

## *National Culture Inheritance in Vocal Music Teaching under Multicultural Background*

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**Abstract:** With the continuous progress of science and technology, personnel migration, flow and information exchange between different countries and regions are more frequent and convenient. The development trend of globalization has made the diversification of world economy and culture the mainstream of the development of the current era. In the context of globalization, the cultures of different countries and nationalities have developed together in mutual integration. As an important part of Chinese culture, the Chinese national vocal art will also follow the development trend of world cultural trends. Obtaining its own heritage and development under a diverse background. In terms of methods, the teaching concept of vocal education is firstly put forward, and the vocal education should be strengthened from the virtues and vocal learning channels. Improve the teaching content of vocal education, from the increase of local vocal culture courses and regular to folk folk collecting practice. The school vocal education is optimized from the aspects of enriching the original teaching form, teaching step by step and oral teaching. And in the teaching of vocal music to strengthen the relationship between traditional techniques and culture, such as absorbing the essence of opera aria, the Western is used for the Chinese, the ancient is used today. From the aspect of experiment, the experiment objects are students and teachers from multi-city schools. The data were collected and sorted by questionnaire survey. This article discusses the four aspects of the students' class situation, the teachers' social welfare payment status, the development status of the domestic online education industry, and the reasons why vocal music teachers engage in this profession. It was found that nearly half of the students said that the vocal curriculum was less or monotonous, or not even, and that further improvements were needed in classroom teaching models and the spread of multicultural knowledge. In terms of teacher welfare, only 41.8% have social welfare, of which 12.8% need to meet certain conditions. Although there are many part-time teachers, their welfare needs to be improved. The development of vocal music teaching can keep up with the trend of the times and develop the online education industry.

## 1. Introduction

At the beginning of the 20th century, the development of culture set off a new wave. Due to cultural differences and conflicts between countries and regions, in order to resolve these conflicts, cultures were integrated and supplemented to coordinate the development of the times and maintain the normality of world culture. Communication has gradually formed a "multicultural". At first, this kind of development of culture did not attract people's attention, but multiculturalism has increasingly penetrated into various fields, and the effects and effects brought about by it can not be ignored. China has a vast land, and different nationalities have different traditional cultures. Although they are different, they cannot exist independently and independently. There will be unavoidable collisions and infiltrations when they contact each other. These encounters of different cultures may merge into a new culture, may be replaced by each other, or may slowly disappear into the long river of history. China is a huge country with a long history of thousands of years. The multi-ethnic regional style characteristics have enriched the cultural background and cultural characteristics of our country, and poured the wisdom and emotions of countless people in the development of history. In the current situation of world economic integration and cultural diversification, multi-ethnic integration has become the theme of current development. National vocal art, as an art form in the context of the country's large culture, will also conform to the times. Steady progress towards a diversified development direction. Keeping up with the development of the times will inevitably live forever, and failing to keep up may be abandoned by the times! Therefore, we need to study the diversified development of today's vocal music teaching and reflections on future national cultural heritage.

The diversity and diversity of multiple cultures, so that students learn more about the "beauty" of vocal music while learning their own national vocal music, which is also in line with the core values of aesthetic vocal education in the new era of socialism and new age, and cultivate students' aesthetic ability . Multicultural vocal classroom teaching is a process that allows students to experience vocal music from the inside out and experience three-dimensional vocal learning. Prior to the reform of vocal lessons, vocal education was a subject that was seriously ignored by schools. Surveys show that very few schools arrange vocal related courses. After the early teaching system was reformed, vocal education attracted the attention of the society. Offering vocal courses became one of the school's work, but the actual situation is not optimistic. The implementation of diversified vocal education has brought a great test to the professional level of teachers. . In addition, many schools 'vocal courses are useless. The teacher allows students to study independently or simply teach one or two songs. After teaching, there is no evaluation or examination. This makes students forget when they learn and does not stimulate students' enthusiasm for learning. , Did not arouse the student's desire to learn; second, in many schools, there are no professional vocal teaching teachers, or even non-vocal teachers, find other teaching teachers to replace, which will lead to a decline in the quality of vocal teaching, students can not attach importance to vocal education It is also impossible to teach minority vocal music in the classroom; finally, in an environment where vocal education is not professional enough, it is difficult for students to have further development in this area, and they will not take the initiative to choose to learn vocal music. In the future, the development of social vocal music will be It will become a difficult problem. As an important part of life, vocal music is also an important support for the development of the country and society. Such a slight defiance will not complete the core value goal of the socialist cause.

