

Exploration of Multimodal Integration Education in Ethnic Vocal Music Teaching

Yingyan Zhang

Center for International Education, Philippine Christian University, Manila, Philippines

ziyubaby1021@163.com

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Abstract: Purpose: From a practical perspective, the scientific research level of ethnic vocal music teachers is not ideal. At present, in vocal music teaching, there is a widespread personalized teaching method based on experience, which leads to teachers placing too much emphasis on language expression and neglecting the expression of words. At the same time, there is a lack of theoretical understanding of the relationship between teaching process and teaching effectiveness. Method: In the new era, exploring the teaching mode of ethnic vocal music is an exploration of the teaching mode of vocal music. It is required to reform the teaching of ethnic vocal music from different perspectives, from two aspects: "seeking roots" and "opening up". In the perspective of multimodal integration of educational culture, it is necessary to inherit and promote ethnic music culture, and fundamentally change the ideological concepts of ethnic vocal music teachers, in order to comprehensively improve their teaching ability and professional quality. Result: 53% of the respondents were satisfied with the multimodal integrated education in this article, while 8% considered it average. Conclusion: This article provided a good guarantee for cultivating a large number of excellent ethnic vocal talents.

1. Introduction

Since ancient times, China has had a comprehensive aesthetic, such as Chinese drama, which is inclusive of everything. To this day, the prosperity of Chinese folk drama still makes people proud. After the May Fourth Movement, through the efforts of generations of patriots, western vocal music was introduced to the country, and the construction of our vocal music system was accelerated, which greatly improved the professional level of vocal music students. Especially in recent years, many vocal music educators have combined the essence of traditional Chinese singing with Bel

canto, pushing professional vocal music education to a more standardized and scientific development path, which can not only rapidly improve their teaching efficiency, but also greatly reduce the time for their singing to mature. The development of the "academic school" in the history of vocal music teaching is undoubtedly a progress, but it also brings a series of problems, such as: an increasing number of students with independent performance ability, lower recognition, consistent aesthetic tendencies, decreased personality factors, and inconsistency between technology and art. The integration of multiple modes in ethnic vocal music teaching is urgent.

For excellent vocal art, while learning its advantages, it is necessary to firmly embrace the tree of folk music resources. Only by mastering this principle can a diversified aesthetic standard for ethnic vocal teaching be established to meet the current practical needs of ethnic vocal teaching. S B Murtozova was committed to the study of the history of music education in Uzbekistan. He studied changes in the music field, common issues with local music organizations, choir schools, and folk music schools, which focus on promoting European music [1]. Xie X believed that ethnic vocal music has strong ethnic characteristics and requires the absorption and learning of other excellent vocal art elements to form a new form of vocal music [2]. Yoo H briefly defined cultural humility and applied this concept to the analysis of cross-cultural backgrounds in music education [3]. Howard K believed that the purpose of ethnography research is to test students' curriculum achievements in music classes. His research provided evidence for music educators, proving that children can develop their understanding of music and society through curriculum design [4]. Westerlund H M believed that the theory of music education after World War II avoided the idea of schools as educational spaces for cultivating a "common culture", which is seen as a characteristic of nationalist music education [5]. Their national vocal music teaching research is not very clear about the scientific vocal method of *bel canto*.

Open classes are designed to create an open classroom atmosphere and provide a platform for teachers to communicate. The National Vocal Music Teaching and Research Office can listen and evaluate classes among all teachers, and then select several teachers to conduct public classes in stages, which can be individual classes or group classes. During the teaching process, teachers and students should be actively encouraged to ask questions and think, and teachers should provide on-site demonstrations and answers as soon as possible. After class, it is necessary to summarize one's own experience in a timely manner, record one's classroom experiences, and keep them in the teaching and research room for everyone to communicate.

