A Thematic Analysis of Folk Music Education: Trends, Technology, and Global Perspectives (2013–2023)

Uma Análise Temática da Educação em Música Folclórica: Tendências, Tecnologia e Perspectivas Globais (2013–2023)

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Curriculum Vitae URL: https://drive.google.com/file/d/1TWMEEBI1iiYH3LURvMmGFqUEL7gfETvu/view?usp=drive_link

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Abstract: The background of this study is rooted in the need to understand how folk music, as an integral part of cultural heritage, has adapted to rapid changes in educational paradigms influenced by technological advancement and globalization. Despite the impact of technological advances and global cultural integration on folk music education, few reviews have examined how technology and global perspectives are transforming folk music

education and identified emerging pedagogical trends. This article provides a comprehensive review of the trends, technologies, and global perspectives shaping folk music education through a thematic review and analysis of 43 literature publications from 2013 to 2023. This study used ATLAS.ti 23 to assist in thematic analysis, and the analysis resulted in four themes: Cultural Music Diversity, Folk Music Curriculum, Global Perspective Education, and Technology Impact Education. Findings indicate that while folk music education has made significant advances in technology and global perspectives, challenges remain in balancing tradition and innovation. Implications for future pedagogy demonstrate the need for continued research to develop strategies that preserve the essence of folk music traditions while fostering adaptability to new educational contexts.

Keyworlds:education review; folk music pedagogy; traditional music preservation; ATLAS.ti 23; thematic review.

Resumo: O contexto deste estudo está enraizado na necessidade de compreender como a música folclórica, como parte integrante do patrimônio cultural, se adaptou às rápidas mudanças nos paradigmas educacionais influenciados pelo avanço tecnológico e pela globalização. Apesar do impacto dos avanços tecnológicos e da integração cultural global na educação da música folclórica, poucas revisões examinaram como a tecnologia e as perspectivas globais estão transformando a educação da música folclórica e identificaram as tendências pedagógicas emergentes. Este artigo oferece uma revisão abrangente das tendências, tecnologias e perspectivas globais que moldam a educação da música folclórica, por meio de uma revisão e análise temática de 43 publicações de literatura de 2013 a 2023. Este estudo utilizou o ATLAS.ti 23 para auxiliar na análise temática, e a análise resultou em quatro temas: Diversidade Musical Cultural, Currículo de Música Folclórica, Educação com Perspectiva Global e Educação com Impacto Tecnológico. Os resultados indicam que, embora a educação da música folclórica tenha feito avanços significativos em tecnologia e perspectivas globais,

ainda existem desafios em equilibrar tradição e inovação. As implicações para a pedagogia futura demonstram a necessidade de pesquisas contínuas para desenvolver estratégias que preservem a essência das tradições da música folclórica, ao mesmo tempo em que promovem a adaptabilidade a novos contextos educacionais.

Palavras-chave: revisão Educacional; pedagogia da música folclórica; preservação da música tradicional; ATLAS.ti 23; revisão temática

1.Introduction

In the field of ethnomusicology, folk music has long been a symbol of cultural diversity and historical depth (Lomax & Science, 1968; Nettl, 1973; Titon, 2016). As a concept related to folk music, traditional music is sometimes used to describe cultural musical heritage passed down through formal or informal channels(Schippers & Grant, 2016). However, in this article, folk music will remain the core of the discussion, as it more broadly represents community-driven musical practices, and the changes it has undergone over the past decade have been more significant due to technological advancements and increased global connectivity(Devezas, 2013; Magwati, 2022; Schippers & Grant, 2016). This paper explores the dynamic interactions between these factors and their impact on folk music education from 2013 to 2023.

Folk music is traditionally rooted in the oral transmission and cultural practices of various communities(Finnegan, 2003; Nettl, 2010; Turino, 2008). It has been a subject of scholarly interest for centuries. As scholars such as Bruno Nettl and Alan Lomax have pointed out, its essence lies in its public character and its role as a carrier of cultural memory and identity (Lomax & Science, 1968; Nettl, 2010). However, in the 21st century, the world has undergone profound changes under the influence of technological innovation and global cultural exchanges. These developments have expanded the boundaries of folk music teaching and learning methods.

The period 2013 to 2023 is particularly important for folk music education research. This decade has witnessed an unprecedented integration of digital technologies into educational practice, a phenomenon that has dramatically changed the landscape of music education. Online platforms, digital archives, and interactive software play an important role in disseminating and preserving folk music traditions, providing a more inclusive and accessible approach to music education. This technological revolution has preserved the essence of folk music while also opening up new avenues for creative expression and teaching innovation. At

the same time, a global education perspective is increasingly valued due to growing awareness of cultural diversity and the importance of cross-cultural understanding. In the context of folk music education, this means a greater emphasis on intercultural learning and the integration of different musical traditions into the curriculum. This approach not only enriches the learning experience but also fosters a deeper appreciation and respect for cultural differences.

The decade spanning 2013 to 2023 represents a pivotal era for the field of folk music education research. During this time, there has been an unparalleled assimilation of digital technology within pedagogical frameworks, fundamentally transforming the terrain of music instruction. Digital platforms, comprehensive archives, and sophisticated interactive software have become instrumental in the dissemination and conservation of folk music traditions, offering a democratized and far-reaching modality for musical education. This digital upheaval has concurrently safeguarded the core attributes of folk music and catalyzed new channels for pedagogical creativity and innovation. Concomitantly, the educational landscape has increasingly come to prize a global perspective, underpinned by a burgeoning recognition of the richness of cultural diversity and the imperative of intercultural comprehension. Within the ambit of folk music education, this translates to an augmented focus on cross-cultural pedagogies and the incorporation of diverse musical heritages into educational syllabi. Such methodologies not only augment the educational journey but also cultivate profound respect for and understanding of the myriad cultural distinctions that characterize our world.

Notably, this study addresses the critical question of how technological advancements and the cultivation of a global perspective will impact folk music education and cultural musical diversity between 2013 and 2023. It aims to reveal the impact of these factors on the future of folk music pedagogy.

Based on the above background, the research question of this study is: How have technological advancements and global perspectives influenced folk music education and cultural music diversity between 2013 and 2023, and what are the implications of these trends for the future of folk music pedagogy?

The significance of this study lies in its potential to guide educators, curriculum developers, and policy makers in folk music education. It reflects on pedagogical adjustments of the past decade and provides a beacon for future educational strategies that are culturally sensitive, technologically informed, and pedagogically sound. In doing so, the study provides insights into the balancing act between protecting the integrity of folk music traditions and adopting innovative educational practices that cater to a globally diverse and technology-savvy student population. The findings will contribute to current discussions on the preservation of cultural heritage while fostering an inclusive, adaptive and progressive educational environment for folk music within global society.

