



Exploring the Role of Traditional Music in Cultural Education: A Case of Integrated Music Curriculum in China

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ABSTRACT

The study aims to explore and analyze the role of traditional music in integrated classrooms in China and its impact on students. The study has chosen CCOM (the Central Conservatory of Music) as the case study, where the researchers have interviewed both students and professors to collect data about the impact of integrating traditional music in the curriculum. We have interviewed four professors and four students to collect data regarding the way the curriculum impacts the students and allows them to both develop their cultural identity and increase their sense of pride for their culture. It has also allowed us to highlight the challenges that educators face while integrating traditional Chinese music and their proposed solutions. The study also includes observational data, particularly from three courses, which has allowed the researchers to study the content, students' participation, and the teaching method more closely. The study emphasized the importance of traditional music as a medium for students to connect with their cultural roots and develop their identity in association with them. In addition, traditional music also allows the students to learn about their history, connect with each other through their shared past and culture, and promote intergenerational communication.

Keywords: Traditional Music, Integrated Music Curriculum, Ethnomusicology, Cultural Anthropology, Cultural Identity.

1. INTRODUCTION

Music is a significant cultural tool that can help people not only develop their identity but also connect to the past. As Bennet (2017) asserts, music carries the traces of both the place and culture in which it is conceived and thus should be studied and analyzed in relation to them both. The socio-cultural background of any kind of music can be experienced through the process of listening and feeling. Music carries the stories of the culture and since, in Eastern countries such as China, community and culture are important parts of society and music becomes a way through which individuals develop their identities (Ho, 2018). Traditional music is deeply connected to the history, culture, and social structure of any community or society, which gives it the power to transcend the listener to the past. Thus, in the education curriculum, the integration of traditional music allows the students to reconnect with the past and understand their historical and cultural significance, along with helping them to develop their identity in association with it. Therefore, it is important to address and examine the integrated music curriculum to highlight how the inclusion of traditional music impacts cultural education and students in Chinese schools. The paper aims to examine the role of traditional music in cultural education through both the collection of observational data and interviews. The study selected the Central Conservatory of Music (CCOM) as the case study. This narrows down the focus of the study and helps in analyzing the role of traditional music in a more restricted space, from which future research can move forward.

1.1. Research Objective

The research objective of the paper is to identify the way traditional music impacts students and helps them connect with their culture. It will also focus on the way educators integrate music into the curriculum, the challenges they face, and how they develop teaching methods to help students understand it better. The study will thus contribute to the existing body of knowledge in education by helping students, educators, and institutions understand the role of traditional music in the contemporary curriculum. It will also allow educators to modify their teaching styles and institutions to modify their curriculum according to the needs of the students.

The article aims to answer the following questions:

1. How does exposure to traditional Chinese music in the curriculum impact students' feelings of cultural identity and sense of

pride?

2.How can integrated traditional Chinese music promote intergenerational communication and the transmission of cultural knowledge?

3.How can teaching traditional Chinese music in the classroom improve the social-emotional growth of students and increase their willingness to engage with it?

2.LITERATURE REVIEW

In the contemporary era of modern and Western music, the importance and popularity of traditional music have been on the decline. As Xie (2008) asserts, the popularity of traditional Chinese music is facing issues due to globalization and the neglect of educational institutes who are failing to stress the historical and cultural importance of traditional music amongst people, I generally, and children, in particular. Xie (2008) highlights the need for policy reformation in academic institutions and proposes three key words, namely culture, mass media, and education, which can help in encapsulating the complex relationship between social musical life and school music education.

The influence of Western music and the failure of the Chinese people to reconnect with their traditional music and culture thus forces us to explore how traditional music in educational institute can resolve the issue. As Ronström (2014) asserts, traditional music can be brought back to life in the modern era through his concept of revival as the restoration of something forgotten. Ronström (2014) traces the lineage of traditional music from the past to the present by highlighting its shifts, agents, and the way it is transformed into a heritage. In the contemporary age, people, especially from the younger generation, often forget the value of their traditional music, which not only distances them from their culture and traditions but also from people of the older generation. Learning about traditional music allows young people to bridge the gap with their elders. As Ronström (2014) highlights the importance of actors in popularizing music, allows us to realize the value of different agents and people in the process. From the creators to the producers and consumers, traditional music binds them together in the process of being rediscovered.

