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Research Article

Design of Traditional Music Teaching in Colleges and Universities from the Perspective of Multiculturalism*

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Abstract

With the continuous advancement of China's education system reform, there has been more development requirements for modern teaching in the context of multicultural development. For the tradition music teaching, establishing and perfecting the traditional music teaching system of colleges and universities has become an innovative driving force for its development. Based on this, this paper starts from the development history of traditional music in colleges in China. Then, it summarizes the current situation and problems of traditional music in college teaching system through the field survey in colleges and universities, and also analyses the necessity of multicultural education mode in traditional music teaching. Finally, the realistic path of traditional music teaching design in colleges was obtained. It is expected to work out the traditional music teaching methods in line with the college education in China.

Keywords

Multiculturalism • Traditional Music Teaching • Modern Teaching • Research

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Traditional music is an important part of China's cultural treasure house. Along with the development of Chinese civilization and historical accumulation, it has been an important carrier of Chinese cultural traditions, human customs, ideological system, and value concept. Due to its high artistic value, historical value, and humanistic value, traditional music plays a vital role in the construction of music teaching system in colleges of China. However, as the times develop continuously, the multicultural education system, which is different from traditional culture, has exerted a subtle influence on people's daily life and learning. Research shows that (Wang, 2018; Chen, 2016), during the teaching process of college music, in order to improve the effectiveness of its teaching, teachers should introduce a multicultural education model, which can cultivate the cultural quality of college students. In view of the influence of multiculturalism on college music teaching mode, the introduction of multiculturalism is not only conducive to improving the students' enthusiasm for music professional knowledge under different cultural backgrounds, but also helps to establish a more diversified musical culture concept (Zhuang, 2016). For the development of diversified teaching models, there also exist the differences between Chinese and Western cultures. Relevant literatures indicate that (Zhang, 2017; Huang, 2018) in the process of music teaching, college music teachers should encourage students to fully understand the characteristics and connotations of Chinese and Western music cultures from the perspective of multiculturalism and avoid blind identity.

Based on this, this paper starts from the development history of traditional music in colleges in China. Then, it summarizes the current situation and problems of traditional music in college teaching system through the field investigation/survey in colleges, and also analyses the necessity of multicultural education mode in traditional music teaching. Finally, the realistic path of traditional music teaching design in colleges was obtained.

The current situation of traditional music curriculum design in college teaching system

Development of traditional music in college music education system

China's higher education of music originated in the beginning of the last century. In 1922, the China Education Improving Institute proposed to put more emphasis on the lyrics of folk songs, thus proclaiming the birth of traditional music in the music education system of colleges in China. However, during this period, because the early higher education of music showed a more obvious tendency of valuing the Western over China, traditional music education hadn't achieved great results at this stage.

Along with the continuous development of the times, especially after the founding of the People's Republic of China, the state has continuously increased its emphasis on and commitment to higher education of music, thus, Chinese college music education, including traditional music education, enter a new stage of development. At this stage, the research direction is mainly focused on the music nationalization and the relationship between Chinese and Western music.

In the 21st century, the Internet age has brought about more open access to resources, and the influence of Western literary works has been intensified continuously. Under the impact of more diversified music culture system, our traditional music is showing an increasingly weak state. In this context, more and more experts and scholars have called for the importance and return of the mother-tongue music represented by traditional music, and through various ways reconstructing the acceptance and love of traditional music by the people. Therefore, it's an important and effective channel to put more emphasis on Chinese traditional music education in college music majors for promoting traditional Chinese music and building the foundation of traditional music culture.

The current situation and problems of traditional music in the teaching system of colleges and universities

Throughout the current development of professional music education in colleges and universities, traditional music education has been experiencing a large development dilemma. In general, the traditional music education system construction is relatively weak. In order to better understand the development of traditional music in the university education system, and further understand the problems faced in the development process, this paper selects three universities as the research objects, and the development of traditional music is verified by actual examples. After the empirical investigation of teachers and students, the following conclusions are drawn on the current development status and problems faced by traditional music:

The first is the lack of class hours during the development of traditional music courses. At present, in the setting of traditional music-related courses in colleges and universities, there exist the problems with insufficient class hours and low proportions of courses. Table 1 shows that among the three universities in field survey, the highest proportion of the class hours related to traditional music in the total number of hours was only 8.7%, and the lowest was only 6.5%. For Chinese traditional music culture, in terms of both its cultural origin and theoretical system, it is impossible to realize the effective inheriting and historical transmission of traditional music culture through the current curriculum setting. The lack of class hours shall constraint the further promotion and spread of Chinese traditional music culture.

