

The cultivation of "bi-musicality" in the teaching of sight-singing and ear training

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Abstracts

The purpose of this research is to study the cultivation of "bi-musicality" in the teaching of sight-singing and ear training by qualitative research by using Documentary, a research method to find out the essential attributes of things by reviewing, analyzing and organizing the literature. Collect data by Documentary The data from the Documentary will be analyzed by using content analysis.

The research results found that "bi-musicality" is a concept first proposed by American musician Mantel Hood in 1960 in the field of ethnomusicology research, and he believes that scholars of cross-cultural music should go to practice music behavior in person, and take part in the concrete operation practice of music facing different cultures. Sight singing and ear training, as a basic course in music, will inevitably involve a variety of styles of music in the process of teaching, and this paper puts forward the practical thinking of "double musicality" from the choice of teaching materials, teaching methods, teachers' concepts and other aspects.

Keywords: sight-singing, ear training, bi-musicality, music education

Introduction

The concept of "bi-musicality" is often utilized in ethnomusicology and music education to describe an individual's proficiency in two distinct musical traditions, encompassing an understanding and performance of diverse cultural or stylistic backgrounds (Martha, 1994:145).

In practice, "sight-singing" and "ear-training" are separate components despite shared elements. In the teaching process, students frequently emphasize pitch and rhythm over musicality. Furthermore, due to the strong influence of Western and former Soviet music education in China, students may excel in Western music performance but struggle with Chinese traditional music interpretation (Nico, 2020:12).

The development of teacher dispositions is a significant aspect of contemporary teacher growth discussions. However, the construct of dispositions requires further conceptual refinement. Exploring how dispositions manifest in teaching practice serves as a function of both professional and personal transformation, as per Balding's philosophical theory (Jeong-Hee & Aaron, 2017:235).

Teaching is a humanistic, interactive, and creative endeavor, with the practical teaching ability of university students playing a crucial role in fostering students' knowledge transformation, transfer, and innovation (Rong Wang, 2020:1).

To enhance students' interpretation of different musical styles, this paper will discuss cultivating musical sensibilities for both Chinese and Western music, aiming to assist students in developing their musical acuity.

Research objective

To study the cultivation of "bi-musicality" in the teaching of sight-singing and ear training

Literature Review

In the Modern Dictionary, the word "musicality" is defined as "the ability to perceive and hear musical pitch, melody, rhythm, etc.". In Wikipedia, the word "musicality" is "musicality", which means "sensitivity to, knowledge of, or aptitude for music. People with musicality have the ability to perceive and reproduce different elements of music, including pitch, rhythm, and harmony. These two types of musicality are distinguished as perceiving music (musical receptivity) and being able to reproduce and create music (musical creativity)." We generally think of "musicality" as the ability to perceive and express the elements of pitch, rhythm, tempo, harmony, intensity, syntax, and emotion in music (Honing,2018:55).

The idea of "bi-musicality" was put forward by American musicologist Mantle Hood in 1960, and is also known as "bi-musical ability". The concept refers to the fact that if music scholars study the music of a particular nation or style, they must have the ability to fully participate in that music system, just as scholars who study language and culture must master the language being studied, and participate in the training of both music systems, rather than staying at a purely theoretical level. At the same time, "bi-musicality" has several meanings: firstly, "bi-musicality" is a technical skill in which the training of the ear, the eye, the hand and the voice leads to fluency and proficiency in order to ensure a true understanding of the theoretical study. Secondly, "bi-musicality" has a rich research content. Discovering the performer's physical characteristics, language pronunciation, customs, and other local musical characteristics through "bi-musicality" means examining language, religion, customs, and history, and is a comprehensive study of the concept of music in a society. a kind of comprehensive perception of the concept of music in society. Finally, the concept of "bi-musicality" is a breakthrough from culturocentrism, especially Eurocentrism, in that it uses the specific expressions of the subjects of the study to learn and understand their music, and is based on the theory of cultural pluralism, which emphasizes that music should be grounded in cultural diversity, and promotes the experience, respect, appreciation, and understanding of a variety of musical cultures, artistic cultures, and ethnic cultures. It emphasizes that music should be based on cultural diversity, and promotes people's experience, respect, appreciation, and tolerance of multiple musical cultures, artistic cultures, and ethnic cultures. These can only better describe that music in words once they have understood the musical foundation of other cultures through themselves. Music education under the concept of dual musicality is to shift the pursuit of musical cultural unity to a concern for musical cultural differences; to break down the European-centered concept of a baseline of musical listening, and to shift from single musical ability to multiple musical abilities (Hood,1960:55).

