

Examining the Role of World Multicultural Music Education in the Inheritance of Foreign Ethnic Music Culture

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Abstract: This study centers on world multicultural music education, analyzes the characteristics and inheritance modes of ethnic music culture in different countries and regions in order to discover the specific efficacy of music culture and understand the role played by ethnic music in the education system and its practical application points. This paper firstly analyzes the cultural characteristics of ethnic music in Europe, Asia, Africa, America and other regions, and shows the cultural attributes and differences of each region by summarizing and integrating the richness and diversity of music culture in these different countries and regions. After that, it collects and researches a series of cases of application of foreign ethnic music in education, and grasps the problems and challenges that existed during the inheritance of ethnic music in each region, such as cultural conflicts, tradition protection, insufficient innovation, and so on. After that, we collect and study a series of foreign folk music application cases in education to grasp the problems and challenges that exist during the inheritance of folk music culture in each region, such as cultural conflicts, traditional protection, and insufficient innovation, and then we give targeted solutions to the problems. Therefore, this study aims to understand the characteristics of music culture in different countries and regions and its application practice in education, and at the same time, it discusses in depth the effective inheritance of national music culture by means of corresponding education forms under the multicultural music education in the world so as to achieve the purpose of effectively enhancing the sharing and communication of music culture, enriching the connotation of music education and innovating the method of music education.

Keywords: World Multiculturalism, Music Education, Foreign Ethnic Music, Cultural Inheritance, Research

1. INTRODUCTION

At present, the national music culture of different countries and regions in the world often has more distinctive characteristics, and this different musical forms or musical characteristics, is not only a reflection of different countries and regions of history, culture, customs and other aspects of the core carriers, but also the general public's emotional support, the regional spirit of the intuitive embodiment of the spirit of the nation. Under the

background of globalization, the efficiency of foreign national music culture communication has been significantly improved compared to the past, but at the same time, problems such as the threat of cultural homogenization have also emerged as a result. The focus of this study is to comprehensively analyze the inheritance of foreign national music cultures in the context of globalization based on the perspective of multicultural music education in the world, in order to clarify the characteristics and inheritance methods of music cultures in different regions of the world, to reveal the significance of educational innovation for the realization of the effective inheritance of national music cultures, to enhance the public's awareness of the importance of the protection of national music cultures, and to provide a new and systematic educational vision for music education practitioners.

2. OUTLINE OF WORLD MULTICULTURAL MUSIC EDUCATION

Multiculturalism in the world mainly refers to social and cultural diversity, i.e., different regions and countries with different cultural values, traditional customs and living habits. The essence of the world multicultural context is to allow cultural differences to coexist, and all kinds of cultural characteristics should be accepted and respected, and world multicultural music education is the extension on the basis of this concept. World multicultural music education emphasizes the equality and coexistence of music cultures around the world, and in the process of music education, students should be fully exposed to and appreciate diversified music styles and expressive qualities, so as to effectively expand students' cultural horizons and deepen their understanding of national music cultures in different countries and regions, which is also a powerful measure to improve students' music knowledge and skills while cultivating their critical thinking and innovation abilities. From a practical point of view, multicultural music education in the world has an irreplaceable positive effect on breaking through the barriers of music and culture in different countries and promoting cultural exchanges and understanding in different regions. Because music itself is a form of art without national boundaries, music is an important medium for human beings to cross regional and cultural boundaries and to realize spiritual resonance to exchange emotional thoughts, so the importance of music education is self-

evident. Multicultural music education in the world can let students come into contact with different music styles and forms of expression, and help them understand and feel the music, so that they can be more tolerant and agree with the diversity of cultural qualities, and multicultural music education in the world can also help the inheritance of national music and culture. For example, in the process of teaching national music to the students, teachers can pass on to the students the corresponding cultural traditions and history, so that the effective inheritance of national music and the protection of cultural heritage can be achieved. For example, teachers can pass on the corresponding cultural traditions and history to students in the process of teaching ethnic music, so as to achieve the purpose of effective inheritance of ethnic music and protection of cultural heritage (Matiure, 2023).

