

# A Study on the Inheritance Path of Red Music in Universities Under the Multicultural Background

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Red music culture is a cultural form created by the people led by the Communist Party of China (CPC) in the process of revolution, construction, and reform. The inheritance and dissemination of this cultural form in universities, especially in the context of multiculturalism, has important social and cultural value. This study takes the red music culture in Shanghai as the research carrier, and explores the inheritance path of red music in universities through background investigation, theoretical research, specific practice, and achievement display. The research results show that red music culture can be effectively inherited and promoted by strengthening the construction of the red music culture cloud platform in universities, integrating red music culture resources into the campus environment, and promoting it in Chinese, English, and Japanese on social media. In addition, this study also explores the effective role of red music culture in establishing correct ideals and beliefs among college students.

*Keywords:* red music in universities, inheritance path, multiculturalism, Shanghai

## Introduction

Red music culture refers to a cultural and artistic form with distinctive characteristics of history, represented by revolutionary songs and red classic songs. It is a cultural form created by the Communist Party of China (CPC) to lead the people in a series of processes of revolution, construction, and reform, having rich connotations and profound influence. It includes not only a series of musical works with red characteristics but also the manuscripts, musicians, stories, theories, and sites associated with these works. Red music culture, with its unique artistic expression and spirit of The Times, reproduces the glorious struggle history of the Communist Party of China and becomes an important part of Chinese revolutionary history, containing rich ideological and political education materials (Zhou, 2023). In order to better understand and explore the inheritance path of red music in colleges and universities, this study takes Shanghai area as an example and aims to provide theoretical and practical guidance for the inheritance and development of red music culture in colleges and universities through comprehensive investigations and researches.

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### **The Background of Red Music Culture Enter Into Universities**

In recent years, with the influx of western educational trends, the red culture has gradually faded out of college students' sight. At present, most college students have little understanding of red culture, are limited to some history or common sense knowledge taught by textbooks, and cannot well understand the connotation and spirit of red culture. Compared with other art forms, red music contains socialist ideals and beliefs, inherits the patriotic feelings of the Party and the people, is an important part of advanced socialist culture and revolutionary culture, and is also an important part of school music textbooks, so it can more subtly help students understand the spirit of Chinese culture.

#### **The Cultural Background of Red Music in Shanghai**

Modern Shanghai's relatively developed economy, rich and diversified ideology and culture, and solid working-class foundation provided a social environment for Marxism to blossom and bear fruit in Shanghai. The first early organization of the Communist Party of China (the First Congress of the Communist Party of China) was also established in Shanghai, hence its nickname of "Red City".

The birth of Shanghai Red songs can be traced back to 1903 when Shen Xingong returned to school to teach music and songs. The energetic songs inspired the patriotic heart of the Chinese people and laid the foundation for the development of Shanghai's red music culture. After the establishment of the Communist Party of China in Shanghai in 1921, a series of singing activities of workers and peasants were carried out throughout the country. In 1927, the Shanghai National Conservatory of Music was established in Shanghai, with Mr. Cai Yuanpei as its president. It has trained a large number of outstanding composers and music theorists, who have laid a solid foundation for the prosperity and development of Chinese red music culture. And after the outbreak of the Anti-Japanese War in 1932, Shanghai set up the Chinese Left Wing Film Group, many revolutionary composers for the film soundtrack, creating a large number of red music, encouraging the morale of the anti-Japanese society. After the founding of New China, many classic red songs appeared in Shanghai, including *We Are Walking on the Road*, *Socialism is Good*, *Me and My Motherland*, etc., all of which are widely sung by people.

At present, the communication forms of red songs in Shanghai are more diverse, mostly combined with Party Day activities and concerts, and many music associations and organizations have also joined in the planning and organization of related activities. There are not only professional red singers performing on the stage, but also many people who have beautiful scenery that cannot be erased from singing red songs.

#### **The Significance of Red Music Culture Entering Universities**

As one of the carriers of Chinese excellent revolutionary culture, red music plays an important role in the ideological education and cultural inheritance of college students. Therefore, exploring the cultural value and educational value of red music culture in the campus can not only stimulate the attention and research of more and more scholars, but also play an indelible role in promoting the inheritance of red culture (Deng, 2023). Using red music culture to carry out ideological and political education in colleges and universities can combine ideological and political theoretical knowledge with social reality, make students deeply feel the lofty spiritual beliefs of people in the Revolutionary War era, and stimulate their strong patriotic feelings. When students enjoy the beautiful music, they will have a sense of mission and responsibility to contribute to the realization of the Chinese dream of national prosperity, national rejuvenation, and people's happiness. Its integration and development with ideological and political education in colleges and universities can also help students correctly understand the positive energy conveyed (Zhang, 2023).