Research Methodology

This study is qualitative Research in nature and the methods used are Documentary method: a research method to find out the essential attributes of things by reviewing, analyzing and organizing the literature. Through the literature research in the direction of music education and the direction of sight-singing and ear-training teaching, a scientific understanding of the phenomenon of music education is formed, which will help this thesis to further teaching practice in the classroom.

The Conceptual Framework

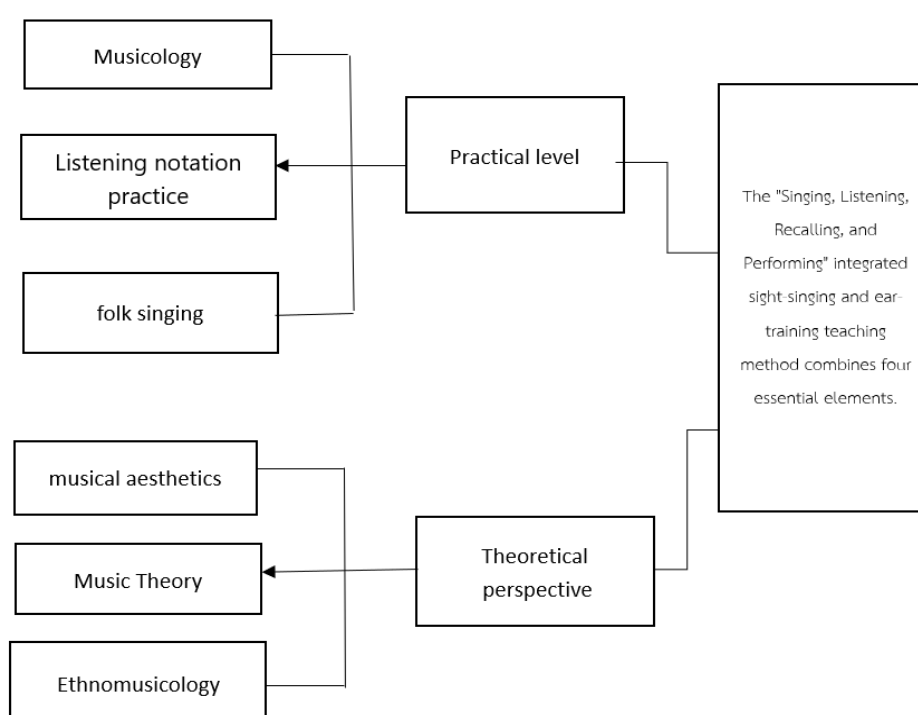


Figure 1: the conceptual framework

Research Results

The practice of sight-singing and ear training, originally known as "solfeggio" in Italian, emerged in Europe with the initial aim of enhancing singers' abilities. Over time, this method evolved to cultivate learners' auditory discernment and musical perceptiveness through vocal exercises, music reading, and the study of various musical elements such as pitch, interval, melody, and rhythm. This training serves as the fundamental basis for all musical performance and is essential for individuals pursuing careers in music, enabling them to effectively engage in musical activities, express emotions, convey musical knowledge, and develop comprehensive musical sensibilities. In China, the development of sight-singing and ear training began in the early 20th century, influenced by Western music education concepts and teaching methods introduced by figures like Xiao Youmei and Li Shutong. Educational materials, such as textbooks, were gradually developed, including the New School Singing

Textbook edited by Xiao Youmei and Yi Weizai, and the Fuxing Junior High School Music Textbook co-edited by several individuals. Subsequently, expertise from the Soviet Union and efforts by Chinese advocates such as Xiao Youmei and Qian Renkang further contributed to the continuous production and refinement of systematic teaching materials for sight-singing and ear training in China.

