the people's new life of freedom and happiness in the revolutionary bases included "The Communist Children's Corps Song", "Osmanthus Blooms Everywhere in August", "Women's Revolutionary Song", and "Scenes of the Soviet Area". Songs expressing the people's love and praise for the revolution, their leaders, and the Red Army included "Shatter the Old World", "Workers' and Peasants' Revolutionary Song", "Liu Zhidan", "Ten Farewells to My Beloved as He Joins the Red Army", and "Longing for the Red Army". Others depicted the revolutionary struggles of military and civilian populations in the bases, such as "Song of the Autumn Harvest Uprising", "Marching to the Front", "Victory Song of Crossing the Dadu River", "The Red Flag Spreads Across the Land After One Battle", and "Song of the Reunion". Additionally, some works were composed for policy dissemination and ideological education among the base populations, including "Song of Red Army Discipline", "Song of Shooting Military Discipline", and "Communist Youth League Saturday Song". The revolutionary music of this era embodied revolutionary optimism and collective heroism. These songs comprehensively and authentically captured the combat life in the base areas and the new spirit of the revolutionary masses, reflecting the fine traditions and correct direction of revolutionary music. Thus, the revolutionary music of the base areas not only played a significant role in galvanizing the political struggles of the time but also exerted a profound influence on the development of music in the liberated areas during the subsequent War of Resistance Against Japan and the War of Liberation.

In 1930, the Communist Party of China established the "Chinese Left-Wing Writers' League" in Shanghai. It introduced Marxist-Leninist literary and artistic theories and the

achievements of Soviet revolutionary literature and art, organizing revolutionary musicians to participate in the creation of progressive films and plays of the time. Through progressive films such as “The Light of Motherhood”, “Song of the Fisherman”, “The Great Road”, “New Woman”, and “Stormy Sons and Daughters”, as well as stage plays and satirical operas like “Storm on the Yangtze River”, “The Song of Spring's Return”, “The Flood”, and “Resurrection”, revolutionary film music such as “The Mining Song”, “The Song of Hunger and Cold”, “The Newspaper Seller's Song”, “The Great Yangtze”, “The March of the Volunteers”, and “The Songstress Under the Iron Hoofs” was created. This music disseminated revolutionary ideals, reflected the people's anti-imperialist and patriotic struggles, and expressed the Chinese people's unprecedented fervor for struggle and their hope and confidence in victory against imperialism. These patriotic songs greatly inspired patriotic masses across all social strata at the time.

During the War of Resistance Against Japanese Aggression, many progressive musicians passionately composed numerous musical works centered on the themes of anti-Japanese resistance and national salvation. They transformed the Communist Party of China's ideology of resistance, the people's call for unity, and the heroic spirit of battlefield warriors into moving melodies that united hearts and minds while bolstering morale, forging a distinctive and powerful style of resistance songs.

The choral masterpiece “The Yellow River Cantata” embodies the great spirit of the Chinese nation. With its sweeping historical scope and majestic grandeur, it inspired the people to defend their homeland, the Yellow River, North China, and all of China. Zhou Enlai personally inscribed: “Roar for the resistance! Sing for the masses!” This choral work sounded the clarion call for anti-Japanese salvation, becoming a spiritual anthem for the Chinese people and igniting their indomitable resolve to defend their homeland. A newspaper commentary at the time declared: “One chorus is worth ten thousand Mauser rifles.” Red songs such as “March of the Volunteers”, “On the Jialing River”, “The Army and the People”, “Ballad of the Great Wall”, and “Anthem of the Anti-Japanese Military and Political University”; the anti-Japanese mini-opera “Peach Blossom Spring”; Yangko operas “Brother and Sister Cultivating the Land” and “The White-Haired Girl”; piano music “Chinese Suite” and “Wild Geese Flying South”;