2. Materials and methods

The main sources of data for this study were retrieved through SCOPUS and Web of Science searches. Some journals use Mendeley data to provide basic research data, and the data sets are linked to the articles, making it possible to find documents in the above databases.

This study uses thematic analysis as the main research method. Thematic analysis is a widely used qualitative analysis method in the social sciences. It is particularly suitable for identifying, analyzing and reporting themes in data. The approach is flexible and provides a rich, detailed yet complex description of the data. Braun and Clarke's (2013) thematic analysis guide was followed, which involves a six-stage process: familiarizing yourself with the data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and generating a report.

Thematic analysis of the literature was conducted using the powerful qualitative data analysis software ATLAS.ti 8 as introduced by Zairul, M. (Zairul, 2020). This study used an updated version of ATLAS.ti 23, a software designed to help manage, analyze and visualize large amounts of qualitative data. It will be used to organize and code the collected literature to enable systematic analysis of recurring patterns and themes.

The study commences with a comprehensive literature review to ascertain the contemporary scholarly landscape of folk music education. Utilizing the keywords "folk music" and "education," a systematic search was conducted across major academic databases, specifically Web of Science and SCOPUS. The inclusion criteria for selecting relevant articles were meticulously defined to ensure the rigor and relevance of the literature reviewed. The criteria included: 1) Publications dated from 2013 to 2023, ensuring the timeliness and contemporary relevance of the research; 2) A clear focus on issues pertaining to folk music education, thereby aligning with the study's thematic core; 3) Scholarly articles that have been published either in journals indexed in Web of Science or SCOPUS, or presented as papers at academic conferences. The detailed procedure for conducting this literature search is delineated in Figure 1, which outlines the specific search parameters employed in this comprehensive review (Figure 1).

Figure 1: Literature searching process
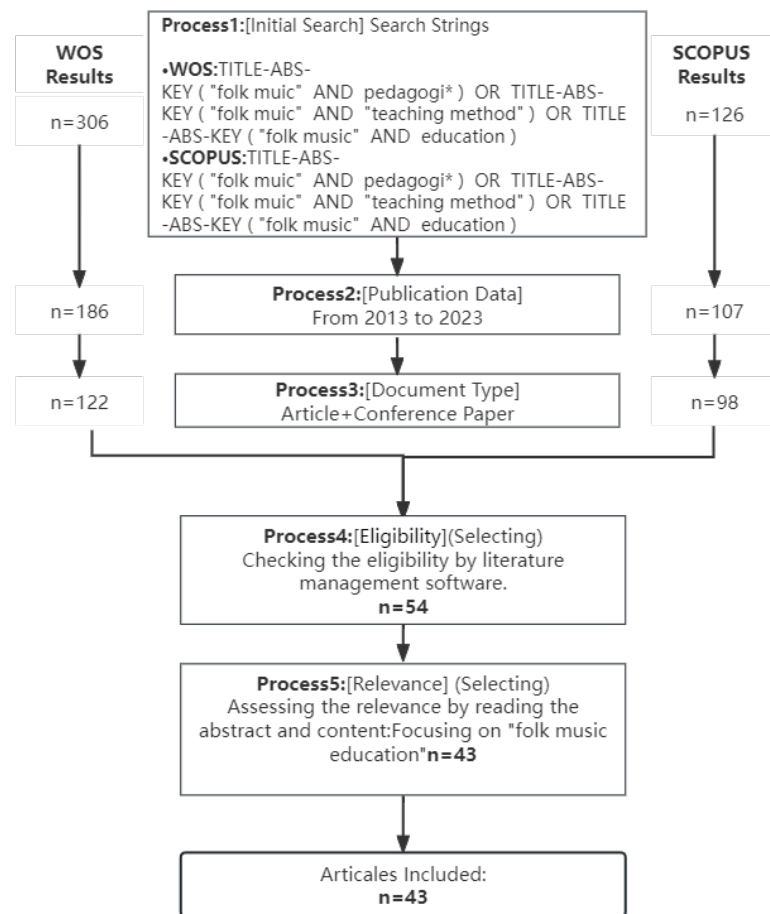
Next, all 43 documents were transferred to ATLAS.ti 23 and created as master documents, then divided into 1) author; 2) issue number; 3) journal; 4) publisher; 5) volume; 6) year of publication , the purpose of this is to facilitate the classification of documents (Mohd Zairul, 2021), In order to extract data for later thematic review. This study was coded based on the content of the articles about folk music education, and after multiple rounds of repeated coding and code merging, they were divided into several themes. The results of this review will be divided into two parts: quantitative results and qualitative results.

3. Results and discussion

This article reviews the content and changes in folk music education over the past decade, and the findings divide the data from the 43 articles into qualitative and quantitative sections, with the quantitative results starting with themes generated from the analysis of the documents, followed by word clouds and the number of issues of journals per year, as well as the geographic distribution of the country or region division of publication. The qualitative analysis of how advances in technology and global perspectives affect educational development culminated in the identification of four key themes after reviewing 43 articles through successive rounds of code merging (Figure 2).

Figure 2: Thematic review of folk music and education

Table 2. Thematic review of folk music and education									
	2014	2015	2016	2017	2018	2020	2021	2022	2023	TOTAL
Cultural Music Diversity	2	1	1	1	1	2	2	5	8	23
Folk Music Curriculum	4	2	2	1	4	4	4	7	9	37
Global Perspectives	2	1	2	0	2	1	1	3	8	20
Technology Impact Education	0	1	0	0	1	1	4	1	3	11
TOTAL	8	5	5	2	8	8	11	16	28	91

3.1 Quantitative results

This comprehensive thematic analysis of folk music and its pedagogical dimensions, spanning from 2013 to 2023, has unearthed nuanced trends within four distinct themes: Cultural Music Diversity, Folk Music Curriculum, Global Perspective Education, and Technology Impact Education. An examination of 43 scholarly articles from this period delineates an evolving narrative of folk music education, shaped significantly by technological advancements and an expanding scope of global perspectives.

The theme of Cultural Music Diversity diversity exhibited a pronounced and steady presence in the academic discourse, with a marked increase in thematic representation observed from 2022, reaching its zenith in 2023. This trend likely mirrors an escalating scholarly interest in folk music's role as a conduit for cultural

expression and its capacity to communicate diverse cultural narratives. Such an upward trajectory in the literature underscores the growing acknowledgment of music as a potent tool for fostering multicultural comprehension and fostering inclusive educational environments.

The Folk Music Curriculum theme dominated the research, underscoring its pivotal role in the scholarly exploration of folk music education. This consistent focus on curricular aspects reflects an ongoing endeavor to develop and refine educational programs that seamlessly incorporate folk music within formal academic settings, thereby enriching the educational landscape.