In 1953, Ma Sicong created "Sight Singing Exercises," the earliest textbook featuring ethnic styles. The 1959 Shanghai Conservatory of Music Sight Singing and Ear Training Teaching and Research Group introduced the "Monophonic Sight Singing Teaching Material," which incorporated numerous ethnic melodies from across the country and emphasized training in ethnic tuning, harmony systems, and stylistic elements within the teaching syllabus. Subsequently, "Sight-Singing and Ear Training," compiled by Sun Hong and Xu Jingxing in 1992, integrated a substantial collection of folk music materials. Recent years have seen the emergence of sight-singing and ear-training teaching materials rooted in folk music, including works like the "Collection of Chinese Minority Music Style Sight-Singing Works" and "Selected Sight-Singing Pieces of Chinese Minority Folk Songs for Multiple Voices," compiled by Long Xiaoyun, as well as the "Opera Sight-Singing and Ear-Training Tutorial" by Sun Xiaojie, and the "Teaching Materials for Sight-Singing of Guangxi Folk Songs for One Voice," compiled by Qiu Yulan and Li Hong. Numerous domestic art colleges and universities have adopted these materials to train their students in folk music. And roughly made the following summarization:

1. In terms of the selection of teaching materials, there is the direct use of foreign-edited materials such as:

Name of the textbook	author
Sight-singing Course	Edited by Henri Lemoyne, Gustave Carulli
"Forty Sight-Singing Songs from Brunoville".	Edited by Armand Bournonville
Sposobin's Sight-Singing for Two Voices.	Igor Vladimirovich Sposobin
Music For Sight Singing (5th ed.)	Thomas Benjamin
A Course in Sight-Singing and Ear-Training, Second Edition	Ostrovsky (name)

There are also teaching materials written by teaching and research groups in domestic music colleges or by individuals, such as:

Name of the textbook	author
Monophonic Sight-Singing, Diatonic Sight-Singing.	Shanghai Conservatory of Music Sight-Singing and Ear-Training Teaching and Research Group Edited by
Graded Course on Sight-Singing and Ear Training	China Conservatory of Music, Department of Composition, Audition and Ear Training Teaching and Research Group, ed.
Graded Sight-Singing Course	Xi'an Conservatory of Music Sight-Singing and Ear-Training Teaching and Research Group

	Edited by
Sight Singing and Ear Training	Edited by Xu Jingxing and Sun Hong
Modern Music Sight-Singing Course	Zheng Min Editor
Tonal Sight-Singing Course	Liu Yongping Editor
24 Sight-singing Songs of Contemporary Music in Chinese Style	Wang Wo Editor-in-Chief

2. From the point of view of the tuning of the repertoire in the textbook: there are major and minor tuning system, five-tone tuning system, six-tone and seven-tone tuning system based on five-tone tuning, twelve-tone system, tuneless, mixed tuning.

3. From the source of the works: there are sight-singing pieces created directly for sight-singing practice; there are classical music or a fragment of it chosen directly as the sight-singing pieces; there are folk songs and national instrumental music chosen directly as the sight-singing pieces.

The author instructs at the Guangxi Arts Institute, utilizing a textbook from the Shanghai Conservatory of Music for Sight-Singing and Ear Training classes. This book focuses on monophonic sight-singing tutorials, tonal modulation, and beat rhythm. It includes 744 items, with approximately 43% being Chinese folk songs and instrumental pieces. The author also studied the use of a similar textbook at the Xi'an Conservatory of Music. This set of textbooks emphasizes rhythmic difficulty in relation to key tonic difficulty and provides detailed chapter exercises. In the sample used, 47% of the total repertoire included Chinese folk songs and ethnic instrumental pieces.