Folk instrumental ensembles: “Golden Snake Dance”, “Lovers in the Mountain Kingdom”, “Spring Dawn on the Emerald Lake”, “Wang Zhaojun Leaves for the Frontier”, etc. Anti-Japanese war songs embody revolutionary culture and served as powerful weapons in securing victory in the War of Resistance. These musical works portray the heroic struggles of the People's Army and revolutionary youth under the leadership of the Communist Party of China, embodying immense power and majestic grandeur. Following the victory in the War of Resistance Against Japanese Aggression, the Communist Party of China led the military and civilians in the Liberated Areas to launch the War of Liberation. Songs expressing the sentiments of soldiers and the masses were common during this period. Tunes like “Beyond the Mountains Lies a Beautiful Land”, “Song of Wuzhishan”, and “Who Doesn't Say My Hometown Is the Best” celebrated the magnificent landscapes of the motherland and the deep bond between the military and the people. During the land reform movement, working people created numerous songs like “Five Flowers in Bloom”, “Song of Liberation”, and “Busy Production”. These songs depicted the joy of oppressed peasants who gained land ownership and self-determination after land reform. In summary, during the revolutionary war era, red songs possessed strong combative qualities, distinct class characteristics, and clear political orientation. As a category of literary and artistic expression, the songs of the War of Resistance served as “an integral part of the entire revolutionary machinery”, functioning as “a powerful weapon for uniting and educating the people, striking and annihilating the enemy”. They played a unique role in helping the people fight the enemy with unity and determination. Music had to be integrated with the political struggles of the time and the revolutionary demands of the masses, striving to express the revolutionary masses' heroic and resolute character while pursuing the nationalization and popularization of music.

2.2 Musical Composition During the Period of Socialist Revolution and Construction—Demonstrating Clear Ideological and Educational Character

The Communist Party of China led the people of all ethnic groups across the nation in overthrowing the three mountains that oppressed the people. This victory not only marked the success of the New Democratic Revolution but also led to the founding of the People's Republic of

China. This action strengthened the forces of world peace, democracy, and socialism, and inspired the struggles for liberation among oppressed nations and peoples worldwide. From then on, China entered the period of socialist revolution and construction. During this era, revolutionary music became a central theme in songwriting. Its praise for the new China ignited people's enthusiasm for work and served as a unifying force in reality. Such as, the grand choral work "Forest, Green Ocean"; the orchestral pieces "Misty River" and "The Passage of Time"; the film score "Early Spring in February"; and songs such as "Singing to Our Motherland" and "We Workers Have Strength."

As New China embarked on rebuilding its nation and unfurled the grand blueprint for socialist construction, the Chinese People's Volunteers, driven by high morale and noble internationalism, launched the arduous Korean War to defend their homeland. Red revolutionary songs composed during the war inspired the volunteers to fight valiantly, including "I Am a Soldier" and "The March of the Chinese People's Volunteers".

In 1963, a nationwide campaign to learn from Lei Feng's spirit ignited a wave of enthusiasm among musicians. Songs created around Lei Feng's spirit included "Learn from Lei Feng, a Fine Example" and "Sing a Mountain Song to the Party".

In 1965, to commemorate the 30th anniversary of the Red Army's Long March victory, Xiao Hua composed 12 epic songs based on his real-life experiences during the Long March. The composer later selected ten of these to form the "Long March Suite". This suite depicts ten interconnected scenes of combat and daily life, skillfully blending folk melodies from various regions with traditional Red Army songs into a grand vocal cycle. It celebrates the legendary 25,000-li Long March in China's revolutionary history.

Red music of this era revisited heroic feats from the war while passionately celebrating the masses during the socialist revolution and construction period. Simultaneously, it ignited patriotic fervor among the people and inspired solemn pledges to dedicate their youth and strength to the motherland.

2.3 Musical Composition in the New Era of Reform, Opening Up, and Socialist Modernization—Marked by Remarkable Diversity and Modernity

In December 1978, the Third Plenary Session of the 11th Central Committee of the Communist

Party of China was successfully convened, ushering in the grand opening of China's reform and opening-up. Red music culture during this period underwent significant transformations compared to its predecessors: not only did its language become more richly varied, but its emotional expression also grew more nuanced and subtle. By focusing on people's emotional worlds and interpersonal relationships, numerous outstanding works emerged, encompassing diverse themes, tones, styles, and genres. These works pursued authenticity, beauty, and refined artistic value, satisfying the public's demand for cultural diversity while signifying that red music was advancing toward higher artistic achievements.