The theme of Global Perspective Education exhibited a significant surge in 2023, echoing a heightened awareness of the imperative for internationalism within folk music education. This aligns with an overarching educational trend towards globalization, wherein the appreciation and understanding of global cultural practices have become fundamental to the curriculum. These findings indicate a paradigm shift towards preparing students for a culturally diverse world, where folk music acts as a harmonious bridge connecting disparate cultures and traditions.

Lastly, Technology Impact Education, initially gradual, has witnessed exponential growth, particularly from 2021 onwards. This pronounced increase signals an accelerated integration of digital tools and online resources within the realm of music education. Technological advancements are reshaping how folk music is taught, learned, and preserved, paving the way for new modes of engagement and facilitating the intermingling of musical traditions in the digital domain.

The word cloud images provide visual representations of key terms that were frequently used in this research question regarding the impact of technology and global perspectives on folk music education (Figure 3).

Figure 3: Word cloud generated from 43 articles

This research synthesizes findings from a thematic analysis of literature that spans a decade of folk music education, particularly focusing on the interplay between technology, global perspectives, curricula, and community engagement. Core terms identified through this analysis and visually depicted in the word cloud, such as 'student', 'culture', 'teacher', 'education', 'community', 'music', 'folk', 'traditional', and 'learning', serve as anchors for discussing the results.

Advances in technology, as signified by terms like 'use', 'system', 'process', and 'datum', have played a pivotal role in shaping folk music curricula. The introduction of digital archives and online platforms has expanded the resources available to educators and students, enabling a more versatile and holistic approach to learning. The shift from traditional oral transmission to multimedia learning experiences promotes the preservation of folk music while allowing for innovative pedagogical approaches. The emergence of terms like 'global', 'cultural', 'national', and 'diverse' reflects an increased emphasis on global perspectives within folk music education.

Educators are integrating broader cultural traditions into their curricula to promote a multicultural understanding of folk music. Terms such as 'community', 'social', 'participation', and 'engagement' underscore the significance of community involvement in folk music

education. Community music initiatives are recognized as essential for the preservation of folk traditions and the promotion of social cohesion. They also help to strengthen the communal nature of folk music, consistent with its traditional role as a channel for social bonding and collective identity formation. Looking towards the future of folk music pedagogy, terms like 'development', 'new', and 'future' indicate a trajectory that embraces change while honoring tradition. In summary, a thematic analysis of folk music education literature over the past decade reveals an area of transition marked by the integration of technology and global perspectives into traditional curricula and community practices. The resulting trends suggest that folk music pedagogy is increasingly reflective of a technologically advanced and culturally interconnected global society. This evolution has significant implications for the future and promises to continue to redefine folk music education and its role in cultural transmission and identity.

The geographic distribution map (Figure 4) and the annual publication volume map (Figure 5) provide the quantitative backbone for the thematic analysis of "Ten Years of Folk Music Education Trends, Technologies, and Global Perspectives (2013-2023)." The data visualized in these images reflect the global reach of folk music education research and the changing scholarly interest in the field over the past decade.

Figure 4: Articles based on country of publication
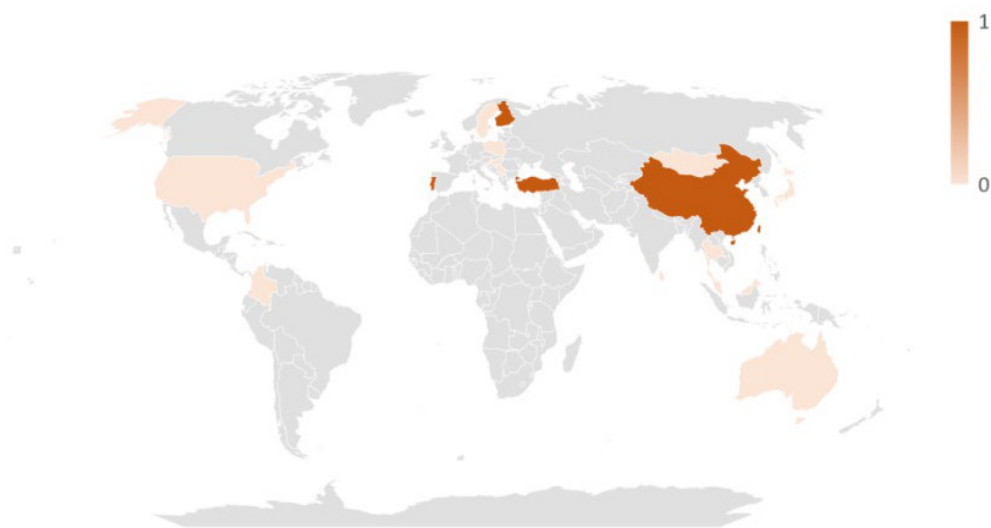
The geographical distribution map shows that the 43 articles studied come from different regions and are clearly concentrated in certain regions. Notably, regions such as North America, China, and parts of Europe have a higher density of publications. This suggests that while folk music education is a global concern, certain cultural and academic centers may be driving the discussion. Global dissemination also highlights the cross-cultural nature of contemporary folk music pedagogy, influenced by global perspectives that encourage the integration of diverse musical traditions into educational curricula.

**Figure 5: Articles per year of publication**
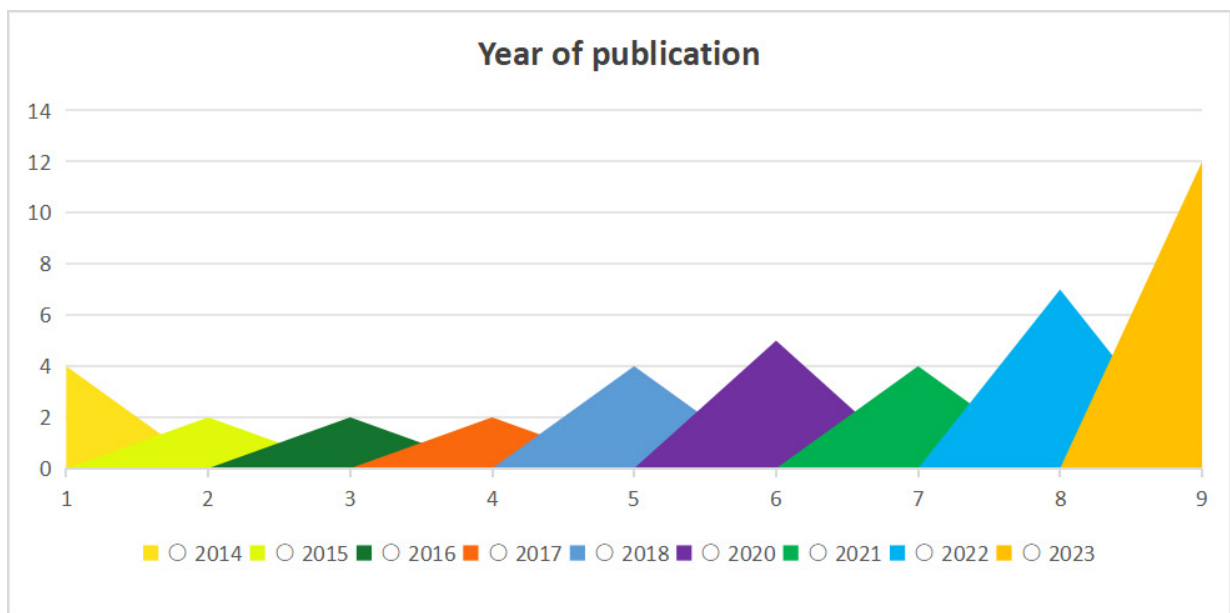
There is a significant increase in the number of publications, especially in 2023. This trend may reflect the growing recognition of the importance of folk music in education, which has boosted technological innovation by promoting new forms of engagement and analysis. It may also be indicative of the cumulative effect of global interconnectedness, encouraging wider acceptance of diverse cultural content and its inclusion in educational settings.

