

## 민족 음악학적 시각에 따른 학교 내 ‘루난 5대조’의 전승 방식에 관한 연구

### A Study on the Transmission Mode of “The Five Major Tunes of Lunan” in Schools from the Perspective of Ethnomusicology

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**Abstract** This study examines the transmission mode of the "The Five Major Tunes of Lunan" in schools from the perspective of ethnomusicology. Using the "Twelve Continuum Transmission Framework" (TCTF) proposed by Huib Schippers in 2010 as the research framework, the researcher conducted semi-structured face-to-face interviews with nine interviewees, including inheritors of the "The Five Major Tunes of Lunan," music teachers of Tancheng County's First Experimental Primary School, teachers from Shandong University of the Arts and School of Music of Linyi University. The interview content mainly involves 11 questions in three fields: issues of context, modes of transmission, and dimensions of interaction. The results show significant differences in the modes of "The Five Major Tunes of Lunan" in school education and folk natural transmission. What worries the researcher is that when traditional music that is naturally inherited in folk is taught in a formal school setting, the risk of unsuccessful transmission will increase. Finally, based on the viewpoint of ethnomusicology that focuses on cultural context, the researcher puts forward suggestions for improving the teaching strategies when "The Five Major Tunes of Lunan" is transmitted in schools.

**Key words:** transmission mode, the five major tunes of Lunan, ethnomusicology

**초록** 본 연구는 중국 국가급 음악 무형문화재 보호 프로젝트인 ‘루난 5대조’의 학교에서의 전승 방식을 민족음악학적 관점에서 고찰한 것이다. 2010년 Huib Schippers가 제안한 ‘12연속 전파 프레임워크(TCTF)’를 연구 프레임워크로 사용하여 ‘루난 5대 조’의 계승자, 탄청현 제1실험 초등학교 음악 교사, 산둥 예술대학과 린이 대학의 음악 교사 등 총 9명과 반구조화 인터뷰를 대면으로 진행했다. 인터뷰 내용은 전통 맥락, 전파 방식 및 의사소통 차원의 세 가지 영역의 11개의 질문을 포함한다. 인터뷰 결과 ‘루난 5대조’가 학교에서의 전승은 민속에서의 자연스러운 전승 방식과 큰 차이가 있는 것으로 나타났다. 연구자가 우려하는 것은 민속에서 자연적으로 전승되는 전통음악을 정규 학교 교육방식으로 가르칠 경우 전승 실패의 위험이 높아진다는 것이다. 마지막으로 연구자는 민족음악이 문화적 배경을 증시한다는 이론을 바탕으로 ‘루난 5대조’를 학교에 보급할 때 수업 전략을 개선할 것을 제안하였다.

**주제어:** 전승 방식, 루난5대조, 민족 음악학

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## I . Introduction

This study examines the transmission mode of the "The five major tunes of Lunan" in schools from the perspective of ethnomusicology. "The five major tunes of Lunan" are five ancient folk tunes that are popular in southern Shandong Province, China, and they have a long history. Scholars speculated that the tunes originated in the late Ming Dynasty (around 1600 AD) and prevailed in the Qing Dynasty (early 17th century to early 20th century). The tunes are typically a kind of large-scale song cycles with a certain complexity in musical structure. In 2008, "The five major tunes of Lunan" were selected for China's national intangible Cultural Heritage list (Miao, 2002; Liu & Cai, 2007).

Currently, more than 130 pieces of "The five major tunes of Lunan" have been collected and preserved. In terms of content and subject matter, the tunes can be divided into love, social life, narrative, historical stories, natural scenery, and ethical anecdotes, among others; however, most of them are about missing and complaining about lovers. In addition, the lyrics are elegant, and most of them have also been processed by literati, phrasing, and rather dainty.

Accompaniment instruments mainly include stringed instruments (erhu, Sanxian, pipa, etc.), wind instruments (bamboo flute, Xiao, Sheng, etc.), and percussion instruments (including dishes, wine handleless cups, bamboo clappers, rice bowls, etc.). The use of a variety of percussion instruments is a major feature of "The five major tunes of Lunan" because its performance often appears in people's leisure time after dinner. Relatives and friends then get together for entertainment by picking up the table bowl, dish, and wine cup for singing accompaniment.

