



College Music Education Exploration Based on Multi-cultural View

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How to cite this paper: Qiushi Xu. (2025) College Music Education Exploration Based on Multi-cultural View. *Journal of Humanities, Arts and Social Science*, 9(2), 389-393. DOI: 10.26855/jhass.2025.02.029

Received: January 25, 2025

Accepted: February 22, 2025

Published: March 20, 2025

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Abstract

The globalization and the development of information technology make the spread and integration of music culture increasingly deepened, and music education is gradually closer to the multi-cultural system. However, the current music education system in colleges and universities is still dominated by a single culture system, and the course content, teaching mode, and talent training direction have not fully reflected the characteristics of multi-culture. In this context, music education in colleges and universities needs to be expanded from theoretical cognition, practical teaching, and international cooperation, so as to cultivate professionals with global music vision and cross-cultural adaptability. Based on this, this paper mainly for the multicultural view of college music education detailed analysis and discussion, on how music education in colleges and universities can better adapt to the trend of the new era of music development, promote the mutual understanding and fusion of different music culture, eventually cultivate flexible development in the multi-cultural environment of high-level music talents.

Keywords

Multi-cultural vision; university; music education

The Overall Plan for Deepening the Reform of Education Evaluation in the New Era emphasizes the need to change the situation of measuring the quality of talent training by a single standard and promote the exchange and integration of different disciplines and cultural backgrounds. Under the guidance of the policy, music education in colleges and universities needs to break through the traditional single-cultural perspective and achieve diversified development in teaching content, talent training mode, and international cooperation. Music education is not only the process of technique training but also the carrier of cultural communication and communication. The cultivation of modern music talents needs to be built on the basis of multi-cultural understanding and cross-cultural adaptability. In the face of the integration trend of global music culture, music education in colleges and universities should introduce music works with different cultural systems in teaching content, absorb music educators with different cultural backgrounds in the construction of teachers, and strengthen international exchange and cooperation in teaching practice, so as to build a music education system with both local characteristics and international vision.

1. The function and significance of multi-music culture education

Diversified music culture education has important theoretical value and practical significance in the college music education system. Its core role is to expand students' vision of music culture, enhance their cross-cultural understanding ability, and promote the interdisciplinary and innovative development of music education. First of all, multi-music culture education can cultivate students' cognitive ability of music culture, and deepen their understanding of the structural characteristics, expression forms, and historical background of different music systems. Through the systematic learning of Western classical music, ethnic folk music, world music, and contemporary diversified music

forms, students can form a cross-cultural music thinking mode and improve their music appreciation and analysis ability. Secondly, this education model strengthens the cultural inclusiveness of music education in colleges and universities and promotes the recognition and re-creation of local music culture (Li Ting, 2024). In the context of globalization, music education should not be limited to a single system but should cultivate students' music culture adaptability through a multicultural perspective, so that they can flexibly integrate different music elements in the process of creation, performance, and teaching, and promote the interaction between tradition and modern, eastern and western music culture. Finally, multi-music culture education can also promote the practical innovation of music education. Through interdisciplinary music culture research, students can make deeper exploration in ethnomusicology, music sociology, music psychology, and other fields, so as to improve the theoretical support of music performance, composition, and teaching.

2. The shortcomings of music teaching in colleges and universities

2.1 Single track selection

At present, there is still the problem of single repertoire selection in the curriculum setting and teaching content, which is mainly manifested in the dominant position of Western classical music, the limitation of local folk music teaching, and the lack of diversified music cultural resources in the world. On the one hand, the university music teaching long to Western classical music as the core, teaching repertoire focuses on European Baroque, classicism, romanticism, and 20th-century modern music works, leading to students in the process of learning dependence on a single system of music language, and the structure of another music system, sound logic and cultural connotation lack of deep understanding (Huang, 2024). For local folk music, on the other hand, the teaching content is relatively thin, especially in instrumental music, vocal music training and music analysis courses, traditional folk music, opera music, and minority music coverage is narrow, and teaching practice is limited to a few classics, such as "two springs moon" three plum ", and the regional and diversity of folk music practice is insufficient, leading to students' cognition of their own cultural foundation is relatively one-sided, it is difficult to realize the depth of the folk music mining and modern innovation.