Donglan Li proposed that the inheritance and development of national music in college music education should be based on the local national music culture, while actively facing the impact of multiculturalism, absorbing the essence of diversified music and developing a comprehensive music

system with Chinese characteristics [1]. Anne Shelley proposed that in the current context of multicultural music teaching, college vocal music teaching should adopt a mode of integration and practice to implement development. This not only adapts to today's audiences' diversified aesthetic ideas of national vocal music art, but also The actual embodiment of innovation. As a compulsory course of music education in colleges and universities, various aspects of its teaching can no longer better meet the needs of social development. Based on the current situation of national vocal teaching in colleges and universities, a tentative exploration of the diversified development of vocal teaching in colleges and universities [2]. Manfred Nusseck discussed that under the background of the development of a multicultural culture, Chinese vocal education must fully excavate its own national characteristics in order to show the unique charm of Chinese vocal music. In the context of multiculturalism, this article analyzes the current situation of vocal education in China, and then puts forward some opinions on how to reform the national vocal education and create the characteristics of national vocal music, that is, national vocal music is Chinese vocal music [3]. Kariyasu M, through years of practice in national vocal education, believes that it should actively absorb and learn from the diverse musical cultures and music theories of various nationalities in the world, actively explore singing skills in national vocal, and propose some countermeasures to the innovation and reform of national vocal education in the new era. Recommendation [4].

Firstly, the teaching concept of vocal education is put forward in the method, and the vocal education should be strengthened by virtue of the virtue and vocal learning channels. Improve the teaching content of vocal education, from the increase of local vocal culture courses and regular to folk folk collecting practice. The school vocal education is optimized from the aspects of enriching the original teaching form, teaching step by step and oral teaching. And in the teaching of vocal music to strengthen the relationship between traditional techniques and culture, such as absorbing the essence of opera aria, the Western is used for the Chinese, the ancient is used today.

## **2. Proposed Method**

### **2.1. Multiculturalism and the Art of National Vocal Music Teaching**

Multicultural education is to allow and guarantee the common and equal development of the cultures of all ethnic groups in a multi-ethnic, multi-cultural coexisting state and society, in order to enrich the cultural education of the entire country [5]. Since the 20th century, with the continuous integration of multi-country, multi-ethnic, and multi-cultural cultures in the West and other countries, multi-cultural teaching is also continuously promoting the diversity of various teachings. Therefore, the development of our national vocal art teaching has also become our country. An inevitable trend in vocal music teaching today. As the teaching of national vocal music in vocal music education, its education system is constantly innovating and improving. Major universities have also established vocal colleges and established national vocal music departments. Some universities have even created and edited the work of their outstanding backbone teachers. The characteristics of the school's national vocal teaching materials and audio teaching products, presenting a group of outstanding teachers with multi-functional teaching [6-7]. On the basis of retaining its own timbre, a large number of Western Bel Canto works have been added to expand the sound range and strengthen the basic skills. Later, it has incorporated vocal works with strong ethnic styles in different regions and creative songs with different creative methods to interpret the works. Understand, strive to train singers with the correct aesthetics of national vocal music and the ability to sing different styles of works, and fully integrate diversified teaching of national vocal music into each student [8]. As the audience of a diverse vocal culture, under the modern education system, while national vocal education in China draws on and integrates western vocal education experience, it must also base itself on China's traditional vocal characteristics, according to social

development and the aesthetic requirements of audience groups. Making continuous innovations will continue the national vocal culture of our country while inheriting the essence of tradition, making the Chinese national vocal music teaching the brightest star in multicultural education in the world.

## 2.2. Improving the Teaching Concept of Vocal Education in Contemporary Schools

Vocal music education is often mistaken for pure skill education. If we simply regard vocal education as a method of teaching people to sing and ignore the cultivation of moral quality, then many vocal art works with moral education content will become detached. The body of its spiritual thoughts [9]. The "ethics" in vocal education not only refers to moral conduct, but also includes professional ethics. Students receiving vocal education will eventually go to society, and most of them will become a people's teacher or art performer. As a vocal performance, you must first promote positive works on the art work, while respecting the vocal work itself and its creator, and doing a beneficial second-degree creation after a deep understanding of the work and the creator's expression intent, and must not be distorted at will. And tampering with the original author; secondly, respect the audience, respect the stage, dedicate the best vocal works to the stage, and make the best of your vocal talents for the audience [10-11]. As a vocal educator, we must not only teach and persevere, make them "deco", but also constantly update their vocal knowledge, continuously improve their professional quality, and contribute to the changing vocal education career. The ritual and music education advocated by Confucius is to see the "moral education" function in vocal music education, and believe that "move the wind and change the vulgar customs, but not be good at music". For thousands of years, vocal music has been used as a means and tool to improve personality, purify the soul and harmonious society. In school vocal education, we should pay more attention to the cultivation of moral education in vocal education, and organically combine the "education" and "learning" of traditional vocal education in our country, so that students have excellent vocal skills, but also have Noble artistic sentiment, perfect sound personality [12].