For a long time, "the five major tunes of Lunan" have existed in a state of natural inheritance, mainly relying on "group inheritance." At the beginning of the 20th century, China began to learn from the west, hoping to learn from the west to strengthen itself and introduce the western education system. The inheritance mode of "oral transmission" has become a curriculum-based, collective, and standardized classroom teaching, using musical staff, studying Western music theory. All these have made Chinese people's musical thinking and music aesthetics westernized, thus leading to the decline of traditional Chinese music (Zhang, 2018). In the past, "The five major tunes of Lunan" could be heard everywhere in the streets and alleys. Now, it cannot be heard, and most people don't even know what "The five major tunes of Lunan" are.

After "The five major tunes of Lunan" was listed as China's national intangible cultural heritage in 2008, some local educators realized its value and carried out the teaching of "The five major tunes of Lunan" in schools. As a result, the way of "school inheritance" emerged. Some primary

schools set up clubs to sing "The five major tunes of Lunan," and music students in several universities also held concerts after learning from inheritors and folk artists.

Ethnomusicology believes that every traditional music is the product of its own cultural and social context; changes in the way music is transmitted will eventually lead to changes in the nature of the music (Schippers, 2004); therefore, even in the context of school education, music should still be transmitted according to its original way of transmission (Qiao, 2004; Fu, 2015).

However, in a previous study (Zhuang & Pan, 2022) on Chinese music teachers' perceptions of context issues and transmission modes in world music teaching, the researchers found that some teachers were never concerned about the "authenticity" issue. On the issue of "context," most music teachers do not believe the principle put forward by ethnomusicologists that music can only be understood in its cultural context. Music teachers mostly adopted the analytical/atomistic approach and written notation in practical teaching. Still, they ignored the teaching approach used when the music was transmitted in its place of origin and whether music notation was used.

It can be seen that after more than 100 years of learning from Western professional music, Chinese people's musical aesthetics, way of thinking, and inheritance mode have long been "westernized." Although traditional music protection has been taken into action, only a few people truly understand its protection value and how to protect it (Zhang, 2018). The education of Chinese traditional music in schools is manifested as an "ethnic additional mode," which uses Western music theoretical systems and teaching concepts to standardize the teaching of traditional Chinese music. Chinese traditional music occupies an object position in the framework of western music as the subject, which brings about a crisis of subjectivity in the inheritance of Chinese traditional music (Guan, 2012).

What worries the researcher is that, in the context of school education, if the tunes are still taught with the thinking of "eurocentrism," then students will simply consider them terrible and difficult to sing and, thus, resist the tunes, which runs counter to the good intention of introducing the tunes into schools to inherit them.

The purpose of this study is to investigate the transmission mode of "The five major tunes of Lunan" after they entered school education, identify the existing problems, and put forward countermeasures based on reality, which is conducive to the protection and development of this intangible music project and the enrichment of the music education theory and practice. Specifically, this study mainly examines and discusses

1. Context issues (tradition, authenticity, context);
2. Transmission modes (atomistic/holistic, notation-based/ aural, tangible/ intangible);
3. Dimensions of interaction (large/small power distance, individual/ collective central, strongly gendered/ gender neutral, avoiding/ tolerating uncertainty, long-term/ short-term orientation);
4. Approach to cultural diversity (monocultural/ multicultural/ intercultural/ transcultural)

## II. Literature review

The literature review mainly provides some literature to explain why it is necessary to examine the transmission mode of traditional music in schools from the perspective of ethnomusicology and reviews the teaching methods that consider cultural context proposed by scholars, as well as the studies on the teaching methods adopted in the transmission of traditional music in schools related to this study.

Benon Kigozi argues that in many cases, traditional indigenous musics in Africa are looked down upon and are deemed inferior and less attractive compared to other musical styles, especially western art music. The process of enculturation or socialization of traditional indigenous musics is also contextual and difficult to replicate in other cultures; thus, appropriate transmission approaches for teaching learners must be adapted to suit the situation. To complicate things further, intricate elements will always be diluted or even lost when music is "transposed" into different cultural contexts (Leung, 2018).

