

## **PhD Theses of Dissertation**

# Dimensions of folk music education in the scenes of curricular and extracurricular education of art education

An empiric investigation of folk music education and training of folk  
musicians

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## The objective of the dissertation and circumscription of the topic

The appearance of folk music education and folk music teaching in the scenes of curricular education goes back to a past of a couple of decades. However, in the scenes of extracurricular education, some educational activities appeared somewhat earlier. Scientifically we know less about these activities. According to the ranking of educational scenes, what can be considered as extracurricular type is transmission of folk music in tradition. The two scenes have common roots and their target groups also exist in tight interrelation and correlation.

Our research refers to music education in Hungary. By our investigation, we mostly wish to find answers to what sort of similarities and differences of folk music teaching and folk musician education can be found in curricular and extracurricular scenes, and also, what kind of an impression the cooperation of the scenes make in the development of students and pupils, as well as in the formation of students' life paths.

In folk music education and folk musician training, opportunities given by extracurricular scene are talked about significantly, generally speaking. However, the common effect of the two scenes, based in scientific roots, it is essential to be unfolded by empiric research.

The aim of our study, narrowly speaking, is that the specialties of the mentioned scenes can be learnt by teachers for whom the topic specialization is relevant, and in a broader sense, we must be able to assist to operate the special, efficient and effective system of folk music education and folk musician training.

The uniqueness of today's folk music education lies in the fact that a source of not only a musical material is originated in tradition but also the methodology of passing on knowledge. It is so because it has been possible for us to learn from traditionalist masters, and today from those who learned from them in the first place (Dobszay, 2009; Juhász, 2001; Könczai, 2011; Szerényi, 2020). This is the reason why we face folk music as not only a style to be learnt. The technique, formation of sounds, holding etc. is completely different than in classical music and of its education.

Moreover, due to dance house movement, folk musicians and folk music students can use folk music in its function, and the actual experience and uniqueness of this often carries away foreign tourists as well, dropping over dance houses.

In a holistic way of revealing folk music education and folk musician training, we make an attempt to systemize our definitions. Folk music education is an area within the field of art

education. Folk music education includes folk musician training, the aim of which is training, postgraduate training of artists and teachers, and assistance with their professional orientation.

In our thesis we discuss a potential conceptual system of ranking (curricular/in school and in classes/) scenes of education/ folk music education, on the basis of Hungarian and international literature (Imre, 2018; Karlsen, 2010; Körmendy, é.n.; Nahalka, 2003; Páskuné and Münnich, 2000; Váradi, 2010).

In our research, extracurricular consistently refers to what is not mandatory in class, so in this way it can be an occasion inside or outside of school. A base of interpretation of the concept meant Báthory's (1997) division of learning and teaching scenes. Báthory who determined the characteristic features extramural and intramural scenes, divides the sphere inside the school to curriculum meaning classes, to studying scene according to school curriculum and to extra curriculum.

Extracurricular activities of both intramural and extramural scenes are opportunities of non-formal and informal learning. Scenes connect to cultural institution system, civil organisations and to the sector of private education. In the process of lifelong learning autonomic learning with passive, receptive or active, creative genres can take place (Juhász and Szabó, 2016). Extracurricular opportunities of folk music education/folk musician training are: specialised study group in school, youth camp, dance house, concert, band membership, professional forum, collection (ethnographic field-work), competition.

Art education, more precisely music/ folk music education today in Hungary takes place among different organisational frames. These are realised at scenes of school – inside and outside of classes – and outside of school. What we consider scenes are physical scenes of education and occasions and activities happening there.

Folk music education is almost the same age as Hungarian folk music itself. Exact definition of folk music has always set even the greatest folk music researchers in front of serious challenges. Folk music as a term in international specialized literature and also in practice is not uniformly defined (Bartók, 1924, 1929; Bolya, 2018; Kodály, 1952; Paksa, 2008; Rajeczky, 1981; Ronström, 2019; Sárosi, 1979; Slobin, 2011; Sebő, 2009; Vargyas, 1981).

Precisely due to features that differ by national qualities, ones differing by countries/ethnics, it varies on a particularly wide scale what is professionally considered folk music in the given geographical, social and historical contexts. This leads to the fact that folk music interpretation cannot be independent from its cultural context, nor can different folk music interpretations of given folks be judged only by the paradigm in the realms of which we think about – mainly Hungarian – folk music.

