



## Folklore Transcripts of Musical Instruments as a Tool for Multicultural and Multilingual English Education of Students

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### Abstract

This article demonstrates how folktale transcriptions on the piano can benefit students' multicultural and multilingual education. The significance of developing effective methods for multicultural and multilingual education, as well as creating educational materials with content that reflects the diversity of national musical cultures and is applicable to students' future professional musical and educational endeavors, make this work relevant. The experience of teaching music at the university's Institute of Philology and Intercultural Communication is summed up in this article. It draws attention to the potential of well-known composers' piano transcriptions of folk music for various instruments as a means of promoting multicultural education and serving as a lucid illustration of national musical culture. This article demonstrates how the genuine traditions of playing national instruments on the piano are embodied by piano transcriptions. Composers mimic various instrument playing techniques by utilizing a variety of piano performance techniques and texture devices. The pieces, which eloquently capture the spirit of the country, have a rational functional and harmonic structure that makes use of textural elements that are distinctively close to the Western European piano transcription genre. This helps to address issues related to multicultural education and prepare for future performances. instructors of music in the pianism academic traditions.

**Keywords:** Multicultural; Multilingual; Education; English Language.

### 1. Introduction

One of the most crucial aspects of preparing future music educators for higher education is teaching multicultural and multilingual students. This is because it is essential for them to develop their professional readiness for working in a multicultural and multilingual educational setting, engage in interactive intercultural dialogue, and realize the potential of musical culture in their own creative endeavors. The legal foundation for multicultural and multilingual education is built upon national customs, the younger generation's ethno-cultural identification, and consideration of regional uniqueness as well as global and civilizational trends. In the meantime, there is not enough representation of non-European musical cultures in actual educational practices, such as the ethnic music of peoples from Asia, Africa, and Latin America. Many contemporary scholars have noted the need of multicultural and multilingual education for students - future music educators. "It is important to understand that one of the main problems that music faculty face is the inability to respond to students' needs due to the lack of specific training that keeps interculturalism at the forefront of their lesson planning," notes Bernabé Villodre (2021). The article by Varoni De Castro (2019) discusses the positive results of the Federal University of Maranhão's music teaching certification program's multicultural pedagogical practices and collaborative pedagogy methodology. Politaeva (2009) provides evidence supporting the efficacy of preparing aspiring music educators for professional work in a multilingual and multicultural society by focusing on the values of tolerance, intercultural dialogue, and cultural appropriateness.

There are several successful, albeit limited, examples of Russian courses in non-European musical cultures. These include Nikolaeva's (2018) course National Images of the World in the Traditional Culture of the Peoples of Australia, Asia, America, Africa, and Europe at the Moscow Pedagogical State University, which is equipped with

electronic educational resources; Ovchinnikova's (2021) Sound/Music in the Cultural System of World Civilizations at the Peoples' Friendship University of Russia; Ovchinnikova's (2021) course Traditional Music in the Culture of Peoples of the World at the Lomonosov Moscow State University and the Bunin Yelets State University; and several conservatory courses that Ovchinnikova (2021) describes. The musical legacy has not yet been a subject of in-depth study for Russian students, despite the rapidly developing international relations and increased student mobility. This is caused by certain shortcomings in Russian teachers' methodological preparation, a lack of developed didactic support, and gaps in the country's music and pedagogical science. The purpose of this research is to demonstrate how piano transcriptions of instrumental folktales can serve as examples of a country's musical heritage. By studying these transcriptions during piano lessons in the Basic Musical Instruments discipline, students will be better able to solve issues related to multicultural and multilingual education.

## **2. Literature Review**

Translanguaging has gained popularity in recent years, expanding concepts like code-switching and multilingualism and offering a more dynamic and open perspective on communication (Li, 2018). First, these studies have made it possible for scholars to move beyond the rigid definition of language and toward a more flexible understanding of linguistic practices. Even when they are in a "monolingual mode" and only produce one namable language for a limited amount of speech or text, translanguaging advocates believe that multilinguals "do not think unilingually in a politically named linguistic entity" (Li, 2018). It implies that when multilinguals perceive coherence in the context of the interaction, they will inevitably use fragments of their entire linguistic repertoire to achieve communicative goals. Second, the field of translanguaging has acknowledged the significance of non-linguistic cognitive and semiotic resources for communication. Zhu et al. (2020) addressed communication as embodied activities through which multilingual and multimodal semiotic systems collaborate in an integrated manner to produce meanings, in response to Block's (2014) call to challenge "lingualism." The coordination of non-verbal resources in social interactions, including objects, images, sounds, and bodies, has been studied in the past. Canagarajah (2018) asserts that these "multimodalities" are seen as an agentive component of one's repertoire that has the ability to "mediate and shape language use," rather than as an addition to linguistic codes. This suggests that other semiosis and the human language system have a more equal and interactive relationship. Zhu and colleagues (2020) employed the metaphor of "orchestration" to depict the cooperative efforts of various linguistic and non-linguistic resources in facilitating communication:

No one instrument is more or less important than another; rather, different instruments contribute in different ways to the creation of music. Participants must return each other's use of semiotic systems either retroactively or gradually in anticipation, much as an orchestra's lag players must tune in to and react to each other's playing. Moreover, a group of academics went so far as to challenge the concept of "context" itself, incorporating a variety of elements that were previously limited to spatiotemporal contexts as communication-enhancing resources (Canagarajah 2018). The concept of spatial repertoire has been formulated to offer a dispersed and evolving explanation of communication competence. Canagarajah (2018) defines the spatial repertoire as an arrangement of communicative resources put together in the moment, in tandem with others, and as a distributed practice. It encompasses all potential semiotic resources that are integrated into the material ecology and supported by social networks. This idea encourages us to view language as "bound-up with real-time activity" and to go beyond one's level of comfort or sophistication when using semiosis. Thus, assemblage—a process through which disparate linguistic and semiotic resources, artifacts, and environmental affordances come together, mediate one another, and co-construct meanings—rather than language alone is what facilitates effective communication (Canagarajah 2018). The academic literature on translanguaging and spatial repertoire contributes to a broad, flexible, and spatially-focused comprehension of language proficiency and use in classroom settings. Translanguaging was used as a transformative pedagogy to support content teaching and learning, as previous studies of translanguaging practices in EMI classroom contexts have shown. By coordinating various languages and modalities, educators and learners could

## **3. Methodology**

The study applies scientific cognition techniques (analysis, synthesis, and systematization), examines methodological and scientific literature, evaluates musical compositions for their potential application in multicultural and multilingual education, and generalizes the real-world professional training experiences of university students in musical and pedagogical fields. An article that summarizes the historical context of a scientific subject is called a review

article. Review articles provide an overview and assessment of the findings reported in scientific articles pertaining to a particular subject. This kind of article can look at anything and is meant to compile, dissect, and assess previously published data. New and experimental findings are rarely reported in such articles. Review articles should offer theoretical and developing interpretations, have a clear narrative, and are typically critical. Review articles play a crucial role in providing guidance for original scientific writing. It is crucial that the citations supplied are precise and comprehensive because of this.

#### 4. Results

The examination of methodological and scientific literature reveals that researchers have created pedagogical support and scientific-theoretical strategies for multicultural and multilingual education of aspiring music educators at universities. These strategies include both conventional teaching techniques and contemporary information technology. At Moscow State Pedagogical University, Chen Ying and Osenneva (2018) tested a model that allows students to study abroad experiences related to the implementation of multicultural and multilingual components of the music curriculum and ELRs. Bin and Xing (2013) actualize the goal of enhancing future music teachers' performance training within the framework of the "East-West" cultural dialogue by utilizing environmental, comparative, linguocultural, anthropological, and polymodal approaches. The pedagogical principles that prepare future teachers to work in a multicultural and multilingual environment are identified by Yifang (2013). Since 1960, the University's Department of Tatar Studies and Cultures has been nurturing the music department's traditions at the State Pedagogical Institute and has a wealth of experience in preparing music educators. Students' performance preparation incorporates both contemporary teaching strategies, such as information technologies, and the traditions of academic music education. An examination of their own professional student training experience demonstrates how well elements that represent the diversity of global musical culture, the artistic value, and the uniqueness of national musical traditions are incorporated into academic discipline content.

