

An analysis of the effectiveness of using multicultural music concepts in Chinese college music education

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Abstract. The concept of multicultural music view is founded on music anthropology, which is an aesthetic idea in music that fully acknowledges the distinctions between many ethnic music cultures and explores culture via music. The development of pertinent music aesthetic general education courses, art practice activities, and multicultural music concepts in non-artist colleges with a high cultural literacy audience has a significant impact on student's overall development, the creation of a positive social climate, and the solidity of national cultural confidence.

Keywords: Multicultural view; Aesthetic education; Overall development; Cultural confidence.

1. Introduction

The major focus of music instruction is on aesthetics, with the goal of improving student's capacity for appreciating music and subtly influencing their outlook on life and morals. At contrast to elementary and secondary education, music education in colleges and universities places more emphasis on enhancing the integration with humanities. There is currently a wealth of study on the aesthetic purpose of music courses at colleges and universities, the techniques of instruction used in these courses, and the growth of music practice activities in colleges and universities. However, using the multicultural perspective of music to help develop the college music curriculum is a novel approach based on the anthropological concept, and how to integrate the multicultural perspective in college music education and achieve good educational impact has emerged as a pressing research issue.

2. The current situation of music aesthetic education in Chinese colleges

The growth of higher education in China has always placed a high value on music education, and as early as 1913, laws and regulations governing the teaching of art in colleges mandated that music be one of the courses that all students must take. This type of music course with an emphasis on aesthetic education is typically referred to as general education in general colleges. Twelve eminent professors from Harvard University organized a committee in 1943 intending to research the liberal arts education idea for two years. There have been strong reactions to the publication of the "Red Book" in the United States from people from all areas of life. The "Red Book on Liberal Studies" defines liberal education as a type of education whose purpose is to give the educated the knowledge and ideals that circulate among many people in contemporary and diverse society. We must be able to integrate disciplines and have the wisdom and aptitude to comprehend various civilizations if we are to understand the best of human civilization and be open-minded.

Humans are the target of education, and the value of music aesthetic education comes primarily from its effects on education and human development. However, there is a widespread practice in primary and secondary school education in China where parents, students, and even some teachers fail to give music subjects enough attention, classifying music, physical education, and aesthetics as secondary subjects and ignoring the crucial educational role of music subjects. This practice also permeates general college art education, which does not focus on fine art.

In contrast to professional music colleges, regular colleges place a lot of pressure on their students to complete their coursework, and music aesthetic education is frequently used as a general education course or a second art practice activity in the classroom, taking up a small portion of the

talent development program. The majority of general music education courses meet three to four times each week, and the course sequences are not as developed. Short class periods, a lack of specialized teaching materials, unequal student quality, and a large student body are several objective factors that contribute to the development of music. Aesthetic education in regular colleges is frequently superficial, it is challenging to practice art activities effectively, and the level of attention is lacking. Additionally, some regular institutions give less attention to the growth of practice activities for artists, and both their level and popularity are quite low.

However, in light of the racial and cultural variety, multidisciplinary growth, and postmodernization that the world is experiencing, it is now important to give serious thought to whether or not traditional music appreciation-based aesthetic education can still keep up with the times. According to the author, emotional education is still the most crucial component of music education, and from an aesthetic standpoint, it is the simplest way to develop musical perception and understanding, particularly for regular college students who have some musical literacy but have not received formal training. This method of instruction is also the most effective way to harness music's great potential to have a positive impact on a person's overall development. Even so, if music aesthetic education is only used without being further developed, it will not be able to communicate and integrate with other disciplines in light of today's evolving new disciplinary theories. However, by actively fostering communication with other disciplines, such as pedagogy, anthropology, and psychology, it will be able to revitalize music aesthetic education and satisfy contemporary demands.

3. The importance of multicultural music in collegiate music education

Students in higher education already possess a high degree of cultural literacy, and general education courses in colleges play an increasingly significant function as a meeting point for intellectual frontiers in an era of easy and quick information interchange. General music courses in colleges must begin with specific humanistic character and cultural overtones, unlike music lessons in elementary, secondary, and professional music colleges. Students must learn to "experience culture via music" and comprehend the music of many ethnic groups, which calls for a more thorough global aesthetic viewpoint on music, or what we refer to as a multicultural view of music. The multicultural music perspective, which is based on the theories of music anthropology, is a type of music aesthetic concept that fully acknowledges the differences between different ethnic music cultures and studies culture through music. Students need to be nurtured in college music aesthetic education to form this type of multicultural music aesthetic concept. "Multicultural awareness will make us more sensitive to the demand for conserving cultural purity, enabling people to identify and respect the underlying differences between the many genres of music around the globe," says Kemper.