3. CHARACTERISTICS AND INHERITANCE MODE OF FOREIGN FOLK MUSIC CULTURE

3.1 Ethnic Music Culture in Europe

European region has a long history of music culture, which is deeply influenced by the ancient Greek and Roman empires, and over the centuries. Even now, Europe is still the center of music and art. The most typical feature of European music, that is, it is the birthplace of church music, opera music, symphony and other music, such as Italy's opera, Germany's symphony, Austria's classical music, etc., all of which have had an extremely important impact on the world's music culture (Rajan & Nithin, 2023). In addition, the national music of different regions in Europe itself also has very strong national characteristics, such as Celtic folk songs in the Irish region, Spanish flamenco music, etc. And in the inheritance mode, the European music culture has formed a systematic music school education, and at the same time every year by organizing all kinds of music festivals and celebrations, such as the Vienna New Year's Day Concert, etc., the form of these activities have made the European music culture has been effectively inherited and promoted (Meng & Liu, 2021).

3.2 Ethnic Music Culture in Asia

Compared with other continents, Asia has the largest land area, which also makes the Asian region has a very rich and diverse national music

culture. For example, in China, the ancient Han music with its five lines, the Palace tonality, unique rhythmic structure, a variety of musical expression, can fully reflect the historical heritage of China; and China's ethnic minority music, such as the Yi torch festival songs, Zhuang songs, etc., but also effectively demonstrated the pluralistic face of China's music culture. As for India, which also belongs to Asia, its Indian classical music form is embodied by Hindustani and Carnatic music, which is characterized by subtle stretching sounds and complex rhythmic systems, of which the "stretching sound" is unique to Indian music. The "Raga" and "Tala" techniques, i.e., the sound sliding technique, create a smooth and unique melody through the constant subtle vibrato changes between the notes during the singing and playing, which is a relatively special playing technique that can effectively reflect the cultural and cultural characteristics of Indian folk music. This relatively special performance technique can effectively reflect the pursuit of subtlety and refinement in Indian folk music culture (Lim & Zhang, 2023). Japanese harmonic music, shakuhachi, shamisen, etc., is a visual embodiment of the cultural connotations of the island nation. Taking shakuhachi as an example, shakuhachi actually belongs to the bamboo flute, only with a difference in appearance, which first originated from China, but has been further developed in Japan, and the tone of shakuhachi is deep and introspective, which embodies the Japanese people's unique understanding of the harmony of nature and the philosophy of life. Figure 1 below shows a diagram of the shakuhachi.



Figure 1: Shakuhachi instruments

On the whole, Asian folk music generally has a relatively close connection with religion, philosophy, ritual activities, etc. In terms of

inheritance, many Asian folk music cultures are the products of long-term historical accumulation (with obvious national and regional characteristics), and the development process is often not created in a written context, but mostly through the oral teachings of artists or teachers, and the students' repeated listening, practicing, and imitating, to realize the inheritance and development of the corresponding music and art works. For example, in India, many ethnic traditional music is taught by local masters, this form of transmission or dissemination will continue for several generations. Even now, most of the Indian classical music is still practiced in the mode of "guru-shishya" (master-disciple), the process, the master will not only teach the apprentice musical skills, but also the local national culture, spirit, moral philosophy, the spirit of the music and so on into (Hui, 2023). In addition, with the development of the times, many countries in the Asian region also record music through sheet music to achieve the purpose of effective transmission of national music culture, such as the Chinese guqin's simple sheet music, Indian saraghas and so on, which are effective carriers to reflect the transmission of music. And music serves as an important part of community customs and festivals, in which ethnic music culture is further passed on and carried forward. In recent years, technological advances have made it possible for Asian folk music culture to be popularized and promoted more efficiently through modern technology (recordings, networks, etc.). So in essence, there are more ways of passing on folk music culture in the Asian region, and although the transmission paths are scattered, each of them has its own unique attributes, whether it is oral transmission, teacher-disciple tradition, or sheet music recordings, community activities, and modern technology, all of them are the key links that connect the traditional and the modern, the individual and the society, and the original and the adapted forms of passing on and developing the folk music culture (Bousalis, 2023).

3.3 Ethnic Music Culture in Africa

African ethnic music culture is also very rich, African music in the public's impression, that is, its attention to the combination of music and dance, such as a strong sense of rhythm, energetic dance, and high singing interactive fusion, and African folk music is also a reflection of the daily life of the African people as a "tool". Specifically, the music of West Africa is a polyphonic music system interwoven by percussion instruments and songs, and the transient rhythms of percussion instruments and the echoes of songs convey a more prominent spirit of resilience and perseverance.

