

Problems in Chinese Music Education from the Perspective of Multi-culture

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Abstract. Under the trend of globalization and diversification, the demand for diversification in music education has greatly increased, and the necessity and importance of diversified content in music education under the background of multi-culture has gradually manifested. The pluralism of music education not only refers to the pluralism of music education content, but also refers to the pluralism of the system, teaching means, teaching concept and so on. The completion of the transformation of music education from single to multiple is very positive and important significance for the communication and connection between the music cultures of various countries and the construction of a prosperous world culture. This paper mainly deals with some problems in the current situation of Chinese music education from the perspective of multi-culture. To understand the dual meaning of "pluralism" in music education for the country, identify the existing problems and find solutions, and better promote the transformation of Chinese music education to pluralism under the multicultural vision. This paper is based on the analysis of existing literature, discussed and combined with the previous conclusions, and gradually formed their own views. The conclusion of the research is that in today's era, people still do not pay enough attention to music education under multi-culture, which leads to many problems in music education, among which not only the professional skills of teachers, but also the problems of teachers' education methods and concepts.

Keywords: Multicultural music education, Chinese music education, Current situation and strategy.

1. Introduction

Under the trend of globalization and diversification, the demand for diversification in music education has greatly increased, and the necessity and importance of diversified content in music education under the background of multi-culture has gradually manifested. The pluralism of music education not only refers to the pluralism of music education content, but also refers to the pluralism of the system, teaching means, teaching concept and so on. The completion of the transformation of music education from single to multiple is very positive and important significance for the communication and connection between the music cultures of various countries and the construction of a prosperous world culture. This paper mainly deals with some problems in the current situation of Chinese music education from the perspective of multi-culture. To understand the dual meaning of "pluralism" in music education content for the country, identify the existing problems and find solutions, and better promote the transformation of Chinese music education to pluralism under the multicultural vision. At present, the existing research situation is to study the problems in music education from the aspects of teachers, government, schools, school resources, students, etc. However, due to the different perspectives of each researcher, the research may be limited and one-sided. This paper will discuss the problems existing in music education under multi-culture and some countermeasures.

2. Six Existing Problems in China

2.1. Two Major Problems

The first problem is the ideological understanding is relatively lagging. As China is still in the initial stage of research on multicultural music education, individual institutions and educators are

still relatively backward in their ideological understanding of multicultural music education, which often takes the western traditional music education system as the standard and puts multicultural music education in a subordinate position [1].

The second problem is it overemphasizes European music teaching and ignores music teaching in other cultural backgrounds. For a long time, China's music education practice has formed a music education model and education system with European music education as the main body, thus forming a music concept with western music values above all [1].

These two problems are essentially about the attitude towards Chinese national music education. Multi-culture not only refers to the multi-culture of various countries in the world, but also should looking for the multi-culture of their own country, which is the foundation of carry out multicultural music education. In terms of the most representative Chinese national music, China has 56 ethnic groups, each of ethnic group has its own common and unique musical culture, showing the characteristics of diversity, providing China with a huge and magnificent , rich and profound musical treasure house. With the changes of the times, various aspects of Chinese national music will inevitably communicate with each other, some will reference for each other and integrate, some will derive new musical genres, and some will gradually die out due to the social environment. In ancient China, the Zhou Dynasty had a strong awareness of sorting and collecting national music, which was called "picking wind(collect folk songs)". The Zhou Dynasty not only had "picking wind(collect folk songs)", but also attached great importance to the education of rites and music. According to historical records, Chinese ancient music education to the early Zhou Dynasty, has established a music institution - Dasi music, which is the first music school in ancient China [2]. Although the main purpose of Zhou Dynasty music is to strengthen the rule, its music education covers a wide range, which not only reflects the importance of music moral education, intellectual education and aesthetic education function, but also the study of music ontology is very intensive. One aspect of music education in the Zhou Dynasty is called "music and dance", which mainly refers to the study of "six dances", and the dance mainly serves the sacrifices and praises the merits and virtues of the ruling class [3]. The Book of Songs(Shi jing), a collection of poems of the Zhou Dynasty, was the music teaching material at that time, and the "wind(folk songs)" in it covered the folk songs of the fifteen countries. It can be seen that the music education of the Zhou Dynasty also included the study of folk music. Make a general survey of the music education of Zhou Dynasty, it can be described as multi-cultural music education from the current perspective.

