
Analysis Of The Implication And Characteristics Of Red Music In Jiangxi, China

Yang Liu

Chakrabongse Bhuvanarth International Institute for Interdisciplinary Studies, Rajamangala University of Technology Tawan-Ok, Thailand

E-mail: yang.liu@rmutto.ac.th

Corresponding author: Dr.Krisada Daoruang

Chakrabongse Bhuvanarth International Institute for Interdisciplinary Studies, Rajamangala University of Technology Tawan-Ok, Thailand

E-mail: krisada_da@rmutto.ac.th

Abstract: Red music, as a unique cultural expression during the Chinese revolution and construction period, not only carries rich historical and cultural value, but also plays an irreplaceable role in promoting the prosperity and development of socialist culture. Among the many revolutionary holy places in China, Jiangxi undoubtedly occupies a particularly important position. As one of the important birthplaces of the Chinese revolution, Jiangxi not only witnessed that magnificent history, but also gave birth to a unique red culture, of which red music is an important part. From the Nanchang Uprising in the early 20th century, to the armed struggle in Jinggangshan, to the Long March after the Zunyi Conference, red music has always accompanied every step of the revolution, inspiring the fighting spirit of countless revolutionaries.

This paper presents a thorough investigation of red music in Jiangxi, China, examining its dual function as both a revolutionary tool and a cultural heritage element. Through qualitative analysis, it aims to explore the deeper meanings and characteristics of red music in Jiangxi by systematically analyzing its historical origins, application occasions and functions, melodic features, musical forms, and lyrical contents. The findings indicate that red music not only inspires revolutionary enthusiasm but also plays a significant role in shaping China's national consciousness and cultural memory.

In-depth research in this field can deepen our knowledge and understanding of red culture and explore the new significance and role of red music in promoting the development of socialist culture under new historical conditions.

Red songs from the Jiangxi Soviet Union are primarily in pentatonic modes, with western major and minor modes. They also include five-tone palace and levy modes, six-tone, seven-tone, and ancient scales. The songs have a unique modal color style, with the major mode being the main mode and the minor mode supplemented.

Keywords: Red music, Jiangxi, revolution, Cultural heritage, tools of the revolution

Introduction

Red music culture in China has always been intertwined with the changes and progress of different periods. From 1919 to the present, red music culture has played a significant role in China's development, spreading unwavering revolutionary ideals and a positive revolutionary spirit across all segments of society. Whether it is the historical revolution and cultural significance it embodies or the cultural influence it exerts in fostering national unity, Yinxin, Yu (2018) red music culture stands as a valuable asset and forms the bedrock of China's cultural soft power. On an international scale, red music is commonly known as 'revolutionary music'. It comprises songs that extol China and its revolution, with lyrics that often carry intense emotions and a strong rhythmic sense. The red music culture is distinguished by its embodiment of national consciousness and inclusivity, Hui, L (2015) making it a unique cultural phenomenon in China that has evolved alongside the country's various historical periods.

Among China's vast red culture, Jiangxi's red music, with its unique regional characteristics and profound historical and cultural heritage, has become an indispensable part of the study of China's revolutionary cultural treasure house. This study summarizes the historical development of Jiangxi red music. From the red songs that were gradually formed and developed in the early revolutionary activities of the party, to the military and civilian songs that inspired the people's struggle during the Anti-Japanese War and the War of Liberation, to the large number of musical works created for the cause of building socialism after the founding of New China, Secondly, the article combs the origin and development process of Jiangxi red music. These musical works are not only an

important part of revolutionary culture, but also the common spiritual wealth of the people of Jiangxi and even the whole country. At the same time, this study provides an in-depth analysis of the musical characteristics of Jiangxi red music, including its tone, melody, rhythm and lyrics. These characteristics reflect the historical background and artistic pursuit of red music, and reflect the characteristics of red music that are highly political and ideological without losing nationality and artistry.