Therefore, learning the "Class of the Basic Musical Instrument" on the piano is a fruitful way to become acquainted with the instrumental traditions while transcribing instrumental folklore on the piano. Karkina et al. (2021) composed the piano transcription "Three Variations of Plum Blossom Melody," which was derived from the guqin play of the same name. The guqin play is a well-known example of court *yayue*, dating back to the Tang dynasty (618-907). The guqin, a seven-string instrument played by plucking, is among the oldest musical instruments in the world, having been played for 3,000 years. UNESCO has designated guqin playing as a masterpiece of cultural heritage, capturing the richness and spiritual depth of musical culture. The lengthy concert piece by Jianzhong is distinguished by its airiness and lightness of texture, transparency, refined harmonic organization, and timbre beauty of the lyrical images in the first part, as well as its virtuoso brilliance and romantic pathos in the fast part's concluding sections. The plum *méi hu*B, which blooms in white at the end of winter when the snow is still lying, is a symbol of purity and righteousness, freedom, and resistance to temptation. It is sung about in the play as well as by many other artists and poets. Yifang's (2013) piano transcription of "Flute and Drum at Sunset" is based on the pipa, a four-stringed lute-like instrument.

The poem "Spring River" forms the core of the play. Tang dynasty poet Zhang Ruoxu (670–730) wrote "Blooming Moon, Night." The poem depicts a poet standing on a riverbank, pondering the moon and the flowing water. This image embodies the classical philosophical idea that life's emotions and philosophical perception are distinct, and that contemplating life's meaning in a profound, peaceful way is essential. The 10-part structure and imagery were maintained by Karkina et al. (2022), but they made some adjustments. He increased the tempo's dynamic nature, enhanced the texture and mode, and trimmed down on repetitions and binding sections to make the form more noticeable to listeners in the modern era. The composer employs a variety of textures and performance techniques, showcasing the piano's abundant coloristic potential. Wang Jianzhong composed a 1973 piano transcription of "A Hundred Birds Paying Homage to the Phoenix" based on a well-known folklore piece for an ensemble of national instruments and the woodwind reed instrument *suona*. The Phoenix, King of Birds, is a legendary figure in the play that brilliantly depicts the many people who live in the bird kingdom and stands for justice, generosity, happiness, prosperity, and beauty. The instrumental ensemble's *suona* section and wind instruments replicate a variety of bird sounds, including twittering, singing, cooing, cries, clucking, chirping, and more. Because of their textural elements that reflect the pieces' closeness to the Western European piano transcription genre and their logical functional and harmonic plan, these pieces are able to address issues with multicultural and multilingual education as well as performance preparation in the academic tradition of pianism.

## 5. Discussion

Instrumental folklore transcriptions for the piano effectively capture the original customs of national instrumental performance through piano techniques. Jianzhong's play "Three Variations of Plum Blossom Melody" mimics a variety of guqin playing techniques through the use of performance and texture devices. These devices include gliding up and down the string, transitions on one string created by dotted rhythm and motifs with chiseled notes; a sonorous, rich in overtones sound of low open strings created by chords of non-third structure presented through parallel intervals in the bass on the pedal; vibrato achieved through arpeggiated chords; stringing through exquisite harmonic figure passages, etc. Li Yinghai's play "Flute and Drum at Sunset" effectively showcases the country's uniqueness through the use of melodic texture, polyrhythmic freedom, pentatonic harmony, and a distinctive instrumental form that contrasts and blends together. Ancient musical instruments such as the flute xiao, which is traditionally used in religious and meditation practices, the ritual drum tanggu, the ancient stringed-plucked instrument guqin, and the ritual bianzhong bells are all imitated. The composer skillfully blends melody, harmony, and musical structure with Western composition techniques. His compositional style is characterized by a unique sophistication and delicacy, as well as a careful preservation of national musical features and their elevation through piano presentation.

## 6. Conclusion

The potential of piano transcriptions of instrumental folklore as vivid representations of the national musical culture has been confirmed by this study. Examining these transcriptions during the piano training program in the "Class of the Basic Musical Instrument" discipline will help future music teachers address issues related to multicultural and multilingual instruction. In order to effectively organize multicultural and multilingual education for university students, it is critical to advance the scientific underpinnings of this field, recognize the multicultural potential of academic disciplines and extracurricular student creative activities, and explore the potential of digital learning environments and the arts as components of a multicultural and multilingual educational space. Wang Jianzhong's play "A Hundred Birds Paying Homage to the Phoenix" conjures up images of a blooming natural world and a joyous mood. To mimic suona techniques, a variety of articulation methods, textural components, and melismas are employed, such as staccato, glissando, frulato, vibrato, and glissando. On the piano, one can imagine the voices and chirps of birds using trills, rehearsals, melodic figures, motifs, etc. The work's astringent chordal consonances of non-third structure, pentatonic mode organization, sonority, and noise effects give it a distinctive ethnic oriental musical character along with intense timbral colors.

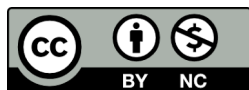
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