The prevailing music education in Chinese universities emphasizes technical training over humanistic values, prioritizes Western music over Chinese folk music, and focuses on binary music values, neglecting pluralistic music concepts. This is attributed to traditional teaching methods that follow Westernized approaches and employ fixed routines. Moreover, the teaching materials predominantly feature Western music over Chinese folk music. Additionally, teachers, influenced by their own unipolar education in Western music, tend to prioritize it over Chinese folk music. To address these issues, the paper proposes cultivating "double musicality," as suggested by Mantel Hood, to develop students' comprehensive understanding of various musical works and enhance their interpretive skills across different musical styles. Considering China's multi-ethnic environment, the aim is to foster multiple musical abilities, accounting for diverse national and international musical cultures.

When applying the concept of "double musicality" proposed by American scholars, it's essential to adapt and localize it within a Chinese framework. This is necessary due to differing perspectives between Chinese and Western cultures regarding music. While Western "music" refers solely to auditory experiences, Chinese "music" holds a broader cultural significance and depth of thought. Therefore, when referring to "double musicality," it should not only focus on the music itself but also encompass comprehensive cultural awareness, highlighting differences in musical perception systems and identity experiences. This approach aligns with the traditional Chinese philosophy of "harmony and difference," respecting diverse cultural and artistic development worldwide.

Sight singing and ear training, as a basic subject for every music major, is based on China's rich and prosperous cultural background, and not only can it be trained in a western musical way of thinking, but should also aim at the "cultivation of the musical sense of

Chinese music in the mother tongue", so as to enable the students to have the ability to comprehend and understand different styles of music.

Specific cultivation methods can be approached separately as follows:

1. Selection of more ethnomusicological materials in the choice of teaching materials

In the case that most students already have basic knowledge of the Western major and minor systems, teachers can consider introducing more ethnic music as the focus of learning, and guide students to find and summarize the differences between Chinese ethnic music and Western music, as well as the general characteristics of these differences. Taking the most basic training of beat and tempo as an example, we can categorize it into even tempo training, training of gradual acceleration and deceleration, and training of scattered beats.

The passage outlines a method for teaching uniform speed training in music. It begins by establishing three speed levels through beats per minute—slow (60 BPM), medium (88 BPM), and fast (120 BPM). Exercises with a metronome are used to ingrain these concepts, followed by direct performance at each tempo without the metronome. It addresses tempo inconsistencies in complex rhythmic patterns and suggests separate practice for difficult sections. Additionally, it discusses the impact of proficiency on tempo, advises on internal tempo determination, and proposes split-beat rhythmic percussion practice to address rhythmic instability and complex patterns.

The passage discusses the use of crescendo and decrescendo in music, emphasizing their role in marking transitions between phrases or sections. It highlights their impact on mood and musicality, stressing the importance of maintaining a logical relationship between tones during these changes. Additionally, it mentions the presence of air gaps before returning to the original speed.

For example, an excerpt from French Sight-Singing 2B.op.26



Figure2: Sight-Singing 2B.op.26

The crescendo of this excerpt is an advanced downward progression of a tone, so it is also possible to treat the effect of a diminution of the intensity of the latter tone as it gradually lengthens in duration compared to the previous one.

In Chinese folk music there are also examples of using crescendo and decrescendo to musically express moods, such as the Huanjiang County Mountain song "Wine to the Immortals



Figure3: There are six tempo changes in this mountain song

There are six tempo changes in this mountain song, which shows that tempo change is not only a means of expression in Western music, but also widely used in Chinese folk music. From the actual acoustics of these works, we can also find that there are even subtle differences in the treatment of crescendo and decrescendo in Chinese and Western music. In the Western music system, the strength and weakness of beats are very obvious and clear, for example, the strength and weakness of 2/4 is strong and weak, the strength and weakness of 3/4 is strong, weak and weak, and the strength and weakness of 4/4 is strong, weak and sub-strong, weak, and their rhythms are evenly divided, and they can be carried out neatly and regularly under the rhythmic guidance of the metronome, and they are usually crescendoed towards the climax of a piece, and crescendoed towards the end. In traditional Chinese music, the length of the musical note is usually measured by the "plate eye", but the time value of the "plate eye" is not fixed with a certain degree of flexibility, and can be increased or decreased to make the Chinese folk music has a charm. One of the most typical examples of this is the scattered beat in Chinese folk music.

