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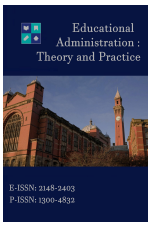

Motivation and Guidance of Teaching Strategies on Folk Music Education of Music Majors in Colleges and Universities

Zhang Ting [1*], *Jia Lina* [2]

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Abstract

Folk music is an important aspect of cultural legacy since it provides a distinct and useful viewpoint on a society's cultural identity. It has long been an element of music education in colleges and universities around the world. The current study investigates the impact of teaching strategies on folk music education in college and university music majors. The moderating influence of teacher support and the mediating role of student motivation and engagement are also addressed. A questionnaire was used to collect data from 423 music students enrolled in Chinese colleges and universities. Smart-PLS 4 was used to analyze the collected data. According to the findings, effective teaching practices promote student motivation and engagement, resulting in better learning results. Teacher support was discovered to be critical in increasing student enthusiasm and engagement, as well as reducing the impact of instructional practices on folk music education. The study also underlines the role of the teacher's direction and motivation in the success of the teaching methodologies for folk music education. Instructors who are enthusiastic about folk music and are knowledgeable about it are engaged students in the learning process by using creative teaching approaches such as hands-on activities and performance-based assessments. The study showed that teaching strategies play a crucial role in the effectiveness of music education, and student motivation and engagement have a significant and positive impact on folk music education.

Keywords: Teaching Strategies; Folk Music; Music Education; Incorporate Technology; Inclusive Classroom; Students Motivation; Students Engagement; Teacher Support

[1*]*Doctor, International College, Krirk University, Bangkok, Thailand, zttkxmyt@163.com*

[2]*Professor, International College, Krirk University, Bangkok, Thailand, 646665435@qq.com*

Introduction

Folk music is an important element of cultural history, and its educational value is recognized in music education at colleges and universities around the world. Despite its importance, there is a research gap on the function of motivation and guidance in folk music education teaching practices. Consequently, the purpose of this study is to evaluate the influence of motivation and guidance on the efficiency of teaching methodologies for the folk music education of music majors in colleges and universities (Wang, 2022). Folk music offers a unique viewpoint on a society's cultural identity and educational value to students in music education. It is now widely accepted as an integral component of music education curricula in colleges and universities around the world. It is an excellent source of musical expression and creativity, and it can assist kids in developing critical thinking and problem-solving abilities. Furthermore, it can improve cultural awareness and appreciation while also boosting social cohesiveness and diversity. (Sirek, 2018). Music education in colleges and universities entails the development of musical knowledge, skills, and attitudes. It covers a wide range of topics, including music theory, history, performance, and education. College and university music education programs also emphasize the role of technology and tools used in music education, such as music software and digital recording equipment, in enhancing students' learning experiences (Wang, 2022).

Instructors are critical to the success of college and university music education programs. They guide and motivate students and develop effective teaching tactics to improve learning outcomes. Innovative teaching practices include hands-on activities, performance-based assessments, and the incorporation of technology and tools (Brester & Stake, 2017). Music teachers must motivate and guide pupils in order to maximize their learning experience. Instructors should encourage pupils to become interested in folk music and recognize its cultural significance. They can provide direction by employing effective teaching tactics, providing feedback, and fostering a happy learning atmosphere (Brester & Stake, 2017).

College and university music education programs follow specific curricula to guarantee that students receive a well-rounded education. The program combines theoretical and practical components, and credits are awarded for the successful completion of coursework and examinations (Nurullaev, 2022). A student who is driven to learn is more likely to participate in the learning process, practice regularly, and make meaningful progress. Students that are motivated are more likely to engage in active participation during music classes, ask questions, and contribute to activities involving groups (Feldman et al., 2020). Students that are motivated are more likely to put in the necessary effort to achieve their goals, which is vital for the development of their musical abilities because regular practice is required. Students who are driven to learn to have a greater chance of making steady progress and accomplishing their educational objectives (Rajabov, 2021). Despite the importance of folk music in diverse countries' cultural legacy and musical identity, folk music instruction at higher education institutions has gotten little attention. College and university music majors are required to gain extensive knowledge and skills in a variety of musical genres, including folk music. Unfortunately, there is a lack of motivation and guidance in folk music education teaching methodologies, which impedes effective learning and understanding of this genre among music majors. As a result, the preservation and development of folk music traditions are jeopardized, and music students may miss out on crucial cultural and musical experiences that could enhance their education and future professions. As a result, it is critical to investigate and solve issues of motivation and guidance in teaching methodologies for folk music education in order to improve music majors' education and promote the diversity and depth of musical traditions. Considering the relevance of folk music in music education, there is a research gap on the function of motivation and guidance in folk music education teaching methodologies. This study intends to fill this vacuum and provide insights for music educators, academics, and policymakers to build effective folk music education teaching practices.

Through the utilization of student motivation and engagement as mediating variables, the purpose of this research is to determine the nature of the connection that exists between pedagogical approaches and musical education. When students have a solid belief in their capabilities, their learning engagement increases, which ultimately leads to higher educational

attainment (Peng et al., 2021). This study also uses the support provided by teachers as a moderating variable. state that the support of the teacher is a direct contribution to the development of the student's education. In addition, when students get the impression that their teachers have their backs, Bureau et al. (2022) are more motivated to learn on their own and have a greater interest in doing so. When a teacher feels that they have support from their colleagues, it might help to build their relationship with their students. To be more specific, teachers who assist their students demonstrate that they care about and are concerned for their students. As a direct result of this, students frequently show respect to their teachers and reciprocate the concern and respect displayed by the teacher by adhering to the norms that have been established in the classroom (Jian, 2022). When teachers yell at students, point the finger at them, or use other harsh disciplinary methods on them, students typically respond with less respect for their teachers and fewer cooperative behaviors while in the classroom. This is because students feel that their teachers are treating them unfairly (Al-Jarf, 2022). There have been a lot of studies that have been conducted to explore the relationship that exists between teaching tactics and music; however, there haven't been many studies that have investigated the factors that function as mediators or moderators in this connection. By using student motivation and involvement as a mediator, and teacher support as a moderator, this study was able to address an important gap in the existing literature.