Of course in the first place knowledge of folk songs and folk instruments were not transmitted institutionally. In the beginning the usual way of transmitting knowledge of folk music was from father to son. This has remained the same until today in many places (especially in Transylvania). In the area of today's Hungary and Southern Slovakia knowledge has been transmitted from master to student (Agócs, 2010). The latter applied to musical instruments used only by gypsy musicians (violin, viola, contrabass, dulcimer, clarinet), while instruments used by peasants (zithern, bagpipe, hurdy gurdy, flute) the earlier model remained. The teaching model of master-student stands the closest to today's institutionalised folk music education. Musicians playing in dance houses that were formed in the beginning of the 1970s meant a „transition”, a connection between the data providers and the later participants of folk music education. Many of them had the chance to meet musicians personally that were still alive and participated in dance houses or concerts, or could be found during trips to collect data, and they could transmit their knowledge as well.

Among the folk musicians who founded/started the dance house movement or joined it later, many still play music in bands with significant past, and are lead musicians of today's folk music life. The way they studied and became folk musicians were the fusion of traditional musical instrument studies and of curricular artistic musical education. They often walked the path of musicians living in village environment while they acquired knowledge in the family or from masters, taking a long period of time.

Curricular folk music teaching and/or musician training work in a three-level institutional system in Hungary. The aims of the training are: on base level it is art basic exam and final exam, on intermediate level folk musician qualifications that can be obtained in faculty high schools, on upper level folk musician artistic training and undivided two-major teacher training (Liszt Ferenc Musicial Art University), and folk music and folk culture teacher undivided two-major training (University of Nyíregyháza Musicial Institute).

In artistic training in folk music education and folk musician training, curricular and extracurricular scenes are closely and organically connected. Potential ways of studies are realised between curricular and extracurricular scenes that are often connected, overlapping each other.

Our research was done in three dimensions. These dimensions were (1) the interviews of teachers of folk music education, (2) students' and pupils' interviews with focus groups and (3) questionnaire surveys of students of vocational high schools.

(1) In the research, by interviews with professionals we wish to draw a picture of the content of extracurricular folk music education, the methods of which they are realized, the tools of

them, in some cases compared to curricular folk music education and to classical music education. In the operation of extracurricular folk music education, educational and event organisational aims and tasks can be found. Their analysis and comparison can be done by collecting the above.

(2) For all teachers it is an especially important aim and task to consciously learn about their students. Those who teach the teachers and performing artists of the future meet several age groups. If the teacher knows what kind of motivations students and pupils have besides their knowledge, skills and gifts, what sort of new life situations – given by their age - they adapt to (work during studies, such as working in a band as a junior folk musician or individually, in concerts or dance houses, partner relationship etc.) and he/she recognises their natural learning aspirations (Nagy, 2011), notions about their professional future, in this way he/she can create more favourable conditions for their development (M. Nádasi, 2010).

Our investigation with focus groups, its questions, answers and analysis have relevant content for teachers working in folk musician training, in the field of artistic education. The research presents – by secondary comparison investigation – traits that are characteristic to young age groups of folk musician training. It also makes possible for us to interpret these traits more plastically by interview investigation. With the help of the above, we map who in fact are folk musician pupils and students creating today's young age group. By our survey we search for answers to the following questions, among many: Do folk musician pupils and students possess the same age group views as other representatives of their age groups; is their experience of digital culture similar; are their health manners similar; do folk musician pupils and students follow more traditional value system compared to other members of their age group; what are their national-ethnic attitudes; are their future perspectives more conscious; do they appreciate the influential and character forming role and effects of the family; do they have idols; what kind of folk music learning experiences do they have. In our primary investigation, with the interviews we can have deep and detailed explorations not only about data in numbers but also opinions and views connected to them. To the secondary comparison investigation, the database of „Hungarian Youth in Carpathian Basin – Hungarian Youth Investigation 2016” presents a base.

(3) The third part of our research is a questionnaire investigation which explores the characteristic features of curricular and extracurricular folk music education, by vocational high school students' answers. The questionnaire investigates background variables and it surveys the opinions of students about curricular and extracurricular folk music education scenes, occasions, about their attendance, the developmental and experiential areas and about their non

cognitive components. From the answers we can draw all those similarities and differences that characterise curricular and extracurricular folk music education scenes. Our investigation also refers to the interrelations of the above and the background variables. Students' answers demark the characteristics of curricular and extracurricular scenes, based on which the methodological development of the scenes are possible and necessary. A certain feature like this on both scenes is the deficiency of folk music collecting happened on an authentic scene, which, according to working professionals, teachers and folk music researchers is necessary and essentially important in the professional training of future folk musicians. Our research also focuses on the participation of intermediate folk music students in the teaching-learning process. Furthermore, in our doctoral research we investigate how students see the roles, goals and tasks of folk music education. To know about all this is justified and desirable for today's teachers of folk musician training. In this way, results of the research can be used directly in pedagogical work.