North Africa, on the other hand, moves between classical and popular, with melodious music (Zhang, 2023). South Africa, on the other hand, has the most unique ethnomusicological culture, as music has an unshakeable place in the social and cultural life of South Africa, where it is used for entertainment as well as an important part of religious ceremonies, political protests, and community activities. For example, South Africa's Isicathamiya, a male choral form originated in South Africa, which weaves hymns and mischievous anecdotes into songs through harmonization; and then there is South Africa's unique mbaqanga, which was born in the taverns and streets between the urban areas of Johannesburg, and it has a distinctive African accent and rhythm, and it also combines elements of Western music such as jazz, blues, and hip-hop, so that South Africa's music and cultural prosperity and inheritance come from the close connection between the country and society as a whole. The national music culture inheritance in Africa also focuses on oral transmission, community activities, musical instrument production, primitive religious ceremonies, etc., aiming at making music a normal way of life through the combination of music and dance, and at the same time, it is also a kind of "dialect" for emotional communication. For example, taking the production of musical instruments as an example, the production and use of African musical instruments is a typical means of national music and cultural heritage, such as the African drum (Djembe) is the most well-known African musical instruments, as shown in Figure 2 below, drumming skills, production techniques are generally inherited from generation to generation in many African families and communities, and it has become an important carrier for the presentation of African music and national culture (Yoo, 2023).



Figure 2: Physical drawing of an African drum

3.4 Ethnic Music Culture in the Americas

The Americas can be divided into North America, South America and Latin America, and the ethnic music culture of the Americas is influenced by the music of the indigenous peoples, Europe, Africa and other music cultures, and the classification of genres is also more diverse. For example, the American national music culture of the North American continent, there are folk, blues, jazz, rock and many other branches, and these distinctive music and cultural qualities, the development of today's world music and culture has a positive impact that cannot be ignored. Combined with the practical point of view, the American aboriginal music, mainly percussion, vocals-based, musical attributes and mystical religious ceremonies and people's daily lives are closely related (Chen, 2023). In addition, North America, Cuba's salsa (salsa) music, Mexico's Mariachi music (mariachi), etc. reflects the distinctive characteristics of these regional ethnic music culture, that is, these regional ethnic music culture by the aborigines and Spain, West Africa, the influence of the music style exuberant, enthusiastic. As shown in Figure 3 below, it is a demonstration of the interpretation of Cuban salsa music.



Figure 3: Diagram of salsa music

The samba of Brazil, the tango of Argentina, and the Andean bagpipe music of Peru, on the other hand, emphasize on emotional expression and glorification of life, which is an important medium to highlight the enthusiastic and optimistic attitude of the South American people. Jamaica belongs to the origin of reggae music, and this style of music is loved by people all over the world. Panama's music is a fusion of Latin, Native

American, African, and Spanish music. Latin American music culture has a unique and colorful musical form composed of a mixture of local indigenous people, Spanish colonizers, and other multiple historical elements.

The national music culture inheritance model of the entire American region is mainly reflected through the systematic teaching of the corresponding professional educational institutions, as well as a variety of music festivals and daily life entertainment activities. For example, many countries in the Americas have professional music colleges to pass on local music culture to the next generation through structured curriculum training. And with the popularization of digital media such as the Internet, the national music culture of the Americas has been more widely spread around the world (Bai, 2023).

4. THE MAIN POINTS OF FOREIGN NATIONAL MUSIC CULTURE INHERITANCE PRACTICE UNDER THE WORLD MULTICULTURAL MUSIC EDUCATION

4.1 Ethnic Music Inheritance and Intercultural Communication Methods Under Multicultural Music Education

The inheritance of foreign ethnic music culture under the world multicultural music education needs to make use of music education to ensure that students recognize and appreciate the music across different races, nationalities and cultures while cultivating their conscious thinking of respecting and understanding multiculturalism, and the music education practitioners should make it clear that music is the common language of human beings, and focus on the properties of the world's multiculturalism, highlighting the practice-oriented, theoretical and practical ideas during the practice of music education. During the practice of music education, they should emphasize the idea of practice-oriented and theory-supplemented, so that students can learn the theoretical knowledge of music in the classroom as well as participate in music creation and performance, and guide students to learn different music cultures through observation, imitation and practice, while teachers should also show students music performances in different cultural contexts as much as possible, for example, African drum-beating techniques and stylistic characteristics of Indian classical music, so as to enhance students' aesthetic qualities of music. Teachers of music majors should also correctly recognize the

positive role played by schools, communities and other relevant institutions in the heritage of folk music, such as optimizing the music curriculum, introducing folk music from different countries, giving students the opportunity to contact and learn such music, and leading students to participate in regular music activities (concerts, music festivals, etc.) organized by the corresponding communities and institutions, so as to effectively improve students' learning of, and participation in, folk music, dissemination (Haoa, 2023).