In the educational institute, traditional music also brings people together who come from different backgrounds, which are divided according to their social, geographical, and economic standing. As the study by Bishop (2018) highlights, creativity and collaboration are produced among members of the music ensemble as they perform and practice their music. It allows people to form bonds without any preset beliefs and prejudices about each other. In addition, as traditional music is already linked with the history and culture of the people of a country or society, it provides a common ground and a foundation for relationships to be built upon.

Similar to the way Bishop (2018) studies and examines the collaboration between people in a music ensemble, a similar connection, and collaboration also exist between the students of music in a classroom. Integrating traditional music thus allows the students to develop their identity in relation to each other as well as the culture. The development of traditional music throughout the years further creates branches and divisions within it. For example, different provinces in China practice and prefer different types of traditional music, along with a specific preference for instruments. When students come from these provinces, even if they are familiar with different types of music, songs, and instruments, they often find themselves unfamiliar with the music in a broader context. Thus, the educators and students collaborate with each other to learn traditional music, share their culture, and develop a shared identity.

Thus, traditional music and educational institutes can both help each other in renewing the cultural and historical connection and interest of the Chinese population. The government and the institutions thus need to take initiative to include traditional music in the curriculum to allow the students to become familiar with their cultures, arts, and history. As Yang and Welch (2023) mention, educational reform and building cultural identity through music has been under discussion in China and curriculum enforcement, government financial support, pedagogical innovation, and policy priorities are proposed as general solutions to the problem. In addition, promoting traditional music through educational curriculum further requires educators and institutes to implement proper training systems and resources. Although China takes the initiative to include traditional music into the curriculum, which can be highlighted by their implementation of the junior secondary school's music curriculum, it is more important to study how they can be integrated properly and impact the students in a positive way. As the study of Han and Leung (2017) regarding this implementation, highlights that although most educators have a positive attitude towards the initiative, there are multiple problems that need to be addressed. For example, the integration needs to be done according to the educational context of China, the institutions should also give educators professional training and create more jobs in the area.

The literature review thus shows there have been studies in regard to the importance of traditional music. However, they often fail to make their study more focused in the classrooms and exclude the views of the students. Thus, in addition to these studies, focused research on the way traditional music impacts the students and plays an important role when integrated into educational curriculum, needs to be properly addressed and researched.

3.THEORETICAL FRAMEWORK

Cultural anthropology is a foundational perspective when examining the role of traditional music in cultural education, as it examines the significance, traces the change, and helps people establish their identity in relation to their culture. As Nanda and Warms (2019) assert, cultural anthropology studies human society and the variation of culture as people from different places

and communities develop their own cultures. In this paper, cultural anthropology can help us study how traditional music is deeply embedded in the cultural fabric of China and how it impacts the people who study traditional music. This theoretical perspective will allow us to examine the historical, social, and cultural significance of traditional Chinese music, such as its role in rituals, ceremonies, and everyday life. It will help us realize how traditional music acts as a tool and allows people to connect with each other (Stige, 2017). The Chinese culture has its unique features, beliefs, and rituals which although often vary in different provinces, manage to bind the people together. It instills a sense of community among people and when the students at CCOM learn about their traditional music together, it helps them come together and develop their identities in association with their peers and the music itself. This paper will thus analyze how traditional music contributes to the formation and expression of Chinese cultural identity, both at the individual and collective levels. In addition, cultural anthropology also helps in examining how traditional music has evolved and adapted over time in response to changing cultural dynamics in China. In relation to modern times where globalization and the advancement of the internet have made it easier for people to access each other's culture, learning traditional music can increase the sense of self and community among the students at CCOM. Thus, studying the topic in relation to the theory of cultural anthropology will provide us with a foundational idea of how culture interacts with people and help them build their collective cultural identity.

