

Research Paper



Exploring pedagogical strategies for teaching traditional music in contemporary classrooms

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ABSTRACT

This study examines effective pedagogical strategies, challenges, and the role of technology in teaching traditional music in contemporary classrooms. The research methodology for this study is based on a qualitative approach involving a series of semi-structured interviews with music educators. The analysis of the data was done through thematic analysis to identify the patterns and themes. Findings indicate that storytelling, experiential learning, and cross-disciplinary approaches effectively engage students by connecting traditional music to cultural narratives and interactive learning experiences. However, significant challenges remain, including student resistance due to a preference for contemporary music, limited access to traditional instruments, inadequate teacher training, and standardized curricula that prioritize Western classical music. The study also highlights technology as a transformative tool, with digital archives, virtual instruments, and blended learning approaches improving accessibility and engagement. However, while digital tools facilitate learning, they cannot replace the hands-on, performance-based aspects essential for mastering traditional music. To sustain traditional music education, the study recommends integrating it into mainstream curricula, providing professional development programs for educators, and investing in technology-driven learning solutions. Future research should focus on comparative studies across cultural contexts and longitudinal assessments to evaluate the long-term impact of digital tools and pedagogical strategies on student learning outcomes.

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1. INTRODUCTION

1.1 Background of the Study

Music as an art has a vital role in every society regardless of the color of their skin or geographical location. It has a connection to culture and history which defines people's identity and provides knowledge transfer between generations [1]. Folk music also called Indigenous music is defined as the traditional music or Musical culture of various communities inherited from one generation to another [2]. It occupies certain positions in the social, historical, and ritual sense of a given community and is a reflection of the community's historical memory and a means of passing down a given culture and tradition. As distinguished from commercial or Western classical music, traditional music is passed down orally, not through notation; features regional instruments, and localized accents, and involves members of a community [3]. Traditional music has cultural, historical, and educative importance in societies across the globe. Nevertheless, in the current learning institutions, traditional music has been considered less relevant because of curricular issues, changes in learners' preferences, and the increasing popularity of standardized commercial music [4]. Despite teachers' recognition of the importance of traditional music, the inclusion of this form of music into the schools remains a difficult challenge.

A significant challenge of teaching and sustaining traditional music can be in the area of curriculum development. School music curricula in many countries and regions embody Western classical and popular music and music technology rather than indigenous and folk music [5]. This leads to poor representation of traditional music, hence, students with each passing year, have less interaction with their cultural practices. In addition, there remains the problem of the match between the assessment models of standardized tests and the notion of music, which often involves oral and participatory performance [6].

The other major challenge is the issue of students' involvement or participation in class activities. This kind of traditional music suffers a lot in the present generation era because of the commercialized and social media music that is preferred by the current generation to traditional music [7]. Students often overemphasize the fact that traditional music is old and may deem it unnecessary, so they have no desire to acquire it. Also, most teachers and educators are not well equipped or prepared to incorporate traditional music materials into modern classrooms, which hinders the implementation of traditional music in present-day learning institutions [1].

Another concern is the concept of digital adaptation which has gradually come to be a necessity in any operation. As the study highlights the integration of technology into the process of music education, the transformation of music education pedagogy has not been as rapid [3]. Most often, many traditional music genres are passed orally, employ improvisation techniques in their performances, and are live performances, therefore their conversion to digital forms poses a lot of challenges [8]. However, it is also important to note that technology also has its potential, like the virtual archives, interactive applications, as well as online platforms that can foster the conservation as well as the teaching of traditional music in case, they are well harnessed [9].

1.2 Problem Statement

Although traditional music is highly significant in cultural and educational contexts, improvements in modern society have led to the marginalization of traditional music in educational institutions. Students tend to consider traditional music as outdated while embracing popular or even Western classical music which is commonly incorporated into the curriculum [4]. Moreover, the current training of music educators does not equip them with the proper skills and knowledge to teach traditional music since their training

and education are dominated by European and American models of teaching music that are quite different from traditional music. Lack of Funding, Poor Resources, and Absence of models of Assessment for traditional music are other barriers to the incorporation of traditional music in modern Learning systems. As such, traditional music is not given the deserved importance as one of the core elements of music education and students are deprived of the opportunity to learn more about their cultural heritage and in turn, are deprived of the possibilities to preserve and further introduce the traditional music in the contemporary classrooms.

1.3 Research Objectives

The purpose of this study is to explore the pedagogical strategies used by educators to teach traditional music in contemporary classrooms. Specifically, it aims to

- Identify effective pedagogical strategies for teaching traditional music that enhance student engagement and learning.
- Explore challenges faced by educators in integrating traditional music into modern curricula.
- Examine the role of digital tools and technology in supporting the teaching and preservation of traditional music.

1.4 Research Questions

This study seeks to answer the following key research questions:

- What are the most effective pedagogical strategies for teaching traditional music in modern classrooms?
- What challenges do educators face in integrating traditional music into contemporary curricula?
- How can digital tools and technology support the teaching of traditional music while preserving its cultural and pedagogical integrity?