Ad libitum is what we usually call Free beat. It is characterized by the fact that the position of the strong notes as well as the unit time value of the beat are not obvious or fixed, but are freely handled by the performer according to the content, style, and requirements of the piece. Ad libitum often appears in the introduction or the colorful section of the piece, and there are some pieces of Ad libitum fragments from the surface of the score, the composer did not write the all notes, but let the performers play freely according to their own imagination and technology, so the treatment of Ad libitum better reflects the degree of understanding of the connotation of the piece, as well as the merits of the sense of music, and highlights the personal uniqueness of the individual personality and creativity. In traditional Chinese

instrumental music, the use of broken beat is very common, for example, the introductory part of the flute solo "Gusu Xing" is a very typical example.

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Figure 4: the flute solo "Gusu Xing"

This piece of music is very much in the flavor of China's Jiangnan water town, and its introduction is serene and elegant, full of the picture sense of small bridges and rivers, pavilions and pavilions in the Soviet style. The whole introductory line is not drawn, but it should be handled in a clear, sparse and relaxed manner, and the form is scattered without scattering the spirit. Teachers should emphasize that when singing, pay attention to the processing of the gradual strength and weakness marks, control the sound of the strong and weak changes, and fully express the beauty and flavor of the Jiangnan water town.

From the above training on speed, we can see that Chinese and Western music have both commonalities and differences in many places, and speed training is only one of them. Teachers should introduce more examples of Chinese folk music as teaching materials, and guide students to discover and summarize these differences in order to better help students understand and appreciate the differences between the two kinds of music.

2. Developing a philosophy of pedagogical diversity

The passage discusses the need for a diverse approach to sight-singing and ear training in China, critiquing the traditional method imported from the former Soviet Union as being limited. It emphasizes the importance of adapting teaching methods to encompass the rich diversity of Chinese and global folk music. The proposed four-pronged approach "Singing-Listening-Remembering-Performing" integrates folk music by employing listening to video and audio recordings, imitating singing and rhythm, theory analysis, music notation training, and guiding actual performance activities based on imitation and practice.

Regarding the "singing" part: Teachers should consciously distribute the proportion of sight-singing exercises, such as monophonic sight-singing accounting for 80%. Among them, 50% of the exercises should be in major and minor keys, with no elevation to four elevation keys. In emphasizing the integration of folk music into sight-singing teaching, we should not lose sight of the big and small key system of training, the author believes that a more appropriate proportion is the big and small key system of sight-singing content and ethnic tuning sight-singing content of 50% each. In the folk tuning system, the main practice is to practice no elevation to four elevations of the same house system of the keys of five, six,

seven tunes (including three-tone columns, four-tone columns). When practicing folk music sight-singing, you will be asked to choose original folk songs, opera music, or works written by composers using folk music as the source material. In terms of experiencing the style and flavor, it should be distinguished whether the repertoire is Western major and minor modes or Chinese five-tone modal system, and different styles of repertoire have different musical flavors and ways of handling musicality. The differences in musical style characteristics of different regions are mainly reflected in the melodic progression (melodic method), melodic backbone, rhythm, ornamentation, language (lyrics) and other aspects. In order to master the music styles of some key regions, representative pieces should be selected for focused practice. For example, Guangxi style folk song "Mountain Song is Better than Spring River Water", "Beautiful Scenery in March in Zhuangxiang Township": Hunan style folk song "Washing Vegetable Heart", Hubei style folk song "Dragon Boat Tune", Northeast style folk song "Throwing the Ring", Shandong style folk song "Bao Leng Tune", Henan Yu Opera "Who Says Women Are Not as Good as Men", and so on.

The passage highlights the importance of training students in distinguishing national melodies and harmonies distinct from Western music within the "Listening and Memorizing" part. It underscores the differences between Chinese folk tunes and Western major and minor systems, particularly focusing on the method of melodic development. The text suggests designing dictation exercises based on the unique melodic and harmonic characteristics of Chinese folk music while acknowledging the diversity of sounds found in actual folk music, including instrumental music and music played or sung.