Ethnomusicology provides a comprehensive framework for studying traditional music within its cultural context by exploring musical traditions, their preservation, and community engagement. Ethnomusicology is the study of music in specific cultural contexts, which allows the researchers to study the impact and value of music both to the culture and the people. As Carugno (2018) asserts, the importance of traditional music in retaining and highlighting the expression of culture and identity has given it the status of a heritage. The status of heritage gives traditional music more importance as it refers to something that needs to be protected and something that people are proud of. Traditional music derives its value and meaning from the culture as it is largely preserved through oral transmission, repeated over a long period of time by specific groups of people who belong to the same community. Thus, it allows the people to keep their traditions, beliefs, and rituals alive through them and pass them down to the younger generation. Ethnomusicology in this context explores the diversity of traditional Chinese music, including regional variations, instruments, performance practices, and their impact on cultural education. The students at the CCOM learn about their culture through traditional music and the theory of ethnomusicology can allow us to situate the role of music in their understanding of the culture and the history of traditional music. As ethnomusicology also studies how communities and individuals engage with traditional music, including participation in ensembles, cultural events, and educational programs, it can help in analyzing the interaction between identity, music, and culture.

On the other hand, curriculum theory can be essential when analyzing how traditional music is integrated into the educational system at the CCOM through the examination of the objectives, content, and alignment of the courses with broader educational goals. The goal of curriculum theory is to comprehend the curriculum's instructional value in relation to history, society, and the individual (Pinar, 2019). In educational institutes, many faculty members continue to maintain that the curriculum is the intellectual and organizational center of education. Not enough people recognize the importance of studying the intellectual history of the education field and fostering its disciplinarity. Curriculum theorists recognize the importance of integrating cultural tools and elements, such as traditional music, to allow the students to be familiar with the historical, cultural, and social aspects of their country. Curriculum theory thus examines the pedagogical approaches used to teach traditional music, including the role of teachers, resources, and technology. This will allow us to examine how correct integration approaches of traditional music can enhance the understanding of the students. In addition, it will help in evaluating the effects of the integrated music curriculum on students' cultural awareness, musical skills, and overall educational experience. The students and educators at CCOM can both benefit from this analysis as the analysis of the study in reference to curriculum theory will enhance their learning and teaching experience. Curriculum theory further can assist in analyzing the policies and practices governing the inclusion of traditional music in Chinese schools in a broader perspective, and CCOM, in particular along with analyzing how they reflect the cultural and educational priorities of China.

Thus, by combining the theories and insights from cultural anthropology, ethnomusicology, and curriculum theory, we can gain a holistic understanding of how traditional music functions within the cultural education framework in China. They will assist us in highlighting the role of traditional music at the CCOM. This interdisciplinary approach thus allows for a comprehensive exploration of the cultural, musical, and educational dimensions of the topic.

4. DATA COLLECTION

The study employed a mixed method where observational data and a semi-structured interview method are combined. The collected data were then integrated and analyzed thematically, which helped us identify, analyze, and report themes within the dataset. The observational data has been collected from three different course studies at CCOM, namely "Traditional Chinese Music Ensemble," "Traditional Chinese Folk Songs," and "Traditional Instruments Learning." We documented the content that is taught in the classes, the teaching methods of the teachers, and the participation of the students. Observation notes were transcribed to create a comprehensive dataset for analysis and were used to complement and contextualize the interview data.

