

Evaluation on the Reform and Development of Basic Music Education from a Multicultural Perspective

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Abstract: In the new era, music education is also facing new tasks. When facing various music cultures, people should treat these issues with an inclusive and positive attitude under the mentality of “embracing all rivers”, so that people can better communicate with various people and connect with international standards. In teaching, it is necessary to pay attention to the appreciation of artistic works, and achieve promoting strengths, avoiding weaknesses, promoting strengths and avoiding weaknesses. The purpose of this article is to study the reform and development of basic music education from a multicultural perspective. After analyzing the relevant national research results, this paper linked the current educational situation with the characteristics of college students, and analyzed the path for the reform and development of basic music education. Through questionnaires and other methods, detailed theoretical and empirical research has been conducted on it. The results showed that 80% of students agree to incorporate folk music into the diversified curriculum of universities, hoping to find a sustainable development path that is consistent with national conditions.

1. Introduction

In the context of world multipolarization, economic globalization, cultural diversity, and social informatization, culture has taken on a new look. When proposing the concept of multiculturalism, it is consistent with the development trend of the times. At the same time, achieving multiculturalism in college music classrooms has the following advantages: First, college classroom teaching is a highly purposeful and ideological activity, in which students can learn knowledge, acquire skills, develop potential, and form attitudes and related qualities [1-2]. Secondly, psychologically, college students are the best time to cultivate good living habits and form independent personalities during their college years. Their cognition and understanding of things is in the process of transitioning from image to logic. As they grow older, they learn more and more. They can make correct judgments about their own and others' behaviors, and can make independent judgments about their own and others' behaviors [3-4]. However, as music is the main means to achieve multiculturalism and plays a pivotal role in the overall development of people, it is necessary to conduct research on the music classroom in universities.

With the acceleration of major trends such as world multipolarization, economic globalization, cultural diversity, and social informatization, diversified cultural phenomena inevitably arise in the process of human development. In the context of multiculturalism, a large number of scholars and researchers have also recognized the importance of studying multiculturalism and multicultural education, and have obtained rich research results [5-6]. In today's world, China is a multi ethnic, multi type, and multi form country, and its music teaching is a very important topic. However, the teaching of Chinese ethnic musical instruments is an important component of the teaching of Chinese ethnic musical instruments. Jesus Iriz discussed the importance of the teaching of Chinese ethnic musical instruments from several perspectives, such as the history of Chinese ethnic musical instruments, the development of ethnic musical instrument teaching, and the combination of modern musical instrument teaching and ethnic musical instrument teaching [7]. Swanwick's research on the order of music development is an important and groundbreaking publication. Philpott C assessed the impact of Swanwick on music education theory and practice in the broader context of Swanwick's metatheory of music education by placing the resulting "spiral" [8]. Integrating multicultural music curriculum ideas into music teaching has both theoretical value and a positive impact on how China constructs national musical cultural identity, promotes mutual understanding among nations, and improves mutual understanding among nations in the context of "globalization". This is of great significance for inheriting and developing national music culture and promoting the diversification of world culture.

This article takes the actual situation of music education in universities as the background, and takes multiculturalism as the starting point to integrate it with music education in order to solve existing educational problems. The main research content is to analyze the practical problems faced in multicultural music teaching, and explore corresponding countermeasures at multiple levels of education mechanism, college students, and teachers, so as to better promote the development of multicultural music teaching. Two universities similar to the study are selected for questionnaire survey and multiple studies.

2. Basic Music Education Based on Multiculturalism

2.1 Cultural Significance of the Multicultural Music Curriculum Concept

(1) Helping to cultivate students' international understanding ability

By implementing the multicultural music curriculum concept, students can understand today's cultural and social issues from different perspectives [9]. International understanding is essentially an understanding of different cultures, and it is necessary to conduct in-depth cultural positioning of them. In the current field of education, international understanding has become a hot issue that is receiving increasing attention. It can not only help people better understand various events occurring in the world, but also help people better understand various ethnic music cultures and customs in their own countries, which is greatly helpful for the unity and symbiosis of nations[10].

