HARMONIZING HERITAGE: A FRAMEWORK FOR INCORPORATING TRADITIONAL CHINESE MUSIC INTO MODERN EDUCATION

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Abstract. This paper examines the integration of traditional Chinese music into contemporary educational settings, emphasizing its historical, cultural, and pedagogical significance. Traditional Chinese music, with origins dating back to 2697 BCE, has played a pivotal role in China's cultural evolution and global music traditions. However, it has been marginalized by Western musical traditions in modern educational curricula, leading to a lack of appreciation and awareness among students. The paper discusses the theoretical foundations, including Social Learning Theory and the Theory of Communities, to underscore the role of social interactions and community engagement in learning traditional musical forms. The proposed model outlines the various factors influencing the integration process, such as class design, educator qualifications, technological integration, cultural awareness, and resource constraints. Ultimately, the framework aims to deepen understanding and appreciation of traditional Chinese music, enrich students' cultural knowledge, and promote global citizenship and cross-cultural skills. This, in turn, contributes to the preservation and dissemination of this rich musical heritage in an increasingly interconnected world.
Keywords: *traditional Chinese music, social interaction, community engagement, cultural knowledge*

Introduction

China has a significantly rich musical history, and the history of Chinese music started in 3000 BCE (Zhang and Rodsakan, 2023). There are several different forms of Chinese music, as well as many traditional musical instruments, which have significantly contributed to the musical history of China and the history of world music. Chinese music was not only meant by traditional folk festivals or religious events but also by the empress and princesses of China, who were significantly fond of music. The evidence of the rich and ancient history of Chinese music is present in the music itself and in different documents, including the history of Chinese music and its evolution. Other documents reflect the traditional, historical, cultural, instrumental, and theoretical materials that highlight the importance of the history of Chinese music and the contribution of Chinese music as traditional music to the world. The history of Chinese music can be divided into four different segments. In the first segment, the formative period of the rich Chinese musical adventure needs to be discussed. In addition, in the next stage, there is a need to discuss the development of Chinese music on a traditional level in China. Further, there is also a need to discuss the next developmental stage of Chinese music, which is the development and culture of Chinese musical forms on a national level. Finally, there is also a need to discuss the incorporation of Chinese music on an international level, where the musical culture of China has contributed a lot to the

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history of international music and world musical culture. In addition to that, it can be that studying the cultural heritage of Chinese music will help to understand the components and richness of the musical culture of the country and further contribute to the incorporation of Chinese music in world music education.

Understanding the formation of Chinese music is important to understand its contribution to the cultural heritage of China as well as its contribution to the world musical context. According to the written materials or documents of China, the musical history of China started in 2697 BCE when the Emperor of China named Huangdi sent one of his scholars, Ling Lun, to the mountain of Western China in order to cut and bring Bamboo pieces which will make sound or music just like the sound of an immortal bird called Fenghuang (Linjiao and Sensai, 2023). This bird is a mythical bird from the ancient mythology of China. According to Chinese Mythology, this bird can be seen rarely, and the sound of this bird promotes harmony in China. This is the rise of traditional music in China back in 3000 BCE. In addition, there is also a need to develop an understanding of the ancient musical instruments that have significantly contributed to the development of current Chinese music, which is important in contemporary world music. Different ancient musical instruments have been gathered through archaeological excavation in China, such as vessel flutes or xun, which is a globular clay instrument, qing or stone chimes, Zhong or Bronze bells, and many more (Linjiao and Sensai, 2023). However, several challenges hinder the effectiveness of traditional music integration into educational curricula, and limited research has been conducted. There is a lack of appreciation and awareness among the students about the integration of traditional Chinese music into the Chinese education system (Du and Leung, 2022). Zhang et al. (2023) investigated that Western music has overshadowed traditional Chinese music in modern schools, colleges, and universities. This led to a limited understanding of the appreciation and awareness of the rich Chinese musical heritage. Several students have not been exposed to learning traditional Chinese music or may have received us as less relevant and distinguished from Western musical traditions. The essential goals of this study are to find out the reasons for this integration and the manners by which it influences students' intellectual, social, and emotional development.

