

Research on Chinese Music Education from a Multicultural Perspective

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Abstract

Today's music education in China is gradually tending to post-industrial diversified music education, but most ordinary and higher education institutions still use the 19th century Western musicology system as the basis of music teaching. In the continuous collision and exchange of local culture and world culture, the development of Chinese music education is difficult to form a teaching system and practical philosophy with the spirit of the times under the tide of multiculturalism. Therefore, how to develop and build China's music education system according to the characteristics of post-industrial society's economic and cultural development is the focus of music education in China at this stage.

Keywords: multiculturalism, Chinese practice, music education

1. Introduction

In the early 20th century, countries around the world presented a diversified cultural phenomenon in the process of cultural integration. This phenomenon has become the main form of the development of modern society in China. Entering a new era, the extension of multiculturalism continues to develop and its connotation continues to enrich, and diversified ideas have also been generally recognized in many fields, such as culture, music, education and other fields. China has always emphasized the construction of a civilized society, and there is an inseparable connection between music education and culture, so this influence has spread rapidly in the educational community. China is a large country with many ethnic groups. Thousands of years of cultural development have given rise to different cultural characteristics in each region. Unbalanced development among regions has led to exchanges and integration between ethnic groups, resulting in regional diversity. The situation of unity and the pattern of unity in diversity show diverse characteristics in many aspects such as culture, customs, language, religion, etc. It can be said that this is a historical necessity. The production and development of music have certain similarities with many disciplines, such as literature, philosophy, medicine, etc. (Yu Yang, 2022). Since the beginning of the 21st century, transnational economic and political development has become a mainstream trend, and the accompanying changes also involve the cultural field. A striking feature is that culture is showing a diversified development trend. In colleges and universities, the importance of music education is increasing day by day. Teachers generally believe that music education can not only improve students' music skills and appreciation ability, but more importantly, it can subtly affect young people's values, psychology, and emotions. At present, music education in many colleges and universities has problems such as single method, imperfect system, and low teacher education level. This goes against the trend of multiculturalism and seriously hinders the development of music education in colleges and universities. In this regard, schools and teachers should actively change their concepts and carry out music education in a multicultural context, so that the educational function of music can be significantly improved. Therefore, China's music education can be said to have a certain degree of diversity. In the context of multicultural development, diversified education has become

the sail of educational progress. As a branch of education, music education has also undergone some changes, such as affecting some teaching concepts and teaching content. As the most important thing for cultivating talents, music education has also undergone some changes. The base is elected as a university campus, so it is of great significance to explore music education in colleges and universities under a multicultural background.

1.1 Research Purpose and Significance

The research significance of this paper lies in the fact that under the multi-ethnic cultural background of our country, the main audience of diversified music education should be colleges and universities. We say that science and technology are the primary productive forces and the foundation of a country. Science and technology, economy, and culture are all derived from education. Music education is an indispensable and important content. Therefore, the diversified music education the pros and cons of development are crucial. First of all, quality education is the education that our country has always advocated, and the real multi-music education is an important way to improve the overall quality of contemporary college students. On another level, the student groups studying music education in colleges and universities will also be the backbone of music education in our country. The quality of teachers also determines the level of education in our country. This is not only for cultural courses such as language and mathematics, but also for on the subject of music. Since the 21st century, globalization has brought impacts on the education of every country, and our country's single music education thought has also been broken by multiple thinking. As mentioned at the beginning, the purpose of multiple educations is to improve the overall cultivation of contemporary students. At the same time, it is also conducive to improving the ability of future music educators in my country in multiple directions, from multiple angles, and from multiple levels, so that the development of music in our country and the level of music education can become more prosperous. Secondly, cultural competitiveness is an important criterion of a country's competitive level, and cultural competitiveness also represents the dissemination of mainstream ideas. Shaping multicultural music education is conducive to enhancing my country's cultural competitiveness. From the perspective of culture, since the 1990s, as our economic life has become more and more prosperous, people have paid more and more attention to culture, and politics, economy, and culture have gone hand in hand. The era has opportunities and challenges, how to seize the opportunities and win the challenges? How to broaden the horizons of college students and further increase their knowledge? The answer lies in diverse music education. This is also the absolute trend of global education development. From a global perspective, pluralistic music education is already the mainstream form of education, and any existence is reasonable. Multicultural music education is an important cultural link. It connects countries and nations, nations and nations, and it connects our entire human society.

1.2 Research Methods

This article mainly investigates the attitudes and opinions of college students towards multicultural education. Try to explore the extent to which educational concepts that are consistent with multicultural views, such as "respecting cultural diversity" and "improving cultural identity", are accepted by college students. Based on the analysis of multicultural related research, combined with the specific situation of Chinese music education and the cognitive characteristics of Chinese college students, the author uses literature review, comparative research, investigation research, and example method to explore the current situation and problems of Chinese music education. A series of questionnaire surveys will be conducted on college students, superficial sorting and research, and problems will be found, hoping to explore a long-term development path of multicultural music education suitable for the national conditions.

2. Theoretical Background

2.1 Multi-Culture

The term "multiculturalism" first appeared around 1920, referring to the traditional concept of monoculture. According to traditional concepts, only a specific cultural form exists in a specific region and social group. Only cultural forms that conform to this single and unique mainstream value exist objectively, while non-mainstream cultural forms that are contrary to it have been denied and rejected. The establishment of this single cultural concept is closely related to the popularity of positivist trends of thought (such as rationalism, scientism, modernism, and pragmatism) in the 1920s. And when this perfectionist belief crumbled due to being questioned, challenged and more and more refutations, anti-positivist trends of thought (subjectivism, humanism, criticism, naturalism) and other viewpoints with multiple orientations came into being born. Advocates of multiculturalism believe that there are multiple cultural forms that are related to each other and have their own characteristics in specific regions and groups. As an attention-grabbing social trend of thought, multiculturalism was born between 1950 and 1960.

After the concept of multiculturalism was put forward, it has attracted widespread attention. A large number of experts, scholars and departments have analyzed and defined it. For a time, multiple social levels have explained

the meaning of multiculturalism. However, we believe that at the beginning of the birth of this concept, it refers to two cultural phenomena: one is the coexistence of two different cultures in a relatively narrow sense, which is produced during the colonial upsurge, and the relationship between the colonized and the colonized Different cultural differences. The second refers to different national cultures in a broad sense. We are on the same earth, but have different regions and different national cultures, and there are huge differences between them.

