

The Development of a Vocal Performance Teaching Model Based on Chinese Revolutionary Songs for Undergraduate Students at Sichuan Conservatory of Music, China

Bai Juye^{1*}, Thiti Panya-in², and Thanapol Teerachat³

Ph.D. Student, Program in Music Education, Faculty of Education, Buriram Rajabhat University¹

Assistant Professor, Dr., Program in Music Education, Faculty of Education, Buriram Rajabhat University²

Lecturer, Dr., Program in Music Education, Faculty of Education, Buriram Rajabhat University³

*Corresponding author, e-mail: bai.juy@bru.ac.th

Received: August 14th, 2025; Revised: October 20th, 2025; Accepted: October 27th, 2025

Abstract

This study aimed 1. to develop a vocal teaching and performance model based on Chinese revolutionary songs, and 2. to evaluate the effectiveness of the model for undergraduate students majoring in Vocal Performance. The research employed a qualitative research methodology within the framework of Research and majoring in Vocal Performance Development (R&D), aiming to explore, design, implement, and evaluate a comprehensive teaching model that integrates vocal techniques, ideological education, and performance practices related to Chinese revolutionary songs. Research instruments included structured interviews with three generations of vocal performers, expert validation forms using the Index of Item-Objective Congruence, student performance rubrics, and a student satisfaction questionnaire. Data were analyzed using qualitative content analysis, descriptive statistics, and IOC calculation. The results indicated a high level of expert agreement (IOC = 0.91), significant improvement in student vocal and interpretive performance, and strong satisfaction with the model's structure and cultural relevance. These findings confirm that the model effectively enhances both artistic expression and ideological understanding, bridging vocal pedagogy with patriotic education. The study contributes new insights into integrating Chinese revolutionary repertoire into higher music education, offering a pedagogical framework that supports both technical mastery and cultural awareness.

Keywords: Chinese Revolutionary Songs, Vocal Pedagogy, Performance Model, Ideological Education, Higher Music Education

Introduction

The development of modern Chinese music is deeply intertwined with the evolution of revolutionary music under the literary and artistic policies of the Chinese Communist Party. Traditional music history education in China has often emphasized the artistic and technical dimensions of music while neglecting its cultural and ideological significance. However, with the advancement of cultural power strategies and the ongoing modernization of education, revolutionary music has regained attention for its profound moral and educational value (Wu, 2015).

Contemporary scholarship highlights the need to integrate revolutionary music into the modern music curriculum. For example, Peng et al. (2023a) used the work of Nie Er—one of the

pioneers of proletarian revolutionary music as a case study. Nie Er's compositions, such as Graduation Song, reflect a synthesis of artistic innovation and socialist ideology, illustrating the transformative role of music in shaping national consciousness during revolutionary periods.

Revolutionary songs composed during the 20th century serve not only as artistic works but also as powerful narratives of China's historical struggles. Songs such as military marches, anti-Japanese resistance songs, and liberation anthems capture critical moments in the nation's revolutionary history. As Guo (2023) argues, these songs combine aesthetic beauty with social function, offering educational, cultural, and emotional value for students.

Integrating revolutionary songs into vocal pedagogy can yield multifaceted educational outcomes. Methods such as listening, singing, analyzing lyrics, and organizing performance activities can help students internalize revolutionary ideals and develop both technical and ideological competencies (Yi, 2023). Zhang (2022) further suggests that revolutionary songs shape students' national identity and emotional connection to the state through indirect but powerful pedagogical influence, fostering loyalty, moral resilience, and cultural pride.

In this context, notable compositions such as I Love You, China, On the Songhua River, We Are Walking on the Mainland, and operas like The Long March and Yimeng Mountain stand as enduring representations of the national spirit and historical memory (Xue, 2020). Despite this, many Chinese universities lack structured curricula or pedagogical methods specifically designed to teach revolutionary vocal music. As Meng (2020) observes, while revolutionary songs remain widely performed, there is a scarcity of systematic training in their vocal techniques or historical performance practices.

Moreover, the influence of Western music education models has created tension between local cultural traditions and imported pedagogies. Music education in teacher-training institutions often prioritizes Western repertoire and techniques, marginalizing Chinese musical heritage. This dual cultural dynamic underscore the urgent need to reform singing pedagogy by integrating cultural literacy and moral development into technical training.