In responding to these questions this paper intends to add to the growing literature on methods of teaching and keeping traditional music relevant in the modern-day classrooms.

2. LITERATURE REVIEW

2.1 Theoretical Frameworks

2.1.1 Constructivist Learning Theory

According to learner-centered theory more specifically known as constructivism, postulates that learning is an active process in which learners acquire knowledge through experiences [10]. From the perspective of music education, constructivism implies that students also should not be just passive receivers of musical knowledge and information but active constructors of what they learn [11]. This is especially the case when it comes to traditional music education, which is conventional in many ways, including facilitating activities and approaches that involve practice, performance, and group interaction.

Traditional music, thus, is best described as a mode of music learned through oral communication and enactment, or acquired through the process of apprenticeship [8]. The constructivist approaches encourage students to work with conventional music during their learning process through playing, improvising, and collaborating rather than having traditional classroom teaching methods [1]. Secondly, social constructivism which furthers the idea of learning through interactions with other people who possess more knowledge about the subject in question can be correlated with the practice of transmitting music through a master-apprentice type of model used in folk and indigenous music [12].

2.2 Culturally Responsive Pedagogy

Culturally responsive pedagogy (CRP) developed by [13], asserts that any educational practices should have roots in students' cultural realities. In the process of teaching traditional music, this implies

recognizing the status of indigenous/ folk music as part of cultural heritage and the incorporation of these into the curriculum in appropriate ways.

CRP postulates that music education should enhance students' cultural identity affirmations and not perpetuate overemphasized Eurocentrism or homogenized music curriculum. Through the use of traditional music in school settings, teachers would be in a position to create an environment that can accommodate all students including those from diverse backgrounds [14]. For instance, the research has pointed out that students will gain increased motivation and interest in learning that is associated with their culture and background [15]. Hence, culturally appropriate integration in music learning enhances the preservation and enhance traditional music in a way that is accepted in the modern learning and teaching systems.

2.3 Significance of Traditional Music in Education

2.3.1 Enhancing Cultural Identity and Social Cohesion

Traditional music is quite significant in contributing to and maintaining the cultural heritage of a particular community. In the global, music has been closely related to culture: it helps people preserve histories and pass on values and beliefs from one generation to another [16]. In the context of learning institutions, traditional music knowledge enhances students' cultural identification leading to pride [17]. Further, there is evidence that shows how traditional music education contributes, to social justice as it fosters multiculturalism among the learners [4]. As students engage in learning and performing traditional other culture music, there is an increased understanding of other people's way of living, their language and culture, and history, thus improving the aspect of global citizenship and appreciation of diversity [18].

2.3.2 Supporting Cognitive and Emotional Development

Music is accepted as being beneficial in child development both cognitively and emotionally and especially traditional music has a way of impacting those features positively. According to [19], children who participate in music-making have better memory, increased sound discrimination, and improved problem-solving abilities. Traditional music has various components like rhythm, dynamics, modes, and improvisation which can be demanding to students in terms of critical thinking and adaptability [20]. From an emotional perspective, traditional music is a way of expressing one's feelings and also a way of regulating emotions. Several folk and indigenous music are passed down from the traditional practices that engage in storytelling and use gestures of performance, thereby, passing a rich emotional appeal and experience through their songs [1]. Finally, learning traditional music ensembles allows for teamwork, commitment, and perseverance, all of which are important aspects of social emotions for students to develop throughout their educational journey [15].

2.4 Challenges in Teaching Traditional Music

2.4.1 Curriculum Constraints

The most significant challenge to the incorporation of traditional music in today's classrooms is the issue of standardization of curriculum. This is the case because many national education systems worldwide give little time to traditional or indigenous music preferring instead, Western classical and modern popular music [5]. Moreover, types of standardization in music education and assessment tend to reflect notation, theories, and performance practice of Western music, thus excluding the oral and improvisational practices that dominate the traditional music sources [6]. Moreover, in many educational contexts, traditional music is perceived as an added or optional activity that cannot be considered a core curriculum [8]. Lack of support from institutions hampers school's capability to provide funding, time, and resources to the traditional music programs.

2.4.2 Declining Student Interest

As music listening shifts from digital and popular culture to incorporating the internet and globalization, the younger generations are less likely to maintain interest in traditional music styles [14].

This may be because many students tend to think of traditional music as belonging to an older generation or no longer relevant in their day-to-day lives, thus losing focus and interest in what is being taught in the class [9].

Further, there is a disconnection between younger students and conventional music culture. Contrary to previous generations, traditional music was passed from one generation to the other within families and communities, but currently, students have little or no contact with such traditions at home [1]. Therefore, there is a need for educators to develop strategies on how they can make music relevant to the current generation.

