

On the Significance of Multicultural Experience to Contemporary Music Education

Yuan Xue*

Department of Public Education, Anyang Vocational and Technical College, Anyang, Henan, 455000, China

*xueandliu@163.com

Abstract

With the continuous development of the times and the continuous progress of society, openness and tolerance have become the main melody in the current environment. This change also affects the teaching field. In the field of music education, the traditional ideological cognition has been unable to meet the requirements of the current era environment. Therefore, it is of great significance to promote music teaching in a diversified direction. In order to realize the scientific and efficient music teaching, we should cultivate music literacy on the basis of multi-cultural experience, and make music teaching face the world. Based on this, the following will analyze the related content of music teaching, hoping to provide suggestions and ideas for relevant educators.

Keywords

Multiculturalism; Music Teaching; Analysis.

1. Introduction

In the process of music teaching in China, western music forms are generally regarded as the standard for judging music forms. Under such a deep-rooted ideological concept, it is impossible to realize the trend of music teaching towards openness and pluralism, and it is also impossible to effectively improve students' music literacy. On this basis, multicultural experience emerged as the times require, and attracted the attention of the majority of educators. Multicultural experience, attaching importance to both Chinese and Western, and advocating the nation is the world. Therefore, relevant educators should innovate their own ideas, re-examine the misunderstandings in the current teaching, and introduce diversified ideas to cultivate more musical talents with a world mind.

2. Multicultural Music Education Concept

With the deepening trend of globalization in the world at this stage, both the cultural and artistic fields are facing a huge innovation. The introduction of foreign elements and the export of Chinese culture have become the background of the infiltration of diversified ideas. British thinker Edith rice once put forward: "the integration of art all over the world is a great feast." It can be seen that diversified civilization has actually become the main trend and direction of the current and future social development [1].

Diversification also has a significant impact on the field of music at this stage. In other countries in the world, the education model in the field of music has been reformed and optimized, and the diversified experience of music education has also been paid more attention. For example, American educator Chen Bohan once mentioned: "All kinds and forms of music should be introduced into the teaching classroom." Under such a pluralistic and inclusive educational ideology, pluralistic music teaching has had a far-reaching influence in the United States. In the

21st century, the ideological form of the broad masses of the people and the whole society is more and more open and inclusive, so they pay more and more attention to the diversity of the music field. Advocating diversified music has become the main content of Chinese teaching seminars. More and more music researchers and scholars have realized that diversity is the main direction of music teaching at this stage, and it has become the key task in the field of music teaching at present. Multi-experience is the key channel for people to know, understand and go deep into music culture and realize all-round appreciation of music through the mode of practical feeling.

At present, the creation of music teaching classroom in China mainly takes some foreign classical music as entities, and staff and western music have become the main media for learning music from other countries in the world. Under this teaching mode, an idea that "Western music is the truth" is implanted in the minds of teachers and students. Astaire's music system, founded on the basis of western philosophy, also shows this idea to a certain extent, that is, judging the differences and differences of all kinds of music in the whole world by sound. Such an idea is used to understanding other types of music culture in the world through a single cultural value. This way runs counter to the idea of pluralism, deviates from it, and is not conducive to diversified development. In the course of teaching, some Chinese music educators are used to using western music ideas and western values to evaluate and analyze non-western music culture, which to some extent weakens the possibility of deepening the penetration and introduction of diverse music. For example, for people who have been influenced by Western music for a long time, when they appreciate non-Western music types, they will involuntarily apply Western music types and music patterns to understand strange music, thus making a conclusion for strange music types in their minds, which will lead to "inequality" between music cultures. For countries with a long history and many nationalities, this kind of ideological cognition has obvious rigid and hindering influence. A single rigid standard is likely to weaken the diversity of Chinese music culture, which is inconsistent with diversity.

Diversified ideas are of positive significance to music teaching at the present stage. Upholding diversified ideas for education can effectively cultivate more talents with a world mind. Therefore, in the course planning and teaching process, music teaching should achieve such goals and results: to carry forward China's excellent music culture, to enable students to understand and identify with diverse music cultures, and to experience, learn and respect the music cultures of other countries in the world with a broad vision. Through the curriculum teaching under such an ideological concept, students can create equal and diversified ideological cognition in their hearts, which will be conducive to the better development and inheritance of human cultural achievements [2].

In today's view, pluralism has not been widely recognized. First, due to the influence of deep-rooted traditional ideas, some educators do not have views on different cultures around the world, and there is still a certain gap between them and diversified cultures. Second, if there is no practical experience of multiculturalism, then the perfect and reasonable idea is only on paper. Therefore, in order to achieve diversified development, we must first experience it.

