

Research on Vocal Teaching under the Perspective of Multicultural Nationalities

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Abstract: As globalization accelerates, vocal instruction has transcended the confines of a single cultural framework and flourished in a multicultural context. This paper explores how vocal teaching can skillfully integrate various ethnic musical styles within the global context to promote cultural heritage and innovation. By analyzing Chinese and world multicultural vocal arts, the article highlights the profound significance of this teaching model for promoting the inheritance of national vocal culture both domestically and internationally, stimulating artistic creativity, and enhancing cross-cultural understanding and respect. However, implementation faces challenges such as resource integration difficulties and insufficient cross-cultural training for teachers. To address these issues, targeted strategies are proposed to facilitate the integrated development of global ethnic vocal education and enhance the effectiveness of cross-cultural exchange and cooperation.

Keywords: Multicultural national culture; Vocal teaching; Cross-cultural communication; Ethnic vocal music; Artistic innovation

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1. Foreword

Traditional Chinese ethnic vocal music, such as Peking Opera, Kunqu, and Huangmei Opera, all carry profound historical and cultural significance. At the same time, Western opera, Indian classical music, and African tribal singing are also exemplary of unique artistic expressions of various ethnic groups. In-depth study and exchange of these diverse cultural forms can help preserve and innovate the vocal arts of each ethnic group, broaden students artistic horizons, and further promote the diversity and mutual inclusiveness of global music culture. However, while cross-cultural integration brings new opportunities to vocal education, it also comes with practical challenges such as resource integration and teaching method innovation. This article aims to explore how to strengthen international cooperation and exchange in vocal teaching under a multicultural context, effectively address these challenges, and jointly promote the prosperity and development of global arts.

2. The Value Connotation of Vocal Teaching under the Perspective of Multicultural National Culture

(1) Promote the inheritance and integration of national vocal culture at home and abroad

Under the backdrop of multiculturalism, vocal music education bears a profound mission of cultural inheritance. Unique art forms such as Chinese Peking Opera, Kunqu Opera, and Huangmei Opera have been refined over centuries and urgently need to be passed down through vocal music education for their preservation and promotion. However, in the tide of globalization, single-nation arts face the risk of marginalization. Therefore, cross-

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cultural exchange and the integration of ethnic vocal music are crucial for protecting local arts and elevating the status of vocal music education. Introducing Western operas, African tribal singing, Indian ragas, and other foreign elements not only broadens students artistic horizons but also deepens their understanding and recognition of traditional ethnic vocal music. This cultural fusion infuses new vitality into traditional arts, achieving a dual leap in skill enhancement and emotional expression, promoting the integration of global musical cultures.

(2) Enhance students cognition and respect for the national vocal culture at home and abroad

Under the perspective of multiculturalism, vocal instruction can deepen students understanding and respect for ethnic vocal cultures both domestically and internationally. Traditional Chinese vocal arts, such as Peking Opera, Huangmei Opera, and Jiangnan silk and bamboo music, embody thousands of years of Chinese history and cultural essence. Vocal cultures from other regions of the world, like Italian opera, West African tribal singing, and Indian classical music, also showcase their respective musical pursuits and artistic styles. These musical forms each have unique characteristics in technique, melody, rhythm, and emotional expression. Vocal instruction guides students to appreciate and experience these diverse musical expressions, thereby deepening their understanding and reverence for various cultures. For example, studying Indian classical music allows students to grasp its sacred concepts; engaging with African music enables them to feel its strong sense of rhythm and tribal collectivism.

