

# Enhancing cross-cultural competency: A model for the transmission of world music aesthetics in Chinese art universities

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Accepted 23 February, 2026

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## ABSTRACT

This study developed and evaluated an instructional package designed to enhance cross-cultural competency and the transmission of world music aesthetics in Chinese art universities. Addressing the prevalent Western-centric and Sino-centric bias in Hebei Province's higher education, the research utilized the ADDIE model (Analysis, Design, Development, Implementation, and Evaluation) to bridge the gap between national internationalization goals and local pedagogical practices. The research was conducted at an art university in Hebei Province over a 16-week semester with 86 undergraduate students as key informants. Data were collected using a mixed-methods approach, including pre-tests, post-tests, and expert evaluations, and analyzed through paired-sample T-tests and qualitative thematic synthesis. Results revealed a significant improvement in students' musical literacy and aesthetic analytical skills, with mean scores rising from 42.50 to 84.20 ( $p < 0.001$ ). The implementation of a Tri-Pillar framework, balancing Western classical, Chinese heritage, and global musical traditions, effectively transformed passive listening into active cross-cultural engagement. These findings are useful as they provide a replicable, scientifically validated framework for curriculum reform, ensuring graduates possess the cultural agility required for the 21st-century music industry. The study concludes that the Tri-Pillar framework, supported by systematic instructional design and comparative teaching strategies are essential for fostering global consciousness in artistic education. Suggestions for further research include longitudinal assessments of competency retention within this framework and the integration of immersive technologies like Virtual Reality to simulate global field studies.

**Keywords:** ADDIE model, cross-cultural competency, world music aesthetics, music education, Hebei Province.

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## INTRODUCTION

Music serves as a vital tool for cultural identity and artistic expression, acting as a universal language that transcends geographical boundaries while deeply rooting itself in local traditions. In our increasingly interconnected global era, the study of world music aesthetics has emerged as a crucial academic discipline. It provides students with a transformative platform to explore diverse musical traditions, ranging from the intricate polyrhythms of Sub-Saharan Africa to the raga systems of India and the vibrant

folk expressions of Latin America (Liu et al., 2024; Miller et al., 2024; Nettle and Rommen, 2016). By engaging with these diverse sounds, students do not merely listen to foreign melodies; they begin to appreciate the profound interconnectedness of global heritage. This aesthetic engagement fosters a deeper understanding of how different societies conceptualize beauty, rhythm, and harmony, thereby cultivating a generation of musicians and educators who possess a global consciousness

(Campbell, 2017; Tao and Tao, 2024).

In the specific context of China, the integration of world music into the higher education curriculum is not just a pedagogical preference but a strategic alignment with national developmental goals. The Chinese government has increasingly emphasized the importance of cultural exchange, artistic innovation, and the internationalization of the arts to prepare students for a globalized professional landscape. Higher education institutions are tasked with producing graduates who can navigate multiple cultural frameworks (Jiang, 2025; Korkmaz and Kalayci, 2021; Liu et al., 2024). However, a significant discrepancy exists between these high-level policy goals and the grassroots reality of music education, particularly within the specialized art universities in Hebei Province. For decades, the pedagogical focus in these regions has remained steadfastly anchored in a binary system: the mastery of Western classical canons and the preservation of traditional Chinese heritage (Laes and Schmidt, 2016; Zhongjian, 2025).

This prevailing Western-centric and Sino-centric rigidity has created a notably narrow pedagogical scope. By prioritizing these two pillars almost exclusively, art universities inadvertently marginalize a vast spectrum of global musical expressions. This imbalance in the curriculum not only limits the range of music that can be performed; it also makes it harder to share diverse aesthetic values (Kelly, 2018; Netshivhambe, 2024). When students learn only the structural logic of Western harmony or the traditional scales of Chinese folk music, they can't hear or understand music that differs from what they are accustomed to. This pedagogical gap results in a lack of cross-cultural competence, in which students may struggle to appreciate or analyze musical systems that do not conform to the familiar rules of their primary training, ultimately leaving them ill-equipped to navigate the diversity of the 21st-century music industry (Howard, 2016; Li, 2024; Таспаева et al., 2025; Zhan, 2025).

This problem stems from a critical lack of structured instructional resources and evidence-based frameworks that can effectively bridge the gap between local musical foundations and global diversity. Current music appreciation courses in Hebei often rely on antiquated, lecture-based formats that treat world music as a peripheral or exotic subject rather than an integrated aesthetic system (Hansen, 2019; Peña and Galigao, 2024). Without a systematic framework to guide teaching and learning, the transmission of knowledge about world music remains superficial, often reduced to mere trivia rather than to deep aesthetic inquiry. There is an urgent need for a pedagogical shift toward more interactive and immersive learning experiences that enable students to engage actively with the cultural and philosophical underpinnings of diverse musical traditions (Crawford, 2017; Konovalova et al., 2025; Yu and Chuangprakhon, 2025).

