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Bibliometric Analysis of 20 years of Traditional Music Research Trends in Asia: 2004-2024

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Abstract : This study aims to explore and evaluate research on traditional music in Asia 20 years, based on data obtained from the Scopus database. Employing a descriptive qualitative approach, the study utilizes bibliometric analysis with the aid of VOSviewer and Biblioshiny software to examine patterns, trends, and developments in traditional music research as reflected in Scopus. Based on the analysis of 1,872 documents collected from the Scopus database, the Asian-European Music Research Journal has been the most consistent source in publishing studies on traditional music. The subject area of Social Sciences appears most frequently and is the most commonly associated discipline in studies of traditional music in Asia 20 years. However, these studies have not yet adequately interpreted or responded to the aesthetic and ethical transformations of traditional music in the era of globalization. This shortcoming continues to raise various issues related to cultural context, musical instruments, performance styles, and social functions. This study's importance resides in its contribution to the advancement of traditional music research, and it furnishes a primary point of reference for ensuing academic discourse regarding elements and effects of aesthetic and ethic shifts in global traditional music.

Keywords: *Traditional music; Asian studies; Bibliometric analysis; Scopus*



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1. Introduction

Traditional music, in addition to having a contextual aesthetic expression, also represents cultural values and collective identity within a complex social system. Fingerhut et al. (2021) state that traditional music not only plays a crucial role in the development of aesthetic expression but also serves as a medium for disseminating cultural values and collective identity across generations. However, according to Vereshchahina-Biliavska et al. (2021), traditional music can be valuable for understanding oral history, rituals, and local knowledge. However, this phenomenon has not been comprehensively addressed in previous studies. Nhlekisana (2021) attributes this to globalization and the dominance of popular culture, which have marginalized traditional music in terms of aesthetics, history, and philosophy within certain communities. Therefore, studies that explore and evaluate trends and developments in traditional music are of critical significance in identifying strategic measures to empower it as an educational medium while preserving cultural identity and diversity within a community (Baharuddin et al., 2023).

Research on traditional music over the past ten years has focused on three key areas. First, studies have examined traditional music in the context of music educators (Johansson, 2022; Olvera-Fernández et al., 2023; Qiusi, 2022). Second, research has explored traditional music in the context of performing arts (R. Hidayatullah et al., 2024; Kapoyos et al., 2022; Zheng & Li, 2022). Third, studies have addressed music in the context of cultural resilience (Seekhunlio et al., 2023; Suryati et al., 2025; Wang, 2021). Most of these studies that have addressed traditional music only focus on three dominant themes: music education, performing arts, and cultural resilience. While these studies offer valuable insights, they often lack a comprehensive analysis of the trends and developments of traditional music studies in Asia 20 years. In line with that, 'Suryati et al. (2025) also stated that studies exploring and evaluating the trends and developments of traditional music studies in Asia 20 years must be discussed.

The trends and developments in traditional Asian music studies over the past two decades have exhibited crucial patterns and complexities that warrant thorough exploration and evaluation. P. Hidayatullah et al. (2025) also state that traditional music in the era of globalization has undergone a fundamental transformation both aesthetically and ethically, necessitating a new direction for future more educational and progressive studies. However, studies that have addressed issues related to traditional music so far tend to be descriptive and normative, often overlooking the evolving trends and developments in traditional music studies 20 years, particularly in Asia. As a result, academic discussions on traditional music have stagnated, and existing studies have yet to address aesthetic and ethical challenges in the

globalization era adequately. In addition to exploring gaps in previous studies on traditional music, this research also evaluates the trends and developments in traditional music studies across various Asian regions over the past two decades.

Studies discussing the trends and developments of traditional music in Asia have demonstrated a contextual complexity in 20 years. However, there remains a gap in addressing the transformation of aesthetics and ethics in traditional music within the era of globalization. As a result, crucial issues surrounding traditional music must be comprehensively explored and evaluated. To investigate and assess the trends and developments in studies on traditional music issues in Asia over the past two decades, this study employs bibliometric analysis based on the Scopus database. Bibliometric analysis is used to explore trends and developments in traditional music studies in Asia 20 years, providing a foundation for evaluating and determining new directions for future research in this field. This study is also based on the argument that traditional music studies in Asia have experienced stagnation in the past two decades, meaning that their focus and findings have not adequately responded to the transformation of aesthetics and ethics in traditional music within the context of globalization.

2. Literature Review

2.1. Music studies

Studies on traditional music often spark complex and contextual debates, particularly regarding preserving authenticity and adapting to change (Qiu et al., 2024). Discussions on traditional music in existing studies also emphasize the importance of maintaining its original form as a historically sacred cultural heritage, where any form of innovation is considered to have fundamental implications for traditional music (Camlin et al., 2022; Powell, 2021; Shashidhar et al., 2023). This context aligns with Gaunt et al. (2021), who argue for a more progressive perspective that views adaptation and reinterpretation as a natural part of cultural dynamics, ensuring that traditional music remains relevant in modern society. However, debates on traditional music studies do not only arise in terms of aesthetics and ethics but also frequently emerge in methodological aspects, particularly in interpreting the symbolic meaning of traditional music in an academic context in the era of globalization.