On the other hand, for the semi-structured interviews, four professors and four students were selected. All four participants were chosen from the same three courses that we selected for the observational data collection process. The interviews helped us capture the depth and complexity of the students' experiences and the role that traditional music plays in helping them understand their culture. As the study intends to find the role of traditional music in cultural education, we have selected CCOM as the case study, which will allow us to study different courses that students are already enrolled in. This allows the study to be more focused and the CCOM provides us with a rich curriculum of music. The interviews and observational data were integrated

at the end and analyzed with qualitative thematic analysis. In addition, the use of visual aids and other methods, such as inviting guest lecturers or performers have also been recorded for the thematic analysis. Thematic analysis allows us to locate similar patterns and themes within the collected data which helps in finding meaning and analyzing qualitative datasets. The data was grouped into broader themes based on shared patterns and concepts according to the comments from the participants, the experience of the students, and the way classes are designed and conducted so that we can provide a more thorough study.

We conducted the interviews through online sessions and recorded them for future reference and accurate data collection. The interviews were then transcribed and analyzed in reference to the observational data. These interviews aimed to gather in-depth insights into their experiences, perceptions, and beliefs regarding the role of traditional music in cultural education. Before conducting the interviews, all the participants were explained the aim and process of the study explicitly and they also signed consent forms. The questions were open-ended with a foundational structure, based on the research objectives, which allowed us to collect more personalized, coherent, and detailed responses.

We studied the data, gathered from the interview, in relation to each other, from where we found similar patterns. After adding the observational data, themes were developed iteratively, refined through discussions among researchers to ensure consistency and accuracy, and analyzed to identify key insights and connections between them. Extended measures have been taken to ensure and maintain ethics during the collection of data. We have also consciously avoided any personal bias and prejudices, closely observed the data collection process, and tried to maintain the credibility and trustworthiness of the study throughout.

Table 1: The demographic details of the professors

Participants	Names	Title	Age	Course
1	Li Wei	Professor	51	Traditional Instruments Learning
2	Wu Lien	Professor	46	Traditional Chinese Music Ensemble
3	Wang Xiu	Professor	52	Traditional Chinese Music Ensemble
4	Li Chen	Professor	35	Traditional Chinese Folk Songs

Table 2: The demographic details of the students

Participants	Names	Title	Age	Course
1	Zhang Peng	Student	21	Traditional Instruments Learning
2	Zhao Yao	Student	26	Traditional Chinese Folk Songs
3	Wang Ming	Student	22	Traditional Chinese Folk Songs
4	Zhang Hui	Student	25	Traditional Chinese Music Ensemble

5.FINDINGS

Theme 1: Cultural Preservation and Shared History:

The data collected from CCOM highlights the role that traditional music plays in preserving the culture and making the students understand it and be proud of it. In the interviews, both the students and professors emphasized the importance of preserving traditional Chinese music as a means of safeguarding cultural heritage. They highlighted how traditional music courses can be seen as a vehicle for transmitting cultural values, stories, and historical knowledge to younger generations. The observational data further highlighted how traditional Chinese music holds significant importance in the context of cultural education in China. The rich cultural heritage of China can be understood through the music. Integrating music into the curriculum helps students connect with their cultural roots and understand the values that are associated with it.

The integration of traditional music in the educational curriculum further provides the younger generation with a way to reconnect with their roots, enabling them to appreciate and relate to the experiences of their elders. As one of the students of the course, “Traditional Chinese Music Ensemble” asserted, learning about traditional music allowed him to connect with the elders of his family and gave him something to talk about. Since, in the contemporary era of rapid modernization, the concern that valuable aspects of traditional culture may be lost or forgotten is becoming more apparent, integrating traditional music into the educational curriculum shows a way of using cultural values to bridge the generational gap between older and younger Chinese citizens and teach the latter about their culture and history. The interviews further highlighted how the understanding of the students of the cultural values had been enriched through their engagement with traditional music as it acts as a repository of stories and historical knowledge. In fact, many traditional songs are written to tell the story of historical events, folktales, or legendary figures. The different courses at CCOM also helps the students to learn about the social structure, cultural standing,

and political situation of ancient China. While sharing an anecdote, a professor highlighted how one of his students came to him to, “learn more about a particular song that reminded him of cultural beliefs, related to filial piety. He (the students) said the song helped him understand his own family values and bridge the generational gap between him and his grandparents, with whom he used to live”. This shows the impact of each song and instrument can be influential in changing the understanding of the students. The teachers thus emphasized that teaching traditional music required teaching students not only technical aspects of the music but also exploring the historical and cultural background of the pieces in order to give them a thorough understanding of the histories and stories that are woven throughout the music.