(3) Stimulate the innovation vitality of national vocal art at home and abroad

In the context of multiculturalism, vocal instruction is not only about skill transmission but also a key driver for artistic innovation. Traditional Chinese vocal arts, such as Huangmei Opera and Kunqu, have unique characteristics and urgently need to be innovatively developed. At the same time, Western operas, Latin American folk music, and African traditional singing offer students rich inspiration and material for creation. Combining traditional ethnic arts with modern musical techniques has become an important avenue for vocal innovation. For example, Chinese ethnic vocal music can integrate Western harmony and counterpoint techniques or draw on African rhythms to create modern works with local characteristics. The introduction of global musical elements enables students to explore new methods in their creations, infusing traditional music with vitality and enhancing international competitiveness. The integration of diverse cultures provides a broad platform for creation, promoting the diversification and globalization of artistic creation.

(4) Build a common pattern of ethnic vocal education at home and abroad

In the era of globalization, vocal education needs to establish an open and inclusive new framework to improve teaching quality and promote the common progress of global vocal art. Through international educational programs, teacher-student exchanges, joint performances, and other means, cooperation and exchange in the field of vocal education both domestically and internationally can effectively break down cultural and geographical barriers, achieving mutual learning and advancement among different ethnic vocal arts. Chinese vocal education should actively collaborate with institutions worldwide, not only drawing on advanced international concepts and teaching methods but also promoting Chinese national vocal art globally, contributing to the development of global vocal education. For example, regular exchanges and collaborations with Western music conservatories help students stay updated with the latest developments in world vocal music and gain a deeper appreciation for the beauty of vocal arts from other cultures.

3. Realistic Challenges of Vocal Teaching under the Perspective of Multicultural Nationalities

(1) It is difficult to integrate domestic and foreign ethnic vocal resources

The traditional repertoires and unique singing techniques of Chinas various ethnic groups, such as the Han, Uyghur, Mongolian, and Tibetan peoples, are widely but scattered across different regions, lacking a unified platform

for systematic integration. Similarly, foreign ethnic vocal resources worldwide, such as African tribal singing, Indian classical music, and folk songs from various parts of Europe, also add complexity to integration due to regional differences. More challenging still, international copyright laws vary, often posing legal risks when sharing ethnic musical materials across borders, which can even affect the normal dissemination and use of musical works. Furthermore, language and cultural differences make resource sharing difficult, requiring translation and cultural adaptation for vocal works from different ethnic groups when they are transmitted internationally. However, for certain regionally distinctive ethnic musics, translation and cultural interpretation often fail to fully convey the emotional depth and rich connotations of the original works.

(2) Teachers lack systematic training in domestic and foreign ethnic vocal teaching

Currently, most vocal music teachers in China focus excessively on traditional Chinese vocal styles, such as Peking Opera and folk songs, while paying less attention to the vocal cultures of other ethnic groups, especially lacking a deep understanding of non-Western art forms. Even at top music institutions, there is insufficient research into foreign ethnic music, including Indian ragas, African singing traditions, or Argentine tango, leading to weak cross-cultural teaching skills and knowledge reserves. When teaching multicultural vocal techniques and styles, teachers often face a lack of effective methods, making it difficult for students to grasp the unique charm and emotional core of these musical pieces. This is mainly due to an inadequate teacher training system. Although some vocal music schools have attempted to introduce world music courses, the content remains insufficient, and the depth and breadth of training are not sufficient to support cross-cultural teaching. For example, in Western opera instruction, teachers tend to emphasize technical training while neglecting the in-depth interpretation of opera culture and emotional background. These limitations make it challenging for teachers to effectively convey the cultural and emotional essence of different ethnic vocal traditions when dealing with students from diverse cultural backgrounds.

(3) Students have different depths of understanding of domestic and foreign ethnic vocal culture

Chinese vocal students generally have a deep understanding of traditional folk songs and operas from their homeland. However, when faced with foreign vocal music such as West African tribal singing and Southeast Asian traditional music, their comprehension and acceptance vary greatly. Some students know very little about these foreign cultures, or even less about the historical context and social background behind them, making it difficult for them to accurately convey the cultural essence and emotions in performances. At the same time, prejudice or resistance towards certain ethnic musics can also hinder students learning process. For example, some students may feel lost or reject non-Western musical styles due to difficulty adapting, thus failing to deeply appreciate the cultural significance behind them. The root of this issue lies in the students cultural background, educational experiences, and the bias in vocal teaching content. Domestic vocal education has long emphasized Han traditional music, while the musical cultures of ethnic minorities and other countries are often overlooked or treated merely as peripheral courses. Even in comprehensive music institutions, curricula often lack in-depth interpretation and practical application of specific cultures, leading to students inability to thoroughly understand and express non-native vocal works.