Research Objectives

1. To analyze the historical origin and evolution of red music in the specific context of Jiangxi
2. To study and analyze the music Genres of Jiangxi red music

Literature Review

Understanding China's unique musical culture "Red music"

Red music, also known as 'revolutionary music', is a unique form of music culture in China. Its emergence and development are closely related to China's revolutionary history. Red music serves not only as an artistic expression of music but also as a spiritual symbol that carries the revolutionary and construction course under the leadership of the Communist Party of China. Since the early 20th century, this music genre has undergone various stages of development and evolution in tandem with significant changes in Chinese society. Currently, research on red music in China primarily focuses on its ideology, dissemination and development, and cultural implications.

Li Shuangxia (2022) noted that red music plays an important role in ideological education in Chinese colleges and universities. Red music contains moral and cultural values and has political significance of the times. To maximise the value of red music cultural resources, we need to innovate and develop synergistically. This can be achieved by building a high-quality talent team and constantly exploring new paths. To maximise the value of red music cultural resources, we need to innovate and develop synergistically. To maximise the value of red music cultural resources, we need to innovate and develop synergistically. In our research on red music culture, we take a multidisciplinary approach to promote both its inheritance and innovation. (Baiyan, 2020) Ren Yanjie (2021) argues that red music is an expression of emotions and values that have been formed by the Chinese Communist Party leading the Chinese people through long-term struggle and construction. It is an important aspect of red culture and can provide new avenues for party history education. However, the development of the market economy and mobile internet has posed several challenges to the dissemination of red music.

The commercialization of culture has limited the growth of red music, and its content has become disconnected from modern urban life. Additionally, algorithmic technology has weakened the spread of red music. To address these issues, it is essential to understand the context of the mobile internet era and communication laws, and apply internet-based thinking to revolutionize the Red Music communication approach.

The literature review traces the academic discourse on red music, emphasizing its recognized significance in revolutionary mobilization and ideological dissemination. However, there is a notable gap in the literature regarding a focused study of the connotations and characteristics of red music in Jiangxi. This study aims to build on existing scholarship by combining perspectives from pedagogy, musicology, and historical analysis.

The development of the Jiangxi "Red Music"

As an important birthplace of the Chinese revolution, Jiangxi's "red music" development has attracted widespread attention from scholars. By sorting out relevant literature, we can have a more comprehensive understanding of the emergence, development and changes of Jiangxi red music and its important position in China's revolutionary cause.

Researchers explored the origin of Jiangxi red music from the perspective of historical development. Dong Kejian (2018) pointed out that Jiangxi red music originated from the new democratic revolutionary practice led by the Communist Party of China and first appeared in the labor movement and peasant movement in the 1920s. It closely follows the footsteps of revolution and construction, and has experienced staged changes such as the new democratic revolution period, the socialist construction period, and the reform and opening up period. Zhang Qingmin (2015) further analyzed the characteristics of Jiangxi red music in different historical periods. For example, during the new-democratic revolution period, revolutionary songs and parade songs were mainly used, and during the socialist construction period, works praising workers and peasants were mainly used. Secondly, scholars conducted an in-depth analysis of Jiangxi red music from the perspective of musical form and characteristics. Gao Lina (2020) discussed the characteristics of Jiangxi red music

that widely absorbs local Wu opera, Gan opera and other folk music elements, such as beautiful and moving melodies, distinctive local cultural characteristics, etc. Li Xiaoping (2017) pointed out that Jiangxi red music, on the basis of inheriting the revolutionary music tradition, constantly innovates expression techniques, such as integrating modern music language, to adapt to the needs of the times. In addition, researchers have also studied the connotative characteristics of Jiangxi red music from the aspects of ideological content and social functions. Wang Lili (2019) believes that Jiangxi red music profoundly reflects the ideals and feelings of workers and peasants in revolutionary practice, and has become an important cultural carrier to unite people's strength and inspire fighting spirit. Liu Guoqiang (2016) analyzed its important role in promoting the revolutionary cause, publicity and education, etc., and has become an effective means of propaganda work for the party and government.