The purpose of this study is to evaluate the influence that successful teaching practices (including inclusive classrooms and the use of technology) have on the instruction of traditional folk music. In this study, a greater investigation is done into the moderating impact that teacher support plays, as well as the mediating roles of student motivation and student involvement. The study is broken up into several different phases; the first phase is all about the introduction, and after the introduction, the second phase of the study will provide fragments of evidence regarding college student environmental education, student satisfaction, student learning, and green infrastructure in the light of previous studies. In the third phase of the research, both the methodology that was used to gather the data and an analysis of the validity of the data will be presented. In the fourth phase, the results of the investigation will be presented. In the fifth and last phase of the study, the consequences, conclusion, and recommendations for the future will be presented.

Literature Review

Music has always been an important part of human culture and society, serving as a means of self-expression, communication, and entertainment (Jordan, 2017). It is also a valuable educational tool that can help individuals develop a range of important skills and competencies. This is why music education has become an integral part of many school curricula around the world. The goal of music education is to help students develop a deeper understanding and appreciation for music, as well as the skills and knowledge needed to create and perform music (Kayumov, 2021). This can involve learning about music theory, history, composition, performance, and more. Music education can take place in formal settings such as schools and universities, or informally through private lessons and self-study (Krikun, 2018). One of the key benefits of music education is that it can help students to develop their creativity and expressiveness. By learning to play an instrument or compose music, students can tap into their imagination and express themselves in new and unique ways. This can be particularly important for students who may struggle with verbal communication or have difficulty expressing themselves in other areas of their lives. Music education can also be a valuable tool for promoting inclusivity and diversity. In an inclusive classroom (Brester & Stake, 2017), students from different backgrounds and abilities can participate and contribute, creating a dynamic and enriching educational experience for all. This can help students to develop a deeper understanding and appreciation for different cultures and musical styles and to build relationships with their peers from diverse backgrounds (Krikun, 2017).

Incorporation Technology

The integration of technology into music education has revolutionized the way students learn and experience music (Leite et al., 2021). The use of virtual instruments and digital audio

workstations has given students new ways to compose, perform, and analyze music (Bailey et al., 2017). New instruments for composition and performance are readily available, which is one of the main advantages of integrating technology into music education (Graves et al., 2019). For instance, using virtual instruments and digital audio workstations, students can create and record music in novel and creative ways. Students who do not have access to traditional instruments or recording equipment can particularly benefit from these tools (Greenwood et al., 2017). The use of technology in music education has the potential to improve learning in addition to offering new tools. For instance, engaging simulations and virtual instruments might make it easier for pupils to understand and grasp difficult musical topics. Students who find it difficult to learn using conventional instructional approaches may especially benefit from this (Leite et al., 2021).

Students can now work together and perform together regardless of location thanks to technology (Anshari et al., 2017). Students can collaborate on music projects and share their work with others via cloud-based platforms and virtual performance places. As a result, a feeling of community is fostered and kids are given worthwhile opportunities to perform and accept criticism from their professors and peers. The capacity to customize learning is another benefit of integrating technology into music instruction. Students now have access to study tools and materials at their own pace and ability level thanks to technology (Greenwood et al., 2017). This enables individualized instruction and can aid in the development of pupils' musical abilities and self-assurance.

Inclusive Classroom

An inclusive classroom is one where students of all backgrounds, abilities, and identities feel valued, respected, and supported (Taylor & Lohmann, 2022). Such an environment not only promotes academic success but also helps to foster a sense of belonging and a positive school culture. The fact that it encourages academic success for all children is one of the inclusive classroom's key advantages. Teachers can contribute to the reduction of achievement gaps by fostering a supportive and inclusive learning environment that gives every student the chance to realize their full potential.

Additionally, an inclusive classroom promotes a feeling of inclusion and a pleasant school climate. Students are more likely to be engaged in their learning and to feel a connection to their school and peers when they are made to feel appreciated and respected. This can then result in greater motivation and interest in learning as well as an improvement in social and emotional well-being. Teachers must first comprehend and value the many origins and experiences of their pupils to build an inclusive classroom. This entails identifying and resolving implicit biases as well as fostering a climate that is inclusive and safe for all pupils (Altemueller & Lindquist, 2017). Additionally, teachers can use a range of instructional techniques and resources that represent the diversity of their learners and offer chances for all students to engage and contribute in the classroom. The provision of accommodations and assistance for children with special needs is a crucial component of establishing an inclusive classroom. To accommodate the requirements of children with disabilities, this may entail offering specialized education, utilizing assistive technology, or changing the classroom setting.

Student Motivation

The topic of motivation has been described in a variety of ways and hypothesized about in several different settings within the field of educational studies. Students are driven to participate in the activities they have chosen because they feel empowered when they are motivated (Hornstra et al., 2022). Motivation may be understood in a larger sense as a feeling of empowerment. In their own right, these activities include aspects that are of a physiological, cognitive, and emotive nature. These aspects are integrated into the actions themselves and take place there. Motivation is an essential component of the educational experience for students in both traditional classroom settings. This is because the structure of an education program is primarily self-directed, just as it is in the process of traditional classroom settings (Shin, 2018). This is the case even though traditional classroom settings are used in the majority of schools. It is widely acknowledged that motivation is one of the prerequisites for successful learning, and this need is recognized as one of the requirements. Learning is an activity that is more autonomous and independent than traditional learning; as a result, motivation is an extremely necessary component for effective online learning in terms of a positive outcome, dropout rate, and qualified learning. Learning is an

activity that is more independent and autonomous than traditional learning. According to the findings of a well-known study that was carried out by Deci and Ryan, a student's level of desire toward learning is one of the most important aspects to take into consideration when determining academic progress and level of contentment.