4.2 Practical Cases of Ethnic Music Inheritance under Multicultural Music Education

Taking a music college in China as an example, which is centered on the world's diversified music education, the teachers of this college, in order to incorporate the ethnic music into the teaching, set up the educational program of "Music Sharing" after discussing with the school authorities, aiming at integrating the ethnic music from all over the world into the curriculum, so that the students, while learning the music theory, can also have an in-depth understanding of the music cultures of various regions. The program aims to integrate folk music from all over the world into the curriculum so that students can learn music theory and gain an in-depth understanding of the music culture of each region (Biana, 2020).

The curriculum includes the dissemination of traditional Chinese music and culture, understanding the characteristics of American music, teaching European classical music, mastering African music styles, and at the end of the program, the teacher asks the students to form their own groups to rehearse the world's ethnic musicals, so that the students can fully utilize what they have learned in practice, to ensure that they can experience the charm of various musical cultures and at the same time, deepen their understanding of the skills of various musical knowledge. In collaboration with the teacher, the institution first set up a number of different music workshops, inviting music experts from different musical backgrounds to teach their respective fields of musical knowledge, skills, students can freely choose their own interest in music workshops, advocating students' independent and innovative learning, and try to participate in the music creation, in order to cultivate the students' ability to think independently of the music and the spirit of artistic innovation. As shown in Table 1 below, it is the educational plan for ethnic music heritage under multicultural music education developed by the teachers of the school.

Table 1: Ethnic Music Inheritance Education Program Plan Under Multicultural Music Education

Music Workshop	Objectives	Teaching Content	Teaching Methods	Teaching Activities	Performance Content	Feedback and Evaluation
Chinese Music Workshop	Promote Traditional Chinese Music Culture	History of Traditional Music, Erhu and Guzheng Playing Techniques	Self-Learning, Innovative Creation	1. Theoretical Explanation 2. Practical Operation 3. Practical Performance	Guzheng and Erhu Ensemble	Student Feedback, Teacher Evaluation, Continuous Improvement of Teaching Plan
American Music Workshop	Understand the Characteristics of American Music	History of American Music, Including Instruments and Music From Latin America and North America	Self-Learning, Innovative Creation	1. Theoretical Explanation 2. Instrument Demonstration 3. Student Practice	Marimba and Jazz Instrument Music Performance	Student Feedback, Teacher Evaluation, Continuous Improvement of Teaching Plan
European Classical Music Workshop	Teach European Classical Music	Study of European Classical Music And Instrument Playing (Such as Violin, Piano)	Self-Learning, Innovative Creation	1. Introduction To Historical Background 2. Instrument Operation Instruction 3. Composition Creation	Performance of European Classical Music	Student Feedback, Teacher Evaluation, Continuous Improvement of Teaching Plan
African Music Workshop	Understand The Characteristics of African Music	African Music Culture, African Drums, Kora and Other African Characteristic Instruments	Self-Learning, Innovative Creation	1. Introduction To Music History 2. Instrument Demonstration 3. Practical Performance	Performance of African Drum and Kora Music	Student Feedback, Teacher Evaluation, Continuous Improvement of Teaching Plan

As can be seen from the above table, the program plan covers the major musical cultures of China, America, Europe and Africa, aiming to disseminate the musical characteristics of each region and to establish a diversified music education model. The goal of each of these music workshops aims to give students a deeper understanding of the music of the corresponding region, such as the history of music in the corresponding region, the playing methods of typical instruments, etc.; the teaching focuses on allowing students to learn independently and create innovatively, ensuring that students naturally absorb music knowledge in the process of listening, learning and playing.