Our research questions were the following:

(Q<sub>1</sub>) How do teachers of artistic education in both scenes and students of folk musician training view the role and goals of art education?

(Q<sub>2</sub>), What kind of curriculum or documents similar to curriculum (training agenda plans) do educators follow in the extracurricular scenes of folk music education?

(Q<sub>3</sub>), How do the roles of folk music education work are realised in the curricular or extracurricular scenes?

(Q<sub>4</sub>), What kind of methods does the transmission of experience – one role of folk music education – have in curricular and extracurricular scenes?

(Q<sub>5</sub>) How can the mobility of students be influenced and how does it work between curricular and extracurricular scenes?

(Q<sub>6</sub>) What kind of interrelations can be exposed between the participation of folk music education and folk musician training and sociodemographic and sociocultural traits?

### Projection of applied methods

In our research we have applied quantitative – questionnaire – and qualitative – interview and focus group – methods.

(1) Interview is a method that can be applied even when there are a small number of persons involved in the investigation. If the interviewees are competent they are well aware of

the nature of the researched topic, in this case that of folk music education (Babbie, 2008), the results are allowed to be considered general. Our sample is not of probability, not representative. In the case of exploring researches, the so-called arbitrary sampling method or the professional selection by judgement can be applied. In the case of our first interview our view of choice – regarding the above – was that four of our responders should have a significant role and past in folk music education (Kontra, 2011). In our investigation in the second interview we made interviews - same questions as in the case of the above - with two folk music teachers who teach folk music in art vocational high school, one of them also works in a basic level institute while the other works in an upper level institute. They are both active participants of extracurricular folk music education and folk music life. The interview took place in October 2018, the answers were recorded and typed.

The aim of our interview research was to introduce extracurricular folk music education scenes with interviewees who are determining characters of today's folk music education and folk music life, and they are connected to not only institutional but to extra-institutional scenes as well. The first part of the interview was a narrative, thematically focused biographical interview part. This was followed by open questions of a structured, bound or standardised interview. We prepared a self-developed questionnaire for the interview. When shaping the questions of the interview, we focused on the aim of the education, the selection of its content, its documents, its process, organisational forms, frames and tools. For the benefit of the measurement of pedagogical content we investigated the educational aim of extracurricular scenes, and we marked adult authority persons as educational factors. Investigating the marketing and management background, the questions referred to personal role taking, activities of other institutions, steps of programme management and transaction, to sources and target audience.

(2) Our research was a quantitative comparison survey exploring folk musician training vocational high school students' and university students' age group characteristics; and a qualitative investigation also referring to the roles of folk music education which investigation was made among pupils and students. The other side of the comparative analysis was provided by a secondary investigation of the data of Hungarian Youth Research 2016.

In the focus group interviews of our research one of our investigation groups contained five university students participating folk musician training, while in the other group we had eight responders studying in vocational high school. Sample members, considering their ages, belonged to the age group of 15-29 years, to the age group of youth. Our sampling was theoretical (Vicsek, 2006).

The method of our research was half structured interview of closed and open questions. Besides basic demographical questions, the questions referred to social reproduction, life situation and lifestyle, condition of property, questions of value, identity, community, religion and folk music studies. Questions of our questionnaire were distributed into three types. To the first type closed questions were put which we chose from the youth research questions and we shaped them similarly. In this way, given answers also enabled the data to be investigated comparatively. Selecting among the questions of the large-scale research was needed because our survey of questionnaire contained open questions as well, and we aimed to optimise the time of recording the focus group interview, considering the interviewees. The results of the answers to the closed questions were in harmony with the result processing of the national research, despite not being worthwhile to count the percentage rates due to narrow scale. In the second type there are questions which are also ones of the national survey, however in our case we did not provide options for answers, so the responders were able to elaborate on their thoughts. In the third question group we placed the questions that did not belong to the ones of youth research, but referred to motivations and experiences of the interviewees in terms of folk music studies. We processed the answers of the open questions of the interview with the help of a qualitative data analysis supported by computer, with MAXQDA Pro programme, question by question.