In conclusion, the academic research on Jiangxi red music involves its historical development, musical form characteristics, ideological connotation and other aspects, presenting a relatively comprehensive research perspective. These research results provide a useful reference for us to comprehensively understand the status and value of Jiangxi red music. In the future, it is still necessary to further explore its practical significance in the inheritance and construction of contemporary social culture and contribute to the better inheritance and development of this cultural heritage.

Related Research

Daoruang, K. (2021) studied Analysis of Phin Music Transmission Process Based on Local Wisdom of Thongsai Tubtanon. Research on the transmission of phin music was conducted using Thongsai Tubtanon's local knowledge. The four pillars of educational principles, instructor, learner, content, and instructional management were used to frame the transmission process. This study used an ethnomusicological approach and a qualitative approach to analyze data gathered via fieldwork and documents between June and October of 2019. Based on the principles of music education, content analysis was applied to the fieldwork documentation and textual data. The results demonstrated that Thongsai Tubtanon was an Isan folk musician with knowledge of Isan folk musical experience and culture. Furthermore, in the words of King Rama IX, he possessed the qualities of a teacher. Additionally, the proficient students were eager to study complex Phin music and needed Thongsai to write it.

Research Methodology

Instrumentation

Documentation method

Collect and separate relevant historical documents to understand the background, development and main works of Jiangxi red music. Such as the Chinese Communist Party history documents, revolutionary historical documents, music history treatises, etc., analyze the lyrics content, style characteristics, singing forms, etc. of Jiangxi red music works, explore their ideological connotations and artistic characteristics, and refer to musicology, aesthetics, culture Research and other related theories, and deeply interpret the cultural connotation of Jiangxi red music.

Interview method

Select representative inheritors, music scholars, and cultural researchers of Jiangxi red music to conduct in-depth interviews to understand their views and insights on the development history, artistic characteristics, and cultural significance of Jiangxi red music. Through exchanges and discussions, we will explore Jiangxi red music. Contains unique value and cultural connotation.

Results

Implication and Characteristics of Red Music in Jiangxi History

As an important birthplace of the Chinese revolution, Jiangxi's emergence and development of red music are closely related to the revolutionary practice led by the Communist Party of China. It has experienced the evolution of different historical periods and shows distinctive characteristics of the times. The researcher has sorted out the history of red music in Jiangxi by reading the following works.

B.1 Introduction to Red Music Classics, the book is divided into nine chapters, including a historical overview of the development of red classical music, the literary and artistic thoughts of the Communist Party of China in various historical periods, the compositions and works of red classical music in various periods, the red classical musicians, and the results of the contemporary research on red classical music. In terms of time, it covers six periods, from the period of the Red Soviet Base

Area, the period of the Anti-Japanese Democratic Base Area, the period of the Northeast Liberated Area in the War of Liberation, Hui, L. (2015) the first seventeen years after the founding of New China, the period from the second half of the 1960s to the first half of the 1970s, and the period of reform and opening-up.

B.2 Theory and Practice of Jiangxi Red Music Culture, Xiao Yu Xiong (2023) main content includes the inheritance and dissemination of Jiangxi Red Music, its role in education and teaching, exploration of its theoretical aspects, and analysis and practice of selected works.

B.3 The Red Ballad of Jiangxi Soviet District, Tao Zhang (2011) it is sifted from nearly 10,000 ballads in the counties and cities of Jiangxi old area, which not only leaves precious historical materials for the study of Jiangxi Soviet area literature, but also provides an image and vivid teaching material for the education of our young people in the revolutionary tradition.

B.4 Introduction to Chinese Red Music in the 20th Century, Liang Hu & Bin Hu (2022) the book is a college textbook with Chinese traditional excellent music culture, anti-war music culture and red music culture as the main research object. The book is written to lead students to establish a correct view of art and creation, actively promote the spirit of Chinese aesthetic education, inspire love for the Party and patriotism, and guide students to a deep understanding of the superiority of Chinese red music in the 20th century and the advancement of the Marxist concept of literature and art in the form of theoretical lectures and analysis of the reality.