Although modern teaching equipment is more and more advanced, it can continuously increase the channels for vocal learning and save a lot of unnecessary time. Although the teaching philosophy of contemporary schools has also been continuously improved, there will no longer be teachers holding rulers, but contemporary schools Vocal study is still inseparable from the concept of "study hard" [13]. Vocal music is a highly technical but abstract vocal performance art. It requires repeated training to master the vocal skills and use it freely. At the same time, it is inseparable from science to develop outstanding vocal skills. Training methods, otherwise the end result of hard work and hard work may lead to the destruction of the voice and even the pathological changes of the vocal organs [14]. In the contemporary school vocal education, this ancient proverb still needs to be continuously implemented. From the perspective of teachers, teachers need to strictly demand students, cultivate students to establish a rigorous academic spirit in vocal learning, and require precise academic attitudes to vocal skills and skills; from the perspective of students, they should develop the habit of diligently practicing vocal music. It is necessary to have the pursuit of excellence in vocal art, and the dedication of learning vocal music without suffering [15].

## 2.3. Vocal Music Teaching Content Adds National Cultural Materials

### (1) Increase local vocal culture courses

In the current college vocal teaching based on European vocal culture aesthetics, it is not difficult to add more local vocal culture courses. As far as the various national vocal culture related courses offered by most colleges and universities are concerned, there are only a few of them: some

of the theoretical courses such as the history of Chinese vocal music, folk songs, opera and rap, and vocal music appreciation or work analysis, and these Courses are usually offered over a semester [16]. Examinations in these disciplines are based on short papers or quizzes, which can not cause students to pay much attention.

Therefore, on this issue, it is necessary to redefine the national vocal culture in the vocal teaching of universities from top to bottom, at least in terms of vocal teaching, to make the curriculum more centered on the national vocal cultural material. If the number and time of course offerings can be equal to that of western vocal music, then the current vocal education in colleges and universities must have seen another story.

#### (2) Regularly go to the folks to practice wind collecting

In fact, national vocal culture can also be said to be "native" vocal culture. Folk songs, minors, horns, or other original ecological vocal art forms can not be seen in the city. How students can see these national cultural treasures or the lineup of intangible cultural heritage, this problem should actually be something that the educators of colleges and universities think about or give practical action.

Students in the city and on the Internet can have the opportunity to enjoy vocal concerts, listen to lectures and performances by famous artists, and they can also have the opportunity to step on the stage to get exercise, but there is almost no chance to enter the country [17]. On the one hand, the country's urbanization process is too fast, and many traditional vocal music cultures are dying out. On the other hand, the managers of many institutions are not acting or are considering other aspects and are unwilling to lead students into the mountains and the countryside to conduct field surveys and style. The consequence of this is that the students do not know the environment in which the national folk vocal music was born, they do not know where they came from, and they do not even know where they are going. The consequences are conceivable.

## 2.4. Optimize Classroom Teaching of School Vocal Education

### (1) Enriching the original teaching style

The vocal education in contemporary non-educational schools is almost always in the form of "big lessons", with some chorus or other vocal activities as supplements. In the vocal education at the academic level, the teaching mode is based on individual lessons and supplemented by group lessons [18]. Individual lessons and group lessons have their own advantages and disadvantages in teaching. Individual lessons can focus teaching resources on a student, which is conducive to selecting appropriate teaching methods and teaching content according to the characteristics of students. However, this is more time-consuming and labor-intensive, and vocal education The CCP's part repeatedly consumes the teacher's time and energy, and at the same time, the way for students to obtain vocal knowledge is relatively single-blocked; group lessons are helpful to enhance students' cooperation and complementarity in vocal activities, and to avoid duplication of teaching content. It can well train students' recognition of sound quality in vocal music learning, but it can't teach students according to their aptitude, and it is easy to ignore the personality characteristics of students' vocal music learning [19]. Moreover, apart from the occasional rare lectures, it is difficult for students to absorb cutting-edge and novel vocal academic ideas and teaching methods from many aspects.