To be able to recognize the musical differences among diverse ethnic groups, to apply a realistic multicultural perspective of music, and to have an open global cultural perspective. Since music is one of the intricate human socially acquired behaviors that can represent the discourse of a particular social or ethnic cultural identity, the understanding of music here actually refers to the comprehension of the cultural and aesthetic values included in its sound. Because any musical behavior will be meaningless without its original cultural background, it is necessary to be in a specific context to understand the music of different people. This is also a reflection of "cultural value relativism," which holds that each culture develops its value system, which refers to people's beliefs and codes of behavior, from a specific context. Additionally, this affects how different people seem. According to Nettles, "many societies do not have a concept of music, and other cultures around the world categorize the world of sound in many different ways."

Ethnic music is influenced by a combination of the natural environment, social patterns, and cultural history, and this affects not only the listener's understanding of music but even the judgment of the degree of musical concord. The aesthetic differences between ethnic music cultures

are very large and distinctly ethnic. After experimental proof, the 2016 Nature magazine cover article offers direct evidence that the fundamental Western music theory of testing the degree of earliness by playing various sound intervals has been done on the Tsimane, an indigenous group that is comparatively cut off from Western society. The experiment's findings demonstrated that the Tsimane did not differentiate between harmonic pleasantness and harmonically discordant chords. However, less so than Americans, Bolivians who lived in cities and towns liked harmonies. This implies that a person's affinity for musical harmony and ability to interpret music may not be an innate or inborn talent, but rather may have developed as a result of exposure to various genres of music.

Consider the aesthetic distinction between Chinese and Western music as an example. According to certain survey data, Western singing methods view Chinese traditional singing as a "cat call," whereas Chinese traditional singing views Western singing methods as a "cow call." Cross-cultural musical encounters are the reason for this inconsistency in aesthetic concepts. Famous Chinese musicologist Mr. Wang Guangji frequently contrasts Chinese and Western music in his treatise. Examples include: "The Easterners are quiet and sentimental, so their music is quite beautiful; the Westerners are very broad in their habits, so their music is also very spectacular and beautiful. As a result, the music of European peoples is very different from that of the East in terms of thought, behavior, and emotional habits. Consequently, their music is very classy and lasting".

4. The multicultural music perspective has a significant influence on social culture and individual growth

Varied ethnic groups have highly different musical aesthetics. To understand and even play the music that is "pure" in its own right, from that people's perspective, and that is significant for the development of the individual and the advancement of social civilization, it is crucial to combine the use of a multicultural view of music with an understanding of the ideas, ways of thinking, cultural backgrounds, and historical development of different peoples. It is crucial for both the improvement of society and the personal growth of each individual.

4.1 Promote the overall development of people and implement high-quality education

One of the most crucial ways to encourage students' overall and personality development is through music. Since everyone has a different sense of music, it is crucial to cultivate pupils' imagination, creativity, comprehension, and perception as well as for their entire growth as people. The purpose of music is to generate aesthetic experiences, i.e., musical experiences, and to understand through music the cultural diversity of the people it represents. These experiences can be created through appreciation, inspiration, practice, and other teaching methods. The value of music education is an embodiment of the value of music itself, and aesthetics are the primary means of discovering this value. The musical experience created by using music for emotional education can help students develop their musical aesthetic ability as well as have a significant positive guiding influence on their worldview, values, and overall development.

Aesthetic music education is an emotional education that encourages students to express their emotions and explore their inner sensations. Students can first and foremost develop a correct and thorough awareness of themselves through music aesthetic instruction. One can occasionally uncover an aspect of oneself that has not been thought about or given much thought, for instance, while aestheticizing musical works, resonating with or being disturbed by the musical imagery portrayed by music, and under the sensory leadership of musical emotions. And music, through fostering sentiment and enhancing aesthetic ability, has a subtle impact on the development of good traits and exceptional abilities. Long-term music aesthetic education students can develop their emotional thinking skills and, when exposed to exceptional musical works, develop a strong sense of real goodness and beauty, which helps them better their inner qualities and pursue true goodness and beauty. Through a deeper awareness of oneself and ongoing self-improvement, aesthetic music

education can enhance a person's overall development and value. Through the use of a multicultural musical vision, students can comprehend the musical traits of other nationalities and, through music, to comprehend various national cultures. This broadens their horizons, strengthens their comprehension of how diverse cultures can coexist, and has a positive impact on the overall development of their worldview.

Aesthetic music education should not be restricted to the stage of "listening and appreciating," and teachers should continue to learn, promote educational innovation, combine international and ethnicity, education, and art in content and methods keep up with the times and encourage students to learn and understand music from the perspective of multicultural view. To enhance students' aesthetic capacity via creative practice and subtle impact, make full use of worldwide advanced music education theories including the Japanese Suzuki teaching method, the Hungarian Kodály music education system, and the Orff music education system.

