

Research on the Communication of Revolutionary Music Culture in Longdong during the Yan'an Period

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Abstract: During the Yan'an period, the Communist Party of China established a revolutionary base in Longdong, which became an important part of the Shaanxi-Gansu-Ningxia border area centered on Yan'an in northern Shaanxi. In the modern history of China, in response to Mao Zedong's idea of "music serves the people", the people of Longdong area actively responded to it in the form of folk songs and ballads, which were widely sung. Just imagine, if there is no dissemination of music, revolutionary culture will not be truly realized. Therefore, from the perspective of communication, this article conducts an overall research and description on the dissemination motivation, mode, content and characteristics of music culture in Longdong area during this period.

Keywords: Yan'an period, Longdong revolutionary music, music culture dissemination

1. Introduction

During the thirteen years when the Central Committee of the Communist Party of China ended the Long March and "settle down" in northern Shaanxi, the Party Central Committee represented by Mao Zedong creatively combined Marxism-Leninism with the Chinese revolution to form a unique Chinese political ideology, emphasizing both military struggle and culture. In building the army, we must give full play to the important role of literature and art. On the basis of its practical experience, the core command area of the Chinese Anti-Japanese Forces and the Communist Party's ideological and cultural dissemination area were established, centering on "Yan'an". At this time, Longdong, a revolutionary base area affiliated to Gansu Province and geographically adjacent to the western part of northern Shaanxi, actively responded to Mao Zedong's idea of "music serving the people" and adopted the method of spreading revolutionary songs to create and carry out activities, and the spreading effect was far-reaching.

2. Motives of transmission

Longdong's unique geographical location and natural revolutionary cultural environment played a connecting role in the spread of ideology and culture during the Yan'an period, and "Yan'an" was an important part of political culture.

2.1. The theme of the times and the appeal of mainstream values

As a beacon of revolution, Yan'an became a beacon of revolution, and the cultural trend of "people all over the world return to Yan'an" appeared for a while. The masses of Shaanxi, Gansu and Ningxia with Yan'an as the center turned political and economical and became the masters of society. Following the 1942 Yan'an Forum on Literature and Art, under the guidance of the "Speech", the vast number of revolutionary literary and art workers, with correct thinking and a clear direction of progress, went deep into the lives of the workers, peasants and soldiers, promoted the mass literature and art movement, and worked hard to create works that the workers, peasants and soldiers liked. Zeng Suijin mentioned in "Chinese Popular Music": "Revolutionary music during the revolutionary war is a high degree of unity between music and revolution, and also a high degree of unity between music and politics. In this sense, revolutionary musicians are musicians, but also political activists." [1] Revolutionary musicians also shoulder the mission of culture communication and dissemination. The content of the dissemination revealed the strong political demands of the working people and the longing for a better life, and the dissemination of revolutionary music culture conforms to the theme of the times and the demands of mainstream values. Revolutionary music became the most important communication symbol at that time.

2.2. The natural revolutionary cultural environment is one of the main motivations for the spread of revolutionary music culture in Longdong

Longdong is located in the eastern part of Gansu, at the intersection of Shaanxi, Gansu and Ningxia. It is adjacent to Ningxia in the west and northern Shaanxi in the east. Chi, Zhenyuan, Ningxian, Heshui). Longdong has sung folk songs since ancient times, providing prerequisite conditions for the spread of revolutionary music. From the period when Liu Zhidan, Xi Zhongxun and others established the revolutionary base areas in the Shaanxi-Gansu Border Region to the period when Mao Zedong, the Central Committee of the Communist Party of China, directly led the Shaanxi-Gansu-Ningxia Border Region, the revolutionary songs produced in the yellow land of Longdong always closely matched with the revolutionary struggles and goals of each historical stage. Songs have become an important part of the revolutionary struggle process of the people in the Shaanxi-Gansu-Ningxia base areas both in creation and dissemination. In 1937, Longdong revolutionary music naturally poured into Yan'an. Especially in 1942, under the guidance of Chairman Mao's "Speech at the Yan'an Literature and Art Symposium", with the vigorous rise of the cultural construction movement and the new Yangko movement, the revolutionary songs of Longdong were endowed with enviable characteristics of the times, stronger vitality and combat effectiveness. The dissemination activities of workers made Longdong revolutionary songs more professional and artistic. The dissemination of revolutionary music in the east of Longdong became a powerful weapon in the Shaanxi -Gansu-Ningxia border region to fight and eliminate the enemy. It complemented the revolutionary culture in northern Shaanxi and jointly built a glorious chapter in the culture of the Shaanxi-Gansu-Ningxia border region.