2.2 Homogeneity of teacher structure

The current part of the university music teachers' academic background highly concentrated in domestic or European and American music education systems, most teachers accept is traditional Western classical music or local music education training, and its professional direction mainly covers composition technical theory, vocal music, and instrumental music performance, music and music education, and the lack of world music, folk music science, music sociology of cross-cultural depth of interdisciplinary research. The convergence of academic background leads to teachers' easy-to-form fixed patterns in curriculum design and teaching methods, and it is difficult to effectively integrate into the perspective of multiple music cultures, which limits students' understanding and application of different music culture systems. In addition, music teachers in colleges and universities have obvious deficiencies in cross-cultural music education ability, which is mainly manifested in the lack of teaching experience in non-western music systems and the limitations in the practice of world music culture exchange and integration. The lack of world music research background, national music field research experience, or intercultural music creation ability of teachers, leads to multiple music courses, making the students in the process of music creation, performance, and teaching it is difficult to get rid of the bondage of traditional single music system, influence its competitiveness in the international music culture exchange and adaptability.

2.3 Formalization of international exchanges

At present, although international communication in music teaching in colleges and universities shows an increasing trend, there is a general formalization tendency in the actual operation process, which is mainly manifested as the shallow layer of communication content and the limitation of practical application. First of all, international exchanges mostly focus on short-term academic visits, music festival performances, and master class lectures. The exchange content mainly focuses on the performance or interpretation of Western classical music works but lacks in-depth research on different musical cultural systems. Due to the short time and fragmented content, it is difficult for students and teachers to establish a systematic cross-cultural music understanding in the limited communication,

resulting in more international communication at the level of appreciation and experience, but failing to form sustainable teaching resource integration and academic research results. Secondly, the actual teaching application of international communication has limitations. When some universities introduce foreign music education resources, they only pay attention to the short-term teaching or performance display of foreign experts but lack the continuous tracking and localization practice of their teaching results. Due to the lack of a complete course connection mechanism, some international exchange activities have not formed a sustainable teaching content or practice platform after the end, which makes students' cognition in cross-cultural music learning stagnate in shallow experience, but fails to effectively transform into actual music creation, performance, and research ability (Hu Chunyin, 2024).

3. Practical strategy of music education in colleges and universities under the multicultural perspective

3.1 Integrate the diversified repertoire to expand the musical vision

From the perspective of multiple cultures, music education in colleges and universities should break through the limitations of the traditional repertoire system and build a diversified repertoire system covering different regions, nationalities, and styles, so as to expand students' vision of music culture and improve their cross-cultural music understanding and expression ability. In the process of practice, the diversified development of music education should be promoted from multiple aspects such as optimization of curriculum structure, teaching content reconstruction, and resource integration.

First, in terms of curriculum setting, the parallel teaching mode of "core repertoire + multiple repertoire" should be established. The core repertoire is still based on Western classical music and local folk music to ensure that students have solid musical literacy and traditional techniques training; diverse music systems including world music, crossover music, and contemporary experimental music, including African drum music, Indian Laga, Japanese folk music, Latin American differential music, making students master the scale, tone, rhythm structure and playing skills of different music systems in practice (Nie Yaxing, 2024).

Secondly, in terms of teaching content, attention should be paid to the cultural interpretation and style analysis of repertoire, to avoid training at the level of techniques. In the process of teaching, teachers should combine historical methods, social sociology, and comparative musicology to deeply analyze the historical origin, social function, and playing habits of different music cultures and their connection with local music culture. For example, when teaching Western Baroque music, Chinese guqin music can be introduced for comparative analysis to explore the performance characteristics of decorative sound, timbre control, and improvisation in different music systems, so as to enhance students' understanding of the diversity of music culture.

Thirdly, in the integration of teaching resources, we should make full use of digital technology to build a multi-repertoire database and a global music education platform. Colleges and universities can establish an online music library to collect representative music works and their analysis materials from around the world for students to consult at any time. At the same time, can introduce international famous music colleges and universities course resources, such as with the aid of MOOC (mass online open course) platform, open about the world music seminar or workshop, invite music teaching scholars, performers, composers from different countries, help students get first-hand cross-cultural music learning experience. In addition, field research courses can also be carried out to encourage students to go to different regions and have a deep understanding of local music practices, such as Yunnan Dai peacock dance music, Mongolian long tune, African harmonica qin, etc., so as to closely combine theoretical learning with practical exploration.

3.2 Introducing cross-cultural teachers to enrich teaching resources

From the perspective of multi-culture, music education in colleges and universities must break the limitation of traditional teacher structure and construct a music education system with a global vision and multi-disciplinary integration. Specifically, we should promote the innovative development of music education in colleges and universities from the aspects of optimizing the structure of teachers and strengthening the cross-cultural literacy of local teachers.