## **Theoretical Findings and Analysis**

### **Hofstede's Theory Analysis of Cultural Dimensions**

Red songs originated from the revolutionary war era, and countless excellent revolutionary songs awakened the people of the country, men and women, young and old, all involved in the struggle against oppression and aggression, which was not only a rallying cry to inspire the people's courageous struggle in the revolutionary war era, but also a spiritual force for the construction of socialism in China at present. It embodies the pursuit of freedom by the Chinese people and the desire for Chinese people for freedom and peace, and also sings the determination to realize the great Chinese dream. Therefore, comparing Shanghai's red music culture with Hofstede's five cultural dimensions, we find that red music culture has a high power distance index, collectivist tendency, feminist tendency, uncertainty avoidance index, and long-term orientation index. This suggests that red music culture emphasizes authority and order, focuses on collectivism and solidarity, respects women, avoids uncertainty and risk, as well as focuses on long-term development and planning. These characteristics become the basis for many themes and values in red music culture.

### **Analysis of Maslow's Needs Theory**

Red music culture not only satisfies people's spiritual needs (e.g., aesthetic enjoyment of music), security needs (e.g., inheritance and protection of red music culture), social needs (e.g., group singing and choral activities), and respect needs (e.g., praise for heroes and models in red music works), but also satisfies people's self-actualization needs (e.g., participation in red music compositions and singing activities). The analysis of Maslow's Needs Theory reveals the process by which people satisfy various needs through red music culture.

### **Analysis of the Trichotomous Translation**

Considering the dissemination of red music and culture as a translation activity, we find that the dissemination of red music and culture requires not only language translation, but also cultural translation and ideological translation. The translation of language is to translate the lyrics and stories of red music works into other languages; the translation of culture is to introduce the background and connotation of red music culture to people of other cultures; the translation of thought is to spread the revolutionary spirit and national spirit represented by red music culture to others. The analysis of the trichotomous translation reveals the complexity of the transmission of red music culture. This translation process puts high demands on the communicator's linguistic ability, cultural comprehension, and ability to accurately understand and convey the values of red music culture.

Through theoretical research, we realize that the dissemination and transmission of red music culture is not only a cultural activity, but also a social and psychological activity. We need to use relevant theories and methods, and only through the combination of theory and practice can we effectively promote the dissemination of red music culture, such as Hofstede's theory of cultural dimensions, Maslow's theory of needs, and the translation trichotomy, to guide our practical activities and to achieve the effective dissemination and transmission of red music culture.

## **Research Data**

The researchers collected data in April 2023 and conducted an online questionnaire survey among 200 students in the university, as well as 33 music teachers in 10 universities in Shanghai.

### Questionnaire Design and Implementation

**Teacher questionnaire.** The teacher questionnaire is in the form of a network questionnaire, which involves the basic situation of teachers, their understanding of red classical music, and the participation of red music in teaching activities. Questionnaires were distributed and collected through the “Questionnaire Star” mini program with a 100% recovery rate and 100% efficiency.

**Student questionnaire.** Students’ questionnaire is mainly in the form of an online questionnaire, including students’ views on red classic songs, their understanding of red classic songs, and the proportion of red classic songs in school activities. At the same time, some students on campus were randomly interviewed to understand the role of ideology and politics in the communication of red song culture in a more direct way. The results of this questionnaire show that the student questionnaire recovery rate is 100%, and the effective rate is 100%.

**Analysis of the results of the questionnaire of college teachers.** This part first summarizes and analyzes the basic situation of college music teachers, then analyzes the teachers’ understanding of red classic songs and the teaching implementation, and presents some results in the form of tables.

#### 1. The basic situation of music teachers:

This part mainly analyzes the teacher’s educational background and education degree, and the survey results are as follows:

According to statistics, among the 33 college teachers, there are eight music teachers with doctoral degrees, accounting for 24%; there are 20 music teachers with master’s degrees, accounting for 61%; there are five music teachers with bachelor’s degrees, accounting for 15%.

According to statistics, there are nine music teachers with more than 20 years of teaching experience, accounting for 27%; there are 12 music teachers with 11-20 years (including 20 years) teaching experience, accounting for 37%; there are six music teachers with 6-10 years (including 10 years) teaching experience, accounting for 18%; there are six music teachers with less than five years (including five years) teaching experience, accounting for 18%.

According to statistics, 18 music teachers graduated from professional music colleges, accounting for 55%; 12 music teachers graduated from normal colleges, accounting for 36%; three students graduated from comprehensive colleges, accounting for 9%.