To address these challenges, this study proposes a critical intervention through the development of a dedicated instructional package. By utilizing the ADDIE model, a systematic instructional design framework consisting of Analysis, Design, Development, Implementation, and Evaluation, this research seeks to transform the traditional music appreciation classroom (Dusengimana et al., 2023; Spatioti et al., 2022; Wang et al., 2025). The objective of this study is to develop and evaluate an instructional package based on the ADDIE model to enhance cross-cultural competency and the transmission of world music aesthetics among undergraduate students in Chinese art universities. Central to this approach is the Tri-Pillar framework, which balances Western classical music, traditional Chinese music, and global musical traditions to ensure holistic cultural transmission. Through this model, the research aims to provide a scientific and replicable framework that enhances cross-cultural competency and ensures the effective transmission of global musical aesthetics, ultimately fostering a more inclusive and comprehensive music education system in Hebei Province and beyond.

## MATERIALS AND METHODS

This research employed a quasi-experimental, mixed-methods design (Asogwa et al., 2025; Hatipoglu and Semerci, 2023), utilizing the ADDIE (Analysis, Design, Development, Implementation, and Evaluation) instructional design model as the primary framework (Dusengimana et al., 2023; Spatioti et al., 2022; Wang et al., 2025). This systematic approach was selected to ensure that the development of the instructional package was grounded in empirical evidence and pedagogical rigor. The study was conducted at an art university in Hebei Province, a representative institution for higher arts education in Hebei Province, China. The participants consisted of 86 undergraduate students ( $n = 86$ ) enrolled in an elective World Music Aesthetics course. The research was carried out over a full 16-week semester, allowing for a comprehensive longitudinal assessment of the instructional package's impact on students' cross-cultural competency and aesthetic perception.

The methodology was structured into five distinct phases, as detailed in the following sections and summarized in Table 1.

### Analysis phase

The initial phase focused on a diagnostic needs analysis to identify the existing gaps in music education within the Chinese higher education context. This involved a systematic review of current curriculum documents and syllabi from various art universities in Hebei. To gain

deeper insights into the pedagogical challenges, structured interviews were conducted with experienced music educators and curriculum developers. The analysis revealed a significant Western-centric bias, where over 70% of the course content was dedicated to European classical traditions, leaving a substantial void in the

transmission of diverse global musical aesthetics. This phase established the baseline requirements for the new instructional package, emphasizing the need for a shift from passive lecture-based learning to a more interactive, cross-cultural comparative model underpinned by the Tri-Pillar framework.

**Table 1.** The ADDIE framework for world music aesthetics instructional development.

Phase	Activities and objectives	Key outcomes and deliverables
Analysis	Curriculum review and diagnostic interviews to identify pedagogical gaps and learner characteristics	Identification of Western-centric bias and lack of diverse resources
Design	Developing the curriculum map based on the Tri-Pillar framework and selecting core global traditions for comparative study	A structured syllabus focusing on four global music modules
Development	Creating multimedia resources, student handbooks, activity worksheets, and listening guides	A comprehensive World Music Aesthetics Teaching Package validated by experts
Implementation	Executing the 16-week pilot course using dual-dimensional comparative teaching strategies	Direct engagement with 86 students; collection of classroom observation data
Evaluation	Administering pre-tests, post-tests, and satisfaction surveys; final expert review	Quantitative and qualitative data on the package's effectiveness and satisfaction

### Design and development phase

Building upon the findings of the analysis phase, the Design and Development phases focused on creating a dedicated World Music Aesthetics Teaching Package. The design phase utilized the Tri-Pillar framework to ensure a balanced distribution of Western classical music, traditional Chinese music, and world music aesthetics. The package focused on four major global musical regions: Sub-Saharan Africa, India, Indonesia, and Latin America. The pedagogical core of this phase was the Comparative Teaching strategy, which sought to anchor foreign musical concepts within the students' existing knowledge of Chinese and Western music. During the development phase, these designs were translated into practical instructional materials, including multimedia presentations, interactive listening guides, and a comprehensive student handbook. To ensure academic rigor, a panel of five experts in musicology and instructional design reviewed the materials, focusing on cultural accuracy, scientific quality, and pedagogical feasibility.

### Implementation phase

The Implementation phase involved the pilot testing of the developed package at the Hebei Academy of Fine Arts.