Literature review

Traditional Chinese music typically holds a profound range of cultural importance; however, the integration of traditional Chinese music into contemporary educational settings can frequently remain very restricted. This research generally intends to outline the well-structured aspect of successfully integrating the traditional Chinese music culture into the learning experience of the students in an engaging as well as innovative way. In relation to this, it might be appropriate to state that there are a few essential and imperative aspects related to the structure for student involvement and innovation for the integration of traditional Chinese music, which can include pedagogical aspects.

Pedagogical concepts

According to Fang et al. (2023), the advantages of the design-based learning aspect can permit the learners to examine traditional Chinese music with the help of presentation, performance, and exploration. In the field of research work, the aspects related to integrating traditional Chinese music culture have certainly improved.

However, teachers have come to know that the teaching styles associated with the traditional Chinese music culture cannot properly involve ultramodern learners. In this connection, it might be appropriate to state that this particular integration aspect not only increases the insights of the learners' understanding but also nurtures critical thinking and creativity. Along with this, the understanding of the traditional Chinese music culture can, directly and indirectly, offer a wide range of rich history as well as the cultural importance of traditional Chinese music. As stated by Shen et al. (2020), the comprehension of traditional Chinese music can also offer a few essential salient musical forms, scales, and instrument traits related to Chinese music settings. Apart from this, Pou et al. (2022) highlighted in the research work that project-based learning motivates students to take a proper part in the learning sphere with the help of probing the literacy pertaining to traditional Chinese music as well as the cultural approaches, composing their music inspired by traditional Chinese music culture, and rehearsing the traditional musical instruments. In essence, it might be appropriate to infer that this particular aspect immerses the learner base in the subject matter regarding Chinese music and motivates independent inquiry and collaboration.

Moreover, it needs to be mentioned that the pedagogical framework can undoubtedly play an indispensable role in integrating the traditional Chinese musical approaches into the educational arena. According to Wang (2021), this can also include online platforms, community centres, and schools that can construct a pedagogical structure for integrating the traditional Chinese music culture into the educational system. Furthermore, this can also incorporate the principles of the involvement of the learners, creative expression, and cultural pertinence into the framework.

Curriculum design

Apart from this, it can also highlight the design of the comprehensive and effective curriculum, which typically introduces the learner base to traditional Chinese music in an innovative, structured, and accessible way. As stated by Wang (2021), this also incorporates various types of modules on music theory, instrument exploration, cultural as well as historical context, and ensemble performance. This further uses an effective combination of activities related to hands-on functions, experimental learning, and multimedia resources to provide learning opportunities. Integration across disciplines generally examines the interdisciplinary linkages between the other subjects and traditional Chinese music. According to Qu et al. (2023), this can also subsume the essential areas such as language, literature, and history. This also nurtures cross-cultural understanding and appreciation with the help of integrated projects and thematic units. Moreover, the effective and proper integration across the discipline can also articulate the pertinence of traditional Chinese music, especially in the contemporary context, namely cultural exchange and global music trends.

Student-centred learning can also concentrate on empowering the student base to be appropriately involved in and make indelible contributions to the development of musical education. As Zhang and Leung (2023) stated, the student-centred learning approach can also motivate the collaborative learning experience, student-led tasks, peer teaching, and others. This can also offer enticing opportunities for the learner base that can illustrate their learning growth with the help of digital portfolios, exhibitions, performances, and others. Community involvement and outreach can also forge effective and robust partnerships with local community firms, musicians, and cultural institutions, which can significantly play a remarkable role in enriching the learning

experience of the student base. This can simultaneously conduct community events, performances, workshops, and events to properly illustrate the students' talent and support the cultural exchange. Effective opportunities have also been developed with the help of community engagement for intergenerational learning as well as dialogue between the traditional Chinese music practitioner and student segment. In a nutshell, it might be appropriate to infer that with the successful adoption of the student-involvement aspect and innovation to the integration of the traditional Chinese music culture, the teachers can certainly nurture a more profound comprehension and appreciation of this rich cultural aspect and heritage. With the help of hands-on learning, community involvement, and interdisciplinary linkage, students can learn various competencies, global citizenship, and cross-cultural skills.