Today's academic circles in my country generally believe that the proposal of multiculturalism is based on the following four theoretical presuppositions, which are: social equality. From the perspective of pluralism, society is composed of various nationalities and races, and the number of social components determines the number of cultures produced. Culture is neither noble nor inferior, culture cannot be fabricated, and its value is immeasurable. This also gives different cultures fairness in the social system. Human beings live in groups, and culture is born in social groups. The range of groups can be wide, but there is no lack of contact and communication, and such communication will also produce adaptive culture. Therefore, communication is a necessary condition for diversity, and it will inevitably develop. social difference. The human living areas presented by the earth have different climate and environmental characteristics, and the food characteristics created are also different. Therefore, human beings in different regions have differences, which is the primary feature of diversity. Human beings in the same region will also have differences due to social division of labor, levels of education, and labor levels. This is the difference in society, and it is also the main point of the subsequent development of cultural diversity social coexistence. Human beings are constantly progressing and developing, so we can accept differences, seek common ground while reserving differences, and communicate and learn from each other. This also gives our culture an opportunity to go out of the house, which is the germ of diversity.

2.2 Multicultural Education

Multiculturalism mainly comes from four major aspects, one is American social and ethnic theory, the other is cultural anthropology, the third is psychology, and the fourth is pedagogy. Corresponding to it are Cultural Pluralism, Cultural Inheritance Theory and Cultural Relativism, Social Learning Theory, Equal Education Opportunity. Regarding "multicultural education", there is no unified standard or expression in the academic community. American scholar Genera Gay outlined his understanding of multicultural education from the perspective of educational philosophy. In his opinion, social equity and differences make people have a clear understanding of biodiversity, and there must be cultural diversity. What we should do is to accept different knowledge cultures and respect our own culture and foreign cultures, so as to improve our own abilities. James A. Banks, an American ethnic educator, believes that the concept of multiculturalism is co-prosperity that is, respecting differences, finding and securing points of co-prosperity, and its goal is to achieve harmonious symbiosis through educational reform. Klinger believes that "multicultural education" refers to providing equal educational opportunities, especially for disadvantaged groups, and giving respect to ethnic groups and cultures. Although people have different definitions of "multicultural education", one thing is obvious to all, that is, differences in students' cognition are caused by differences in cultural traditions and languages. Therefore, modern school education must take corresponding measures to eliminate the consequences of such differences to the greatest extent possible to ensure that every student has an equal opportunity for academic success. From this, we have a more accurate grasp of the essence of multicultural education. In the words of Professor Alan Ornstein, Its essence is an orientation to education, curriculum and its teaching, which needs to be applicable to the entire human race. Allow students to observe Ach learning from multiple vantage points through different cultural perspectives. Multicultural education is trying to overhaul the curriculum so that the curriculum reflects Diversity and multi-view of knowledge. This should be the direction that all curriculum experts are committed to. There are multiple perspectives and perspectives. If you want to master different perspectives, you must have different perspectives of thinking.

Multicultural education has three purposes: First, to help students correctly treat differences, handle differences reasonably, and make correct judgments. Second, to enhance students' comprehension and interpersonal skills, the society coexists with each other, and students must have the basic ability to judge and understand diversity. Third, help students adapt to the needs of the times, accept their own national culture, and reasonably adopt the essence of foreign cultures. Multicultural education is not only a course, but also a concept and a reform. Regardless of their origin or previous educational background, every student has equal opportunities to receive a multi-faceted education. Cultural diversity brings more colors to the society we live in and gives us more possibilities. The author believes that my country's national conditions are completely different from those of the United States and most Western countries. Therefore, multicultural education should be based on national conditions, respect the status quo of my country's multi-ethnic groups, respect its own cultural diversity, and avoid emphasizing the mentality of Han culture as the main leader. We should deal with the impact of foreign culture on our education with the mentality of discarding the rough and saving the essence.

2.3 The Concept Change Process of Chinese Music Education

Throughout the development of music education for more than 40 years, it can be found that the important position of music education has gradually been firmly established, the music education management system is gradually improving, the construction of music education policies and regulations is constantly strengthening, and the music education teaching system is also improving. By combing the history of China's music education reform, behind the gradual advancement of China's music education reform, we can observe the changes in the three aspects of Chinese music education in terms of educational goals, curriculum value and teaching mode.

2.3.1 Educational Objectives: From Imparting Knowledge to Educating People

The essential goal of music education has gradually transitioned from imparting knowledge to educating people. Early music education focused on imparting knowledge, and students mainly accepted knowledge rigidly, but did not have a deep understanding of the nature and significance of music. After entering the new century, earth-shaking changes have taken place in the field of domestic education, especially in music education. In addition to learning basic music skills, it is also necessary to put educating people first in daily teaching, and fully integrate aesthetic education and music education. Integrate and improve students' aesthetic and appreciation abilities. Fundamentally, music education is the process of cultivating personal aesthetics, and it is necessary to integrate aesthetic learning into it, so that students can better listen to and feel beauty (Hu Xiaojing, 2022). Only in this way will music education affect students' emotional states and aesthetic intentions, enable students to form good aesthetic tastes and sentiments, and continuously promote the all-round development of students' personality. From this point of view, "music education with aesthetics as the core" has gradually become the main concept of Chinese music education during the forty years of reform and opening up. This is an educational concept that is in line with the development of the times, abandoning the previous "knowledge teaching" or "Political" music education philosophy and methods. Guided by the concept of aesthetics, music education, on the one hand, pays more attention to the cultivation of comprehensive personal qualities, and integrates music education to guide the formation of personal aesthetic values, aiming to shape individuals with independent aesthetic values and independent aesthetics. On the other hand, music education with aesthetics as the core will inevitably shift the previous education object from the whole to more individuals. This is not only consistent with the aforementioned educational concept of cultivating comprehensive personal qualities, but also through the cultivation of more individual aesthetics. More musical works and musical concepts will continue to emerge, which is consistent with the policy of "letting a hundred flowers bloom and a hundred schools of thought contend" in the field of Chinese literature and art.