2.4.3 Lack of Trained Educators

Another challenge that must not be overlooked is the scarcity of qualified teacher-trainers who have a background in traditional music instruction. Alternatively, most teachers have received professional education and training in Western classical and modern styles of music, but few are academically or professionally prepared with traditional music styles [7]. Such lack of training means that tutors are not fully prepared to teach traditional music or even incorporate it into lessons [14].

Additionally, some educators have little access to instruments, educational resources, and communities with which they are associated, making it challenging to immerse learners in a particular learning environment [8]. Even basic support and professional development to teach conventional music appear difficult to provide as many educators may feel incompetent to teach such music.

2.5 Use of Technology in Music Education

2.5.1 Digital Tools for Music Learning

In the recent past, the technology factor has brought innovations in traditional music education through technology-based teaching resources. Online platforms, mobile applications, and virtual archives enhance the ways of accessing, recording, and sharing traditional music from different cultures [3]. These are aspects like YouTube tutorials, music notation software, virtual reality which can be taught to students outside the classroom, thus expanding the teaching capabilities of the traditional music teaching methodologies [21].

More importantly, the interactive applications and music-learning software allow students to apply traditional scales, rhythms, and improvisation in practical and fun ways. For instance, computer-based applications that imitate traditional instruments enable students to master performance styles even when the instruments simply cannot be afforded or accessed [22].

2.5.2 Blended Learning Approaches

The integration of face-to-face with technology has been adopted as a mode of instruction in music learning known as blended learning. In the context of traditional music, the use of blended learning allows for an improved approach to teaching through the use of the tools, as well as practical training [23].

For instance, it is possible to get knowledge about the theories and history of traditional music on the Internet and, at the same time, perform in class or a community [8]. Further, digital technology promotes the interaction of students with traditional musicians as well as artists in other regions and the interaction with their fellow students. The technology effectively supplements the teaching-learning and preservation values associated with traditional music, even though it cannot as such impart the communal or experiential qualities of the traditional approach.

2.6 Literature Review Gap

Most previous research focuses on the status and implementation of traditional music education and its difficulty, but little qualitative research has been conducted on effective instructional approaches that teachers take to address these concerns [4]. This is especially evident in literature reviews, where emphasis has been put more on theories curriculum, and policies rather than the role of implementing traditional music in modern class settings. Also, the potential of applying technology to support traditional

music learning is still quite limited. To serve those objectives, semi-structured interviews were conducted with music educators to determine some best practices that have been employed, some of the challenges, and changes in technology that have been adopted in teaching traditional music.

3. METHODOLOGY

3.1 Research Design

This study uses a qualitative research method, specifically the Semi-Structured Interviews to explore and elicit information regarding the use and incorporation of teaching strategies, challenges, and the role of an instrument of technology in the teaching of traditional music in today's classroom. A qualitative method is used because it would enable the researchers to examine the educators concerning their experiences, views, and practices, which might not be easily captured using quantitative strategies [24]. Semi-structured interviews allow the respondent to elaborate more than the set questions yet offer uniformity to the response [25].

This study is considered to be qualitative since teaching and learning of traditional music is steeped in cultural, contextual, and experience aspects, and therefore by adopting a qualitative research paradigm the researcher can identify rich narrative research data and personal subjective experiences and come up with the common patterns of teaching strategies. While structured interviews and surveys do not allow the respondent to provide detailed information semi-structured interviews make it possible to have more detailed discussions which is important when dealing with different teaching contexts, curricula, and strategies for student engagement [26].

3.2 Participants

The participants are purposefully selected to include 8 music educators previously involved in teaching traditional music at various levels of education. Participants were selected according to their experience and the level of participation in the curriculum development and the use of traditional and modern methods in music education. Such purposive selection ensures that insights come from educators who are using traditional music education.

3.2.1 Selection Criteria

The sampling technique in this study is as follows:

Current music educators teaching in primary, secondary, or university-level institutions. Engagement either in traditional music performance specialists or adoption of music-education programs that include traditional music. Some of the aspects of curriculum development within traditional music education experience. Inclusion to participate in the in-depth interviews and willingness to share their expertise on the strategies, issues, and experience in using technology in teaching. All the aspects apart from the above criteria were carefully considered for exclusion terms.

Thus, the study delivers diversity in educational context and institutional roles, that range from formal school, higher education and community music [27]. The distribution of 8-10 participants is also consistent with the best practices for qualitative analysis, which often suggests data saturation sets within this number of subjects [28].

3.2.2 Participants and Sampling

The participants of this study are selected as eight music teachers from different learning institutions in Hong Kong. The reason for choosing this area is rational, and that is because Hong Kong is a culturally diverse and educationally developed area where there is a growing trend of traditional music competing with Western classical and commercial music [4]. The consideration of Hong Kong as the focus of the research is also justified by the fact that it strives to include multiculturalism and cultural heritage in the curriculum, which makes it an appropriate context for the investigation of the approaches toward the

implementation of traditional music into educational practices. For the research, the sample size was fixed at eight respondents to ensure reaching data saturation, where it was impossible to discover new themes or insights from further interviews. In this study, purposeful sampling was employed to ensure the inclusion of participants who are currently teachers of traditional music at the primary, secondary, and university levels. The criteria for selecting the participants were the teaching experience, the curriculum participation, and the integration of technologies in teaching traditional music.