Regarding the link of "performance", "performance" should have its unique role and significance in sight-singing and ear training, and the author believes that there should be the following points: "performance for teaching", teachers must have a wide range of different styles of musical works, and be able to guide students from the pitch, rhythm, emotion, performance status and style grasp. Teachers must have a wide range of different styles of music, and be able to guide students in terms of pitch, rhythm, strength, emotion, performance status and style. This not only requires teachers to have solid professional skills, but also encourages teachers to improve their own quality through guiding performances by constantly absorbing new knowledge and new concepts so that they can better guide their students; "performance for learning", students discover their own deficiencies through performances, and start from the actual interpretation to discover the differences between performing on the stage and practicing in class, and find out the deficiencies. Students will discover their own deficiencies through performance, starting from actual interpretation, discovering the difference between performing on stage and practicing in the classroom, and finding out the deficiencies which can be not only in the technical skills of professional disciplines, but also in the practical abilities of activity planning, program coordination, and performance experience, so as to enable students to obtain all-around growth; "to perform to test", the biggest difference between the sight-singing and the ear-training concert and the other traditional concerts lies in that The biggest difference between a sight-singing concert and other traditional concerts is that a sight-singing concert must be closely integrated with the teaching method and the content of the textbook, and most of the works performed on the stage come from the textbook used in the classroom, so the concert performance can feedback the real utility of the sight-singing and ear-training teaching system, and make up for the weak and omitted links. All in all, performance should be the deepening process of theoretical

techniques and cultural connotations, and it is a close link between classroom teaching, creative practice and theoretical specialization. Therefore, the content of the stage performance works of sight-singing and ear training should be characterized by systematic, classical, authoritative, national, practical and so on. Teachers should consider various aspects when instructing students to rehearse and select songs, for example, the singing form of the concert can be sung in oratorio, monophonic, polyphonic, repetitive singing, chorus, a cappella and so on; different genres and styles of different periods of time should be distributed in a balanced way, for example, the twelve equal temperament of the Baroque period; the variations of the themes created by Beethoven and Mozart during the classical period, selections from the French Sight-Singing Curriculum; and the works from the recent French Sight-Singing Curriculum. Selections from the French Sight-Singing Course; works by composers such as Schoenberg, Hindemith, Prokofiev and others in the modern period; and art songs by Chinese composers characterized by ancient Chinese songs. There is also a part of important works that should be selected from the actual traditional Chinese folk music, through the stage again interpretation can not only reflect the students will be sight-singing and ear-training professional skills to apply the ability, but also show the sight-singing and ear-training in the recording and inheritance of the important role of the traditional folk music.

3.Changing and improving teachers' own attitudes and qualifications

When students study at school, the most direct and extensive source of knowledge is the teacher. However, what the teachers impart to the students is not only knowledge, but also their ideas, concepts and opinions will, to a large extent, influence the students through their teaching practice. If a teacher of sight-singing and ear-training focuses on Western music and believes that Western music is superior to other music, the students he or she teaches will maintain a more or less contemptuous attitude towards other music, which will have a negative impact on the students' own growth and the benign long-term development of the entire discipline of sight-singing and ear-training. Therefore, teachers should emphasize on "experience", "respect", "appreciation" and "tolerance" when teaching students to learn the music of different countries and nationalities. tolerance".

"Experience" is to recognize the differences between different national cultures through in-depth cultural practice, and then to understand mutual respect, appreciation and tolerance, and ultimately to realize the differences in the cultural concepts and modes of thinking of the whole human race. bi-musicality emphasizes the physical and mental experience of different national cultures, and realizes the harmonious coexistence of different cultures on the basis of understanding and respecting cultural differences.