Especially in the feedback and evaluation section, through student feedback and teacher evaluation, the content of subsequent education can be continuously improved, thus providing students with rich and diverse learning opportunities and deepening their respect and understanding of different musical cultures. After two semesters of study, the teachers of the college organized a music performance on campus as a graduation ceremony, in which each student team brought very wonderful performances, such as guzheng and erhu ensemble, Latin dance marimba, European classical music sections, etc. The implementation of the whole project enables students to learn about music from multicultural backgrounds, cultivate their core music literacy and promote their understanding of different cultures at the same time. The implementation of the whole program enables students to learn about music from multicultural backgrounds, cultivate students' core music literacy and promote the efficiency of the inheritance and development of different music cultures in China.

5. PROBLEMS FACED BY THE INHERITANCE OF FOREIGN NATIONAL MUSIC CULTURE UNDER THE WORLD MULTICULTURAL MUSIC EDUCATION

5.1 Lack of Systematic Protection and Low Interest of Young People in Folk Music

As far as the current reality is concerned, the protection and inheritance of foreign folk music is still based on oral tradition, community activities and institutional education, and there are differences in the content and quality of educational teaching in institutions, which will lead to the gradual mutation of the "original" folk music with the passage of time. At the same time, in the context of today's information age, the development of

network technology makes the vast majority of young people are very easy to be attracted by a variety of trends, resulting in few young people have an interest in learning folk music handed down from different regions (Xu, 2023).

5.2 High Pressure of Market Competition and Insufficient Dissemination Efforts

The degree of modern music marketization compared to the past has been very different. The prevalence of popular culture makes pop music, rock music, electronic music and other modern music almost occupy the core position of the market. Compared to these music styles, foreign folk music in the selection of materials, expression and other aspects are in a disadvantageous position, which makes it difficult to occupy a place in the market competition in the present era.

Even if foreign folk music has modern communication technology to promote, but limited to resources, technology and other factors, foreign folk music communication is still facing a lot of problems, such as the Internet, new media communication power has not yet been explored in depth, etc. (Xu, 2023).

5.3 Scarcity of Talent and Innovation is Relatively Limited

Combined with the practical point of view, at this stage, China's music education is still to cultivate pop music, Western classical music talents, for foreign folk music education and related personnel training is obviously insufficient, which also leads to a growing scarcity of folk music talents, and this undoubtedly has a very unfavorable impact on the inheritance and development of foreign folk music. At present, whether it is domestic folk music or foreign folk music, it still stays in the stage of imitating and copying the tradition, and new elements and creativity are rarely introduced, which leads to the fact that folk music always maintains the style of "curing and flattening", and lacks of innovativeness and interest, which makes it have a considerable gap with modern pop music from form to content.

In addition, some folk music composers have not been able to create their own music. In addition, some ethnic music composers are generally too conservative in their treatment of "tradition" and resistant to new creative methods and thinking, which undoubtedly increases the difficulty of the inheritance practice of ethnic music culture in different regions (Hao, 2023).

6. RESPONSE STRATEGIES FOR THE INHERITANCE OF FOREIGN FOLK MUSIC CULTURE UNDER THE MULTICULTURAL MUSIC EDUCATION IN THE WORLD

6.1 Establishing A Sound Mechanism to Protect the Inheritance of Folk Music

For the cultural inheritance of foreign ethnic music under the world multicultural music education, education departments and institutions should collaborate to set up a special research group dedicated to foreign ethnic music, do a good job in the excavation, research, compilation, and protection of foreign ethnic music, systematically collect and organize all kinds of ethnic music materials and information, and compile official foreign ethnic music archives to preserve the historical and cultural memory of ethnic music. Set up regulations and standards for the protection and inheritance of folk music, pay attention to the protection of intellectual property rights of folk music, optimize music education programs, and on this basis, gradually establish a new model in line with the development of the inheritance of domestic folk music culture in China, and the government should also provide financial support for natural persons and legal entities involved in folk music, etc.; and at the same time, periodically hold symposiums on folk music to encourage the exchange of ideas and experiences among relevant professional researchers, and meanwhile, seminars on folk music are held periodically to encourage relevant professional researchers to exchange ideas and experiences and share research results so as to comprehensively enhance the general public's in-depth knowledge of folk music (Wang & Webb, 2024).

