

A Case Study of Multicultural Music Education Practice in Primary Schools -Taking Nanjing Xiaoying Primary School as an Example

Beilei Zhu¹

¹ Nanjing University of the Arts, Nanjing, China

Correspondence: Beilei Zhu, Nanjing University of the Arts, Nanjing, Jiangsu, China.

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Abstract

Under the influence of the development trend of global economic integration, the concept of multicultural music education has gradually attracted the attention and research of multinational music education circles. After summarizing relevant scholars' literature on multicultural music education through literature research, I find out the research and practice status of multicultural music education at home and abroad, and forwards strategies for how can the education entering primary school. On this basis, after writing the course objectives, chapter arrangements and course content, I used the practice research method to take class four and five, grade six of Nanjing Xiaoying Primary School as the practice object, and conducted a 16-week teaching practice around multicultural music education from September 2021 to December 2021. It is concluded through practice that multicultural music education not only conforms to the development of the times, but also helps to enhance students' interest in music learning, enriches the content of music teaching, and helps students establish a prototype of the world's music context. In specific implementation process, students' innovative ability should be affirmed, and the differences in singing ability among individuals and the acceptance of the depth and breadth of teaching content need to be adjusted in practice.

Keywords: multicultural music education, primary school music, school music education

1. Current Situation of Multicultural Music Education

Under the influence of economic globalization and the global economic development of a community with a shared future for mankind, the world's science and technology, education and other fields have developed rapidly. With the increasingly close connection between global communities, cultural diversity has become an irreversible trend.

The concept of multiculturalism was first proposed by John Dewey, an American educator in the early 20th century. He believed that different cultural backgrounds would have a great impact on education. Students must be exposed to different cultural beliefs, values, and form diverse concepts. This concept not only had a far-reaching impact, but also had a great impact on modern educational concepts and hence formed a multicultural music education concept in the field of music education.

Multicultural music education is an educational concept that aims to experience and understand ethnic music from all over the world, and is constantly being constructed and developed in the practice of music education in various countries. The International Society for Music Education (ISME), affiliated to UNESCO and the International Music Council, is the world's largest global community organization engaged in multicultural music education. It was established in 1953 and has more than 70 member states and more than 2,000 members and held an international conference is every two years. ISME once proposed that "any music education system should accept the existence of world music and its learning value, and take this concept as a new starting point for music education." Under the guidance of ISME, member states began to issue corresponding policies. For example, Australia's *Multicultural Music Policy Declaration* issued in 1979 advocated "starting from a re-understanding of the concept of music learning, and adopting methods of listening, performance, and music creation." More specifically, it "must be built more broadly on to expand and enrich the student's musical experience", and the repertoire could include "art music, jazz, pop and traditional music from all periods and cultures". As early as the 1950s, the United States proposed that "music lessons should be the core of school curriculum". In 1993, not only music was officially incorporated into the core curriculum, but also the National Standards for Art Education was formulated to realize the integration of multiculturalism from the perspective of curriculum theory. It can be seen that multicultural music education has become the mainstream of international

music education.

The concept of multicultural music education in China started at the beginning of the 21st century. In the curriculum concepts of the 2001 compulsory education *Music Curriculum Standard* and *Music Curriculum Standard* (experimental draft), multicultural music education was discussed: respect for the artist's Create labor, respect works of art, and develop a good habit of appreciating art. By learning the works of different countries, different nationalities and different eras, we can perceive the national styles and emotions in music, understand the musical traditions of different nationalities, and love the music of the Chinese nation and other nationalities in the world." Therefore multicultural music education has gradually received attention in China.

As a derivative of American culture and a kind of world culture, popular music is indisputable as a member of the world's multicultural music education, but whether it can enter the music classroom has been controversial. Although in the early days of our country with the development of popular music, research on whether popular music could be introduced into music classrooms for teaching, a large number of scholars still believe that the disadvantages outweigh the advantages. With the gradual improvement of music research, more and more domestic studies have begun to affirm the necessity of popular music entering the school music classroom. If the world's multicultural music education will become the inevitable trend of the development of music education in the world, and it will also become the inevitable result of the development of music education in my country, then popular music into school music education will become an irreversible trend of the times.

The relevant research theories in foreign countries are very rich at present, and a number of related theoretical systems have been formed, combining multi-cultural education, music education, quality education, cultural education, etc., and respecting multicultural music education. The domestic related research focuses on the significance of carrying out multicultural music education, the current problems and their solutions, and the impact research. However, there is a lack of practical case studies both at home and abroad.

Therefore, how to make primary school students understand popular music correctly, how to better integrate popular music as a kind of world music with basic music education, and how to better integrate world multicultural music education into school music classes are important issues in today's basic music education. Meanwhile, it's an important problem that this paper intends to solve.