Student Engagement

It is generally accepted that student engagement is a multi-dimensional construct that consists of psychological and behavioral aspects that are essential for the learning process. According to what is stated by Khan et al. (2022). "student engagement is the glue, or mediator, that links important contexts-home, school, peers, and community-to students and, in turn, to outcomes of interest." Engagement of students has been regarded as the single most important educational outcome because it indicates successful learning and functioning on the part of the students. According to the findings of researchers, the level of academic engagement of students has a direct bearing on their overall academic performance (Dogan, 2017). Various typologies have been utilized to describe the level of engagement that students have in literature. According to Chiu (2022), the level of student engagement can be measured by how much effort and time students invest in the educational activities they participate in Collaborating and Interacting.

Teachers Support

When we talk about students' perceptions that their teachers care about them and are willing to assist them in times of need, we are referring to what we mean by "perceived teacher support" (Wagner, 2022). According to the findings of earlier studies (Liu et al., 2021), the term "teacher support" can refer to a variety of different things. Some of these things include academic support, emotional support, instrumental support, and autonomy support. The attention of researchers has typically been focused on a wide variety of strategies for providing support to educators; however, the focus of their attention has varied depending on the purposes of the studies they conducted and the participants they surveyed. The present study found that perceived teacher support included academic support, emotional support, and competence support. These three types of support were found to be related to Chinese teachers in previous research that were based on Chinese teachers (Ingulfsen et al., 2018). Teachers provide emotional support when they show inspiration, acknowledgment, appreciation, comfort, and belief toward students, while academic support is the belief that teachers respect students' teaching and can assist them in resolving an issue during the course of learning. Teachers who provide emotional support do so by being encouraging, accepting, respectful, kind, and trustworthy.

Incorporate Technology and Folk Music Education

The use of technology in music education has resulted in a revolutionary shift in how students learn about and engage with the medium of music. Students now have access to a huge array of resources and tools to aid their musical growth as a result of the proliferation of digital audio workstations, virtual instruments, and online learning platforms (Anshari et al., 2017). Students are now able to interact and perform with others, regardless of their physical location, thanks to cloud-based platforms and virtual performance venues that have been made possible by technology. Students will get the chance to network with other artists and present their work to a more diverse audience as a result of this opportunity. Students now have access to new opportunities to investigate and experience music as a result of the use of technology in music education, which has led to a learning experience that is more engaging, more individualized, and more inclusive (Ho, 2017).

H1: Incorporate technology has a significant and positive impact on Folk Music Education

Inclusive Classroom and Folk Music Education

A classroom is considered to be inclusive when it can meet the requirements of all of its pupils, including those who have special needs (Jordan, 2017). Teaching traditional musical forms and aspects of cultural heritage through the mediums of songs, instruments, and dances is what is meant by "folk music education." To ensure that all students, regardless of their ability, have equal access to participate in and learn from the cultural traditions that are being taught, an inclusive approach to the education of folk music would be the best way to go about it.

H2: Inclusive Classroom has a significant and positive impact on Folk Music Education

Student Motivation and Folk Music Education

The term "motivation of students" refers to the variables that encourage students to pursue their educational goals and actively participate in the learning process (Green, 2017). In the context of education about folk music, the incorporation of traditional music forms and cultural history can be a motivator for students because it provides a connection to the student's cultural background as well as a sense of identity (Pelaccia and Viau, 2017). In addition, providing students with opportunities to boost their engagement in the learning process and make it more pleasurable by playing instruments and singing songs might be beneficial. Folk music education has the potential to boost students' overall learning motivation by appealing to their innate sense of curiosity and desire to participate in cultural activities (Chen et al., 2018).

H3: Student motivation has a significant and positive impact on Folk Music Education

Student Engagement and Folk Music Education

The level of commitment and attention a student offers to their educational pursuits is referred to as "student engagement." (Khan et al., 2022). The incorporation of traditional music genres and cultural history into education for folk music can boost students' interest in the subject by providing a context for learning that is both relevant and meaningful to them. Learning can also be made more interactive and pleasurable through the use of hands-on experiences, such as playing instruments and singing songs (Nurullaev, 2022). Folk music education has the potential to increase student engagement and build a more positive attitude toward the educational process by making learning more enjoyable and meaningful.

H4: Student engagement has a significant and positive impact on Folk Music Education.

Student Motivation as a Mediator

The level of student motivation serves as a mediator factor in the connection between the incorporation of technology, an inclusive classroom environment, and the teaching of folk music. A self-motivated student has a greater chance of engaging with and benefiting from the use of technology in the classroom (Howard et al., 2017). One example of this would be using digital tools to study and play folk music. Students' levels of motivation and participation in the learning of folk music can grow when they are in an inclusive classroom that meets the requirements of all pupils (Fadda et al., 2021). Folk music education can also tap into the inherent motivation and cultural interests of students, which can make learning more enjoyable and meaningful while also improving students' drive to participate in technology and the inclusive learning environment.

H5: Student Motivation mediate the relationship between Incorporate technology and folk music education

H6: Student Motivation mediate the relationship between the inclusive classroom and folk music education

Student Engagement as a Mediator

The relationship between integrating technology into the classroom, maintaining an inclusive environment, and providing opportunities for students to participate in folk music education can be mediated through student participation (Drljević et al., 2022). Students who are highly involved in their studies are more likely to benefit from and make good use of technology in the classroom. One example of this would be using digital tools to learn and play traditional folk music. Students' levels of interest and participation in the learning of folk music can grow when they are exposed to an inclusive educational environment that meets the requirements of all pupils. Education in folk music (Liu & Chiang, 2019), which features aspects that are both hands-on and participatory, can also help students become more engaged in their studies and build a more positive attitude toward the academic process.