Turning to the current society, at present, the higher music colleges in various regions of China have not formed regional research characteristics in the direction of education and research, and their mainstream research is still concentrated on western music and education [4], largely ignoring the teaching of Chinese national music, and replacing it with Chinese national music, which should be placed in the main teaching position. Under the western music education concept system, although Chinese national music still exists, its essential and unique national characteristics are disappearing bit by bit, and being replaced by the Westernized neither fish nor fowl.

2.1.1 Two Major Problems Raise New Problems

This kind of problem will lead to new questions, our Chinese higher music education is learning Western traditional music, and the West should not learn Chinese traditional music? The essence of this problem is related to the mutual and equal problem of music exchange in international exchanges and even the traditional music education system. To solve this problem is a major premise to solve the mutual recognition between Chinese higher music education and other cultures, and also the basic premise of establishing interactive subjectivity [4]. Indeed, if national music only relies on traditional artists and heirs to carry forward and inherit, it can not go international and go to the world. Education is an important way to achieve inheritance, development, innovation and exchange. The number of national music theories of China's 56 ethnic groups can be called huge, and the diversity of theories is well-deserved. If Chinese national music does not go to the world and let more people understand and learn, it will not only be the lack of a multicultural music education system, but also the lack of a treasure house of world music. The West does not learn Chinese national music, for the Western

multi-cultural music education system is also a lack. They don't learn our national music, but we learn theirs, which is not only unfair, but also fails to achieve the purpose of mutual exchange and mutual recognition of the world's musical culture and the establishment of interactive subjectivity. The root cause of this situation is the imperfection of the multi-cultural music education system in China, which has not included the national music of the country in its own music education system. How can you persuade others to include the folk music of foreign countries (China) in their music education system? Therefore, today's China can no longer formulate the music education system with the previous solidified thinking, but should uphold the concept of pluralistic, planned, systematic, and excellent Chinese national music as the dominant position of multi-cultural music education, modify and improve the Chinese multi-cultural music education system, and implement it. On the whole, the new educational trend of multi-cultural music education in the world continues to develop: from movement to idea and then form institutionalized education; Developed from the West to the European continent and then formed the trend of global education in the continuous integration. It can be said that its essence is to overcome the cultural narrowness, national narrowness, regional and institutional narrowness and other dilemmas faced by human beings. It plays a huge role in the development of human music education and even the historical development of the whole human society [5].

These kinds of problems also have other effects:

First, it will lead to the imperfection of China's education system, resulting in some deficiencies in aesthetic education, and the overall low music literacy, which is not conducive to the comprehensive development of national morality, intelligence, physical beauty and labor;

Second, Chinese national music belongs to the treasure of Chinese music culture. The disappearance of Chinese national music will lead to the loss of national music culture.

2.2. Lack of Comprehensive Understanding of Diversified Music Education

Multiculturalism is a pluralistic social structure that reflects the original face of society. The field of music research in our country shows that it belittling or even denying the communication and fusion between the musical cultures of all ethnic groups [6]. Cultural diversity is a historical phenomenon in which a country or a nation inherits its own excellent culture while absorbing the national culture of other countries in the course of social development. Our country's understanding of diversified music education is relatively simple, the understanding of its ideas is not mature enough, a single denial and rejection of the integration of music history and culture of various ethnic groups under the historical trend of history, over exaggerate the historical value and significance of our national culture, and regard our country's culture as a self-complacent that only keeping up with traditional music culture can keep up with development. Or ignore the value and commonality of the excellent culture of other countries, and fail to see the advantages of other national cultures. This kind of value is stagnant and self-contained, which is not conducive to the development of global multi-culture and has formed a certain obstacle to the development of national music culture.