2.3.2 Curriculum Value: From Skill Orientation to Multidimensional Value

The value core of music courses has gradually shifted from skill-oriented to multi-dimensional value. The currently implemented "Music Curriculum Standards" for the first time regards aesthetic value, creative development value and social interaction value as the three major values of music education. In the past, the skill-oriented music education was more suitable for the cultivation of professional music talents. Its music education concept of teaching skills and learning skills actually hindered the popularization of music education to a certain extent. With the introduction of the concept of quality education, music education has developed as an important field for cultivating students' comprehensive quality; from the perspective of aesthetic value, creative development value and social interaction value proposed in the "Music Curriculum Standards", it pays more attention to the role of music in improving people's overall quality, the value of aesthetic and creative development starts from the individual body, the former focuses on cultivating the individual's inner aesthetics; the latter pays more attention to the long-term development of the individual, aiming to cultivate independent aesthetic sentiment and Innovative talents (Li Jiawei, 2022). The value of social communication tends to cultivate the external value of individuals. Social communication carried out through music must be popular and popular social communication, and music education is embedded in social public communication. This is the further popularization of music education. It provides a way; the development of music education in social communication provides a practical path for the improvement of personal comprehensive quality and ability. This change in understanding has established the educational concept of music curriculum reform with aesthetics as the core, changed the previous teaching mode of teaching and learning music with scientific and practical methods, downplayed the practicality and skills of music education, and strengthened the humanism and aesthetics of music education provide a teaching guarantee for the comprehensive shaping of students' personality.

2.3.3 Teaching Model: From One-Way Teaching to Student Participation

The goal of music education reform has gradually shifted from one-way teaching to student participation as the core. Early music education focused on teachers' one-way teaching and did not pay attention to students' active participation. Classroom teaching gradually lost its teaching value. It was difficult for students to cultivate artistic interests in music classes, and it was difficult for music teachers to gain a sense of professional

accomplishment. After policy adjustments, the current music education pays more attention to the experiential process of students experiencing and feeling music, and puts more emphasis on the behavioral process of students actively participating in music practice activities. It is a conceptual process for students to learn music cultural knowledge and skills.

To further understand the transformation of music education teaching models, we must combine the innovative value of music education. Judging from the characteristics of music, there are many combinations in its interpretation and change. Different words, music, the same words but different music, the same song but different words can bring different effects to the recipients of the musical works. Spiritual feelings, during this process the music field and music industry have also developed. This is all inseparable from music innovation, and innovative development requires the support of innovative talents; one-way music teaching actually inhibits the emergence, cultivation and development of innovative talents, because in this model, only the exporter of music education can innovate, and it is even said that only he has the “power” to innovate; and the music education and teaching model with the participation of multiple subjects actually decentralizes the power of this kind of innovation and promotes the recipients of music education to innovatively develop music with independent aesthetics based on the acquisition of basic knowledge. Therefore, these changes in music education goals reflect that since the 21st century, Chinese music education has fundamentally changed the traditional one-way teaching and training model of basic knowledge and basic skills.

3. Research Result

By analyzing the curriculum setting of music teacher education majors in two local universities, the author uses various forms such as questionnaire survey and classroom teaching observation to grasp many problems in the world music curriculum and multi-music education. Conduct an in-depth investigation of the current situation. After the investigation, the author gained an objective understanding of the current situation of music education in colleges and universities.

3.1 Professional Course Setting

Table1. Curriculum settings for music education majors

	Western music courses	Chinese music courses	Comprehensive courses
College A	Basic music theory polyphony basics Music form and work analysis Sight-singing and ear training polyphony Chorus and Conducting Fundamentals and Acoustics Music form and work analysis Improvisational accompaniment Song writing and arrangement Singing language training (Chinese-Italian bilingual teaching) computer music	Introduction to Chinese Traditional Music ethnomusicology Local opera and rap music Introduction to Folk Music ethnic musical instruments Chinese folk music A brief history of Chinese music and appreciation of masterpieces	Introduction to Art music aesthetics music performance aesthetics Chinese and foreign musical instrument performance (experimental) Subject introductory course Music Literature and Essay Writing foreign folk music A brief history of foreign music and appreciation of masterpieces
College B	Music Theory and Solfeggio History of Western Music and Appreciation of Masterpieces Choir conductor solfeggio Piano improvisation Harmony and Polyphony foreign musical instruments Appreciation of Opera and Musical Theater	History of folk music Chinese folk music local opera National Opera Course Chinese music history	Fundamentals of music aesthetics Introduction to Musicology Introduction to Art music pedagogy foreign folk music

	Form analysis computer music production Song writing and composition analysis		
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After comparing the curriculum settings of the two institutions, the author found the following problems:

From Table 1, the courses that our music education students are exposed to are nothing more than two parts, one is Western music, and the other is Chinese folk music. The content of the teaching is very complete, including the historical process, music style, background of the music period, etc. In contrast, most of the Chinese music is based on appreciation, without the support of music theory. Where does the application of learning come from? When what our students see and hear in their studies is based on traditional Western music, will the students' vision and hearing be biased towards the Western music tradition? The answer is yes, but it is difficult to spread and learn folk music, and it is not acclimatized.

The two schools investigated by the author both offer courses related to Chinese music. However, looking at the courses of the two schools, the so-called Chinese music is mostly based on the history and characteristics of the music of the Han nationality in my country. The narration of music has less content and is not deep and comprehensive enough. Diversified music education emphasizes diversification in all aspects. As far as Chinese national music is concerned, the fifty-six nationalities we include have their own unique music. Only by collecting and perfecting them, comprehensively summarizing them, and inheriting them well. It is truly inclusive of diversity.

Listing world music courses as a compulsory subject according to the curriculum guidance plan is a move in line with contemporary trends and the development trend of music teaching. Yangzhou Vocational University takes the subject of world music as an elective course, which shows that it does not pay enough attention to it and sets high standards for students' comprehensive literacy requirements. In addition, we can also find the problem of a single curriculum. The so-called diversified teaching is not organically connected with many subject courses. It is far from enough to rely solely on world music courses.

3.2 Student Survey Situation

220 questionnaires were sent out, and 212 were returned. After eliminating useless questionnaires, 200 questionnaires were finally valid. The survey objects were all students majoring in music education in the above two universities. The questionnaire contains four major contents: 1). Attitude towards the students of the world music course. 2). How to view the concept of multicultural music education. 3). Learn the effectiveness and value of relevant courses. 4). Problems encountered in learning.

3.2.1 Analysis of Students' Attitudes Towards World Music Courses

In the question of whether students are interested in the course of world music, 148 people choose "interested", and 52 people choose "not interested". As shown in Figure 1, 26 % of the students choose "not interested". These students have a narrow vision in the learning process, and they adopt the Western traditional meaning to study and study rigidly, giving themselves a dead end. 74 % of the students who choose "interested" are not small, expressing interest, which shows that this part of students has expectations for the world music course and has a correct learning view and attitude.