H7: Student engagement mediates the relationship between Incorporate technology and folk music education

H8: Student engagement mediates the relationship between the inclusive classroom and folk music education

Teacher Support as a Moderator

When it comes to the relationship between introducing technology into the classroom, having an inclusive environment, and teaching folk music, having support from teachers can play a moderating role (Pitzer & Skinner, 2017). The provision of sufficient training and resources for teachers is one example of the kind of effective teacher support that can help facilitate the proper integration of technology in the classroom and boost the beneficial impact that technology has on student learning. Educators that advocate for inclusive classroom practices are in a better position to ensure that all students have the same opportunities to participate in and benefit from an education in folk music (Peng et al., 2022). In addition, educators who are well-versed in folk music and have a strong personal interest in the subject can encourage student engagement and motivation by making learning relevant to their lives and pleasant.

H9: Teacher support moderated the relationship between Incorporate technology and folk music education

H10: Teacher support moderated the relationship between the inclusive classroom and folk music education

On the basis of the above review of literature, we proposed the framework which is shown in Figure 1.

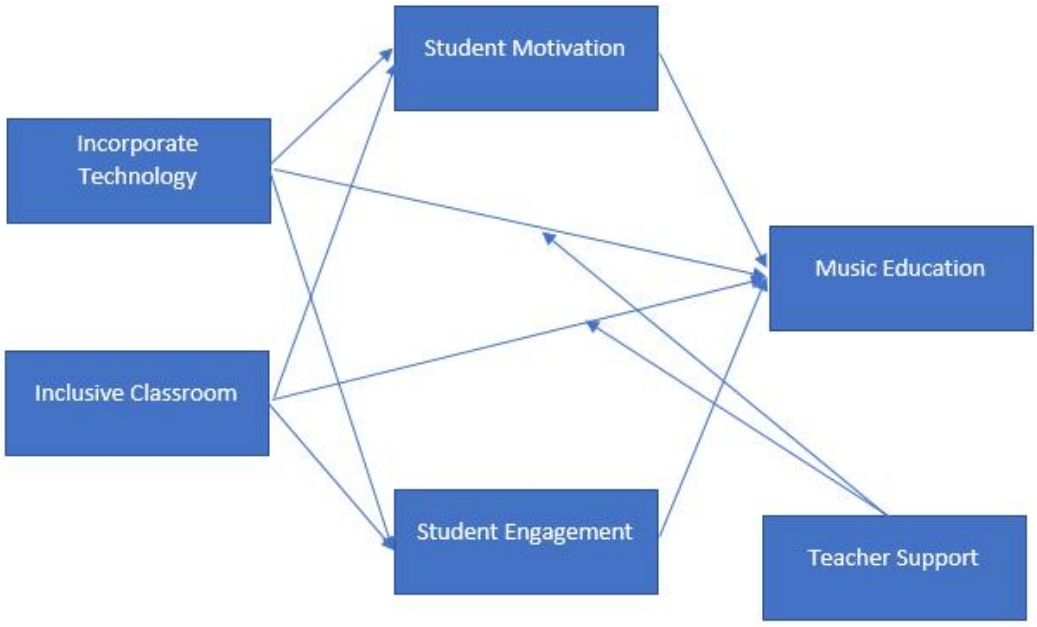

Figure 1. Conceptual Framework

Methodology

Study Design

The study's goals were accomplished through the collection of data from music majors at colleges and institutions in China. Because of this, a questionnaire was utilized, which the respondents could complete in their own time. Data analysis requires ten to twenty times as many independent variables as were used in the study, as shown by the results (Nawaz & Guribie, 2022) It has been proposed that the minimum sample size can be calculated by multiplying 10 by the total number of arrowheads pointing in the direction of the endogenous construct (Avotra et al., 2021; Yingfei et al., 2021). Because six of the arrows in this study's diagram point in the direction of the endogenous construct, we can conclude that a sample size of 180 is sufficient for statistical analysis. The author handed out questionnaires with all of the questions printed on them. All participants were informed of the study's aims and given guarantees that their comments and participation would be kept private before they were asked to fill out the questionnaire. Information gathered between 1 December 2022 and 31 January 2023. During the duration of the

trial, participants were randomly assigned to receive the questionnaire. In the end, 500 samples were gathered; after excluding those with missing or incorrect information, data analysis was conducted on the remaining 423.

Measure

The questionnaires for each variable including folk music education, teacher support, student engagement, student motivation, incorporating technology, and inclusive classroom were adapted from those used in previously conducted research. To evaluate the teaching strategies, dimensions such as folk music education (six items), incorporate technology (five items), inclusive classroom (five items), teacher support (fifteen items), student engagement (nine items), and student motivation (three items) were taken directly from the work of Ali Khan et al. (2021). The scale of folk music education was taken directly from the work of Galbreath et al. (2020), the scale of incorporating technology was taken directly from the work of Peña-Martel et al. (2018), and the scale of the inclusive classroom was taken directly from the work of Gorodnichenko et al. (2021). The items that teacher support from the scale that was proposed by Cottle Hunt and Caliendo, (2022). The scale of student engagement was adopted from Galbreath et al. (2020), and the scale of student motivation was adopted from Peña-Martel et al. (2018). In addition, the Likert scale, which contains five scales and goes from 1 (which indicates "not at all") to 5 (which indicates "very much"), was utilized to assess the effectiveness of the various instructional methods, student motivation, student engagement, folk music education, and teacher support.