3.3 Data Collection

3.3.1 Interview Structure

In the process of data collection, the participants were interviewed individually and using semi-structured questionnaires, which enabled the participants to be broader and provide responses that are central to the key themes that have been proposed in the study. Some of the interviews were conducted online using the Zoom application, while others were conducted face-to-face depending on the participant's choice. All the interviews took between thirty minutes to an hour depending on the amount of information the participant provided; this was done to maintain consistency and to ask follow-up questions when needed [25].

The questions asked in the interview were aimed at three broad categories: Teaching approaches or techniques used in educating students in traditional music. Some of the challenges associated with traditional music education include: Institutional challenges, Curricular challenges, and challenges regarding student engagement. Role of Technology – The impact of digital tools on traditional music education.

3.3.2 Ethical Considerations

The study was conducted after obtaining the participants' consent and adhering to the ethical standards for research with human subjects. Every participant signed an informed consent form that included information about the voluntary nature of the study and the anonymity of responses [29]. Interviews were conducted with the informed consent of the respondents and recorded aurally for purposes of later transcription and analysis of data in a way that is accurate and credible. These included the right to withdraw at any time without explanation and confidentiality by replacing actual names with codes as recommended by [30].

3.4 Data Analysis

Thematic analysis was conducted on interview transcripts, using [31] six-phase process of thematic analysis. Getting acquainted with the Data – The nature of the data in this study is depicted in the form of audiotapes where all of the episodes were transcribed, and then the transcripts were reviewed at least three times to develop an understanding of recurring patterns. Coding from the start involved assigning tags to the text material in line with the research questions: e.g., "oral tradition," "students, participation," and "use of technology." Identifying the Codes – Codes were identified for broader themes (for instance, 'Recruitment strategies,' 'Difficulties in curriculum,' 'Digital and technological approaches to learning'). Validation of Themes – Themes were reviewed with the raw data in order to confirm that they capture participants' views and opinions. The assignment and definition of Themes – The theme was based on what was considered fundamental and to make the definition shorter; themes were named appropriately. Writing the report – Some of the highlights were presented and written in a report format, using quotes from the participants to explain the major themes.

The method that was deemed suitable for the undertaking of the study is the thematic analysis; this is because the approach is capable of identifying both manifest and latent themes without confining the analyst to a strictly predefined coding system [32]. By categorizing the data in such a manner, this approach enables the identification and comparison between the similarities and differences in the experiences of educators [31].

Data Analysis

Table 1. presents the characteristics of the participants of the present study; the eight music educators with different teaching experiences of traditional music at different levels of education. The participants comprise teachers, primary and secondary school teachers, university teachers, curriculum developers, and experts in the integration of music technology with teaching experience and specialty in performance and teaching. They specialize in traditional music learning in Hong Kong which is more relevant for studying the trends and issues of including traditional music in the modern learning process. The variety of experience, specialization, and the learning environment diversifies and enriches the study and offers valuable insights into the effects of structures in curriculum, students' actual engagement, and new technologies in music.

Table 1. Demographic of Respondents

Respondent ID	Age	Gender	Years of Teaching Experience	Primary Teaching Focus	Institution Type	Role/Position
R1	45	Male	20	Traditional Chinese Music Pedagogy	University	Senior Music Lecturer
R2	38	Female	15	Secondary Music Curriculum Development	Secondary School	Music Curriculum Developer
R3	52	Male	25	Cultural and Traditional Music Studies	University	Ethnomusicologist
R4	30	Female	8	Digital Music and Traditional Instrument Integration	Secondary School	Music Teacher
R5	42	Male	18	Performance-Based Music Education	Performing Arts Academy	Instrumental Instructor
R6	35	Female	10	Blended Learning Approaches in Music	Music Institute	Research Analyst
R7	47	Male	22	Technology-Enhanced Music Learning	Secondary School	Music Technology Specialist
R8	33	Female	9	Community-Based Traditional Music Learning	Cultural Institution	Traditional Music Educator

3.5 Discussion of Key Themes

Table 2 below shows the thematic analysis of the participants' interview statements classified into the following seven categories: teaching and learning techniques, integration of the music curriculum, difficulties in teaching traditional music, practical applications of technology in teaching, technology resources in education, students' involvement, and policy changes. Knowledge gained from each theme

presents an understanding of Hong Kong traditional music education, its challenges, and prospects, as well as the changes in the implementation strategies.