Against this backdrop emerged a series of inspiring works, such as "The Story of Spring". These compositions not only documented the monumental journey of reform and opening-up and the earth-shaking transformations it brought to the nation, but also painted a magnificent historical panorama with their grand and sweeping grandeur. "The Story of Spring" has become one of the defining symbols of this era, with its manuscript now treasured in the Shenzhen Museum. Additionally, numerous works reflecting the positive spirit of contemporary youth (such as Young Friends Gather Here) and showcasing the people's happy lives (like On Fields of Hope and Entering a New Era) have emerged.

July 1, 1997, and December 20, 1999, witnessed the significant moments of the establishment of the Hong Kong Special Administrative Region and the founding of the Macao Special Administrative Region, respectively, opening new chapters in the development of both regions. Simultaneously, these events inspired musicians to create outstanding works such as "A.D. 1997", "Song of the Seven Sons - Macao", and "The Bauhinia Blossoms in a Different Red".

On August 8, 2008, the Beijing Olympic Games commenced with great fanfare. The theme song for these Games ingeniously blended traditional Chinese elements with modern international trends, embodying innovative approaches that fully reflected the core concept of a "People's Olympics" and promoted cultural exchange between East and West.

In summary, from 1978 to 2008, China's music scene showcased the tremendous transformations and developmental achievements since the reform and opening-up through a series of remarkable works. These compositions also reflected the new

outlook and ideas demonstrated by the Chinese people under new historical conditions.

2.4 Musical Creations in the New Era of Socialism with Chinese Characteristics: Demonstrating Exceptional Integration and Innovation

On October 18, 2017, the 19th National Congress of the Communist Party of China opened in Beijing. Xi Jinping, on behalf of the 18th Central Committee, delivered a report titled “Securing a Decisive Victory in Building a Moderately Prosperous Society in All Respects and Striving for the Great Success of Socialism with Chinese Characteristics for a New Era”. The report identified a new historical juncture for China's development: socialism with Chinese characteristics has entered a new era. In his report, General Secretary Xi Jinping solemnly declared: “The founding aspiration and mission of the Chinese Communists is to seek happiness for the Chinese people and rejuvenation for the Chinese nation.”

Works from this period include: the theme song “Never Forget Our Original Aspiration” from the documentary series *Never Forget Our Original Aspiration, Continue to Forge Ahead*; “Where I Stand Is China”, “I Pledge”, and others.

Great undertakings forge great spirits, and great spirits accomplish great undertakings. In confronting the unprecedented COVID-19 pandemic, the Party and government's swift emergency response and robust governance capabilities have fully demonstrated the institutional strengths of socialism in mobilizing resources to tackle major, difficult, and urgent tasks. Red-themed music such as “Cheer Up, Wuhan”, “Waiting for the Storm to Pass”, “Believe Love Will Prevail”, and “Building Our Homeland Together” embodies the great spirit of the Chinese nation. As President Xi Jinping stated: “The Chinese people and the Chinese nation, with their fearless spirit of daring to fight and daring to win, have forged a great spirit of epidemic prevention and control—one that prioritizes life above all, unites the entire nation, sacrifices life and forgets death, respects science, and shares a common destiny.”

3. STRIVING TO PROMOTE THE SYMBIOTIC INTEGRATION OF THE COMMUNIST CHINESE SPIRIT SPECTRUM AND CHINA'S RED MUSIC CULTURE

3.1 Forging Pathways for Red Music to Inherit and Promote the Communist Chinese Spirit Spectrum

Red music culture, jointly created by the Communist Party of China, progressive individuals, and the masses, represents an advanced culture with distinctive Chinese characteristics. It embodies rich revolutionary spirit and profound historical and cultural significance. Practice has proven: From small beginnings to great strength, through a century of heroic struggle, the Communist Party of China led the Chinese people in overthrowing the oppression of the “three mountains” and establishing the new China. Through reform and opening-up, China has gradually ascended to the ranks of world powers. This advancement is inextricably linked to the high priority placed on preserving and developing red music culture, which has fully leveraged its role in strengthening the Party, government, and military's ideological conduct, as well as in fostering the moral values and economic development of the broader populace.