Table 1 : Jiangxi Red Music Journey Process Table

Time period	Historical description
Initial formation (1921-1930)	Revolutionary songs emerged as a means of inspiring people, and Jiangxi became one of the most important regions for the spread of early red songs.
The period of the Central Soviet Area (1931-1934)	Red music has developed rapidly, forming a culture that is mainly characterized by the glorification of revolutionary heroes, the reflection of life in struggle and the boosting of morale. Songs such as "The International" and "Without the Communist Party there would be no new China" were widely sung.
On the eve of and during the Long March (1934-1936)	Red music played an important role not only in inspiring soldiers and people, but also as a vehicle for recording and spreading the spirit of the Long March. Songs on the theme of the Long March, such as the Long March Suite, were born.
Anti-Japanese War Period (1937-1945)	A large number of songs and musical works that inspired anti-Japanese morale and propagated the spirit of anti-Japanese resistance were formed, which became an important bridge connecting the battlefield and the rear, and stimulating the enthusiasm of the whole nation for the war.
Liberation War period (1946-1949)	Red music continued to play a role in motivating and inspiring morale, with many songs reflecting the course of the liberation war and the people's confidence in victory.
After the founding of New China (1949 onwards) - to Date	The themes and contents of red music are further enriched and developed, including the glorification of revolutionary history as well as the construction of new life and society.

Source: Yang Liu (2024)

Usage role

Regarding the occasions of using red music in Jiangxi, the research tool I have chosen is the interview method, and I will mainly obtain information by interviewing the following experts as follows:

Interviewer 1: Hu Yila, 22 December 2023. In China, red music, as a form of music that carries the history and spirit of the Chinese revolution, is used in a wide range of contexts, integrating into people's daily lives and occupying an important position in specific commemorative activities and educational occasions.

Interviewer 2: Lan Yan Qing, 12 January 2024. Red music plays a unique and important role in different social and cultural activities and personal life in China, not only as an embodiment of musical art, but also as an important part of the spiritual cultural heritage of the Chinese nation.

Interviewer 3: Yin Jingmin, 12 January 2024. Red music is a vivid historical record of the Communist Party of China leading the Chinese people to open up the world, change the world, self-improvement, and create greatness, with distinctive characteristics of the times and a strong spiritual appeal, is an important part of socialist culture. Even though time has changed and our country has undergone radical changes, when singing these musical works, we can still feel the infinite power from the stirring and progressive melody and heart-stirring momentum.

Table 2 : Jiangxi Red Music usage role summary

Role and use	Descriptions
Boost morale	Jiangxi red music is used to motivate and inspire people, soldiers and revolutionaries, to stimulate fighting spirit and revolutionary enthusiasm.
Commemorating revolutionary history	Jiangxi Red Music commemorates the history of the Communist Party of China and the revolutionary struggle by celebrating revolutionary heroes and fighting spirit.
Propagation of revolutionary ideas	Red music in Jiangxi is an important vehicle for spreading revolutionary ideas and promoting socialist concepts, helping to strengthen the people's belief in and understanding of the revolutionary cause.
Education and Enlightenment	Through red music, the people can be educated and enlightened, the revolutionary spirit, patriotic feelings and inspirational power can be conveyed, and good socialist values can be cultivated.
Social solidarity	Red music helps to unite the people, promote the harmonious development of society, and enhance the cohesion and combat effectiveness of society as a whole.

Source: Yang Liu (2024)

In traditional Chinese culture, the colour red often symbolises positivity, optimism, justice, and festivity. 'Red music' refers to positive, healthy, and inspirational musical works that glorify the old generation of proletarian revolutionaries and the sad stories of the war years. It is a record of revolutionary history and reflects the significant impact of the times on people's lives.

