

# Mode Construction of Red Music Culture Integrating into Vocal Music Teaching in Colleges and Universities from the Perspective of “Ideological and Political Curriculum”

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**Abstract:** The concept of “Curriculum Ideological and Political Education” advocates the integration of curriculum and ideological and political education, and achieves the unity of knowledge imparting and value leading. Red music culture bears many values and injects ideological and political connotation into vocal music teaching in colleges and universities. From the perspective of “course ideological and political education”, this paper discusses the internal logic of the integration of red music culture into vocal music teaching in colleges and universities, and constructs an integration model from three aspects: target orientation, content reconstruction and method innovation, and constructs a guarantee system from three dimensions: resources, teachers and evaluation, aiming at providing practical reference for the implementation of “course ideological and political education” in vocal music teaching in colleges and universities, and promoting the organic integration of professional education and ideological and political education.

**Keywords:** Ideological and political course; Red music culture; Practical guarantee for the construction of vocal music teaching mode in colleges and universities

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## 1. Introduction

“Course Ideological and Political Education” aims to integrate ideological and political education into all kinds of course teaching, so that courses can play a role in educating people. Vocal music teaching in colleges and universities is an important part of art education. It is necessary not only to improve students’ singing and appreciation ability, but also to convey mainstream values through artistic appeal and help students establish correct three views. Red music culture originated from the development practice of China, and its melody contains feelings of home and country, which is in deep agreement with the goal of “ideological and political education in curriculum”. However, vocal music teaching in colleges and universities pays more attention to the skill training of red works, and does not dig deep into the ideological and political connotation. Therefore, this paper, based on the “ideological and political course”, explores the path of integration of the two, so that the red melody can be integrated into teaching, and “educating people with aesthetic education and

educating people with culture" can be achieved.

## 2. Red music culture into the logical basis of vocal music teaching in colleges and universities

From the perspective of "course ideological and political education", the integration of red music culture and vocal music teaching in colleges and universities has a solid logical support, which is reflected in the unity of value objectives, content carriers and acceptance mechanisms.

On the value goal, the two are highly compatible. Red music conveys core values in the form of art, such as "March of the Sword" which highlights the integrity of "defending the country and defending the country" and "We Workers Have the Power" which conveys the spirit of struggle, which is consistent with the goal of "ideological and political education" to cultivate new people in the times. If vocal music teaching in colleges and universities only focuses on skills, it will be thin. Red music builds a bridge between "skill training" and "spiritual cultivation", making vocal music classroom a hidden ideological and political position.

In terms of content carrier, it has good adaptability. Red music works are both artistic and ideological, and can visualize abstract ideas. The lyrics of "Singing Erlang Mountain" match the passionate melody to reproduce the spirit of military and civilian attack; Jiangshan interprets the concept of "people first" by singing. These works make the ideological and political elements audible and sensible, and provide natural materials for the integration of ideological and political education into vocal music teaching.

On the acceptance mechanism, the two are highly complementary. "Ideological and political course" pursues "moistening things silently", and red music eliminates alienation by melody resonance. Students are first moved by the melody of Ode to Coral, and then understand the lyrics to realize revolutionary optimism; First attracted by the melody of Pilgrim's Road, and then deepen the recognition of dedication through building stories. This process of "emotional experience-cognitive deepening-behavioral consciousness" meets the requirement of "hidden infiltration" and makes ideological and political education more acceptable to students<sup>[1]</sup>.

## 3. The mode construction of integrating red music culture into vocal music teaching in colleges and universities from the perspective of "course ideological politics"

### 3.1. Establish a "three-dimensional progressive" target system and anchor the direction of integration

Under the guidance of the concept of "course thinking and politics", it is necessary to build a progressive target system of "skill acquisition-cultural cognition-value concise" to integrate red music culture into vocal music teaching in colleges and universities, and form a closed loop of education from skill training to spiritual shaping.

On the skill acquisition level, it focuses on the singing skills and artistic expression of red music works, and designs differentiated training content according to the style of the works. For example, singing "March of the Sword", through short and powerful articulation and sonorous rhythm, trains students' explosive voice and conveys their fighting passion; Singing "The Rising Sun on the Grassland", with the help of stretching breath control and bright timbre, show the love of grassland children for their hometown, and practice the stability of mid-low and transparent conversion of high-pitched areas. This kind of skill training is closely related to the emotion of the work. When dealing with the long sound of "Coral Tree in Red Spring" in Ode to Coral, the requirement of long breath will guide students to experience the spirit of revolutionary optimism and make "expressing feelings with sound" become the internal logic<sup>[2]</sup>.

On the level of cultural cognition, students are guided to deeply interpret the historical context and artistic genes of red music works. In teaching, combined with the background of the creation of works, this paper analyzes its relationship with social changes. Explain "Singing Erlang Mountain", show the historical images of Sichuan-Tibet highway construction,

and explain how the lyrics record the hardships and dedication of road construction soldiers and civilians; This paper analyzes “Entering a New Era” and explains how melodies connect with historical processes in musical language in connection with the return of Hong Kong and the Three Gorges Project. This interpretation can make students realize that red music is not only the singing material, but also the “sound mark” of the times, and establish a historical identity with red culture.