The prospects for studies on traditional music in the era of globalization are becoming increasingly promising, in line with the growing awareness of the importance of musical resilience as a cultural heritage (Suryati et al., 2025). Amid the currents of global cultural homogenization, traditional music can serve as a valuable source of local identity, offering both uniqueness and academic significance. This perspective is reinforced by McKerrell (2022), who argues that studies on traditional

music are not only relevant within the framework of ethnomusicological debates but can also be expanded into interdisciplinary fields such as anthropology, history, education, and the creative industries. Therefore, the productivity of traditional music studies should be seen as a driving force in promoting cultural identity in the era of globalization, ensuring that existing research can serve as valuable lessons in addressing cultural challenges. Tan (2021) also emphasizes that the debates emerging from traditional music studies have the potential to provide meaningful insights in the process of cultural resilience and innovation on a global scale.

2.2. Traditional music

Traditional music is a type of music that develops within a community and is passed down from generation to generation (Georgiou, 2023; Yohana, 2023). According to Dfa & Su (2024), traditional music not only serves as entertainment but also holds significant historical, social, and ritual value in people's lives. The main characteristics of traditional music include the use of local languages in lyrics, repetitive rhythmic patterns, and vocal techniques and instruments inherited over time (Jaskari, 2023; Yohana, 2023). Sanjaya (2021) also states that traditional music generally employs region-specific instruments and has a simpler structure than modern music. This perspective is reinforced by 'Silahudin (2019), who explains that traditional music has a distinctive expression, incorporating lyrics, musicality, presentation style, rhythm, harmony, melody, and classical techniques. Although traditional music is often perceived as static, some elements can evolve through innovation without losing their original cultural value (Chincharauli, 2021). Therefore, traditional music plays a crucial role in preserving a nation's cultural identity.

In addition to appearing in various forms, traditional music reflects a society's cultural richness, whether in terms of musical instruments, presentation style, or social function. According to P. Hidayatullah et al. (2025), these characteristics of traditional music can be seen in Javanese traditional music, such as gamelan, which is performed as an ensemble using instruments like the gong, kenong, and saron. In Minangkabau society, traditional music is played using a combination of metal percussion instruments, typically performed to accompany traditional (Darlenis, 2022; Fris Okta Falma et al., 2021; Rustim et al., 2023). Furthermore, in his study, R. Li (2022) highlights that traditional music also includes distinctive vocal forms, such as *tembang macapat* (A type of Javanese art that combines poetry with music and Javanese philosophy of life), which is rich in philosophical values and moral teachings within a community. From these various characteristics and forms, it can be reflected that traditional music possesses unique rhythmic structures, scales, and cultural

contexts, making it not only a form of entertainment but also a medium for expressing identity and the values of a community.

2.3. Bibliometric analysis

Bibliometrics is a method used to measure and evaluate scientific data contained within journal publications (Nundy et al., 2021). In bibliometric studies, scientific data such as bibliographies, publication frequency, citation counts, authorship, institutional affiliations, and countries of origin serve as key indicators for uncovering trends and gaps within a particular field of knowledge (Hu et al., 2024; José de Oliveira et al., 2019). The bibliometric process involves collecting data from electronic databases, which is then extracted and organized—often with the aid of computer software—to generate insights that can be used to assess the impact and relevance of research (Lazarides et al., 2023). As noted by Raman et al. (2024), bibliometrics plays a crucial role in providing researchers with tools for evaluating and planning research across a variety of disciplines. Accordingly, bibliometric methods are not only employed to identify patterns but also to analyze the evolution of scholarly publications.

This approach enables the scientific expansion of knowledge boundaries by investigating and identifying relevant and cutting-edge research topics (Aria & Cuccurullo, 2017). The first component relies on statistical techniques and the interpretation of indicators that reflect scientific performance—in terms of both productivity and influence—of various academic actors, such as authors, institutions, and countries (Xu et al., 2024). The second component involves the graphical mapping of science, which allows for the analysis and visualization of networks or structural connections within specific fields. Given the complementary nature of these approaches, bibliometric experts generally recommend employing both procedures in tandem. However, in practice, it is common to find studies that utilize only one of these approaches (Gaviria-Marin, 2021). In this context, bibliometrics is applied to assess research impact across diverse fields, including legal scholarship (Blakeman, 2018). As such, bibliometrics emerges as a method that synthesizes a variety of available services, outlining not only their advantages and limitations but also the challenges and issues arising from diverse research outcomes. Importantly, bibliometric methods can enhance the rigor of literature reviews and reduce researcher bias, thereby serving as a valuable complement to both meta-analyses and systematic literature reviews (Zupic & Čater, 2015).