The 16-week course was structured into modular units, with each unit focusing on a specific musical tradition. The implementation operationalized the Tri-Pillar framework through a dual-dimensional teaching strategy: first, comparing the global tradition with Western classical elements to highlight structural differences, and second, linking it to Chinese folk traditions to foster a sense of cultural resonance. Students engaged in active listening sessions, rhythmic workshops (such as African drumming patterns), and critical discussion forums. This phase allowed for real-time observation of student engagement and the practical functionality of the instructional materials in a live classroom environment.

### Evaluation phase

The final phase utilized a mixed-methods approach to assess the effectiveness of the instructional package in achieving its intended outcomes. Quantitative data were collected through a quasi-experimental pre-test and post-test design to measure improvements in students' musical literacy and cross-cultural competency. A 20-item Musical Literacy Assessment Tool was administered before and after the 16-week course. Furthermore, a student satisfaction questionnaire, utilizing a 5-point Likert scale, was distributed at the end of the semester to evaluate the learners' perceptions of the content, delivery, and

resources. Qualitative data were gathered through end-of-course reflections and final expert evaluations. The synthesis of these data sources provided a comprehensive

evaluation of the package’s impact, ensuring that the final model was both scientifically robust and culturally sensitive.

**Table 2.** Overview of research instruments and data sources.

Instrument	Target data	Analysis method
Curriculum Review	Existing pedagogical content and structural gaps	Thematic and comparative analysis
Pre-test/Post-test	Changes in musical literacy and analytical skills	Paired-sample T-tests (Quantitative)
Satisfaction Survey	Feedback on materials and teaching methods	Mean scores and standard deviation
Expert Panel Review	Content validity and instructional feasibility	Descriptive qualitative synthesis.

By integrating these systematic phases, the research ensured that the transmission of world music aesthetics was not only innovative but also grounded in established educational principles, providing a replicable model based on the Tri-Pillar framework for future curriculum reform in art universities.

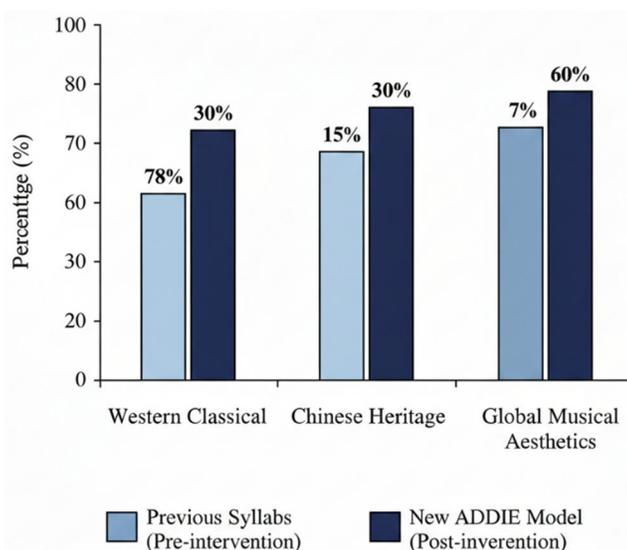
**RESULTS**

The implementation of the World Music Aesthetics Teaching Package, developed through the ADDIE model, yielded significant data reflecting a transformative impact on the musical education landscape at the Hebei Academy of Fine Arts. The results are categorized into three primary dimensions: the structural shift in curriculum content, the quantitative improvement in student competencies, and the qualitative synthesis of student and faculty experiences regarding the transmission of global musical heritage.

**Curriculum diversification and structural analysis**

Initial diagnostic analysis of the existing music appreciation curriculum revealed a profound Western-centric bias. Quantitative mapping of the previous syllabus showed that approximately 78% of instructional time was dedicated to European Classical music (Baroque, Classical, and Romantic periods), while 15% focused on traditional Chinese music. Non-Western global traditions accounted for less than 7% of the total curriculum.

Following the implementation of the ADDIE-based instructional package, the curriculum structure underwent a radical redistribution. The new model established a balanced Tri-Pillar framework: Western Classical (30%), Chinese Heritage (30%), and Global Musical Aesthetics (40%). This shift toward the Tri-Pillar framework was not merely numerical but represented a fundamental change in the pedagogical approach, moving from a mono-cultural perspective to a multi-dimensional comparative model.



**Figure 1.** Comparison of curriculum structure.

As illustrated in Figure 1, the diagnostic analysis of the previous syllabus revealed a dominant Western-centric bias, with 78% of instructional time dedicated to Western Classical music. After the implementation of the ADDIE-based instructional package, the curriculum was restructured into a balanced Tri-Pillar framework. This redistribution significantly increased the focus on Global Musical Aesthetics (from 7% to 40%) and Chinese Heritage (from 15% to 30%), fostering a multi-dimensional comparative approach to music education.