In order to avoid a single vocal music teaching form and a narrow student vision, we can learn from the many teaching forms in traditional education and develop innovative vocal music teaching models. Especially in vocal education at the academic level, in addition to individual vocal lessons and group lessons, you can also add, for example, vocal theory lessons, reducing the waste of teaching resources, and highlighting the importance of vocal theory knowledge; vocal optimistic

performance classes, students Sing songs in the form of simple stage performances in turn, and invite multiple teachers to give individual comments. This will not only enhance the practicality of students' vocal music, ensure the personality cultivation of vocal music teaching, but also enable students to correct themselves through the teacher's comments on other students. There are also the same mistakes and new inspirations; or a vocal academic debate like a "lecture", invite multiple teachers to take a class for one or more students and use the teaching examples to publish vocal skills and teaching methods and teaching content Their own opinions explore better ways and means, while students can question. In addition, there may be more forms of vocal lessons. We should break the original "one-to-one" or "one-to-many" monotonous vocal lessons for thousands of years, and find new and suitable teaching models to improve students. The interest in vocal music strives to not only open up students' perspectives on vocal knowledge and inspire new ways of thinking, but also have a new heuristic role in teaching concepts for teachers in teaching [20].

## (2) Oral Mind

In vocal education activities, the passers-by of "oral and heart-teaching" actually concentrated on the performance, understanding, and second-time creation of vocal music, and presented and passed on to the audience in an intuitive way to better maintain the vocal Artistic and complete [21]. Even today, as the level of teaching theory continues to develop, the method of "oral teaching by heart" still has its own limitations. For example, it may lead to rigid teaching. It is easy to cause thousands of people, but we must also see "oral teaching by heart" The teaching content is not only a simple combination of singing and playing skills, but also the interaction between teaching and learning between teachers and students, the penetration of discipline norms and laws, and the inheritance of the essence of art [22].

The particularity of vocal art lies in the abstraction of its ideas and its strong practicality. In vocal education, in addition to vocal training and breathing training based on graphs and tricks, the vocal performance is one-of-a-kind, and the emotional flavor of songs is often abstract, often Teachers are required to make demonstrations themselves, to imitate and refer to the students, and to present the style and charm of vocal music in a more intuitive form. Through the students' continuous imitation of the teacher's vocal singing, they can accurately learn from their predecessors and effectively learn the re-creation methods of vocal performances [23]. In addition, with the advancement of science and technology, many famous singers in contemporary and contemporary cities have live performances or audio recordings. We can watch different vocal artists singing different styles and charms by watching them, which can enhance our interpretation and understanding of vocal art works. Get more inspiration in vocal art. For vocal learners, watching a vocal concert may be a chance to get a master's "oral heart". Therefore, school vocal education should not be limited to the school's piano room, where there is life, there is a stage. There is our classroom.

## 3. Experiments

### 3.1. Research Object

In this paper, a total of 1,200 questionnaires were distributed to students from multi-city schools. Second, a questionnaire survey was conducted on vocal teachers from public and private middle schools in multi-city, with a total of 150, including 62 male teachers and 88 female teachers. Many teachers, teaching researchers and experts from these schools conducted interviews on the effectiveness and implementation of basic vocal classroom teaching, and then recorded the teaching fragments recorded in the lectures. Although the research object of this article is not comprehensive enough, this article makes every record based on the learning mentality. Both teachers and researchers, experts and teachers have given great support and help.

### 3.2. Research Content

The writing scope of this article is based on the background of today's pluralistic society. The implementation policy of multicultural vocal education in several schools among the research objects is particularly important. Only based on the full examination of the conditions can we conduct in-depth ethnic studies. Research on vocal music classroom teaching. This article considers that vocal classroom teaching without multicultural education is of no value and is inconsistent with the core values of socialism. The popularity and implementation of multicultural vocal education is also a focus of the research in this article. After all, the large environment has a small impact on the situation. Class teaching of national vocal music is not just to instill students' vocal music in the classroom, but to build on multicultural vocal music. On the basis of this, letting students experience the national vocal music of different countries and different nationalities, and while respecting and understanding each other, the pride in the national vocal music culture is the core goal of teaching.

### 3.3. Research Methods

Firstly, obtain timely and effective information through literature review and survey of some textual materials; then use questionnaire surveys and field visits and observations to grasp a large amount of information and data; finally, classroom observation methods analyze and summarize the situation of ethnic vocal music teaching, and then deepen A hierarchical study of whether ethnic vocal education has been successfully brought into primary, junior high, high school, and college vocal teaching in a multicultural context.

