
Educational Practice Studies on Blended Learning Approaches for Teaching World Music Aesthetics in Chinese Universities

Ziyu Li
College of Music, Mahasarakham University, Thailand

Sayam Chuangprakhon (Corresponding Author)
College of Music, Mahasarakham University, Thailand
Email: sayam.c@msu.ac.th

Weerayut Seekhunlio
College of Music, Mahasarakham University, Thailand

Received: 19/08/2025

Accepted: 28/11/2025

Published: 23/12/2025

Volume: 7 Issue: 1

How to cite this paper: Li, Z., Chuangprakhon, S., & Seekhunlio, W. (2026). Educational Practice Studies on Blended Learning Approaches for Teaching World Music Aesthetics in Chinese Universities. *Journal of Practical Studies in Education*, 7(1), 36-44
DOI: <https://doi.org/10.46809/jpse.v7i1.156>

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0). <http://creativecommons.org/licenses/by/4.0/>



Abstract

This study investigates the educational practice studies on blended learning approaches for teaching world music aesthetics in Chinese universities. The research, employing a mixed-methods design, took place in four universities that teach world music and music appreciation, and included 363 students who filled out a survey, 13 key informants, observations of classes, and document reviews. The research integrated blended learning methods, multimedia listening modules, digital archives, online discussions, and video lectures into the teaching and learning processes in order to measure variation in the level of curriculum coverage, the teaching behaviors of instructors, and the learning engagement of students. The findings indicate that, prior to integrating blended learning methods, the design of the course in question focused almost exclusively on Western theoretical approaches, the teaching materials were devoid of lectures that included multiple cultures, and the teaching practice employed a highly lecture-based format with little involvement of students. Following the introduction of blended learning, there was a greater availability of authentic global music resources, a greater diversity of lectures that included multiple cultures, a reduction in the use of a lecture-based format, and a greater involvement of students in the course through collaborative work that was designed to use online resources, the use of multimedia in critical analysis of course content, and participation in reflection on one's own learning. The study concluded that blended learning increases the potential to design world music courses that promote greater intercultural awareness, active participation, and deeper learning.

Keywords: Blended Learning, World Music Aesthetics, Student Engagement, Curriculum Reform, Music Education, Digital Resources, Intercultural Learning

1. Introduction

Considering the globalization trends, world music aesthetics is gradually becoming an integral part of higher music education as universities are trying to prepare students for a more interconnected and multicultural world. With the increased global artistic mobility, students are expected not only to acquire knowledge of Western classical music but also to engage with the musical traditions of Asia, Africa, the Middle East, Latin America, and beyond (Bartleet et al., 2020; Kertz-Welzel, 2018; Miller & Shahriari, 2020). World music aesthetics serves as a means for students to study the musical systems, aesthetic theories, and performance practices of various world cultures. This is aimed at helping students cultivate a wider artistic vision and greater multicultural awareness (Coppola et al., 2020; Yu, 2022). However, many Chinese universities are still dominated by traditional teaching approaches, particularly lectures, which often lead to the absence of real musical experiences. Students are likely to acquire theoretical knowledge of world music, but are not exposed to the discourse, listening practices, and aesthetic of the musical traditions' cultures (Waldron et al., 2018; Wang, 2025). For instance, students often report that they learn about Ghanaian Ewe drumming or Indian raga only through textual descriptions rather than engaging with authentic ensemble demonstrations, guided listening, or cultural contextualization. Similarly, classroom discussions rarely incorporate the voices of indigenous practitioners or recorded field commentaries, leaving students with limited access to the interpretive frameworks and aesthetic values embedded within these musical cultures (Campbell, 2017; Greco, 2014). These gaps in experiential and discursive exposure illustrate how traditional instruction frequently reduces world music to static information rather than lived cultural practice.

The advancement of technology and educational technologies, in particular, have established blended learning as a frontrunner in improving the instruction of world music aesthetics. This is because blended learning has the ability to combine the use of digital technology and remote learning with face-to-face classroom interactions in a flexible, multimedia learning environment (Cruywagen & Potgieter, 2020; Li & Sun, 2023; Niyomves et al., 2024). Unlike the conventional lecture approach, blended learning allows the instructor to use audio and video resources, digital ethnography, virtual performances, and interactive case studies. This approach is likely to foster deeper development of the students' ability to reflect and analyze the culture and world music. Furthermore, blended learning allows students to take ownership of and become active participants in their learning by digitally exploring, collaborating, and discussing (Beirnes & Randles, 2023; Magtibay & España, 2024; Yang et al., 2025). Blended learning is, therefore, applicable to world music aesthetics because the richness of the sound, performance, and culture cannot be satisfactorily communicated and represented in a written lecture (Edward et al., 2019; Hansen, 2019).