3. Mode of transmission

The so-called dissemination refers to the transmission of social information or the operation of social information systems. Social communication is an information sharing activity; it is carried out in a certain social relationship, and it is the embodiment of a certain social relationship; it is also a two-way social interaction behavior, which is a behavior, process, and system.[2] Marx and Engels pointed out in "German Ideology" that human production activities are divided into two categories: one is material production and the other is spiritual production. The two dialectical movements of material communication and spiritual communication promote human communication activities.[2]

3.1. The Mode of Culture Communication in Yan'an Period

During the Yan'an period, the Communist Party of China established a new party line. It was not a simple slogan, but how to localize the two dialectical movements. Information dissemination in human society has an obvious procedural nature, and the dissemination process needs to have five elements (communicator-receiver- message -media-feedback) to complete the dissemination of information between people. In 1948, in the paper "The Structure and Function of Communication in Society", American scholar H. Lasswell first proposed five elements of the communication process (5 W model).[3] (see figure 1)



Figure 1: 5 W model

3.2. Social Communication of Revolutionary Music in Longdong

During the Yan'an period, Longdong revolutionary music was guided by the spirit of the "Yan'an Literature and Art Symposium", with revolutionary songs as the main symbol to constitute the specific information disseminated. Military propaganda team (the propaganda team of the Political Department of the 385th Brigade of the Eighth Route Army stationed in Qingyang), local educational institutions (Longdong Middle School, Qingyang Minjiaoguan, Beiguan Primary School, South Street Primary School, West Street Primary School, Longdong Secondary school), spontaneous masses (represented by Wang Tingyou and Sun Wanfu) are both creators and disseminators, actively absorb in the materials of folk creations, understanding the production and life of the masses in Longdong, and learning the local language for artistic processing and refining.[4] Using oral media, newspapers and other singing competitions and music education to carry out large-scale revolutionary song activities finally formed

intrapersonal, interpersonal, and group communication, and promoted the realization of political reform with “Yan’an” as the center and the Longdong Revolutionary Base as the basis of economic, cultural and ideological social communication.

Literary and art workers with local workers, peasants and soldiers learnt Marxism and went deep into Longdong to carry out organized and purposeful music material collection, collation, and creation of literature and art of workers, peasants and soldiers, and literature and art of the proletariat; party and government organs, military camps training Fields, campus classrooms, the establishment of literary and art institutions, publicity teams, and music courses. The military and civilian singing craze of “singing anti-Japanese war songs and performing anti-Japanese war dramas” were the most common in Qingyang City. The county party committee and the county government invited professional artists and military art soldiers to be teachers, optimized the teaching plan, set up compulsory music courses, and filled the campus with revolutionary songs. Literacy classes in grass-roots evening schools in local counties improved their cultural level through singing. These revolutionary songs were simple in structure, cheerful in rhythm, strong in empathy and easy to sing. Especially based on the good ecological environment of folk songs, ordinary people spontaneously chose and filled in lyrics to create excellent revolutionary songs. Through the straight-line transmission method, the disseminator changed from single to extensive and diversified, and the recipients changed from passive to spontaneous, which was one of the important factors for the successful dissemination of revolutionary music in Longdong.