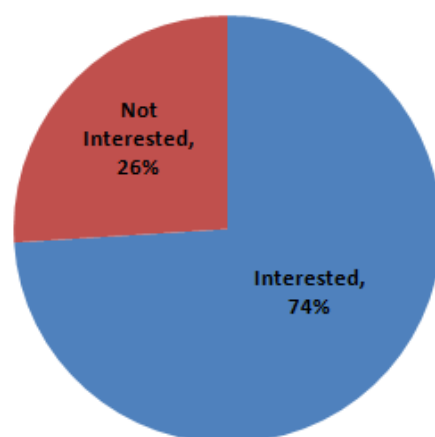


Figure 1. Students' level of interest in world music

As shown in Figure 2, when students were asked whether to accept the world curriculum as a compulsory course, 68 % (136 people) chose to agree, 24 % (48 people) chose neutral, and 8 % (16 people) chose not to agree. Most of the students still support the opening of the course and list it as a compulsory subject. They realize that a diverse understanding of the music world is the shaping of their own musical accomplishment.

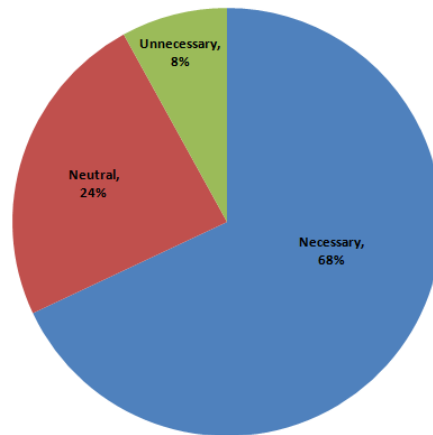


Figure 2. Recognition of the necessity of setting up world music courses in colleges and universities

3.2.2 Analysis of Students' Awareness of Multicultural Music Education Concepts

As shown in Figure 3, 92% (184 people) of students believe that multicultural education is optional, and 8% (16 people) prefer Western integrated education. Most students are musically observant and can appreciate the necessity of changing the education model under current circumstances.

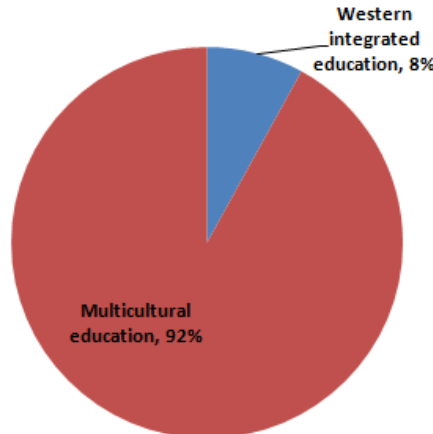


Figure 3. Identity choices regarding the globalization of music education

As shown in Figure 4, 72 % of the students hold an inclusive view, and have an attitude of respecting and approving music from different ethnic regions. There are still 28 % of the students who will divide the music grades, with Western European music as the center. It can be seen that some students do not have a thorough understanding of the concept of music being equal.

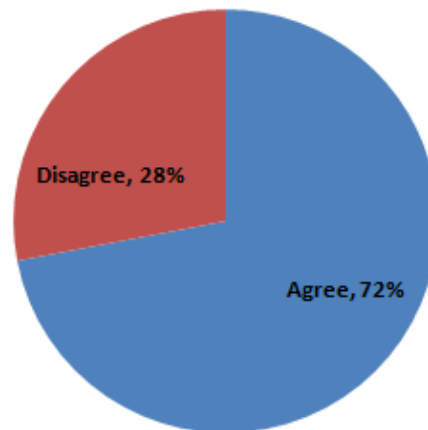


Figure 4. Choices and reasons as to whether the music of all ethnic groups in the world is equally important

4. Conclusion Analysis

According to the results of this survey, with the continuous development of multicultural music education, many front-line music educators continue to reflect and strive to promote multicultural music education. Local colleges have achieved some results in world music courses, but there are still shortcomings, started late and has a poor development environment. It still needs to make continuous efforts to make up for its shortcomings.

4.1 Existing Problems and Attribution Analysis of Music Education

4.1.1 Student Level

We say that attitude is everything. Regarding multicultural music learning, attitude also takes most of the role. With a correct attitude, you will have a broad vision, truly sink your heart into the beauty of world music, and see the unique beauty of local music. However, investigations from various aspects show that only a small number of students in local colleges and universities in Yangzhou have a clear understanding of the essence, and clearly realize that the world music course is a beneficial course that assists in training music teachers to build a multi-cultural education concept of music.

After investigation, the author found that the main reason lies in the unclear purpose of learning. It is easier for students to feel self-satisfied during the learning process, and they have lower requirements for themselves. They are satisfied with just appreciating and roughly understanding music tunes. However, the true realization of understanding is that music should be related to society, economy, politics, and history. Appreciate the role of music at the social level. This is also related to the teacher's guidance. The unclear teaching objectives of teachers are also an important reason for this phenomenon. Students and teachers do not yet fully understand the concept of multiculturalism. The ideological concept of Western European traditional music taking the initiative has not been shaken off, and the equality of music has not been respected. Integrating diverse musical cultural concepts into teaching is a basic test for teachers. Most students have developed a pluralistic concept of music and can understand the progressive reality of composite diversity. However, upon closer inspection, there are still two big problems that need to be solved. First, the pluralistic concept of music is only meaningful to students in the classroom. After entering life and study, students feel that it is not related to other daily music learning. Therefore, classroom learning is too rigid, and the learning concept of organic linkage is not grasped. It is limited to world music or local music. It is not thought about and connected with other music courses, and it is not integrated. The learning of diverse music should be systematic and complete, and establishing such a thinking concept is the first priority. In addition, the study of ethnic music must also be taken into consideration. After all, ethnic music covers many local characteristics of music, which is the same as the study of world music. National music with Chinese characteristics is also an important component of world music. When such a problem arises, the first thing we have to think about when tracing its origin is the issue left over from history. At the end of the Qing Dynasty, our country was colonized and plundered by Western rulers, which had a great impact on our country's food, clothing, housing and transportation. If you want to find a bright road, you must learn from Western advanced culture and technology. So after that, we began to imitate Western science and technology and education systems. When progress begins, our thinking has long been trapped by Western inherent ideas. After many years of exploration, we have found a path with Chinese characteristics and put what we have learned to use. Therefore, when our younger students are learning music knowledge other than Western Europe, if they still look at the problem with inherent thinking, they will miss the point.