2.3. Problems in Teachers' Team and Teaching Mode Under Multi-culture

The teacher's music teaching ability is insufficient. In the final analysis, the implementation and development of the work related to multicultural music in colleges and universities depends on the music teachers in colleges and universities. Therefore, the quality of music teaching in colleges and universities will be greatly affected by the music teachers' ability to teach multicultural music and their teaching enthusiasm [7]. Undoubtedly, the teachers of multicultural music education are one of the most important components, and also one of the key factors for the effective implementation of multicultural music education. The development of music teachers can often promote the development process and direction of music education. However, nowadays, teachers in colleges and universities generally have the problem of lack of their own music knowledge and ability, which seriously hinders the process of music education in our country under multi-culture. College teachers fail to keep up with the changes of The Times and update their own music teaching concepts in line

with the trend of The Times, so it is difficult to timely transfer the new concepts to students in the music class, which is not conducive to the cultivation and improvement of students' music literacy.

2.3.1 Outdated and unitary Teaching Mode of Multicultural Music

Teaching model is the main object that teachers refer to and use in the process of carrying out actual classroom teaching. Therefore, the teaching model of music in colleges and universities will greatly affect the overall quality and level of music teaching [7]. At present, the idea of teaching students by traditional teaching methods has always existed in colleges and universities. They do not pay attention to the development of music and teach in the form of telling textbooks, which reduces the classroom atmosphere and students' interest in music to a certain extent, making students unable to feel the charm of music. For example, the music class mainly focuses on Western music, which largely ignores the music culture of our own ethnic group, which is not conducive to the development of our traditional ethnic music, but also prevents students from learning the excellent traditional music of other ethnic groups under the multicultural environment.

2.4. Lack of Emphasis on Multicultural Music Education

Most school education still focuses on basic knowledge education and academic research. Many school leaders do not attach importance to music education and do not realize the importance of music education to students, believing that students only need to master basic knowledge [8]. National education continues to develop, but it still does not pay enough attention to music education, believing that students only need to learn simple music theory knowledge, and learning only basic knowledge cannot adapt to the development of multi-culture. In primary and secondary schools in China, even if music education courses are set up, they are easy to be replaced by other subjects due to insufficient attention, and the teaching methods are too traditional and cannot play a good role in teaching. In some areas, art and music courses are not even set up. It is impossible to carry out diversified culture music education, which greatly hinders the development of diversified culture music education. It is also easy to cause students' disregard and neglect of music types, which is not conducive to the inheritance and development of music culture.

2.5. The Lack of Music Education Resources in Schools Under Multicultural Circumstances

Although many experts have compiled and translated a large number of materials on multicultural music, compared with the whole world's musical culture, it is only a small part of it. Even the materials on the musical culture of some ethnic minorities in China are difficult to find in the library, so that the students can not have a comprehensive understanding of the whole world's ethnic music, so this also restricts diversity the development of cultural music education in China [9]. With the development of the world, world cultures have also exchanged and integrated to form multi-cultures. At this time, Chinese universities should absorb the excellent traditional cultures of different countries and nationalities to keep up with the trend and development of The Times. However, at present, many colleges and universities do not have such a sense, or go on the same road as before, which prevents students from broadening their horizons, so that students can not fully understand different music cultures in different places, thus hindering the development of multi-cultural music education in our country.

3. Discussion

It is necessary to improve the overall quality of music teachers to solve the problem of teachers' team and teaching mode under multi-culture. First of all, music is an art form with powerful influence, so we should adhere to the truth, goodness and beauty of multi-culture music in music education, use music to convey positive signals to students, cultivate students' sentiment and cultivate their music literacy. At the same time, in the concrete practice of music teaching, the essence of music is taken as the starting point and landing point of teaching, so as to improve students' perception of music [10]. Music teachers' understanding of multicultural music education always influences students' ideas.

