

Study on the Problems and Countermeasures of Chinese Multicultural Music Education

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Abstract: China's current multicultural music education mostly regard music as a voice, use all kinds of course design and music teaching method to let the students to study the western culture his voice music elements, only look at others music culture in the form of an outsider, but should be rendered is one of the world music, and not to music as evaluation standard. In view of the above analysis, this paper puts forward the problems existing in Chinese multicultural music education and relevant countermeasures, in order to provide valuable reference for Chinese multicultural music education.

1. Introduction

The wave of immigration after the Second World War brought about the trend of social reform, which led to the emergence of multiculturalism, including the black civil rights movement in the United States, the feminist movement, the political separatism in Canada and the pro-asia policy in Australia. The civil rights movement in the 1960s in the United States led to the rise of multicultural education, that is, the promotion of learning and literacy related to multiculturalism in schools. Among different issues, the development of multi-cultural education, mainly based on music, is mostly marked by the first meeting of the international music education institute (ISME) in 1953.

Currently, the curriculum design used in multicultural music education is very diverse. Focusing on the Facets Model for Exploring Connections, explore the relevant aspects of the work, such as the creation reason, expression of ideas, use of materials, structure and form, and viewers, etc. With Spiral Curriculum, for example, students can learn the rhythm, timbre, rhythm, form, dynamics, etc., and the teaching activities include performance, creation, listening, rhythm, visual spectrum, interpretation, etc. Campbell [1] designed an Integrated Curriculum, which takes the music field as the main axis and establishes links in other fields, such as language and society, taking into account the language and life fields of the culture. Subject orientation music education model (DBME), from the history, criticism, creative performance, aesthetic teaching.

In fact, both music educators and ethnic musicians agree on the imperative of multicultural music education. However, as for teaching results, music educators and ethnic music scholars seem to have different views. The author believes that the fundamental reason lies in their different views on the relationship between music and culture. Music education regards music as sound. Even though culture is emphasized in the teaching process, the sound is still taught in the way of western music, such as curriculum design and teaching method, and the rhythm, pitch, form and harmony of western music are used to emphasize the particularity and beauty of music of other cultures. The current music education in China has many problems due to excessive dependence on western music. On the basis of analyzing the problems, this paper puts forward the relevant countermeasures of multicultural music education.

2. Literature Review: Music and Culture

Multicultural music education wants to explain the value of music and break down individual stereotypes through learning different cultural music. As for music learning, Alan p. Merriam (1964) believes that whether through imitation, apprenticeship or education, music learning is a

socialization process of enculturation. Elliott [2] believes that the inheritance of culture is not through biological inheritance, but through people living in a social culture for a long time and absorbing the specific traditional customs of the culture, so the culture is learned. This way of consciously or unconsciously growing up and learning their own culture is an enculturation process. After people internalize culture into their own system, they use this system to define the world they perceive.

Therefore, the music of multicultural music education should include the customs and habits in the culture, because these cultures shaped the generation of music. This idea is the tripartite model proposed by Kang [3], who views music as a concept, behavior and sound in the context of culture. Similar to the tripartite model of national music scholar in the field of music education also supports the theory of music as culture with the theory of practice, believing that cultural system defines people's music. Merriam is based on the research of music, while Elliott is based on education.

According to Merriam and Elliott, it can be argued that because the culture is osculated, it is difficult for outsiders to truly understand this culture, and that learning the culture requires extra caution. And the multicultural music education is not the learning of its own culture, but the understanding of others' music with others' thinking.

3. Problems in China's Multicultural Music Education

If The multicultural music education only emphasize different music of some cultural symbols -customs, human geography, music style, and so on in order to highlight The cultural differences, using The Contribution model, The Contribution Approach) or additional mode (The Additive Approach) choose his cultural fragments or topic to join own cultural curriculum, it is still on The dominant ethnic group perspective The ethnic culture, The cultural appropriation is could not really understand his culture. Through the analysis of music education practice, we find that there are three major problems in China's multicultural music education.