#### (1) Literature review method

Read a lot of relevant domestic and foreign literature and texts, and researched the "2011 full-time vocal curriculum standards", "analysis and teaching guidance of the new curriculum standards." Summarize and analyze the useful theoretical knowledge points, lay the foundation for the writing of the thesis, and prepare for further research.

#### (2) Questionnaire survey and interview method

Through the distribution of questionnaires to students from multiple schools in multiple cities, a total of 1,200 questionnaires were distributed and 1,103 questionnaires were collected, of which 965 were valid questionnaires and 138 were invalid questionnaires. The questionnaire mainly conducted a preliminary survey on the popularity of ethnic vocal music in the classroom and the effectiveness of student learning in the context of multicultural vocal music; followed by a questionnaire survey on vocal teachers in public and private classes in multi-city; and finally, multi-city teaching and research Interviews with teachers, experts, and teachers from multiple schools to gain a deeper understanding of the teaching of ethnic vocal music.

#### (3) Class observation method

This article will conduct field lectures while conducting questionnaires and interviews. In the process, what you see, hear, and think about is also the source of this article's thoughts. On the basis of all practical research, it can be said that Relatively much room for improvement. Through observing the teacher's "teaching" and students' "learning", we can gain real experience and true source.

### 3.4. Data Processing and Statistical Methods

According to the research purpose and development direction of this article, collate relevant literatures and summarize them, and list the research results that match this thesis. Then compare and analyze the data of the returned questionnaires and present more useful figures. Finally, for the

researchers, experts, and The teacher's interview was written in words, summarized the core meanings and refined, and finally provided a solid realistic basis for thesis writing.

#### 4. Discussion

##### 4.1. Student Questionnaire Survey Results and Analysis

A random sample questionnaire survey of vocal music education was conducted in these middle schools. A total of 1,200 questionnaires were distributed and 1,103 questionnaires were returned, of which 965 were valid questionnaires. The questionnaire survey showed that 498 of them said that there were more vocal lessons and that the vocal lessons were rich in content, extended and expanded, and the courses were more exciting; 210 of them said that there were less arrangements for vocal lessons, but they could still learn a lot; 118 Indicates that the vocal lesson is simple and not vivid; the rest indicates that there is almost no vocal lesson. It can be seen from the survey results that many middle schools still have a long way to go to achieve the goal of multicultural vocal education, and further improvement of classroom teaching models and dissemination of multicultural knowledge are needed.

Table 1. Proportion of ethnic music sections in teaching materials in multiple schools

	National music	World folk music	Modern music	Orchestral Music
primary school	48%	21%	19%	12%
junior high school	42%	35%	17%	6%
High school	46%	28%	18%	8%