6.2 Focus on the Comprehensive Promotion and Dissemination of Foreign Folk Music

Focusing on the comprehensive promotion and dissemination of foreign folk music, using new media and the Internet to carry out online promotion activities on a regular basis, such as posting folk music content on social media and music sharing platforms, opening public or official websites of folk music in different regions, and organizing online folk music festivals. Focus on the production of high-quality ethnic music products, such as ethnic music films, documentaries and music albums from different regions, and promote and market them through online media channels. It is also necessary to combine offline activities, such as organizing ethnic

music lectures, music festivals and other activities, music colleges and universities can unite with local enterprises, tourism departments, etc. to reasonably publicize ethnic music. With the help of press releases, social media activities, street performances, etc., to continuously improve the popularity and influence of ethnic music in various countries and regions (Zhu, 2023).

6.3 Strengthen Music Education to Create a Favorable Environment for the Development of Foreign Folk Music

In terms of foreign ethnic music education, it is necessary to focus on students, as far as possible to make them understand and come into contact with diversified ethnic music, such as primary and secondary schools, universities have been set up or established music courses to optimize the overall introduction of ethnic music with the local cultural characteristics of the ethnic music, to provide students with more self-expression, cultural love opportunities.

Periodically, ethnic musicians are invited to have real-time exchanges with school music teachers to improve their teaching ability and broaden their horizons. Universities and colleges can also set up special scholarships and grants to guide students to study and develop the ethnic music they are interested in. In addition, we should create a favorable environment for the development of folk music by organizing music festivals and seminars for different groups (religious, village, urban, special age groups, gender groups, etc.) to deepen the sense of identity of various groups towards folk music.

With the help of online media, record and display the charm of these ethnic music in an all-round way through oral history, writing history, and building online museums and art galleries. Continuously strengthen the construction of teachers, institutions should provide regular training for teachers, so that they can effectively participate in the special training of ethnic music, enrich the teachers' knowledge reserve, ensure that they can fully understand and respect the music culture of different ethnic groups, which is also the basic condition for the effective inheritance of foreign ethnic music culture under the world's multicultural music education (Fan et al., 2023).

6.4 Forming a Market-oriented Model of Innovative Musical Expression that Adapts to the Needs of the Times

To form a market-oriented operation mode of national music to meet

the needs of the times, for example, the government should support folk artists, or professionals with high attainments in foreign national music culture, to open special music promotion meetings, so that the national music can be comprehensively advertised in a way that appeals to the public.

And combined with the actual situation, on the basis of obtaining the corresponding music copyright authorization, to reasonably develop the peripheral products close to the theme of national music, such as music, books, souvenirs and so on, so that the national music can be effectively inherited under the multicultural music education in the world (Gong et al., 2024). Based on the actual situation, and based on obtaining the corresponding music copyright authorization, we should reasonably develop peripheral products close to the theme of folk music, such as music books, souvenirs and so on, so that folk music can really enter the market. In addition, for China, cultural tourism places that emphasize the theme of folk music should be built, such as designing folk music experience activities to guide tourists to experience the charm of different folk music, so as to achieve the purpose of promoting folk music as well as promoting the development of regional tourism. However, it should be noted that during the marketization of folk music, the purity and artistry of folk music must be guaranteed, and it should not be over-commercialized, which may lead to the alienation of folk music. In other words, the innovation of folk music should pay attention to the innovation of expression, such as paying attention to the better fusion of traditional music and modern elements, in order to attract more young people, and should not be overly fused with modern elements and put the cart before the horse. Only in this way can we effectively promote the effective inheritance and comprehensive development of foreign ethnic music in modern society (Alvaro, 2020).

7. CONCLUSION

To sum up, through the study of foreign national music culture inheritance under the world's multicultural music education, it can be seen that the core elements of music culture sharing and inheritance are respect and innovation, in which respect is the basis for ensuring the inheritance of music culture, such as respecting the differences and uniqueness of different music cultures, and only by holding the attitude of appreciation and respect for understanding and learning, the sharing and inheritance of

music culture can be truly realized.

Innovation is the driving force to ensure the development of music culture, such as adding modern music elements to traditional folk music forms, or utilizing modern technology to create new interpretations of music. In practice, we must develop multicultural music education and protect and pass on each unique music culture in order to ensure the effective inheritance and development of national music culture, which is also a necessary way to promote the exchange and development of the world's multicultural music culture.

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