Materials and Methods

The theoretical framework (TF) can be considered an effective tool of research, with the aid of which overall depiction of the relations associated with the study can be explored (Salawu et al., 2023). The framework would also describe the theory part of the work to be undertaken in the research along with the existing theories presented in the field of study by the researchers supporting the endeavour of the research. In this research, for the development of the effective framework associated with the theories, various theories can be considered to serve as the foundation for the framework of the study. On the other hand, the theories of social learning can be regarded as focusing effectively on the value and significance of the various interactions in societies and the relations and the cultural environment in education

Social learning theory

Social learning theory (*Figure 1*), explores the notion that individuals tend to learn through observation, imitation, and modelling of the attitudes, emotions, and behaviours of others in terms of social context. This theory focuses on the importance of following role models, social interactions, and observational learning, which help shape one's behaviour and contribute to personality development. In Chinese traditional music, people develop their traditional musical form by observing and imitating their ancestors and other cultural people of a certain community. In addition, this theory also helps in understanding that students can develop an idea regarding traditional Chinese music and instruments by observing and imitating their cultural musical forms, where they can spend time with the representatives of these traditional musical forms of China.
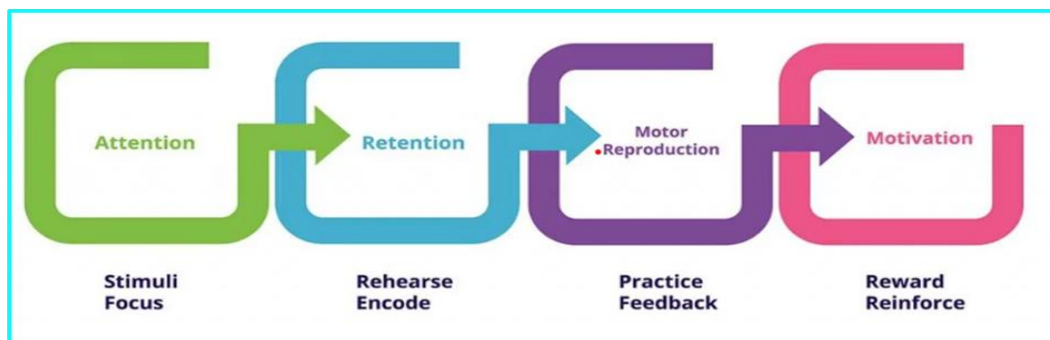

Figure 1. Theory of Social Learning.
Source: Mcleod (2024)

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Theory of communities

Furthermore, the Theory of Communities by Wenger (*Figure 2*) shows that learning can usually occur in various social environments where the students can serve as apprentices (Hindi et al., 2022). Apart from that, the subfield of psychology can also investigate how the culture and the development of human beings are pretty interrelated. The theory of communities concentrates on the significance of social participation. This theory examines the process of how individuals can develop and learn within the context of social phenomenon, especially in a community focused on shared activities and interests. Wenger typically articulated that learning is an individual process and inherently located in the community and social context. This aspect portrays the importance of social engagement and shared learning. Wengers community theory also can be applied to music. According to this theory, music learning is promoted among the students by sharing knowledge and experience. This theory suggests that, in musical communities, people share their musical knowledge to improve their musical skills. From this perspective, they can engage in group practice, such as performances and rehearsals, where people can adopt each others skills by sharing different musical styles. In addition, cultural background can influence the thinking patterns, behaviours, and emotions of the learners. The psychological theory by Csikszentmihalyi can explain the ideal conditions for the study experience. Learners are said to be in the flow state when they are entirely engaged in something and are unaware of the surroundings because of the engagement.

Figure 2. *Theory of Communities by Wenger.*
Source: Lindblad et al. (2020)