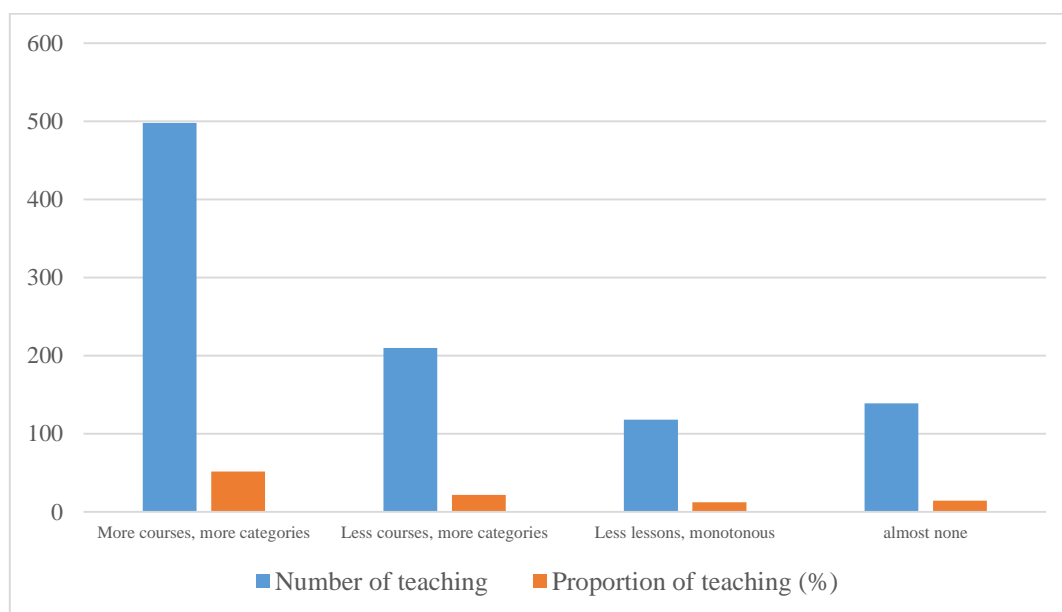


Figure 1. National vocal teaching in a multicultural context

As can be seen from the survey results display chart, multicultural vocal education is gradually integrated into middle school vocal education, but there are still some teachings that do not bring multicultural vocal education into the curriculum. How to introduce the multicultural nature into the classroom cleverly, although it is only a small change in the form of teaching, the impact on the development of students and the cause of Chinese vocal education is huge. The form of education is a small step forward, and social development is moving forward. A big step. Incorporating local



ethnic vocal music in a variety of classrooms so that contemporary middle school students can better understand the world's vocal culture, understand the national vocal music with the language of the world, and then inherit and develop the national vocal culture, and strengthen the appeal of Chinese culture.

#### 4.2. Statistics on Social Welfare Contributors of Vocal Teachers

According to the survey statistics of 965 valid vocal teacher questionnaires that were effectively recovered, the social welfare payment situation of vocal teachers in social music education and training institutions is shown in Figure 2. Among the surveyed social music education and training institutions, only 62 said that the education and training institutions paid the five insurance and one benefit for their vocal teachers, and only 208 said that the education and training institutions paid some social benefits for their vocal teachers, and 124 said Education and training institutions need to meet certain conditions before they can pay social benefits for their vocal teachers. There are 571 vocal teachers without any social benefits. This includes most part-time vocal teachers. The social welfare is basically full-time vocal teachers. . Overall, only 41.8% of vocal teachers have certain social benefits, of which 12.8% need to meet certain conditions to pay social benefits. At present, vocal teachers in social music education and training institutions have low social security benefits and low social status. It can be seen that social welfare benefits are low and social status is low. It is a vocal music graduate who will generally choose to participate in the national teacher preparation exam and eventually enter school education. One of the main reasons.

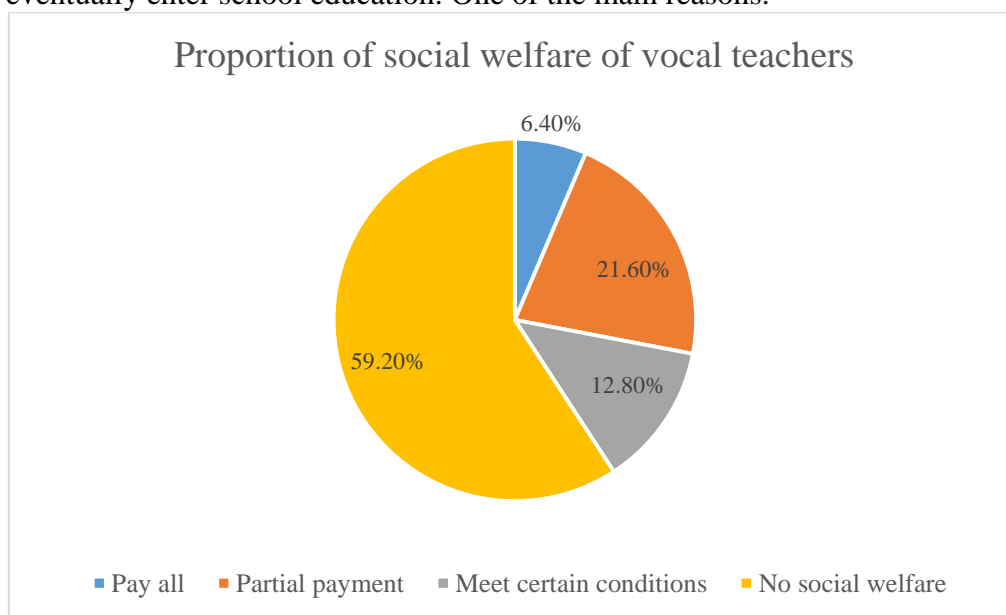


Figure 2. Proportion of social welfare contributions by vocal teachers

#### 4.3. Development Status of Domestic Online Education Industry

Due to the uneven distribution of China's education resources, high-quality education resources are often concentrated in first-tier cities. Therefore, the demand for high-quality education resources in second- and third-tier cities is very large. At the same time, because of their faster pace, first-tier cities have increased learning pressure. In addition, under the increasing competition pressure, the working people's demand for learning and growth has also spurred up. The rise of online education has just met these strong education needs. Therefore, when online education has sprung up in China, it has received widespread attention. Many traditional education institutions

have quickly completed the Internet transformation and have absorbed a large amount of investment in the short term, becoming the first A group of people who eat crabs have achieved leapfrog development. As shown in Figure 3, from 2014 to 2019, the market size of China's online education industry and the growth rate of the number of users have remained above 20%, which has nearly quadrupled in just four years. The size of China's online education industry market has exceeded 320 billion yuan in 2019, showing its rapid development.