4. Communication subject and content

Human communication is a social interaction activity mediated by information. Information needs to be composed of symbols and meanings to make the content of communication more valuable. From the perspective of communicators and audience, it must satisfy the functions of expression, understanding, communication and thinking. Human communication is manifested as symbolic communication in phenomenon, but in essence it is the communication of spiritual content.[5] Mao Zedong said in his "Speech": "All revolutionary literary and art-work intellectuals must be integrated with the masses and serve the masses." Artists, colleges, publications, and all activities should stand on the proletarian standpoint. The party's position is to serve the people, workers, peasants and soldiers. Such political policies broaden the directionality of music culture communication subjects, the diversity of communication methods, and the unity of communication content. Therefore, the communicator conveys the meaning he expresses through specific symbols that conform to the political demands of the time and the background of the time. Longdong used revolutionary songs as the main symbol of communication, and the communicators of revolutionary songs were also creators. The main team of creative communication mainly came from three parts:

4.1. Troops and educational groups compose and sing songs

Inspired by the “Speech at the Yan’an Literature and Art Symposium”, the propaganda team of the Political Department of the 385th Brigade of Longdong and the literary and art workers of the Seventh Branch of the Anti-Japanese University inherited the fine tradition of “serving to consolidate and improve the combat effectiveness of the troops” and proposed “to serve the new slogan of ‘Soldier Service’ which was active in the creation and development of activities at the forefront of music culture communication. The content of the lyrics involved the ideological perception and cultural life of the military and campus.

The army creation took the propaganda team of the 385th Brigade as an example. The main body of the communication was in the flames of war or in the training life of preparations for war. It nurtured and accompanied the creation of a confident, reliable, and powerful literary and artistic subject. The collectivism and people-oriented principles in the content of communication, the spirit of solidarity between the army and the people and the courage of the soldiers to sacrifice became the most heroic and strongest note of the era. His works include : “Shooting Army Ji Song”, “Three Major Disciplines and Eight Points of Attention” (1938), “Military and Civilian Left Behind Minor” (1939), “Salt Fishing Song” (1941), “Back to Hometown” , “China “The Nation Will Not Perish” etc.; “ Dafengchuan “ composed and sung impromptu by Guo Yingchun, commander of the 3rd Battalion of the 770th Regiment of the brigade ; Song “Sing and Sing Our Wang Shanren” (1942), Xu Xu’s lyrics “Learning Culture is the Most Important”, “Song of Hard Practice”, “Song of Opening up Wasteland” (1944), Zhang Hua’s lyrics and music “Follow Chairman Mao Forever” (1945) ; revolutionary songs praising military-civilian relations: “Brigade Commander Comes to Our House”, “Qingyang Comes to Sister Cai”, “Who Doesn’t Praise Our Border Region ? “ “The Chairman Calls for Mass Production”; “Women Stand Up and Build the

World" reflects women's liberation; "Don't Ask God, Rely on Yourself" and "Scholar Talents In the Eighth Route Army" praised revolutionary intellectuals and opposed feudal superstition[6].

The creation of educational Institutions takes Kangda No. 7 as an example. The main body of communication was injected with young blood. The content of communication encouraged young people to struggle, advocated equality between men and women, and reflected the mental outlook and life attitude of young students. Works include: "Song of the Seventh School of the Anti-Japanese University", "Song of Great Military Training" (written and composed by Wang Zhiqing in 1943), "Building a School by Yourself" (written by Mian Xing), "A Wooden Spear Eight Feet Long" (1943), "Little Lenin" (1943), "Singing Our Victory" (1943), "Dedicated to the Conquest Heroes" (1944), "Leopard Sichuan Cantata" (1944), "Learning the Military Well" (lyric written by Mian Xing in 1945), "Building a School by Yourself" (lyric written by Mian Xing), etc. There were also songs written for the girls' team of the Seventh Branch of the Anti-Japanese University, such as "Spinning Thread" describing the life of female students, "Song of Opening up Wasteland" singing about the girls' team's insistence on studying and working, "Li Zhenmin" in praise of Li Zhenmin, a labor hero student, and embodying the female students. "Spring Song" and "Afternoon Letter" by the students' tenacious fighting spirit.[7]