### Quantitative assessment of student learning outcomes

To measure the effectiveness of the instructional package in enhancing cross-cultural competency, a quasi-experimental pre-test and post-test design was employed with 86 undergraduate students ( $n = 86$ ). The assessment focused on three core areas: Theoretical Knowledge,

Rhythmic Identification, and Aesthetic Analytical Skills.

### Musical literacy and aesthetic knowledge

The pre-test results indicated a significant lack of prior exposure to global musical systems. The mean score for the pre-test was 42.50 (SD = 8.4) out of 100. Students demonstrated high proficiency in Western tonal concepts but scored poorly in identifying the aesthetic principles of African polyrhythms or Indian Raga structures.

After the 16-week intervention, the post-test mean score rose to 84.2 (SD = 6.2). A paired-sample T-test confirmed that this improvement was statistically significant ( $p < 0.001$ ). Specifically, in the area of Aesthetic Principle Recognition, students showed a 110% improvement, indicating that the instructional package successfully utilized the Tri-Pillar framework to facilitate the transmission of complex, abstract cultural concepts into concrete musical understanding.

**Table 3.** Comparative statistical analysis of pre-test and post-test scores ( $n = 86$ ).

Competency domain	Pre-test mean (SD)	Post-test mean (SD)	t-value	p-value
Global Music Theory	45.20 (7.1)	82.50 (5.4)	-12.45	< 0.001
Rhythmic Identification	38.40 (9.2)	86.80 (4.1)	-18.32	< 0.001
Aesthetic Analysis	43.90 (8.9)	83.30 (6.5)	-14.10	< 0.001
Total Mean Score	42.50 (8.4)	84.20 (6.2)	-15.84	< 0.001

### Rhythmic and structural accuracy

A specialized sub-test focused on the identification of non-Western rhythmic patterns. In the pre-test, only 12% of students could accurately distinguish between 4/4 Western time signatures and the additive rhythms of African percussion. In the post-test, this figure increased to 89%. This suggests that the "Interactive Listening Guides" included in the package provided the necessary scaffolding for students to decode unfamiliar musical structures within the world music pillar of the framework.

### Qualitative findings: The transmission experience

To complement the quantitative data, semi-structured interviews and open-ended feedback sessions were conducted with students and participating instructors. The qualitative synthesis focused on the how of transmission, identifying the mechanisms that made the learning process effective.

### Student feedback: From exoticism to appreciation

Students overwhelmingly reported that the multimedia resources and comparative teaching strategies were the most effective components. One student remarked during an interview:

*"Before this course, I thought African drumming was just 'noise' or 'chaos' because it didn't follow the rules of the piano music I studied. But the instructional package used a comparative video that showed the pulse alongside a Chinese folk drum. Suddenly, it made sense. I wasn't just hearing it; I was understanding the culture behind the beat."*

This sentiment reflects a significant shift from viewing global music as exotic to recognizing it as a sophisticated aesthetic system. Students noted that the Student Handbooks provided a visual map that bridged the gap between abstract sound and cultural philosophy by linking all three domains of the Tri-Pillar framework.

### Teacher observations: Engagement and participation

Instructors observed a marked change in classroom dynamics. Traditional music appreciation courses often suffered from passive listening and low engagement. With the new package, teachers reported a shift in classroom ownership. One instructor stated:

*"The inquiry-based modules forced students to ask 'why' a certain sound exists in a certain culture, rather than just memorizing dates. I saw students who were usually quiet during Western theory lessons becoming highly vocal during the Indonesian Gamelan*

*workshops. The transmission was no longer one-way; the Tri-Pillar framework allowed it to become a dialogue between the students' own heritage and the global world."*

### Expert evaluation of scientific quality

A panel of five experts (comprising musicologists and instructional designers) evaluated the final output of the ADDIE process. The package received an average score of 4.8 out of 5.0 across all evaluation criteria.

**Table 4.** Expert validation scores for the instructional package.

Evaluation criteria	Mean score (1-5)	Qualitative remark
Scientific Content Accuracy	4.9	Highly rigorous and culturally sensitive
Instructional Feasibility	4.7	Practical for the art university context
Multimedia Integration	4.8	Effective use of visual-audio scaffolding
Transmission Effectiveness	4.8	Successfully bridges local and global gaps
Overall Average	4.8	Recommended for broader implementation

### Synthesis of results: The ADDIE impact

The synergy between the quantitative gains and the qualitative shifts demonstrates that the ADDIE model provided the necessary structure for successful cultural transmission.