2. Strategies for Classroom Practice in Multicultural Music Education in Primary Schools

2.1 Determine the Concept of Multicultural Music Education

In traditional music educational philosophy, there used to be the wrong concept of European music-centric theory. This concept overly sought after European music, making it come out on top, leading to the narrowness of the music culture pattern and the poverty of the world's diverse music landscape. With the rise of awareness of the inheritance and protection of ethnic music in my country and the introduction of multicultural awareness, more and more music educators have begun to promote the importance of ethnic music education and encourage the addition of local music knowledge in music education. However, if there are only European music and Chinese national music content in the music textbook, the education of multi-music with the perspective of world multi-culture is slightly weak. As the International Music Education Chair Professor Gary McPherson emphasized in *Principles and Approaches to Advocating a Multicultural Music Education in the World: The world contains different forms of music...all of which deserve to be Respect; the content of music education should encompass the different forms of music in the world, and all musical cultures are worth studying and researching...including formal and informal music education.*

Therefore, it should be determined that multicultural music education is not limited to European music and Chinese national music, but also covers and respects the different cultures of various ethnic groups in the world.

2.2 Supplementary Content of Multicultural Music Course Teaching Materials

Music teaching textbooks are the main materials for teachers to carry out teaching activities with students. It is not only a tool and resource for students to learn music knowledge and skills in school, but also a window to understand the world through music classrooms. Therefore, to ensure the effectiveness of multicultural music education, the content of teaching materials must be diversified. For example, through the content analysis of Music in the Compulsory Education Textbook (2013) published by People's Education Press, it is found that there are too many local music arrangements. In the sixth grade textbooks, Chinese music accounts for 75%, the remaining European music accounts for 14%, and American music accounts for 11%. Chinese music accounts for 78% of the textbooks in the second volume of the sixth grade, and the rest of the music accounts for only 22%. Specifically, the music listening repertoire includes 5 pieces of Chinese folk music, 4 pieces of Chinese, British and American orchestral music, 3 pieces of opera, 2 pieces of chorus, 1 piece of American folk song, and 1 piece of Italian opera excerpts. The repertoire includes 10 Chinese songs and 1 American folk song. It can be seen that, in terms of listening and singing content, the repertoire is a little single, and it is basically dominated

by European classical music and Chinese traditional music.

Therefore, in order to better realize multicultural music education, we must make great efforts to diversify the content of music teaching materials.

2.3 Innovative Music Education Models and Methods

In the traditional teaching concept, teachers are often the main body of the classroom, and the teaching mode is often one-way linear teaching between teachers and students. With the gradual updating of teaching concepts, it is necessary to make reasonable changes to traditional teaching modes and methods. First of all, we must break the unidirectional teaching mode, properly hand over the classroom to the students, and let the students take the leading position. Secondly, we should pay attention to the construction of students' creative thinking, and encourage students to brainstorm ideas. Cultivate the prototype of critical thinking ability in theoretical courses, view the development and evolution of world music dialectically, cultivate perceptual thinking in practical courses, combine theoretical content with feelings, and then help students form a comprehensive music cognition. Thirdly, diversifying the teaching methods of music classroom can reasonably add Orff's music education method to help students better experience music, enhance students' Class participation and interest.

3. Multicultural Music Education Practice Arrangement

3.1 Course Objectives

According to the requirements of domestic *Music Curriculum Standards for Compulsory Education* (2011), the curriculum objectives need to be expressed in the three dimensions of emotional attitudes, values, processes and methods, knowledge and skills. The values include understanding the diversity of world cultures. The learning of knowledge and skills includes three aspects: basic music knowledge, basic music skills, music knowledge and related cultural knowledge. The course content needs to include four parts: feeling and appreciating, expressing, creating, and music and related cultures. At the same time, in order to integrate the concept of multicultural music education, the following adjustments have been made to the expected realization status:

- (1) Students are able to understand the basic elements of music, and have a general understanding of music genres and styles;
- (2) Students can perform songs interpretation independently in groups;
- (3) Students can have a basic understanding and construction of the history of world music, and have their own knowledge and understanding of the diverse music culture.