In addition, due to its unique characteristics, blended learning resolved several longstanding challenges in the field of world music aesthetics in Chinese universities. The majority of these institutions have issues with non-Western musical resources, such as specialized textbooks, recordings, and fieldwork materials. Teaching staff have limited professional training and thus run the risk of undermining the accuracy and completeness of their materials due to illiquity. This is especially apparent in the areas of Western classical music and Chinese traditional music. This issue is compounded as students consistently report difficulties with abstract aesthetic concepts and their real-world musical contexts (Canavan, 2023; Guan, 2023; Le, 2025; Yang & Welch, 2023). The provided materials are recordings of non-Western music. In blended learning, students have the opportunity to interact with non-Western music in the course of learning. These digital resources range from archives to contemporary diversified digital music resources. Students using streaming services, virtual museums, and global music databases have readily accessible authentic recordings. This unique situation encourages empathy towards different traditions and the learning materials provided (Geng, 2025; Jansson & Hrats, 2018; Johnson, 2023). Students are able to represent diverse musical traditions. The depth of learning is also enhanced with this solution. Through these affordances, blended learning provides a practical foundation for addressing the study's objective: to investigate educational practice studies on blended learning approaches for teaching world music aesthetics in Chinese universities.

Blended learning encompasses wider educational system changes and reforms regarding student-centered and competency-based learning. In the case of the universities aiming to train independent learners possessing critical and analytical skills, interpretive and intercultural communication skills, blended learning model is an opportunity for the learners to demonstrate self-directedness, creativity, and critical thinking. Students can go through learning materials at their own pace in the online environment, review them if necessary, and engage in reflective activities aligned with classroom discussions (Chen et al., 2019; Chikh, 2024; Wittmann & Olivier, 2021). For analytical, collaborative problem-solving, and experiential activities such as comparative listening or simulated performing workshops, the classroom space can be reserved. The combination of digital and in-person learning promotes a more vibrant educational atmosphere significantly enhancing student engagement and aiding acquisition of various professional and global cultural competencies (Fadzil & Osman, 2025; Tomovic et al., 2024). For such a diverse and interpretive discipline as world music aesthetics, the blended learning model greatly transforms student's educational experiences, their interaction with, and for understanding music in a global context. Based on these considerations, this study further asks: what is the effect of blended learning approaches on teaching world music aesthetics in Chinese universities? This guiding question frames the empirical and pedagogical inquiry undertaken in the research.

2. Methodology

This study applied a mixed-methods approach to examine how blended learning shapes instructional practices and student learning in world music aesthetics courses in Chinese universities. A combination of quantitative and qualitative procedures was used to capture teaching behaviors, curriculum structures, and student responses (Baker, 2021; Fazal et al., 2020; Navarro et al., 2025). Data were collected continuously over twelve months to ensure adequate depth and variation across institutions.

2.1. Research Sites and Participants

Four universities were selected to represent different academic characteristics and program orientations. These institutions were chosen because they offer world music aesthetics or music appreciation courses and have begun integrating digital components into their teaching. Student participants were drawn from various year levels and academic majors, resulting in 363 valid questionnaire responses, as shown in Figure 1.

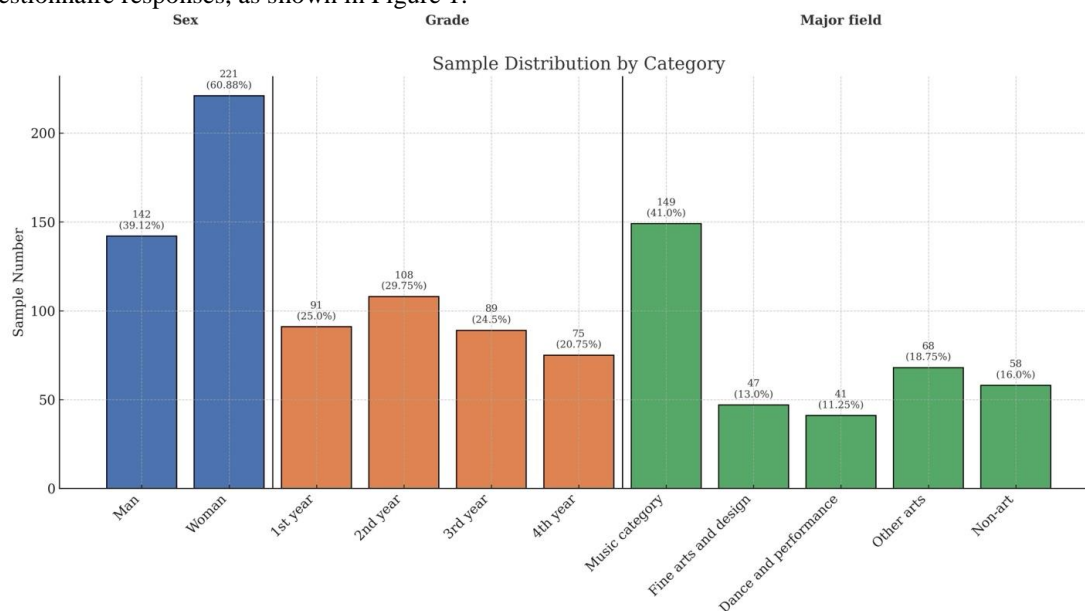


Figure 1. Sample Information of Questionnaire Survey

In addition to the student survey, 13 informants contributed to the interview portion of the study. These individuals consisted of teachers with experience in music education, administrators responsible for curriculum management, and students enrolled in relevant courses. Their combined perspectives provided insight into instructional decision-making, policy frameworks, and learning expectations, as shown in Table 1.