(2) Helping to cultivate students' critical thinking ability

Introducing multicultural concepts into basic music courses would inevitably have an impact on the original monocultural concept. The reason for this impact is that when viewing issues, it is often difficult to jump out of their own cultural traps, and it is difficult to view issues from the perspective of another culture [11]. However, while introducing the concept of multiculturalism, students' awareness of cultural positions can be activated, allowing them to be aware of the limitations of their own cultural positions when viewing issues, and then reflect on the musical cognitive issues brought about by a single cultural position. The basic music course guided by multicultural educational ideas is a subject with great development potential. It can enable students to question their past music experiences and reflect on them, thereby enabling them to explore

music issues in depth and discuss them from multiple cultural perspectives. This plays a very important role in cultivating the ability to think critically, and it is also very valuable for the “mass innovation” currently advocated [12].

2.2 Reform of Basic Music Education

(1) Changing teaching concepts

With the continuous development of music education worldwide and the deepening of other disciplines such as music anthropology, people are beginning to realize how rich human music culture is and the equal value it has. Understanding the value of music can help students establish the concept of “cultural differences”, enhance their interest in the music of various ethnic groups in the world, and recognize the uniqueness of music culture from a broader perspective, thereby promoting the transition from “European centralism” to “music cultural diversity”, and achieving fairness and justice for the music culture of various countries. No matter what method is adopted to conduct multicultural music education, it is necessary to enable students to understand and understand culture, multiculturalism, and multicultural music culture. Multicultural music education is only a method and means, and its ultimate goal is to enable students to have a certain understanding of the cultures of various ethnic groups in the world. Only in this way can they better understand and perceive music, thereby achieving the goal of cultural inheritance [13-14]. Multicultural music education is a music curriculum guided by culture, with understanding of multiculturalism as its goal, and viewing music as a window to understand the world as well as oneself, thereby helping and guiding students to understand music, self, and the world. Establishing the concept of equal values in music culture helps to examine the music culture of various ethnic groups in the world from the perspective of the diversity of music culture.

(2) Improving teaching methods

In the context of diversification, the reform of music teaching methods is also an important content. Modern educational methods are an effective way to understand and grasp the rich and diverse music culture. Combining visualization and theoretical teaching methods organically is more conducive to stimulating students’ learning enthusiasm and improving teaching effectiveness. At the same time, in the new music education, attention should be paid to the comprehensiveness of disciplines. When conducting multicultural music education, it is necessary to integrate and intersect it with disciplines such as aesthetics, culturology, and psychology. This approach can expand the scope of students’ knowledge and thereby have a better understanding of music culture [15].

(3) Reforming curriculum

Starting from the need to cultivate music talents with multicultural backgrounds, music majors in normal universities should add multicultural background teaching content to their teaching. The curriculum of multicultural music education mainly refers to the integration of the cultural essence and characteristics of various ethnic groups in the world into the current curriculum of the school, thereby embodying the perspective of musical cultural diversity, integrating students into the curriculum of the entire school, and developing students’ abilities and attitudes in cognitive, technical, and emotional aspects [16]. For example, in the teaching of national and folk music, it is possible to embody a diverse music culture from aspects such as content settings, teaching methods, and so on. It is necessary to add famous works and works of music from various ethnic groups and ethnic minorities in the world, or integrate the content of international folk music into education. For example, in the process of solfeggio and ear training, people can add folk songs from various countries around the world, and in the process of music theory teaching, people can add scales from various countries around the world. In performing courses such as vocal music, instrumental music,

and choral music, representative folk songs, musical compositions, and song and dance compositions from various ethnic groups in the world can be included in the teaching materials, and accordingly, some historical customs and cultural traditions of various ethnic groups and ethnic minorities in the world can also be added. Based on the implementation of multiculturalism, the use of local music textbooks should be gradually increased, and regional and local music teaching should be actively carried out. On this basis, this article proposes a new teaching model aimed at improving college students' various musical senses and providing reference for diversified music education from vocational schools in the future.

(4) Improving the quality of teachers

On the basis of “cultural fairness” and “social democracy”, “cultural diversity” has been achieved through various channels. However, it is important to realize that no matter how beautiful the ideal of multicultural music education may be, in this sense, teachers are the first element to achieve this ideal. In this sense, teachers should not only have correct concepts, but also have the ability to adapt to them, and also have lofty pursuits [17-18]. In other words, to achieve multicultural music education, it requires university teachers to have the spiritual feelings of regarding learning as life, as well as the ultimate pursuit of becoming a first-class scholar and educator [19-20].

