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Research Article

The impact of new musicology and postmodern theory fusion on cultural diversity awareness in music education

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Modern music education is focused on promoting multiculturalism and developing cultural awareness within the field of music. This research aims to analyze the impact of new musicology and postmodern theory on cultural diversity in music teaching, and to examine the moderating effects of intercultural competencies and expertise in music education. The study sample consisted of 450 music education students. The research utilized questionnaires with scales measuring new musicology incorporation, postmodern theory implementation, intercultural competencies, teaching methodologies, acquired music education, and cultural sensitivity. Data analysis involved various statistical methods, including correlations, regression, and mediation/moderation analyses. The results revealed that music teaching is influenced by new musicology and the incorporation of postmodern theory. Levels of cultural diversity awareness are moderated by prior knowledge of music education, while these relationships are also moderated by intercultural sensitivity. The results will be useful for curriculum developers, policymakers, and music educators seeking to enhance cultural diversity representation in music classrooms. Furthermore, a more detailed understanding of the moderating roles of intercultural competency and prior knowledge in the music class will deepen the comprehension of the interactions among variables associated with culturally relevant materials.

Keywords: Cultural diversity awareness; Intercultural competence; New musicology; Pedagogical approach; Postmodern theory

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1. Introduction

The development of intercultural competence and awareness of cultural differences has become a significant trend in educational practice in our modern, globalized society. The use of music as an instructional tool is highly effective in stimulating creativity and enhancing cultural sensitivity and understanding (Shaw, 2021). A promising approach to increasing students' awareness of multiculturalism in music education is to integrate postmodern theory and new musicology. Understanding the relationships between these theoretical frameworks and the pedagogical methods used by educators is essential for formulating effective strategies for enhancing cultural diversity in music education (Buono, 2022). To analyze the dynamics of power within music, new musicologists examine aspects such as race, gender, class, and identity. This approach highlights

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the diversity of musical cultures, recognizing and examining a broad spectrum of musical traditions that may have been previously excluded. As an intellectual and aesthetic movement that emerged in the mid-twentieth century, postmodernism advocates plurality, diversity, and the coexistence of paradoxes as responses to the grand narratives of modernity.

Since China incorporates a wide range of regional and ethnic musical traditions into its school music culture, it provides a unique context for examining cultural diversity and music education. Recent educational policies have introduced advanced instructional methodologies and new musicology into China's music education system, with increasing emphasis on cultural diversity perception and intercultural sensitivity. Understanding how these strategies function within the Chinese context will enhance existing knowledge and clarify effective approaches to promoting cultural diversity in music education.

A number of studies have investigated the connections between teaching ensembles, multicultural understanding, and university music courses. For instance, Baleva (2020) found a strong positive correlation between new musicology and students' appreciation of cultural differences. Similarly, Rahn et al. (2023) demonstrated that applying postmodern theory in music education led to a more positive perception of cultural differences among students. Furthermore, the significance of intercultural competence in fostering cultural diversity in music instruction was highlighted. Shih (2020) showed that intercultural competency plays a moderating role in developing awareness of cultural diversity in music education practices in China. The analysis of various teaching methods on students' perceptions of cultural differences within multicultural music education underscores the importance of culturally sensitive pedagogical approaches.

This study aims to contribute to the existing literature on music education by examining the correlations between new musicology, postmodern theory, intercultural communicative competence, pedagogical approaches, and cultural consciousness in higher education institutions. It seeks to enhance understanding of how cultural differences are addressed in music education, with a specific focus on the Chinese context (Peng, 2021). To this aim, following research questions have been formulated:

RQ1) What is the impact of incorporating new musicology and postmodern theory in music education on students' cultural diversity awareness?

RQ2) To what extent does the development of intercultural competence and pedagogical approaches mediate the relationship between the incorporation of new musicology and postmodern theory in music education and students' cultural diversity awareness?

RQ3) Does prior knowledge moderate the relationship between the incorporation of new musicology, the incorporation of postmodern theory, and cultural diversity awareness?

This research significantly contributes to the existing body of literature by providing critical insights into the impact of postmodern theory and new musicology on cultural diversity awareness within music education. While numerous studies have addressed music education, multiculturalism, and various teaching approaches, there remains a gap in research examining the nuanced relationship between these factors within the frameworks of postmodern and new musicological paradigms. This study is among the first to investigate the specific applications of postmodern theory and new musicology in music education and their subsequent effects on students' understanding of cultural diversity. The in-depth analysis presented here aims to enhance comprehension of how these theoretical paradigms can foster a more diverse and multicultural music education environment. Additionally, the research explores intercultural competency and instructional practices as moderating variables. Although prior studies have assessed how different teaching approaches impact students' perceptions of cultural diversity, there is a paucity of research within the postmodern and new musicological frameworks. By offering a comprehensive analysis of how these factors interact, this paper provides valuable insights into the dynamics of music education. It aims to offer a clearer perspective on how best to advance the field, given the interactions between the variables involved.

2. Literature Review

2.1. Integration of New Musicology in Music Education

This is the general idea behind the integration of new musicology into the music education system as a means of applying modern approaches and methodologies in the teaching of music (Zhang, 2021). This movement began in resistance to traditional forms of musicological analysis for diversifying the possibilities of music research and education. In their view, Kwihangana (2020) suggests that introducing new musicology into music education will enhance the understanding of music as a socially and culturally constructed practice and foster this approach to critical thinking and cross-disciplinary connections among students. Research has focused on various strategies, such as incorporating popular music, ethnomusicology, and gender into ME, to strengthen and diversify classrooms and Perkins' MEs (Elmosnino, 2021).

2.2. Incorporation of Postmodern Theory in Music Education

Postmodern theory has dramatically impacted music education as well as many other fields. The postmodern perspective can be incorporated into the music education system by questioning hierarchy and conventional ideas of authority, and by accepting a variety of musical manifestations and practices. Educators believe that postmodern technologies enable learners to weigh alternative possibilities, engage in collective and imaginative processes, and reflect on the cultural and social contexts of music (Buono, 2022). Aubrey (2019) has supported the transformative approach of postmodernism towards empowering students, cultural, and varied curriculum, and new approaches in learning music.