On the level of value conciseness, we are committed to transforming the spiritual core of red music into the value pursuit of contemporary youth. On the basis of singing and understanding, guide students to make contemporary connections. From the labor rhythm of “We Workers Have Strength” to the craftsman spirit of “Made in China 2025”, from the multi-melody of “Love China” to the community consciousness of “national unity and family”. By sharing the theme of “Spirit of the Times in Red Melody”, students will naturally combine the lyrics with the story of the struggle of the builders of the Qinghai-Tibet Railway when discussing the singing of “Heavenly Road”, so that their personal artistic ideals can resonate with the development needs of the country<sup>[3]</sup>.

### **3.2. Build a “two-axis linkage” content framework to consolidate the foundation of integration**

Focusing on the three-dimensional goal, we will build a curriculum content system with two axes of “professional axis” and “ideological and political axis”, so that the artistic characteristics of red music and ideological and political connotation are closely intertextual and echo each other.

The professional axis focuses on the training of vocal techniques of red music works and is arranged according to the gradient of “basic-advanced-comprehensive”. In the basic stage, select works with both ideological and artistic values, such as “Anti-University Song” and “On the Songhua River” (simplified version), and integrate anti-University spirit and national crisis consciousness into breathing and articulation training; In the advanced stage, solo passages such as Ode to Yan ‘an and On the Jialing River are introduced, and the emotional coherence of voice area conversion is trained by combining lyric melody with narrative lyrics. For example, On the Jialing River, “I must go back, go back from under the enemy’s bullets”, which needs to show grief and firmness by comparing strength and weakness; In the comprehensive stage, with chorus works such as “Ode to the Ancestor” and The Yellow River Cantata (excerpts) as the core, collective cooperation is strengthened through multi-voice harmony training, so that students can experience the artistic expression of “unity of mind” in the interweaving of voices. Every professional node is embedded with ideological and political elements, such as “listening to the voice and obeying the whole” in chorus, which is the practice of collectivism spirit<sup>[4]</sup>.

The ideological and political axis takes the spiritual decoding of red music works as a clue and advances synchronously with the professional axis. The skill training is interspersed with “red music micro-lecture hall”: when learning the March style of “Anti-University Song”, tell the spirit of anti-University motto and understand the revolutionary cohesion contained in “unity is strength”; When practicing the lyric melody of Jiangshan, the ruling concept of “Jiangshan is the people” is explained in combination with the lyrics. At the same time, a special module “Spectrum of Red Music Times” is set up to sort out the context of works according to the new democratic revolution, socialist construction and new era. For example, March of National Salvation, Good Socialism and the Power of Rejuvenation form a “spiritual inheritance chain” to help students understand the inheritance of red spirit.

The two axes are deeply linked through the logical chain of “work analysis-skill training-spiritual refining”. For example, in the teaching of “Affectionate Land”, the professional axis focuses on the lyric skills of “combination of gas and sound” to guide students to show their attachment; Through the discussion of the relationship between “land and people”, Ideological and Political Axis analyzes the pure heart of lyrics metaphor. This allows students to master singing skills, deepen their understanding of “feelings of home and country”, and realize the symbiosis and integration of “skill” and “Tao”<sup>[5]</sup>.

### **3.3. Innovative “three-dimensional immersion” teaching methods, activate the integration process**

Using the three-dimensional immersion teaching method of “situation-experience-creation”, students can naturally

integrate the ideological and political connotation in the practice of red music art and avoid blunt preaching<sup>[6]</sup>.

Create a situational field of “history-emotion-art”. In teaching Flowers in May, the historical scene of “flowers cover the blood of people with lofty ideals” is restored with the help of the images of the “December 9” movement in 1935 and the fragments of students’ petition diaries. Then the teacher plays the folk melody with the guitar, guiding the students to sing softly and feel the tragic “we want to be masters and die in the battlefield”, and constructing the emotional situation; Finally, in the singing training, students are instructed to deal with the phrase “Flowers bloom all over Yuan Ye in May” with the skill of “starting with the sound of air and advancing gradually”, so that artistic expression and historical emotion can resonate at the same frequency.

Carry out “Red Music Re-creation” experience activities. Encourage students to keep the core spirit and make artistic innovation: add the rhythm of waist and drum in northern Shaanxi to “Military-civilian Production” and strengthen labor enthusiasm with bright percussion music. When adapting, teachers guide students to grasp the scale of “keeping integrity and innovation”. For example, the adaptation of Liuyang River requires that the dialect charm of “several bends” be preserved, and piano accompaniment can be added to enhance lyricism, so that innovation can become the “contemporary expression” of the red spirit.