Although revolutionary songs have been studied for their ideological and cultural significance, few studies have focused on developing a structured pedagogical model that combines technical vocal training with ideological education. This research gap highlights the lack of systematic integration between revolutionary repertoire and professional vocal performance within higher music education. To address this gap, the present study proposes a Vocal and Performance Teaching Model Based on Chinese Revolutionary Songs designed for undergraduate students at Sichuan Conservatory of Music.

The novelty of this research lies in its application of a four-phase R&D methodology that systematically explores, constructs, implements, and evaluates the model. Unlike prior studies focusing solely on historical or cultural analysis, this research develops an applied, practice-oriented framework that bridges technical proficiency, expressive interpretation, and ideological awareness.

Therefore, the development of a Vocal and Performance Teaching Model Based on Chinese Revolutionary Songs at Sichuan Conservatory of Music is both timely and necessary. This reform represents a paradigm shift from teacher-centered to student-centered learning, emphasizing creativity, autonomy, and cultural engagement. Teachers serve as facilitators who cultivate students'

aesthetic sensibility, moral awareness, and historical understanding through diversified and flexible pedagogical strategies.

In sum, this study seeks to reaffirm the educational significance of revolutionary music within the context of modern Chinese higher education. By embedding the moral and ideological values of revolutionary songs into vocal pedagogy, this model supports holistic student development and contributes to the broader goal of cultural revitalization and national identity formation.

Research Objectives

1. To develop a vocal teaching and performance model for Chinese revolutionary songs vocal teaching and performance model for undergraduate students majoring in Vocal Performance.
2. To evaluate the Chinese revolutionary songs vocal teaching and performance model for undergraduate students.

Literature Review

1. Teaching Model

The development of an effective teaching model for Chinese revolutionary songs requires more than vocal technique it must incorporate historical awareness, ideological depth, and emotional expression. Wu (2015) emphasized that revolutionary music fosters moral and patriotic values, thus supporting broader educational goals. However, Meng (2020) noted a lack of structured models in Chinese universities, as curricula often prioritize Western traditions over revolutionary content.

Peng et al. (2023b) highlighted Graduation Song by Nie Er as a model that balances technical skill with ideological interpretation. Yi (2023) further recommended a multifaceted approach listening, singing, and historical analysis to engage students both intellectually and emotionally. Zhang (2022) introduced the idea of the “revolutionary classroom,” where music subtly cultivates national identity. To meet modern educational needs, Wei (2023) proposed teaching strategies that integrate emotional resonance, cultural identity, and artistic growth.

2. Vocal Performance Teaching

Teaching vocal performance in the context of Chinese revolutionary songs requires a holistic approach that integrates technical, emotional, and ideological dimensions. Guo (2023) described revolutionary songs as musical narratives of national history, necessitating a blend of vocal technique and socio-political awareness.

Yi (2023) advocated for diverse strategies—listening, singing, and lyric analysis—to deepen student engagement and cultural understanding. Zhang (2022) introduced the concept of the “revolutionary classroom,” where vocal performance becomes a medium for fostering moral and patriotic values. Wu (2015) stressed the value of revolutionary music in shaping students' character, while Meng (2020) criticized the Western-dominated curriculum for neglecting this culturally significant repertoire. Fan (2023) emphasized that singing revolutionary songs helps students connect emotionally with historical struggles and national pride.

These studies collectively suggest that a reformed, culturally responsive teaching model is essential for effective vocal instruction rooted in China's musical and ideological heritage.

3. Vocal Performance

Vocal performance in Chinese revolutionary songs demands more than technical skill—it requires emotional expression and historical understanding. Guo (2023) noted that these songs serve as musical narratives of national struggle, requiring performers to embody both vocal precision and ideological meaning.

Chen (2022) highlighted the work of Zhao Yuanren, whose clear diction and poetic style exemplify how vocal performance bridges cultural identity and artistic expression. Similarly, Peng et al. (2023a) emphasized Graduation Song by Nie Er as a model of how patriotism and emotional intensity can be effectively communicated through voice.

Yi (2023) argued that students must interpret lyrics with historical context to convey authenticity, while Wu (2015) and Zhang (2022) saw vocal performance as a tool for moral and civic education. Despite this, Meng (2020) observed that revolutionary songs are often sidelined in favor of Western repertoire in Chinese music curricula.

In conclusion, the literature supports a more inclusive, culturally grounded approach to vocal performance that integrates ideological depth, emotional resonance, and technical artistry.