#### 2. Teachers’ understanding of red classic songs:

This part of the questionnaire sets a total of three questions, and the survey results are as follows:

Six music teachers have a comprehensive understanding of red classic songs, accounting for 18%; there are 12 comprehensive people, accounting for 36%; 15 people in the general state accounting for 46%; There were zero people who did not know anything about it.

Seven teachers are very interested in red classic songs, accounting for 21%; 14 music teachers are interested in music, accounting for 42%; generally, 10 people are interested, accounting for 30%; two people were not interested.

The introduction of red classical songs into college music classes has been approved by music teachers to varying degrees. Among them, 23 music teachers agreed very much, accounting for 70%; there were 10 people in favor, accounting for 30%; generally, there were zero music teachers in favor; there were zero people who opposed the introduction of red classical songs into college music classes.

To sum up, music teachers agree with the introduction of red classic songs into college music classes to varying degrees. They all have a certain understanding of and relative interest in red classic songs. However, according to the reasons for introducing red classic songs into music classes, most teachers introduce red songs into campus classes because of the requirements of the school. There is not much spontaneity in this area of teaching.

### 3. The application of red classic songs in college classrooms:

According to the survey, about 30% of the music teachers said that before teaching red classic songs, they always dig deep into the background information of red music, the personal profiles of musicians, the background or purpose of the creation of the work, and the revolutionary story behind it; about 55% of teachers said they sometimes did; about 15% of teachers said less; and about 0% of teachers said they never had in-depth discussions.

The teaching methods adopted by teachers in the teaching of red classic songs are shown in the following Table 1:

Table 1

*Statistical Table of Teaching Methods Used in Song Teaching*

Options	Subtotal	Scale (%)
Play demo audio or demonstrate in person	29	87.8
Use board writing or verbal language	30	90.9
Create music situation	24	72.7
Elaborate teaching courseware	21	63.6
Assign singing and other related homework	17	51.5
Regular assessment in various forms	15	45.5
Explore the background connotation and meaning of the song	14	42.4
Other	0	0

The teaching methods adopted by teachers in the teaching of red classic songs are shown in the following Table 2:

Table 2

*Statistical Table of Teaching Methods Used in Red Classic Songs*

Options	Subtotal	Scale (%)
Introduction to the background of red song musicians	31	93.9
The creation background of red classical music is described	31	93.9
Play audio or video on related topics	26	78.8
Read poetry on revolutionary themes	14	42.4
Tell the story of revolutionary history	12	36.4
Play a musical with a theme of red songs	5	15.2
Other	0	0

### 4. Feedback on the teaching of red classic songs:

According to the previous teaching of red classic songs, the teachers made the following self-assessment:

20% of teachers think that the teaching effect of red classic songs is very good in their class; 47% think that the teaching effect of red classic songs is better; and 33% think the teaching effect is average.

About 10% of teachers think that students can almost fully participate in the teaching of red classic songs; 57% of teachers believe that most students can participate in the teaching of red classic songs; and 33% of teachers' report that only about a third of their classmates are actively involved in teaching.

About 47% of teachers think students may like red songs, and about 53% of teachers think students may not be enough or dislike red classic songs. These results reflect that there are still some problems in the teaching of red classic songs, which leads to the student's interest in red songs being average, and the degree of attention needs to be improved.

**Analysis of questionnaire results for college students.** In "Do you like music lessons?", about 82% of students said they enjoyed music lessons very much; about 10% of the students said that they preferred music lessons; and about 8% of students said they did not like music lessons.

We surveyed what kind of music students are most interested in in music class. Among them, 65% of the students said that they hoped that the music class mainly involved pop music, accounting for the largest proportion; 8% of students said they hoped that music classes would mainly involve folk music; 18% of students wanted to focus on Chinese and foreign classical music; and 9% of students wanted to mainly involve red classic music. The results show that the students are most interested in pop music, and less interested in Chinese and foreign classical music, folk music, and red classical music.

We listed 25 well-known red classic songs and asked students to tick off the red classic songs they were familiar with. The data showed that 46% of the students were familiar with less than nine red classic songs. 35% of the students were familiar with 10-17 red classic songs; students who were familiar with 18- 25 red classic songs accounted for 19%.

The results of the survey show that 55% of students do not like red classic songs, and 45% of students like red classic songs. Among the 90 students who liked red classic songs and the 110 students who disliked them, we further investigated the reasons for their liking or disliking red songs. About 89% of them said that they found the melody and tune of red classic songs exciting; 35% of students said they learned about revolutionary history and cultural stories through red songs; 77% of students thought lyrics were very inspirational; 24% of the students said it was because the form and content of the red songs were vivid and interesting. Of the 110 students who did not like red songs, 72% said they preferred a different kind of music classification; 22% because they thought they would be laughed at by classmates listening to red classics; 78% of students because of boring classes; 87% of the students thought red classic songs were old-fashioned and boring; and 82% of students thought red classics were outdated.