Results

Table 1 shows the respondents' demographics. The gender, age, level of education and the number of years spent practicing folk music are all included in this profile.

Table 1. Demographic profile of the respondents

Demographic item		**Frequency**
Gender	Male	240
	Female	187
Age	18-21years	190
	21-23 years	128
	More than years	105
Education	College	186
	University	111
No. of years playing folk Music	1-3 Years	210
	3-4Years	170
	More than 4 years	43

The Smart-PLS 4 approach of partial least square structural equation modeling was used to verify the model in this investigation. The data was analyzed using this technique. The selection of PLS-SEM over covariance-base SEM can be attributed in part to the fact that the former is more appropriate for exploratory research. There's also the fact that PLS-SEM is more intuitive to use than its covariance-based counterpart. First, it should be noted that an experimental approach was taken in this investigation. Second, the PLS method is adaptable enough to be used for analyzing data collected from small samples.

Measurement Model

It is crucial to think about the model's validity and trustworthiness in the context of measurements. We used Cronbach's alpha, roh-A, a composite reliability measure, and an average variance extract to determine how reliable the model was. There was also an evaluation of the model's reliability using convergent and discriminant validity (Hair et al., 2016). The dependent relationships among all of the variables are analyzed and the results are presented in Table 2 and Figure 2. Cronbach's alpha needs to be larger than 0.70 before it can be regarded as reliable

(Xiaolong et al., 2021; Nawaz et al., 2023). Overall, the values of Cronbach's alpha for the model variables in this research are greater than 0.70. For instance, the values of IVs (inclusive classroom and incorporate technology), DV (Folk Music Education), mediator (Student motivation, Student Engagement), and moderators (Teacher Support) are 0.759, 0.894, 0.776, 0.720, 0.917, and 0.899 respectively. These values are presented in Table 2. Cronbach's alpha cutoff values were provided, and these are their approximations. Because of this, all beliefs are respected. Furthermore, the roh-All of the variables' a values have been adjusted such that they meet the required standard. Examining the model variables' average variance extract (AVE) and composite reliability (CR) is the third stage of analysis. The composite reliability acceptability criterion requires a variance extract of at least 0.5 and variable acceptability of at least 0.7. All variables must be greater than 0.5 to be considered valid. Also, Table 2 displays the results of an examination of the outer loadings of each variable. The proper exterior loadings for various items are those with a value greater than 0.6 (Figure 2). Everything in the list of variables has a value larger than 0.6.

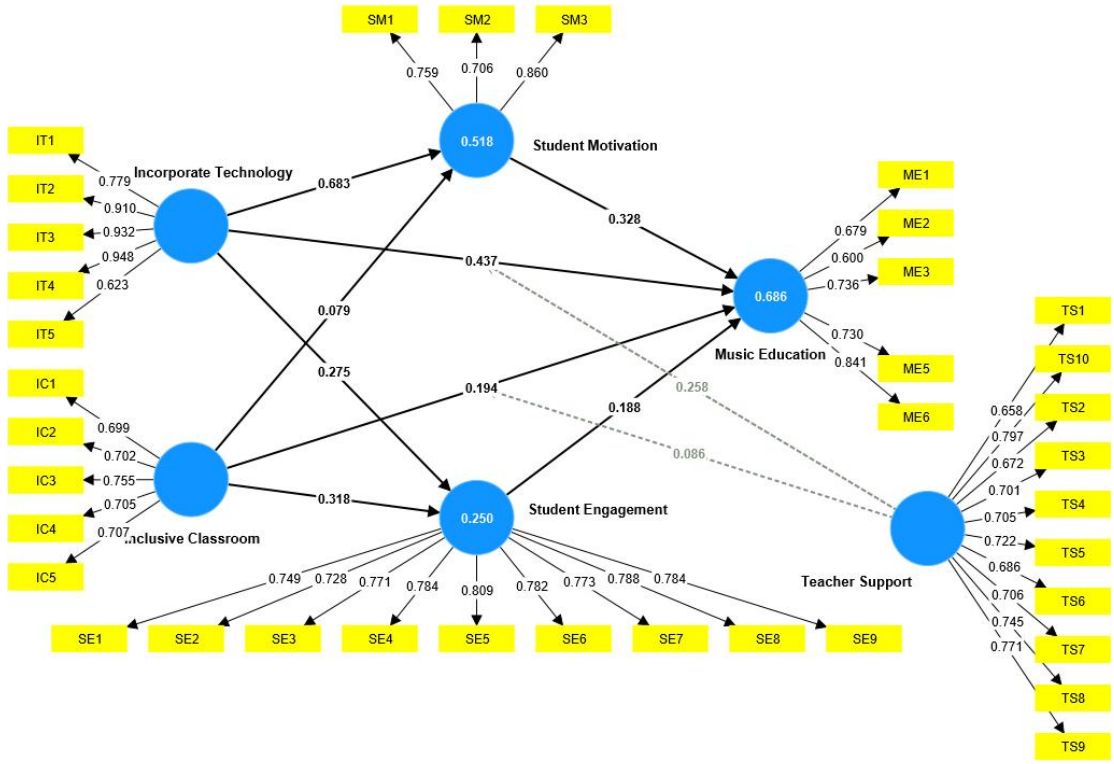

Figure 2. Measurement Model

Also, the variance inflation factor was used to look at the collinearity problem when conducting this analysis (VIF). It has been proposed by researchers that VIF values below 0.5 indicate success (Hair et al., 2014). Table 2 displays the VIF values (1.179-4.815) across the study model's essential characteristics. The outcomes within this range are extremely broad. All of the VIF values of the constituents are over the minimum requirement. As a result, collinearity was not an issue in the research model used in this investigation.