4.1.2 Teacher Level

Improving learning efficiency has always been a topic that school teachers and parents have been concerned about. This multi-dimensional music education must not only reflect the concept, but also think about the teaching behavior, so as to avoid students losing interest due to teachers' poor teaching methods. The survey shows that the teaching that students like and expect most is the organic combination of practice and theory, that is to say, after learning theoretical knowledge, they can personally participate in such a different musical atmosphere and experience related music in the form of playing or singing Knowledge. The traditional teaching method of "you tell me what you learn" can no longer meet the needs of students, and the introduction of musical instruments into the classroom is also one of the demands of students.

4.1.3 Textbook Level

Another influencing factor for diversified music education in colleges and universities is the lack of relevant information. The audio and video materials used in the classroom are very old, and the materials that students can access privately in the library or online are limited. Many unique pieces of music are nowhere to be found, which creates obstacles for everyone to increase their interest. The number of references is also small and comparability is insufficient. Such courses have just started. We should admit that this is a lack of our educational resources, and we need continuous investment to introduce and translate more relevant foreign audio and literature materials, and strive to improve this issue as soon as possible.

4.1.4 Environmental Level

The educational environment is closely related to local colleges and universities, and a favorable educational environment will also promote the development of diversified music education. Judging from the concerts and lectures held by the two colleges and universities in 2019, they are still dominated by western music, and the number is relatively small. The multi-music cultural exchange concerts and lectures, these are invisible educational influences. The combination of hidden classrooms and normal classrooms, both large and small environments, with a large investment of books, audio and video materials, and actively holding high-quality concerts and lectures, jointly promote the change of the current education situation.

5. Discussion and Reflection

5.1 *The Current Situation and Problems of Implementing Multicultural Music Education in China*

5.1.1 Insufficient Understanding of Multicultural Music Education Ideas

Although many experts and scholars have realized that the era of multicultural music education is unstoppable, they have conducted certain research on multicultural music such as world music (such as the United States, Brazil, Turkey, Arabia, Spain, etc., Chinese traditional music, Chinese ethnic minority music, etc.) research, but in specific teaching practice, multicultural music education is still in a subsidiary or supplementary position. This can be seen from the curriculum of Chinese schools, such as basic music theory, harmony, sight-singing and ear training, musical form analysis, orchestration, etc. Music courses still have an absolute advantage, while there are only a handful of world music and ethnic music courses. Auto cultural centrism is a narrow understanding of the idea of valuing national cultural education in multicultural education, which is currently manifested as a kind of "cultural separatism" which believes that one's own culture is an absolutely superior cultural type, is unwilling to discuss its shortcomings, opposes exchanges with other cultures, adopts a policy of isolation and isolation, is afraid of new developments, does not seek innovation, and sticks to its own Existing interests and the old dominance of the world. In the field of music research, it is manifested in: despising or even denying the exchange and integration of music cultures of various ethnic groups, and simply treating the musical cultural tradition of one's own nation as a static music culture; or treating it as a static music culture; The actual role and value status of this nation's music culture are over-exaggerated, and the commonalities with other cultures are ignored. Both values are conservative, static, and self-contained cultural concepts, which can only lead to the stagnation of their own development or even Withering away, it can only set up obstacles to the establishment of the concept of multicultural music education, which is not conducive to the balanced development of multicultural music education based on the concepts of equality, tolerance, and understanding.

5.1.2 European Music-Centrism Is Still Strong

Since the "May 4th Movement", in order to seek a way to save the country, the Chinese have turned their attention to the industrially developed West. At this time, Europe's global colonial expansion is intensifying, and cultural domination is one of its important means, trying to replace it with European culture. The diversity of world cultures, and divides European cultures as "advanced" cultures, and cultures of industrially backward countries as "inferior" cultures. Under the influence of this cultural view that "Europe is strong and China is weak", the European music education system and teaching model have also been fully accepted by China to reinterpret and transform Chinese traditional music. After the founding of the People's Republic of China, the value orientation of "taking Russia as a teacher" made China's music education completely Soviet zed. China's music conservatories were established based on Soviet music conservatories as a template, and almost all they

studied were Soviet music education theories and practices. Experience, the content of music education is limited to professionally created music from several Western European countries to the century. Piano performances include Mozart, Beethoven, Chopin, etc. Vocal singing includes Western art songs and arias. Work analysis includes sonatas and sight-singing exercises. The ears are also mainly based on Western modes, etc., and the evaluation of music is also based on Western major and minor keys, twelve equal temperaments, Western harmony systems, etc. as the aesthetic basis. This phenomenon continues to this day without substantial change. Although musical anthropology and the world's multicultural music education trends have some criticisms of it, to completely shake the hegemony of European music requires the unremitting efforts of experts, scholars and people from relevant departments in China.

5.1.3 Teachers in the Implementation of Multicultural Music Education

Teachers are the most active and important factor in the entire education and are one of the keys to the successful implementation of multicultural music education. However, at present, the vast majority of music teachers in China receive a Eurocentric music education system. They have a preconceived tendency towards Western music styles. The vocal music, piano and music theory courses they learn are all based on the Western major and minor systems. Based on the harmonic structure and polyphonic system, I know European classical music very well, but I have little understanding of world music and Chinese national music. I have less exposure to the concept of multicultural music education and cannot understand its spiritual essence. For some relatively remote areas, in some areas, teachers even know nothing about multicultural music education. This phenomenon is particularly prominent in schools. The best evidence is their incomprehension or misunderstanding of the new music teaching materials that embody the new curriculum reform. This seriously hinders the implementation of multicultural music education policies, including the concept of multicultural music education. Multicultural music education puts forward higher teaching requirements for music teachers. In addition to the original music knowledge structure, they should also have the ability to teach world music culture. Today's music education is in a transition period between old and new knowledge, educational ideas, etc., and is facing the test of dual crises of epistemology and methodology.