3. Methods

This study was conducted amidst a rising trend where modern music is more popular than traditional music. However, this study focuses on studying and evaluating

research that addresses issues concerning traditional music in Asia 20 years using articles retrieved from the Scopus database as the unit of analysis. The selection of traditional music issues as the object of study stems from three weighty considerations. Firstly, traditional music has fundamental issues that have never been comprehensively addressed by previous research in the past two decades, particularly in the Asian context. Secondly, traditional music possesses abstract and concrete contextual characteristics, and thus it is crucial to explore. Thirdly, traditional music possesses fundamental patterns and dynamics which are significant to take into account. These three points are the foundation of this research, which explores and analyzes the trends and developments in research on Asian traditional music 20 years, based on article searches in the Scopus database.

This study adopts a qualitative descriptive approach utilizing a case study method based on bibliometric analysis. Bibliometric analysis helps to analyze and map large amounts of scientific data, thus positioning it as an essential tool in the discovery and evaluation of trends and developments across specific areas of study (Wallin, 2005). 'Donthu et al. (2022) argues that bibliometric analysis is able to deconstruct and objectively analyze scientific studies in a systematic manner, thereby allowing one to critically study the productivity and trends of a particular scholarly discipline. That is, bibliometric-based studies can provide recommendations and create a firm platform for evaluating established disciplines, identifying gaps in knowledge, generating new concepts, and developing a particular discipline empirically, methodologically, and theoretically (Fernando et al., 2024, 2025). This context is the basis on which this research applies bibliometric analysis in exploring and evaluating the productivity, trends, and developments of studies of traditional music in Asian 20 years.

Searching and reducing the data using traditional AND music keywords in the Scopus database resulted in 1,872 publication documents. From 1. 872 publication documents, the limitation process was then carried out based on TITLE-ABS-KEY ("traditional music") AND PUBYEAR > 2004 AND PUBYEAR < 2024 AND (LIMIT-TO (SUBJAREA, "SOCI") OR LIMIT-TO (SUBJAREA, "ARTS")) AND (LIMIT-TO (DOCTYPE, "ar")) AND (LIMIT-TO (LANGUAGE, 'English')) AND (LIMIT-TO (AFFILCOUNTRY, 'China') OR LIMIT-TO (AFFILCOUNTRY, 'Thailand') OR LIMIT-TO (AFFILCOUNTRY, 'Indonesia') OR LIMIT-TO (AFFILCOUNTRY, 'Malaysia') OR LIMIT-TO (AFFILCOUNTRY, 'South Korea') OR LIMIT-TO (AFFILCOUNTRY, "Kazakhstan") OR LIMIT-TO (AFFILCOUNTRY, 'Japan') OR LIMIT-TO (AFFILCOUNTRY, 'India') OR LIMIT-TO (AFFILCOUNTRY, 'Hong Kong') OR LIMIT-TO (AFFILCOUNTRY, 'Iran') OR LIMIT-TO (AFFILCOUNTRY, 'Singapore') OR LIMIT-TO (AFFILCOUNTRY, 'Viet Nam') OR LIMIT-TO (AFFILCOUNTRY, "Uzbekistan") OR LIMIT-TO (AFFILCOUNTRY, 'Taiwan') OR LIMIT-TO (AFFILCOUNTRY, 'Sri Lanka') OR LIMIT-TO

(AFFILCOUNTRY, 'Philippines') OR LIMIT-TO (AFFILCOUNTRY, 'Kyrgyzstan')) AND (LIMIT-TO (SRCTYPE, 'j')) AND (LIMIT-TO (PUBSTAGE, 'final')). The search and reduction flow in the data can also be seen in Table 1.

Table 1: Search and reduction on Scopus database.
Source. Scopus Database in 2025

No	Identifications	Limitations	Documents
1	Keywords	Traditional music	1.872
2	Years	2004 – 2024	1.753
3	Subject areas	Arts and Humanities; Social Science	1.058
4	Document types	Articles	678
5	Countries	Asia	187
6	Source types	Journal	186
7	Publication stages	Final	182

Table 1 shows the search and reduction flow of the data based on the Scopus database. Data that has been reduced and collected through the Scopus database is then exported into RIS (Research Information Sytems) and CSV (Comma Separated Values) based document formats for analysis. The analysis process is inductive in its approach, which randomly uses software based on the VOSviewers and Biblioshiny application. Thus, the data described in this study represents the visualization of images, graphs, diagrams, and tables containing the 10 most frequently appearing and used dominant entity characteristics relevant to the trends and developments of traditional music studies in Asia 20 years. From the analysis process, it is possible to draw conclusions on exploring and evaluating the trends and developments in the publication of traditional music studies in Asia 20 years based on article search results in the Scopus database.

4. Results

The discussion of traditional music issues based on the Scopus database in Asia 20 years is important to explore and examine to identify emerging areas for research into traditional music in light of the rapid technological, social, and cultural shifts of the globalized era. Trends and research developments on Asian traditional music concerns within 20 years can be assessed with the Scopus database. These patterns, trends, and developments are reflected in the findings of this study.

4.1. Trends in traditional music studies in Asia 20 years

Studies focusing on issues related to traditional music in Asia in 20 years demonstrate a highly complex publication trend from 2004 to 2024. This complexity can be explored and evaluated through annual publication data from the Scopus database (see Figure 1), consistent publication sources (see Figure 2), and countries that have consistently

published research on traditional music in Asia during this 20-year period (see Figure 3).