Table 1
General Situation of Traditional Music Course Setting in Colleges and Universities

Sample Universities		Educational system	Setting up Class Hours for Traditional Music		Course credit setting	
Universities	Nature of University		Total Hours	Proportion	credit	Proportion
A University Conservatory of music	Normal school	4	212	8.2%	12	7.6%
B University Conservatory of music	Normal school	4	226	8.7%	14	9.2%
C University Conservatory of music	Comprehensiveness	4	160	6.5%	10	6.4%

The second is the weak teaching team of traditional music education, and the serious lack of relevant professional teaching talents. For any course, the teaching staff is a prerequisite for ensuring its quality teaching. However, for the traditional music teaching at this stage, the teaching team of traditional music courses with

sufficient professional ability is seriously deficient, e.g., taking A university Conservatorium of Music as an example, it has a total of 102 teaching staffs, and only 5 of them have the ability to conduct ethnomusicology teaching and research; in addition, there are 12 teachers in traditional music teaching-related majors, indicating that in the A, the number of teachers related to traditional music teaching accounts for less than 17% of the total number of teachers.

Besides, the proportion of the other two universities surveyed was only 15% and 13%. The relevant data are shown in Table 2.

From the above data, it's easily found that the shortage of teachers at this stage has become an important factor in restricting the traditional music education in the development of college education. Even if colleges and universities are willing to increase the curriculum and class hours of traditional music, they will still face the problem with serious lack of teachers. This will further affect the development of traditional music education in college music education system.

Table 2
Teachers of Traditional Music Major in Colleges and Universities

Sample Universities	Total number of Teachers	Teachers of Traditional Music		Proportion
		Ethnic Music Major	Traditional Music-related Majors	
A University Conservatory of music	102	5	12	16.7%
B University Conservatory of music	147	7	15	15%
C University Conservatory of music	85	3	8	12.9%

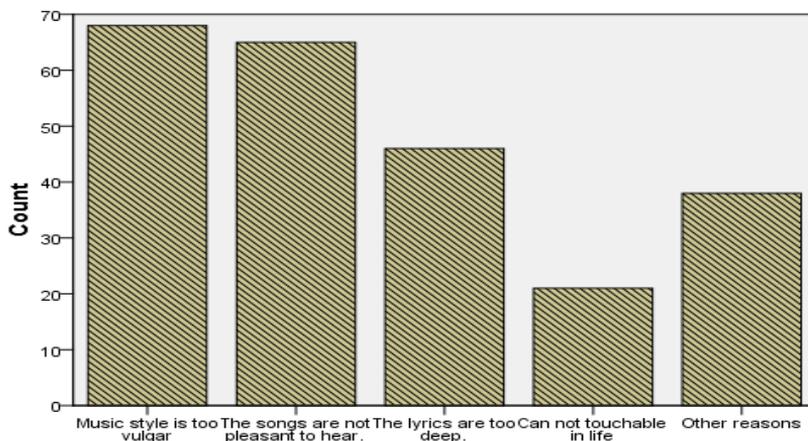


Figure 1. An analysis of the influencing factors of College Students' perception of traditional music.

The third is that the students lack interest in learning traditional music. Compared with popular music, the vast majority of students in colleges lack understanding and interest in traditional music. The words “Boring, unpleasant” have become the psychological cognition of more and more music majors for traditional music, which will also have a negative impact on their interest in learning traditional music. In the field research

process, for the current cognitive results of college students on traditional music, it's found that among the 90 students surveyed, the proportion of students who are interested in learning traditional music is less than 20%. For most students, Chinese traditional music is "vulgar, unpleasant, too deep", which is an important factor that causes students to reject traditional music. The relevant research results are shown in Fig.1. Therefore, in the future teaching process of traditional music, the curriculum design should be more targeted and optimized.

The fourth is the single traditional music teaching approach at this stage. Compared with pure classroom teaching, traditional music teaching has its own cultural and historical characteristics, making it impossible to rely solely on classroom teaching in the process of traditional music teaching. It should better combine local music resources and cultural characteristics, to implement the traditional music education as a systematic project. However, in this study, the vast majority of teachers believe that traditional music teaching can be realized only by the traditional classroom teaching methods, resulting in that the design of traditional music education courses cannot be achieved well by rich educational forms and diversified education approaches now.