4.2. Songs collected and adapted from folk songs by the Longdong Branch of the Chinese Folk Song Research Association

In order to localize and professionalize the literature and art work, in July 1940, Ma Ke and Zhuang Yin went to the Sanbian area of Longdong to promote music work with the People's Theater Troupe of the Border Area, and collected folk songs for the Longdong Chinese Folk Song Research Association established in 1943. Clubs laid the groundwork for creativity. The main collection work of Longdong Branch of China Civil Research Association was concentrated around 1944. Excellent writers and musicians Ke Zhongping, Li Huanzhi, He Jingzhi, Zhang Hanhui, Ma Ke and others successively led theatrical performance teams to Longdong for folk music collection and performances, went deep into the masses, and were integrated into the natural folk song environment to excavate the natural advantage of literature and art. It is worth mentioning that "Anthology of Folk Songs in the Old Base Areas of Shaanxi, Gansu and Ningxia" records nearly a hundred works collected locally by the Longdong Branch of the Chinese Folk Song Research Association, and indicates the name of the song, the time of collection, the person who collected it, and the prototype of the work. The subject of dissemination is the result of the combination of the universal basic theory of Marxism and the theory of literature and art of Marxism, with a clear direction, enthusiasm, and active and diverse creative thinking; the dissemination content was combined with the creation of local folk art, and the literary lyrics promoted the revolutionary songs of Longdong. To a more beautiful level. For example: "Flowers in May" (1937, with lyrics by Guang Weiran, poetry and music by Yan Shu), "Song of the Luyi Experimental Theater Troupe" (1938, lyrics by Shakov, music by Lu Ji), "Song of the People's Theater Troupe" (1939, by Ke Zhongping Lyrics), "Song of the People's Theater Troupe" (lyrics by Ke Zhongping), "Longdong Youth March" (lyrics by Ke Zhongping, music by Ma Ke), the first school song of Longdong Middle School created in 1940, "School Song of Longdong Middle School", "Ten Songs of the Liberated Area" (adapted by Zhang Hanhui), "Song of Hot Blood" (lyric by Wu Zonghai, melody by Huang Zi), "Song of the Northern Shaanxi Public School" (lyric by Cheng Fangwu, melody by Lu Ji), "Song of Lu Xun Academy of Arts" (lyric by Shakov, Lu Ji song), "Yan'an Youth Troupe Song" (1942, lyrics by Seke), "He Long Bomber" (1942, lyrics and music by An Bo), "Jump Up, New Yangko" (December 1944, lyrics by Seke, music by Ziguang, the song adopts Longdong folk song "Weaving Towel")[8].

4.3. Songs created spontaneously by the masses.

With the upsurge of the dissemination of revolutionary music culture, the main body of the dissemination was spontaneously created by the people of Longdong, covering most of the counties and towns in Longdong; Life reflects the relationship between the military and the people, encourages the army to join the war, promotes learning, pays attention to hygiene, opposes feudal superstition, and advocates equality between men and women, and freedom of marriage. Representative works include: "Anti-Japanese and National Salvation Unite Tightly" (1937, based on "Ten Embroidery Tune"), "Anti-Japanese Red Army Marching East", "Song of Hundred Flowers in Spring" (from Heshui), "Song of Opening up Wasteland", "Song of Sending Grain", "Playing with Lanterns", "Seven Cups of Tea", "Our World", "New Soldier" (Jianjian Huadiao), "The Frontier Region is Really Good" (from Zhenyuan), "Anti-Friction" (from Qinghe), "Little Heroes", "The People's Liberation Army Will Succeed", "The Frontier Region is Good", "Weaving Handkerchiefs", "Shouting Up to Add Spirit", "Song of Labor and

Production" (from Xinning) .

5. Features of music culture communication

The characteristics of the dissemination of revolutionary music culture in Longdong during the Yan'an period include the revolutionary nature of the disseminator, the national character of the dissemination content, and the profoundness of the dissemination effects.