Only teachers with correct ideas can better cultivate students with music. Secondly, the existing music teachers should be professionalized and systematically trained. It should be made clear that music teaching in colleges and universities is a long-term and complex task, and it is not feasible or practical to improve the quality of music teaching in colleges and universities by replacing all music teachers. Therefore, the goal of improving the overall music teaching ability of teachers can be achieved through professional and systematic training of existing music teachers [7]. Schools can hire authoritative experts in music education to conduct professional training for school teachers, promote the further change of music concept under multiculturalism and promote the development of multiculturalism in our country. Secondly, the introduction and absorption of outstanding talents. On the basis of professional and systematic training of existing music teachers, colleges and universities can also promote the improvement of their own music teaching quality by introducing and absorbing outstanding talents [7]. The absorption of outstanding talents in music education can not only improve the teaching quality of music education in colleges and universities, but also set an example for other teachers to supervise each other and add new vitality for development. It should be noted that strict requirements and review are required when introducing outstanding talents to ensure that the introduced talents have a high level of music knowledge theory and practical ability. We need to innovate the traditional teaching mode in Chinese universities. People's behavior pattern and way of doing things will be influenced and restricted by thinking consciousness to a large extent. Therefore, if we want to innovate and develop the music teaching mode in colleges and universities, we must start from the field of ideology and promote the establishment of multi-cultural music teaching concept to advance with The Times and change the old and single teaching mode [7]. Only through the change of thinking of teachers' own music teaching ideas and the integration of multi-cultural music, can students be taught new teaching ideas and presented with diversified and rich music teaching contents. This is also extremely important for our country's music education development. We can also promote the reform of teaching mode by learning from and absorbing the successful teaching mode experience at home and abroad. In the process of learning from and absorbing the successful teaching model experience at home and abroad, colleges and universities must clearly not copy the successful experience of other countries and other schools, but carry out planned and purposeful learning and reference on the basis of in-depth analysis and research and summary of their own music teaching development reality and development characteristics [7]. Excellent music culture of other countries is not necessarily applicable to the development of our country's music culture, so we should take the essence and discard the dross, choose music culture that is useful for our country to absorb and learn from, to better promote the development of music education under Chinese multiculturalism.

4. Conclusion

Under the tide of diversification and globalization, China's music education should follow the trend of The Times and enter the era of multi-cultural music education. Entering the era of multi-cultural music education, not only can the national music culture be effectively inherited and carried forward to a certain extent, the so-called national is also the world, but also exchanges and learning with the world's ethnic music culture, which is conducive to broadening students' horizons. In the multi-cultural music education system, it is also conducive to establishing the value concept of pluralism and equality, and plays the role of aesthetic education to a certain extent. But at present, there are still many problems in China's music education, and the road towards multi-cultural music education and achieve multi-cultural music education is doomed to be difficult. The problem has the following four points, which are worth following up and solving. First, the understanding of multi-cultural music education is not comprehensive enough, the ideological understanding is relatively backward, and it often takes the western traditional music education system as the standard, while placing multicultural music education in a subordinate position. Second, the teachers' team and the classroom under the multicultural environment: the teachers' music teaching ability is insufficient, the teaching mode is

outdated and single, and the teaching mode at the present stage is still the traditional teaching mode of reading textbooks, which reduces the classroom atmosphere and students' interest in music. Third, over-emphasis on European music teaching has neglected music teaching under other cultural backgrounds: the music classroom is dominated by Western music teaching, which largely ignores the music culture of our own national music, which is not conducive to students' learning and inheritance of traditional national music, and also prevents students from learning excellent traditional music of other ethnic groups under multi-culture. Fourth Lack of attention to multicultural music education. Even though music education courses are set up in primary and secondary schools in China, they are easily replaced by other subjects due to lack of attention, and some areas even do not set art music courses.

Authors Contribution

All the authors contributed equally, and their names were listed in alphabetical order.

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