3.2 Course Content and Chapter Schedule

In order to more appropriately supplement the content of the multicultural music course teaching materials, I have read and analyzed all the teaching materials of the *Compulsory Education Textbook - Music* (2013) published by the People's Education Publishing House and the People's Music Publishing House. After analyzing the teaching content of each chapter, the following multicultural music education curriculum arrangements have been made:

3.2.1 The Beginning of the World Music Journey

- (1) Class hours: 1
- (2) Content: Self-introduction (understanding of each student's singing foundation and music specialties) / Introduction of final assessment method / Introduction to speech groups / World Music Opening

3.2.2 European Station

- (1) Class hours: 3
- (2) Contents:

First lesson: Orff training; group speech; Introduction to the history of European music;

Second lesson: each period Appreciation of representative musicians and works; Interpretation of the background and meaning of the lyrics of the song "Friendship is forever";

Third lesson: Appreciation of outstanding songs; rhythm learning; singing learning Orff training; group speech; introduction to the development history of American popular music.

3.2.3 American Station

- (1) Class hours: 3
- (2) Contents:

First lesson: Orff Training; Group Speech; Introduction to the Development History of American Pop Music;

Second lesson: Introduction and Appreciation of American Representative Music Features; *Yesterday Once More* Interpretation of song background, read lyrics;

Third lesson: *Yesterday Once More* complete rhythm and melody study.

3.2.4 Africa Station

(1) Class Hours: 1

(2) Contents: Group Introduction; Brief Introduction to African Music.

3.2.5 Latin America Station

(1) Class hours: 1

(2) Content: Orff training; Latin music brief; Latin pop music *Havana* appreciation Practice classroom content settings.

3.2.6 China Station

(1) Class hours: 3

(2) Contents:

First lesson: Orff training; group introduction; introduction to the history of traditional Chinese music; appreciation of folk songs *九儿* and *茉莉花*;

Second lesson: Introduction to Chinese Opera ; Appreciation of Kunqu Opera *牡丹亭* and Peking Opera *铡美案*; Chinese pop music analysis;

Third lesson: background interpretation of the song *送别*, song learning.

3.2.7 Terminal: World Music Through

(1) Class Hours: 4

(2) Content:

First lesson: Teaching Pop Music Correct Singing; Final Singing Examination Rehearsal;

Second lesson: Voice Training; Assessment Rehearsal;

Third lesson: Final Singing Assessment;

Four lesson: End-of-term singing assessment; hand in paper class summary; end-of-semester summary.

(3) Final assessment requirements: group/individual song singing (band/play/sing and dance/solo/group singing); language is not limited; style is not limited; duration: within 5 minutes.

3.3 Practice Classroom Content Setting

The multicultural music education class is roughly organized around four contents: 1. Orff's momentum training; 2. Student group speeches; 3. Theories related to music history; 4. Song singing teaching.

(1) Orff vocal training: Orff vocal training is a kind of Orff music teaching method. It uses the body as a musical instrument and conducts rhythm training with body rhythms such as stomping feet, clapping legs, clapping hands and twisting fingers. Using this training as a pre-class warm-up can not only let students' attention quickly enter the class, but also help them improve their sensibility and interest in music, and better help them grasp the rhythm.

(2) Student group speech: group speech is an important way to improve self-learning ability and teamwork ability. According to the teaching goals, I ask the students to be divided into 6 groups (Europe*1, America*1, China*2, Africa*1, Latin America*1), and after delineating the size of each group according to the class size, the group leader will be selected spontaneously and speaking area. With a 10-minute speech time limit for each group, each group is required to introduce the origin of local music, representative musicians, musical styles, instruments, etc., and add a team division table in the ppt. In this way, students can better understand the importance of teamwork ability, and in this way, they can have a better understanding of music in different places.

(3) Theoretical teaching related to music history: In the teaching of related theoretical knowledge of music history, the main introduction is music history, representative musicians and works. Multimedia equipment will be used to improve students' participation and interest by playing relevant videos, explaining and asking questions, and at the same time, allowing students to have a preliminary tree-like understanding of music of various styles, periods and genres.

(4) Song singing teaching: traditional music teacher teaching is mainly based on teachers leading students to

complete song singing, and completing song learning through repeated listening and singing of songs. Less demanding. In this practice, it will be carried out in the form of self-selected examination repertoires and methods.

In the class song singing teaching part, I chose three songs, *Friendship Lasts Forever*, *Yesterday Once More* and *Farewell*, as the class study repertoire, and the self-chosen songs as the final singing assessment. The selection of class repertoire includes not only Chinese school music, but also European and American pop music and Scottish folk songs in the 18th century. The difficulty is simple and difficult, and the style is not limited. Culturally, it represents the early 20th century in my country. There are also those that represent the rise of lyrical pop songs and emphasize electronic means, the technical operation of microphones, and those that have been passed down orally to the present day.