Table 2. Construct Reliability and Validity

	Items	Outer Loading	VIF	Cronbach's Alpha	rho_A	CR	AVE
Inclusive Classroom	IC1	0.699	1.639	0.759	0.759	0.839	0.510
	IC2	0.702	1.692				
	IC3	0.755	1.813				
	IC4	0.705	2.916				
	IC5	0.707	2.927				
Incorporate Technology	IT1	0.779	1.858	0.894	0.900	0.926	0.718
	IT2	0.910	4.815				
	IT3	0.932	3.338				
Incorporate Technology	IT4	0.948	2.565	0.894	0.900	0.926	0.718
	IT5	0.623	1.301				
Folk Music Education	ME1	0.679	1.851	0.776	0.800	0.843	0.521
	ME2	0.600	1.719				
	ME3	0.736	1.685				
	ME5	0.730	2.060				
	ME6	0.841	2.356				
Student Engagement	SE1	0.749	2.292	0.917	0.917	0.931	0.600
	SE2	0.728	2.068				
	SE3	0.771	2.258				
	SE4	0.784	2.521				
	SE5	0.809	2.531				
	SE6	0.782	2.142				
	SE7	0.773	2.017				
	SE8	0.788	2.235				
	SE9	0.784	2.418				
Student Motivation	SM1	0.759	2.042	0.720	0.857	0.820	0.605
	SM2	0.706	1.922				
	SM3	0.860	1.179				
Teacher Support	TS1	0.658	1.769	0.899	0.927	0.914	0.515
	TS10	0.797	2.492				
	TS2	0.672	2.057				
	TS3	0.701	2.156				
	TS4	0.705	1.761				
	TS5	0.722	2.186				
	TS6	0.686	1.983				
	TS7	0.706	2.101				
	TS8	0.745	1.897				

	Items	Outer Loading	VIF	Cronbach's Alpha	rho_A	CR	AVE
	TS9	0.771	2.536				

These findings were analyzed for discriminant validity using the Fornell-Larcker criterion and the heterotrait-monotrait (HTMT) technique (Hair et al., 2016). By squaring the average variance extract values of all model parameters, the Fornell-Larcker criteria can be used to test the discriminant function's reliability (Hair et al., 2016). The Fornell-Larcker criteria are the foundation of the discriminant validity of each variable (Table 3). This table shows that discriminant validity was already attained in the models since the starting numbers for every variable in each column exhibit the maximum standard relative to their subsequent values (Hair et al., 2016).

Table 3. Discriminant Validity (Fornell-Larcker)

	IC	IT	ME	SE	SM	TS
Inclusive Classroom	0.714					
Incorporate Technology	0.416	0.847				
Folk Music Education	0.523	0.709	0.722			
Student Engagement	0.432	0.408	0.542	0.775		
Student Motivation	0.363	0.716	0.656	0.297	0.778	
Teacher Support	0.163	0.424	0.411	0.357	0.232	0.717

Values for all of the variables must be less than 0.85 to pass muster with the HTMT rationing requirement. Even yet, a score of 0.90 or higher on the HTMT is occasionally deemed adequate (Hair et al., 2016). Table 4 summarizes the study's findings, showing that all values are well within the allowable range (that is, less than 0.85) and can accommodate the various possibilities. The proposed model for the study was found to have discriminant validity, as shown by the outcomes of this experiment.

Table 4. Discriminant Validity (HTMT)

	IC	IT	ME	SE	SM	TS
Inclusive Classroom						
Incorporate Technology	0.508					
Folk Music Education	0.633	0.828				
Student Engagement	0.518	0.451	0.630			
Student Motivation	0.424	0.783	0.693	0.292		
Teacher Support	0.237	0.455	0.467	0.408	0.282	

If the R2 score is greater than 0.5, the model is regarded to be very strong in the training data. This research revealed that folk music education has a moderate level of model strength (R2=0.686). (Hair, et al., 2016). In addition, the Q2 values of all latent constructs in the models are larger than zero, as this is a requirement for their inclusion. In addition, it can be used as an example of a crucial sign. The values for R2 and Q2 are shown in Table 5.

Table 5. R-Square values and Q-Square values for the variables

	R2	Q2
Folk Music Education	0.686	0.589
Student Engagement	0.250	0.240
Student Motivation	0.518	0.513

Direct Path Analysis

The model hypotheses were statistically validated in this study using the bootstrapping technique with 5,000 replicate samples (Hair et al., 2016). In this study, we tested our hypothesis by examining the t and p values (Hair et al., 2016). Table 6 provides a detailed explanation of the outcomes of the H1 relationship, which hypothesized that introducing Technology into folk music instruction would have a major effect and Figure 3 shows the structural model. As (t=0.683 and p=0.0001), it may be concluded that the null hypothesis is rejected. Hence, we can accept H1. H2 suggested that teaching folk music in an open and accepting environment would have a substantial and beneficial effect. The t-value (5.057) and the probability level (0.0001) both point to the fact that this hypothesis is true. H2 is so accepted. In terms of the third hypothesis, it was proposed that high levels of student motivation significantly improve the quality of instruction in folk music. According to the data, we should accept this hypothesis (t=6.590, p=0.0001). Hence, we accept H3 as true. The fourth hypothesis posited that active participation from students had a substantial beneficial effect on the teaching of folk music. (T=6.160; P=0.000); these numbers indicate that the null hypothesis will be rejected. Thus, we accept H4.