Table 1. Participant Distribution

Participant Type	Number	Role in Study
Students (Survey)	363	Provide perceptions of learning and course design
Teachers	6	Describe instructional practices and blended learning use
Administrators	4	Provide institutional and curriculum perspectives
Students (Interview)	4	Explain learning experiences in blended courses

2.2. Research Instruments

Different instruments were used to ensure that both the instructional process and learning outcomes were systematically documented. The student questionnaire examined perceptions of blended learning activities, clarity of course content, and overall satisfaction. Reliability indicators confirmed strong internal consistency. Semi-structured interviews were employed to explore issues not easily captured through questionnaires, such as how teachers combine online and offline instruction or how administrators allocate resources. Classroom observations focused on the proportion of different teaching behaviors, interaction patterns, and the actual use of blended tools. A total of eighteen observation sessions were conducted, each lasting approximately 45 minutes, allowing for detailed recording of instructional sequencing, the integration of multimedia resources, and student participation across multiple teaching contexts. Document analysis added a structural perspective by reviewing syllabi, course plans, and institutional guidelines related to technology-enhanced learning, as shown in Table 2.

Table 2. Instruments and Data Focus

Instrument	Data Focus
Questionnaire	Student perceptions and learning responses
Interviews	Teaching experiences and curriculum management
Observations	Teaching actions and blended integration
Documents	Course structure and institutional support

2.3. Data Collection Procedures

Data collection progressed in an organized sequence. First, existing teaching materials and classroom practices were examined to establish a baseline. At this stage, questionnaires and interviews documented how teachers previously delivered world music aesthetics and what limitations existed in course design.

Next, blended learning components were implemented in selected classes. These included the use of online modules, multimedia listening assignments, digital discussion forums, and in-class learning activities supported by online content. Both students and teachers engaged with these blended elements throughout one instructional cycle.

Finally, a post-implementation evaluation was conducted. Students completed the same questionnaire to identify changes in perception or understanding. Interview follow-ups and classroom observations allowed researchers to identify shifts in instructional behavior and student participation patterns.

2.4. Data Analysis

Quantitative survey data were analyzed using descriptive statistics to summarize general trends and inferential statistics to compare pre- and post-implementation results. Specifically, paired t-tests were used to examine changes in students' perceptions before and after the blended learning intervention, while one-way ANOVA tested differences across grade levels and major fields. For non-normally distributed variables, the Wilcoxon signed-rank test was applied to ensure robustness of the analysis. These analyses provided evidence of changes in students' understanding and engagement following the integration of blended learning.

Qualitative data, including interview transcripts, observation notes, and document information, were coded thematically. This analysis identified how teachers modified their instructional strategies, how students responded to new learning activities, and what institutional conditions supported or limited blended learning. Triangulation was used to cross-validate data from all sources, ensuring accuracy and minimizing bias.

3. Results

The findings reveal significant structural limitations in the pre-blended curriculum and highlight notable improvements in student engagement, cultural understanding, and resource utilization after the integration of blended learning. The results are presented in three thematic areas.

3.1. Curriculum Structure and Content Imbalance

There was a notable imbalance in the structural design and cultural representation of world music aesthetics courses. This imbalance appeared across all universities included in the study. The review of 42 course syllabi showed that most content focused on Western classical and modern musical traditions. As shown in Figure 2, Western aesthetics accounted for 62.50% of the total instructional hours. The remaining regions together represented less than 40.00% of the curriculum. This distribution reflected a deeply rooted pedagogy. Western music theory, philosophy, and history continued to dominate the study of musical aesthetics.

The instructor interviews confirmed the historical persistence of this curriculum structure. Many instructors said their own professional training centered on Western musicology. This made it difficult for them to reconceptualize course content beyond its familiar structure. One instructor reported that much of the syllabus had been "copied forward" from previous decades. Little room existed for the aesthetics of African, Middle Eastern, South Asian, Southeast Asian, or Latin American traditions. As a result, students were not given a balanced or genuinely global perspective on musical aesthetics.

The absence of world music courses directly affected students' understanding. Most students associated world music with the Western classical tradition, as indicated in questionnaire responses. They were familiar with terms such as "formal beauty," "expression theory," and "autonomy." However, they felt unprepared to study systems such as the Indian raga, African communal rhythm, Indonesian gamelan, or Middle Eastern maqam. Students stated that the curriculum lacked sufficient global perspectives. This deficit was a major reason for their dissatisfaction with the course.