3. Aesthetics and Practice

In the field of music, aesthetics and practice are of key significance to the creation of music teaching systems in various countries around the world. Aesthetic teaching, as a modern teaching idea, takes promoting students' aesthetic accomplishment as the foundation and western music patterns as the criterion for judging music forms. Italian music educator Ramo once analyzed the thought and expression of music aesthetics. This has a certain guiding role for Chinese music teaching. This idea is obviously a manifestation of the western music system in the field of education. The learning of music knowledge only aims at "playing correct

pronunciation", and there is a trend of playing for the sake of playing. This western music teaching idea has influenced most countries in the world and has become the core idea of aesthetic teaching. In terms of aesthetics, aesthetic teaching pays too much attention to the aesthetic subject's disinterested listening to the works and obtains the corresponding musical feelings. People's independent thoughts constitute the focus of music comprehension and understanding, rather than the actual description of various music processes in the real living environment, and cannot be opened to real music.

Practical music teaching, in the process of the development of modern society, is gradually impacted by the wave of post-modern thought. Under this idea, personal music experience is respected, people's individuality is effectively liberated, and teaching pays more attention to independence and difference. Yi Teler, a scholar in the field of music education, used to be a student of Remo. Even so, he resolutely took the opposite road to his tutor Remo in the academic field of music. Teler directly pointed out the disagreement on Remo's views. He believed that music teaching was an aesthetic philosophy, and advocated that music teaching should pay attention to practical practice. In Teler's thought, the significance of music teaching is closely related to people's real life, and the connotation of music should not be limited to works. The core and focus of music teaching should be around various creative activities and appreciation activities. Students should join in the practical process of creating and performing various kinds of music. In different regions and environments, music teaching methods should have different characteristics and conform to the local environment, instead of simply pursuing unchangeable standards and goals [3].

The essence of the difference between aesthetic practice and these two music teaching thoughts lies in the difference in cognition of music and the connotation of music teaching. Teler agrees that music teaching is a dynamic teaching system that aims at improving students' personal qualities and musical thinking. Practicing and experiencing different kinds of music is an effective way to know the world and regain oneself. Relatively speaking, Remo pays more attention to the artistic value of music teaching, the aesthetic characteristics of music itself, the teaching of music knowledge and the improvement of aesthetic ability.

Generally speaking, the two kinds of music teaching ideas mentioned above have their own emphasis, but for the modern environment, people's understanding of different cultures will also change with the changes of the times. Nowadays, how to face diverse cultures is not only a problem to be studied in the academic field, but also a key topic in the development of human civilization. The same is true for music teaching. Do you take the western music model as an aesthetic criterion, or face the actual life and environment, and explore the uniqueness and differences of different types of music cultures? From the aspect of development, more and more educational scholars have begun to pay attention to it. Music, an art type, is a special way of expression for people. Since its birth, it has the characteristics of diverse cultures. Therefore, the music teaching method based on practical practice should be respected, so that students can learn knowledge and form musical thinking in the process of diversified practical music practice. The intrinsic essence of music is multiculturalism, which is a dynamic combination of people, music action, music expression and environment. Music teaching should also conform to this situation, change the invisible to the tangible, change the abstract to the concrete, and realize the continuous improvement of the effectiveness of music teaching [4].

4. How to Face Multiculturalism

With the continuous progress of science and information technology and globalization, multiculturalism has been recognized and understood by more and more people. However, how to have multicultural judgment ability in the actual cultural activities is a problem that needs to be paid more attention in the field of music teaching. According to the author's many years'

experience, in the process of music teaching, we should introduce and visit the actual environment as the basis of multicultural teaching, so that students' understanding and mastery of multicultural culture can no longer be confined in textbooks. In order to achieve this goal, teachers can lead students to interview and communicate with local folk musicians, so that students have the opportunity to participate in folk art activities, so as to realize music and complete their own knowledge and understanding of different music cultures. In terms of multi-cultural music, all forms of music are unique and regional. To put it simply, it means that "each side of the soil and water supports one side of the people". The birth of music is closely related to the environment in which it was born, and at the same time it is influenced by the environment. Most folk music is closely combined with local customs. In actual teaching, if teachers don't focus on local customs, it will be difficult to explain the vivid system structure of folk music, and the uniqueness of different types of music will be omitted, which will lead to the deep-seated significance of music culture being unable to be revealed. Therefore, teachers should regard the traditional music culture in each region as the internal driving force of teaching and as an important measure to cultivate and improve students' multicultural appreciation ability.

In order to carry out music teaching activities, teachers should take real life and the current world environment as the premise, achieve the organic combination of formal teaching in schools and music teaching in real life, and connect the individual music learning environment with the whole world to form an integrated music ecological environment. Let students feel what the music is like, so as to help them form musical thinking and musical accomplishment. Simply put, music teaching should return to real life, and let human beings blend with culture. This is the effective way of pluralistic and inclusive music teaching. Music, an art form, as a social organism, shows not only materialized skills and artistic models, but a comprehensive living atmosphere. In the process of practical teaching activities, teachers should recognize this feature and introduce music teaching into the atmosphere of real life, so as to reflect the internal significance of music.