Traditional music teaching design in colleges and universities from the perspective of multiculturalism

The necessity of multicultural education mode in the design of traditional music teaching

The diversified education model plays a very important role in the design of traditional music education. It is mainly described in the following aspects:

Firstly, the diversified education model meets the training requirements of today's music composite talents. With the development of the times and the demand for the talent market, single-type talents have gradually been replaced by high-quality compound talents. In the process of traditional music teaching, emphasizing on art over culture is an important principle in the design of traditional music teaching in colleges and universities. Thus, colleges and universities often tend to focus on the training of students' music skills in the process of traditional music teaching, ignoring the students' development of comprehensive capabilities. For multicultural education, achieving the teaching goal of balancing technical education and cultural education is a key core of multicultural teaching philosophy.

Secondly, the multicultural teaching mode meets the needs of the current teaching model upgrade. For traditional music learning, due to its cultural history precipitation, traditional music learning is destined to be a long and highly repetitive learning process, so that students not only spend a lot of time and effort in learning traditional music, but also need to face the boring situation caused by repetitive exercises. Therefore, in order to avoid the loss of students' learning interest in the traditional music learning process, it is necessary to upgrade and optimize the original teaching mode through diversified education in the process of traditional music teaching, and thus cultivate students' interest and enthusiasm in learning.

At last, the diversified teaching model shall play a positive role in promoting teachers' teaching thinking. As a representative of Chinese culture, traditional Chinese music has the confidence to build national culture and deepen students' understanding of the Chinese long-standing culture. This requires teachers to adopt a

diversified education model in the teaching process, and deepen students' understanding and cognition of traditional Chinese music through various aspects such as geography, culture and aesthetics, and then continuously enhance students' idea about the importance of national music. Thus, by continuously stimulating the students' curiosity, the transformation of teachers' teaching thinking can be achieved.

Suggestions about traditional music teaching design in the multicultural education model

In order to further improve and optimize the music teaching system in colleges and universities, this paper proposes the following suggestions and implementation paths for traditional music teaching design based on the multicultural education model:

Firstly, a traditional music education system with human characteristics should be continuously built. When designing a traditional music course for college students in music major, more attention should be paid to their different characteristics, so that the final course can meet the needs of their individuality and free development. For teachers of traditional music courses, in the design of traditional music courses, it is necessary to integrate their knowledge accumulation with life experience, so that the courses designed can realize the teachers' pursuit of human feelings.

Second, the scientific culture teaching values should be established by introducing multiculturalism. This requires teachers to focus on the integration of music and culture when designing traditional music culture courses. Teachers not only need to instruct students relevant learning skills and cultural knowledge, but also subtly spread and inculcate the teacher's teaching philosophy. In the process, the introduction of multicultural education concept can continuously cultivate students' scientific habit of music knowledge learning, which can further stimulate their understanding and cognition of Chinese culture implied in traditional music, and realize the mutual integration of music and culture. Thus, the effectiveness of traditional music teaching in colleges and universities can be continuously improved, to cultivate the good cultural quality and musical comprehension ability of college music majors.

The third is to continuously promote the formation of cultural inclusiveness and receptiveness consciousness, and develop a scientific and rational cultural evaluation mechanism. In the designing process of the traditional music teaching system of colleges and universities, on one hand, it is necessary to continuously enhance students' awareness and ability of cultural discrimination, and guide them to analyse the relationship and differences between traditional Chinese music and Western music from the perspective of cultural diversity, so as to analyse and treat the Eastern and Western music culture in a more inclusive and receptive perspective. On the other hand, teachers also need to establish scientific and rational cultural concepts in the design of traditional music courses. Meanwhile, they should dig deep into the essence of Chinese and Western music cultures, so as to ensure students to understand and analyse Chinese and Western music culture from the perspective of dialectic and pluralism.

Conclusion

As a kind of innovative thinking mode, the multicultural perspective breaks the either-or identification of things in the traditional mode of thinking, thus constructing a more multi-level and multi-angle mode, and enabling people to develop a more holistic and systematic understanding of things in their daily living and learning process. For this, from the perspective of diversified culture, this paper conducts the studies on the higher teaching system of music, and works out the design path and thought of the traditional music teaching course in line with the development of Chinese college education.

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