Red songs played a major role in propagating the party's policies, educating the masses, uniting the people, fighting enemies, promoting the agrarian revolution, and strengthening the Red Army. They greatly enriched and developed the content and form of the songs. Red music mostly consisted of carols, which were political songs at the time. But due to its unique position in Jiangxi folk literature, red music is considered a valuable asset of Jiangxi folk songs.

Analysis of the characteristics of Red Music in Jiangxi

Analyze music and melody

On the basis of inheriting and developing China's revolutionary music tradition, Jiangxi red music has widely absorbed and integrated local distinctive folk music elements to form a unique music style. Local music genres such as Wu Opera and Gan Opera have deeply influenced the musical vocabulary of Jiangxi red music. The long historical tradition and distinctive regional characteristics contained in these folk music forms have injected strong local cultural elements into Jiangxi red music. On the basis of absorbing folk music elements, Jiangxi red music has created many beautiful and beautiful music melodies, such as "Jiangxi is a Good Place", "Azalea" and other works. These melodies are elegant and smooth, dynamic and infectious, and can be deeply rooted in the hearts of the people and inspire the revolutionary enthusiasm of the masses. At the same time, Jiangxi red music also has innovative attempts in musical language. Some works cleverly integrate modern music expression techniques to make the music form more colorful and better reflect the characteristics of the times.

Jiangxi is located in southeastern China. Its tunes and melodies are permeated with the unique local charm of Jiangxi, integrating the folk customs of Hunan, Hubei, Jiangsu and Guangdong, and drawing on the artistic characteristics of Western European progressive literature. Most of Jiangxi's red ballads are regular and short in structure. The researcher focused on selecting the representative red music work "Jiangxi is a Good Place" for analysis and discussion.

"Jiangxi is a good place"

"Jiangxi is a good place" this song in the early 1950s sung in the north and south of the Yangtze River, red song, it originally came from the Jiangxi Province, Nanchang City, Jinxian County, a folk tune "Guazi Ren", which shows the love of the soldiers of Jiangxi.

The full song structure is illustrated:

Table 3 : "Jiangxi is a good place" Music Structure Chart

single part (music) structure		
A		
a	b	c
7	7	7
1-7	8-14	14-20
C pentatonic mode		

Source: Yang Liu (2024)

The piece belongs to a typical single piece structure, which belongs to the "abc" type of three-phrase section, the tonal unity is built on the C pentatonic mode, and the structure of the A section is the regular section structure of "7+7+7", with the same length of the individual phrases, and a strict symmetrical relationship.

Figure 1:"Jiangxi is a good place" (v. 1 - v. 5)

Jiangxi is a good place

Melon seeds

Jinxian County

Moderato

江西是个好地方，好呀么好地方(哟)，山青水
江西是个好地方，好呀么好地方(哟)，钨矿煤
江西是个好地方，好呀么好地方(哟)，你是革

Source: Yang Liu (2024)

In the b phrase (8-14), the auxiliary tone progression is developed in the 9th measure, forming a melodic connection of "re-do-re", with the "do" tone treated as an auxiliary tone, and at the same time the melodic tone is emphasized in this form. The "do" sound is emphasized, and the first four measures are repeated in groups of two, to emphasize the musical material through repetition, and the melody develops smoothly through the passing tone and the auxiliary tone, and the "flower" technique is repeated again in measure 13. The technique of "adding flowers" appears again in the 13th measure, cf. Score 2, and the technique of "changing the head and tail" is used in the b and c phrases, which enhances the unity of the song.