Traditional Chinese music can be viewed as a vital component of the nation's cultural heritage which serves as a link to the past, connecting contemporary generations to their ancestors and their shared history. As the observational data also highlights, the different courses allow the students to learn about the history and background of Chinese traditional music. Through this, the students are familiarized with not only the process through which traditional music develops, but also the historical, geographical, and cultural contexts that influenced them. On the other hand, both the professors and students alike stressed the importance of preserving this musical tradition as a means of safeguarding the broader cultural legacy of China, which encompasses the preservation of instruments, techniques, and oral traditions that have been passed down through generations. Traditional music often includes songs about the cultural values that Chinese society believes in, such as filial piety, humility, community, and harmony. These values are passed down from generations through the songs and are absorbed through the experience of learning and performing traditional music. In the contemporary world of Western influence, the younger generation of China not only misunderstand but also fail to appreciate the ancient values that are associated with their culture (Dreyer, 2018). Thus, the integration of traditional music can help them understand cultural values and appreciate them more.

Theme 2: Emotional and Intergenerational Connection:

As the interview data showed, students expressed a deep emotional connection to the music they learned, feeling connected to their cultural roots and history. It evoked a sense of connection, pride, and nostalgia among them. The courses at CCOM helped them build a deep connection to their culture, history, and their own feelings through music, highlighting the role of traditional music in cultural education. Traditional music also helped the students build an emotional connection to their roots and cultures. The students highlighted in the interview how they felt while learning the songs and instruments along with their connection to their culture and history. As one of the students highlighted, “I feel a strong connection to my Chinese heritage now. The course and the teachers have taught me not only about history but also about the varied traditions that are the foundation of this music. It has allowed me to connect with the past and showed me the heritage, which I can take pride in.” The courses thus not only teach the students about the notes, lyrics, and rhymes but also connect them with their culture and the past generation on a deeper level. Since most of the students grew up in urban areas, they are more familiar with modern Chinese music and other globalized Western or Korean music that are popularized by traditional and social media. Thus, the students fail to acquire both knowledge and skills about traditional music. In addition, traditional music often varies from province to province and the geographical distance often changes the rhythms, notes, and lyrics. This further distances people from traditional music. However, almost all the courses at CCOM provide background and historical knowledge of traditional music, and the students become more informed about both the similarities and dissimilarities that their provinces have with others.

The courses at CCOM ensure that the students learn not only about the songs and instruments but also the culture and history that lies behind them. For example, Folk songs are significant in traditional Chinese music and the students work hard to learn and master the folk songs from different parts of China. It allows them to appreciate the diverse culture of their country and connect with the stories, emotions, and history of different regions. According to one of the students, “In the contemporary time of globalization and technological evolution, traditional Chinese music has also embraced fusion with contemporary and global musical styles. This fusion has resulted in the creation of innovative and cross-cultural music that appeals to a broader audience.” We observed that the students faced many difficulties while learning the songs and instruments, but they seemed enthusiastic about it. They were focused on learning the history and culture of where the songs belonged or where the instruments originated from. These teachings allowed them to connect to the past through which they can revive the traditional music in the contemporary era and ensure that their rich folk music stays alive.