4. Chinese Revolutionary Songs

Chinese revolutionary songs combine patriotic expression, ideological values, and artistic quality. Emerging during political turmoil in the early 20th century, they functioned as tools for national mobilization and cultural identity (Ren, 2013). Songs such as March of the Volunteers served dual roles as both music and political messaging.

Wu (2015) emphasized their value in moral education, promoting patriotism and ideological growth in academic settings. Peng et al. (2023a) examined Graduation Song as a prime example of how revolutionary compositions can train performance skills while fostering collective spirit.

Fan (2023) described revolutionary songs as emotionally powerful, while Guo (2023) called them “musical memory” that preserves China’s legacy of resistance. Zhang (2022) and Yi (2023) supported their integration into vocal training and interdisciplinary education, citing their role in developing cultural and historical understanding.

Despite their significance, Meng (2020) noted their marginalization in favor of Western repertoire, advocating for curriculum reform that reinstates revolutionary music as a central educational resource.

In sum, Chinese revolutionary songs offer immense educational, ideological, and artistic value, and should be actively integrated into higher music education curricula.

Conceptual Framework

This conceptual framework illustrates the development of a teaching model for Chinese revolutionary song performance. It starts with gathering inputs from literature reviews, expert interviews, and curriculum analysis. The process involves needs assessment, model design, pilot implementation with students, and evaluation through performance and satisfaction surveys. The outputs include a validated model that enhances students’ vocal, expressive, and cultural competencies, along with recommendations for curricular integration. A feedback loop refines the model based on evaluation results, ensuring continuous improvement and applicability, as shown in Figure 1.

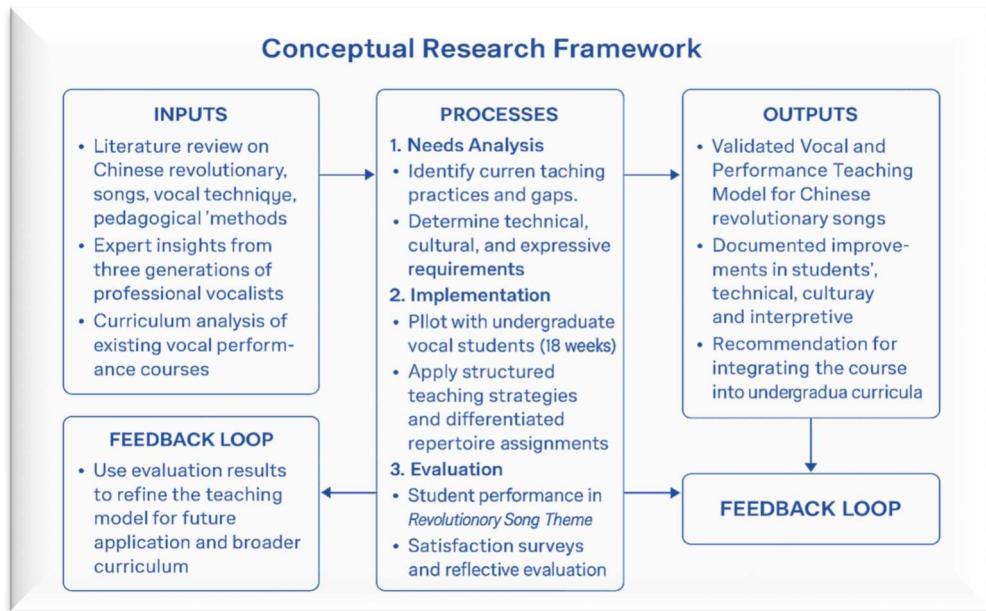


Figure 1 Conceptual Research Framework

Research Methodology

This study employed a qualitative research methodology within the framework of Research and Development (R&D), aiming to explore, design, implement, and evaluate a comprehensive Vocal and Performance Teaching Model based on Chinese revolutionary songs for undergraduate music students. The research design followed mixed-method R&D structure, emphasizing iterative validation and refinement of the model (Creswell & Poth's, 2018). The methodology is described under the following components:

1. Population and Sampling

The population in this study consisted of three distinct groups:

- 1) Expert vocalists from three generations (Senior, Middle-aged, Young) recognized for their extensive experience and contributions to Chinese revolutionary song performance.
- 2) Music education experts, selected for their specialization in vocal pedagogy, curriculum design, and model validation.
- 3) Undergraduate students majoring in vocal performance at the Sichuan Conservatory of Music, who participated in the pilot implementation of the model.