"Respect" is based on deep cultural experience and rational practice. Therefore, the respect promoted by music education with bi-musicality is a comprehensive respect for cultural differences. The fact that there is a certain degree of incommensurability between cultural systems is the root cause of cultural diversity, and we must look at this fact dialectically. The value of any national culture is relative, and there is no absolute value standard or evaluation mechanism. The respect advocated by bi-musicality is beneficial to the individual's deeper understanding of the connotation of the pluralistic unity of Chinese civilization, as well as to the international community's in-depth recognition of the essence of the diversity of the world's civilizations.

"Appreciation" is the appreciation of culture. Art is ultimately a kind of culture, and is the fruit of human historical development. Feeling cultural diversity and realizing cultural differences in art appreciation, this two-way identification will make people's thinking mode oriented to cultural confidence, cultural respect and cultural tolerance. The theory and practice of bi-musicality should establish a kind of aesthetic system with macro-historical scrutiny, so as to realize the two-way appreciation and two-way identification through openness, dialogue and communication between different cultural systems.

"Tolerance" is to place different cultures on an equal footing in the field of human cultural research, appreciation and cognition on the premise of physical and mental experience, respect and appreciation, and to accept different cultures as equal partners; it is to be tolerant on the basis of "self" feeling and "object-self" understanding, and to be tolerant in understanding after realizing the differences between different cultural systems. Tolerance in the sense of having a "self" and a "guest-self" understanding, and tolerance in the sense of realizing the differences in the nature of different cultural systems. It is necessary to transcend ideological barriers and overcome prejudices and misunderstandings, and to emphasize the tolerance of equal dialogue and mutual understanding under the concept of different cultures on the premise of fully understanding the differences between cultural systems.

In general, the nature of music is a response to emotion, and the development of music is seen as a result of the development of human emotional experience. Therefore, cultivating rich emotional experience is very important for developing students' dual musicality ability. Rich emotion is the foundation of good musicality, music contains the rich spiritual world of composers and their experience of social life, not only the vast ocean of musical works can provide students with sufficient learning materials, teachers should also encourage students to learn from literature, art, film, television, theater and other music-related sister arts to indirect emotional experience, and to accumulate rich artistic images, not only from the technical level of practice but also from the artistic level of practice. Teachers should also encourage students to have more indirect emotional experiences from literature, art, film, theater and other arts related to music, and to accumulate rich artistic images. In this way, we can understand bi-musicality theoretically and practice it in performance.

Discussion

The result found that their music teaching experiences and the changes they have made in their knowledge, skills, and preferences in music cultures and teaching methodology to succeed in their respective teaching positions (Honing,2018:1).

Their paper argues for keeping children at the heart of debates linked to their development. Towards this end, they contend that, instead of students adapting automatically to their teachers' music culture, music educators expand their knowledge, skills and preferences to include the enculturate music preference of their students. Such an approach avoids enculturation discontinuity, particularly disrupting the cultural continuity of lifelong learning in music, as in case of the effects of colonialism and cultural marginalization have had on educational curricula (Rong Wang ,2020:1). In addition, we adjusted our teaching methodology to include more student-centered, participatory, collaborative instruction. This article, therefore, advocates for providing students with opportunities for contributing to research development, gaining experience with issues involving cultural policies and for reinterpreting and recirculating examples of contemporary global forms of music in addition

to creating and expanding music-making in their music culture. The article, therefore, recommends for the preparation and certification of trans-musical and bitemporal music educators (Umma, 2023:35).

Recommendations

1.General Recommendations

This paper discusses the integration of various musical traditions. Including western and non-western music. To allow students to experience different tones, sizes, and melodic structures. Emphasis on comparative analysis Encourage students to compare and contrast different musical styles. Emphasizing both similarities and differences in terms of melodic development. Harmonic progression and rhythmic patterns

2. Recommendation for future research

In future research, we would like to encourage active participation. Engage students in hands-on exercises such as imitation, improvisation, and performance of different musical traditions. To develop a direct understanding of a wide range of musical idioms. Provides historical and cultural context It offers insights into the historical and cultural significance of the music being studied. It provides a deeper understanding of the contextual influences on musical expression." bi-musicality " to students effectively Help them to develop a broad understanding and appreciation of diverse musical traditions through singing and listening practice.

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