5.1.4 New Challenges for Writing Music Teaching Materials

Teaching material is the teaching and learning material for teachers and students. It is the main medium of teaching activities and one of the important tools to realize educational goals. Its scope includes textbooks, syllabus, teaching handouts, reference materials, audio and video materials, etc. To a large extent, the teaching material influences or even determines the nature and function of a course. Leading students to acquire new knowledge and broaden their horizons is an important factor in establishing a good teacher-student relationship between teachers and students. However, a problem that cannot be ignored is that China's music teaching materials are difficult to meet the practical needs of multicultural integration and development. Therefore, compiling or introducing music teaching materials with multicultural characteristics is an urgent task, but the imported teaching materials do not fully conform to China's reality, and the compilation of teaching materials is imminent. Due to various factors, the compilation of multicultural music teaching materials suitable for China's national conditions faces many challenges.

First of all, for a long time, China's music education has followed the European system. We are quite familiar with the European music education system. The research on the concept of world multicultural music education and the structure and characteristics of teaching materials is not yet in-depth, and we cannot correctly control the scale of teaching material compilation; Secondly, there is still a lack of research on Chinese ethnic music and world music: China has 56 ethnic groups. In addition to Han music, research on the music of other ethnic minorities is only limited to Tibetans, Uyghurs, Miao, Dai, etc. The ethnic groups lack sufficient understanding of more ethnic minority music, which means that it cannot be reflected in the compilation of multicultural music education textbooks (Wang Panpan, 2022). Thirdly, there are very few audio and video materials related to multicultural music education, which is essentially due to the fact that research work has not kept up; fourthly, how to scientifically arrange the structure of Eurocentric music, Chinese ethnic music, world ethnic music, etc. in the teaching materials Proportion, for this problem, Chinese music educators do not have much experience; fifth, how to prepare music teaching materials to achieve wide acceptance from school students to college students, the popularity of the teaching materials, the gradient from shallow to deep, and the content of the breadth without losing the authenticity of the music of each ethnic group are all issues that need to be considered. The solution to these problems depends on the thoroughness of the research on the music of each ethnic group. In short, there is a long way to go to compose music teaching materials that include multicultural music education ideas.

5.2 The Development Characteristics of Chinese Music Education

By sorting out the history of China's music education reform and development, we can find that the development characteristics of China's music education are mainly reflected in three points: first, the status of music

education has become increasingly clear; second, music theory innovation has gradually developed; third, the quality of music teaching significantly improved. Combined with the evolution of the concept of Chinese music education, the goal of music education has changed from knowledge transfer to educating people. On the one hand, it has guided the overall development of Chinese music education from a macro level, and on the other hand, it has also provided effective guidance for educational reform and development. The evolution of the concept of music curriculum value provides a continuous source of vitality for the innovation of music education theory; the transformation of music teaching models provides a solid practical guarantee for the continuous improvement of music teaching quality.

5.2.1 The Reform of Music Education Is Becoming More and More Professional

In the initial stage of music education reform, the Seventh Five-Year Plan summarized the comprehensive education of schools, emphasizing the need for comprehensive development of morality, intelligence, physique, art and labor. This policy is also a manifestation of the reform in the field of music teaching after the reform and opening up. It has tried its best to restore art education courses, and the art activities in schools have been enriched. Since then, music education has developed rapidly. Specifically, the increasing professionalization of music education reform is mainly reflected in three major aspects: educational institutions, educational policies, and educational activities. The development and transformation of educational institutions: In order to promote the development of school music education, in 1989, the State Education Commission established the “Social Science Research and Art Education Department”. Since then, art education has entered people’s field of vision as a new education. The concept of “comprehensive development of intelligence, body, art and labor” integrates physical education into educational institutions. In 1993, the Ministry of Education established the “Physical Health and Art Education Department”. At this point, a professional department responsible for national art education was finally established. The development and reform of educational policy: under the unified deployment of the Ministry of Education, the music teaching guidance documents of schools at all levels have been continuously revised and improved, and the basic policy of music education has been implemented in terms of specific normative documents, and professional guidelines have been established. (Ren Ziyi, 2022). Development and changes in educational activities: The attention paid to music education at the policy level has stimulated the development of music education across the country. Many art teams, research institutions, and learning and training classes are also flourishing and developing at this moment. For a time, music education is in full swing and impressive. There are also more professional teaching and practical activities carried out in an orderly manner. Progress in these three areas reflects the increasingly prominent professionalism of music education. Whether it is managers or educators, theoretical circles or practical circles, all walks of life in society are constantly subverting and surpassing their understanding of the nature of music education.

5.2.2 Music Education Theory Keeps Advancing with the Times

As far as the value core of music courses is concerned, skill-oriented music courses have gradually transformed into curriculum education with aesthetic core. Specifically, music education has gradually developed from extensive education to subject education, but there are restrictions on content and rules in music subject education. For subject education, it is not only necessary to design teaching content in advance, but also to set the order of learning before and after the content and master the logical relationship. For example, in the early stage of reform, many basic music knowledge points, sight-singing links, and work appreciation content were added to the music syllabus and music teaching materials (Guo Huining, 2022). In the middle stage of reform, basic training and related content of musical instrument performance were added on the basis of the previous reform stage. It can be seen that music education at this stage focuses more on practical education and integrates basic theoretical content. After entering the new century, the content of music creation has been increased under the impetus of the new curriculum reform, which proves the continuous improvement and continuous improvement of the construction of China’s music discipline system since the reform and opening up.

At the same time, music education has gradually shifted from single music subject teaching to humanistic education. Music has been described as “human emotional art.” Through musical works, people can not only experience the emotional expression of the creator, but also subtly affect their own aesthetics. For the study of music subjects, the purpose is to cultivate students’ imagination and creativity. Music and forms of expression run through the process of artistic cultivation, humanistic practice, and theoretical learning, and the knowledge and values contained in the music subject will also directly affect the students themselves. It is inclusive and integrates world culture and national culture. It can be combined with Integration of other disciplines. Through years of teaching practice and theoretical research, the theory of music teaching has gradually highlighted the characteristics of China and the characteristics of the times.