Figure 1: Documents publications of traditional music studies in Asia 20 years
 Source: Scopus Database (2025).

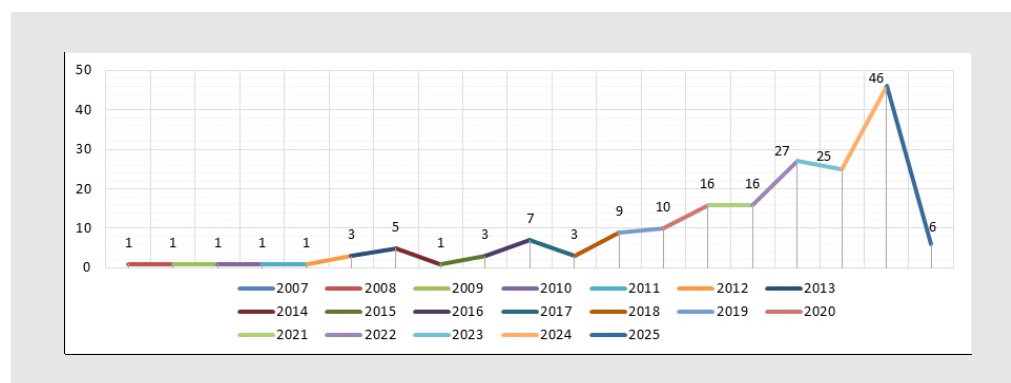


Figure 1 illustrates the publication trends of studies on traditional music in Asia 20 years, based on search results from the Scopus database. A total of 182 documents were published during this period, with a noticeable increase in research interest in recent years. The number of publications is as follows: In 2007, there was 1 publication document; in 2008, there was 1 publication document; in 2009, there was 1 publication document; in 2010, there was 1 publication document; in 2011, there was 1 publication document; in 2012 there were 3 publication documents; in 2013 there were 5 publication documents; in 2014 there was 1 publication document; in 2015 there were 3 publication documents; in 2016 there were 7 publication documents; in 2017 there were 3 publication documents; in 2018 there were 9 publication documents; in 2019 there were 10 publication documents; in 2020 there were 16 publication documents; in 2021 there were 16 publication documents; in 2022 there were 27 publication documents; in 2023 there were 25 publication documents; 2024 there were 46 publication documents; and 2025 there were 6 publication documents.

From the annual publication data on traditional music studies in Asia presented in Figure 1, three key trends can be identified. First, 2024 (46 publications), 2022 (27 publications), and 2023 (25 publications) recorded the highest number of publications on traditional music studies in Asia 20 years. Second, 2021 (16 publication documents), 2019 (10 publication documents), and 2018 (6 publication documents) saw a relatively high number of publications in Asia 20 years. Third, 2013 (5 publications), 2012 (2 publications), and 2007 (1 publication) had the lowest number of publications on traditional music studies in Asia 20 years.

Figure 2: A consistent source for publishing studies of traditional music in Asia
 Source: Scopus Database (2025).