This phenomenon is not unique. The dilemma facing traditional music transmission is worldwide, especially when it is passed on through schools (Guan, 2002). Contemporary music education faces new challenges because contemporary music pedagogy has yet to internalize the realities of multiculturalism. It needs to discover and possibly invent new methods, materials, and other teaching resources that will convey the musical systems' cultural dimension and preserve the uniqueness and the musical and extra-musical values of specific repertoires (Santos, 1994).

An obvious source of inspiration for reexamining constructs in music education is ethnomusicology. Ethnomusicology has shifted from a primary interest in the product to a focus on process, from hard facts about music (instruments, structures, scales, and rhythms) to examining music in its cultural contexts (place in society, role of musicians, and later musical change) (Schippers, 2010).

Music is an important part of human culture, inseparable from cultural contexts. Different cultural contexts have shaped different musical forms and styles. Ethnomusicologist Nettl (1980)

put forward that "music can be understood only in its cultural context (Nettl, 1980, p. 7)." This view has had a significant impact on music education, and the 1996 ISME policy on musics of the world's cultures (which Nettl co-formulated) states: "Music can best be comprehended in the social and cultural contexts and as a part of its culture. Properly understanding a culture requires some understanding of its music, and appreciating music requires some knowledge of its associated culture and society."

In line with this policy, Dunbar-Hall (2009) argued that teaching multicultural music requires understanding culture as a concept. Thus, he proposed "ethno pedagogy," in which music teaching and learning encompasses a cultural context. He believed that the definition of ethno pedagogy relies on the cultural aesthetics theory of teaching and learning." In the same way that music differs from culture to culture and reflects different applications of musical roles, values, meanings, and significances, ways of learning and teaching also differ from location to location, and these ways of learning and teaching are also culturally loaded and influenced. Further, these different ways of learning and teaching embody aesthetic positions symbiotic with the music under consideration." (Dunbar-Hall, 2009, p. 62).

Dunbar-Hall (2009) took a case study involving pre-service music education students (degree programs) who took performance classes in Balinese gamelan to show the perception of performance as a learning music pedagogy. In this context, learning to perform Balinese gamelan music in a Balinese manner includes several issues: music is learned as one plays it, while the approach to learning is sound-based, non-notated, relies on memory, and spatial organization aspects assist in the learning and teaching processes. Consequently, Dunbar-Hall (2009) advised that music is taught based on its primary methods and strategies to ensure respect and equity, both the fundamentals of multiculturalism.

In agreement with the cultural studies approach being implemented in music education, Chen-Hafteck (2007) stated: "To break the music down into the concepts of pitch and rhythm is a Western ideology that may not be appropriate for music of other cultures. A multicultural music education approach focusing exclusively on the music and musical concepts is inadequate." (Chen-Hafteck, 2007b, p. 228). In addition, Chen-Hafteck advocated a student-centered curriculum; rather than presenting the students with a predetermined curriculum, teachers and students jointly create the curriculum as they learn.

Although many scholars have proposed teaching methods that consider cultural context, these methods may not be used much in actual teaching. Based on the ethnopedagogy model proposed by Dunbar-Hall (2009), Shah (2013) and Shah & Masumi (2016) conducted studies to examine

the teaching approaches of selected Malay traditional music in Malaysian schools and universities by utilizing the qualitative approach. Evidently, the studies found that the nature of the transmission process may not occur in the cultural context. What was preserved was more the music than the actual context of the music, and the authenticity of the tradition when designing the teaching of local music traditions may also not be considered.

According to Shahanum (2013; 2016), when dealing with traditional music, issues such as cultural context and authenticity must be considered in designing the teaching of local music traditions. Traditional music was an oral tradition, and musicians learned traditional music through non-formal education, i.e., by listening, observing, and playing. The transfer of skills and knowledge was carried out orally within the community of musicians. With the advent of formal music education in schools and universities, notation is now used in part to facilitate and expedite the learning process. However, teaching certain traditional music using notation may not only be a misrepresentation of the authentic practice of such music but it may also not give students the necessary skills for playing traditional music as opposed to western ensembles.