The music they learned allowed them to travel back in time and carry the stories and memories of their ancestors, which made the students feel a sense of longing for those times, even if they never lived through them personally. As one of the educators asserted, “traditional music allows students to connect with their cultural roots, fostering a sense of pride and identity. It further serves as a medium for emotional expression, storytelling, and communicating complex ideas and emotions within a cultural context.” Thus, traditional music is not only about history, rather it is about personal identity and communal bond. Playing the music of their ancestors, helped them understand their own place in the grand tapestry of Chinese culture, allowing them to bridge the past with the present and even the future. Traditional music is also a way to honor the traditions that have been passed down for generations. For many students, it felt like a responsibility and a privilege to keep those traditions alive through the music they played. As one of the professors put forward, “Well, you see, traditional music isn't just about playing some instruments. It's like a window to our roots and our history. We want our students to feel proud of their Chinese heritage.” Thus, traditional music becomes a bridge that helps the students to build an emotional connection with their ancestors and their culture.

Theme 3: Development of Cultural Identity:

Traditional music contributes to developing the cultural identity of students, helping them embrace their heritage in a rapidly changing world. As Vereshchahina-Biliavska et al. (2021) mention, the anthropological study of music relates to the musical experience and connection of people with music, along with the traditions and cultural backgrounds of it. The observational data also shows, through the analysis of the content that the courses teach, that music is taught in relation to its

historical, social, and cultural backgrounds. The teachers emphasize the impact of traditional music, as it helps the students develop their identities in relation to the cultural knowledge gained from the courses.

The theory of ethnomusicology, on the other hand, highlights how traditional music serves as a repository of cultural knowledge and a means of cultural expression. Traditional music allows the students to develop their cultural identity as it allows the students to connect with their past and their ancestors. The tales and stories that traditional music carries familiarize them with their history. As Morgenstern (2018) asserts, the history of ethnomusicology deals with the history of ideas and concepts of how we can study expressive practices in relation to social and cultural formations. This intensifies the collective culture of the eastern countries, over the individualistic culture of the West. As one of the professors asserted, "When students learn traditional music ... They connect with the culture and traditions of the past and create a relationship based on appreciation and acquaintance." This connection with the past helps the students unconsciously practice the culture that is particular to their region and country, allowing them to appreciate the richness of their culture and heritage, along with providing them with a medium of self-expression. As the interviews suggest, music can not only become a way to develop cultural identities but also a way to express them. Music can help the students communicate their thoughts and share them with the world.

The inclusion and use of curriculum theory, on the other hand, is relevant in the context of our research due to the concepts of cultural empowerment and integrated education. Curriculum theory allows us to assess and study the courses that the CCOM offers and highlights how the content, teaching method, and participation, among other things, impact the value of traditional music. In addition, learning traditional music is seen as a potent means of empowering students to embrace their cultural identity (Bond, 2017). By participating in traditional music, students actively contribute to the preservation of their cultural heritage and become active members in the process. Traditional music thus allows the students to engage with their culture and create new cultural expressions. According to one of the professors, "traditional music isn't just about playing some instruments. It's like a window to our roots and our history. We want our students to feel proud of their Chinese heritage." As students become proficient in traditional music, they gain confidence in their ability to represent and contribute to their culture. This empowerment is not confined to the classroom but extends into various aspects of their lives as they become cultural ambassadors capable of bridging generational and cultural gaps.

The integration of traditional music in education, however, not only ensures the growth of the culture and music but also of the learners. As the data highlighted, students were motivated and enthusiastic about traditional music and advocated for its potential. As the first student asserted, "Our music is so rich and diverse, and it can connect with people from all around the world," highlighting the potential of traditional Chinese music to connect people beyond the boundaries of culture, geography, and nation. When the students learn music, it gives them a sense of pride and belongingness, which shows the potential of traditional music. As the songs also contain stories, popularizing the music will further assist in spreading the culture of China in the world. One of the students, in fact, highlighted how he would like, "to share our (his) culture with the world through music". Thus, integrating traditional music into the educational curriculum ensures both the personal growth of the learners and the potential of Chinese traditional music.

