

Exploration of music education innovation path based on multicultural perspective

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ABSTRACT

In today's accelerated process of globalization, cultural diversity has become an important feature of social development. As the common cultural language of human beings, music is not only the symbol of national identity but also the bridge of cross-cultural communication. However, some regions still take Western classical music or local mainstream music as the core of teaching, ignoring the exploration and integration of diversified music, which weakens the understanding and respect of cultural diversity of the younger generation. Therefore, this paper systematically discusses the dilemma and innovation path of music education based on multicultural theory, aiming to provide theoretical support and practical guidance for the development of music education.

KEYWORDS

Multi-culture; Music Education; Resource Cooperation; Flexible teaching

Music has been the core carrier of human emotional expression and cultural inheritance since ancient times. The culture of different regions breeds unique musical language. The development and application of digital technology have broken geographical boundaries, and people can easily access music from around the world. The mainstream culture has formed a strong spread by technological advantages, and many traditional music cultures face the risk of marginalization. In this context, it is necessary to carry out multicultural music education. From the perspective of cultural inheritance, music education undertakes the mission of preserving intangible cultural heritage and maintaining the balance of cultural ecology. From the perspective of social development, diversified music education can cultivate the cultural tolerance of teenagers, which is the psychological basis for building a harmonious society. The current music education classroom emphasizes a unified syllabus and quantitative evaluation, which is challenging to adapt to the flexibility and openness required by multicultural education. The excessive focus of the evaluation system on performance skills has relegated cultural understanding to a secondary role in teaching. In this context, the article will explore the innovative path of music education from the perspective of multiculturalism, aiming to inject cultural vitality into music education, fostering Global Vision and innovative citizens for a new era while safeguarding cultural diversity.

1 The theoretical basis of music education from a multicultural perspective

1.1 The relationship between cultural diversity and music education

Music is an important expression of human culture. Each musical tradition contains unique semiotic systems shaped by a particular group's history, environment, and social relationships. Integrating music education into cultural diversity can make music a window to understanding the diversity of human civilization, which requires educators to take the initiative to break the monopoly of a single culture and put different music systems in equal dialogue. Educators need to help students identify different music systems, understand the cultural significance of pitch organization, rhythm patterns, and performing rituals, and avoid stereotyping cultural differences to cultivate the learners' awareness of cultural relativism so that they realize that all music systems have an independent value of existence. When music education truly respects cultural diversity, it becomes a tool for promoting social inclusion, helping learners find common ground in differences.

1.2 The enlightenment of cross-cultural theory on a music teaching model

Intercultural theory focuses on studying communication and interaction in different cultural contexts. According to the related research, the development of these theories can be divided into three stages. The initial stage focuses on cross-cultural differences and contrasts, focusing on the fundamental differences between different cultures. Stage of development: emphasizes the dynamic whole process of communication and explores how cultures influence each other in communication. The deepening stage focuses on the communication process's specific level or point of view. It includes an in-depth analysis of the performance of culture in a specific situation. Cross-cultural studies emphasize communication issues in different linguistic and cultural contexts. Music is no longer seen as an independent art form but

as a sound vehicle for different groups to express their worldviews. Under this theoretical framework, each musical system has its unique organizational logic. For example, the cyclic rhythm pattern can reflect agricultural civilization's observation of the laws of nature. The development of melody corresponds to the pursuit of individual expression in urban civilization. In the teaching process, music teachers should design activities to help students compare the thinking differences between different music systems and cultivate their thinking habits that can penetrate the surface differences and understand the essence of culture. In the traditional classroom, teachers teach the fixed content of textbooks, but the cross-cultural theory emphasizes the participation of teachers and students. When analyzing the music structure of different regions, teachers should guide students to find the common principles hidden between seemingly unrelated systems and stimulate their awareness of cultural complexity. Students were allowed to rearrange different musical elements but were asked to explain the cultural logic behind the new arrangements. Such courses help students understand how different systems of thought interact with each other and, ultimately, develop the ability to make connections through differences and reflect through diversity to grow into explorers of multicultural meaning.

2 Challenges in the practice of multicultural music education

2.1 Uneven distribution of music and cultural resources

There is a problem of uneven distribution of cultural resources in music education in our country. It is directly related to the structural differences between urban and rural areas. Preserving and disseminating music culture in rural areas has been spontaneous for a long time. The regional music culture mainly relies on oral inheritance within the family or village and lacks systematic records and professional management; many forms of music gradually disappear with the population's outflow or the older generation's death. Due to the lack of teaching hours and educational resources, many local music traditions are difficult to continue due to the lack of modern carriers. Urban areas have intensive cultural institutions, conservatories, and media platforms, which can preserve music resources through digital technology and carry out large-scale dissemination. Policy formulation and capital investment prioritize meeting the city's cultural needs, museums, theatres, and other public facilities, forming a resource adsorption effect. Commercial capital pays more attention to the preferences of urban consumer groups. Due to the small audience size and the weak liquidity, country music has lost the opportunity for development. Finally, the gap between urban and rural music resources is getting larger and larger.