### III. Method

The literature provides information that formal education is often based on the model of western classical music, which is very different from the transmission model of traditional music. However, educators often fail to take cultural context into account in school education. Examining the transmission mode of "The five major tunes of Lunan" in schools requires observation and analysis of all aspects of the music transmission process. Adopting an analytical framework can help the researcher clarify the research content and the analytical thinking.

In 2010, ethnomusicologist Huib Schippers, who has long been concerned with music education, proposed the "Twelve Continuum Transmission Framework (TCTF)" to describe the transmission and learning of music that involve world musical traditions in societies of different cultures. The process of music transmission can be observed and recognized from the four fields of context issues, including the transmission mode, interactive dimensions, and cultural diversity approach. The issues involved in this framework are consistent with the research content of this study. Accordingly, the current study adopts the TCTF as the theoretical framework.

From October to December 2021, the researcher conducted semi-structured face-to-face interviews with nine interviewees, including inheritors of the "The five major tunes of Lunan," music teachers

of Tancheng county's first experimental primary school, teachers from Shandong university of the arts and school of music of Linyi university. Among the nine interviewees, 3 are inheritors of the "The five major tunes of Lunan," with an average age of 75. Their learning experience is based on the folk natural inheritance mode, the oral transmission mode. The remaining 6 are all in-service teachers, with an average age of 37. Their learning experience is in the formal education mode. They graduated from the conservatory of music with a bachelor's or master's degree.

The questions posed to the interviewees related to the teaching and transmission mode of "The five major tunes of Lunan":

### 1. Issues of context

- (1) How do you understand it as "tradition" (static vs. constant flux)?
- (2) How do you understand its "authenticity" ('reconstructed' authenticity vs. 'new identity' authenticity)?
- (3) What kind of "context" have you created for it in teaching ('original' context vs. recontextualization)?

### 2. Modes of transmission

- (1) Do you teach atomistically or holistically?
- (2) Do you use musical notation or auditory delivery (including recordings)?
- (3) Do you emphasize its tangible or intangible elements? (technique→ repertoire→ theory  
→ creativity→ values)

### 3. Dimensions of interaction

- (1) Is the power distance between you and the students large or small?
- (2) Is teaching centered on group or individual achievement?
- (3) Is gender segregation strong or not?
- (4) Regarding the presentation of information in music, do you avoid or tolerate uncertainty?
- (5) Are your teaching goals long-term or short-term?

It should be noted that the last dimension in the "Twelve Continuum Transmission Framework (TCTF)" is the "approach to cultural diversity", which is the researcher's judgment on the traditional music transmission mode based on the above research results, and it includes four modes: monocultural, multicultural, intercultural and transcultural. Therefore, the researcher did not ask this dimension as an interview question to the interviewees.

## IV. Results

The interview results revealed an interesting phenomenon: people always teach others the way they were taught. The three older inheritors prefer the folk natural transmission mode when teaching "The five major tunes of Lunan." In contrast, the six in-service teachers prefer the school education mode when teaching.

### 1. Issues of context

- (1) In this study, the teachers and inheritors interviewed agreed that "tradition" is not static but is constantly changing. They also believe that changes within certain boundaries are not only allowed but are also, in fact, part of the essence of the tradition.
- (2) As for "authenticity," the school's inheritance of "The five major tunes of Lunan" is not reproduced in a historically correct manner or the original context, so it has more of a "new identity." In primary school, "The five major tunes of Lunan" melodies were adapted into choral works. Teachers used music scores and piano accompaniments when teaching and college students when learning to sing. The folk inheritance of "The five major tunes of Lunan" also has a "new identity" to a certain extent. For example, new words were added to the old melody to sing, but with the accompaniment of traditional musical instruments. Therefore, its "new identity" is relatively less than the school education transmission.
- (3) "The five major tunes of Lunan" were "re-contextualized" to a large extent when they entered the new environment of school education. Influenced by The Times and political factors, the folk natural transmission of "The five major tunes of Lunan" was also "re-contextualized" to a certain degree. For example, the performance venues were moved to the stage, but since they did not adopt Western music concepts in teaching and the original transmission mode was reserved, the degree of "re-contextualization" in the folk inheritance was, therefore, low.