Firstly, the teaching structure of the separation of sound and culture. Teachers in curriculum design on whether it is a multi-oriented curriculum patterns, spiral of multicultural curriculum model, the integration of common type of interdisciplinary, discipline orientation music education pattern, and so on, most music teachers in western music elements as the main teaching content, culture just add courses, also is the music itself is not a cultural one, but a kind of voice. In other words, music teachers divide music into cognitive parts, namely music theory and skills, namely singing and playing creation, so as to develop their interest in music and aesthetic ability. When designing multicultural music teaching based on this conception, music teachers put culture outside the framework, and the sound part is composed of the aesthetic feeling, cognition and skills of western music. The primary problem caused by such curriculum structure is that the music theory, skills and beauty perceived from the perspective of western music is only an outsider's perspective. Even if all kinds of information related to the music of other cultures are added, they still cannot understand others' music from the perspective of insiders.

Secondly, the teaching method of cultural appropriation. Multicultural music teaching first separates culture from sound, and then appropriates the sound of other culture to one's own culture. Western classical music methods include sound changes, such as taking special music elements from music of other cultures and incorporating them into western music theory and adapting songs. As well as behavior changes, the music learning other culture into their own culture of teaching methods. In this process, many teachers apply western music theory. Music teachers to get rid of the western ethnic point of view completely without centralism, music activities are the way of western music teaching is given priority to, in the whole course, either culture or music teaching, is still within the scope of the own culture, so the students to experience his cultural music is not the original appearance of culture, and the concept of how to understand his culture.

Thirdly, the single western music cultural point of view. The first problem of music education is that music elements of western music cannot fully present the sounds of music of various cultures.

Text analysis is also one of the difficulties encountered by national music scholars. According to Nettl [4], when describing timbre, interval, or various sound qualities and dynamics that are smaller than those in western music, it may not be presented faithfully if only described by the concept of western music culture. In the music of the world's nations, it is easy to find sounds that cannot be described by the music elements of western music, including pitch, rhythm, and strength and so on. Therefore, in addition to the fact that western music elements are unable to present a variety of sounds different from their specifications, music elements are also unable to record music completely, only representing the current singing[5]. Multicultural music teachers sometimes convert sounds into music for teaching purposes, but often fall into the framework of western music theory.

4. Advise for Chinese Multicultural Music Education

This study believes that multi-cultural music education should regard music as culture. Therefore, in terms of course structure design, the teaching objective of basic quality of music is suggested to cultivate the music aesthetic sense of other culture by music cognition and skill teaching of other culture, and to make a clear distinction with their own culture and not arbitrarily interfere with the music of other culture. In this paper, the teaching of multicultural music does not divide music into two parts: culture and sound, but divides the teaching of one's own culture and other cultures. The music of his culture must be presented with concepts, behaviors and sounds, while his own culture does not do music activities, but mainly focuses on auxiliary teaching, such as language translation, film assistance, visits, and classroom clarification.

In the main music teaching activities of his culture, this study suggests that we should experience his culture music in person. First, we can implement it through the field investigation method of ethicology, and then, we can arrange the cultural environment of music as suggested in the theory of practice to reproduce the cultural context.

If you can experience music directly in other culture for a long time, of course, it is the most ideal. However, due to the limitation of time and place, you can expect the difficulty of actual implementation. Therefore, you need to use your own culture to assist, such as remote teaching, inviting artists to live in, and arranging real music environment. Elliott [6] believes that practical courses are mainly designed to approach the real music culture rather than copy it. The purpose is to build learning concepts into a real situation so that students can learn norms, restrictions, assessments, systems and so on of the culture.

Multicultural music education also attaches importance to students' reflection on learning, that is, how students learn, think and give feedback when they are involved in music of other cultures, rather than just focusing on students' music skill achievements. Therefore, the evaluation can be divided into two major projects. One is the study of his cultural music literacy, which includes the musical instrument learning of music literacy into the scoring project. Second, self-reflection.

5. Conclusion

All kinds of music should not be treated as a single standard, whether it is the way music learns or the beauty. The purpose of multicultural music education is to eliminate ethnocentrism, that is, the change of perspective, the improvement of vision, so that every music can be respected. If music can be regarded as one of the cultures without music as a single sound, the single westernized viewpoint can be eliminated first, and the universal and popular western music theory, beauty, learning style and so on can no longer be taken as the criterion to judge whether the music of others is special or not. Therefore, when it comes to teaching, teachers, rather than students, should be the first to be baptized by multicultural music education.

However, this study does not completely negate the teaching method of using other cultural music as the teaching material of western music, but should take into account the views of insiders in other cultures when taking multicultural music education as the teaching goal. Although western music is not the main teaching activity that makes most music teachers lose focus, the author believes that

teachers can gradually realize the ideal of multicultural music education.

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