Figure 2:"Jiangxi is a good place" (v. 11 - v. 15)

真面貌，潘阳湖 上渔船 飘，渔船 飘(哟 得儿
和蔗糖，南丰橘 子甜又 香，又香 香(哟 得儿
是井岗，赣南还 有模范 乡，模 范 乡(哟 得儿

Source: Yang Liu (2024)

In summary, we can analyze that most of the red songs of Jiangxi Soviet Union are mainly in pentatonic modes, supplemented by western major and minor modes. Chinese national tuning (pentatonic) modes, but also to the five-tone palace modes, levy modes, supplemented by other six-tone, seven-tone modes, and occasionally with the ancient musical style of the three-tone, four-tone scales; in addition, there is a combination of pentatonic modes and major modes melodic features (mainly the palace modes), the formation of a unique style of modal color. In the songs written in major and minor modes, the major mode is the main mode, supplemented by minor mode, and regardless of the major and minor modes, basically using the natural form, rarely appearing in the transfer and off-key. The tonal characteristics of the red songs in Jiangxi Soviet Union seem to be commonplace on the surface, but in-depth study of certain details is unique.

Analyze lyrics

The lyrics of Jiangxi red music are clear in content and directly reflect revolutionary practice and communist ideals. They vividly express the ideals and beliefs of the Communists and the people, and become a powerful carrier for promoting the revolutionary spirit and gathering revolutionary power. Works such as "Azalea" extol the sanctity of the cause of communism and express the people's firm determination to fight for it. Through distinctive lyrics, these works vividly reflect the leadership core position of the Communist Party and the revolutionary will of the people. In addition, some Jiangxi red music works, such as "Committee Mao is with Us", etc., use vivid lyrics to describe the heroic deeds of the revolutionary martyrs and the people in the arduous revolutionary struggle, and praise their contributions to the cause of national liberation and socialism. The lyrics of Jiangxi Red Music fully reflect the revolutionary practice and ideal pursuit of the great sacrifices and contributions made, and have become an important cultural carrier for promoting revolutionary ideas and gathering revolutionary forces.

"Jiangxi is a Good Place" is a solo lyric song adapted by Mr. Liu Tianlang, a famous music educator and composer in Jiangxi Province, in 1961 based on the folk songs compiled and written by the former Jiangxi Military Region Art Troupe.

The song "Jiangxi is a good place" provides a detailed and evocative portrayal of the natural beauty and cultural richness of Jiangxi Province. It encapsulates the profound affection and sense of pride that the people of Jiangxi hold for their homeland. The melody is typically lively and upbeat, while the lyrics encompass a diverse array of subjects, including Jiangxi's mountains and rivers, history and culture, revolutionary relics, and the daily lives of the local population.

Figure 3: The Complete Genealogy of the Indosan Red

江西是个好地方
(瓜子仁)

进贤县

1=F $\frac{2}{4}$
中速

2 2 2 3 | 5 6 5 | 3 3 6 5 3 | 2 1 2 | 2 5 5 3 2 |
江西是个好地方，好呀么好地方(哟)，山青水
江西是个好地方，好呀么好地方(哟)，钨矿煤
江西是个好地方，好呀么好地方(哟)，你是革

1 2 1 6 1 | 5 - | 3· 2 1 3 | 2 1 2 | 3· 2 1 3 |
秀好风光。赣江流水浪滔滔，庐山难见
矿是宝藏。出产茶叶和米粮，还有夏布
命的故乡。八一起义在南昌，革命摇篮

2 1 2 | 2 5 5 3 2 | 1 2 1 6 1 | 5 6 1 5 6 | 1 1 0 2 3 |
真面貌，鄱阳湖上渔船飘，渔船飘(哟)得儿
和蔗糖，南丰橘子甜又香，甜又香(哟)得儿
是井冈，赣南还有模范乡，模范乡(哟)得儿

1 1 0 6 1 | 2 - | 2 5 5 3 2 | 1 2 1 6 1 | 5 - ||
哟哇呀呀咳)，井冈山山峰比云高。
哟哇呀呀咳)，景德镇瓷器天下扬。
哟哇呀呀咳)，革命传统放光芒。

Source: Yang Liu (2024)