33% of the students said that they would often participate in the red classic song performance or competition held regularly by the school; 22% said they sometimes attended; 25% rarely attended; and 20% said they never attended.

As for the channels through which students know red songs, 34% of students said they knew them through traditional media; 62% of the students said that through the "May Fourth Song Festival" and other red song performances; 82% said they learned about it through music lessons; 68% of students said they learned about it by watching related plays or musicals; 76% of students learned about it through online media platforms such as Douyin, XiaoHongshu, Zhihu, and Bilibili.

According to statistics, about 12% of students said that they often take the initiative to learn or understand red classic songs in their spare time; 22% said that they sometimes take the initiative to understand; 45% of students said they are less likely to take the initiative to understand; 21% of students said they never actively learn.

## Research Result

### Results Show

Through questionnaire surveys and data analysis, we find that music teachers all agree with the introduction of red classic songs into college music classes to varying degrees, and they all have a certain understanding of red classic songs and relative interest in them. However, most teachers introduce red songs into campus classrooms just because of requirements of school, and there is no strong spontaneity of teaching. What's more, students' acceptance of red classic songs is relatively low, and they are more inclined to pop music. When it comes to red classic songs, 55% of students say they do not like them and 45% of students say they like them. Their knowledge of red classic songs mainly comes from music classes and online media platforms, such as Tik Tok, Bilibili, and Little Red Book.

Although there are some problems in the dissemination of red classic songs in universities, the project group believes that this does not mean that the value of red classic songs is denied. On the contrary, people should look for ways to solve the problem from various aspects, for example, changing the ways of teaching to make it more attractive, increasing the dissemination channels of red classic songs, such as the use of network media, and increasing the participation of students by holding contests or performances of red classic songs.

The practical significance of this study is that it provides theoretical and practical guidance for the dissemination and education of red classic songs in colleges and universities, and helps to promote the inheritance and development of red classic songs.

### Social Influence

Red music culture is an important part of China's revolutionary history; it is our cultural heritage, and also our spiritual sustenance. Through this study, we have a deeper understanding of the communication status of red music culture in colleges and universities, and put forward effective communication strategies, so as to promote the inheritance and development of red music culture, which has important social influence and value for maintaining and promoting the cultural heritage of the nation and enhancing the cultural confidence of the nation.

In the practice process, the project team found that red music culture has produced social and psychological value for college students: In terms of social value, red music has revolutionary, advanced, excellent ideological and political education characteristics in the college curriculum system, which can expand the ideological and political space of music appreciation courses (Li, 2023). At the same time, as an important part of Chinese revolutionary history, red music culture tells the revolutionary spirit and national spirit of the Chinese people, and plays an important role in enhancing students' national sense of identity and enhancing national pride. The profound sense of social responsibility and collectivism spirit contained in red music also enhance students' sense of social responsibility and guide them to establish lofty moral concepts; In terms of psychological value, many songs in red music culture contain the spiritual connotation of optimism, enthusiasm, tenacity, and struggle, which inspires students' optimism and helps them better face the difficulties and challenges in life and study (Zhou, 2023).

## Conclusion

Through the practice of the project, the project team conducted a comprehensive investigation and research on the inheritance and dissemination of red music culture in universities in Shanghai, and put forward a set of red music culture inheritance mode combining theoretical research and practical activities. In terms of theoretical

research, this project uses Hofstede's cultural dimension theory, Maslow's demand theory and translation trichotomy theory to conduct in-depth analysis of red music culture, reveal the social and psychological value of red music culture, and provide theoretical guidance for practical activities. In terms of practical activities, according to the questionnaire survey results, the project team has carried out a series of red music culture inheritance activities, such as building a red music culture cloud platform, infiltrating red music culture resources in the campus environment, and promoting red music culture on social media, etc., and achieved good results. In terms of results display, this project has comprehensively displayed the research results and practical activities through articles, photos, videos, and other forms, so that more people can understand and participate in the inheritance of red music culture. In general, through the combination of theoretical research and practical activities, this study has explored a new path to effectively inherit and disseminate red music culture in a multicultural background. This has important reference value for the team's future work of red music culture inheritance, both in theory and in practice. At the same time, this project aims to stimulate more people to participate in the inheritance of red music culture, and jointly contribute to the protection and inheritance of red music culture.

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