(3) In the third part of our empirical research, in the survey with a questionnaire to be filled individually and paper-based – in the school year of 2018/19 – students of folk music in vocational high school took part, in Hungary's different regions, from classes 9-14 of eight institutions that provide folk musician training as well. Based on the data at the time of recording our survey all of the eight vocational high schools provided folk musician training in classes 9-12, five of the high schools had 13th class, while two of them had 14th class as well. Sample of investigation was the whole population of students in folk musician training in vocational high school.

Our measure was partly self-developed. To the investigation of background variables we took questions and categories (Szűcs, 2018) on questionnaire from „Music studies in Hungary 2017” as a base. Participants filled in our questionnaire in the school, anonymously, after a test and a correction. To shape our questionnaire we considered the aims of general musical knowledge, the developable fields of categories and subjects belonging to the professional requirement model called *Folk instrumental music*, competences and the tasks of the students, and we assigned variables to all these. Among the 22 questions there were 4 open ones, the rest were closed. Closed questions belonged to the Likert-scale and to the multiple

choice types of questions. We used SPSS statistical programme to the quantitative investigation of the data and answers. To learn about the correlations between the variables we made non-parametric Wilcoxon-test, regression analysis, factor analysis, cluster analysis, variance analysis and cross board analyses.

### Thesis-like listing of the results

Our results were connected to our previous hypotheses as follows: (H<sub>1</sub>) We hypothesed that studying curricular and extracurricular scenes, differences in realisation of folk music aims and roles could be grasped, and we thought that resulting from the characteristics of different scenes the elements of aim – and task system were realised in a different way. Our hypothesis was not entirely justified. It turns out from the answers that in the extracurricular scenes of folk music education, general educational aims and particular aims typical to folk music education are all realised. According to experts, choices of the content of folk music education and folk music goal system relates closely in the extracurricular scenes. In determining the content, three angles are considered: requirements to educators and expectations, needs and/or musical development skills of participants, and update questions of folk music science and folk art. Main characters included in extracurricular folk music education are professional, traditionalist folk musicians that are still alive. To meet them and to learn about folklore environment there are the so-called collection trips which are unavoidable. Our interviewees stressed that the highest role and aim of extracurricular folk education occasions is character development, besides passing knowledge. Vocational high school students prepare for specified higher education, and through this, also to the professions of folk music teaching and folk musicians. This means a specific aim- and task system in intermediate institutionalised folk music education and training. University students claimed that their motivations for higher educations are the plans of their future, regarding the roles of folk music education. Motivational patterns of vocational high school students are connected rather to actual studies, professional development and character development: self development, development, increase of musical space vision, expansion of scope, gaining a degree and social mobility are all present. Segments of future perspectives of both focus groups are teaching and playing music, higher education appears in the case of vocational high school students as well.

Among the motivations of folk music studies are the traits of profession and folk music. In the realisation of goals, it was representative in both scenes to experience self expression, playing music together as gaining experiences and possessing motivation.

In our opinion (H<sub>2</sub>) on extracurricular occasions persons educating folk music does not follow documents that are curricular. To justify our hypothesis, in the interview we focused on the educational plans of extracurricular folk music education. In our researches experts view documents regulating extracurricular folk music education as momentarily there is no unified or prescribed useage. Our hypothesis was justified, despite training plans appearing with differing content and form, similar to a form of a mosaic. Our interviewees, however, consider educational plan documents necessary in extracurricular folk music education, relaising that planning is an essential part of the teaching job. For the preparation of the above, teaching programs of schools dealing with folk music can provide samples. For these, we investigated teaching programs in vocational high schools taking part in our research. In the curricular scene the traits of folk music teaching appeared in different quantity and in the different parts of teaching programmes, in the document of the eight vocational high schools investigated by us.

We hypothesised (H<sub>3</sub>), that in the curricular and extracurricular scenes, the methodological repertoire of the educators and the variety of student activity forms provided by them are not similar, moreover, perception of students also distinguish the activity forms of the two scenes. We supposed that according to the students, extracurricular scenes of folk music education adds to their professional development, fully or considerably.

To justify the first part of our hypothesis we searched for answers in our research with interviews. Based on this, our hypothesis was justified only partially. Professionals highlighted similarities in appliance of methods and student activity forms: method of passing knowledge based on experiences and assisting self expression would be desirable inside and outside of the school as well. Our responders determinded not only the differences but they also made suggestions for the closer „co-operation” of the two scenes. By meeting traditionalists, collective tours, dance house parties and events students can be and must be taken out of classrooms where professional lectures and teaching take place. Other possible options for methodological expansion can be adding extra institutional scenes for teacher training and a renewal of the content of the training of musical academy.