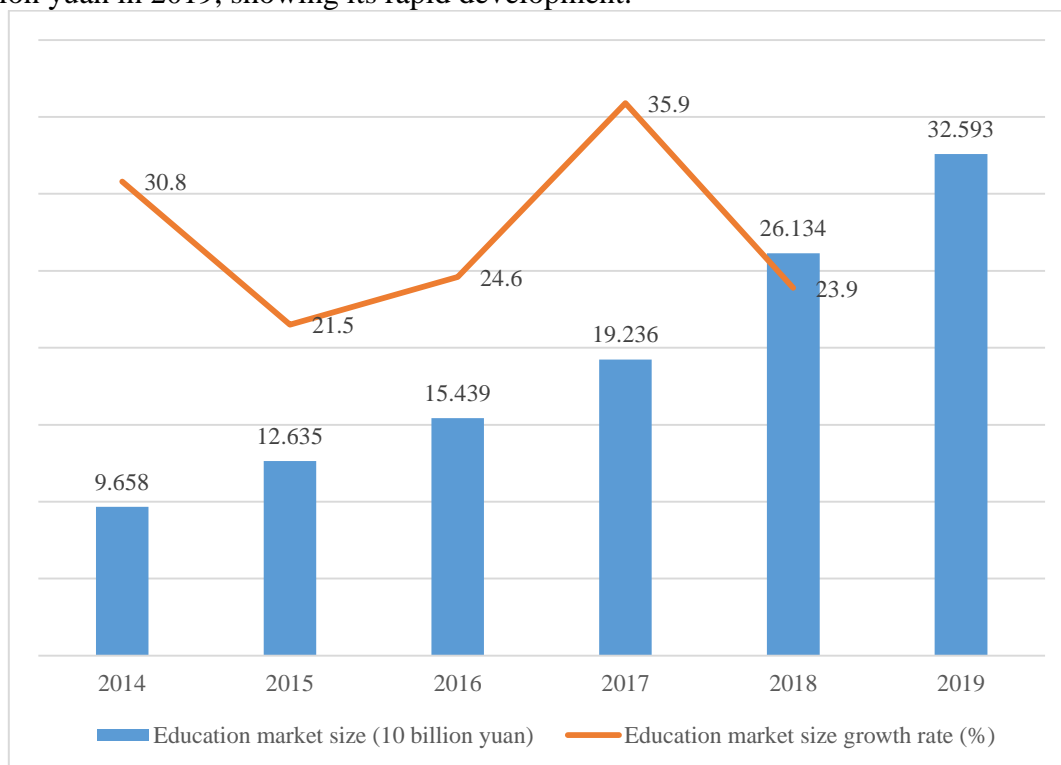


Figure 3. Domestic online education market size and growth rate

#### 4.4. Reasons for Vocal Teachers to Engage in this Occupation

According to the data, 89 of the vocal teachers majored in vocal music and 30 were minors, accounting for 79.3% of the total 150 vocal teachers. Vocal music, as an extremely abstract subject, has a certain degree of difficulty in teaching. At the same time, it has very high requirements for students' own voice conditions and their understanding of the subject of vocal music. The vocal teaching process requires vocal teachers to have a solid professional technical and theoretical foundation, and to be able to discover problems and disadvantages in the student's learning process in a timely manner. Therefore, among the vocal teachers in music education and training institutions, the number of vocal majors can reach 79%, which is a good development trend for social vocal teaching.

Table 2. Statistics of majors for vocal teachers

	Major in Vocal Music	Vocal expertise	Vocal Minor	hobby	Vocal Elective
People	89	17	30	12	2
percentage	59.3%	11.3%	20%	8%	1.4%

As a survey question that provides multiple choices, as shown in Figure 4, we can see that 63 vocal teachers are engaged in this industry based on their preference for vocal teaching, and

secondly, because of the majors studied, they can increase a certain income. This shows that the vocal teachers of most social college music education and training institutions like to engage in vocal teaching rather than simply for income. There are relatively more student resources. Most of the newly graduated students are facing employment pressure and the general predicament of relatively low wages and high living costs. It is extremely difficult for vocal teachers in educational institutions to maintain their enthusiasm and love for vocal teaching. This is also a positive force to promote the development of vocal teaching in music educational institutions.