In general colleges, teaching theory in the first class and doing art in the second class are equally significant and serve as key means of fostering humanistic literacy. To fully mobilize students' subjective initiative, feel the socio-economic and cultural background expressed in music art and the actual needs of the current society, students can experience the differences between different national music cultures, feel the differences in musical elements such as rhythm, beat, melody, and style, understand the culture behind music by listening to and perceiving, and improve their shortcomings by exchanging with one another during the communication process. Students can communicate with one another during the communication process to correct any flaws they may have, to fully mobilize student initiative, feel the socioeconomic background expressed in music art and the actual needs of the current market, and realize the education of beautiful people and the cultivation of beautiful elements. A multicultural perspective on music can help college students broaden their cultural horizons, develop a sense of teamwork, establish a healthy outlook on life and values, and develop a positive attitude. This can help students become high-quality talents of the new era with thorough development of moral, intellectual, physical, and aesthetic qualities.

Statistics show that students who engage in rich artistic practices and long-term aesthetic education in different ethnic music are more creative, independent, understanding, and have higher than average employment rates after graduation. With a multicultural perspective on music as its foundation, music education serves as a link in aesthetic education and plays a significant influencing role in the total development of the individual.

4.2 Refeed society and foster a positive art environment

The international music education community has widely accepted and adopted the plural form of music (musics), which also illustrates that the multicultural perspective of music has gained widespread acceptance and that the development of music from various ethnic groups has its characteristics and rules but also interacts with and influences one another. Students enrolled in aesthetic music classes with a multicultural perspective on music are not expected to love all genres of music throughout their studies; instead, they are taught to respect the unique development of each ethnic group's music and to emphasize the universality of their shared influences. This fosters students' intercultural understanding, mutual respect, and exchange of different genres of music around the world. It also serves as a demonstration of the value of such courses.

In the process of aesthetic music education, the multicultural perspective of music involves several human-related factors, and it is impossible to overlook how society—the primary setting for human activity — and people as individuals are interconnected and mutually restraining. The profound impact of music on people is evident, and music will always have an impact on the society made up of people, despite the ongoing controversy on this issue. An international perspective on music uses drastically dissimilar social systems as its context and research subjects.

Individuals' musical aesthetic skills and emotional quality levels may be raised with the widespread adoption of diverse music cultures and aesthetic education, which will also considerably raise the general morale, social climate, and cultural caliber of the entire society. The expression

and promotion of truth, goodness, and beauty in music is more connotative, harmonious, and elegant, reflecting the level of human emotional culture and moral quality. This creates a harmonious social climate that is better for the development of society and the development of individuals within it, creating a positive feedback loop. The superstructure is determined by the material basis, and individuals will only think about boosting their spiritual demands if the material base is rich. Understanding music evolved to become a status symbol and a marker of identity, associated with high-end elegance, much as classical music was first solely intended for the nobility in the West and subsequently the middle class. Good musical training and the ability to create beautiful music during that time not only demonstrated a desire for lovely art but also demonstrated a strong economic position and supportive environment.

In addition to improving the social and spiritual atmosphere in general, music aesthetic education has aided in the creation and growth of cultural centers, concert halls, opera houses, and other music and art venues. It has made it possible for music to reach a larger audience by providing more professional platforms for the promotion of music and musical aesthetics. The multicultural viewpoint on music has also helped people and society become more accepting of other cultures and have a global perspective on culture.

The connection between society and higher education institutions is complimentary, and the three roles of universities are to serve society through teaching, research, and other activities. The utilization and application of the many music cultural concepts in college-level music aesthetic instruction will also help society advance. Nowadays, a lot of schools actively adhere to the demands of national policy, integrate with the national development strategy, and fully utilize the social service role of colleges. It increases instructors' and students' willingness to serve society and boosts their capacity to do so. To spread this understanding and concept throughout primary and secondary schools, communities, towns, and other resource-poor locales, teachers and students must possess a certain level of art literacy through study and practice in the first and second classrooms, as well as an understanding of the music cultures of various nationalities.

In addition to fostering the growth of musical and cultural exchanges among various ethnic groups, music aesthetic education will also have a negative impact on society in other ways, such as by fostering the creation of a positive social climate, raising people's general moral quality level, and enhancing their sense of aesthetic appreciation. Having a multicultural view on music is a reflection of receiving a good music education and a reflection of a society with a strong material foundation. It plays a significant role in promoting and influencing value in other facets of society, such as the development of a positive social culture, the enhancement of people's general moral character, the enhancement of the music facility environment, the preservation of cordial relations between nationalities, etc.