(4) There is no unified standard for the evaluation system of ethnic vocal teaching at home and abroad

The differences and lack of uniformity in the evaluation systems for ethnic vocal music teaching both domestically and internationally pose severe challenges to cross-cultural vocal music evaluation. In some countries, the assessment of ethnic vocal music focuses more on technical accuracy and skill standardization, while in others, it emphasizes the display of artistic expression and the conveyance of cultural emotions. For example, domestic ethnic vocal competitions often place greater emphasis on technical performance and precise pronunciation techniques, whereas in competitions in Europe and America, more importance is given to whether performers can deeply

convey the cultural connotations and emotions of the works. Due to this lack of uniformity in evaluation systems, frequent conflicts and frictions over evaluation criteria arise during international collaborations and exchanges, making it difficult for students' works to receive fair evaluations on the international stage. Especially in cross-border competitions and collaborative projects, teachers and judges from different countries often evaluate students based on their own national standards, which not only undermines the universality and authority of the evaluation results but also affects the full demonstration of students' international competitiveness.

4. Implementation Strategies of Vocal Teaching under the Perspective of Multicultural Nationalities

(1) Strengthen the integration and sharing of domestic and foreign ethnic vocal resources

To achieve effective integration and sharing of global vocal resources, it is recommended to establish an international vocal resource library. This library should extensively collect vocal repertoire, teaching methods, and performance techniques from various ethnic groups around the world, covering both domestic classics such as Peking Opera, Kunqu Opera, Mongolian long tunes, Tibetan singing, as well as Western operas, Latin American folk songs, African tribal singing, Indian ragas, and other multicultural elements. By integrating traditional and modern vocal resources from around the globe, including high-definition audio, video, and archival materials, this library can provide one-stop services for vocal education. For example, students can use high-definition audio and video materials to delve into classic Peking Opera performances, the exquisite techniques of Indian operas, or the unique rhythms of African tribal singing. Additionally, promoting cross-border music exchange programs is crucial, such as organizing mutual visits and international performances between teachers and students, to facilitate deeper exchanges and sharing of vocal resources. Chinese vocal experts can collaborate with Western opera academies to launch cross-cultural teaching projects and invite Indian or African artists to participate. This will provide domestic teachers with opportunities to learn Western opera techniques and emotional expression, while also allowing foreign teachers to experience the charm of Mongolian long tunes and Tibetan singing. In the process of resource sharing, copyright issues cannot be overlooked. Therefore, close cooperation with international copyright protection agencies is necessary to ensure the legality of shared resources. For example, for teaching resources such as Chinese folk songs and Tibetan songs, authorization agreements should be signed with relevant copyright institutions to maintain the legality and standardization of teaching resources.

(2) Improve teachers' teaching quality of national music at home and abroad

To enhance teachers' cross-cultural vocal teaching skills, it is essential to tailor systematic multicultural training programs for them. Specifically, inviting Indian classical music masters to delve into the intricate techniques of Indian ragas; or inviting West African traditional music artists to elaborate on the unique rhythms and performance styles of African tribal singing. For instance, the scale transitions and emotional expression in ragas, as well as the harmonious beauty of African polyphonic choruses, all possess profound artistic value and deserve systematic instruction in training courses. Additionally, through online or offline lectures by international scholars, teachers can not only acquire advanced skills but also gain a deep understanding of the rich cultural backgrounds of various ethnic music traditions. Moreover, international exchange visits are valuable opportunities for improving teacher competence. Chinese vocal instructors can visit Western opera houses to experience and learn about the rich traditions and exquisite techniques of Italian or French operas, exploring how to skillfully use Western emotional expression to create vivid opera characters. Similarly, teachers can also visit African tribal music education programs to appreciate the perfect blend of African drums and singing, thereby enriching their teaching methods and content. Furthermore, to broaden teachers' cross-cultural teaching experiences, they should be actively encouraged to participate in international cooperation projects and delve deeper into these efforts. Ethnic vocal teaching