In terms of teacher introduction, colleges, and universities should establish an international talent introduction mechanism, set up a "cross-cultural music expert appointment plan", and regularly introduce music experts with practical experience and academic research ability from countries and regions with different music and cultural backgrounds. The university can establish long-term cooperative relations with internationally renowned music colleges,

ethnic music research institutions, and world music organizations. It will introduce Western classical music scholars, ethnic music scholars, experimental musicians, and world musical performers through cooperation agreements, academic visits, or resident professor programs. At the same time, the position of "International Visiting Professor" has been set up to encourage foreign musicians to give regular lectures at the university, and to provide a series of special lectures, music workshops, and cross-cultural ensemble guidance courses (Gao Hanyu, 2024). In addition, the recruitment standards should be optimized. When introducing foreign teachers, they should not only examine their professional and technical abilities but also pay attention to their cross-cultural teaching ability and practical experience in music education innovation, so as to ensure that they can play a role in multicultural music teaching.

In terms of cross-cultural ability training for local teachers, the "Global Music Culture Research and Training Fund" should be set up to subsidize teachers to go to deep learning in well-known foreign music colleges, research institutions, and folk music culture circles. The school can establish the "Teacher International Training Program" and cooperate with overseas music colleges to provide short-term training courses for teachers, covering the field survey methods of ethnic music, world music analysis theory, cross-cultural music education methods, etc., so that teachers can improve their professional quality in different music cultural environments. At the same time, can promote an "overseas music culture immersive learning project", by sending a certain number of teachers to specific music culture areas, such as the West African drum heritage center, in Brazil, schools, Indian music academies, at least three months of resident learning, to ensure that teachers can further grasp the different music system playing techniques, style characteristics and cultural context. In terms of in-school training, "cross-cultural music education Teacher training class" should be held regularly, and international music education experts should be invited to give special lectures, covering cross-cultural music teaching methods, the analysis of rhythm and melody structure of different music systems, the teaching practice mode of world music, etc. The training content can include case analysis, teaching demonstration, cross-cultural music ensemble training, and course design discussion, so as to ensure that teachers can master the practical teaching operation on the basis of theoretical learning.

3.3 Organize international exchanges and enhance practical ability

Music education in colleges and universities through building a multi-level international music communication system, can effectively break regional restrictions, make the students in the global music culture background of learning, creation, and practice, improve their cross-cultural music adaptability, performance ability and innovation ability, to cultivate high-level music talents with a global vision to lay a solid foundation.

First of all, universities should establish a dual-track international music education cooperation mechanism of "academic exchange + practical training". Colleges and universities with foreign famous music colleges and universities, the world music research institutions, and art groups to establish long-term cooperation relations, set up the "international music exchange and cooperation project", regular cross-cultural music education seminars, international music education BBS and world music festival, let students directly interact with foreign musicians, scholars, and practitioners, depth understanding of the theoretical framework of different music culture system and practice method. At the same time, it can promote the "Intercultural Music Performance Cooperation Program", encourage students to participate in overseas music festivals, international ensemble projects, and cross-cultural musical production, and improve their ability to adapt to different musical styles through practical performance and creation in multiple musical contexts.

Secondly, "cross-cultural music courses" should be jointly offered with foreign music colleges, such as "world music ensemble", "folk music arrangement and accompaniment" and "cross-cultural improvisation", so that students can learn the creation logic and performance modes of different music systems under the multicultural background. For example, it can cooperate with European and American music schools to open a "global music creation laboratory", combine the integration of electronic music, traditional folk music, and experimental music to cultivate students' innovation ability, or cooperate with music schools in Asia, Africa, and South America to jointly develop music courses based on different cultural backgrounds to ensure that students can systematically receive global music education.

Finally, students are encouraged to go deep into the music culture circle around the world through the "International Music Culture Fieldwork Project". For example, students are organized to conduct field surveys in African drum music tribes, Indian Classical Music Conservatory, Eastern European folk music communities, or South American indigenous music settlements to learn the local music practice mode, rhythm system, and cultural background (Zhang Yi, 2024). In addition, can set up a "global music station plan", an overseas music culture center, world music festival,

and art institutions, send students to different music culture areas, short-term or long-term resident learning, such as German world music festivals, New York music laboratory or Brazil sen ba music school immersive training, in the actual music scene cultivate cross-cultural music understanding and practice ability.

4. Conclusion

To sum up, music education in colleges and universities is in a critical stage of integrating from a single traditional system to a multi-culture. The music culture exchange under the background of globalization provides new opportunities for the innovation of the education system. To build a university music education system from a multicultural perspective, we need to carry out systematic reform in curriculum setting, teacher introduction, and international exchange, so as to cultivate professionals with cross-cultural understanding, music innovation, and practical adaptability. Looking forward to the future, with the development of science and technology and the deepening of the music culture blend, interdisciplinary characteristics of music education will be more significant, music education in colleges and universities should make full use of digital technology, remote teaching, virtual reality, further strengthen the depth and breadth of cross-cultural teaching, for the global music talent training to provide a more open and diversified platform, make the university music education in the context of diverse culture to achieve continuous innovation and high-quality development.

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