2. Exploring Methods for Multimodal Integrated Education

2.1. Teaching of Ethnic Vocal Music

National vocal music is a singing style with Chinese characteristics and its own unique artistic characteristics. In decades of development and change, ethnic vocal music has demonstrated rich and diverse musical characteristics [6-7]. Chinese traditional folk music is a very distinctive form of folk music, which is a good art form and also an art form. In their development process, these ethnic music works have formed their own unique aesthetic characteristics [8]. A large number of ethnic vocal works that make reasonable use of traditional opera music structures and cleverly draw on them have achieved brilliant achievements in the development of Chinese ethnic vocal art. In China, a new and milestone national vocal music has emerged through the integration and infiltration of traditional Chinese opera and modern folk music. Although there are many difficulties in the process of creating national vocal music, the artistic form of "fusion of opera and song" with the characteristics of Chinese vocal music ultimately emerged [9].

In terms of vocal teaching, the popular "cross disciplinary singing" in recent years has been highly praised by many singers, but its cultivation methods vary from person to person. Music

innovation is a manifestation of the personal style of musicians, with results ranging from vulgar to elegant, from criticized to praised [10].

The relationship between fundamental frequency J_P and pitch Y_G is:

$$J_P = \sum_{k=0}^n \binom{n}{k} Y_G A^{n-k} \quad (1)$$

Due to the uncertain pitch of the percussion track, percussion track A is not considered:

$$A = \mu(wx + b) \quad (2)$$

The note matrix z and intensity matrix a_i^j are used to represent the music content and performance style, respectively:

$$z = wA + b \quad (3)$$

$$a_i^j = \rho(\sum m + n) \quad (4)$$

Through the unremitting efforts of national vocal singers and their diligent exploration, they have gradually developed a type of high aesthetic value within the broad category of national vocal music. From the situation of "great unity" a few years ago to the diverse and colorful art stages of ethnic vocal performance now, it has condensed the high expectations of the Party and the country for ethnic vocal performance, condensed the exploration and exploration of music by many experts and professors in the music field, and even condensed the continuous improvement and transcendence of most ethnic vocal performers, which can be said to be hard-earned. In this process, it is necessary to conduct a comprehensive and systematic review of the various influencing factors and influencing factors that arise, and to conduct forward-looking analysis and research on this process [11].

2.2. Multi Mode Integrated Education

Multi mode integrated culture "is currently a popular form of music education internationally. This is a positive attitude adopted by countries around the world towards immigration issues, ethnic conflicts, and international relations issues, as well as the internationalization trend of educational democratization. This is a long-term and highly practical activity, which also provides a brand new value for music education. There are many terms for multimodal integrated cultural music education, such as "international relations" and "multi-ethnic music" in general education, and their meanings are mostly similar or derived. Its core idea is to achieve equal and equal development of the art and culture of all ethnic groups in a social environment where multiple ethnic and multimodal cultures coexist, thereby enriching the education of the entire country's art and culture. Nowadays, the term 'multimodal integrated cultural music education' has been widely recognized in the music education industry. It covers a large range of music courses, teaching music culture, and emphasizing its characteristics, rather than the broader definition of multimodal integrated culture commonly accepted in today's education [12].

Usually, there is a national flavor teaching and research room in the vocal music college, and the public courses offered are mainly based on the courses of the performance department, rather than being offered separately. The exploration of curriculum, teaching mode, and teacher quality is based on the current teaching system of the vocal music department of the Conservatory of Music [13].

(1) Strengthening the construction of ethnic music courses

This article mainly discusses from three aspects: ethnic music culture, ethnic music theory, and ethnic music singing major. In the process of teaching, it should include imparting theoretical knowledge on the emergence, development, and formation of various schools of traditional vocal

arts such as folk songs and quyi, rather than just learning to sing a few folk songs and operas. Starting from theoretical research, for contemporary musicians, the academic research of ethnic vocal music is both familiar and unfamiliar. The reason for saying 'mature' is because during this period, people's national consciousness and concept were increasingly strengthened, and naturally they paid more attention to national folk music. Therefore, both teachers and students are unfamiliar with the theory of ethnic vocal music, which is an objective reality and reflects that the prospects for research on ethnic vocal music art are not optimistic [14].

(2) Emphasizing the Construction of World Music Curriculum

Although international music courses have just begun, they have received widespread attention from the music industry in different fields, and some local music schools have already offered some courses in this field. The national music culture in the world is vast and boundless, and cannot be comprehensive. Therefore, in teaching, the main content should be to expand students' horizons and cultivate their multimodal cultural values [15].