2.3. Intercultural Competences in Music Education

Cultural diversity is on the rise in today's communities, and the music education system requires intercultural competencies. Intercultural competencies are thus defined as the opportunity for the student to address and greet persons of different cultural backgrounds politely (Calet et al., 2021). Intercultural communication in the context of music education involves understanding other musical cultures, fostering dialogue in and between different cultures, as well as developing awareness and appreciation of musical cultures (O'Rourke et al., 2021). Stimulated by these findings, Wei (2022) has emphasized the importance of introducing intercultural competencies into the preparation of music teachers and the development of musical activities in multicultural contexts.

2.4. Pedagogical Approaches in Music Education

For enhancing the effective learning of music in the education system, several processes, strategies, and teaching methods are utilized. In recent years, student activity and learner-centered constructivism approaches have shifted the traditional approach of relying on transmission of knowledge and behaviorism (Brogaard-Clausen & Ringsmose, 2017). Suzuki, Kodály, and Orff Schulwerk are just some of the approaches to learning in school that have been documented in research in terms of their effectiveness and inefficiency (Raquel & Greiner, 2021). Moreover, new approaches that potentially enhance the attitude, imagination, and analysis of students in music learning have also been noted (Zollo, 2019). Some of the approaches are project-based learning, the use of technology, and learning by doing.

2.5. Cultural Diversity Awareness in Music Education

The recognition, acceptance, and respect for many cultural practices and products in music classrooms is what is commonly referred to as cultural diversity awareness among students. To this end, learning environments that embrace the cultural backgrounds, interpersonal history, as well as musical heritage of the students need to be cultivated (Sassi et al., 2021). To foster cultural relations, enhance social inclusion, and address prejudices and stereotypes, literature highlights the usefulness of culturally relevant theories, multicultural resources, and numerous music

activities (Grindheim & Grindheim, 2021). About the cultural diversity in the music education system, O'Rourke et al. (2021) also pointed out that music teachers' cultural capacity and the process of reflection on their cultural sensitivity are also crucial.

2.6. Prior Knowledge of Music Education

When it comes to the concept of prior knowledge in learning music, prior knowledge of music means students' prior experiences, knowledge, skills, and beliefs. To educate effectively, one has to keep several factors in mind, one of which is to be aware of what the pupils already know (Mannarelli & Serrano, 2022). In this way, teachers can set out from the students' knowledge and adjust the content of their classes. Some of the domains explored about prior knowledge include music perception, music performance, music composition, and music improvisation within the music education system (Cherukunnath & Singh, 2022). There has also been research on how prior knowledge can be identified and utilized to enhance meaningful learning, students' involvement, and achievement in music programs.

2.7. Intercultural Competence in Music Education as a Mediator

In the study by Calet et al. (2021), the students who engage in music education, which integrates progressive musicological approaches, achieve higher levels of intercultural sensitivity. Such pupils are capable of appreciating many musical styles and perspectives, which enriches their understanding of multiculturalism in schools and colleges. Engagement with several forms of music and perspectives makes students obtain a deeper understanding of cultural diversity, which enhances their appreciation of many cultures (Hernández-Dionis et al., 2022).

The study by Brogaard-Clausen and Ringsmose (2017) on the extent of intercultural competency revealed that there was a higher level of intercultural competency among the students who had interacted with Music Education programs and postmodern philosophy. Through the development of intercultural competency, schools and colleges can better integrate postmodern theory with cultural sensitivity. The use of multiple interpretations of music and critical analysis of them gives students a broader understanding of the diversity of cultures in music. In this way, students gain a deeper understanding of other cultures and their values, as well as other approaches to music (Nurullaev, 2022).

2.8. Pedagogical Approaches in Music Education as a Mediator

Frischen et al. (2022) conducted a study about how students' understanding of cultural diversity in schools and colleges is affected by the various methods of teaching music. They found that the relationship between the implementation of new musicology and the understanding of the cultural diversity of the learners was moderated by instructional strategies, which incorporated new musicology and emphasized the engagement of learners (O'Rourke, 2021). For instance, through schemes such as cross-cultural dance, group work, and listening, these teaching notions provide students with opportunities to engage with different musical cultures. Students who practice these activities enhance their understanding and appreciation of the boost in cultural diversity awareness in school (Peng, 2021).

The study by Sungurtekin (2021) examines the mediating position of pedagogical methods in the system of music education. The studies revealed that between the utilization of postmodern theory and cultural diversity sensitivity, instructional practices that involved postmodern theory and the emphasis on student engagement and collaboration (Skandalis et al., 2019). These teaching methods allow students to gain an understanding of the social and cultural contexts of music, work in groups with other students from different cultural backgrounds, and assess various manifestations of musical art critically (Kozbelt, 2020). These experiences allow students to better understand cultural differences and appreciate how various types of music help shape cultural ethos.

2.9. Prior Knowledge of Music Education as a Moderator

Another study conducted by Pudaruth (2022) sought to establish the moderating role of students' prior music education knowledge in the association between new musicology integration and cultural diversity sensitivity. According to the results obtained, the extent of integrating new musicology with the consciousness of cultural differences was higher in students with prior knowledge of music teaching (Pan, 2021). Consequently, these students have enhanced music education competency, which encompasses theoretical, cultural sensitivity, and historical aspects. They were thus more prepared to understand and value distinct music forms and their contexts (Cambouropoulo & Kaliakatsos-Papakostas, 2021). They moderated the effect of the incorporation of new musicology on awareness of such cultural diversity by the fact that they had prior experience in music education.

Gil et al. (2020) conducted a study to examine the interaction between the postmodern theory incorporation and cultural diversity sensitivity influenced by prior experience in music education. The study revealed that the link between the incorporation of postmodern theory and the students' consecutiveness for cultural diversity was more prominent among learners who were knowledgeable about music education (Brunkan & Mercado, 2019). These students are fully aware of the various aspects of music history, theory, and culture. Therefore, they embraced postmodernism to decipher musical statements' political and cultural implications (Rabinowitch, 2023). Teachers' prior experience teaching music is mediated by the teachers' perception of the inclusion of postmodern theory affecting cultural diversity awareness.