A purposive sampling technique was employed to ensure that participants possessed qualifications relevant to the research objectives. Expert participants were selected based on their professional reputation, teaching credentials, and stage performance experience. Student participants were chosen based on their vocal ability, willingness to participate, and current enrollment in relevant performance courses.

Ethical approval was obtained from the Institutional Review Board of Buriram Rajabhat University. All participants signed informed consent forms, and confidentiality was strictly maintained. Participation was voluntary, and data were anonymized to uphold ethical integrity throughout the research process.

2. Research Instruments and Instrument Quality

The study utilized the following research instruments:

1) Structured interview guidelines designed to gather in-depth information from expert vocalists on teaching strategies, vocal techniques, emotional interpretation, and repertoire selection.

2) Teaching model and manual, including course outlines, weekly teaching plans, repertoire lists, and reflective components.

3) Expert evaluation forms used to assess the model's clarity, relevance, and pedagogical effectiveness.

4) Student feedback questionnaires and reflection logs, employed to gather qualitative insights into students' learning experiences and satisfaction after the model's implementation.

To ensure the validity and reliability of the instruments:

1) All instruments underwent content validation by five scholars in music education and qualitative research, using the Index of Item-Objective Congruence (IOC) to assess alignment with research objectives.

2) Interview protocols were pilot-tested and refined to ensure clarity, reliability, and content depth.

3) Data trustworthiness was enhanced through methodological triangulation, member checking, and peer debriefing to confirm the credibility and consistency of findings.

3. Data Collection

Data were collected through four R&D phases to ensure systematic development and evaluation:

Phase I - Analysis: Literature review and document analysis were conducted to establish the historical, cultural, and pedagogical context of Chinese revolutionary songs.

Phase II - Design: In-depth interviews with expert vocalists were carried out to identify effective performance techniques, interpretive approaches, and teaching strategies.

Phase III - Implementation: The developed teaching model was implemented over an 18-week semester with undergraduate students, focusing on voice training, interpretive exercises, and performance-based learning.

Phase IV - Evaluation: Post-implementation assessment involved classroom observations, student reflection logs, and final vocal performances. Feedback was collected through open-ended surveys and focus group discussions.

All interviews and observations were audio-recorded, transcribed, and systematically analyzed to ensure accuracy and consistency.

4. Data Analysis and Statistical Application

Given the qualitative nature of the study, data were analyzed primarily through thematic content analysis, supported by descriptive statistics for the quantitative components.

1) Frequencies, percentages, and mean scores were used to describe student satisfaction and perceived learning outcomes.

2) Thematic coding was employed to identify recurring pedagogical patterns, interpretive strategies, and emotional responses within the interview and observation data.

3) Triangulated analysis was used to integrate data from experts, students, and document reviews, providing a holistic understanding of the model's development and impact.

This combined analytical approach provided both descriptive clarity and interpretive depth, ensuring that the findings accurately reflected the model's educational effectiveness and contextual significance.

Results

From the research, data collection, and analysis, the results are presented according to the research objectives.

1. Development of the Vocal and Performance Teaching Model Based on Chinese Revolutionary Songs for Undergraduate Students

1.1 Contextual Investigation of Chinese Revolutionary Songs Vocal Teaching and Performance

The study began with a literature review and interviews with three generations of expert vocalists, exploring perspectives on the evolution, vocal technique, and interpretation of revolutionary songs. Experts emphasized the importance of vocal power, diction, emotional expression, and historical context in performing revolutionary music. They highlighted that revolutionary singing requires not only technical skill but also an understanding of ideological intent, patriotic emotion, and cultural symbolism.

Key differences across historical periods were noted in lyrical content, musical structure, and performance style, reflecting changing political and social contexts. Experts stressed that modern students must understand these contextual shifts to perform authentically.

Expert feedback identified the need to integrate individual vocal style with ideological meaning. Revolutionary songs such as "*Without the Communist Party, There Would Be No New China*" and "*The East is Red*" were recommended for beginners due to their accessibility and educational value, while "*I Love You, China*" was recognized as a technically and emotionally demanding piece requiring advanced interpretive skill.

Experts also discussed the impact of performance settings (Concerts vs. Outdoor Events), distinctions between revolutionary and folk songs, and the essential competencies for young tenors and educators—emphasizing emotional engagement, interpretive authenticity, and lifelong artistic development.