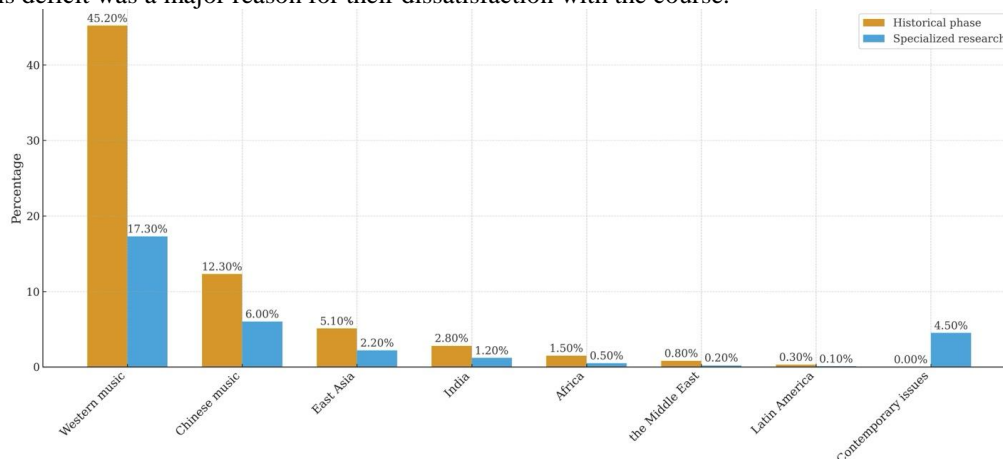


Figure 2. Regional and Temporal Distribution of Course Modules

Figure 2 illustrates a pronounced imbalance in course content, with Western music receiving the highest instructional allocation in both historical and specialized modules, while regions such as Africa, the Middle East, and Latin America remain minimally represented. This distribution highlights the structural dominance of Western aesthetics and the marginalization of non-Western musical traditions within the curriculum.

The course modules were also noted to have, what some instructors referred to as, ‘laddered Western logic,’ where Western history was presented as a linear sequence of developments, ending with Modern Western history. Non Western modules were also included, but only as ‘add ons,’ and were not studied in depth. Comparative study of these modules was also absent, making it impossible for students to grasp the links between the musical systems, their cultures, and philosophies.

Blended learning was the first step in some of these inequities getting alleviated due to the expansion of content, and teacher ability to readily access different, and often times, more accurate representations of musical diversity through multimedia. Even so, the initial structural inequities, as in the pre-implementation phase, indicate that more fundamental changes in the curriculum are needed to include more diversified cross disciplinary points of view and to meet current educational requirements, particularly regarding intercultural awareness.

3.2. Teaching Resources and Cultural Coverage Limitations

Another major theme concerns the limitations of teaching materials in world music aesthetics. Before blended learning, the available resources were narrow and strongly Western-oriented. As shown in Figure 3, 58.30% of materials were original or translated works by Western authors. Domestic textbooks also followed Western theoretical frameworks. This left very little space for non-Western or localized aesthetic perspectives.

Instructor interviews confirmed these limitations. Many teachers described the lack of scholarly Chinese-language resources on African, Middle Eastern, South Asian, or Latin American musical aesthetics. “It is easier to teach what has textbooks,” one instructor explained. This reflected the difficulty of teaching global traditions without adequate materials. In many cases, teachers relied on short online videos or brief musical excerpts. These substitutes resulted in minimal cultural coverage.

These limitations were also evident in regional case studies. As Figure 4 shows, Chinese and Japanese examples represented most non-Western content. African music often appeared only as simple rhythm examples. Middle Eastern music was reduced to basic modal patterns. Southeast Asian music was represented through very brief recordings. Latin American music was nearly absent. Students reported difficulty understanding unfamiliar musical systems. They felt the examples lacked context, authenticity, and meaningful interpretation.

Cultural stereotyping also appeared in teacher interviews and student comments. Students heard statements such as “African music is rhythm-based,” “Middle Eastern melodies sound exotic,” and “Indian music repeats a lot.” Teachers lacked training and resources to counter these biases. As a result, Western-centered assumptions remained unchallenged.