With its unique artistic form and profound ideological substance, red music has become a vital channel for transmitting and promoting the spiritual lineage of the Communist Party of China. Through singing revolutionary songs, people can deeply feel the steadfast conviction, fearless courage, and selfless dedication of the Chinese Communists, thereby igniting their patriotic fervor and revolutionary spirit. In this new historical era, inheriting and promoting the unique value and function of revolutionary music culture not only facilitates the practice of the socialist core value system but also plays a vital role in building a revolutionary culture with Chinese characteristics and global influence.

As Lenin stated, they are the “cogs and screws” within the entire revolutionary machinery. Thus, the Party's literary and artistic work has been positioned and organized within the broader revolutionary endeavor, serving the revolutionary tasks defined by the Party for a given period. Now, under the Party's leadership, China and people have entered a new era of socialist construction. The 20th National Congress of the Communist Party of

China has proposed the grand strategic goal of “modernization with Chinese characteristics.” This undoubtedly represents another monumental revolution destined to astonish the world. Inheriting and promoting red music culture, and forging pathways to transmit and elevate the spiritual legacy of Chinese Communists through red music, holds profound practical significance for serving the Party's revolutionary cause and achieving the objectives and tasks it has set forth.

3.2 Strengthening Red Music as a Vital Vehicle for Transmitting the Communist Party of China's Spiritual Legacy

Red music serves as a vital vehicle for transmitting the Communist Party of China's spiritual legacy and a key pathway for its dissemination and development. For instance, during the Yan'an period, numerous newspapers and periodicals featured literary and artistic supplements that regularly published various literary and artistic works, becoming important channels for spreading red music. According to incomplete statistics, over 20 literary and artistic publications existed during the Yan'an period. Additionally, the publication and distribution of songbooks made significant contributions to spreading red music while profoundly influencing the preservation and development of folk music culture.

Red music was disseminated through multiple channels — written materials, organizations, and mass activities — carrying the Party's voice to the masses. This elevated public consciousness, strengthened unity, and enhanced cohesion. This strengthened the people's convictions in revolutionary struggles and spurred their active participation in the revolutionary cause. These dissemination methods not only met the public's demand for revolutionary music but also deepened their sense of identification and belonging toward it.

Through the widespread dissemination and performance of revolutionary music, the spiritual essence of the Chinese Communists took root in the hearts of the people. Simultaneously, this fostered the continuous innovation and development of the Communist spirit, ensuring it consistently embodied distinct characteristics of its era and demonstrated enduring vitality across different historical phases.

3.3 Promoting the Integration and Symbiosis of Red Music with the Spiritual Spectrum of Chinese Communists

In the new era, Chinese people face numerous new challenges and issues, such as social contradictions, ethnic questions, and environmental problems. Social harmony is an essential feature of socialism with Chinese characteristics and represents the beautiful societal form humanity relentlessly pursues. It serves as a vital guarantee for national prosperity, ethnic rejuvenation, and people's happiness. Red music culture possesses unique cultural significance. Under the leadership of the Communist Party of China, the masses created and produced a vast body of revolutionary musical works during the revolutionary struggle, national construction, and reform and opening-up periods, aligning with the demands and tasks of each revolutionary phase. These works spread widely through various channels, embodying the Chinese people's national spirit, patriotic spirit, and fighting spirit, thereby forging the great spirit of the times.

Red music and the spiritual lineage of the Chinese Communists are interdependent and mutually reinforcing, jointly propelling the progress and development of Chinese society. With its unique artistic appeal and profound ideological substance, red music has ignited the patriotic fervor and revolutionary spirit of the people, providing powerful spiritual momentum for China's revolutionary struggles and socialist construction. Simultaneously, the spiritual spectrum of the Chinese Communists has provided crucial ideological safeguards and spiritual support for China's social advancement and development.

Therefore, to vigorously promote social stability on the new journey of the new era, the inheritance and development of red music culture are essential. Red music culture is a unique product of China's historical development. As a carrier of spiritual culture, it is inextricably linked to the developmental process of Chinese society. They permeate each other, depend on each other, and mutually reinforce each other, forming an organically unified whole. As a cultural form with far-reaching influence, red music culture can guide people in establishing correct worldviews, outlooks on life, and values, strengthen the cohesion and centripetal force of the entire nation, and provide an inexhaustible source of spiritual momentum for

realizing the great rejuvenation of the Chinese nation.