3. Conceptual Framework

Musicology and postmodern theory, cultural diversity awareness, intercultural competency, pedagogical techniques, and music education expertise are all included in the conceptual framework of this study. Bringing contemporary theoretical viewpoints to music education is based on new musicology and postmodern theory. Instructors and students are expected to view varied musical traditions differently through the lens of postmodern theory and new musicology, which emphasize inclusion, variety, and critical perspectives. The study's main construct is cultural diversity awareness. It appreciates, understands, and respects the rich cultural and musical heritage of Chinese music education. Through new musicology and postmodern theory, existing pedagogical paradigms can be reexamined and cultural diversity in music education can be increased. This framework is mediated by intercultural competence. It illustrates how teachers and students can work together to teach music to people from different cultures. As new musicology and postmodern theory impact pedagogy, they may indirectly improve intercultural competency. This theoretical framework and awareness of cultural diversity are mediated by intercultural competency. Thus, intercultural competency is thought to enable deeper and more meaningful contact with diverse cultural aspects, increasing cultural variety awareness. These techniques are informed by the application of new musicology and postmodern theory in the classroom. Pedagogical approaches shape how Chinese music is taught, studied, and appreciated, fostering cultural variety awareness. Additionally, prior knowledge of music education is a moderator. It represents the knowledge and experiences of music educators and students. New musicology and postmodern theory may be viewed differently by people based on their prior knowledge. Cultural diversity awareness may be moderated by these new theoretical frameworks since educators and students may respond differently to them depending on their past knowledge.

Thus based on the above literature review, we developed the following hypotheses and conceptual framework which is shown in Figure 1.

H1: Integration of new musicology in music education has a significant and positive impact on cultural diversity awareness in music education.

H2: Corporation of postmodern theory in music education has a significant and positive impact on cultural diversity awareness in music education.

H3: Integration of new musicology in music education has a significant and positive impact on intercultural competence in music education.

H4: Integration of new musicology in music education has a significant and positive impact on pedagogical approaches in music education.

H5: Incorporation of postmodern theory in music education has a significant and positive impact on pedagogical approaches in music education.

H6: Incorporation of postmodern theory in music education has a significant and positive impact on intercultural competence in music education.

H7: Intercultural competence in music education has a significant and positive impact on Cultural diversity awareness in music education.

H8: Pedagogical approaches in music education have a significant and positive impact on Cultural diversity awareness in music education.

H9a: Intercultural competence in music education significantly mediates the relationship between Integration of new musicology in music education and Cultural diversity awareness in music education.

H9b: Intercultural competence in music education significantly mediates the relationship between the incorporation of postmodern theory in music education and cultural diversity awareness in music education.

H10a: Pedagogical approaches in music education significantly mediate the relationship between the integration of new musicology in music education and Cultural diversity awareness in music education.

H10b: Pedagogical approaches in music education significantly mediate the relationship between the incorporation of postmodern theory in music education and Cultural diversity awareness in music education.

H11a: Prior knowledge of music education significantly moderates the relationship between the Integration of new musicology in music education and Cultural diversity awareness in music education.

H11b: Prior knowledge of music education significantly moderates the relationship between the incorporation of postmodern theory in music education and Cultural diversity awareness in music education.

Figure 1
Conceptual Framework
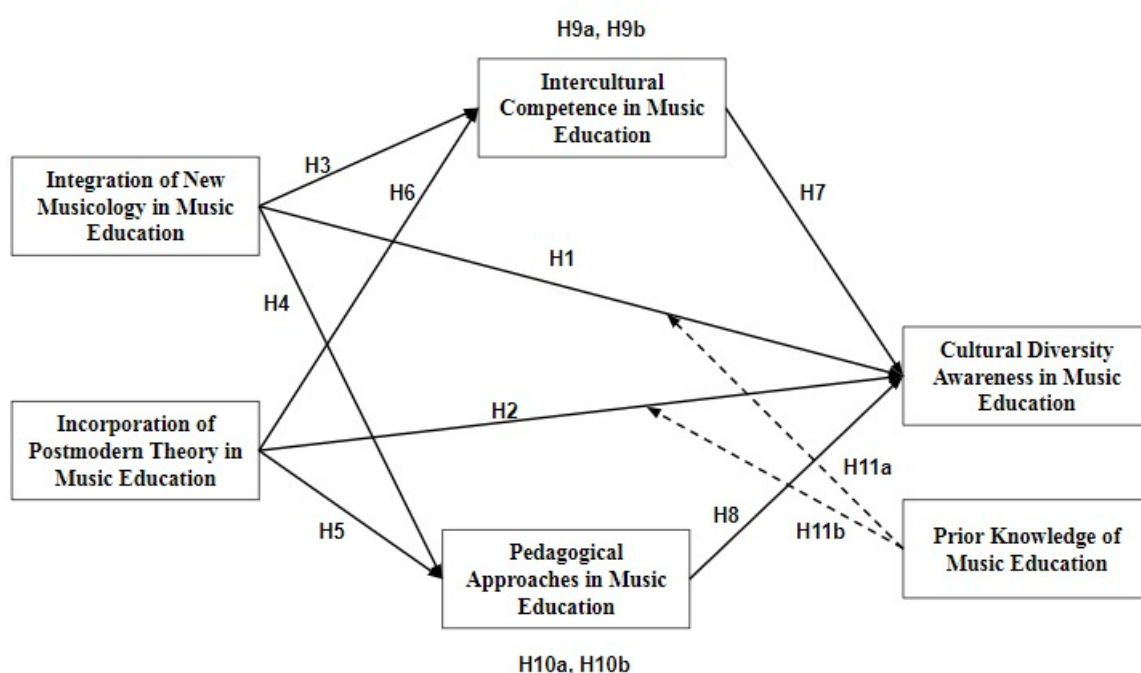
4. Method

4.1. Research Design

The quantitative research approach was used for this investigation because it is consistent with the objectives and problems of the study. It enables objective evaluation of characteristics such as cultural diversity awareness and intercultural competency. While the method is effective for managing data, statistical analysis might show linkages. This method allows for findings to be compared and generalized, making it perfect for investigating the impact of new musicology and postmodern theory on cultural diversity awareness in Chinese music education. Data from participants were gathered using a cross-sectional survey approach.