Table 2. Theme-Based Analysis of Interview Responses

Theme	Description	Related Questions	Key Insights
Effective Pedagogical Strategies	Examines the most effective teaching methods for engaging students with traditional music.	What teaching methods do you find most effective in helping students engage with traditional music?	Oral transmission is widely used, but experiential and digital learning methods are increasingly integrated.
Curriculum Integration	Explores how traditional music is balanced with Western classical and contemporary music in curricula.	How do you balance teaching traditional music with other genres?	Comparative teaching, fusion projects, and performance-based integration help connect genres.
Challenges in Teaching Traditional Music	Identifies key difficulties in teaching traditional music in contemporary classrooms.	What are the main challenges in integrating traditional music into modern classrooms?	Lack of curriculum support, limited resources, and declining student interest present major obstacles.
Role of Technology in Traditional Music Education	Analyzes the impact of digital tools on teaching and learning traditional music.	Do you think technology can play a significant role in preserving and promoting traditional music education?	Digital platforms increase accessibility, but hands-on learning remains essential.
Use of Digital Tools in Traditional Music Education	Highlights specific digital tools used in teaching traditional music and their effectiveness.	Have you used any digital tools or online platforms?	YouTube, virtual instruments, and notation software support learning, but physical interaction is still key.
Student Engagement Strategies	Examines how students respond to traditional music and methods to sustain their interest.	How do students generally respond to learning traditional music? What strategies sustain their interest?	Performance opportunities, storytelling, and gamification improve engagement.
Policy Improvements for Traditional Music Education	Discusses recommended policy changes to enhance traditional music education.	What improvements or policy changes are needed?	Increased funding, teacher training, and formal curriculum inclusion are critical.

Theme 1: Pedagogical Strategies for Teaching Traditional Music

The responses demonstrate that conventional teaching of music in Hong Kong requires a complex approach. Oral tradition is still very valuable, especially to younger learners, and music and culture, and culture tours offer practical learning opportunities for learners to assume authentic traditional instruments and connect with traditional performers.

Respondent 1

"Oral transmission remains central in traditional music education, but younger students engage better with hands-on experiences. I integrate both methods to maintain authenticity while adapting to modern learning styles." Teachers also play a great deal in the integration of oral learning with notation

especially in academic institutions. It is a practice where learning is done through movement, and technology provides additional assistance with practice.

Respondent 2

"Blended learning approaches—using notation alongside oral tradition—help students understand traditional melodies structurally while keeping the cultural aspects intact." When working with traditional concepts and approaches, encouraging improvisation of the material is beneficial because it makes students participate instead of just memorizing information.

Respondent 3

"I find that experiential learning, where students play instruments and participate in ensemble performances, fosters the strongest engagement. Sitting through lectures alone does not work." In summary, adopting a varied and engaging teaching and learning environment seems most suitable for preserving traditional music learning in modern classrooms.

Theme 2: Curriculum Integration

The responses reveal a systemic and comprehensive approach to integrating both traditional music and the works of Western classical and contemporary music in Hong Kong classrooms.

Respondent 1

"I balance traditional music with Western classical and contemporary genres by integrating fusion projects where students create modern adaptations of traditional pieces." Professionals stress the comparative approach that prompts students to study various styles of music and define their similarities and differences. Some apply an intercultural approach, and bring in traditional features along with Western ones, for instance, pentatonic and diatonic scales.

Respondent 2

"Comparative analysis works well. I teach students how traditional Chinese scales and Western diatonic scales differ, helping them appreciate both musical traditions." Other approaches include collaborative projects and fusion composition in which the students try creative approaches to blending traditions. Some incorporate traditional music into performance ensembles to keep their practice active whereas others incorporate technology to perform various styles as well as to record and analyze them.

Respondent 3

"Performance-based integration is key. I assign students ensemble projects where they perform both traditional and contemporary pieces to understand different styles." In this way, these strategies make sure that traditional music is not considered an extra-curricular activity that can be offered or removed as it supplements learning, but as a part of a coherent and interrelated curriculum that helps students better understand various musical cultures.

Theme 3: Challenges in Teaching Traditional Music

The responses presented in this study highlight systematic, pedagogical, and cultural approaches to incorporating traditional music into the classrooms of Hong Kong. In many cases, the curriculum constrains the time and approach given to traditional music and identifies more with Western classical and contemporary music.

Respondent 1

"One of the biggest challenges is that traditional music is not a core subject in many schools. This limits how much time we can dedicate to it in the curriculum." Student interest remains low, many students have low interest because they consider traditional music old-fashioned as compared to the popular music of today.

Respondent 2

"Students often see traditional music as less exciting than Western or pop music. We need innovative methods to sustain their interest." There is a shortage of qualified teachers and the equipment such as conventional instruments hinder the provision of good teaching. Thus, students accustomed to the

traditions of Western music education encounter certain challenges when it comes to such types of music which are very complex and employ specific techniques of playing.

Respondent 3

"A lack of teacher training in traditional music means that many music educators struggle to teach it effectively, leading to inconsistent instruction." However, while other responses indicate that with low utilization of digital learning tools, self-learning becomes limited. Two more challenges that can be quoted are parental and institutional prejudices towards Western music education. Solutions to these problems have to do with reforms within curriculum structures, teacher training, and increasing the use of technology to uphold tradition in the modern classroom.