Table 6. Direct effects

Hypotheses	Relationship	Beta	SD	T value	P Value	Decision
H1	Incorporate Technology -> Music Education	0.437	0.435	6.683	0.0001	Supported
H2	Inclusive Classroom -> Music Education	0.194	0.192	5.075	0.0001	Supported
H3	Student Motivation -> Music Education	0.328	0.329	6.590	0.0001	Supported
H4	Student Engagement -> Music Education	0.188	0.188	6.160	0.0001	Supported

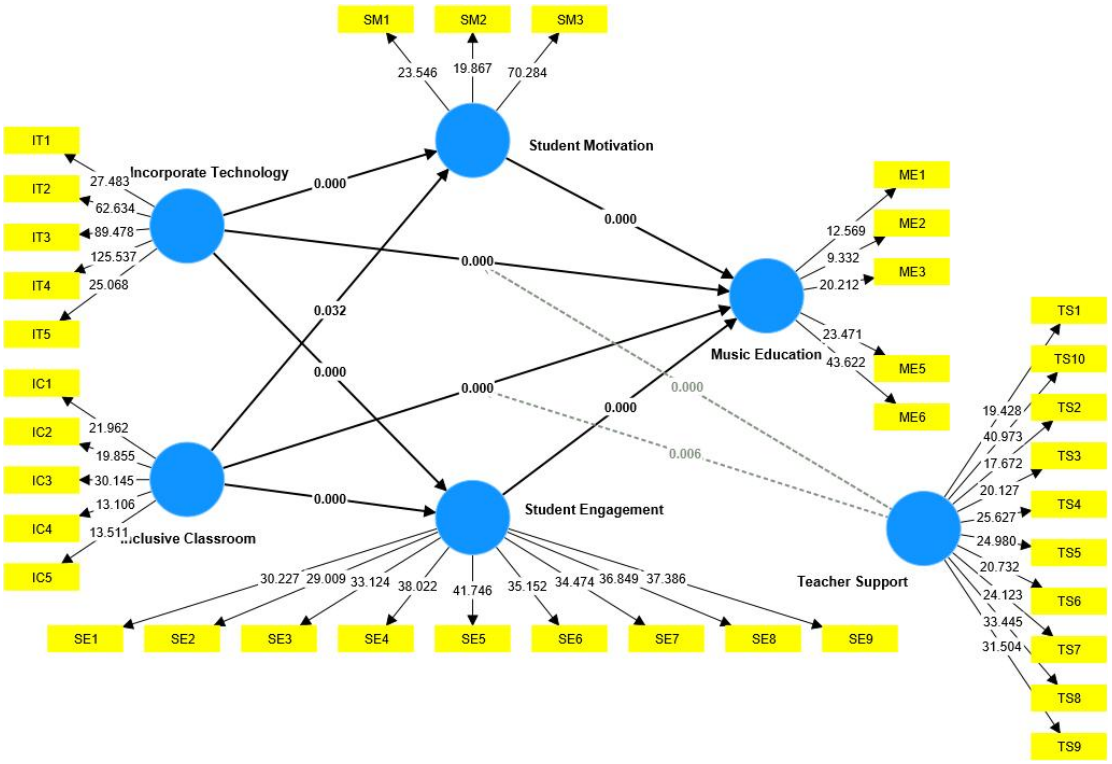

Figure 3. Structural Model

Mediation Analysis

Furthermore, the role of student motivation and involvement in mediating the connection between inclusive classroom practices, technological integration, and folk music education was explored. As hypothesized in H5, the connection between teaching using technology and teaching folk music is mediated by students' levels of intrinsic motivation. Based on the data, it seems that student motivation plays a crucial role in mediating the connection between technological innovation and folk music instruction. This means that the research results confirm the fourth hypothesis of this investigation. The study's findings on mediation are tabulated in Table 7. Similarly, H6 contended that student motivation mediates the connection between an inclusive classroom environment and folk music instruction. The results show that there is a substantial association between inclusive classrooms and folk music education (p=0.039) and that this relationship is significantly mediated by students' enthusiasm to learn. This supports the sixth working hypothesis of this analysis. Additionally, the seventh study hypothesis suggested that student participation mediates the connection between the use of technology and the teaching of folk music. The results show that there is a highly significant (p=0.0001) mediation effect of student motivation between the inclusion of technology and folk music education. As a result, we agree with H7. The eighth hypothesis is that active participation in class is a key mediator of the positive effects of an inclusive classroom setting on students' exposure to folk music education. The results show that active student participation significantly mediates the connection between an inclusive classroom and exposure to folk music (p=0001). As a result, we can accept H8. The results of this mediation analysis are shown in Table 7.

Table 7. Indirect Effects

Hypotheses	**Structural paths**	**Path Coefficient**	**T value**	**P-value**	**Interpretation**	**Results**
H5	IT -> SM -> FME	0.224	6.649	0.0001	Partial Mediation	Supported
H6	IC -> SM -> FME	0.026	1.758	0.039	Partial Mediation	Supported
H7	IT -> SE -> FME	0.052	4.235	0.000	Partial Mediation	Supported
H8	IC -> SE -> FME	0.060	4.951	0.000	Partial Mediation	Supported

Moderation Analysis

Both H9 and H10 assume that there is a positive correlation between the use of technology in the classroom, the promotion of diversity in the classroom, and the teaching of folk music. According to the study's findings, teachers' encouragement moderates the association between tech integration, classroom diversity, and folk music learning (t=5.445, p=0.0001; t=2.490, p=0.006). H9 and H10 are therefore approved. The moderating influence of teacher assistance on relationships is seen (Table 8).

Table 8. Moderation Effect

Hypotheses		**Original Sample**	**T values**	**P Values**
H9	TS x IC ->Folk Music Education	0.086	2.490	0.006
H10	TS x IT -> Folk Music Education	0.258	5.445	0.000

Discussion

Teaching strategies play a crucial role in the effectiveness of music education. Different strategies help students to develop various musical skills such as melody, harmony, rhythm, and form, as well as improve their performance, creativity, and overall engagement in music. Effective strategies such as hands-on learning, group work, and integrating technology can provide a more dynamic and interactive learning experience. On the other hand, traditional methods such as rote learning and repetitive exercises may result in boredom and low motivation. By constantly adapting and refining their teaching strategies, music educators can foster a positive learning environment and help their students reach their full musical potential. The aim of this study was

to investigate the impact of teaching strategies (incorporating technology and inclusive classroom) on folk music education with the mediating role of student motivation and student engagement and moderating role of teacher support.