The global dissemination of research highlights the potential of folk music education to foster deeper global cultural understanding

and interconnectedness. The continued growth of this academic field may lead to more collaborative, cross-cultural educational initiatives that integrate the traditional with the contemporary, the local with the global. In summary, trends in the number and geographic distribution of publications observed over the past decade emphasize a vibrant and expanding field of study. Evidence suggests that folk music pedagogy is becoming increasingly technologically integrated and globally oriented, which holds promise for the continued growth and relevance of folk music in global educational settings.

Figure 6: Number of articles per periodicals
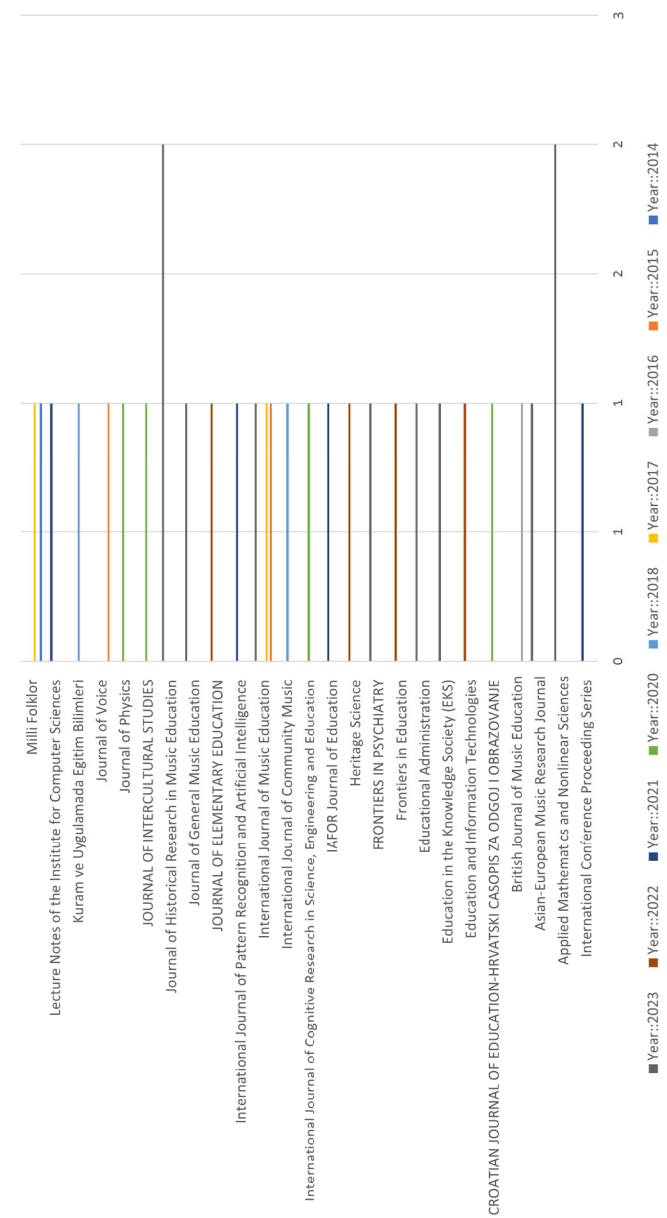
The bar graph (Figure 6) indicating the publication frequency across various academic journals offers insightful trends regarding the dissemination of folk music education research from 2014 to 2023. A range of scholarly journals is represented, with some showing a consistent presence over multiple years, while others have a more sporadic contribution. The distribution of articles across these publishers provides a lens to understand the academic reach and the interdisciplinary nature of folk music education research.

The focus areas of journals may reflect themes of scholarly interest in folk music education; for example, publications in technology-focused journals emphasize the growing relevance of digital tools in folk music education, while publications in cultural and educational journals may emphasize the movement of curriculum development toward more inclusive, globally oriented educational frameworks. The diversity of publishers also highlights the global nature of folk music education research. A range of international journals suggests that advances in folk music pedagogy are not confined to any one region but are part of a global discussion.

The data in the bar graph suggests a dynamic and expanding field that is increasingly receptive to technological integration and global cultural exchange. For the future of folk music pedagogy, this may mean a continued trend toward interdisciplinary approaches that embrace technology and cultural diversity. As a result, educators and researchers may find it increasingly important to collaborate with a wide range of scholarly venues to disseminate their work and keep abreast of the latest developments in different fields related to folk music education.

3.2 Qualitative results

Next are the results of the qualitative analysis (Figure 7), demonstrating that four broad themes emerged from the qualitative analysis, which were not found independently of each other in this selection of literature, they appeared more frequently, with some of the literature containing more than one theme and vice versa.