In China, it has always been conducted in a "one-on-one" manner in music colleges. Personalized vocal music courses have achieved significant results in practice due to their strong targeting, flexibility, and ability to take into account students' individual characteristics, artistic personality development, and other factors in the teaching process, and have gradually become an important vocal teaching mode. Of course, the "one-on-one" teaching also has its limitations. Its biggest flaw is the one-on-one teaching method, as well as the "lifelong teacher system" in most universities. This has led to students using the same teaching method and the same teacher's vocal art perspective for four years, which has led to students' narrow horizons and even imitating the teacher's shortcomings. During the annual exam observation process, many teachers experience this kind of experience. Some students can identify the student as soon as they start singing, often because they imitate the teacher's singing characteristics, which has both advantages and disadvantages. In the teaching process, national singing and bel canto singing are separated from each other. The study of traditional arts such as traditional opera and folk songs only stays at a superficial level, only paying attention to students' singing skills, while ignoring the cultivation of students' overall quality, resulting in a single singing method and single performance form. Therefore, this article adopted a new educational model that breaks through the "one-on-one" educational approach and engages in two-way communication with students through various forms of education such as "one-on-one", "group classes", "open classes", and "going in and out" [16]. Multi mode integrated education teaching is shown in Figure 1.

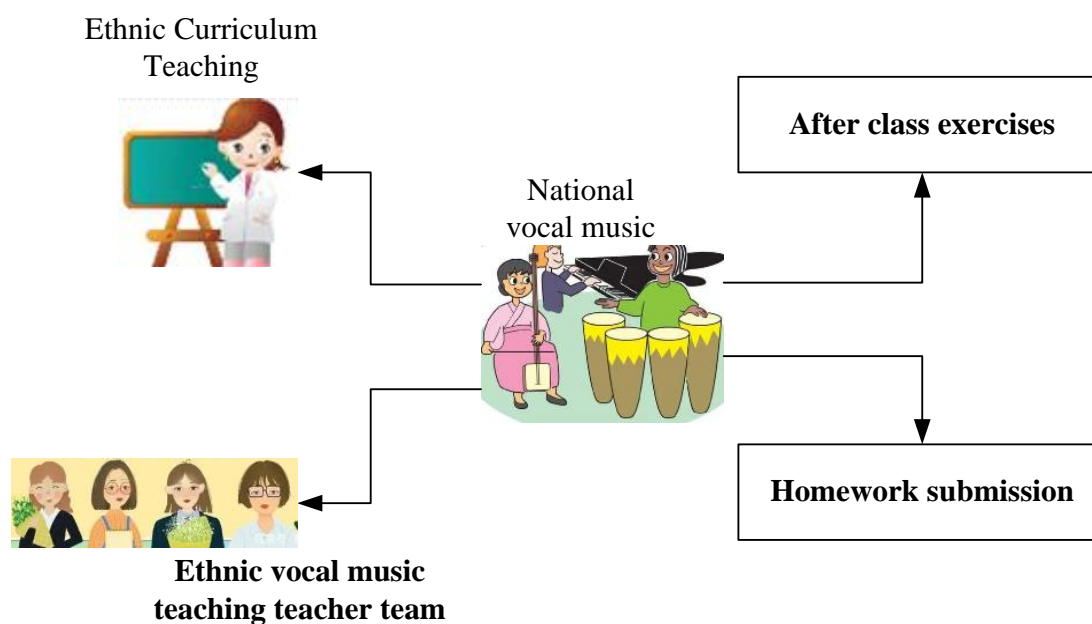


Figure 1. Multi mode integrated education and teaching

3. Multi Mode Integrated Teaching Experiment

(1) Strengthen the construction of ethnic music courses

This article mainly discusses from three aspects: ethnic music culture, ethnic music theory, and ethnic music singing major. In the process of teaching, it should include imparting theoretical knowledge on the emergence, development, and formation of various schools of traditional vocal arts such as folk songs and quyi, rather than just learning to sing a few folk songs and operas.