In the final song exam, students will be asked to hand in their singing repertoire and cooperation situation in the middle of the term, and the first round of review will be conducted, mainly to check whether the theme of the song is healthy and whether the style and melody of the song are too difficult. And synchronously track and check the students' rehearsal, and conduct a mock test before the test to understand the students' preparation and provide suggestions for revision. Adopting the method of self-selected assessment songs and forms will greatly disperse students' creative thinking, mobilize their interest in after-school music learning, and improve cohesion.

4. Multicultural Music Education Practice Results and Reflections

This project takes class four and five, grade six of Nanjing Xiaoying Primary School as the practice object, and conducts a 16-week practice and research around multicultural music education from September 2021 to December 2021. It is expected to explore the feasibility of multicultural music education courses through practical arrangements. Students' feedback proves that multicultural music education is completely feasible in primary school music practice. It not only adapts to the development of the times, but also helps to enhance students' interest in learning, enrich the content of music teaching, and help students build a prototype of the world's music context. But at the same time, in the teaching process, we found several issues that are also worth thinking about:

4.1 The Innovative Ability of Student Group Speeches That Exceeded Expectations

The template provided in the group speech is mainly based on ppt to introduce local music styles and represent musicians, but as the class progresses, on the basis of the previous group, subsequent students continue to extend new content. For example, the speech of the African group in class 6 (4) ran into the classroom ten minutes before the start of the class. Two girls started to paint African faces for two boys, one boy confirmed the African drum props, and a lecturer and ppt production students jointly confirmed Whether the ppt content and plug-ins are available, the participation and division of labor of the whole group are clear. The group's ppt content includes a total of 3, namely the introduction of African history, the introduction and appreciation of representative music, and the live performance of characteristic music culture. In the final live performance, two students who played Africans performed an African drum dance, driving the students to go around in circles along with the rhythm. Therefore, I think it is necessary to provide opportunities for the development of students' innovative ability, but also to give affirmation.

4.2 Differences in Singing Ability Among Individual Students

In the final assessment, although I will try my best to give students the greatest freedom, I will still make adjustments due to individual differences. In the process of classroom song learning, first understand the differences in the singing ability of each student. There will be about three types of students: 1. Love singing and have strong singing ability; 2. Love singing but have weak singing ability; 3. Don't pay attention and don't love it singing. After acknowledging the differences among individuals, try to reconcile the differences among students when they choose final songs and group members. Most students do not show a strong advantage in singing ability, so most students still choose to be assessed in groups. Because parents in Nanjing are generally rich in nurturing their children and pay attention to the all-round development of students, some students have skills in instrumental music and dance. Therefore, students with weak singing ability and low desire to sing can choose a partner according to the song, and show their personality through group singing, band, singing and dancing, etc. One student sings and one student dances. In the performance of the folk song "Chengdu", there are cello, flute and piano with the singing students to complete the performance. This combination of forms can not only maximize students' sense of self-worth, but also cultivate students' teamwork spirit. There are only a handful of students who have strong singing ability and love to sing. This part of the students will focus on cultivating the ability of solo singing, aiming at the complete singing of the whole song.

4.3 Coordination Between the Depth and Breadth of Teaching Content and Students' Receptivity

It is undeniable that students show a very strong interest in the teaching content of this course, whether it is in

the teaching of the history of American popular music or in the teaching of various types of traditional Chinese music. In the process of learning, students show great interest in the knowledge that music and history overlap. For example, the “Atlantic slave trade” (the black triangle trade) mentioned in the introduction of the origin of American popular music. Through the video, students can not only understand the origin of American popular music, but also have a deeper understanding of the conflicts and racial discrimination between whites and blacks in the United States, as well as their own understanding of blues, jazz and other music. However, the development of capitalism involved in the slave trade has nothing to do with the curriculum, and is beyond the current cognition and logical thinking ability of primary school students. Therefore, although students are more interested, they only need to click on the introduction of this content. At the same time, in the process of introducing the European music history system, some students are familiar with the works of Beethoven and Liszt because they have systematically studied the piano outside. They will not only give enthusiastic feedback, but even take the initiative to propose some highly professional. However, since most students have not been exposed to professional music theory learning, their understanding of this part of the content is almost blank, so the teaching content that is too deep is not suitable for classroom teaching, and it is easy for most students to not understand and lose their sense of participation.

5. Conclusion

Multicultural music education is a subject worthy of a lot of practice. It not only involves the cultivation of high-quality music talents, but is also unavoidable in the modernization and development of primary school music education. Although a large number of scholars are currently conducting multi-angle research on multicultural music education, there are few case studies focusing on practice. This paper focuses on the implementation strategy, content and results of multicultural music education in primary school music classrooms. Through one semester of practice, it is found that multicultural music education is completely feasible in primary school classrooms. The development of cultural and musical education is urgent.

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