2.2 Solidification of traditional teaching models

The main reason the traditional music teaching model is challenging to change is the fixed thinking of the education system. The evaluation of the teaching effect of music courses adopts two methods: examination and competition. Teachers teach according to the syllabus, and students learn to play musical instruments and memorize musical scores. In order to pass the exam and achieve excellent results, students need to practice the same repertoire repeatedly to improve their performance. This process is mostly skill training, ignoring music's deep historical and emotional connotations. Moreover, even if someone finds this way wrong, there is no power to change its operating rules, so the traditional teaching mode is becoming increasingly rigid, unable to adapt to the new cultural needs. From another point of view, the solidification of the traditional music teaching mode is also related to the general cognition of society. Many parents and school officials believe that music lessons aim to get children certificates and awards. Some teachers teach students to study the stories behind folk songs, which parents find "Useless." They demand that their children focus on practicing their grade-test scores. Moreover, most music teachers have insufficient knowledge of multicultural music, and the content of the class is limited to a few fixed pieces of music. The school also requires all classes to use the same textbook. These pressures force teachers to choose the safest, most traditional way of teaching and eventually form a cookie-cutter teaching model.

2.3 Lack of evaluation criteria for multicultural music

The core of school music education has long been the repetition of classical works. Students practice the fixed repertoire repeatedly from primary school to university and rarely come into contact with new creations. The evaluation standards for teachers primarily focus on technical proficiency, discouraging students from easily trying new ideas. Many music educators lack innovative experience, and their training is limited to traditional teaching methods, unable to guide students to break through the conventional. Coupled with the popular perception of music as a tool for entertainment and competition, little attention has been paid to its cultural value. As a result, the commercial market is more inclined to promote high-traffic pop songs and other types of music that easily obtain financial benefits. In contrast, original niche music makes it difficult to obtain financial support. To survive, many musicians have to give up their style to cater to the

market taste, resulting in serious homogenization of works. In addition, there is a lack of communication between different music groups, and there are few opportunities for cross-field cooperation in classical, ethnic, and pop music circles. Children learning piano have accumulated much knowledge of classical music scores but cannot integrate the improvisational melodies of ethnic instruments. This fragmentation weakens students' ability to transform multiple elements into personal expression and, simultaneously, makes their understanding of music lack aesthetic inclusiveness, further compressing the source of inspiration needed for music education innovation.

3 Innovative path to promote the development of multicultural music education

3.1 Focus on the geographical differences of time and space, explore multicultural music

In teaching, a music teacher can be concerned about the same time in different regions of the music form. This allows students to see how factors such as geography and history shape diverse musical cultures. Through this comparison, we can dig out the profound connotation behind music and bring new perspectives and new methods to music education. In the early Middle Ages, for example, Western music served religion. It was solemn, with the Gregorian chant as a typical example. At the same time, in the Northern Song Dynasty, music in our country was secular and popular, and rap and opera music flourished in Gou Lan Wa She of the Northern Song Dynasty. This kind of distinct difference in music culture at the same time space provides rich material for music education. We can use this to guide students' comparative analysis, break geographical limitations, broaden their musical vision, innovate teaching methods, and let students deepen their understanding and perception of music in the multicultural collision.

3.2 Clarify the development trend of music in different regions, integrate historical culture, and explore diversified music culture

In actual music teaching, we can also break the relatively scattered and isolated study of a particular repertoire and help students understand the different forms and characteristics of Chinese and Western music in the process of development. For example, Chinese music has long been linear and focused on the horizontal extension of melody, which is related to the relatively reserved and conservative cultural character of the Chinese people. In contrast, western music tends to develop in three dimensions, with an emphasis on the vertical effect of harmony, reflecting the open cultural characteristics of the West. In this regard, historical and cultural factors have an important impact. For example, during the Qing dynasty, China's music development tended to decline due to social changes, while Western music flourished during the same period. It is beneficial to help students construct the framework of music and culture so that they can have a deeper understanding of the connotation of multicultural music and broaden their cultural vision of music, enhancing their awareness and tolerance of the diversity of world music culture.

3.3 Adopt a multi-evaluation model, insight into the learning situation to improve teaching

In the process of music education, teachers can gain an in-depth understanding of students' musical foundations and interests through diverse evaluation methods such as surveys and individual dialogues. This understanding serves as a basis for developing personalized teaching plans and methods to meet the differentiated learning needs of students. At the same time, teachers can provide timely, targeted guidance and feedback based on students' learning dynamics, effectively enhancing their learning outcomes. In terms of interest cultivation, if a student is solely fond of pop music, for example, by using the song "Song of Chile" to showcase the different charms of its pop adaptation and operatic rendition, teachers can extend from the pop elements that interest the student to gradually guide them in experiencing the artistic appeal of bel canto, thereby breaking the limitations of their interest preferences. Through this diversified evaluation model, not only can students' musical foundations be solidified, but it can also dismantle the barriers in their musical cognition, allowing them to achieve comprehensive enhancement of musical literacy and personalized development amidst immersion in diverse musical cultures.

4 Conclusion

In the context of globalization and cultural diversity, multicultural music education is not only a means of inheriting and safeguarding human musical heritage but also an important pathway for cultivating talents with a global perspective and cultural inclusivity. This article focuses on the comparative study of music cultures with time and space, the historical interpretation of music development trends, and the application of diverse evaluation and customized teaching strategies. It aims to return music education to its cultural essence, allowing students to develop the ability to respect

differences and transcend boundaries while understanding the diversity of music. In the future, multicultural music education needs to deepen the integration of theory and practice further, continuously explore the realms of inheritance and innovation, and contribute to the safeguarding of global cultural diversity and the promotion of mutual learning among human civilizations.

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