Through years of teaching experience, the author concludes that in the process of music teaching, we should pay attention to the role and significance of practice, so that students can go into folk life, experience real culture and learn real folk music. This is not only an effective way to improve students' musical thinking in the teaching process, but also a practical experience of diverse musical cultures. The so-called experience is not only physical feeling, but also ideological practice. Because in the process of practical practice, people still need to master rational analysis and scientific integration of materials. Therefore, collecting wind in the actual environment can train students' thinking. Through practical experience, students can actually realize the circular degree of education, and learn to distinguish between "I" and "he", "subject" and "guest" in terms of cognitive patterns. In short, true multiculturalism still needs to be perceived in practice.

5. Teaching Practice of Multi Music Culture

Taylor Zils, a famous New Zealand educator, once said, "If you want to break the imprisonment of a single musical thought, you should break through the cage of the classroom, enter the countryside, enter the society and enter the masses." Therefore, in order to realize diversified music teaching, educators should lead students to learn and understand the social functions of music, improve students' ability to analyze and study music culture, and cultivate their level of expounding and thinking about music culture. Obviously, these teaching methods have introduced students into practical practice and practical environment experience in the simple improvement of music skills, such as singing and performance.

Out of the classroom, out of the classroom, into the society, into the folk, and truly understand and feel the folk music with different knowledge from the textbook, which is the main measure to carry out diversified music education. In the current social environment, a large number of folk music has been farther and farther away from students' actual life and society. Entering folk music is not only the key supplement of music teaching classroom, but also the premise of high-quality music teaching. Different nationalities and different regions' reasonable foundation for music and music culture will inevitably promote the knowledge and understanding of pluralistic culture, and promote students to face the world and different cultures with the principle of inclusiveness, thus continuously filling and perfecting students' understanding of music and their real life, which is of profound significance to nationalism and the present era. Simply put, in the process of music teaching, teachers should not only let students learn music knowledge in textbooks, but also understand, perceive and observe music in real life, communicate with folk musicians more and more, and feel the music system with national characteristics. Only in this way can music learning be vivid and flexible, and students' music literacy can be improved.

Taking Nanjing Conservatory of Music as an example, in order to carry out diversified music teaching, teachers lead students to experience different kinds of folk music on the spot. For example, for the music genre of Southern Jiangsu folk songs, teachers tried to interview the local singers of Southern Jiangsu folk songs through dialogue and communication with musicians and learning to sing. Through this mode, not only a large number of real-time data are collected, but also students can feel every lively music type and event through the investigation of the actual environment, and realize the value and significance of folk music. Through the actual understanding and feelings of various kinds of music, students can have an all-round understanding of the types of folk music, the current development, the long-standing culture of folk music, the skills of singers, and the related materials of folk music. Such a teaching method can effectively improve the practical level of students and let students understand the charm of music associated with real life and long history. This teaching model is worthy of vigorous promotion and practice in the field of music teaching. While effectively deepening students' multicultural ideas, it allows students to feel the positive impact of Chinese traditional culture and understand the breath of life and nationality, which plays a positive role in improving students' multicultural ideas.

In order to conform to the diversified teaching methods, the music education field has specially created such subjects as "World Music", and at the same time offered such courses as "Minority Music". These measures have effectively extended the students' vision of music culture, and made them understand the relationship between different music cultures, the birth of music art, and how music art has been inherited and carried forward in the long history. So as to help students form multicultural awareness, so that students can face different kinds of music with a more inclusive attitude in their future study and real life. When appreciating a song, they can pay more attention to the meaning and history behind the music, and they are more willing to feel different kinds of music.

6. Conclusion

To sum up, modern music teaching attaches importance to multiple experiences, which not only improves students' ability to observe the world through a more open vision, but also enables students to practice traditional music. In the process of music teaching, experience is the key measure to lead education to be more scientific and reasonable. On this basis, multicultural experience is the main component of music teaching at this stage. As far as music education is concerned, the dynamic experience is more beneficial to students' multi-cultural understanding, and it is also conducive to shaping students' imagination in teaching. In the era of economic

globalization, music teaching should put music in the overall cultural environment, and teach students to experience music and understand music in different cultures.

References

- [1] Sheng Chuan Rui Ji. Ethnic music education and teaching under the concept of pluralistic unity—Comment on "Research on Ethnic Music Education and Teaching Reform from the Perspective of Multiculturalism" [J]. Chinese Journal of Education, 2022(03):146.
- [2] Xiao Di. Research on the development of minority music from the perspective of multicultural integration [J]. Journal of Jishou University (Social Science Edition), 2022, 43(02): 132-138. DOI: 10.13438/j.cnki.jdxj.2022.02.015.
- [3] Shengchuan Ruiji. Inheritance of ethnic music culture in modern music education: Comment on "Research on the Construction of Ethnic Music Teaching Content under the Influence of Multiculturalism" [J]. Chinese Educational Journal, 2022(02):124.
- [4] Wu Miao. Research on music education in primary and secondary schools from the perspective of multiculturalism--Taking pop music teaching as an example [J]. Art Grand View, 2022(01):118-120.