Carry out the teaching mode of “interdisciplinary collaborative decoding”. Jointly design teaching links with teachers of ideological and political science, history and literature: analyze the selected section of Jiang Jie, I Contribute Youth to Communism, and vocal music teachers guide students to master the skills of “high-pitched voice and gas-voice conversion” to show loyalty; Ideological and political teachers analyze Jiang Jie’s spiritual strength in the face of torture from the perspective of “belief and sacrifice”; History teachers supplement the background of underground party struggle before liberation in Chongqing; Literature teachers interpret the symbolic meaning of lyrics. The collision of multi-disciplinary perspectives allows students to accurately control the voice tension when singing, deeply understand the value connotation of “fighting for truth”, and realize the double promotion of art and value cognition<sup>[7]</sup>.

## 4. The practical guarantee of the integration of red music culture into vocal music teaching in colleges and universities

### 4.1. Build a multi-dimensional resource system and build a solid foundation for integration

Red music culture has diversity, which can create a three-dimensional resource structure of “digital resources + physical exhibition + technical interaction”. Systematically sort out the red vocal music works in different periods, and build a digital resource library of “theme classification-style characteristics-technical analysis”, including high-definition music scores, multi-version singing audio, creative background images and so on. For example, The Yellow River Cantata is equipped with digital scanned notes of composers’ creation, a photo collection of battlefield performances during the Anti-Japanese War, and comparative videos of voice processing performed by different choirs. At the same time, collect the music objects of the revolutionary period, such as the music scores published in “Jiuwang” daily, the performance programs of old artists and more, and make a scene display in the campus exhibition hall to enhance the sense of historical substitution.

Introduce intelligent interactive technology to optimize resource presentation and develop “Red Music Immersion System”. With the help of AR technology, scanning the music score of “March of the Sword” can present virtual scenes: composer Mai Xin was inspired by witnessing the anti-Japanese parade on the streets of Shanghai, the passionate picture of the troops singing in 1937 and the historical image of the Great Wall’s anti-Japanese war, thus realizing the deep connection between music notation and historical context. This kind of visual resources can stimulate learning interest and naturally permeate the spirit of the work in technical training<sup>[8]</sup>.

### 4.2. To build a professional teacher echelon, and strengthen the integration ability

Teachers are the core of teaching implementation, and they need both vocal professional ability and red culture

interpretation ability. Improve teachers' quality through the three-dimensional training mode of "special research-practical investigation-collaborative teaching and research". Set up a training course of "ideological and political integration of red music", invite party history experts to interpret the time value of "Singing the Motherland", and music theorists analyze the corresponding relationship between melody ups and downs and national feelings; Organize teachers to travel to Jinggangshan, Zunyi and other revolutionary holy places to collect local red ballads and turn them into teaching materials; Establish an interdisciplinary teaching and research team, with vocal music, ideological and political education and history teachers jointly designing the teaching plan. For example, in the teaching of Ode to Coral, vocal music teachers guide coloratura skills and emotional control, and ideological and political teachers interpret the belief symbol of "blooming in the fire" to form a joint force for educating people<sup>[9]</sup>.

Implement the "tutorial system" training plan and give play to the leading role of senior teachers. Set up a "Red Music Education Studio" to teach practical strategies such as "excavating spiritual connotation in national singing training" and "cultivating cooperative consciousness in duet rehearsal" through demonstration classes and teaching reflection sharing, so as to help young teachers grow professionally.

#### **4.3. Establish a developmental evaluation system and clarify the integration orientation**

Construct an evaluation system of "process monitoring-multi-dimensional feedback-growth file" to realize the transformation from "skill assessment" to "literacy assessment". The evaluation content covers three dimensions: the professional dimension pays attention to the singing techniques of red works, such as the high-low conversion and emotional tension treatment of Jiangshan; The cultural dimension examines the understanding of historical context, such as analyzing the era orientation of "the leader of carrying forward the past and opening up the future" in Entering a New Era; The practical dimension evaluates the cultural communication ability, such as the planning quality of campus red ballads singing activities and the contemporary interpretation of spiritual connotation.

Adopt the mode of "dynamic recording-multiple evaluation": track the learning process through the teaching platform and save the process materials such as classroom discussion records and works adaptation plans; Professional judges, ideological and political teachers and community representatives are invited to participate in the final evaluation. For example, after singing "Love China", students explain the unity implication in multi-ethnic tone integration, and the judges comprehensively score from the dimensions of technical completion, emotional authenticity and value transmission. This evaluation method gives consideration to both professional development and spiritual inheritance, and guides students to form a conscious sense of inheritance of red culture<sup>[10]</sup>.

### **5. Conclusion**

It is of great value and significance to integrate red music culture into vocal music teaching in colleges and universities from the perspective of "course ideological and political education". By defining the three-dimensional goal, reconstructing the dual-axis integration content system, innovating the situational experience teaching method and constructing the practice guarantee system, the deep integration of red music culture and vocal music teaching in colleges and universities can be realized, so that students can inherit the red spirit and shape correct values while improving their vocal music skills, and provide strong support for cultivating musical talents with both morality and art and promoting the ideological and political construction of vocal music courses in colleges and universities.

### **Disclosure statement**

The author declares no conflict of interest.

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