### 2. Modes of transmission

- (1) This study found that the "atomistic/analytic" teaching method was employed more in the learning of "The five major tunes of Lunan" in schools, while the "holistic" teaching method was typically used in its folk natural transmission.

- (2) The transmission of "The five major tunes of Lunan" in schools was also more dependent on music notation, while its folk natural transmission was based on aural.
- (3) Besides, this study found that no matter whether in its transmission of school education or in its folk natural transmission, people tend to pay attention to the more tangible aspects of "The five major tunes of Lunan," and only in terms of "repertoire and performance practice" and "expression" were the two transmission modes different. Compared to the transmission mode of school education, the folk natural transmission mode contains more "intangible" aspects.

### 3. Dimensions of interaction

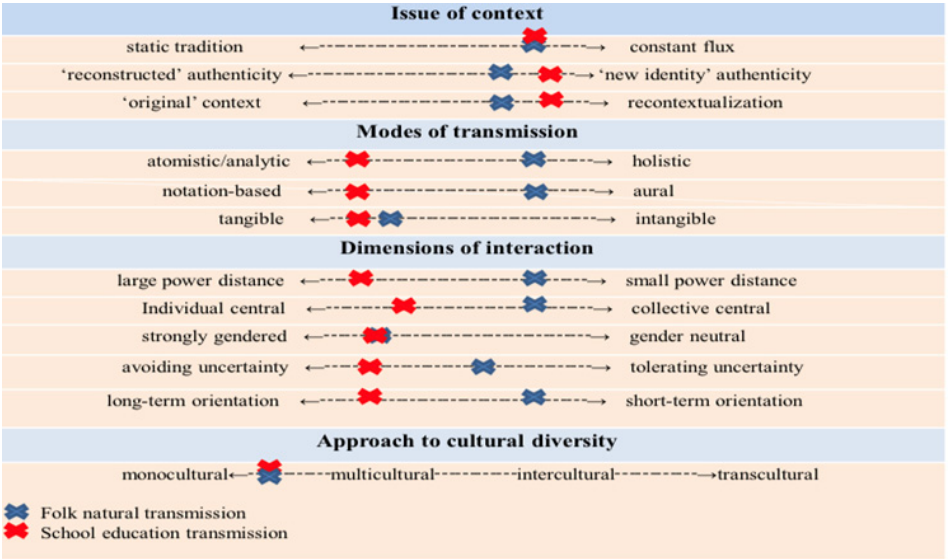
- (1) This study found that the power distance reflected by the transmission of "The five major tunes of Lunan" into school education was larger, while the power distance reflected by its folk natural transmission was smaller.
- (2) Generally, the transmission of "The five major tunes of Lunan" in school education tends to be "individual-centered," while its folk natural transmission focuses more on the musical life practice, and is also more "collective-centered. "
- (3) Gender segregation is the existence of music genres or instruments exclusive to men or women, and the decision of music is in the hands of one sex. By gender neutral, music genres or instruments and musical decisions are open to all genders. In this study, the phenomenon of "gender segregation" existed in the transmission of "The five major tunes of Lunan" both in school education and in its folk natural transmission, but their manifestations were different.
- (4) This study found that the transmission of "The five major tunes of Lunan" in school education was characterized by "avoiding uncertainty," while its folk natural transmission was relatively characterized by "tolerating uncertainty."
- (5) This study also found that the transmission of "The five major tunes of Lunan" in school education possesses the characteristics of "long-term orientation" in school education, while its folk natural transmission is relatively associated with "short-term orientation."

### 4. Approach to cultural diversity

This study found that the transmission of "The five major tunes of Lunan" both in school

education and in its folk natural transmission belongs to "monoculture," but the ideological basis of the two is different: its educational transmission in the school refers more to the "formal" educational concept originated from the west, while its folk natural transmission reflects the "informal" learning that is common in Chinese traditional music.