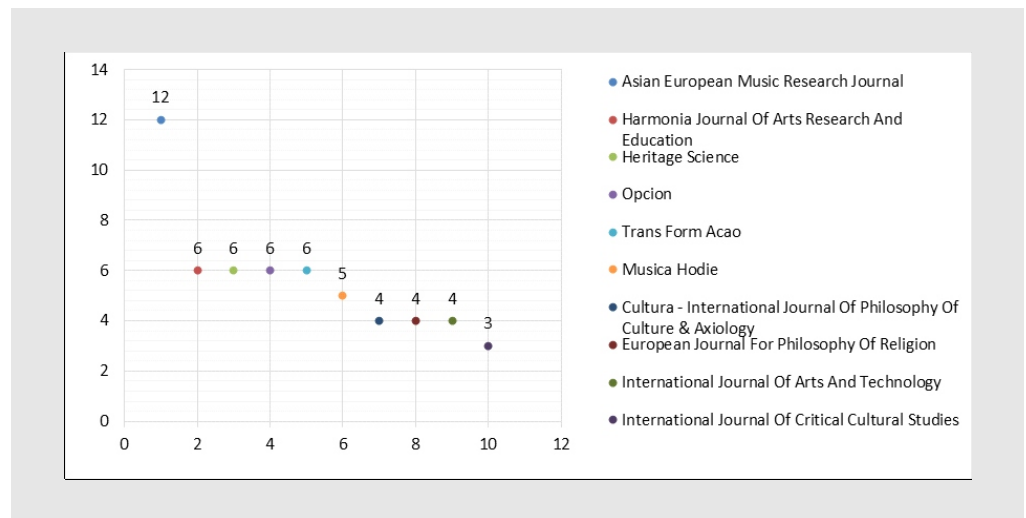


Figure 2 is a diagram showing 10 sources that have consistently published traditional music studies in Asia 20 years, based on search results on the Scopus database. A total of 56 documents were published during this period. The consistent source for publishing studies of traditional music in Asia as follows: Asian European Music Research Journal with 12 publications; Harmonia Journal of Arts Research and Education with 6 publications; Heritage Science with 6 publications; Opcion with 6 publications; Trans Form Acao with 6 publications; Musica Hodie with 5 publications; Cultura - International Journal of Philosophy of Culture & Axiology with 4 publications; European Journal for Philosophy of Religion with 4 publications; International Journal of Arts and Technology with 4 publications; and International Journal of Critical Cultural Studies with 3 publications. From these 10 sources, three key trends can be identified. First, the Asian European Music Research Journal has been the most consistent source in publishing studies on traditional music in Asia, with 12 publications in 20 years. Second, Harmonia Journal of Arts Research and Education, Heritage Science, and Opcion have also shown a relatively consistent contribution to the field, each publishing 6 studies on traditional music in Asia during the same period. Third, Cultura – International Journal of Philosophy of Culture & Axiology, European Journal for Philosophy of Religion, and International Journal of Arts and Technology have been the least consistent sources, each publishing only 4 studies on traditional music in Asia over the past two decades.

Figure 3: The dominant Asia countries published traditional music studies
 Source: Scopus Database (2025).

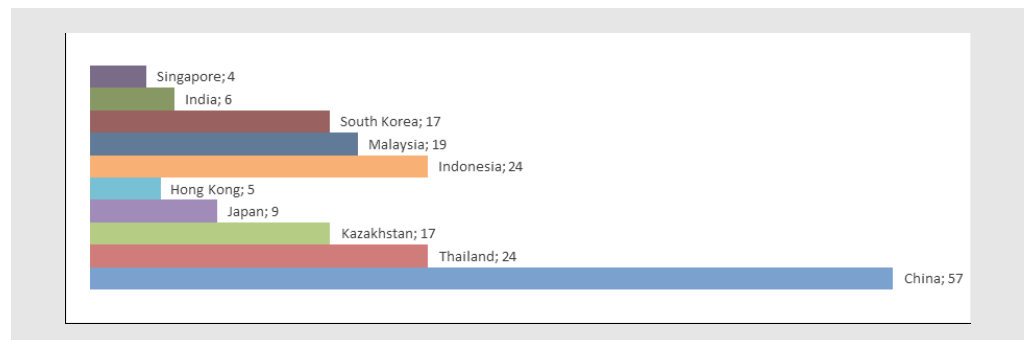


Figure 3 illustrates a chart of ten Asian countries that have consistently generated research on traditional music based on the Scopus database within 20 years, with a total of 182 publication documents. China leads with 57 document, followed by Indonesia and Thailand with 24 document each, Malaysia with 19 document, Kazakhstan and South Korea with 17 document, Japan with 9 document, India with 6 document, Hong Kong with 5 document, and Singapore with 4 document. From the distribution of these ten countries, three key trends can be identified. First, the top three most prolific producers of Asian traditional music studies within 20 years are China (57 document), Thailand (24 document), and Indonesia (24 document). Second, countries with a moderate number of publications are Malaysia (19 document), South Korea (17 document), and Kazakhstan (17 document). Third, among the countries that have the least number of publications on traditional music in the same period are Japan (9 document), India (6 document), and Hong Kong (5 document).

4.2. Patterns of Traditional Music Studies in Asia 20 years

Studies focusing on traditional music issues in Asia 20 years reveal a highly complex publication pattern from 2004 to 2024. This complexity can be observed and evaluated through the most frequently used dominant subject areas in traditional music studies in Asia 20 years (see Figure 4), the thematic development of traditional music studies in Asia over the same period (see Figure 5), and the overlay visualization based on the most frequently occurring keywords in traditional music studies in Asia 5 years (see Figure 6).

Figure 4: The dominant subject area of traditional music studies in Asia
 Source: Scopus Database (2025).