Theme 4: Role of Technology in Traditional Music Education

The responses stress that as a technology, traditional music education can be enhanced by the use of technology but should not be a substitute for it.

Respondent 1

"Digital archives and online resources have been invaluable in teaching traditional music, but they should supplement rather than replace live instruction." Professionals in the teaching profession note that the increase in digital platforms makes the learning process easy since the students can learn from the masters of the playing of traditional musical instruments and the playing of music generally from all over the world. According to the participants, documentation and preservation through virtual instruments, AI transcription, and digital archives are considered inevitable to avoid losing many of the endangered musicals. Hence, interactive practices like AR and online workshops may be useful in promoting engagement among learners, particularly the young ones.

Respondent 2

"I use YouTube tutorials and online workshops with traditional musicians to expose students to authentic performances they wouldn't otherwise experience." Still, the majority of the respondents note that the non-audible components of the traditional method such as the social aspect, the communal nature, and the learning by ear are not easily achievable using technology which is more effective when a person is being mentored by another or a group of people. The general opinion is that although technology plays an important role, it cannot replace such aspects as cultural integrity and hands-on learning experiences remain essential in teaching traditional music.

Respondent 3

"Technology has made learning more accessible, but traditional music relies heavily on interaction and improvisation, which cannot be fully replicated through digital tools alone."

Theme 5: Use of Digital Tools in Traditional Music Education

The responses suggest that technology and especially the use of the internet has greatly improved the teaching of traditional music by making it easier to access materials, get the attention of learners, and improve analytical learning. YouTube and digital archives allow students to watch real-life performances and get an idea of the techniques and styles to be used.

Respondent 1

"Yes, I use YouTube and online video tutorials to introduce students to traditional Chinese music performances. Seeing professional musicians play traditional instruments helps students visualize techniques and develop a deeper appreciation for the music." Notation software and applications for automatic transcription of oral compositions and performances differentiate old traditions of music and transform them into an object of academic analysis.

Respondent 2

"I incorporate notation software like MuseScore to help students transcribe and analyze traditional melodies. This has helped them understand the structure of traditional music and bridge the gap between oral and written learning." Technology-supported environments like virtual workshops and social networks enable real-time engagement with traditional musicians and build learning communities online.

Respondent 3

"I conduct virtual lessons with guest musicians via Zoom, exposing students to traditional musicians worldwide." In the same way other response indicates that mobile instruments and simulations can replace the need for physical instruments, and broaden the access to music education. These tools have however helped students when used as a complement to hands-on, performance-centered activities that allow students to develop technical knowledge and cultural sensitivity.

Theme 6: Student Engagement Strategies

The responses reveal that the exploration of traditional music by students becomes effective when education is active, artistic, and has relativity to the learners. In the beginning, most students find traditional music as boring and old-style activities, but later instrumental performances and group practices maintain enthusiasm.

Respondent 1

"Initially, many students see traditional music as outdated, but once they start playing instruments and engaging in hands-on activities, they become more interested. I use interactive methods like group drumming and singing to make learning fun." Other components that also contribute to its effectiveness in accessing and retaining student interest include technology, gamification, and personalized learning methods through which students can create their approach to taking in traditional music on their own.

Respondent 2

"To keep students interested, I use gamification, where they earn points for completing music challenges or mastering new techniques." Instructors note that fusion activities, where the students combine classic and modern elements, make the music more relatable.

Respondent 3

"Fusion projects work well—students love incorporating elements of pop or contemporary music into traditional forms, making it feel more relevant." Other responses indicates that chances to perform; concerts, and cultural events; increase self-confidence and self-motivation. Thus, the combination of tradition and modern means of involving students can be regarded as the most efficient strategy for keeping students interested in the traditions of studying music. The use of stories and the identification of cultural references, as well as the addition of guest musicians, enhances students' emotional engagement with the music, and the material of the lessons.

Theme 7: Policy Improvements for Traditional Music Education

It is clear from the responses that there is a need for policy changes and institutional support to improve traditional music education in modern classrooms. The proposed curriculum transformation, therefore, should be embraced, and traditional music should be recognized as part of Curriculum Studies' core content instead of an add-on subject.

Respondent 1

"We need a formal policy that makes traditional music an essential part of the school curriculum, rather than treating it as an optional or supplementary subject." More funding should be directed toward the procurement of instruments, workshops, and training as many institutions do not have the funds to support practical learning. There is also the need to employ qualified teachers for effective teaching since many of the teachers are used to teaching Western classical music.

Respondent 2

"Increased funding is necessary to provide instruments, training programs, and performance opportunities for students." Enhancing school relations with cultural and music establishments and music artists would benefit students by providing them with first-hand experiences.