4. CONCLUSION

Red music has witnessed the entire journey of the Communist Party of China from its founding, growth, to development, with its evolution mirroring the Party's ideological transformation. It not only concentrates the Party's political tenets, economic strategies, cultural philosophies, and core values across different eras, but also portrays vivid historical scenes through a series of revolutionary, militant, and mass-based works (such as from "Question" to "The People's Liberation Army Occupies Nanjing", "Singing the Motherland" to "Learn from Lei Feng, a Good Role Model", and "The Story of Spring" to "Stay True to Our Original Aspiration"), it paints vivid historical scenes through grand artistic forms, comprehensively showcasing the great journey of the Chinese people achieving continuous victories under the Party's leadership.

People firmly believe that on the path of building socialism with Chinese characteristics, especially during this critical period of the great rejuvenation of the Chinese nation, red music will continue to play a vital role. It will advance ideological and political education, support the promotion of the Party's policies and guidelines, inspire public morale, and widely disseminate the core socialist values. As an indispensable part of China's revolution, construction, and reform, revolutionary music serves not only as a powerful tool for strengthening national cohesion but also as an effective means of promoting positive energy.

A close and profound connection exists between revolutionary music and the spiritual world of Chinese Communists. The former is not only one of the important expressions of the latter but also a key channel for inheriting and developing this spiritual legacy. Moving forward, there is a must to intensify efforts to preserve and develop red music culture, deepening its integration with the spiritual framework of the Chinese Communist Party to jointly advance social progress and development.

Under new historical conditions, red music carries profound social significance and value. It is necessary to continue to promote and enrich this traditional art form, weaving it into contemporary life to leverage its unique role in political education, historical and cultural research, and humanistic care,

thus contributing to the realization of the Chinese Dream.

REFERENCES

- [1] Xin Dewan, Practice and Exploration of Red Music Culture into College Students' Enrollment Education [J]. Journal of Shenyang Agricultural University (Social Sciences Edition), 2023,25(01): 22-27.
- [2] Hui L, Keke D, Junfei B, et al. Analysis of the Characteristics and Effects of Red Music During the Agrarian Revolutionary War[J]. SHS Web of Conferences, 2023, 158.
- [3] Zhang Zhichao, The Red Cultural Gene in Constructing Chinese Musical Narratives [N]. China Social Sciences Today, 2022-09-16(008).
- [4] Zhu Ya'nan, Education and Inheritance of Red Music Culture [D]. Xi'an Conservatory of Music, 2022.
- [5] Hu Xiaodong, Wen Xiong, Practice and Exploration of Red Music Culture into College Students' Enrollment Education [J]. Journal of Shenyang Agricultural University(Social Sciences Edition), 2021(11): 38-46.
- [6] Peng Cheng, The Root-seeking Journey for Music and Scholarship: A Trip to Yan'an City of Shanghai Conservatory of Music [J]. People's Music, 2021(10): 73-77.
- [7] Shanghai Conservatory of Music performs the New Era version of "Long March Suite" in Yan'an and hosts a Red Music Forum [J]. Art of Music (Journal of the Shanghai Conservatory of Music), 2021(03): 2.
- [8] Yan Jishuang, Intergenerational Inheritance and Great Contribution of Chinese Red Musicians [J]. Lingnan Journal, 2021(04): 76-81.
- [9] Xu Yuanyong, Yu Feng, Wang Jie, Several Academic Issues in the Study of Chinese Red Music [J]. Music Research, 2021(04): 18-26.
- [10] Ma Xiaoshuang, Exploration into the Characteristics and Future Development of Red Music Culture [J]. Peony, 2021(02): 126-127.

- [11] Li Shiyuan, Discipline Theory and Problem Framework of Red Music Research: Reflection and Exploration of Music Academic Research (IV) [J]. Music Research, 2020(02): 86-97.
- [12] Mei Shichang, The Research of CCP's Revolution Music and the Widely Transmission of Maxism [D]. Xiangtan University, 2019.
- [13] Hui L, Na Z, Hua F, et al. On the Time Value of Inheriting and Promoting Chinese Red Music Culture[P]. Proceedings of the 2020 2nd International Conference on Economic Management and Cultural Industry (ICEMCI 2020), 2020.