3. Investigation and Evaluation on the Reform and Development of Basic Music Education from a Multicultural Perspective

3.1 Investigation Purpose

The purpose is to investigate the implementation of multiculturalism in music education in colleges and universities, identify the problems, and analyze the causes of the problems to find solutions.

3.2 Investigation Object and Method

Taking 500 students from M University and F University as the research subjects, and involving five classes, a questionnaire survey was conducted to investigate and interview university music teachers to understand the actual development of music teaching.

3.3 Questionnaire

The questionnaire in this survey is a questionnaire about the learning situation of college students in the music classroom. It is conducted by students from various schools, with 250 copies each. The teacher randomly selects classes and students to fill in the questionnaire based on the opening situation of the school's music courses. Because most universities are currently in a period of relatively strict monitoring, the only schools visited in this survey can be limited to these two. After investigation, the student response rate of this questionnaire has reached 80%, with a total of 400 valid questionnaires. The main questions of the survey include the following: (1) students' attitudes towards world music courses; (2) understanding the concept of music teaching in a multicultural context; (3) the effectiveness and value of the relevant subjects taken; (4) relevant issues arising during the research process. This article uses SPSS 22.0 software to conduct statistics and t-test:

$$t = \frac{\bar{X} - \mu}{\frac{\sigma_X}{\sqrt{n}}} \quad (1)$$

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{(n_1 - 1)S_1^2 + (n_2 - 1)S_2^2}{n_1 + n_2 - 2} \left(\frac{1}{n_1} + \frac{1}{n_2} \right)}} \quad (2)$$

Among them, S is the standard deviation of the sample, and n is the number of samples.

3.4 Course Setting

(1) Basic music courses

Here, the courses on Western music are very comprehensive, including historical processes, music styles, and the background of the music era. However, in sharp contrast, most Chinese music is aimed at appreciation, with little theoretical support.

(2) World music course

Only M University lists foreign folk music as a required course, while F University's foreign folk music courses are classified as professional elective courses.

4. Evaluation Results of the Reform and Development of Basic Music Education from a Multicultural Perspective

4.1 Evaluation of Students' Cognition of Multicultural Music Education Concepts

On issues related to the inclusion of folk music in multiple university courses, the proportion of "agree" is 80% (320 people), the proportion of "neutral" is 11% (44 people), and the proportion of "disagree" is 9% (36 people), as shown in Figure 1. Diversity refers to a variety of components and types of composition, and minority music is just one branch of multiple cultures. Although some students' understanding of this issue is not yet clear, most students can understand the important relationship between each part and the whole.

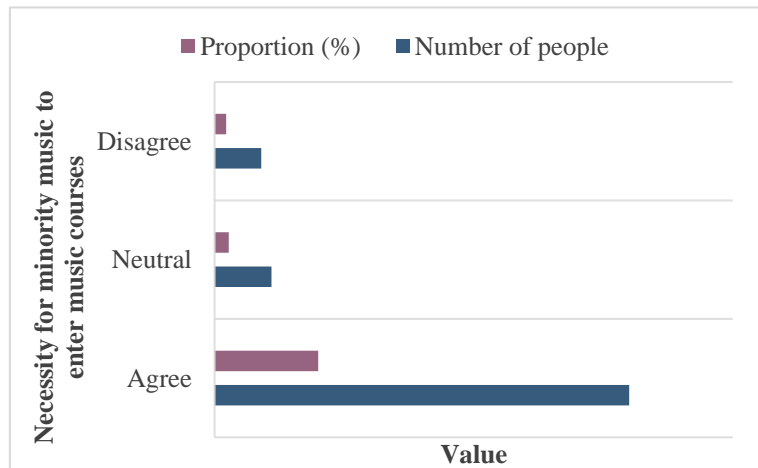


Figure 1: Whether it is necessary for Chinese minority music to enter multicultural music courses in universities

The core of the investigation question lies in the respect for equality, which is based on a sufficient understanding and understanding of this. The approval rate is high, and most students believe that learning music education can improve their understanding of the relevant regions, thereby gaining respect and recognition.

4.2 Learning and Mastering Situation and Effect Evaluation of World Music Courses

In terms of understanding the music of other countries, only 8 students have a “good understanding” of it. This is a self-assessment of the knowledge of world music. As can be seen from Figure 2, most students can clearly realize that even within a semester, they have little understanding of world music.