4.3 Amplify cross-cultural dialogue and enhance cultural confidence

The development of music is influenced by a variety of disciplines, including literature, history, politics, religion, and other aspects. The compatibility of music also illustrates how closely culture and music are related. The multicultural perspective of music is likewise based on the idea that music may be considered a culture, or that it has served as a medium for the interaction and blending of many civilizations. Through studying music aesthetics, we can learn more about the historical context of composers and musical works, the social climate of the era, the variations in humanities and customs, and other related cultural knowledge. This allows us to comprehend the culture that lies behind the music, as well as the appeal of various cultural knowledge in vivid form, and also to interact with the culture and customs of other people. Through music, we may also learn about the diverse and universal essence of civilization.

In the modern world, culture as a representation of a country's soft power, has grown in importance in the struggle for total national power and has emerged as a key driver of innovation and cohesiveness at the national level. The world has long since become a "global village" with high-speed information transmission thanks to today's rapid development of globalization, and an

increasing number of online learning platforms, including MOOC and Netease Open Classes, enable students to enter the classrooms of prestigious universities and learn the most cutting-edge information available anywhere, at any time.

Music aesthetic education is rapidly transitioning to a more international and diverse method of growth as we enter the post-modern era. Modernity, the rational mind, and the Western philosophy of knowing are all criticized by postmodernism. Post-modern is a criticism of the "industrialization of education" and "industrialization of music creation" in the field of music education. We may encourage learning and interchange across other musical cultures and draw inspiration from them by knowing about various music and the cultural implications it has, comprehending the contrasts between various national music and cultures, and being able to recognize musical qualities. While not ignoring the legacy of our own traditional music culture, we evaluate the worth of the music of other ethnic groups, taking the best elements and discarding the rest, in order to better develop our own traditional music culture and give our traditional music new life and a direction for development. But at the same time, we must safeguard the "traits" of our country because, as we frequently say, "the nation is the world's," and because these characteristics are irreplaceable, they may provide room for development and study in a wide range of global musical traditions. The world is the national, and vice versa, since the world is a pluralistic growth created by the mutual fusion of many national cultures, while the national traditional culture has its unique worth and is disseminated through the development of history. The idea of multicultural education allows for the existence, interaction, and development of different national cultures without resorting to industrialized mass production. According to American academic Frederick Jameson, "globalization" and "post-modernization" are basically the same and have many similarities. We must internationalize and diversify music education if we are to attain post-modernization in that field.

The diversification of music education can further promote global cultural exchanges by treating foreign music and cultural concepts with an open and tolerant attitude, actively studying and learning from other peoples' excellent cultural achievements, and sharing with the world the new accomplishments of their traditional culture and innovation, despite the stark differences between different music cultures. To achieve the shared ideal and pursuit of "peace, development, cooperation, and win-win", people should learn to be accepting and tolerant of other people's musical and cultural concepts, actively learn from and borrow from other people's outstanding cultural accomplishments, and give back to the world the new discoveries of their own traditional cultural innovations.

5. Summary

It is necessary to stop the current industrialization of music production and reform the conventional music teaching techniques and courses of music aesthetic courses in general universities in China, which are mostly at the level of aural appreciation, in order to realize the post-modernization of music education and have a multicultural perspective on music. In addition to being a technology, music is a broad academic field that combines the knowledge of natural science with the impact of humanistic philosophy. The greatest significance that music aesthetics may provide for us is lost if we merely place emphasis on amassing fundamental musical knowledge or appreciating auditory harmony without considering how culture has an impact on these things. Accepting the differences in culture and music, experiencing the various auditory sensations and ideas sparked by the music of various nationalities, concentrating on the music cultures of various nations while also bolstering the education of our own traditional music culture, and assimilating the superior and advanced elements of other music cultures to better develop our own traditional music culture are all important.

We should focus on the diversity of music, pay attention to the close connection between other fields and music, and coordinate the relationship between tradition and modernity, nationality and

the world, technology and culture when designing the curriculum for the music education system. This will enable the integration and development of the culture and music of various nationalities, resulting in a diversified and global music education system. The ability to achieve the mutual integration of different music culture, the blending of theory classes and art practice, and the joint development of the first classroom and the second classroom are all necessary for the multicultural view of music to be realized in the college education system.

All facets of people and society can benefit from aesthetic music instruction. Maximizing the value of music aesthetic education can be done by maintaining the advancement and possibility of music aesthetic education in general colleges, having a multicultural perspective on music, strengthening the exchange and integration of music and other disciplines, studying culture through music, experiencing the diversity of different cultures, and studying culture through music. Promoting the acceptance of our country's traditional culture as well as the interaction and fusion of cultures from different nations is equally crucial.

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