5.1. The revolutionary nature of the communicator

Longdong is an important period of the Communist Party's revolutionary construction, and its strong demands of the times determine the revolutionary nature of music culture. It did not happen by accident. It is the continuation of the "left-wing" music activities in the 1930s and the inheritance and development of the new music of the "May Fourth Movement". The "May 4th" New Culture Movement opened a new chapter for the development of Chinese new music.

In 1936, "left-wing" workers used music to arouse the masses, aiming at the national salvation movement, using music as a revolutionary weapon. "Scientific democracy" and "national defense music" laid a solid revolutionary foundation for the literature and art of the Yan'an period. Longdong revolutionary music follows the footsteps of the revolution. It is different from traditional Longdong folk songs. It is a product of the times and can only be produced in a specific time, place, and characteristic solution. Therefore, the need for cultural effects of music is inseparable from literary and art workers and music creators, who are the most direct and professional communicators. They keenly observe that music has a distinctive symbolic meaning in the process of communication, and they also clearly understand how to give symbols more valuable meanings. After the rectification of "Speech" and "Lu Yi", the communicators shoulder the responsibility of the times; his ideas are sublimated; their creative goals are clearer, and the stronger action force in the process of communication allows the audience to breathe with the communicators, and the cultural dissemination of the diverse revolutionary music for the audience has received unprecedented feedback. In the early Longdong revolutionary music cultural environment, namely, the Nanliang period, there was already a dissemination of revolutionary songs. However, the number of works created during the Yan'an period was far greater than that of the previous period. It can be seen that the strong sentiment of the times under the background of the times determines the cultural mood. The development of literature and art under the leadership of the Party Central Committee under the leadership of Chairman Mao during the Yan'an period was highly revolutionary, and it was also the strongest voice in modern China. Longdong's music works are the most powerful symbol of revolution.

5.2. Nationality of dissemination content

In the arduous process of the Chinese revolution, the workers and peasants were the mainstay of the Anti-Japanese War and the basic objects of music and culture services during the Yan'an period. With the implementation of the land reform policy and the popularization of revolutionary culture in rural society, a prominent theme such as: Improving farmers' revolutionary ideological awareness, educating farmers, and guiding farmers to participate in the revolution is the key to the Chinese Communist Party's consolidation of the mass base. The literary and artistic team under the leadership of the Communist Party localized Marxist literature and art to publicize and educate farmers and understand the inner demands of the masses to form a resonance. The art form is determined by the culture of the subject object, and it without distinctive national characteristics is fundamentally untenable. The Party and Yan'an literature and arts circles actively grasp the natural connection between folk literature and art and farmers. People in the old revolutionary base area of Longdong made great efforts to actively respond to revolutionary slogans and the development of literature and art. The development of music activities made folk literature and arts emerge from the dial of history. Ballads are the product when the heart is worried, and the product when the laborer's heart is touched. Yin Chenxi's overview of the national character of the songs: the reason why the anti-Japanese war songs have the functions of sharp weapons and guiding lights and are accepted and used by the public is that they have a strong national character. The root of the strong national character of the anti-Japanese war songs is that they have absorbed the essence of the national spirit extensively, integrated the elements of folk music, and are close to the thoughts and feelings of the people, showing the psychological quality of the nation, reflecting the thoughts and feelings of the nation, living habits, language characteristics and historical and cultural influences, etc.