Respondent 3

"Collaboration between schools and cultural institutions would enhance students' exposure to traditional music through live demonstrations and mentorship programs." Also, integration of technology; for example, internet where one can access digital archives, and virtual instruments helps enhance

traditional music. Such extracurricular activities as performances at school festivals and connections with other subjects, such as history and arts, can enhance students' perception in this aspect even more. Thus, it will be critical for the policy to support the funding, training, and digital innovation of traditional music education for sustainability.

4. DISCUSSION

This section analyzed the seven main findings under the following categorized themes which are Effective Pedagogical Strategies, Curriculum Integration, Challenges in Teaching Traditional Music, Role of Technology, Use of Digital Tools, Student Engagement, and Policy Improvements. They are also explained and discussed about prior studies to bring out the significance of the findings.

4.1 Effective Pedagogical Strategies for Teaching Traditional Music

The participants said that they employed several teaching approaches to develop student's learning interest in traditional music. The most mentioned approaches include; oral transmission, demonstration, and comparative assessment. According to the educators interviewed, oral transmittal and demonstration are good methods of teaching traditional techniques and styles. Some of the participants also noted the effectiveness of comparative analysis in identifying similarities and dissimilarities between traditional and contemporary music so that the learning process becomes more engaging and comprehensible for students. This can be supported by [1] who asserts that for music education to be effective it should not exist in isolation from the culture of the students. Along the same lines, [8], also noted that learning about history and culture also helps the students engage and broaden their learning experience. However, these strategies are not fully effective due to students' stereotypes that traditional music has no relevance to modern life.

This finding resonates with the [1] on oral tradition as a way of preserving cultural heritage, with the drawback of today's students' disengagement. [4] also highlighted the same issue about a similar problem of losing students' attention towards Traditional music due to dominating popular music and cultural trends.

4.2 Curriculum Integration

Different opinions were given and discussed about how traditional music can be incorporated into school settings. Such approaches include fusion projects, cross-comparison, and performance integration approaches. It was established that fusion projects were most effective in improvising traditional music to attract students. In the same way, the method of comparative analysis where traditional music was compared with modern music such as pop music also boosted students' participation and comprehension. Nevertheless, participants claimed that traditional music is still marginalized and viewed as an extra-curricular activity. In the same regard, lack of time, inadequate funding or resource allocation, and lack of agreed models for assessment were cited as significant challenges to proper implementation.

This finding supports the observation made by [5] that such curricula offer Western bias and neglect traditional music. [6], agreed with this, explaining that cultural music is often considered an extra-curricular activity thereby limiting the incorporation of this type of music in schools. They indicate that curriculum structuring should undergo modifications that will accommodate the differences in musical cultures and styles.

4.3 Challenges in Teaching Traditional Music

The main concerns expressed by the participants are: a lack of institutional support, resource deficiency, and declining interest among students. The findings highlighted that teachers analyzed that they were not well equipped to teach traditional music because of inadequate training programs and because there was a bias towards learning Western classical music during their training. Lack of instruments,

funding, suitable teaching manuals, and other teaching aids were also noted as constraints. Moreover, participants explained that in their view, more students are no longer as much inclined towards traditional music as they are to other modern genres. Such a finding concurs with [14] who opined that globalized pop culture and mass media have inclined students away from folk and traditional music. They established that young people have poor interaction with traditional music since they consider it culturally a thing of the past. To address these issues, it is necessary to implement reform in the institutions, enhance training systems, and enhance resource management.

4.4 Role of Technology in Traditional Music Education

All participants agreed that the importance of the role of technology in supporting music education is significant as it helps expand on traditions using materials, instruments, and platforms. Several educators elaborated that recordings, transcripts, and tutorials have become available through the use of technology and were useful in situations where the availability of physical resources might be a problem. Yet, most of the participants argued that no amount of technology can substitute the skill-based hands-on learning of traditional music. They noted that the use of technology should be supplementary and not as the main approach to facilitating teaching. This view is supported by [3], who opined that technology plays an additional feature in the traditional learning of music. [9] have also pointed out that the use of digital tools comes with numerous advantages, although they lack direct social/interpersonal interaction, which is typical for musical learning processes during face-to-face communication. Therefore, it is recommended that technology should be incorporated into learning as a tool and not a way to substitute for experiential and interactive learning.

4.5 Use of Digital Tools in Traditional Music Education

Technology is continuously being incorporated into teaching traditional music to learners through methods such as notation software, online lessons, and the sharing of videos. Some participants indicated the use of facilities such as MuseScore, YouTube, and Zoom in the teaching of certain techniques and in analyzing traditional pieces. This is in agreement with [14] who postulated that digital archives improve the accessibility and preservation of traditional music sources for students enabling them to learn from historical and rare recordings. Despite this, participants noted that it is best to use these tools in complement with other hands-on activities as a way of making the class more interesting. This points to the fact that there is a need to use digital resources to supplement the conventional modes of teaching and learning. [19] also stated that although virtual instruments are helpful and the use of online platforms increases learning opportunities for learners, face-to-face interactions are needed for cultural purposes of conserving traditional music instrument practices.