Theme 4: Cultural and Historical Understanding:

Traditional music plays an important part in promoting cultural understanding and teaching students about the history of their culture. In this aspect, cultural anthropology provides a foundation for understanding how culture shapes individuals' perceptions, values, and behaviors (Nanda & Warms, 2019). In addition, curriculum theory emphasizes the importance of creating inclusive educational environments that cater to diverse learners. In the context of the integrated music curriculum, the inclusive approach facilitated by the course structure was a driving force in fostering cross-cultural understanding. The observational data allows us to see how the contents are developed for the courses and how history and culture are aligned with the studies. As the data highlights, the teachers in fact "also divide the music into different time periods in multimedia PowerPoint presentations to teach the students about the history of music, the summary of individual musical instruments, and classical pieces". Curriculum theory thus shows how teaching methods and content can be developed to enhance the role of music. For example, in the course, "Traditional Chinese Folk Songs," the teachers invite musicians and singers to perform in the class, so that the students can directly take guidance from them. The students thus intently listen to the music and themselves figure out the notes, lyrics, and rhythm. This helps them build their own ability to connect with the music and understand them on a deeper level. As the students engaged in learning traditional Chinese music, they encountered not only the musical traditions but also the broader cultural contexts in which these traditions are embedded. The courses were designed to accommodate students from various cultural backgrounds, acknowledging the potential challenges and opportunities presented by diversity. The integrated curriculum allows the students to learn traditional music in association with their other academic education, which enhances their learning process.

As the students come from different provinces of China, they help each other in grasping the ideas and enhance each other's understanding. Students felt empowered to share their own cultural backgrounds, enhancing the depth and breadth of discussions within the classroom. The collaborative learning environment encourages the students to respect the particularities of each other's culture while connecting through the existence and appreciation of the broad Chinese culture. Ethnomusicology, on the other hand, with its focus on the study of music within cultural contexts, illuminates how traditional music serves as a universal language that transcends linguistic and cultural barriers. Through this shared emotional connection to music, students found common ground, enabling them to bridge cultural divides. The collected data also highlighted how music transcends language barriers, allowing for non-verbal communication and connection. Musical performances and collaborations served as powerful tools for expressing emotions and sharing cultural stories. In addition, the students also learn about the history of their past and the way the songs are conceived. The lyrics of the songs often include stories of the past, and the teachers help the students analyze them and learn from them. As one of the students mentioned, "I grew up in an urban area ... due to which my knowledge about my Chinese culture was very limited. However, this course has allowed me to rediscover my roots. It has also

given me a sense of pride in my heritage, and I want to share our culture with the world through music.” As the aim of this study is to study the role of traditional music, the theory of cultural anthropology allows us to highlight how the integrated curriculum acts as a medium for cross-cultural understanding by bringing together students from diverse backgrounds, each with their own unique cultural lenses.

6.CONCLUSION

The study highlighted the role of traditional music in cultural education with the case study exploration of the CCOM. The study used observational data from three courses and interviewed four participants, both students and professors, to enhance the quality of the study. We implemented a mixed method data collection approach and collected both observational and interview data as it helps in including the direct views of both students and professors, along with the outside view of the researchers. The study concludes that when traditional music is integrated into the educational curriculum, it allows students to appreciate the nuances of their own culture while simultaneously navigating the complexities of a globalized world. They get to learn about their history and connect to their roots. The courses, taught at CCOM ensure that the students are first made familiar with the history and culture of China, before embarking on their journey of teaching traditional music. This process aids in fostering a sense of belonging and identity within a rapidly changing environment. As the students belong to different provinces, their shared history and culture also brings them together. In addition, as the integrated curriculum requires the students to learn the notes and lyrics of traditional songs and learn to play the instruments, it forces them to understand the music from within.

Data available on request from the authors

The data that support the findings of this study are available from the corresponding author, upon reasonable request.

Author contributions

Conceptualization, Methodology, Formal analysis, Validation, Investigation, Resources, Writing - Original Draft, Writing - Review & Editing, Visualization, Supervision, Project administration

Disclosure Statement

No potential conflict of interest was reported by the author(s).

Data Availability Statement

The data that supports the findings of this study is available from the all authors, upon reasonable request.

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