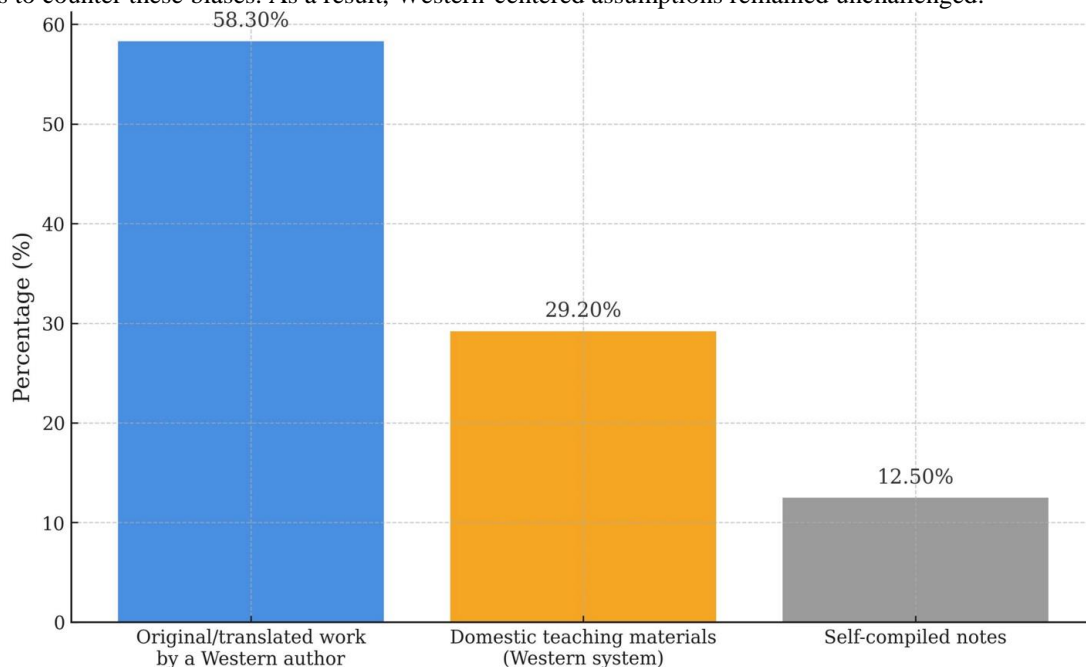


Figure 3. Use of World Music Aesthetics Curriculum Materials in Four Universities

Figure 3 shows that instructional materials are overwhelmingly dominated by original or translated works by Western authors (58.30%), followed by domestic teaching materials rooted in Western theoretical systems (29.20%). Self-compiled notes account for only 12.50%, indicating a notable lack of localized or non-Western resources. This distribution reflects a heavy dependence on Western academic frameworks, contributing to the limited representation of diverse global musical traditions in course content.

The integration of online academic materials, virtual museum collections, instructional videos by cultural specialists, and ethnographic texts not available in print, assisted in overcoming the challenges presented by blended learning approaches. In

particular, students benefited from the ability to analyze multimedia resources that helped them to observe performance practices, instruments, and cultural contexts that were previously absent from the curriculum. Some students even commented that the addition of the materials to the curriculum “made the music come alive” and commented that their cultural understanding was markedly improved. Having additional educational materials also improved the teachers' confidence in addressing the marginalized traditions and had shown that they were able to access digital learning tools.

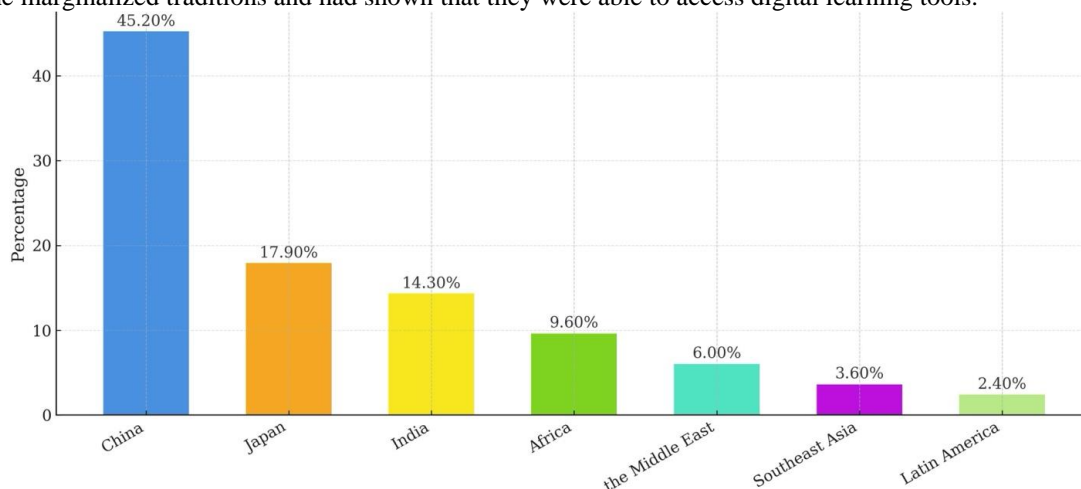


Figure 4. Distribution Ratio of Non-Western Cases

Figure 4 reveals a highly uneven distribution of non-Western musical case studies, with China (45.20%) and Japan (17.90%) receiving the highest representation, while regions such as Southeast Asia (3.60%) and Latin America (2.40%) appear only marginally. This imbalance illustrates a pattern in which non-Western content is included, but selectively and disproportionately, limiting students' exposure to broader global musical diversity.

Even so, the impacts of the research demonstrated that prior to the incorporation of blended learning, the teaching of world music aesthetics in Chinese universities was critically lacking in teaching resources, and cultural diversity, and continued the dominance of Western ways of knowing, and epistemologies, and therefore limited the students' ability to gain cross-cultural aesthetic literacy.

3.3. Instructional Behaviors of The Educators and Learner Participation Pre and Post Implementation

The third theme relates to instructional behaviors and student participation. Classroom observations showed that traditional world music aesthetics courses were highly teacher-centered. As Figure 5 indicates, 78.50% of class time involved teacher instruction. Students participated only 12.30% of the time. Practical activities accounted for just 3.00%. Most students listened passively and took notes.