4.6 Student Engagement Strategies

They proposed that when involving learners with traditional music, such techniques as interactive learning, gamification, and fusion projects are efficient means. Performance, narration as well as the composition tasks like games and storytelling were also reported to enhance the interest of students. Moreover, strategies and practices such as gamification, where learners are given a certain number of points or some allowance for mastering new techniques were found to foster motivation and participation. Nevertheless, it corresponds positively with [4], who emphasized the need to use innovative and interactive approaches in teaching to enhance students' attention and interest. [14] found out that through fusion projects and gamification, students can appreciate traditional music since it is combined with contemporary music they can easily relate to. This goes a long way in showing that while coming up with engagement strategies for the students one has to take some factors seriously which are for instance; culture and flexibility to retain the attention of the learners. However, several participants stressed that there is still the issue of early resistance from learners, especially those who look at traditional music as irrelevant in their modern world. Promoting cultural activities and projects can be considered as a potential solution to bring people together and make them more involved.

4.7 Policy Improvements for Traditional Music Education

Institutional and policy support was also called for repeatedly throughout the discussion. Recommendations offered comprised of enhancing the funding, proposing professional development education for teachers, engaging cooperation with various cultural organizations, as well as integrating traditional music into the academic curriculum. Some participants voiced their concern with the idea that traditional music is considered more as an extracurricular subject and not as an essential part of the music curriculum. Further, it was recommended that there should be cooperation between schools and cultural institutions to help students expose them to a more practical learning environment. From the responses, it was clear that policy change must include resource provision, teachers' training, and the use of technology to enhance the sustainability of traditional music education. This is in agreement with the suggestions provided by [8]. on how institutional support and policy changes can be made to support traditional music education. Similarly, [6]. called for the improvement of cultural music education services aiming at providing equal attention and funding needed for traditional music teaching that is different from music as an extracurricular activity.

5. CONCLUSION

This study aimed to explore the pedagogical strategies, challenges, technological integration, and policy improvements in teaching traditional music within contemporary classrooms. From this research, it is revealed that traditional music education has to be given special attention and implemented properly in the classroom using the following; conceptual strategies, policy changes, and technology. The study establishes that approaches such as oral transmission, object demonstrations, and fusion projects are effective teaching strategies that are however, hindered by some factors which include students' resistance, lack of adequate teacher training, and lack of adequate institutional support. Technology is considered the most valuable instrument to improve both, accessibility and learning efficiency, where effectiveness is optimized in combination with the hands-on and interactive approach. The study also points out the necessity for policy reforms such as in the area of training, increased funding, and formal acknowledgment of traditional music in schools. It therefore becomes important to counter these challenges and place emphasis on traditional music so that it can be incorporated into the modern education curriculum. It should be noted that while technology can provide digital libraries, and computerized musical instruments and facilitate blended learning, it should not take the place of practical training. To continue supporting traditional music education global educational policymakers should incorporate traditional music into general curriculum offerings, offer training programs for teachers, and infuse and support the use of technologies for traditional music learning.

It is important to acknowledge some of the inherent limitations that are associated with this qualitative research type of study. However, one of the limitations of the study is that a relatively small sample, which includes 8 participants is adequate only for qualitative research but may hinder external validity. The research offers comprehensive data for traditional music education and the insights may not be generalizable for all educators across the various education levels. Secondly, this is a result of self-reporting that may present participants' view and their experiences, which can be subjective and could contain response bias. However, thematic analysis creates a structured way of analyzing data, and the study relies on the perception and explanation of the educators as well as their practice.

Another limitation is that all the participants in this study are residents of Hong Kong, hence the study is regional. Although the focus results in a rich understanding of the local context, the results could bear less weight with the international conceptions of traditional music education, especially in contexts with different cultural policies and curriculum frameworks. Another limitation of the research is that technology was used during data collection to conduct the Zoom interviews, and this might have affected the depth of the response. Some of the gestures and pro-activity that take place within face-to-face interviews could

potentially have been missing in a virtual conversation and this could impact the richness of the data collected.

However, the study offers useful information on how outcome-based traditional music can be well taught in modern classrooms as well as the kind of policies that can enhance the teaching and learning of traditional music. The study could be carried out in the future with an increased sample size, involving educators from different areas and incorporating mixed-method approaches to support the outcome. Future research should also attempt cross-cultural comparisons to identify the best practices from around the world and to track the changes taking place over time as to the effects of the use of digital tools and particular approaches to teaching and learning on student achievement. By so doing, educators and policymakers hope to apply modern innovations to overcome these challenges to keep traditional music relevant and maintained within the modern musical learning process.

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Informed Consent

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Ethical Approval

The research does not involve experiments with human participants. This study does not involve AI generated contents, materials as research object involves AI generated posters, all are listed in the reference.

Data Availability

This study does not involve AI generated contents, materials as research object involves AI generated posters, all are listed in the reference. The study does not involve data, all materials are secondary sources from internet and cited.

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