5.2.3 The Quality of Music Teaching Has Been Steadily Improved

Since the reform and opening up, the uneven quality of music education in China has gradually improved, and the transformation of music education and teaching models has brought about a gradual improvement in the

quality of music teaching. This is specifically reflected in several aspects such as courses, teaching materials, classrooms, and teachers. First, a good artistic environment has attracted attention to music education. The environment affects people's behavior. When the macro-environment of music education develops stably, people begin to pay attention to the importance of music education and see the benefits of art learning for young people. Almost all foreign countries have included music education into compulsory courses for students. among. China has also readjusted its education policy and established in 2003 that "compulsory credits for art courses need to account for 5.2 % of all credits in high schools." Through these programs and policies, the development of music education has been promoted and guidance has been provided for the practice of music teaching. Second, the update of teaching materials has improved the content of music education. With the development of music education practice, educators and learners have re-understood the functions of music education, innovated educational concepts and methods, and adapted and revised teaching materials many times. First of all, the teaching material framework is optimized and improved. From the perspective of the framework composition, it is mainly divided into theoretical knowledge modules and theme learning modules, which include basic music theory knowledge, humanities background, creative learning and other contents. Changes in teaching materials reflect the cultural characteristics of the times and current educational values. Secondly, the material selection is diversified, including music materials from China's 56 ethnic groups, as well as carefully selected materials from the world's diverse music cultures that are easy to learn and understand. The diversity of material selection provides a broader appreciation horizon for music education audiences. Finally, the teaching content is not only diverse, but also closer to the cultural life of the masses, so that music education does not become highbrow and becomes popular culture within reach of the broad audience (Qiao Tingting, 2022). Third, the vivid classroom format enhances the effectiveness of music education. Changes in educational concepts more advocate students' independent learning, cooperative learning and inquiry-based learning. The entire classroom atmosphere is more lively and lively, and the interactions between students and teachers are more frequent. With the help of multimedia equipment, the originally boring music theory knowledge can be flexibly expressed after coming out, children also fall in love with learning, and teachers become more efficient in teaching. Students' performance will also be evaluated in class to stimulate students' learning motivation and achieve teaching goals. Fourth, the quality of teachers has improved the quality of music education. Although the number of music teachers in schools has increased significantly in recent years, there are also differences in the abilities and levels of team members. To achieve good educational goals, it must be accomplished through teachers, and the quality and ability of teachers will affect the teaching results. They need to be effectively trained to help teachers grow better, so that they can master modern teaching methods and methods, understand the characteristics of modern music education, carry out national music teaching activities, design teaching classroom activities, and deal with various teaching problems.

5.3 Methods of Improving Music Education in Colleges and Universities Under the Background of Multiculturalism

According to the above research, there are many deficiencies in the diversified development of music education in colleges and universities, and it is urgent to take scientific and effective measures to make up for and solve them, so that music education in colleges and universities can meet the relevant requirements in the new curriculum standards, and further improve students' music skills and Comprehensive literacy.

5.3.1 Innovative Teaching Methods

In multicultural music education, teachers should choose a matching teaching mode according to teaching content and students' interests, innovate teaching methods, and use a combination of theoretical teaching and practical training to build a scientific and feasible multicultural music education system. One is to create a theoretical teaching situation to stimulate students' creativity. At present, the multicultural music education in most colleges and universities is still in its infancy. Teachers should change the previous teaching mode in classroom teaching, give full play to students' subjective initiative, and expand their creative thinking. Due to the wide scope of this subject, it is difficult for a music teacher alone to meet the knowledge needs of the majority of students. As the so-called "skills have specialization", the school can organize teachers and students from other disciplines to participate in teaching and carry out exchanges and communication in various aspects, so that teachers and students of multiple majors can discuss the organization and design of multicultural music education teaching, so as to Stimulate students' creativity. It is also possible to allow college students to find their own position and learn the type of repertoire they like through the way of course selection; encourage students to actively search for and tap multicultural music resources in class and after class, actively acquire knowledge, actively participate in discussions, and exercise themselves to solve problems independently. The ability to ask questions has enabled him to reach the level of "knowing why" in his music culture, to examine the music of different countries and nationalities with a broad perspective, to enhance his initiative in thinking, and to be able to make scientific and objective evaluations of foreign cultures. The second is to carry out practical experience classes and focus on teaching students in accordance with their aptitude. The subject of music has a

strong practicality and a strong dependence on sound forms, and sound effects need to be realized through practice. In this regard, in the context of multiculturalism, schools should actively offer practical experience courses as a supplement to theoretical courses, and guide students to participate in music performances in order to gain a perceptual understanding of multicultural music. As one of the multicultural music education courses, the practice course not only includes music skill training, art practice, etc., but also includes cultural knowledge improvement, artistic taste cultivation, etc., which will help students transform theoretical knowledge into perceptual knowledge and deepen students' understanding of different ethnic groups. Understanding and cognition of regional culture. The development of this course is mainly based on practical training. Teachers can teach students in accordance with their aptitude, first divide students into different levels through tests, and then carry out differentiated teaching in combination with relevant teaching content. This can tap students' musical potential. Adjust the teaching progress at any time to allow students to gain more practical experience in a limited time.

5.3.2 Construct a Perfect Curriculum System

In order to expand the content of multicultural education and allow college students to gradually accept and understand multiculturalism, teachers can introduce skills courses and practical courses on the basis of basic music theory courses, and adhere to the principle of diversification in the curriculum to bring together all ethnic groups in the world. The cultural essence and characteristics of the school are integrated into the existing courses. In the integration process of curriculum design, teachers should adhere to the principles of diversity, integrity and culture. First of all, multicultural music courses should have diversified characteristics, introduce teaching content that is consistent with their own requirements, and guide students to access more music content and forms with an equal attitude; secondly, they should pay attention to culture, and music is a form of expression of culture, if simply learning music skills is a bit neglectful, music and culture should be organically combined to ensure that students deeply understand the content of music culture and improve and innovate their own music culture based on culture; finally, music teaching activities should adhere to the overall. Based on the principle of gender, comprehensive analysis and improvement of the teaching environment and teaching methods are carried out, so that the final educational and teaching results can be effectively guaranteed.

5.3.3 Strengthen the Exchange of Local Music Culture

In the context of multiculturalism, music education methods in different countries are also different, which is the result of the localization of education. Strictly speaking, the concept of diversification is broad and can be applied all over the world. The form of education differs from country to country due to differences in the cultural environment between countries. Under normal circumstances, "what belongs to the nation is what belongs to the world", music education has obvious national characteristics, and only on the world stage can the national characteristics of music be reflected, which requires multicultural music education to find its own positioning and integrate music organically combined with local culture, the essence of multicultural music is fully reflected. There are many nationalities in our country and various national cultures. In the context of globalization, music cultures from other countries and nationalities are gradually pouring into our country, which makes the forms of music culture in our country more complicated. For this, music schools must find out from many music forms. Find out the fundamentals, based on the teaching reality, know which cultural forms are conducive to self-innovation and development, so that music education can truly achieve the goal of diversified development.