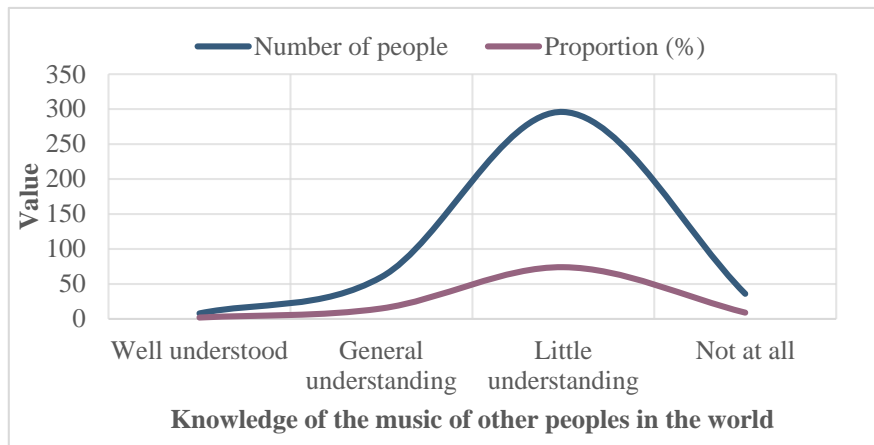


Figure 2: Understanding of music of other ethnic groups in the world other than Western art and music

From Table 1, it can be seen that 90% of students have learned something, 48% of them have mastered the basic connotation of diversified education, 30% of them use appreciation standards to evaluate world music, and 12% of them can achieve a local foothold and a global perspective.

Table 1: Survey results on perception of learning world music courses

Do you have any insights	Proportion (%)
No perception	10
Be able to grasp the basic connotation of diversified education	48
Evaluate world music by appreciation criteria	30
Based locally and looking internationally	12

4.3 Holding Multicultural Music Lectures and Concerts

A comparison was made between concerts and lectures on world music and Western music held by two universities. During the entire 2022 concert at the two universities, a small number of concerts focused on world music, while quite a few focused on Western music, as shown in Figure 3. This not only reflects the shift in the international focus of the college, but also reflects the low level of international emphasis on music and the lack of an educational and cultural atmosphere.

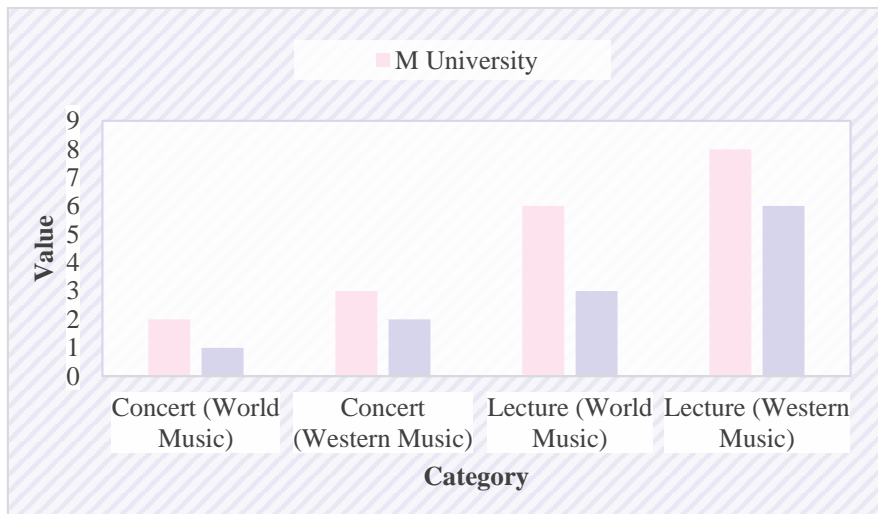


Figure 3: Statistics of concerts and lectures on world and western music

4.4 Evaluation of Problems in the Learning Process

Among the difficult questions set, there are five optional questions. First, the learning method is too monotonous, and students listen with interest to the teacher’s lectures. Second, here is very little valuable information and I don’t know what to do. Third, they don’t like this kind of music. Fourth, they have no interest in the knowledge they have learned. Fifth, teachers’ own factors cannot attract students’ attention. These five questions are the most representative ones that arise in learning. The most important issue is that only imparting teaching does not give students any sense of participation. At the same time, the teacher’s teaching method is also very single. However, due to the imperfect music education system, music teachers’ own world music teaching model is single, and lack of experience is also a problem.