Students confirmed this pattern during interviews. Many described feeling disconnected from the content. Slides changed infrequently, and lessons lacked participation. Students said the classes were “content heavy but emotionally light.” Embodied learning, essential for non-Western musical traditions, was absent. This made engagement with culturally grounded practices extremely difficult.

Teachers reported additional constraints. Many followed a textbook-based approach. Classroom spaces were limited. Instruments from non-Western traditions were scarce. Teachers lacked training in performance practices beyond the Western canon. Without multimedia tools, they could not demonstrate aesthetic concepts effectively.

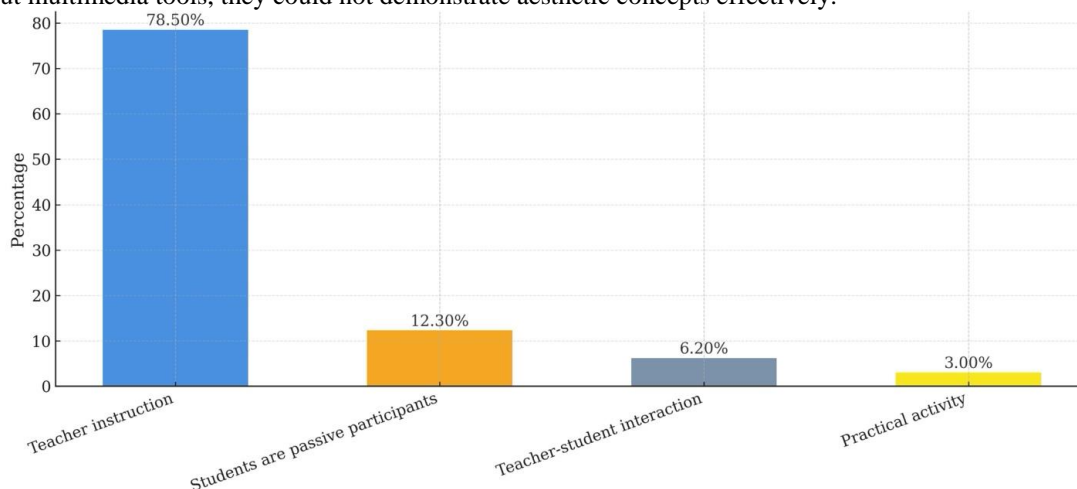


Figure 5. Shows the Proportion of Teaching Behavior Duration

Figure 5 indicates a highly teacher-centered instructional pattern, with teacher instruction occupying 78.50% of class time, while student participation, interaction, and practical activities remain minimal. This imbalance suggests that opportunities for active learning and experiential engagement in world music aesthetics are severely limited under the current teaching model.

Blended learning produced clear improvements. Teachers assigned video lectures and guided listening tasks before class. Interactive quizzes supported preparatory study. This shift allowed in-class time to focus on discussion and analysis.

Students revisited online materials independently and at their own pace. Multimedia demonstrations enriched understanding of drumming styles, raga improvisation, maqam modulation, and gamelan performance. Online discussions encouraged participation from students who were usually passive. Virtual small-group tasks supported collaborative work. Students stated they felt “more involved” and “more connected to global music.”

Classroom observations showed a decline in teacher-dominated time. Discussion, collaboration, and interpretive activities increased significantly. Students completed reflective journals, listening logs, and comparative analyses. These tasks strengthened critical thinking and broadened aesthetic perspectives.

3.4. Summary of Findings

Across all three themes, the findings show that blended learning improves world music aesthetics instruction. Before implementation, the curriculum was Western-centric, teaching materials lacked diversity, and instruction was teacher-centered. Blended learning diversified content, improved access to global resources, and promoted student-centered pedagogy. These improvements support the hypothesis that blended learning enhances engagement, cultural understanding, and learning outcomes.

4. Discussion and Conclusion

This study's findings confirm that blended learning is an effective method for solving the perennial problems associated with teaching world music aesthetics in Chinese universities. The discussion integrates the findings with other relevant studies and theories noting agreements and disagreements. Education of world music aesthetics in China has predominantly been influenced by Western musicology and has been unbalanced, overly partial, teacher-centered, and culturally shallow (Kertz-Welzel, 2018; Yu, 2022). The preliminary findings of the current study confirm this body of literature, which states that the institutions in question, even at the time, continued to embrace Western frameworks. In Wang (2025) and Canavan (2023), the course outlines of the curricula are critiqued for allocating over half the teaching time to Western aesthetics. This critique, as with the current findings, suggests an underdeveloped capacity amongst students to articulate the diversity of the world's music. By separating these curriculum-related findings, this section highlights how the overemphasis on Western frameworks remains the most persistent barrier to balanced world music aesthetics education.

The previous absence of research within Chinese higher music education suggesting an absence of resources (Guan 2023; Yang and Welch 2023) is further supported by the absence of theorized yet accessible analytically and educationally grounded perspectives touching on non-Western traditions. Contextualized learning in this case is virtually non-existent as teachers rely on Western sources or short internet passages as suggested by Hansen (2019) who argues that world music is best learned through ample engagement that is not possible through lecturing as the sole modality. Presenting resource scarcity separately underscores how the lack of culturally grounded materials significantly limits students' exposure to non-Western aesthetics and prevents deeper intercultural understanding.