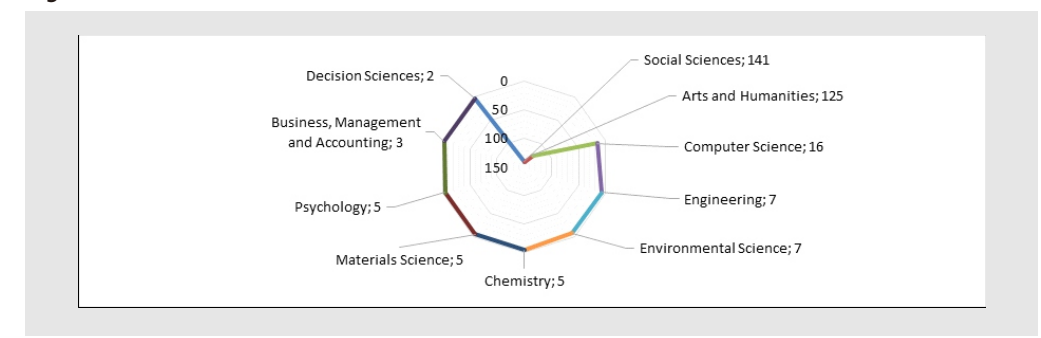


Figure 4 is a radar showing the 10 dominant subject areas of traditional music studies in Asia, based on search results on the Scopus database. A total of 316 document publications were published during this period. The 10 dominant subject areas of publications are as follows: Social Science with 141 document publications; Arts and Humanities with 125 document publications; Computer Science with 16 document publications; Engineering with 7 document publications; Environmental Science with 7 document publications; Chemistry with document 5 publications; Materials Science with document 5 publications; Psychology with 5 document publications; Business, Management and Accounting with document 3 publications; Decision Sciences with 2 document publications. From these 10 subject areas, three dominant subject areas frequently appear and are utilized in studies on traditional music in Asia 20 years. First, the Social Sciences subject area is the most commonly appearing and used in studies on traditional music in Asia 20 years, with 141 published documents. Second, the Computer Science subject area appears frequently and has been used in studies on traditional music in Asia 20 years, with 16 published documents. Third, the Decision Sciences subject area appears the least and has been used in studies on traditional music in Asia 20 years, with only 2 published documents.

Figure 5: Illustration of three-field plot elements, consisting of a list of author, author university, and title topics.

Source: Scopus Database

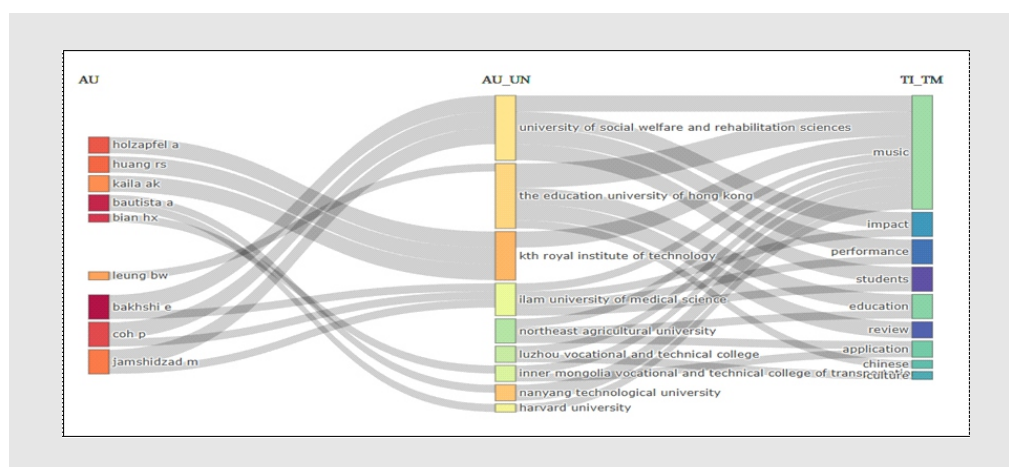


Figure 5 indicates the three-field plot pattern of traditional music studies in Asia 20 years. Figure 5 demonstrates the interrelationships among three leading variables: Author (AU), Author's University (AU_UN), and Title Topics (TI_TM). Firstly, nine most common authors according to the Author (AU) field of frequently occurring authors in traditional music publications in Asia 20 years are highlighted as follows: Holzapfel A, Huang RS, Kaila AK, Bautista A, Bian HX, Leung BW, Bakhshi E, Coh P, and Jamshidzad M. Second, the Author's University (AU_UN) field tags nine academic affiliations most typically associated with traditional music journals in Asia for this period: University of

Social Welfare and Rehabilitation Sciences, The Education University of Hong Kong, KTH Royal Institute of Technology, Ilam University of Medical Science, Northeast Agricultural University, Luzhou Vocational and Technical College, Inner Mongolia Vocational and Technical College of Transportation, Nanyang Technological University, and Harvard University. Third, the Title Topics (TI_TM) field gives us the nine most common occurring words in study titles of traditional Asian music of 20 years: Music, Impact, Performance, Students, Education, Review, Application, Chinese, and Culture.

Figure 6: Overlay visualization of traditional music studies based on keywords
 Source: Scopus Database (2025).