These insights informed the model design, which incorporates progressive repertoire selection, historical interpretation, and emotional training. The teaching framework was built upon a layered instructional structure that develops students' vocal techniques, interpretive sensitivity, and ideological understanding simultaneously.

1.2 Development and Refinement of the Teaching Model

The model was systematically developed through three iterative steps—drafting, expert review, and refinement guided by R&D principles.

Step 1: Model Drafting

An 18-week course plan was designed to accommodate varying student levels through progressively challenging repertoire. Each unit integrated historical background, vocal technique training, and stage performance components. Teachers facilitated reflective learning

through weekly discussions and post-class reflections, encouraging self-assessment and continual improvement.

Step 2: Expert Verification

Five national-level vocal experts reviewed the draft model, emphasizing the integration of technical, emotional, and ideological dimensions. They recommended clearer learning outcomes, formative assessments, and stronger connections between vocal technique and revolutionary ideology.

Key suggestions included:

1) Embedding historical meaning in lessons to strengthen ideological comprehension.

2) Enhancing vocal technique through emphasis on diction, resonance, and expressive phrasing.

3) Revising weekly lesson plans to clarify objectives, learning outcomes, and evaluation criteria.

Table 1 Summarizes the Expert Panel.

| No. | Expert | Work Unit | Academic Title |
|-----|-------------|-------------------------------------|------------------------------|
| 1 | Wang Ying | China Opera and Dance Drama Theatre | National First-Class Actor |
| 2 | Zhao Jiping | Chinese Musicians Association | Composer, Honorary President |
| 3 | Li Xiuying | Shanghai Conservatory of Music | Professor |
| 4 | Liu Hang | Shenyang Conservatory of Music | Professor |
| 5 | Dai Yuqiang | Henan Conservatory of Music | President |

Step 3: Model Refinement

The teaching model was refined according to expert feedback to enhance clarity, coherence, and pedagogical alignment. Adjustments ensured that the final version balanced vocal training with ideological education and met student learning needs. The finalized model emphasized three integrated components: 1) vocal technique mastery, 2) historical-ideological interpretation, and 3) performance-based learning.

2. The evaluate the Chinese revolutionary songs vocal teaching and performance model for undergraduate students

2.1 Implementation Phase

The model was implemented over an 18-week semester with undergraduate students to examine its practical effectiveness.

1) Teaching Process: Instruction followed a structured syllabus integrating theoretical instruction, guided practice, and reflective learning activities to ensure pedagogical consistency.

2) Song Selection: Repertoire was assigned based on vocal range and technical readiness, enabling progressive skill development.

3) Vocal Technique: Emphasis on breath control, resonance, natural tone, and expressive diction helped students improve technical stability and interpretive fluency.

4) Cultural Understanding: Supplementary materials on revolutionary history were provided to strengthen students' historical awareness and contextual understanding.

5) Emotional Expression: Targeted workshops helped students convey emotional authenticity, particularly in songs with strong patriotic and dramatic elements.

Conclusion: The implementation phase demonstrated that the teaching model effectively developed students' technical skills, interpretive depth, and ideological literacy. Table 2 summarizes the key findings.

Table 2 Reflections and Preliminary Conclusions from Teaching Model Implementation

| Aspect | Key Point |
|------------------------|-------------------------------------------------------------------------------------|
| Work Selection | Song choice matched to vocal range and skill level, supporting gradual development. |
| Singing Technique | Focus on breath control, tone, and resonance; regular practice encouraged. |
| Cultural Understanding | Additional historical context improved interpretive accuracy. |
| Emotional Expression | Targeted training enhanced authenticity and stylistic precision. |

2.2 Post-Implementation Evaluation

To assess the overall effectiveness of the teaching model, a Revolutionary Song Theme Concert was held, followed by a student feedback survey and qualitative reflections.

1) Performance Application: Students performed selected revolutionary songs in a public concert at Sichuan Conservatory of Music, demonstrating the integration of vocal technique, emotional expression, and stage performance skills.

2) Patriotic Awareness: Students reported increased patriotism and a deeper understanding of China's revolutionary history through musical experience.

3) Skill Development: Participants improved in vocal control, emotional delivery, and historical interpretation.

4) Cultural and Career Value: The course was perceived as beneficial for developing professionalism, cultural literacy, and moral character.

5) Course Recommendation: A majority of students suggested that the course be integrated as a core component of the conservatory curriculum due to its educational significance.