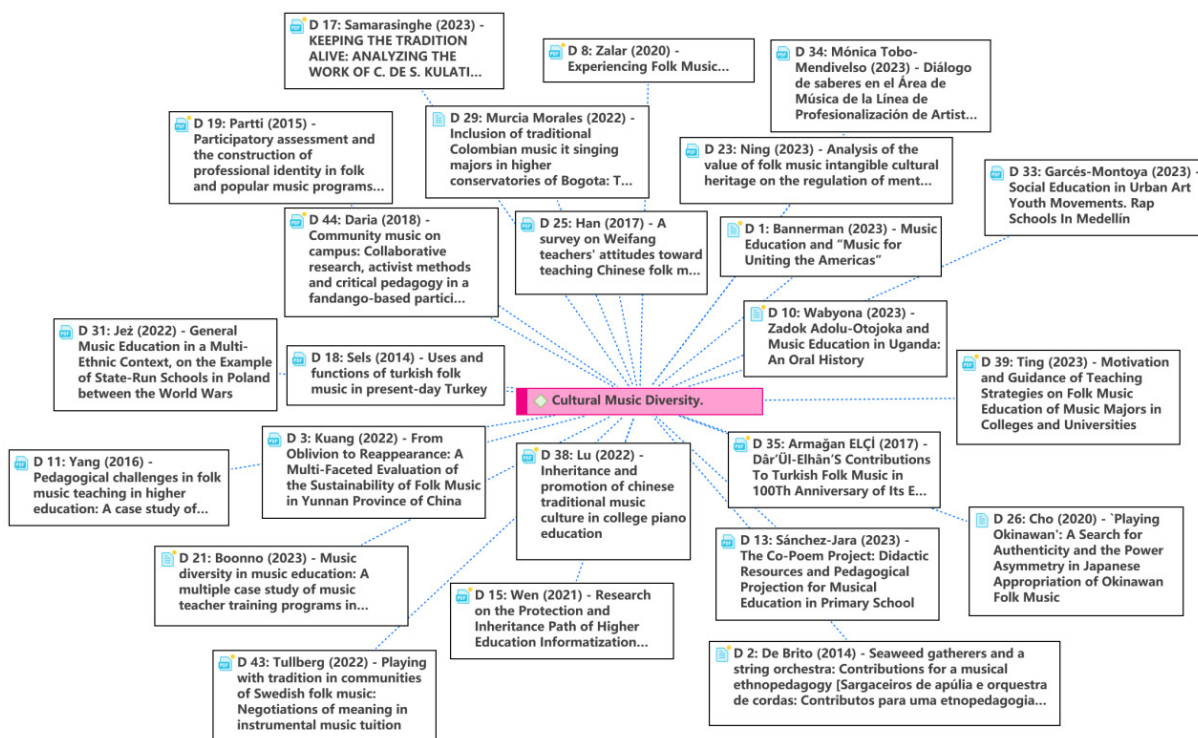## Figure 7: Overall network for folk music education

3.2.1 Cultural Music Diversity

The data indicate increasing participation in community music, highlighting the role of community music in promoting cultural diversity in folk music education (Figure 8).

Figure 8: Network of the Cultural Music Diversity theme

Recognizing cultural-musical diversity in folk music education is essential to keeping cultural identity alive, this theme research was mentioned in 24 articles in this analysis. Samarasinha (2023) underscores this by analyzing the preservation efforts of C. de S. Kulatillake's work, emphasizing the importance of sustaining traditional music within modern contexts. Zalar (2020) contributes to this discourse by exploring how experiences with folk music can significantly impact children's cultural understanding. Partti (2015) discusses the participatory assessment and the construction of professional identity in folk and popular music programs. This article highlights the dynamic relationship between educational practices and the formation of musicians' identities, acknowledging that the way folk music is taught can significantly shape the cultural understanding and self-perception of students. Furthering this discourse, Murcia Morales (2022) addresses the inclusion of traditional Colombian music in singing majors within

higher conservatories, illustrating the growing recognition of diverse cultural expressions within formal music education. The research underscores how academic institutions are increasingly adapting their curricula to reflect the cultural diversity of their student populations and the broader community. Daria explores community music on campus through collaborative research, activist methods, and critical pedagogy, focusing on a fandango-based participation project. This approach demonstrates the potential for music education to extend beyond the classroom and engage with community-based traditions, fostering a deeper connection between academic study and cultural practice (Daria, 2018). Sels (2014)explores the multifaceted role of Turkish folk music in modern Turkey, emphasizing its cultural diversity and social functions. These collected works underscore the critical importance of cultural-musical diversity within folk music education. They present a compelling argument for the growing recognition among educational institutions of the intrinsic value of weaving an extensive tapestry of cultural and musical traditions into their curricula. The intent is twofold: to enhance the depth and breadth of the educational journey and to cultivate students' cultural acumen and appreciation.

The recent body of research in folk music education underscores the multifaceted impact of traditional music on both individual well-being and collective cultural identity. Ning's (2023) study in "Frontiers in Psychiatry" demonstrates the profound effect of engaging with folk music's intangible cultural heritage (ICH), such as the Tibetan potshang dance, on mental health regulation among college students, suggesting that active participation in folk music can be a catalyst for improved mood and mental well-being. Similarly, Cho's (2020) exploration in the "Journal of Intercultural Studies" of the cultural appropriation of Okinawan folk songs reveals the complex dynamics of authenticity and power asymmetry that arise when cultural practices are adopted across borders, spotlighting the delicate interplay between the preservation of indigenous identity and the influences of external enthusiasm. Furthermore, historical analysis of Polish folk music within educational settings during the interwar period highlights the strategic use of music to foster a sense of national identity amidst a diverse populace, including

the Jewish community, which is emblematic of music's unifying potential across various ethnicities (Je.z,2022). Complementing these perspectives, contemporary approaches, as discussed in the context of urban art youth movements in Medellín, position genres like rap as powerful tools for social education and the fostering of emancipatory community consciousness (Garcés-Montoya & Acosta-Valencia, 2023). In parallel, Tullberg and Sæther's (Tullberg & Sæther, 2022) work in "Frontiers in Education" delves into the pedagogical practices within Swedish folk music communities, championing a teaching methodology that embraces the social interactivity of music-making, thus acknowledging the integral role of tradition in cultivating meaningful educational experiences. Together, these studies form a coherent narrative that illustrates the expansive role of folk music in enhancing mental health, safeguarding cultural authenticity, nurturing social identity, and reinvigorating educational praxis.

Data suggesting increasing participation in community music highlights the role of community music in promoting cultural diversity in folk music education. The literature proposes to examine the role of music in social education and community building, reflecting on how diverse musical traditions can contribute to cultural dialog and strengthen social ties. The impact of music education on mental health has also received attention, with studies showing that cultural music participation has a positive impact on emotional regulation and stress relief. Concerns about cultural disconnect and loss of intangible cultural heritage are prominent, suggesting that there is an educational impetus to bridge these gaps by promoting cross-cultural collaboration through more inclusive music programs. The increasing emphasis on interaction with different musical traditions suggests that educational practices are moving in a more inclusive direction.

3.2.2 Folk Music Curriculum

Music curricula have been evolving, seeking to reflect folk traditions more fully in educational settings from primary to higher education. There is a clear trend towards the systematization of folk music education, which includes the development of structured pedagogies for folk traditions. Discussions within this

theme emphasized the need to balance the preservation of the essence of folk music with the requirements of modern education systems (Figure 9).