To partly justify our hypothesis, students distinguish and consider scenes similar, based on methods and forms of activities applied there. In extracurricular scene participation in the dance houses and camps are more usual, on competitions school organisation is mosre

widespread. As spectators and performers of concerts, students participate in almost the same proportion, and participation in a band is also of similar proportion.

To justify the third part of our hypothesis, based on the answers of our questionnaire research, we ranged areas that are developed by folk music education of extracurricular scenes. The first in the order are areas – repertoire knowledge, technical knowledge, chamber music – on which curricular folk music education places emphasis (vocational high school framework curricula emphasises for example playing music together as a particular method). However, to absorb them on a deeper level, chosen and voluntary professional practices are necessary, which are determined from the 10th grade (in the vocational high school curricula). Such practices are for example professional camps, folklore events where there is a chance to practise and play music together.

We furthermore hypothesised (H<sub>4</sub>) that both teachers and students view that extracurricular scenes provide more opportunities for passing experiences. We figured out that according to students, in extracurricular scenes musical activities that shape experiences are richer and require more musical activities than the ones during classes. The two scenes can be compared considering how much they contain tradition and one of the main goals which is an experience of entertainment. These two traits must be included into curricular folk music education, so the two scenes can co-operate, strengthening each other. Previous studies of classic music is important but not necessary and it is not conditional in the case of participants joining extracurricular folk music education. Both the activities and the results of investigating entertainment place folk music activities in the focus, in both scenes. According to students, the roles – tasks and goals – of folk music education are realised differently in the two scenes. According to the students in the extracurricular scene, musical activities shaping experiences are richer and require more musical activity than the ones during classes.

Investigating the entertaining value of the given scenes we can conclude that it is the trait of mostly school classes to use original vocal and imagery materials. The percentage proportion of the meeting experience with data providers are, however, small in classes, so collecting and learning from them cannot be realised by this organisational form of folk music education. During classes, most percentage of students gain experiences of playing music together with the teacher, and choice of the curricula by individual demand is also typical of classes. Playing music together with a friend or with other students can also happen outside of curricular scenes, typically. Talent development rather happens during class, characteristically, however, entertainment, flow and self-confidence have high value outside of it. Scenes outside of school have the characteristics of active communal life and a high percentage of making

connections. Being motivated, focusing and self control is connected to curricular folk music studies in the highest percentage. Students place extracurricular occasions to their professional development rather high – between 92,3 percent and 76,2 percent (adding up answers of „completely” and „largely”). Differing proportions enable to range developmental areas. According to the results of our cluster analysis, entertainment and patterns of correlation of folk music studies do not depend on the activities of the students. Our hypothesis has been justified partially.

In our opinion (H<sub>5</sub>) curricular and extracurricular scenes are not independent from each other, student mobility is realised to both directions. One direction is compensatory, amplyfying, enriching, that is why the proportion of students can be higher who search for some extracurricular scenes (such as professional camps or dance houses) as well, influenced by an experience gained under curricular circumstances. The proportion of these students are higher than of the ones who go through the process reversely, and step into curricular education from the extracurricular scene, with some professional goal.

By our hypothesis, due to public educational system and regulatuon students get less often to folk music education events organised by the school, despite vocational high school curriculum declares its opportunity and necessity. Almost two-third (61 percent) of our responders started their folk music studies in basic level art schools, and a small percentage (6 percent) marked some other education institution: pre-school, school, high school, and one-third of them (33 percent) had their starter scene in the form of a study group, camp, family or private tutor.

The territorial distribution to start folk music education in basic level art school is connected to the geographical location of institutions. The highest percentage to start in basic level art school can be found in disadvantaged economical-social regions, while it is the highest in the capital city and in Middle-Transdanubia, in Fejér county.

We wished to find the correlation between the scene of the start of folk music studies and the frequency of participation on extracurricular events. There is no significant difference in the issue of those who started studying folk music in not a basic level school or music school, do they attend extracurricular events, than those who started to study there. Wherever the student started his or her studies, he/she frequently participates in events of camps, dance houses, as an audience or as a performer, so two musical behaviour form are realised (audience and performer). More than two-third (68 percent) of Students started in basic level art schools, while almost three-fourth (73 percent) of students started in non-basic level art school/music school never took part in folk music collecting. Investigation of frequency of participation of

students in extracurricular scenes similarity and differences of data are outstanding. Participation in dance houses and camps not organised by the school has a higher percentage. It is significant that proportion of students as performers and listeners on concerts are almost similar, and participation in bands are also of the same proportion.