(2) Emphasizing the Construction of World Music Curriculum

In order to cultivate national vocal talents, it is necessary to provide them with international, national, and ethnic music theory education. The national music culture in the world is vast and boundless, and cannot be comprehensive. Therefore, in teaching, the main content should be to expand students' horizons and cultivate their multicultural values. At the same time, in professional courses, it is necessary to change the traditional "one-on-one" teaching method and transform the "one person lifelong" teacher training method into various forms of layered teaching such as "one-on-one" group lectures and lectures. Teaching needs to continue the national vocal education mechanism of "inviting in, going out" and folk interaction, which is a practical teaching model that combines school teachers and students entering the folk, learning from literary and artistic groups, and inviting excellent singers and artists to teach folk music on campus.

4. Results of Multimodal Ethnic Vocal Integration Education

Adopting a one-on-one teaching model, it is recommended to have classes every Monday in the first academic year. If conditions permit, two class hours per week can be taught in the second, third, and fourth academic years (using vocal performance as an example). This is a vocal technique training aimed at improving students' singing ability and skills. Its characteristic lies in emphasizing individualized teaching, fully tapping into the personal potential of each student, and maximizing their personal qualities. The main teaching purpose of first and second grade students is to establish a concept of "smooth, bright, and relaxed" tone and master basic vocal skills, namely the ability to control voice and breathing. Based on their own personality, voice characteristics, and external

conditions, they would explore a vocal path that is suitable for their individual characteristics. Five classes were randomly selected, and the statistical results of their exam scores are shown in Table 1. The traditional learning method had significantly lower academic performance than the learning method in this article. For example, in the traditional learning method, the score of Class 1 was 60 points, while in this article's plan, it was 69 points.

Table 1. Statistical results of exam scores

Class	Traditional solutions(score)	This article's solutions(score)
1	60	69
2	70	75
3	78	82
4	77	83
5	79	86

Third and fourth grades are critical and mature periods for learning. The teaching purpose is to enable students to achieve basic consistency in sound, emotion, and performance during singing, understand and master various types of songs, and initially establish a personalized singing style. The main performances are Chinese songs, including Chinese folk songs and adapted songs, as well as original songs from Chinese opera, as well as some classic songs from ethnic minorities. In teaching, attention should be paid to cultivating students' ability to express emotions and artistic expression, allowing them to gradually master various music styles and interpret them, ultimately forming their own personalized singing style. The expert's evaluation of the basic theories of vocal music and the performance of vocal works in the integration education of ethnic vocal music is shown in Figure 2. The average score for the basic theory of vocal music was 7.3, and the score for works in daily life was 6.9.

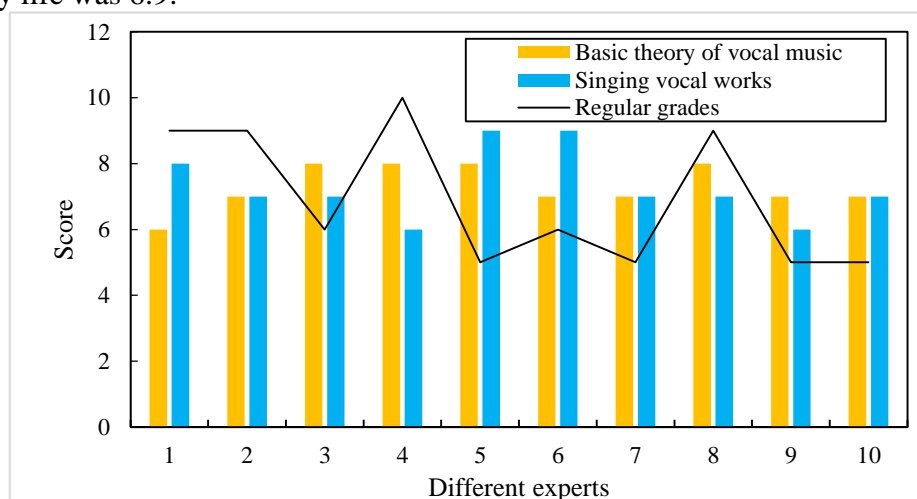


Figure 2. Experts' rating of basic vocal theory, singing vocal works, and performance in ethnic vocal integration education