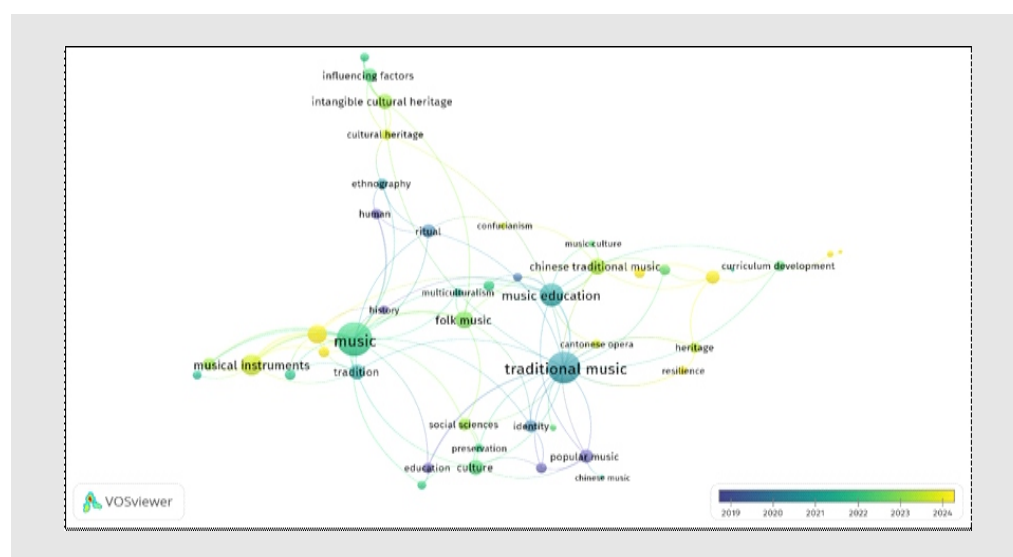


Figure 6 shows the keyword pattern based on the most frequently used and occurring words in Asian traditional music studies five years back based on the Scopus database. The analysis gives a total of 49 items grouped into nine dominant clusters. Cluster 1, as seen in turquoise green, has 9 items such as engineering education, gamelan, history, Indonesia, instrument, music, musical instruments, piano teaching, and tradition. Cluster 2, in green, contains 6 items like Chinese traditional music, cultural identity, cultural preservation, Henan zheng music, music culture, and traditional music education. Cluster 3, in purple, contains 5 items like Chinese music, globalization, identity, Iranian culture, and popular culture. Cluster 4, in green, also contains 5 items like culture, education, ethnomusicology, preservation, and social sciences. Cluster 5, light teal, has 5 items like e-learning, folk music, multiculturalism, music education, and music theory. Cluster 6, light yellow, has 4 items like Confucianism, ethnography, human, and ritual. Cluster 7, light blue, has 4 items like Cantonese opera, heritage, resilience, and traditional music. Cluster 8, colored yellow, also contains 4 components like cultural heritage, influencing factors, intangible cultural heritage, and protection and utilization. Lastly, Cluster 9, colored dark yellow, contains 3 components: cultural

exchange, curriculum making, and Western music. The above clusters as a whole indicate the richness of themes as well as interdisciplinarity of the studies on traditional music in Asia in the recent years.

4.3. Development of traditional music studies in Asia 20 years

The development of traditional music studies in Asia can be evaluated through Scopus database publications 20 years, revealing the complexity of patterns and the most frequently used themes. This context can be explored and assessed through the most consistent affiliations publishing traditional music studies in Asia 20 years (see Figure 7), the most commonly used themes (see Figure 8), and the most cited traditional music studies in Asia 20 years (see Table 2).

Figure 7: Most relevant affiliations.
 Source: Scopus Database (2025).

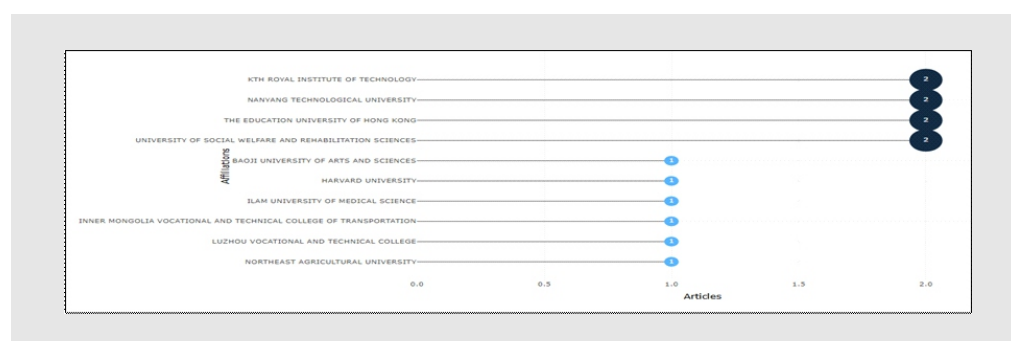


Figure 7 shows a graph showing the 10 most consistent affiliations to publish conventional music studies in Asia, based on Scopus database in 20 years. KTH Royal Institute of Technology, Nanyang Technological University, The Education University of Hong Kong, and the University of Social Welfare and Rehabilitation Sciences each published 2 documents. The other affiliations include Baoji University of Arts and Sciences, Harvard University, Ilam University of Medical Science, Inner Mongolia Vocational and Technical College of Transportation, Luzhou Vocational and Technical College, and Northeast Agricultural University, with 1 document publication.

Figure 8: The thematic pattern of traditional music studies in Asia is title-based
 Source: Scopus Database (2025).