4.2. Participants

Participants with training and competence in music education were chosen using a purposive sample technique. However, the use of purposive sampling raises legitimate issues about the study's generalizability. The research findings could not be applied to a larger population within Chinese music education due to the restrictive nature of participant recruitment, which was based on predetermined criteria. It is critical to recognize that the findings primarily reflect the viewpoints and experiences of the chosen participants and do not represent the complete spectrum of music educators and students in China. 500 questionnaires were distributed to the music students. To conveniently reach a wide range of music educators and students throughout China, the survey was carried out online. To safeguard the privacy of participants, no personally identifiable information was collected. Before completing the survey, participants gave their informed consent, and data were safely stored on password-protected servers. Ethical approval was acquired to guarantee that research ethics were followed throughout the process. Out of 500, 420 of them were received filled. A 5-point Likert scale was used to assess the participant's response. Table 1 shows respondents' demographic profiles.

Table 1
Demographic Profile of the Respondents

Characteristics	N
Gender	
Male	210
Female	210
Age	
18-20 years	120
21-25 years	180
26-30 years	90
31-35 years	18
36+ years	12
Education	
High school	90
Undergraduate	210
Graduate	120
Years of experience	
0-1 years	126
1-3 years	168
3-5 years	63
5+ years	63

Half of the responders were male, and the other half was female. The largest age group, 42.86%, is 21-25 years old. By 50%, undergraduate students outnumber graduate students by 28.57%. The majority of respondents had 1-3 years of music experience. 30% of respondents have no music experience.

4.3. Data Collection

There were four items of integration of new musicology in music education adopted from Corn's (2020) sample items including "The inclusion of new musicology has broadened my knowledge of music history and its cultural contexts". Five items adapted from (Han, 2022) were utilized to assess the incorporation of postmodern theory in music education sample item includes "The incorporation of postmodern theory in music education helps students develop a deeper understanding of the social and cultural contexts of music". Intercultural competence in music education was measured with three items adapted from (Wei, 2022) sample items including "I am open to learning and teaching music from different cultural backgrounds". Pedagogical approaches in music education were measured with five adapted items from (Schiavio et al., 2021) sample item includes" Providing opportunities for students to perform in front of an audience helps develop confidence and stage presence in music education". Cultural diversity awareness in music education was assessed with three adapted items from Pan's (2021) sample item including "Cultural diversity should be an integral part of music education curricula". Prior knowledge in music education was assessed with four adapted items from Pudaruth's (2022) sample item including "I have participated in music-related extracurricular activities during my school years".

4.4. Data Analysis

Power analysis was used to determine the sample size. The rationale for the sample size chosen is as follows: First, it was assumed, based on earlier research, that the independent variables — including the incorporation of new musicology and postmodern theory — would have a significant impact on cultural variety awareness, with a medium effect size (Cohen's d = .5). Second, an alpha level (significance level) of .05 was used, indicating a 5% chance of Type I error. According to accepted standards in social science research, a power level of .80 was desired, which represents an 80% likelihood of correctly identifying a significant effect. Finally, data variability was estimated using previous relevant literature. The acquired data was examined using appropriate statistical methods. Means and standard deviations were computed as descriptive statistics to describe the characteristics and answers of the participants. Pearson correlation analysis was used to the relationship between the relevant variables. The direct influence of the independent variables on the dependent variables was evaluated using regression analysis. To examine the mediating and moderating effects, respectively, mediation and moderation analyses were carried out. To safeguard the rights and well-being of participants, ethical aspects in this study were carefully considered. All participants provided informed consent, ensuring their free and informed involvement. To protect privacy, no personally identifiable information was gathered, and the responses were made anonymous. The relevant review board granted ethical approval to validate the study's conformity to ethical norms.

5. Results

5.1. Descriptive Statistics

Table 2 shows each variable's range, average score, and variability, giving an overview of the study's measured ideas.

Table 2
Descriptive Statistics

Variables	N	Mean	SD
Integration of New Musicology	420	4.41	0.604
Incorporation of Postmodern Theory	420	4.61	0.856
Intercultural Competence	420	4.10	0.772
Pedagogical Approach	420	3.87	0.672
Cultural Diversity Awareness	420	3.11	1.238
Prior Knowledge	420	4.33	1.105

The mean score of the variables changes between 3.11 and 4.61 as shown in the table.

5.2. Normality Assessment

The normality of the data was accessed by using the values of skewness and kurtosis. The acceptable range for both skewness and kurtosis is −2 to +2 (Xu et al., 2021). Table 3 shows the study variables' normality assessments.

Table 3
Normality Assessment

Variables	Skewness	Kurtosis
Integration of New Musicology	1.478	1.261
Incorporation of Postmodern Theory	1.751	2.575
Intercultural Competence	0.777	0.350
Pedagogical Approach	0.178	−1.013
Cultural Diversity Awareness	1.198	0.427
Prior Knowledge	0.916	0.070

The first variable, Integration of New Musicology, has a moderate positive skewness (1.478) and a somewhat peaked distribution (kurtosis = 1.261). The second variable, the Incorporation of Postmodern Theory, has a stronger positive skewness (1.751) and heavier tails (kurtosis = 2.575). Intercultural Competence, the third variable, has a moderate positive skewness (0.777) and a slightly flatter distribution (kurtosis = 0.35). The fourth variable, the Pedagogical Approach, has a nearly symmetrical distribution (skewness = 0.178) and a less peaked, lighter-tailed distribution than usual (kurtosis = −1.013). Cultural Diversity Awareness, the sixth variable, has a moderate positive skewness (1.198) and a flatter distribution (kurtosis = 0.427). Finally, the sixth variable, Prior Knowledge, has significant positive skewness (0.916) and approximately normal kurtosis (0.07).

5.3. KMO and Bartlett's Tests

Table 4 shows Kaiser-Meyer-Olkin [KMO] sampling adequacy and Bartlett's sphericity results. These statistical tests evaluate data for factor analysis.

Table 4
KMO and Bartlett's Tests

Kaiser-Meyer-Olkin Measure of Sampling Adequacy	.853
Bartlett's Test of Sphericity	
Approx. Chi-Square	9496.067
df	276
Sig.	.0001

KMO sampling adequacy measures factor analysis data quality. The KMO rating is 0.853, indicating a high level of adequacy. Bartlett's test of sphericity determines if the analysis's correlation matrix is significantly different from an identity matrix, indicating unrelated variables. The significance level of .0001 shows a considerable divergence from an identity matrix, indicating that the variables are associated and suitable for factor analysis.