Figure 9: Network of the Folk Music Curriculum theme

In examining the contributions from various scholars, we see a pattern of innovation in teaching methods aligned with traditional practices. For instance, Soysal's (2020) work on the methodological education of unmetered folk songs suggests an approach that recognizes and retains the complexity of rhythmic patterns characteristic of Turkish folk music within a structured educational setting(Soysal & Yürümez, 2020). Similarly, Li (2022) discusses the online dissemination of Chinese folk music, highlighting the need for methodological adaptation to new learning environments while preserving the integrity of traditional music forms (Li, 2022). Bannerman touches upon a broader geographical scope with his study on uniting the Americas through music education. This work implies a curriculum that transcends national borders, fostering a sense of unity and shared cultural heritage through folk music (Bannerman, 2023). It signals a curriculum that is not only systematic but also inclusive and expansive in its reach. The complexity of integrating folk music into formal education systems is further explored by Yang (2016), who addresses the pedagogical challenges inherent in teaching folk music within higher education. Yang highlights the delicate balance educators must strike between maintaining the authenticity of folk traditions and adapting to the educational expectations and standards of higher education institutions (Yang & Welch, 2016). Murcia Morales (2022) highlights efforts to embed folk traditions in conservatory curricula, valuing cultural diversity. Daria (2018)shows how community music can blend folk education with social engagement on campus. The article points out the importance of government in developing these curricula and the challenge of integrating folk music without neglecting traditional teaching methods. There is a movement to systematize unmeasured education in folk music, reflecting an awareness of the need for structured teaching in traditional oral/aural traditions (Soysal & Yürümez, 2020).

The discourse on folk music education has been marked by a conscientious effort to integrate traditional melodies and teaching methods into modern curricula, as observed across a spectrum of international studies. Soares de Brito and Goncalves Leal Vieira

(2014) brought to light the pedagogical potential of traditional Portuguese music, emphasizing the disconnect between formal music education and cultural roots. Similarly, Maja and Miomira underscored the family's pivotal role in nurturing a folk tradition, suggesting a collaborative approach between home and educational institutions to foster an appreciation for folk music from a young age(Ćalić & Đurđanović, 2020). Cimen and Ozevin (2021)explored the efficacy of Phenomenon-Based Learning in Turkish folk music, noting the importance of engaging activities to pique student interest. Yang and Welch presented a case study that questioned the compatibility of traditional and formal music education, calling for a pedagogical model that harmonizes both(Yang & Welch, 2014). Gong (2021) discussed the integration of folk music into kindergarten curricula, highlighting the role of Internet technologies in promoting cultural affinity.

Moreover, Soysal and Yürümez(2020) advocate for structured teaching of Turkish unmetered folk songs. Boonno, Udtaisuk, and Borriboonviree (2023) analyzed Thailand's music teacher training programs, observing the integration of cultural diversity within the curriculum, with a significant emphasis on local cultural nuances. Hebert and Saether evaluated an intercultural music camp, underscoring the fusion of traditional and experimental musicianship as a pedagogical success(Hebert & Saether, 2014). Similarly, Bíró(2018)conducted a comparative analysis of folk music curricula in Hungary, revealing paradigm shifts toward authenticity in folk music perception and education.Han and Leung provided insight into the attitudes of teachers in Weifang, China, towards Chinese folk music, linking positive teaching outcomes to educators' cultural competence and student engagement(Han & Leung, 2017). Gao (2020) posited that big data could bolster the alignment of national music with contemporary multicultural music education, fostering a more holistic approach to music teaching.

In the realm of college education, Zheng (2023) advocated for strategies that ensure the preservation and transmission of ethnic music culture, while Zhang (2023) proposed innovative reforms for

the artistic practice of ethnic music education based on information fusion technology. Mendivelso and Benavides delved into the dialogue among diverse forms of knowledge within the music education sector, advocating for a more inclusive pedagogical landscape(Mónica Tobo-Mendivelso, 2023).

A unique perspective was offered by ELÇİ(2017), who detailed the Dârü'l-Elhân's historic contributions to Turkish folk music, highlighting the institution's role in shaping the national music repertoire. Mihelač (2022) emphasized the crucial role of songbooks in kindergartens for preserving children's folk songs, while Biro and Riman (2018) reflected on the didactic potential of integrating folk tales and music education. LORENA MIHELAČ(2022) emphasizes the crucial role of songbooks in preserving children's folk songs within kindergarten curricula. Lu addressed the challenges of promoting Chinese traditional music within college piano education, noting the significance of such efforts for cultural perpetuation(Lu, 2022).

The collective scholarship converges on the consensus that folk music's integration into educational curricula is indispensable for sustaining cultural heritage, enhancing student engagement, and cultivating a deep-seated appreciation for traditional musical forms. These studies collectively underscore the need for a nuanced, multi-faceted approach that honors tradition while adapting to contemporary pedagogical contexts.

In synthesizing these perspectives, the implications for future teaching strategies become clear. As educators seek to integrate structured approaches into folk music curricula, they must also remain flexible to the organic and communal nature of these traditions. The challenge will be to develop pedagogies that honor the depth and diversity of folk music while fostering innovation and inclusivity. The future of folk music education lies in its ability to adapt to a changing world while maintaining its cultural roots, ensuring that traditions continue to enrich and influence music education practices globally.

3.2.3 Global Perspectives Education

Global Perspectives on Folk Music Education emphasizes the shift to a more multicultural and globally aware curriculum. The theme encompasses a variety of approaches, ranging from the inclusion of traditional music in higher education to the exploration of multiethnic contexts in pedagogical practices. The literature suggests a growing recognition of the importance of global perspectives in the development of music education policy and the need to adapt teaching and learning experiences to a more interconnected world. The discussion highlighted the importance of incorporating global perspectives into the development of music education to ensure that students are prepared for a diverse and globalized world (Figure 10).