Folk songs, especially folk ditties, are easy to be mastered by the common people, and they express their feelings in this way, no matter sad or happy. In particular, the emergence of peasant singers Sun Wanfu and Wang Tingyou was the best feedback for the dissemination of revolutionary ideas during the Yan'an period. Using the most rural Longdong dialect and the simplest peasant temperament sang the most urgent desire for revolution and the simplest hope for life. The masses engaged in production during the day, and attended night schools to learn to read and write at night; the students learn to sing and think. Longdong is a scattered area with Yan'an as the center. The people of Longdong are the bottom and depths of the country's social space. In this backward corner that was even forgotten by the mainstream society, a force that could change the entire Chinese social space to grow at that time. The music culture here has become an important link connecting individual entertainment life with national history and politics. In this specific political and economic social space, music is used to construct social institutions and unite Longdong people. Music songs need such a specific environment and function to actively deploy and organize work, life and society during the revolutionary period, so that the people feel that they are valued and recognized, and they are more responsible to become qualified in the new area laborers. It not only realizes the dissemination and reception of revolutionary ideas, but also realizes the exchange between literary and art workers and the masses, the penetration and popularization of revolutionary ideas. The content of Longdong revolutionary music has been sublimated to the national character.

5.3. The profundity of the communication effect

The effect of communication is the ultimate goal of communication, and the affirmative and negative feedback of the receiver after receiving the information affects the effect of communication. In the process of dissemination, the communicator affirms the value of the information through feedback and thinks about adjusting the content of the wrong information, which is conducive to achieving a positive dissemination effect.

From the perspective of history, the dissemination of revolutionary music in eastern Gansu was earlier than the revolutionary music in northern Shaanxi. It actively responded to the political demands of the times, and appeared with the revolutionary armed forces led by the Communist Party of China and the emergence of the workers and peasants regime. It witnessed the growth and achievements of the Communist Party of China in the northwest region. The role is self-evident.

From the perspective of music culture dissemination, Longdong folk songs and northern Shaanxi folk songs are in the same geographical environment, customs and culture. The rough, unrestrained, passionate and direct folk songs of northern Shaanxi and the delicate, tender, and clear narrative folk songs of Longdong form a contrast in musical characteristics, and they promote each other in the revolutionary hot land of Shaanxi, Gansu and Ningxia.

Judging from the effect of dissemination, outstanding local folk singers such as Sun Wanfu, Wang Tingyou, and Liu Zhiren emerged in the local area, and a large number of outstanding Longdong original songs represented by "Our Leader Chairman Mao" and "Ten Embroidered Golden Plaques" were produced successively; There also excellent works such as "Dongfanghong", "Spring Festival Overture", "Military and Civilian Mass Production", "Brothers and Sisters Opening up Wasteland" based on the widely circulated folk tunes of Longdong, which truly and vividly recorded the magnificent revolutionary struggle of the people of Longdong, and promoted the ideological nature of the revolutionary songs of Longdong. Artistry reached a new level, Zhou Yang, Ai Qing, Ma Ke, Qing Yu, Zhu Ping, cultural propaganda leaders, journalists and writers in the Shaanxi-Gansu-Ningxia Border Region paid close attention to these works and folk singers, and published in Yan'an "Liberation Daily", Chongqing "Xinhua Daily" made a recommendation, and the scope of dissemination was popular in Yan'an, Shaanxi, Gansu and Ningxia, and even the Kuomintang-controlled areas. After the founding of New China, these works entered the opera stage and red ballad collections, newspapers, periodicals, movies, radio, and television.

6. Conclusions

The dissemination of revolutionary music culture in Longdong during the Yan'an period was successful. It used the most straight-line method of dissemination, with short, concise, neatly structured, and easy-to-sing simple content, close to life and political demands, and dialectically completed the ideology and culture of the Shaanxi-Gansu-Ningxia base area unity. In the process of dissemination, the central government constantly proposed directions, requirements, and strategies to the disseminator of

literature and art according to the development direction of the current situation and the feedback of the masses ; the recipients expressed their strong patriotic feelings and longing for a better life with plain and self-conscious words. The so-called "Northern Shaanxi Revolutionary Songs" were literary and artistic works based on the theme of the times and political appeals. They were adapted by literary and art workers from all over the country during the Yan'an period, combining songs sung by ordinary people in the Shaanxi-Gansu-Ningxia Border Region to praise the Communist Party, Chairman Mao and the leaders of the Central Committee. "Longdong Revolutionary Songs" as its foundation and dissemination played an important role in the Yan'an period.

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