6) Challenges: Some students experienced difficulties in expressing emotional depth and interpreting complex historical contexts, indicating the need for further integration of contextual learning and mentorship.

In summary, the evaluation confirmed the model's success in strengthening students' vocal performance, historical interpretation, and ideological awareness. The results validate the effectiveness of integrating revolutionary song education into formal vocal pedagogy, contributing both to artistic excellence and national cultural identity.

Table 3 Post-Implementation Evaluation of the Teaching Model

| Aspect | Summary |
|-----------------|-------------------------------------------------------------------------------|
| Concert | Theme concert demonstrated applied skills and performance authenticity. |
| Awareness | Increased patriotism and historical understanding. |
| Skills | Improved technique, expression, and interpretive accuracy. |
| Career Value | Enhanced cultural literacy and professionalism. |
| Compulsory View | Majority supported inclusion as a required course. |
| Challenges | Emotional depth and historical interpretation remained areas for improvement. |



Figure 2 Concert Performance

Source: Juye (2024)

Conclusion and Discussion

1. Conclusion

1.1 Development of a Vocal and Performance Teaching Model for Music Students

1.1.1 Research Value of the Teaching Model

The study found that establishing a structured teaching model for Chinese revolutionary songs holds high research and practical value. Currently, most music universities and conservatories lack a systematic teaching framework for revolutionary song instruction. The developed model fills this critical gap by integrating technical, emotional, and ideological dimensions into a coherent framework. It provides a concrete pathway for revitalizing revolutionary song pedagogy, aligning traditional cultural education with contemporary teaching methodologies.

1.1.2 Structuring the Teaching Model

The proposed teaching model classifies revolutionary songs based on their suitability for instructional use and structures lessons according to students' skill levels and learning needs. This stratified approach enables teachers to tailor instruction, ensuring that students progress

at an appropriate pace while receiving training suited to their vocal development. Moreover, the model emphasizes reflective learning, expert-guided mentorship, and stage performance assessment, offering a dynamic, multi-dimensional learning process that enhances both vocal proficiency and cultural engagement.

1.2 Implementation and Evaluation of the Teaching Model among Music Students

1.2.1 Balancing Vocal Technique Training and Cultural Education

The implementation phase demonstrated the importance of balancing technical vocal training with cultural and ideological education. Teachers not only guided students in singing techniques but also emphasized the historical background and cultural significance of revolutionary songs. This integrated approach strengthened students' emotional connection to the repertoire while improving their interpretive and technical competencies. The results confirmed that revolutionary song education can cultivate moral resilience and aesthetic sensibility when aligned with structured pedagogy.

1.2.2 Student Learning Perception

The research highlighted the positive impact of this approach on students' learning experiences:

- 1) Patriotic Awareness: Students deeply connected with the historical significance and national pride embedded in revolutionary songs.
- 2) Improved Vocal Skills: Students demonstrated enhanced emotional expression and vocal control while gaining a deeper understanding of modern Chinese history.
- 3) Better Historical Interpretation: Singing these songs helped students relate to the emotional and mental state of people from the revolutionary era.

Additionally, the findings revealed disparities between generational teaching practices. Senior performers relied heavily on experiential wisdom, whereas younger educators emphasized vocal precision and artistic expression, sometimes at the expense of ideological context. This generational gap underscores the necessity of an academically grounded and culturally inclusive teaching framework.

1.3 Establishing a Structured Teaching Outline

To create a scientific and systematic teaching model, the study proposed a structured syllabus that includes curating a comprehensive repertoire of revolutionary songs, optimizing teaching methods to balance technical training with cultural education, and establishing clear evaluation criteria to assess students' vocal development and historical understanding. The syllabus also integrates formative and summative assessments, ensuring continuous feedback between teachers and students. This structure promotes autonomous learning, creativity, and historical awareness within the learning process.

In summary, developing a Vocal and Performance Teaching Model Based on Chinese Revolutionary Songs is both complex and essential. The model not only enhances students' singing abilities but also deepens their historical and cultural understanding, preserving revolutionary heritage through modern pedagogy. The framework serves as a foundation for sustainable innovation in music education and offers practical guidance for educators and researchers seeking to integrate ideological learning with artistic training.

2. Discussion

The findings of this study align with prior research in both Chinese and international contexts, showing consistent recognition that effective vocal pedagogy requires the integration of technical training, emotional interpretation, and cultural understanding (Elliott & Silverman, 2015). The implementation of the proposed teaching model demonstrated that systematic technical instruction, when coupled with ideological and cultural engagement, can produce performances that are both technically accurate and emotionally compelling.