The research introduced in this case has offered a solution as teachers were able to use digital ethnographies, streaming archives, and multimedia listening in a blended learning environment, supporting Edward et al. (2019) whose argument blended learning environments enhance the multisensory and multimedia technological integration of environments. The inclusion of digital ethnographic tools, documented in this study, demonstrates how blended learning facilitates authentic engagement with global musical cultures that conventional lectures cannot provide.

The study's findings, as evidenced by Cruywagen and Potgieter (2020), Chikh (2024), and Wittmann and Olivier (2021), illustrate the advantages of blended learning, especially promoting student-centered learning, reflective inquiry, and analytical competency development. In the study, after the observations were done, the students demonstrated an increase in the levels of participation, learned in groups, and demonstrated interpretive engagement. These findings agree with the findings cited in Chen et al. (2019), who posits that blended structures increase the students' reflective thinking. Furthermore, the findings that show improved cultural understanding and cross-cultural aesthetic literacy, align with the research by Bartleet et al. (2020) and Coppola et al. (2020), about the need for awareness of different cultures through the study of its music practices, which goes beyond the limitations of print-based pedagogy. By isolating these student-centered learning outcomes, the analysis clarifies how blended learning contributes to higher-order interpretive skills and enhanced cultural empathy.

On the other hand, some findings did not align with previous research. While the other studies highlighted that blended learning increased student engagement and accessibility of the resources, this study shows that the Western-centric curriculum frameworks still remained the same. This shows that blended learning, although very effective, still requires the overall pedagogy, especially the curriculum frameworks, to be restructured. Hence, the study adds to previous literature by showing that with blended learning to be effective, the music aesthetics education needs a global approach, there should be a total redesign of the curriculum. The distinction of these curriculum-related limitations emphasizes that technological enhancement alone cannot address entrenched structural imbalances.

In summary, how blended learning improves world music aesthetics teaching learning in Chinese universities through the multiplicity of teaching resources, the sustaining of students, and committing of students to standpoints of different cultures is immense. However, further and deeper curriculum reform is unavoidable to overcome the reified Western-centric structures. Long term curriculum redesign, the professional development of teachers in non-western aesthetics, and the investigation of blended learning in sustaining performance-based or embodied learning in global music traditions needs to be the focus of future endeavours. A wider range of institutions examined through longitudinal studies would also illustrate the extent blended learning in music education. By conclusively presenting these themes in separate paragraphs, the discussion more clearly identifies the pedagogical, structural, and future research implications of the study.

References

- Baker, M. A. (2021). Educational distancing: A mixed-methods study of student perceptions in the time of coronavirus. *Journal of Hospitality & Tourism Education*, 33(3), 207-221. <https://doi.org/10.1080/10963758.2021.1907194>
- Bartleet, B. L., Grant, C., Mani, C., & Tomlinson, V. (2020). Global mobility in music higher education: Reflections on how intercultural music-making can enhance students' musical practices and identities. *International Journal of Music Education*, 38(2), 161-176. <https://doi.org/10.1177/0255761419890943>
- Beirnes, S., & Randles, C. (2023). A music teacher's blended teaching and learning experience during COVID-19: Autoethnography of resilience. *International Journal of Music Education*, 41(1), 69-83. <https://doi.org/10.1177/02557614221091829>
- Campbell, P. S. (2017). *Music, education, and diversity: Bridging cultures and communities*. Teachers College Press.
- Canavan, A. (2023). Moving Beyond World Music: An Exploration of the Classification of Non-Western Music in Higher Education and Where to Go from Here. *Music Reference Services Quarterly*, 26(3-4), 131-150. <https://doi.org/10.1080/10588167.2022.2137319>
- Chen, M. R. A., Hwang, G. J., & Chang, Y. Y. (2019). A reflective thinking-promoting approach to enhancing graduate students' flipped learning engagement, participation behaviors, reflective thinking and project learning outcomes. *British Journal of Educational Technology*, 50(5), 2288-2307. <https://doi.org/10.1111/bjet.12823>
- Chikh, I. (2024). Blended Learning: A Student-Centered Approach. *Revista Universitară de Sociologie*, 10(1), 30-38.
- Coppola, W. J., Hebert, D. G., & Campbell, P. S. (2020). *World music pedagogy, volume VII: Teaching world music in higher education*. Routledge. <https://doi.org/10.4324/9780429278617>
- Cruywagen, S., & Potgieter, H. (2020). The world we live in: A perspective on blended learning and music education in higher education. *TD: The Journal for Transdisciplinary Research in Southern Africa*, 16(1), 1-9. <https://doi.org/10.4102/td.v16i1.696>
- Edward, C. N., Asirvatham, D., & Johar, G. (2019). The impact of teaching Oriental music using blended learning approach: An experimental study. *Malaysian Journal of Learning and Instruction*, 16(1), 81-103. <https://doi.org/10.32890/mjli2019.16.1.4>
- Fadzil, N. M., & Osman, S. (2025). Scoping the landscape: Comparative review of collaborative learning methods in mathematical problem-solving pedagogy. *International Electronic Journal of Mathematics Education*, 20(2), em0820. <https://doi.org/10.29333/iejme/15935>
- Fazal, M., Panzano, B., & Luk, K. (2020). Evaluating the impact of blended learning: A mixed-methods study with difference-in-difference analysis. *TechTrends*, 64(1), 70-78. <https://doi.org/10.1007/s11528-019-00429-8>
- Geng, J. (2025). Digitized archives and research on the musical heritage of the Yellow River basin. *Archives and Records*, 46(1), 51-67. <https://doi.org/10.1080/23257962.2024.2412021>
- Greco, M. J. (2014). *The emic and etic teaching perspectives of traditional Ghanaian dance-drumming: A comparative study of Ghanaian and American music cognition and the transmission process*. Kent State University.
- Guan, W. (2023). Analysis of music education management mode in colleges and universities in China. *Frontiers in Educational Research*, 6(5), 127-148. <https://doi.org/10.25236/FER.2023.060525>
- Hansen, B. L. (2019). *Teaching music appreciation online*. Oxford University Press. <https://doi.org/10.1093/oso/9780190698379.001.0001>
- Jansson, J., & Hracs, B. J. (2018). Conceptualizing curation in the age of abundance: The case of recorded music. *Environment and Planning A: Economy and Space*, 50(8), 1602-1625. <https://doi.org/10.1177/0308518X18777497>
- Johnson, K. D. (2023). *Music Collection Development and Management in the Digital Age (Vol. 13)*. AR Editions, Inc..
- Kertz-Welzel, A. (2018). *Globalizing music education: A framework*. Indiana University Press. <https://doi.org/10.2307/j.ctt2204p3c>
- Le, T. X. (2025). Public Services in Malaysian Museums within an Educational and Multicultural Context. *Journal of Practical Studies in Education*, 6(4), 49-53. <https://doi.org/10.46809/jpse.v6i4.119>
- Li, Y., & Sun, R. (2023). Innovations of music and aesthetic education courses using intelligent technologies. *Education and Information Technologies*, 28(10), 13665-13688. <https://doi.org/10.1007/s10639-023-11624-9>