Figure 10: Network of the Global Perspectives Education theme
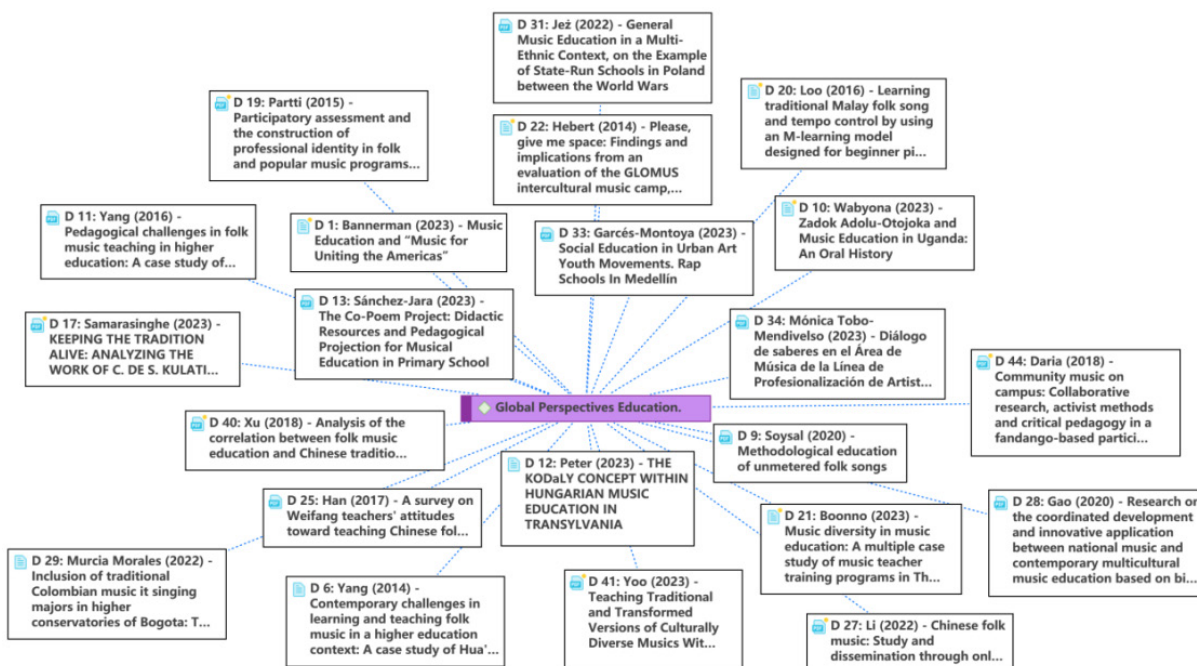
Jeż (2022)takes us through the historical context of General Music Education in a Multi-Ethnic Context in Poland between the World Wars. This case study is a testament to the early recognition of the necessity for cultural diversity in music education, paving the way for the rich, multifaceted global approaches we see today. Sánchez-Jara contributes to this discourse with The Co-Poem

Project, which underscores the importance of didactic resources and pedagogical projection for musical education in primary school. This approach exemplifies the integration of global perspectives through collaborative and creative teaching methods that resonate with young learners(Sánchez-Jara et al., 2023).

The literature also addresses the challenges and opportunities presented by this global perspective. Bannerman discusses Music Education and "Music for Uniting the Americas," suggesting that music has the power to bridge cultural divides and foster a shared sense of identity across continents(Bannerman, 2023). Similarly, Yang sheds light on the pedagogical challenges in folk music teaching within higher education, highlighting the need for curricula that are responsive to the cultural backgrounds of a diverse student body(Yang & Welch, 2016). Yoo(2023) discusses teaching diverse music forms globally, focusing on maintaining authenticity in traditional and transformed musical styles.

The inclusion of traditional Colombian music in conservatories, as reported by Murcia Morales(2022), is a prime example of how educational institutions are responding to the call for a more culturally inclusive curriculum. By making room for the rich traditions of Colombian music, conservatories are setting a precedent for honoring local cultural identities within a global educational framework. Loo and Chai utilized an M-learning model for teaching Malay folk songs, adapting traditional music education to modern, globalized contexts(Loo et al., 2016). Xu (2018) analyzes the correlation between folk music education and Chinese traditional culture. This study reflects on the mutual reinforcement between educational practices and the perpetuation of cultural heritage, emphasizing the significant role of education in sustaining cultural traditions.

Furthermore, the intercultural music camp evaluated by Hebert(2014) in "Please, give me space: Findings and implications from an evaluation of the GLOMUS intercultural music camp," serves as a microcosm of the global music education environment. It showcases the potential of music as a universal language

that can bridge diverse cultural expressions and foster global understanding. Wabyona (2023) presents Adolu-Otojoka's journey, highlighting his significant contribution to music education in East Africa, demonstrating a rich, multicultural educational perspective.

The results indicate that global perspectives have had a significant impact on the content and delivery of folk music education. There is a clear push to incorporate multiculturalism into educational models and a focus on education through a globalized lens. The data show that efforts are being made to reconcile traditional approaches with modern educational challenges, although some studies suggest that traditional approaches may sometimes be incompatible with new globalization strategies. The growing emphasis on intercultural communication and multi-ethnic backgrounds in education policy reflects a broader commitment to diversity. In sum, scholarly work related to the theme of education from a global perspective reflects a growing consensus that music education needs to be not only globally inclusive but also pedagogically sound. The future of folk music education lies in its ability to adapt to a changing world while maintaining its cultural roots and ensuring that traditions continue to enrich and influence global music education practices.

3.2.4 Technology Impact Education

The integration of technology into folk music education is profound, with studies reporting successful use of mobile learning, online learning environments, and higher education informatics (Figure 11).

Figure 11: Network of the Technology Impact Education theme
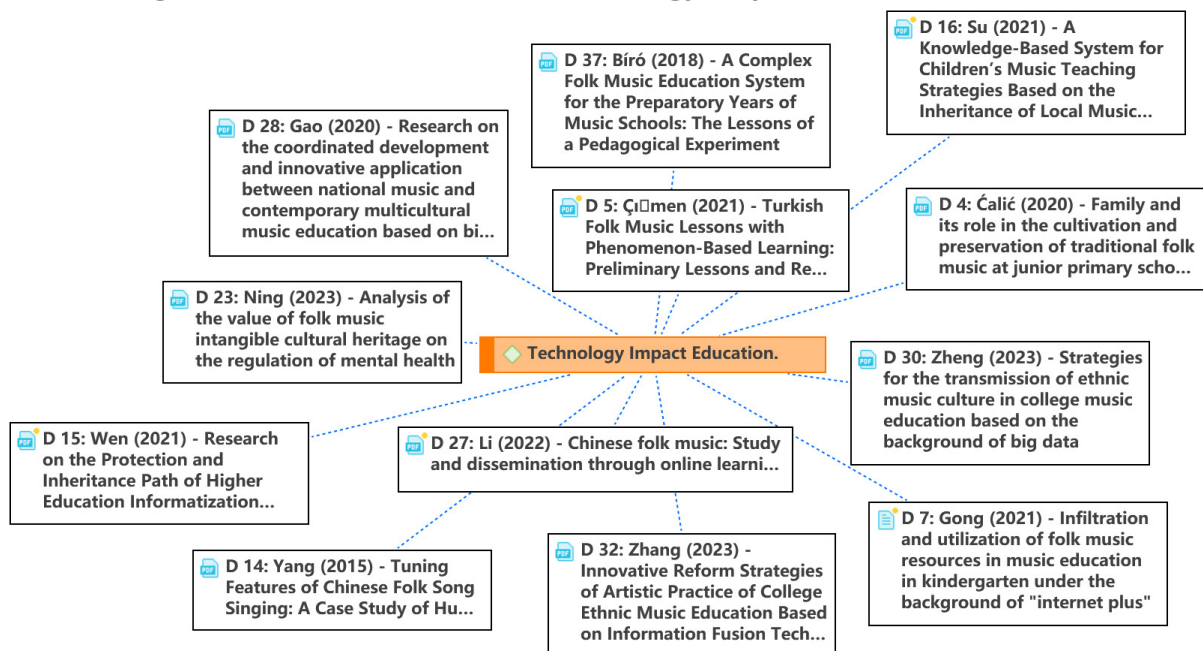
Gao underscores the potential for innovative applications of technology in bridging the gap between traditional folk music and contemporary multicultural music education. The research points to big data's role in coordinating the development of educational strategies that are responsive to both national cultural identities and the global music scene(Gao, 2020). Ning's (2023) analysis of folk music's value on mental health reflects an expansion of the educational scope, where technology is leveraged not just for teaching music but also for understanding its broader impact on wellbeing. This suggests that technology can be used to quantify and enhance the intangible benefits of music education.Wen addresses the digitization of education through the lens of higher education informatization, highlighting the need for protective strategies that ensure the preservation and inheritance of folk music in the digital age. The study suggests that while technology opens new avenues for learning, it also presents challenges that must be navigated to retain the cultural essence of folk traditions(Wen, 2021). Bíró (2018) investigates structured folk music education in schools, highlighting the need for pedagogical innovation. Çiğmen discusses interactive, tech-integrated teaching of Turkish folk music, engaging youth