5.4. Confirmatory Factor Analysis

After assessing the normality of the data, the next step was to confirm the internal consistency, reliability, and validity of the data. The findings of the analysis show that factor loading values of all the items are greater than the threshold value i.e. 0.4. Moreover, Table 5 also shows that the value of Cronbach alpha of all variables is greater than 0.7 which indicates that data has satisfactory reliability.

Table 5
Confirmatory Factor Analysis

Variables and Items	Factor loading	Cronbach Alpha
Integration of New Musicology		.821
INM1	.698	
INM2	.521	
INM3	.619	
INM4	.713	
Incorporation of Postmodern Theory		.880
IPT1	.789	
IPT2	.715	
IPT3	.747	
IPT4	.760	
IPT5	.753	
Intercultural Competence		.789
IC1	.545	
IC2	.699	
IC3	.755	
Pedagogical Approach		.765
PA1	.717	
PA2	.766	
PA3	.880	
PA4	.755	
PA5	.699	
Cultural Diversity Awareness		.912
CDA1	.781	
CDA2	.813	
CDA3	.892	
Prior Knowledge		.882
PK1	.842	
PK2	.845	
PK3	.672	
PK4	.687	

5.5. Correlation Analysis

After assessing the reliability of the construct, the next step is to check the correlation between variables. Table 6 shows the result of the correlation matrix and all the values are less than 1 which indicates that all relations are statistically significant.

Table 6
Correlation Matrix

	1	2	3	4	5	6
1. Integration of New Musicology	-					
2. Incorporation of Postmodern Theory	.646**	-				
3. Intercultural Competence	.404**	.582**	-			
4. Pedagogical Approach	.516**	.559**	.530**	-		
5. Cultural Diversity Awareness	.287**	.598**	.629**	.675**	-	
6. Prior Knowledge	.387**	.682**	.626**	.730**	.860**	-

Note. **. Correlation is significant at the .01 level (2-tailed).

5.6. Regression Analysis

A summary of the regression analysis is shown in Table 7.

Table 7
Regression Analysis

Hypothesis	Relation	B	t	p	Hypothesis Supported
H1	INM →CDA	0.317	4.622	< .001	Yes
H2	IPT →CDA	0.102	1.751	.081	Yes
H3	INM → IC	0.750	15.537	< .001	Yes
H4	INM →PA	0.295	5.141	< .001	Yes
H5	IPT → PA	0.304	7.503	< .001	Yes
H6	IPT → IC	0.498	10.586	< .001	Yes
H7	IC → CDA	0.248	4.875	< .001	Yes
H8	PA → CDA	0.268	3.865	< .001	Yes

The study's first hypothesis indicates that the integration of new musicology has a significant and positive impact on cultural diversity awareness. The findings show a highly positive and significant association between the incorporation of new musicology and sensitivity to cultural diversity (t = 4.622, p < .001). As for the second hypothesis of the study, the procedure shows a significant and positive relationship concerning awareness of cultural diversity. Based on the statistical output of the study, it appears that the relationship between the procedure for including postmodern theory and improved awareness of cultural diversity is significant and positive (t = 1.751, p =.081). As for the third hypothesis of the study, the procedure shows a significant positive response towards the development of intercultural competence. Based on the statistical output of the study, it appears that there is a significant positive relationship between the adaptation of the new musicology and improved intercultural competence (t = 15.537, p < .001 with the pedagogical approach. From the statistical output of the study, it seems clear that there is a significant positive relationship between the adaptation of new musicology and improved pedagogical approach (t = 5.141, p < .001). As for the fifth hypothesis of the study, the procedure shows a significant and positive relationship with the pedagogical approach. From the statistical output of the study, it seems clear that there is a significant positive relationship between the procedure for including postmodern theory and improved pedagogical approach (t = 7.503, p < .001). As for the sixth hypothesis of the study, there does exist a significant and positive relationship with better intercultural competence. The results of the statistical output of the study seem to represent a significant relationship between procedural means of incorporating postmodern theory and better intercultural competence (t = 10.586, p < .001). As for the seventh hypothesis of the study, the results showed that the association between intercultural competence and cultural diversity awareness is statistically significant and positive (t = 4.875, p < .001). The eighth hypothesis of the study revealed that the pedagogical approach was positively and statistically significantly predictive of cultural diversity awareness. The results showed a significant positive relationship between the pedagogical approach and cultural diversity awareness (t = 3.865, p < .001).

5.7. Mediation Analysis

Table 8 shows the results of the mediation analysis.

Table 8
Mediation Analysis

Hypothesis	Relation	Beta	t	p	Hypothesis Supported
H9a	INM → CDA	0.118	14.774	< .001	Yes
H9b	IPT → IC → CDA	0.507	8.047	< .001	Yes
H10a	INM → PA → CDA	0.171	1.991	.047	Yes
H10b	IPT→ PA → CDA	0.463	7.892	< .001	Yes

The prediction for H9a and H9b is that intercultural competence positively mediates the relationship between the integration of new musicology and cultural diversity awareness and the

incorporation of postmodern theory and cultural diversity awareness. The result provides support for the hypothesis stated that intercultural competence significantly mediates the relationship between INM and CDA, and IPT and CDA ($t = 14.774$, p < .001: $t = 8.047$, $p < .001$). The prediction for H10a and H10b where the pedagogical approach positively mediates the relationship between the integration of new musicology and cultural diversity awareness, and incorporation of postmodern theory and cultural diversity awareness. The result provides support for the hypothesis which states that the pedagogical approach significantly mediates the relationship between INM and CDA, and IPT and CDA ($t = 1.991$, $p = .047$: $t = 7.892$, $p < .001$).

5.8. Moderation Analysis

Table 9, Figure 2, and Figure 3 shows the result of the moderation analysis.

Table 9

Moderation Analysis

Hypothesis	Relation	Beta	t	p	Hypothesis Supported
H11a	INM x PK → CDA	0.473	12.187	< .001	Yes
H11b	IPT x PK → CDA	0.104	3.414	< .01	Yes

The H10a and H10b hypothesis of the study states that prior knowledge significantly moderates the relationship between the integration of new musicology and cultural diversity awareness and the incorporation of postmodern theory and cultural diversity awareness. The result provides support for the hypothesis which states that prior knowledge significantly moderates the relationship between INM and CDA, and IPT and CDA ($t = 12.187$, $p < .001$: $t = 3.414$, $p < .01$).