- Magtibay, R. G., & España, R. C. N. (2024). Socio-scientific issues-based electronic learning material design framework development for flexible learning. *Journal of Practical Studies in Education*, 5(2), 1-12. <https://doi.org/10.46809/jpse.v5i2.81>
- Miller, T. E., & Shahriari, A. (2020). *World music: A global journey*. Routledge. <https://doi.org/10.4324/9780367823498>
- Navarro, L. C., Clores, L. J., Diones, C. S., & Galang, D. T. (2025). Reflective Teaching, Self-Efficacy and Research Practices among CvSU Naic Faculty Members: Basis for Capability Enhancement Programs. *Journal of Practical Studies in Education*, 6(5), 28-41. <https://doi.org/10.46809/jpse.v6i5.132>
- Niyomves, B., Kunacheva, N., & Sutadarat, S. (2024). Hybrid Learning: A combination of face-to-face and online learning. *Journal of Education and Learning Reviews*, 1(3), 11-20. <https://doi.org/10.60027/jelr.2024.673>
- Tomovic, M., Tomovic, C., & Bawab, S. (2024). A hybrid approach to engineering education: Integrating online and in-person learning. In *INTED2024 Proceedings* (pp. 1233-1239). IATED. <https://doi.org/10.21125/inted.2024.0388>
- Waldron, J., Mantie, R., Partti, H., & Tobias, E. S. (2018). A brave new world: theory to practice in participatory culture and music learning and teaching. *Music Education Research*, 20(3), 289-304. <https://doi.org/10.1080/14613808.2017.1339027>
- Wang, Y. (2025). Challenges in music education in Chinese colleges and universities. *Journal of the knowledge economy*, 16(2), 7934-7958. <https://doi.org/10.1007/s13132-024-02191-6>
- Wittmann, G. E., & Olivier, J. (2021). Blended learning as an approach to foster self-directed learning in teacher professional development programmes. *The Independent Journal of Teaching and Learning*, 16(2), 71-84.
- Yang, Y., & Welch, G. (2023). A systematic literature review of Chinese music education studies during 2007 to 2019. *International Journal of Music Education*, 41(2), 175-198. <https://doi.org/10.1177/02557614221096150>
- Yang, Z., Chuangprakhon, S., & Seekhunlio, W. (2025). Enhancement of Musical Education through the Inclusion of Chinese Ziyang Folk Songs in School Curriculum. *Asian Journal of Education and Training*, 11(1), 43-49. <https://doi.org/10.20448/edu.v11i1.6638>
- Yu, J. (2022). When the local encounters the global: aesthetic conflicts in the Chinese traditional music world. *The Journal of Chinese Sociology*, 9(1), 6. <https://doi.org/10.1186/s40711-022-00169-y>