Discussion

The contribution of Jiangxi red music to China's revolutionary culture

The primary contribution of Jiangxi red music is that it serves as a communication tool for revolutionary ideas and emotions, effectively enhancing the appeal and cohesion of the revolution (Zhang Xiaofeng, 2018). Through simple and direct lyrics and melodies, red music is deeply rooted in the hearts of the people and has inspired countless revolutionaries and people to devote themselves to the revolutionary cause. In a difficult environment, this music serves as spiritual food and greatly enhances people's morale and determination to persevere in the struggle. Secondly, Jiangxi red music played a unique and effective role in uniting the people and spreading revolutionary ideas. It is not only a means of revolutionary propaganda, but also an important way to popularize revolutionary knowledge and educate the people (Wang Minghui & Li Hong, 2020). In that era of underdeveloped information, red music became one of the most direct and effective communication media, greatly promoting the spread of revolutionary ideas and the expansion of the revolutionary ranks.

Jiangxi red music had a profound impact on subsequent cultural development and artistic creation. It not only enriches the forms of Chinese music and art, but also provides future generations with important resources to study and understand revolutionary history and culture (Liu Jianhua, 2019). Innovations and breakthroughs in red music, such as combining revolutionary themes with national music elements, opened a new chapter in Chinese music art and had an immeasurable impact on the development of modern Chinese music.

In conclusion, the contribution of Jiangxi red music to Chinese revolutionary culture is all-round and profound. It not only played an important mobilizing and educational role during the revolutionary period, but also had a long-term impact on China's cultural development, artistic creation and even the shaping of its international image.

The inheritance and innovation of Jiangxi red music in modern society

With the development of the times, Jiangxi red music continues to innovate on the basis of inheriting excellent traditions to adapt to the needs of modern society. This inheritance and innovation reflect its unique cultural value and social significance.

Jiangxi Red Music insists on faithfully recording revolutionary history and ideal pursuit. Despite changes in the social environment, these musical works still vividly show the glorious process of revolution and socialist construction under the leadership of the Communist Party of China, and have become the cultural memory of the communist cause in the new era (Dong, 2020). This not only reflects its historical heritage, but also demonstrates its political and educational functions. Secondly, Jiangxi red music continues to innovate in musical forms and expression techniques to enhance its appeal and contemporary relevance. For example, on the basis of absorbing elements of local Wu opera, Gan opera and other folk music, beautiful and moving melodies are created, such as "Tea Invitation Song", "Turtle Dove Tune", etc. (Gao, 2021). The content expression is also constantly enriched and innovated. While inheriting the revolutionary cultural tradition, new works that focus on real life and praise the achievements of reform and opening up have also appeared, such as "The Red Side of the Gan River" to meet the spiritual needs of the people in the new era (Li, 2020). This kind of innovation not only reflects the development of tradition, but also shows its synchronization with the pulse of the times. While adhering to the foundation of revolutionary culture, Jiangxi red music continues to innovate and develop, forming a unique style that is both historical inheritance and reflects the characteristics of the times, and has become an important part of China's socialist cultural construction. This kind of inheritance and innovation not only reflects its profound cultural heritage, but also demonstrates its unique social value and development potential.

Conclusion

Jiangxi red music shows distinctive characteristics and connotations in terms of historical development, usage, musical vocabulary and lyric content. It is the product of revolutionary practice under the leadership of the Communist Party of China. It vividly records and expresses the ideals and feelings of the people in different historical periods, and has become an important cultural representation of the development of China's revolutionary cause.

Jiangxi red music not only inherits the excellent tradition of Chinese revolutionary music, but also integrates rich local folk music elements to form a unique artistic style. It continues to innovate in music creation and expression, better adapts to the needs of the times, and has become an important part of China's socialist cultural construction.

Jiangxi red music has played an irreplaceable and important role in promoting the revolutionary cause, enhancing people's cohesion, maintaining the party's leadership, and promoting socialist ideals. It has not only become a cultural heritage that records history and gathers strength, but also serves as a spiritual motivation to inspire people to strive for their ideals. It will surely continue to exert its unique value in future cultural inheritance and innovation.

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