A clear point of consensus across the literature is that overemphasis on technical mastery, without equal attention to expressive delivery, can lead to performances that lack resonance and emotional depth (Wiggins, 2015). The present study confirms that many undergraduate vocal students initially struggled with expressivity, highlighting a pedagogical need to integrate emotional and contextual training earlier in the curriculum.

Notably, this study also reveals unique characteristics in Chinese vocal education compared to Western practice. In Chinese conservatories, ideological and political education remains central to music training, while Western systems tend to emphasize multicultural interpretation without explicit political framing (Jorgensen, 2003; Reimer, 2003). This distinction reflects how revolutionary song pedagogy embodies moral education alongside artistic growth an approach rarely institutionalized in Western conservatory practice (Campbell, 2004; Schippers, 2009).

Another difference lies in performance priorities. While Western scholarship frequently emphasizes stage presence, audience interaction, and communicative musicianship as essential for professional training (Hallam et al., 2016), Chinese revolutionary song pedagogy traditionally focuses on collective identity formation and moral cultivation. The model developed in this study successfully bridges these approaches, integrating performance assessment, cultural literacy, and emotional authenticity through concert-based evaluation (Bithell & Hill, 2014).

From these consistencies and differences, several conclusions can be drawn.

First, emotional and ideological dimensions of vocal performance should be treated as pedagogical priorities alongside technical mastery to ensure holistic musician development. Second, while ideological integration is a unique strength of the Chinese model, its effectiveness depends on balanced incorporation with experiential learning and critical reflection. Third, institutional support is vital—curricular flexibility, access to historical materials, and collaboration among experts will sustain pedagogical innovation in revolutionary song education (Allsup, 2016).

Finally, higher education reform in music must embrace creative, learner-centered approaches that foster independent thinking, cultural awareness, and innovation. This aligns with the broader shift toward knowledge-based societies that prioritize adaptability and creative intelligence. Encouraging such transformation will not only improve the quality of graduates but also strengthen the cultural relevance and global competitiveness of Chinese music education (O'Neill, 2012; Panyain et al., 2017).

In conclusion, the study confirms that a well-structured vocal and performance teaching model based on Chinese revolutionary songs can harmonize technical proficiency, emotional expression, and ideological understanding. This integrative approach preserves national cultural heritage while preparing students for the artistic and professional demands of 21st-century music education.

Suggestion

1. Research Applicability and Expansion

Chinese revolutionary songs carry deep cultural and historical significance. Implementing a structured teaching model enhances not only vocal and performance skills but also emotional and patriotic education. To strengthen practical application, music institutions should integrate the model into core curricula and teacher training programs, ensuring that both technical proficiency and ideological understanding are developed concurrently.

In addition, educators are encouraged to employ digital tools, interactive media, and online archives to modernize the teaching process and increase accessibility for diverse learners. The integration of virtual performances, historical documentaries, and multimedia resources can transform traditional instruction into a more engaging and immersive experience.

Furthermore, the success of this model underscores the value of interdisciplinary collaboration—blending music, history, and digital arts—to create richer learning environments. Strengthening institutional teaching teams, fostering partnerships among conservatories, and diversifying pedagogical methodologies will help sustain long-term innovation and ensure the continued relevance of revolutionary music education in the modern era.

2. Future Research

Future studies should build upon this model by exploring broader and more diverse applications. Specifically:

- 1) Develop structured curricula and performance-based modules for revolutionary songs across different conservatories to enhance cultural literacy and pedagogical consistency.
- 2) Design and evaluate teacher-training programs that emphasize the balance between technical vocal training, historical context, and ideological interpretation.
- 3) Investigate the influence of resource allocation—such as funding, archival accessibility, and technological support—on teaching quality, student engagement, and sustainability of revolutionary song education.
- 4) Examine cross-cultural applications of the model by comparing its outcomes with similar pedagogical frameworks in other music traditions, thereby contributing to global discourse on culturally responsive music education.

Acknowledgement

The researchers would like to express their sincere appreciation to the academic advisors and subject matter experts whose insightful guidance and constructive feedback greatly supported the development of this study. Special thanks are extended to the expert vocalists and educators who participated in interviews and validation sessions, contributing invaluable insights from both academic and performance perspectives. Their contributions in refining the research methodology, validating the teaching model, and reviewing the instructional design for Chinese revolutionary songs were instrumental in ensuring academic rigor and practical relevance. The authors also acknowledge the institutional support from Buriram Rajabhat University and Sichuan Conservatory of Music, whose collaboration fostered this research on enhancing vocal performance education through culturally significant repertoire.