- Analysis: Identified the 70%+ Western bias, allowing for a targeted intervention.
- Design & Development: Created the comparative modules based on the Tri-Pillar framework that students cited as the "turning point" in their understanding.
- Implementation: Provided the 16-week empirical evidence of engagement and rhythmic accuracy.
- Evaluation: Validated the significant t-test results and high expert ratings.

In conclusion, the results provide robust evidence that the "Enhancing Cross-Cultural Competency" model is not only a theoretical success but a practical solution for the unique challenges faced by Chinese art universities. The transmission of world music aesthetics was achieved by implementing the Tri-Pillar framework to transform passive exposure into active, structured, and comparative engagement, thereby fostering a more inclusive and globally literate student body.

### DISCUSSION AND CONCLUSION

The results of this study demonstrate that the implementation of an ADDIE-based instructional package significantly enhances cross-cultural competency among undergraduate students in Chinese art universities. The shift from a Western-centric curriculum to a balanced Tri-Pillar framework comprising Western Classical, Chinese Heritage, and Global Musical Aesthetics successfully addressed the pedagogical rigidity identified by Laes and Schmidt (2016) and Zhongjian (2025). This finding is highly consistent with the theoretical principles of World Music Pedagogy, which advocate for a transition away from mono-cultural exoticism toward an integrated, deep aesthetic inquiry (Campbell, 2017; Konovalova et al., 2025). The dramatic increase in post-test means scores from 42.50 to 84.20, with a significance level of  $p < 0.001$ , provides empirical weight to the assertion by Wang et al. (2025) that a systematic, evidence-based instructional design is essential for transforming passive music appreciation into active cognitive and cultural engagement.

A critical finding of this research was the profound effectiveness of the Dual-Dimensional Comparative Teaching strategy operationalized within the Tri-Pillar framework. By anchoring unfamiliar global concepts, such as Indian raga systems or African polyrhythms, against known Chinese and Western structures, students were

able to move from perceiving foreign music as noise or chaos to recognizing it as a sophisticated, logical aesthetic system. This outcome resonates with Li's (2024) research on cross-cultural perspective-taking, which suggests that cultural resonance is best achieved through comparative scaffolding that bridges the familiar with the foreign. Furthermore, the expert validation score of 4.8 out of 5.0 confirms that the developed materials were not only pedagogically sound but also scientifically rigorous and culturally sensitive, directly addressing concerns raised by Howard (2016) regarding the superficial or trivia-based transmission of intangible cultural heritage. This study proves that when global music is treated as an integrated aesthetic system through the Tri-Pillar framework rather than a peripheral subject, students develop the global consciousness necessary to navigate the complexities of the 21st-century music industry (Tao and Tao, 2024; Zhan, 2025).

In conclusion, this research successfully developed and evaluated an instructional package that bridges the gap between China's high-level national internationalization goals and the practical, grassroots reality of music education in Hebei Province. By utilizing the ADDIE model as a guiding framework, the study effectively transformed a narrow, binary curriculum into a comprehensive Tri-Pillar framework for the transmission of world music aesthetics. The findings indicate that structured, multimedia-supported comparative learning can significantly improve rhythmic identification and aesthetic analytical skills, particularly for musical traditions that do not conform to the structural rules of Western tonal logic. Ultimately, Tri-Pillar framework utilized in the Enhancing Cross-Cultural Competency model serves as a scientific and replicable framework for art universities seeking to foster an inclusive, multi-dimensional, and globally literate student body, ensuring that graduates are equipped with the cultural agility required in an increasingly interconnected artistic landscape.

To build upon the findings of this study and address its inherent limitations, several areas are recommended for further investigation. Future studies should track students over a multi-year period to determine the long-term retention of these cross-cultural competencies gained through the Tri-Pillar framework and how they specifically influence professional output in performance, composition, or music education careers. Additionally, research could explore the integration of Artificial Intelligence or Virtual Reality within the implementation phase. Using VR to simulate virtual field studies could provide even deeper immersive engagement by placing students in the cultural contexts of the music they are analyzing. Finally, while this study focused on Hebei Province, expanding the Tri-Pillar framework to other regions in China would help determine if different localized musical foundations, such as Southern versus Northern folk traditions, require unique comparative scaffolding strategies to achieve the same efficacy in

global music transmission.

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**Citation:** Li, Z., Chuangprakhon, S., and Seekhunlio, W. (2026). Enhancing cross-cultural competency: A model for the transmission of world music aesthetics in Chinese art universities. *African Educational Research Journal*, 14(1), 192-199.

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