Figure 2

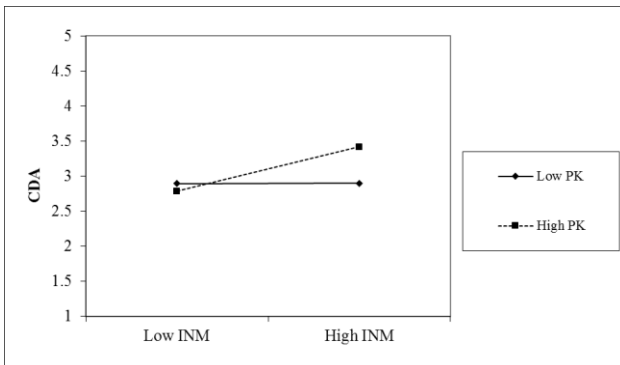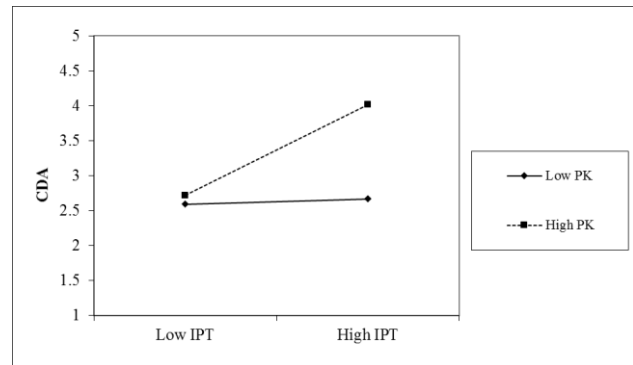*PK as a Moderator between INM and CDA*

Figure 3

PK as Moderator between IPT and CDA

According to Figures 2 and 3, high level of prior knowledge results in an increase in INM and CDA, and IPT and CDA.

6. Discussion

This paper analyzed the moderating influences of preexisting knowledge and the impacts of incorporating new musicology and postmodern theory into Chinese music education. The paper also analyzed the mediating effects of intercultural competency and pedagogical approach. The results indicated that, with the incorporation of new musicology and postmodern theory into music pedagogy, the degree of cultural diversity awareness among both teachers and learners went up drastically. This attests to the fact that cultural diversity awareness develops a lot with the use of these contemporary theoretical perspectives to underpin a music curriculum that is more inclusive and culturally diverse. The research findings also identified the assumed key moderators of the relationship between the acceptance of the new musicology, postmodern theory, and the awareness of cultural diversity are intercultural competency and pedagogical approach. This depicts the fact that those of us who demonstrate high intercultural competence are equated, therefore, enabling us to enjoy other musical cultures productively. Besides, the research analyzed

how preexisting knowledge in music education moderated the influences of new musicology and postmodern philosophy. In this regard, it is evident that different levels of prior knowledge require different pedagogical strategies since teachers and learners react differently to these sets of theories.

According to H1, new musicology is significant because it integrates music education and, through it, introduces new awareness toward cultural diversity in the music education system. New musicology in music education exposes students to many genres, forms, and cultural traditions (Elmosnino, 2021). Students study and appreciate cultural diversity in music by embracing numerous musical traditions from many civilizations. Students learn about and respect many cultural perspectives by being exposed to a variety of musical forms (Vigoroso et al., 2020). They gain an understanding of the distinctive qualities, historical relevance, and social significance of music from other civilizations. This heightened cultural awareness in schools and colleges promotes a greater understanding of cultural variety in music instruction (Shaw, 2021). Hence H1 is supported.

H2 revealed that the inclusion of post-modern theory in music education has a significant and positive influence on Cultural diversity awareness in the music education system. Evidence has shown that post-modern theory has been incorporated into music teaching and facilitates a series of critical analyses that the students develop on musical diversity (Skandalis et al., 2019). This is by questioning traditional ideas of aesthetics, high cultural models, and the legitimacy of musical meanings. The theory calls for and encourages students to criticize and deconstruct conventions and investigate different cultural perspectives (Canavan & McCamley, 2020). The students have an in-depth insight into the socio-cultural context of music. They will learn to appreciate other people's cultural expressions of music. Appreciation and understanding of cultural diversity in music education are escalated by critical engagement (Grindheim & Grindheim, 2021). Accordingly, H2 is supported.

The new musicology in music education is an opportunity where students are exposed to other traditions of music, hence increasing intercultural competency. Kwihangana (2020) claims these strategies help students understand and appreciate music from diverse cultures and help students to negotiate and communicate effectively across the cultural divides. Listening to music from diverse cultures equips the student with background skills and dispositions that are necessary for effective communication and negotiation across the cultural divide. They cultivate their musical skills, learn to work with people of different cultural backgrounds, and get an understanding of and respect for many different kinds of music (Akyıldız & Çelik, 2020). Their capacity for international sensitivity, empathy, and understanding is increased by exposure to various musical environments. Hence H3 is supported.

H4 states that new musicology integrated into music education has a positive and significant effect on pedagogical approaches by the teachers in the music education system. The integration of new musicology into music education, in particular, tests the paradigms of pedagogical approaches and induces a creative teaching approach in teachers. What forces the teachers to use student-centered and culturally sensitive teaching strategies is a variety of musical traditions and practices. Modern musicology, which is introduced, puts much emphasis on active engagement, experiential learning, and the inclusion of other musical perspectives. This shift in pedagogical approaches would ensure that a more welcoming and interesting learning environment is created. The students are encouraged to do some exploration, mess around with, and engage with music from some other cultures. This leads to effective instructional methods. Therefore H4 is supported.

H5 asserts that postmodern theory in music education strongly and positively influences the pedagogical methods in the music learning framework. The application of postmodern thought in music education further extends the conventional teaching strategies to embrace new ones. Postmodern thought emphasizes the deconstruction of common sense, the search for other understandings, and the appreciation of cultural expressions. The infusion of postmodern ideals into music education also drives instructional practitioners to infuse student-centered, interactive,

and participative educational approaches. Therein lies this change, as it creates a more inviting and engaging learning environment wherein students become immersed in their learning process and can evaluate and appreciate music from other cultural heritages. Therefore, H5 is accepted.