through phenomenon-based learning(Çimen & Özevin, 2021). Zhang(2023) suggests information fusion technology for reforming ethnic music education in colleges, promoting a tech-forward teaching approach. Gong examines digital integration in teaching folk music to kindergarteners, illustrating the potential of internet technologies in early music education(Gong, 2021).

The article by Ćalić explores how digital tools can reinforce the intergenerational transmission of folk music in education(Ćalić & Đurđanović, 2020). Su and Jiang(2021) discuss utilizing a knowledge-based system in children's music education, emphasizing technology's role in cultural music inheritance. The evidence accumulated in these scholarly works highlights a clear trend towards the integration of technology into folk music education. This integration is seen not only as a way to enhance educational practices but also as a means of preserving and disseminating cultural heritage in an increasingly digitalized world.

The utilization of knowledge-based educational strategies and online learning environments is a clear trend. The rise of mobile learning and interactive technologies in folk music education reflects the increasingly important role of technology in educational innovation. Technological advances have facilitated analytical approaches to the study of folk music, such as analyzing singing techniques. The impact of technology on folk music education has been significant, and the article discusses, in part, a variety of innovative pedagogical approaches. These include the use of information technology to analyze singing parameters, the application of online learning to disseminate folk music, and the incorporation of big data to develop music education strategies. The results suggest that technological advances offer new possibilities for the dissemination and analysis of folk music, but caution is still needed in ensuring that these tools support, rather than replace, the traditional oral transmission of folk music. As educators and researchers continue to explore the possibilities and challenges presented by technological advances, they must make a conscious effort to balance innovation with cultural heritage preservation.

Taking these findings together, it is clear that the future of folk music pedagogy is at a crossroads. Educators and curriculum developers must address the complex interplay between preserving traditional folk music practices and embracing the opportunities presented by global interconnectivity and technological advances. As this discussion has shown, the literature presents challenges and innovative solutions that contribute to a more diverse, globally aware, and technologically savvy folk music education landscape. In order to move forward effectively, stakeholders in folk music education must engage in an ongoing dialog about best practices for integrating these themes into pedagogical strategies. The goal should be to create educational experiences that honor and preserve the rich cultural heritage of folk music while preparing students to thrive in a rapidly changing, technologically advanced global society.

4. Summarizing and future learning

Looking back over the decade from 2013 to 2023, the evolution of folk music education has been profoundly influenced by technological advances and global perspectives. The quantitative content of the analysis shows a significant increase in academic attention, as evidenced by the increase in publications and research focusing on the field. The proliferation of scholarship indicates a greater awareness of the value of folk music, not only as an art form, but also as a key element of cultural identity and education. Concerted efforts are being made to integrate different cultural traditions into educational curricula, to use technology as a pedagogical tool and to respond to the global interconnectedness of the modern age.

4.1 Reflecting on a Decade of Change

The scholarly discourse has demonstrated an acute awareness of the need to preserve the richness and diversity of folk music traditions while adapting to the changing educational landscape. Studies such as those by Samarasinha(2023) and Murcia Morales

highlight the efforts to maintain the vibrancy of traditional music within modern educational settings. These efforts underscore the importance of folk music as a conduit for cultural heritage and as a means for fostering community identity(Murcia Morales & Garcia Diaz, 2022).

Technological advancements have revolutionized the pedagogy of folk music education, as seen in the works of Li (2022) and Zhang (2023), which illustrate how digital tools have facilitated new ways of teaching, learning, and experiencing music. Technology has enabled the bridging of geographical gaps, allowing for a democratized access to diverse musical expressions. However, as Wen cautions, this digital transition also poses challenges, particularly in terms of preserving the oral traditions that lie at the heart of folk music (Wen, 2021).

The global perspective has further enriched the curriculum, bringing a multicultural dimension to the forefront of music education. Jež (2022) and Bannerman (2023) have contributed to a growing body of literature that advocates for an education that transcends cultural and national boundaries, promoting a shared understanding and appreciation of global music traditions.

4.2 Envisioning the Future of Folk Music Education

As we look towards the future, it is clear that folk music education will continue to be shaped by the forces of globalization and digitization. Educators and researchers are tasked with the continuous development of teaching strategies that are not only culturally responsive and technologically adept but also sensitive to the enduring value of traditional music practices.

Future studies in folk music education should focus on the long-term impacts of these transformative trends. There is a need for empirical research that examines the effects of technology integration on the transmission of oral traditions. Studies could explore how digital platforms can be used to preserve intangible

cultural heritage or how they might change the very nature of folk music performance and appreciation.

Additionally, future research should delve into the global diffusion of folk music education, assessing how multicultural curricula influence students' cultural competence and identity formation. As the world becomes increasingly interconnected, the role of music as a bridge between cultures becomes more crucial.

The pedagogical approaches must also adapt to the changing demographics of the student population. Research should investigate how education systems can be inclusive of various learning styles and cultural backgrounds, ensuring that folk music education is accessible to all.

5. Conclusion

In summary, over the past decade, folk music education has adapted to a rapidly changing world where technology and global perspectives present both opportunities and challenges. The field is at a crossroads and has the potential to create a future that honors the past and embraces the new. The coming years will undoubtedly bring further innovation and change. It is the responsibility of educators, scholars and practitioners to guide this evolution and ensure that folk music remains a vibrant and integral part of our global cultural tapestry.

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