References

- Allsup, R. E. (2016). *Remixing the Classroom : Toward an Open Philosophy of Music Education*. Indiana University Press.
- Bitthell, C., & Hill, J. (2014). *The Oxford Handbook of Music Revival*. Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199765034.001.0001>.
- Campbell, P. S. (2004). *Teaching Music Globally : Experiencing Music, Expressing Culture*. Oxford University Press.
- Chen, Y. (2022). *History of Modern Chinese Music*. People's Music Publishing House. (In Chinese)
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative Inquiry and Research Design : Choosing Among Five Approaches* (4th ed.). SAGE Publications.
- Elliott, D. J., & Silverman, M. (2015). *Music Matters : A Philosophy of Music Education* (2nd ed.). Oxford University Press.
- Fan, L. (2023). Revolutionary Songs and Ideological Education in College Music Teaching. *China Music Education*, 45(3), 39 - 41. (In Chinese)
- Guo, X. (2023). Revolutionary Songs in Contemporary Chinese Music Education : Cultural Heritage and Pedagogical Strategies. *Music Education Research*, 25(2), 145 - 162. (In Chinese)
- Hallam, S., Cross, I., & Thaut, M. (2016). *The Oxford Handbook of Music Psychology* (2nd ed.). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780198722946.001.0001>.
- Jorgensen, E. R. (2003). *Transforming Music Education*. Indiana University Press.
- Juye, B. (2024). Concert Performance [Photograph]. Personal Collection.
- Meng, Y. (2020). The Current State and Reform Strategies of Revolutionary Music Teaching in Chinese Universities. *China Music Education*, 42(4), 55 - 62. (In Chinese)
- O'Neill, S. (2012). Becoming a Music Learner : Towards a Theory of Transformative Music Engagement. In McPherson, G. E., & Welch, G. F. (Eds.), *The Oxford Handbook of Music Education* (1, 163 - 186). Oxford University Press.
- Panyain, T., Teerachat, T., & Kornatipong, T. (2017). Music Theory Learning Process Management Using Project Based Learning to Improve Lifelong Learning Skills. *Buriram Rajabhat University Humanities and Social Sciences Journal*, 9(2), 131 - 142. (In Thai)
- Peng, L., Huang, S., & Zhang, Y. (2023a). Analysis of Nie Er's Music and Its Revolutionary Value : A Case Study of Graduation Song. *Studies in Chinese Music*, 41(1), 21 - 23. (In Chinese)
- Peng, Y., Huang, L., & Zhang, J. (2023b). Nie Er and the Evolution of Proletarian Music in China. *Modern Music Studies*, 27(1), 21 - 23. (In Chinese)
- Reimer, B. (2003). *A Philosophy of Music Education : Advancing the Vision* (3rd ed.). Prentice Hall.
- Ren, J. (2013). Historical Review and Thoughts on the Study of Modern Chinese Music History. *Modern Music Research*, 19(4), 31 - 32. (In Chinese)
- Schippers, H. (2009). *Facing the Music : Shaping Music Education from a Global Perspective*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780195379754.001.0001>.
- Wei, R. (2023). Reform and Optimization of Vocal Teaching in Normal Universities Under Cultural Power Strategy. *Chinese Vocal Pedagogy Review*, 30(3), 87 - 89. (In Chinese)
- Wiggins, J. (2015). *Teaching for Musical Understanding* (3rd ed.). Oxford University Press.
- Wu, Q. (2015). Revolutionary Music and Moral Education in Contemporary China. *Asian Music Education*, 7(1), 23 - 35. (In Chinese)

- Xue, Y. (2020). The Historical Evolution of Chinese Revolutionary Opera. *Journal of Chinese Music Studies*, 36(2), 12 - 28. (In Chinese)
- Yi, J. (2023). Pedagogical Strategies for Teaching Revolutionary Songs in Chinese Conservatories. *International Journal of Music Education*, 41(1), 72 - 86. (In Chinese)
- Zhang, H. (2022). The Role of Revolutionary Songs in Shaping Students' National Identity. *Music Education Frontiers*, 14(2), 101 - 114. (In Chinese)