H1 stated that incorporating technology has a significant and positive impact on folk music education. The findings of the study showed that the relationship between incorporating technology and folk music education is significant and positive. The findings are consistent with previous studies. Technology provides new opportunities for students to access and learn traditional music, as well as create and preserve their own musical culture (Anshari et al., 2017). For instance, the use of online platforms and mobile applications can enhance traditional teaching methods by offering interactive and engaging lessons, as well as providing access to a vast library of folk music recordings and videos. In addition, digital tools such as recording software and musical instruments can allow students to express their creativity and experiment with traditional music styles (Ho, 2017).

H2 of the study stated that inclusive classroom has a significant and positive impact on folk music education. The findings of the study showed that the relationship between the inclusive classrooms and folk music education is significant and positive. The findings are consistent with previous studies. By fostering a sense of belonging, students are encouraged to explore and express their musical interests, share their cultural traditions, and develop a deeper appreciation for diverse musical styles (Jordan, 2017). This helps to foster a sense of community, as well as promote cross-cultural understanding and respect. In addition, inclusive teaching methods such as flexible assessment, differentiated instruction, and collaborative learning help to meet the individual needs and interests of all students. Ultimately, an inclusive classroom greatly enhances the quality and effectiveness of folk music education, while helping to build a more harmonious and culturally diverse musical community (Altemueller & Lindquist, 2017).

H3 of the study showed that student motivation has a significant and positive impact on folk music education. The findings of the study showed that the relationship between student motivation and folk music education is significant and positive. The findings are consistent with previous studies. Student motivation is a key factor in the success of folk music education. When students are motivated, they are more likely to engage in the learning process, participate in class, and work toward their musical goals (Green, 2017). High levels of motivation can also lead to increased self-esteem, creativity, and overall satisfaction with their musical progress. To maintain student motivation, educators can create engaging and relevant lesson plans, provide opportunities for student choice and expression, and offer meaningful feedback and recognition for their achievements (Chen et al., 2018).

H4 of the study showed that student engagement has a significant and positive impact on folk music education. The findings of the study showed that the relationship between student engagement and folk music education is significant and positive. The findings are consistent with previous studies. Student engagement is critical to the success of folk music education. Engaged students are more likely to participate in class, retain information, and apply what they have learned to their musical practices (Nurullaev, 2022). This leads to greater musical skills development, increased creativity, and overall enjoyment in music-making (Khan et al., 2022).

H5, H6, H7, and H8 stated that student motivation and student engagement significantly mediate the relationships between incorporating technology, inclusive classroom, and folk music education. The findings of the study supported these hypotheses. These findings are consistent with the previous studies. Student motivation and student engagement play a crucial role in determining the impact of technology and inclusivity on the effectiveness of folk music education. A motivated and engaged student is more likely to take advantage of technological tools and opportunities for expression, leading to greater musical skills development and a deeper appreciation for cultural diversity (Howard et al., 2017). Inclusivity and technology, in turn, can help to increase motivation and engagement by creating a learning environment that is supportive, relevant, and empowering for all students (Drljević et al., 2022). By focusing on student motivation and engagement, educators can maximize the positive impact of technology and inclusivity in folk music education, resulting in a more dynamic, inclusive, and fulfilling musical experience for all students (Fadda et al., 2021).

H9 and H10 stated that teacher support significantly moderates the relationship between

incorporating technology, inclusive classroom, and folk music education. The findings of the study are consistent with these hypotheses. Teacher support provides guidance and resources to help students effectively utilize technology and participate in inclusive learning activities. By offering training and support for both students and teachers, educators can help to bridge any technological or cultural gaps and create a more cohesive and equitable learning environment (Pitzer & Skinner, 2017). In addition, teachers can serve as role models and champions for inclusivity, helping to foster a sense of community and respect among students. Through teacher support, the positive impact of technology and inclusivity on folk music education can be amplified, leading to a more dynamic, inclusive, and effective musical experience for all students (Peng et al., 2022).

Conclusion

This study contributed to the existing body of research by examining the relationship between teaching tactics and the education of folk music students. The researchers did this by employing student motivation and engagement as mediators, and instructor support as a moderator. The educational institution will benefit from this study since it will assist them to determine how they can improve their students' access to music education. This study will also help students and teachers identify factors that are beneficial to increasing the relationship between teacher and student, which leads to better performance overall. Moreover, this study will help students and teachers identify factors that are beneficial to increasing the relationship between teacher and student.

Students can improve their education with the assistance of effective instructional strategies. The learning outcomes of students who attend an institute that implements new teaching methodologies lead to an increase in those students' overall learning. The findings of this study provide a substantial contribution to the existing body of literature concerning music education and instructional methods. This study will help music educational institutes, policymakers, instructors, and students improve the education of folk music by concentrating on effective and innovative teaching methodologies, student motivation, student involvement, and effective teacher support.

Future Recommendation

A major limitation of the study is generalizability. Only students who participated in folk music education programs were included in this study. In further research, to widen the application of the findings, additional musical students may be taken into consideration. A further shortcoming of the research is that it relied on the survey approach to get data on the educational background of music students. In the future, researchers may choose to gather data through the use of experimental methods. In addition, both student involvement and student motivation were employed as mediators in this study, while instructor support was used as a moderator. In subsequent research, it may be useful to take into account additional mediating and moderating variables, such as support from parents and peers.

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