Students of disadvantaged social-economical regions and counties (North Plains/Szabolcs-Szatmár-Bereg, Hajdú-Bihar county/ Northern Hungary/Borsod-Abaúj-Zemplén County/South Plain) are also participants of different folk music education events outside of school classes. Considering extracurricular scenes of folk music education and folk musician training as places and opportunities of cultural studies, our results reinforces Juhász and Szabó's (2016) conclusion, according to which regions with lower economical standards have good performances in the field of cultural studies, and this can be a compensating and chance inducing factor to students of the region. According to Juhász and Szabó's (2016) other research result, cultural studies may go hand in hand with economical advantages, this can happen in the case of students in the capital city and in Fehér county.

Our further research result is the fact that the proportion of students is high whose school (vocational high school) is located elsewhere than their homes. The reason for this can be found in the small numbers of vocational high schools, their disproportionate distribution and the different training selection of the institutions.

We supposed ( $H_6$ ), that socio-demographic and socio-cultural background of students is determining in folk music education. We hypothesised that students with parents who had better financial circumstances and higher education participate more frequently in extracurricular folk music education events. We hypothesised furthermore that having other musicians among family members forms a positive attitude towards folk music studies. Not considering collecting, there is no significant difference in the influence of distance between place of residence and school, participation in extracurricular scenes are equally available. Where students started folk music studies also indifferent considering the frequency of participation and experiences gained there. In factor analysis we compared non-cognitive components of folk music studies to several variables. Results have been proved to be significant, with only one exception. Factors and its components do not depend on the sexes, places of residence, or the start of folk music studies of responders. Investigation of classes showed significance, social factors and problem solving were typical of higher classes, while being open was typical of younger age groups. These results can refer to the fact that intermediate musician training possesses the pedagogical traits of adult training and it possesses less of pedagogical reference excluded from vocational curriculum.

**On the whole** we can state that social position, character- and identity development of young people taking part in folk music education equals to that of Hungarian youngsters, any differences present are resulted from their conservative-traditional value system and their great professional dedication, which are all motivational for further researches.

We consider it an important result that we made an attempt to generally depict the system of folk music education and folk musician training from a historical and methodological point of view as well.

Exploring the characteristics of folk music pupils and students appears as a methodological novelty. Taking them into consideration and their further researches can shape the future vision of folk music education/folk musician training.

For shaping future vision we also take up creating extracurricular document standards, the realisation of making folk music collecting accessible to each student during their studies. Part of the vision is following and analysing paths of students and studies.

The importance and actuality of our three-dimensional investigation is given partly by the fact that there have been few Hungarian scientific researches of folk music education and folk musician training, and also by the constant legal changes in intermediate and upper level art training which permanently influence the operation of institutions and factors in the training. One unique trait of our research is that with the questionnaire survey we have investigated the entire population.

If we review the high school entrance data of the previous years ([www.oktatas.hu](http://www.oktatas.hu)), we can see that while in the school year of 2018/19 there were 44 folk musician training vacancies by vocational high schools to students, by school year of 2021-22 this number was raised to 69. Despite this raise in chances, numbers of applicants in general, applicants for the first place, admittees and applicants for the first place that have been admitted stagnated or showed minor decrease in the past four school years.

Our results may motivate professionals to start new researches. Longitudinal exploration of data can be an important direction of investigation. Further studies could show the correlation between factors and age, and clusters and folk musicians' characteristic features.

We consider participation in extracurricular folk music events and a further justification of its compensating effects a useful direction of research.

As a result of our research we can claim that curriculum is complemented by extracurriculum, so in the correlation of the two folk music education and folk musician training gain integrity.

A complex exploration of folk music education/ folk music training, learning and teaching the specialties, strenghts and deficiencies, based on all this may provide folk music

education and folk musician training with supply, may prevent dropout, so in this way it contributes sustainance and inheritance of the mother language of folk music.

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### List of publications related to the dissertation

#### Hungarian book chapters (2)

1. Héjja, B. E., Lehotka, I., **Dragony, G.**: Klasszikus kulturális szokások és attitűdök.  
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