5.3.4 Improve the Construction of Teaching Staff

On the one hand, schools should pay attention to the training of prospective teachers. The improvement of the quality of multicultural music education is inseparable from excellent teachers, and improving the teaching staff is an important guarantee for improving the efficiency of music teaching. In this regard, music colleges and music departments of teacher-training colleges should strengthen talent training, take a long-term view, pay attention to the training of prospective teachers, and improve the training of music undergraduates' skills and multicultural qualities, so that they will have strong talents after graduation. Educational ability, after entering the job, it can shorten the time for running-in, adaptation and induction training, so as to make up for the gap of multicultural music teachers. On the other hand, schools must integrate teacher resources. Multicultural music education has strong comprehensive characteristics. For ordinary colleges and universities, in order to give full play to the advantages of various disciplines, the integration of interdisciplinary and interdisciplinary should be promoted. As one of the main bodies of educational work, teachers should integrate curriculum design into every teaching link. In order to improve the quality of multicultural music teaching, colleges and universities should integrate teachers scientifically and effectively, and improve teachers' innovative spirit and scientific research ability through activities such as lectures and training; appropriate positions can avoid the waste of teacher resources. At the same time, all departments should be required to work together to integrate teacher resources according to the teaching requirements of the subject, fully mobilize all forces, and form a diversified and highly

skilled team of music teachers.

6. Summary

With its broad vision, multicultural music education breaks through the narrow thinking centered on European music, advocates tolerance, understanding and respect to accept multiculturalism, realizes the coexistence and co-prosperity of multiethnic cultures, and provides a new idea for solving global problems. At the same time, multicultural music education conforms to China's policy of promoting quality education, and advocates interpreting music from a cultural perspective, which puts forward higher requirements for the cultural cultivation of music learners. Learners must master geography, ethnic customs, Humanistic knowledge such as personality, philosophy, sociology, history, religion, etc., as well as scientific culture such as science; mathematics, astronomy, and medicine fully reflect the characteristics of interdisciplinary and comprehensive. It is an effective way to cultivate high-tech, innovative and compound talents for the future. The cultivation of high-end talents is the fundamental source of power to enhance national innovation and core competitiveness, and the only way for China to transform from a country with large human resources to a country with strong talents.

Multicultural music education is conducive to the all-round development of people, the self-improvement of personality, and the balanced and harmonious growth of human nature. It overcomes the one-dimensional music evaluation standards based on traditional Western harmony, mode, polyphony, equal temperament, etc. It enables students to establish a multi-dimensional music thinking system with multiple musical senses, cultivate students' critical thinking ability, and understand the world, society, others and themselves with a more comprehensive, scientific and balanced mentality, and achieve harmonious development of body and mind. In short, China's current music education is still dominated by the European music education system, with Chinese ethnic music in a subordinate position and lacking world multicultural music education, which is not conducive to the development of China's future music education. On the one hand, we must realize the difficulty of building a new music education system that is rooted in local culture and takes a global view; on the other hand, we must actively accept the challenges of multicultural music education to the Chinese music education system and continue to integrate into the trend of multicultural music education in the world, gradually narrowing the gap between multicultural music education and developed countries, so that students can truly feel the arrival of the world's multicultural era, and strive to cultivate themselves into innovative and compound talents with multicultural ideas.

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Appendix

Questionnaire on the Learning Situation of Multi-music Culture Music for Music Education Majors in Universities.

Dear classmates:

Hello everyone, I am a graduate student majoring in music education. This questionnaire aims to gain a detailed understanding of the current status of multicultural music education in colleges and universities, and to propose some development strategies for the current situation. In order to help music education in colleges and universities develop better, I have designed this set of questionnaires. I hope all students can support this research activity. Thank you all!

1. Are you interested in world music courses?

- A. Not interested
- B. Interested

2. What do you think is the necessity of offering world music courses for music majors in colleges and universities?

- A. It is necessary
- B. Neutral
- C. Not necessary

3. What impact do you think political and economic globalization has on our campus education?

- A. The increasing influence of Western integration
- B. Contribute to the formation of multicultural education

4. Do you agree with the equality of world music? Why?

- A. I disagree. Western European music is well-constructed, important and advanced.
- B. Agree, music is egalitarian and there is no distinction between high and low.

5. Do you agree that studying world music can enhance our equal recognition of all ethnic groups?

- A. Agree
- B. Neutral
- C. Disagree

6. The value of one's own music can be compared and recognized by studying foreign music culture. Do you agree?

- A. Agree, rely on it, and clearly understand the value of your own local music.
- B. I disagree. The two have nothing to do with each other.

7. Do you like local music? And tell why.

- A. If I don't like it, it has nothing to do with my major.
- B. I don't like it, the tune is not nice.
- C. Like it, it matches my major
- D. I like it and find it very fresh.
- E. Like, and interested in the customs, customs and culture of ethnic minorities

8. Do you agree that China's ethnic minority music should enter diversified classrooms in colleges and universities?

- A. Agree
- B. Neutral
- C. Disagree

9. How much do you know about the music of other peoples in the world?

- A. Very knowledgeable
- B. Know something
- C. Understand a little bit
- D. Don't understand

10. What insights have you gained from taking world music courses?

- A. No understanding
- B. Understand the various forms of music in the world
- C. Master the diversity of music. There are different cultural values behind different music. The equal value of music
- D. Based on the present and the origin, we can better learn world music and complement each other.

11. Is there any relationship between world music and daily music learning?

- A. It has something to do with it
- B. It doesn't matter between the two

12. What problems are revealed in the process of music learning? (Multiple choice)

- A. People are more interested in Western European music culture but not in the course content.
- B. The classroom atmosphere is too boring
- C. I don't like listening to this music, I think it's weird
- D. There is no sense of practical participation and there are too few relevant materials to view.
- E. There is little relevant information and cannot be found.

13. Which teaching method of the teacher will make you like the world music course more?

- A. Simple music appreciation
- B. Based on appreciation, explain in a comparative way
- C. Combine appreciation classes with culture, and provide reasonable guidance to students
- D. Based on the understanding of a national music, further experience the music culture through singing, performance, etc.

14. Do you think the proportion of Chinese music courses in your school is balanced compared with the proportion of Western music courses?

- A. Equilibrium
- B. Unbalanced

You have answered all the questions, thank you again for your cooperation! Thanks!

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