H6 states that the incorporation of postmodern theory in music education has a significant and positive impact on intercultural competence in music education. The development of students' intercultural competence is aided by the use of postmodern theory in music instruction (Canavan & McCamley, 2020). Students are encouraged by postmodern philosophy to engage with many cultural viewpoints, critically analyze cultural differences, and question prejudices. Student exploration and appreciation of many musical traditions, styles, and practices are promoted by introducing postmodern ideals into music instruction (Martín-Fernández et al., 2021). They acquire the knowledge, abilities, and attitudes required for cross-cultural interaction and communication. Exploring many cultural viewpoints helps to develop intercultural awareness, empathy, and understanding. Hence H6 is supported.

H7 states that Intercultural competence in music education has a significant and positive impact on Cultural diversity awareness in music education. Intercultural competence involves communicating and working with people from other cultures (Olaussen, 2022). Intercultural competent music educators value musical diversity. Intercultural competent students are more inclined to value the musical expressions of different cultures. They can assess musical works critically, considering the specific features, social weight, and historical background of music from a variety of traditions (Tsang, 2020). Hence, H7 is supported.

H8 states that pedagogical approaches in music education have a significant and positive impact on cultural diversity awareness in music education. The pedagogical methods used in music instruction are extremely important in forming students' awareness of cultural variety. Students can interact with many musical traditions, genres, and cultural practices thanks to creative and culturally sensitive educational approaches (Okeyo et al., 2022). Pedagogical techniques establish a learning environment that honors and celebrates cultural variety by using culturally varied materials, utilizing inclusive teaching strategies, and encouraging student participation (Zarza-Alzugaray et al., 2020). Students gain knowledge of and appreciation for many musical and cultural expressions through these methods. They understand the value of cultural diversity and the contributions that diverse cultures have made to the world of music. Hence, H8 is supported.

H9a states that Intercultural competence in music education significantly mediates the relationship between the integration of new musicology in music education and Cultural diversity awareness in music education (Calet et al., 2021). Intercultural competence is a necessity for the promotion of awareness of cultural diversity in music education. Introducing students to a wide range of musical traditions, genres, and practices in the various cultural backgrounds from which new musicology is drawn greatly enhances intercultural competence among the learners (O'Rourke et al., 2021). Students will develop intercultural competence when interacting with a variety of musical forms and appreciate the cultural context in which those musical forms are located (Okeyo et al., 2022). When students are able to appraise music from cultures other than their own with dignity and openness, they become more capable of developing intercultural competence, as they become aware of the unique identity and historical importance of each musical tradition. Thus, H9a is supported.

H9b states that there is a significant mediating effect of Intercultural competence in music education on the incorporation of postmodern theory in music education and Cultural diversity awareness in music education (Rahn et al., 2023). Postmodern theory is incorporated into music instruction to question preconceived notions and inspire students to engage with a variety of cultural manifestations and critically evaluate cultural differences. Students gain intercultural competence, which enables them to cross cultural barriers and comprehend the relevance of cultural variety in music, by introducing postmodern principles into music education (Schniter et al., 2022). Between incorporating postmodern philosophy and promoting cultural diversity

awareness in music education, intercultural competency serves as a mediator. Intercultural competent students appreciate the contributions of many cultures to music (Che et al., 2021). They can appreciate the history and culture of different musical genres while interacting with them. Hence H9b is supported.

H10a states that pedagogical approaches in music education significantly mediate the relationship between the integration of new musicology in music education and Cultural diversity awareness in music education. The pedagogical methods used in music education significantly influence how students learn and engage with cultural variety (Schiavio et al., 2021). For new musicology to be integrated into music education, pedagogical approaches need to change. Through diversity-inclusive teaching and learning styles, culturally authentic teaching materials, and student-led approaches to learning, students become aware of cultural diversity by participating in research of various musical cultures and being able to analyze them critically. Therefore, H11 is supported.

H10b asserts that pedagogical approaches in music education systems strongly mediate the relationship between the incorporation of postmodern theory in music education and cultural diversity awareness in music education systems. According to Després and Dubé (2020), postmodern theory in music education goes against the use of traditional pedagogical practices and supports the use of innovative, student-centered teaching practices. These practices develop a learning environment for cultural diversity awareness as students are brought into contact with different musical traditions. In effect, students can analyze and evaluate music from other cultures. This is achieved through teaching methodologies that focus on student engagement, critical thinking, and exploration across different perspectives. Postmodern philosophy is used through pedagogical practices that promote inclusive and culturally responsive music education, valuing and respecting cultural diversity. Therefore, H10b is supported.

H11a states that prior knowledge of music education significantly moderates the relationship between incorporation of the new musicology in music education and cultural diversity awareness in music education. Higher levels of prior knowledge in music education may cause students to have a stronger base and context to music where they can apply and bring in new musicological ideas. Students with advanced prior knowledge of music education compared to the ones with lower levels of prior knowledge might portray higher levels of cultural variety awareness in the music education context. That is, H13 is supported.

H11b states that prior knowledge of music education significantly moderates the relationship between the incorporation of postmodern theory into the music education curriculum and cultural diversity awareness in music education systems. Higher levels of past music education knowledge levels might enable students to understand the guiding principles of postmodernism as well as other musical theories and principles. They might be in a stronger position to understand and appreciate postmodern philosophy's point of view along with its curated implications concerning cultural diversity owing to prior knowledge. That is, students who have had a good music education might prove more disposition to postmodern theory incorporation and make use of it in understanding and appreciating different musical styles. That is, H14 is supported.