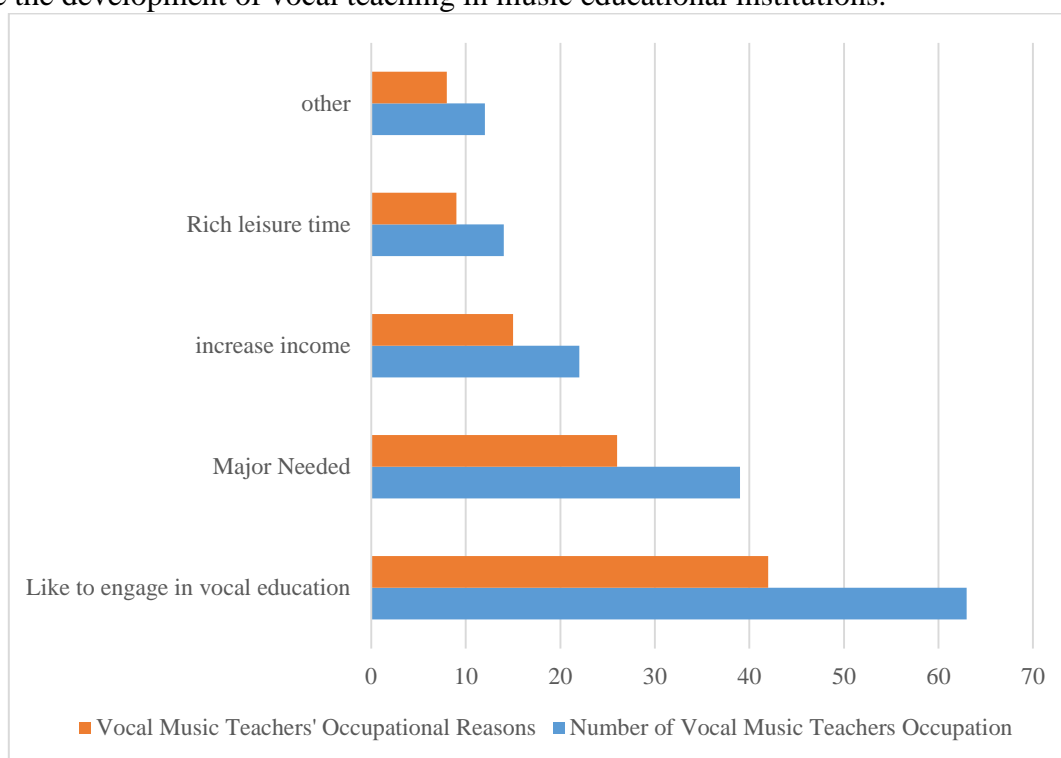


Figure 4. Why vocal teachers are in this profession

## 5. Conclusion

In terms of methods, the teaching concept of vocal music education is firstly proposed, and the vocal music education channels are used to strengthen vocal music education. The teaching content of vocal music education has been improved, from the addition of local vocal music cultural courses and regular to folk folk gathering practices. Optimization of school vocal education, from the enrichment of the original teaching form, teaching and oral teaching. From the perspective of experiments, the subjects of the experiments were students and teachers from multi-city schools. The data were collected and sorted by questionnaire survey.

We are well aware that in the process of implementing this series of measures, we are not opposed to foreign cultures, but we must pay attention to the combination of multicultural and local cultures. If we blindly respect Western music, the excellent musical works of the Chinese nation will be lost, and the traditional culture of our ancient civilization will gradually lose its due influence in multiple cultures. As a carrier of civilization, national music will also lose its proper role.

National cultural identity is often manifested as the cohesiveness and appeal of a culture. Establishing national cultural identity is a recognition and approval of the national culture. This identification is based on full cultural consciousness and cultural self-confidence. People need to

give full play to cultural subjectivity and continuously reflect on national culture. Grasp the development of national culture, inherit the fine traditions of national culture, carry forward the spirit of national culture, and promote the innovation of national culture. On the basis of inheriting cultural traditions, injecting the spirit of the times into national traditional culture and realizing new development of national culture.

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### Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

### Conflict of Interest

The author states that this article has no conflict of interest.

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