In summary, the transmission modes of "The five major tunes of Lunan" in school education and folk natural transmission are presented in the "Twelve Continuum Transmission Framework (TCTF)" of Schippers using nodes, and the differences between them can be intuitively observed:



[Figure 1] Comparison of two transmission modes of "the Five Major Tunes of Lunan" on TCTF

Evidently, most of the indicators are on the right side of the continuum when "The five major tunes of Lunan" are transmitted through folk natural transmission, while most of the indicators of the transmission through school education are on the left side of the continuum. Furthermore, as suggested by Schippers (2010), "a tendency to the left (atomistic, notation, tangible, static concepts, hierarchical, monocultural) generally points toward formal, institutional settings; a tendency to the right toward more informal, often community-based processes. When a right-oriented tradition finds itself in a left-oriented environment, there is an increased risk of friction and unsuccessful transmission processes. "(p.125)

## V. Discussion & Conclusion

### 1. Issues of context

The context issues are mainly concerned with epistemology. With regard to "tradition," sociologist Hobsbawm (1983) stated that its object and characteristic were associated with invariance; however, both school teachers and inheritors of "The five major tunes of Lunan" in this study believed that it was constantly changing. Changes within certain boundaries are not only allowed but they are also, in fact, part of the essence of the tradition. As asserted by Aubert (2007), "the nature of tradition musical in this case is not to preserve intact a heritage from the past, but to enrich it according to present circumstances and transmit the result to future generations." (Aubert, 2007, p. 10)

In terms of "authenticity," school educators in this study only paid attention to the authenticity of "music products" and ignored the authenticity of the "music transmission process." In the cultural context of folk inheritance, "The five major tunes of Lunan" serve as entertainment for people after dinner. The amateurs rely on listening, watching, and thinking to master the skills of singing and playing, focusing not on the process of "teaching" but rather on the process in which people are actively "learning." In the context of school education, people emphasize more on the process of "teaching." Therefore, school educators must deepen their understanding of "authenticity" and be aware of the "inauthenticity" in the teaching process caused by the change of the teaching context from folk inheritance to school education.

As for the "context," it is rather reckless and undesirable to "re-contextualize" traditional music through the modern education system method without considering the original context of traditional music. On the contrary, what school educators must do is be clearly aware of the fact that the so-called inheritance of traditional music in schools is actually the transmission of traditional music materials in a new context. As such, from the "original context" to the "new context," Schippers (2010) believes that educators must consider five steps: "original context → What is relevant there/then? → What is relevant here/now? → What is feasible (in practical terms)? → What can/should be added? → New contexts." (Schippers, 2010, p. 58)

### 2. Modes of transmission

The transmission modes mainly involve the issues of the teaching method.

In essence, it is recommended that school educators employ the "holistic" teaching method, which is used in its folk natural transmission. Case studies of ethnomusicology have proven that learning does not necessarily need to follow the process from simple to complex, and that what people learned first is not necessarily the simplest, but rather what they heard most often. Besides, the specific approach is to lead students to observe by hearing and imitating sounds, their resemblances and differences, and their agreeable and disagreeable effects, instead of explaining these things to students in a word, making active instead of passive learning.

School educators should also not rely too much on music scores. Instead, music scores can be used as a frame to help memory. In this regard, in the transmission of "The five major tunes of Lunan" in schools, students must first experience and learn music by observing and listening to the inheritors singing and playing these tunes in person.

Additionally, it is recommended that school educators give up Mandarin and teach in dialects. School educators should also abandon the requirement of head resonance and use the singing resonance determined by dialect. Finally, it is suggested that school educators give up the use of piano accompaniment and alternatively use national instruments.

### 3. Dimensions of interaction

As for the dimensions of interaction, "The five major tunes of Lunan" in school education transmission were not really emphasized in terms of their cultural attributes but rather their musical morphology, and they were identified as a comprehensive cultural form, but rather as a single musical form. The transmission of "The five major tunes of Lunan" in school education has also become a kind of "theoretical authenticity," and is far away from "cultural authenticity."

In the Nordic countries, informal, student-centered music programs have existed for many years. Particularly, in informal learning, students decide their goals and learn through self-directed activities—starting with familiar music, then moving to other genres, and finally composing music. When this approach is adopted, teachers play their role by modeling, supporting, advising, and guiding the students. In this vein, Chinese music educators must also realize the value and significance of "informal" music learning, especially in studying folk music because informal learning is presumptively closer to its natural transmission approaches.

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