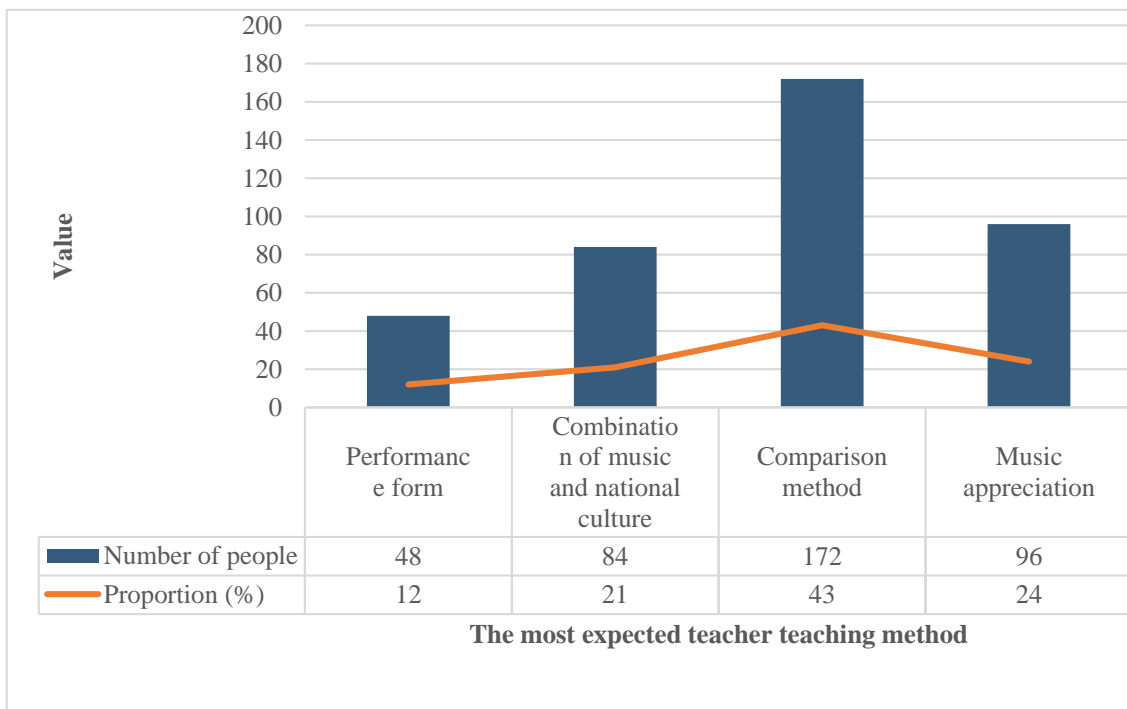


Figure 4: About the teacher’s teaching methods that students most expect

As for the teaching method that students want, it can be seen from Figure 4 that 12% (48 people) chose to “deepen understanding through singing and performing”, 21% (84 people) chose to “integrate music and national culture together”, 43% (172 people) chose to “narrate using a comparative method”, and 24% (96 people) chose to “appreciate music”. The results show that the comparative method is most accepted by students.

5. Conclusions

In today’s world where cultural exchange and integration are increasingly strengthened and multicultural awareness is increasingly taking root, music education should also comply with this trend. Music, a global language, has a unique attraction. It can communicate with anyone and effectively solve language, customs, and other obstacles. In such a multicultural context, music education has gradually moved towards diversification. On this basis, this article makes a detailed analysis of the reform and changes of music education in universities under the multicultural concept, so that the multicultural teaching concept can be fully implemented in the process of music education in universities, thereby effectively guiding the activities of music education in universities. In addition, it is necessary to seize the opportunities presented by global multicultural music teaching and rationally address the challenges it poses, integrate multicultural music teaching with international standards, and implement multicultural music teaching in an all-round manner based on traditional music teaching, so as to enable students to understand more direct music culture, create a contemporary music teaching classroom, cultivate students’ multicultural awareness, and promote students’ personality development.

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