Group teaching is a good auxiliary teaching method. It is offered in the first and second grades, with two classes per week, with 1 to 20 students in each class. There is a large mirror in the class that allows students to clearly see their expressions and movements. The main content of the course is the basic principles of vocal music (vocal organs of singing, several singing methods, resonance of singing, themes of singing, and forms of singing), the history of vocal music, the audio-visual performance of excellent Chinese and foreign singers, regular observation of vocal music, and the

"commonalities" of vocal music. During the teaching process, teachers should pay attention to adjusting the classroom atmosphere, valuing each student, and giving them more opportunities to ask questions and showcase. The satisfaction evaluation of students towards multimodal teaching in this article is shown in Figure 3. 53% were satisfied and 8% were average.

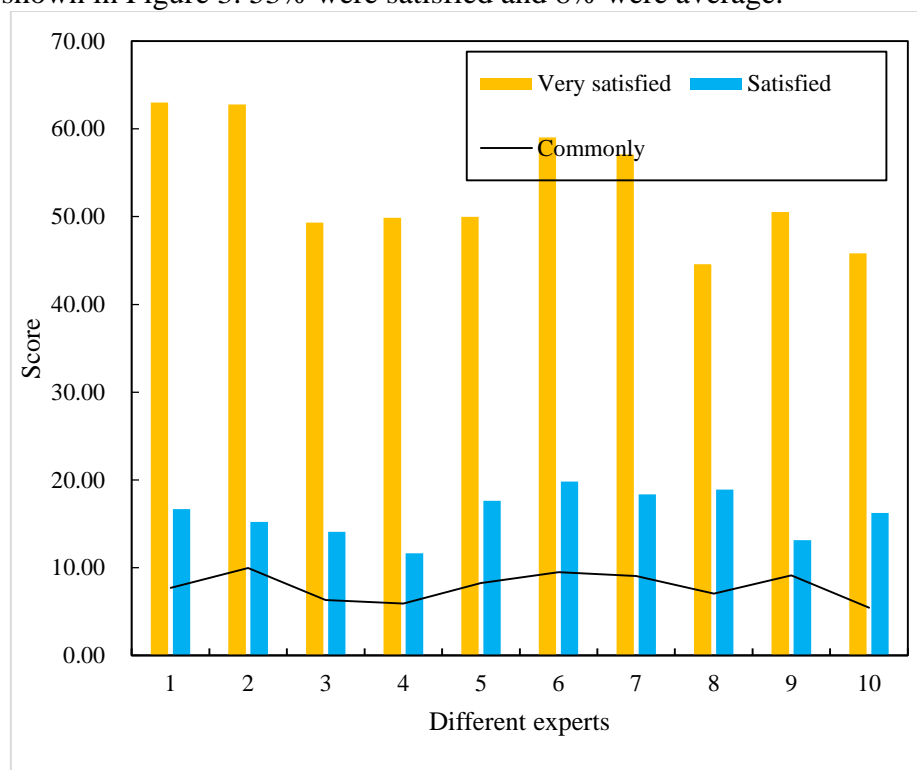


Figure 3. Student satisfaction evaluation of multimodal teaching in this article

5. Conclusions

The unique ethnic folk tunes have opened up a vast field for the study of aesthetic characteristics. The core of a song is melody, its skeleton is rhythm, and its idea is lyrics. In a multi-ethnic country, each ethnic group has its own unique musical style. Although it is not clear which ethnic group the other party belongs to, as long as one hears their music, it is easy to distinguish their ethnic group from the characteristics of their songs. This article adopted a diverse teaching model for ethnic vocal music, which opened up a new teaching path in ethnic vocal music education. One of the most important aspects is to form a two-way interactive teaching method with folk music, which allows school teachers and students to enter the folk, learn from literary and artistic groups, and invite excellent ethnic and folk singers and artists to teach folk music and participate in vocal music teaching. Such participation is not only accidental in ethnic vocal music teaching, but also an indispensable part of the teaching mode of ethnic vocal music, in order to help students better understand the multifaceted nature of ethnic vocal music.

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Data Availability

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

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Conflict of Interest

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

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