research. For example, at the European Vocal Festival, teachers can share the valuable teaching experience of Chinese ethnic vocal music, and discuss the innovation of vocal education with teachers from western and other countries.

(3) Deepen students understanding and experience of domestic and foreign ethnic vocal culture

When teaching traditional Chinese operas such as Peking Opera and Kunqu, delving into the art of Peking Operas "spoken dialogue" and the refined singing styles of Kunqu can help students gain a deeper understanding of how national culture is profoundly embodied in music. For example, students can step onto the stage of the Vienna Opera Festival, a globally renowned opera event where they can not only enjoy top-tier performances but also engage in deep exchanges with students from diverse cultural backgrounds, experiencing firsthand the exquisite art of Western opera. Additionally, the vibrant atmosphere of the Brazilian Samba Festival and African traditional music festivals will open doors for students to explore Latin American music and African rhythmic music, deepening their understanding and performance skills. To further enhance students cross-cultural communication abilities, intercultural music collaboration projects can be organized, such as inviting Chinese students to sing ethnic songs with Indian and African students, or jointly creating musical masterpieces that blend elements from multiple cultures. Such collaborative practices will allow students to truly appreciate the unique charm of artistic creation in a multicultural environment and learn to respect and appreciate different musical languages. At the same time, establishing ethnic vocal culture experience programs is also an effective measure. By guiding students to personally try playing various ethnic instruments, such as the erhu and suona from China, and the tamboura from India, these activities can enrich their cultural experiences. Drums, as well as the Zambesi drums of West Africa, will enable them to more intuitively feel the expressive techniques and cultural implications contained in different ethnic music.

(4) Establish a unified evaluation system for ethnic vocal teaching at home and abroad

To establish a unified evaluation system for ethnic vocal music education, it is first necessary to set criteria that fully reflect diverse cultural backgrounds and varied musical styles. For instance, when assessing Chinese folk songs, one must consider their unique pitch variations, rich emotional expression, and profound cultural context; in evaluating African singing arts, the focus should be on its distinct rhythmic qualities and outstanding ensemble performances; for Western operas, the emphasis should be on exquisite technical skills and deep emotional expression. International collaboration in evaluation is an indispensable part of achieving this unified system. Renowned international organizations such as the World Opera Association and the International Vocal Society can leverage their extensive professional experience and significant industry influence to develop highly culturally adaptable scoring standards, ensuring that the evaluation system is widely recognized and applied across different ethnicities and regions. Additionally, online platforms should be fully utilized to regularly collect valuable feedback from teachers and students, enabling continuous improvement and optimization of the evaluation system. Through global online surveys and in-depth discussions by expert panels, the evaluation criteria can be promptly adjusted and refined to keep pace with the development of vocal music education in various ethnicities, truly reflecting their actual needs.

5. Epilogue

In summary, vocal instruction under the multicultural background carries profound cultural and artistic value, yet it faces multiple challenges such as resources, faculty, and student cognition. By establishing cross-cultural exchange platforms, enhancing teachers cross-cultural teaching skills, and promoting the integration and sharing of domestic and international ethnic vocal resources, we can achieve deep integration and innovation across different musical cultures. This not only supports the inheritance of traditional arts but also promotes the global prosperity of music culture. Looking ahead, with technological advancements and deeper international exchanges, ethnic vocal

instruction will continuously innovate educational models, enriching the diversity and inclusiveness of global music education.

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