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Results and Discussion

Proposed conceptual model

The importance of the proposed conceptual framework lies in understanding and clarifying the various assumptions of the studied phenomenon (Luft et al., 2022). This study's conceptual framework frames the effective connections between the different variables, such as independent, dependent, and mediated. In this study, it can be found that the design of the class, qualified educators or teachers, integration of the technology, and the characteristics and the challenges related to the integration of the Traditional Music Culture can be considered as the independent variables that can effectively impact the efficiency of the integration of the traditional music culture in the ultramodern education as the dependent variable. These variables can, in turn, affect the different issues related to the learning of the students, along with the provocation, engagement, and identity of the culture among the students of the country. The proposed model (*Figure 3*) delineates the intricate interplay between various factors influencing the assimilation of traditional Chinese music into educational systems. Independent variables, such as class design, educator qualifications, and technological integration, significantly affect the efficacy of this assimilation. Also, mediating variables, including cultural awareness and pedagogical approaches, positively or negatively affect the process. Additionally, the model accounts for the impact of students' backgrounds and resource constraints on the overall learning environment.
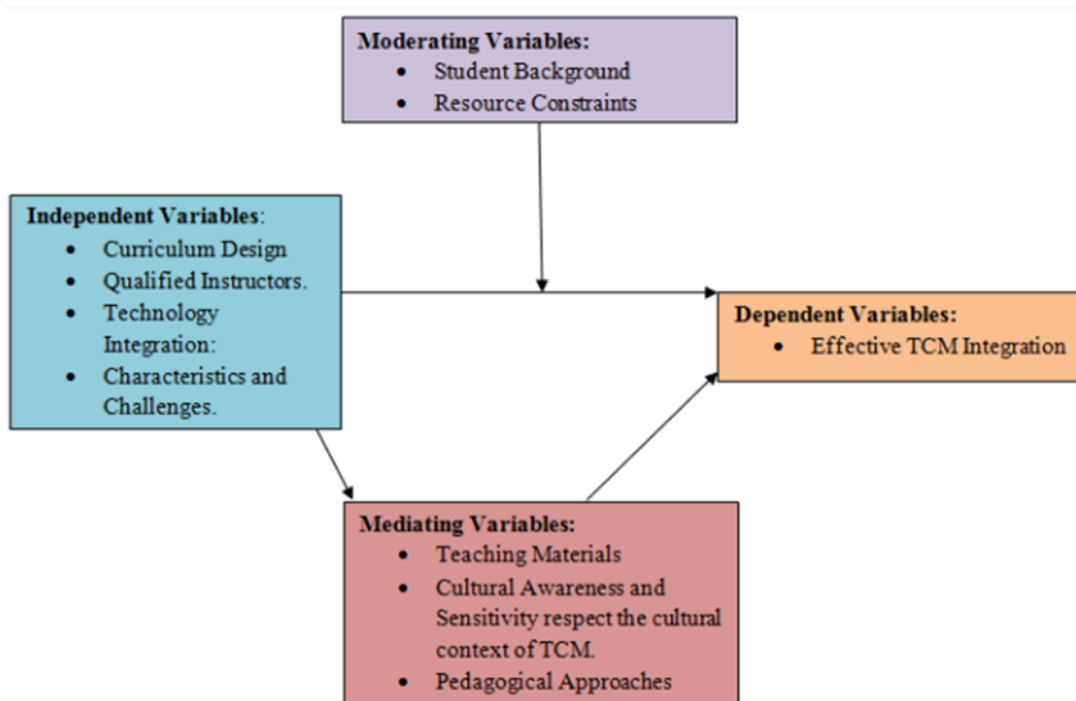

Figure 3. Proposed model.

The mediating variables of the study would be the outcomes related to the tutorial, awareness of the cultural understanding, and the approaches of the pedagogy, which would play an effective role in hindering and easing the impact of the integration of the traditional music culture in the educational settings in the country. On the other hand, the mediating variables, such as the student's background and the constraints of the

resources, can also be predicted to impact the issues related to the surroundings. This is how the conceptual framework can describe the researcher's understanding of the main concepts under investigation in the study. This conceptual framework is associated with the different aspects of the integration of traditional music in the educational settings of China to understand the culture, which can show the presumed relationships between the concepts and address the areas discovered in the literature reviews in the study.

Conclusion

In conclusion, successfully integrating traditional Chinese music into modern educational settings necessitates a comprehensive approach amalgamating pedagogical innovation, curriculum design, community involvement, and theoretical frameworks. By fostering a deeper understanding and appreciation of traditional Chinese music, educators can augment students' cultural proficiency and contribute to preserving and disseminating this rich musical heritage. Notably, this holistic approach enhances students musical competencies and fosters global citizenship and cross-cultural skills, thus equipping them to engage with diverse musical traditions in an increasingly interconnected world.

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Conflict of interest

The authors confirm that no conflict of interest is involved with any parties in this research.

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