7. Conclusion

The current study explored how elements of music education relate to cultural diversity awareness, intercultural competence, and pedagogy. A close literature review, as well as theories, has revealed potential influences and interactions among such variables. The literature has revealed how new musicology and postmodern theory in music education may enhance cultural diversity awareness. To enrich inclusive learning, the importance of accepting other musical traditions, perspectives, and practices is emphasized. As revealed in the literature, the enhancement of intercultural competency and pedagogical techniques promotes cultural awareness and cultural competency among music educators and students. Postulations were that new musicology integration enhances cultural variety awareness, intercultural competency, and

instructional approaches. This means that new musicological concepts in music education are supposed to enable students to appreciate cultural variety. In addition to improving cultural diversity awareness, intercultural competency, and pedagogical techniques, postmodern theory and music education contribute to a more inclusive, dynamic learning environment. Therefore, intercultural competency and pedagogical approach may help deepen our understanding of such relationships. Academic knowledge is transformed into practical teaching practices through intercultural competency. Pedagogical methods foster the integration of new musicology and postmodern theory into music teaching. Cultural variety awareness and new musicology and postmodern theory interact in a moderated way when one has previous knowledge of music education. Such a statement helps acknowledge the fact that prior knowledge and experience affect receptivity and comprehension. A targeted support and training program aimed at improving educators' understanding and application of cultural diversity concepts is stated as part of the statement. Taking this into account has significant implications for the current study. The results of the study can be used to develop curricula and training programs for teachers in music education. Educators can build culturally sensitive and inclusive learning environments by integrating postmodern theory and new musicological approaches. A continuing professional development program is necessary to upgrade instructors' pedagogical and intercultural skills. A vibrant analysis of the relationship between cultural diversity awareness, intercultural competence, and music education pedagogy is presented in this study. Further, this study enhances the understanding of how the variables interrelate in effect, giving a firm basis for future work.

7.1. Implications

7.1.1. Implications for curriculum development

The research implications can go a long way in the designing of the music education curriculum. Music curricula may draw upon similar lines of postmodern ideas and new musicology so that they may be culturally more representative and ethically diversified. Teachers are so able to venture into many musical traditions with global perspectives and a more extensive menu of musical kinds. For example, our curricula on Chinese music education can have provisions for both traditional Chinese music and Western classical music. This way, cultural awareness and understanding of diversity will be enriched for all children, who will now be in a position to have a comprehensive musical education that complies with globalized lives.

7.1.2. Implications for teacher education

These findings will subsequently be disseminated to pre-and in-service teachers through teacher education programs. Teachers need to be oriented toward the application of new musicology and postmodernism into their pedagogies. Learning modules and resource materials can present avenues for professional development for teachers. Real-life successes arising from teaching practices, which are built with these theories, become the driving force for encouraging teachers to try these ideas in their classrooms.

7.1.3. Implications for interdisciplinary work

Coming out of the findings, music teachers can work together with specialists in areas such as cultural studies, anthropology, and sociology. Conjointly, as educators, they can come up with pluralistic and holistic approaches to teaching music by including the social context, historical settings, and cultural awareness. For example, when teaching students about a culture, collaborating with a representative of that culture can provide better learning experiences and integration of music with other disciplines.

7.1.4. Implications for theoretical advances

It makes the theory of music education more advanced in adhering to postmodern philosophy and new musicology. Future research could deepen the study into concrete educational approaches that have successfully integrated these theories with practice. Linking the theory of intercultural competencies to music education could also indicate how the understanding of culture can be raised through musical education. Such multidisciplinary approaches can foster theoretical improvements in music education.

7.1.5. Practical examples and overcoming obstacles

For instance, postmodern theory and new musicology can gain practical implications through course descriptions by instructors. They may choose diversified musical repertoires that reflect different nations and styles. In a class, they can teach by the use of world music so that the student gets a chance to learn about music from other parts of the world. The instructors could expose guest performing artists from other backgrounds to practical implications that could widen the cultural horizons of the students. Professional development courses can be used to check fear of change or constraints in resources. Networking with one another may enable the instructors to know the best practices. Educating the advantages of culturally diversified music education to schools and societies may also assist in generating support for curriculum changes.

7.1.6. Societal Ramifications

The study emphasizes the wider societal consequences of promoting ethnic diversity awareness through music instruction outside of the classroom. Music education that celebrates cultural variety not only enhances the lives of students but also helps to promote more open and accepting communities. A more peaceful and connected society results from the promotion of tolerance, empathy, and intercultural understanding. Music educators have the chance to create not just the musicians of tomorrow, but also agents of positive social change.

7.2. Limitations and Future Directions

7.2.1. Limitations

First, the study sample was limited to music instructors and music education students, which may limit generalizability. New musicology and postmodern theory may affect cultural variety awareness in different educational, cultural, and geographic situations. For external validity, future studies should include more diverse and representative populations. Second, self-administered questionnaires have inherent limitations. Social desirability bias, recollection bias, and personal interpretations might skew results. Self-report methods may not capture the complexity of cultural diversity awareness in music education experiences and attitudes. Observations or interviews may help reveal participants' perspectives. Cross-sectional studies only collect data at one moment in time. This design constraint prevents causality between variables. Longitudinal studies would better demonstrate the temporal relationships between integrating new musicology, postmodern theory, intercultural competence, pedagogical approaches, prior knowledge of music education, and cultural diversity awareness. Longitudinal designs allow for the study of long-term impacts and relationship modifications. This study's conclusions may not apply to other subjects or educational environments than music education. Cultural diversity awareness, new musicology, and postmodern philosophy may vary by discipline. Thus, extending the results to other educational settings requires caution. To improve generalizability, future research should replicate and extend the study's findings in different educational situations.

7.2.2. Future directions

Several research options are suggested to solve the foregoing limitations and progress the discipline. First, longitudinal studies would offer a deeper look at how variables change and interact over time. Understanding the temporal relationships between new musicology,

postmodern theory, intercultural competence, pedagogical approaches, prior knowledge of music education, and cultural diversity awareness in music education can help explain their causal dynamics and potential effects. Second, comparative studies across educational systems, cultures, and places would reveal contextual and cultural factors that affect these characteristics. Comparisons between nations or regions with different levels of cultural diversity might assist uncover specific elements that encourage or inhibit cultural diversity awareness in music education, enabling a more nuanced understanding. Quantitative and qualitative mixed-methods approaches can also improve future studies. Quantitative data and qualitative insights from interviews, focus groups, or case studies can illuminate the complex dynamics of cultural diversity awareness in music education. This method offers a deeper examination of cultural diversity awareness elements. Finally, intervention studies or experimental designs could be used in future research to determine variable causality. Researchers can directly examine the effects of new musicology, postmodern theory, intercultural competence, pedagogical approaches, and music education knowledge on cultural diversity awareness by implementing targeted interventions or manipulations. Intervention studies would reveal successful cultural diversity awareness practices in music education.

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