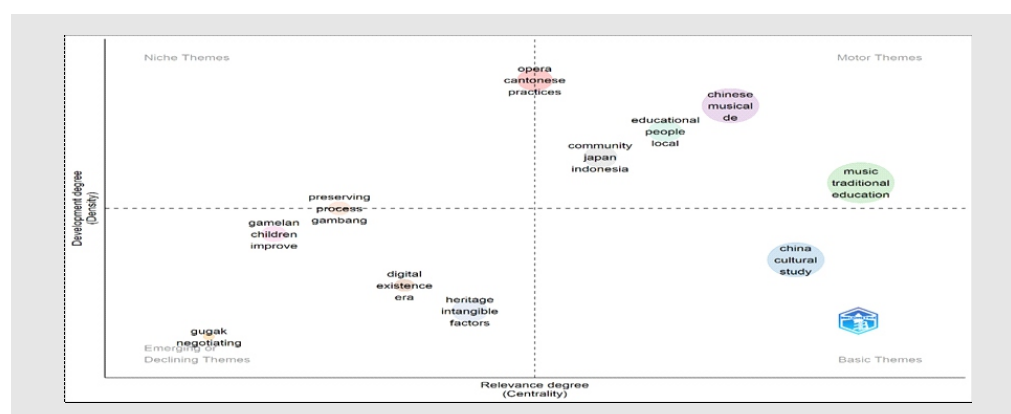


Figure 8 shows the most frequent and potential title-based thematic patterns in traditional Asian music studies 20 years, based on search results in the Scopus database with four crucial thematic patterns. First, Niche Themes contain 5 title-based thematic patterns with the potential to be developed in future studies: Opera, Cantonese, practices, preserving, and process. Second, Motor Themes contains 11 thematic patterns based on the title that appears most often and are used but have not been discussed in depth in previous studies: Chinese, musical, educational, people, local, community, Japan, Indonesia, music, traditional, and education. Third, the Emerging of Declining Themes 10 thematic patterns based on titles that have become dominant themes in traditional music studies: Gambang, gamelan, children, improve, digital, existence era, heritage, intangible factors, gugak (traditional South Korean musical instruments and dances), and negotiating. Fourth, Basic Themes became the basis of discussion in previous studies, namely, China and cultural studies.

Table 2: The most cited article and most relevant to traditional music studies. Source. Scopus Database 2025.

Author	Title	Focus	Citation
Xu (2020)	Research on music culture personalized recommendation based on factor decomposition machine	The implications of the Internet on music	36
Yang & Welch (2023)	A systematic literature review of Chinese music education studies during 2007 to 2019	Features of music education	29
Bian (2016)	Application of virtual reality in music teaching system	The efficiency of music education	23
Wang (2021)	Preservation and promotion of China's musical cultural heritage on the internet	The implications of the Internet on music	20
Li (2020)	Application of computer-based auto accompaniment in music education	Integration of technology and music theory	17
Wan (2020)	Digital Technologies in Music Education: The Case of Chinese Students	Implications of the internet for music education	15
Bautista et al., (2018)	Student-centered pedagogies in the Singapore music classroom: A case study on collaborative composition	Collaborative music education	15
Quin (2021)	East meets West: Investigating the state of DJing culture and turntablism pedagogy in China	DJ music and cultural practices	14
Finchum-Sung (2012)	Designing a fresh tradition: Young Gugak and sonic imaginings for a progressive Korea	South Korean music culture and modern music	13
Song & Yuan (2021)	Tourism and its impact on Dong traditional music and life in Xiaohuang	Implications of tourism on traditional music	12
Ng (2018)	Enabling Popular Music Teaching in the Secondary Classroom-Singapore Teachers' Perspectives	Popular music among the youth	12
Leung (2024)	Transmission of Cantonese opera in school music education: a survey of Hong Kong and Guangdong music teachers for policy review	Traditional music education in the era of globalization	10
Huang et al. (2023)	Beyond Diverse Datasets: Responsible MIR, Interdisciplinarity, and the Fractured Worlds of Music	The threat to music education	9
Jamshidzad et al. (2020)	Impact of music type on motor coordination task performance among introverted and extroverted students	Music and cognitive psychology	9
Finchum-Sung (2012)	Visual excess: The visuality of traditional music performance in south korea	Visualization of traditional music performance	9

Table 2 is an exploration and evaluation of the 15 most cited Scopus database-based traditional music studies of 20 years in Asia. Table 2 also shows three significant trends

regarding the most cited Scopus database-based traditional music studies. First, the highest-cited traditional music studies focus on the implications of the internet on traditional music (Xu, 2020), with 36 citations in 20 years. Second, the relatively highly cited traditional music studies focus on integrating technology and traditional music theory (Li, 2020), with 17 citations in 20 years. Third, the least cited traditional music studies focus on the visualization of traditional music performance (Finchum-Sung, 2012), with 9 citations in 20 years.

5. Discussions

The findings of this study indicate that research on traditional music in Asia 20 years has experienced stagnation in terms of both themes and focus of discussion. From an exploration of 1,872 documents published through the Scopus database, the journal *Asian European Music Research Journal* is the most consistent source of publishing traditional music studies in Asia, with 12 documents published in 20 years (see Figure 2). Social Sciences is the most common subject area used in traditional music studies in Asia 20 years (see figure 4). The stagnation of traditional music studies in Asia 20 years has significance for the trend and development of existing studies in responding to the aesthetic and ethical transformation of traditional music in the era of globalization. According to , this context can be reflected through the most recurrent themes used in relevant studies, which have fluctuated in focus and object of research. Future studies on traditional music must find new directions in responding to the aesthetic and ethical transformation of traditional music in the era of globalization.

Research on traditional music in Asia 20 years has not progressed significantly in terms of focus or themes. This context can be observed through three key domains reflecting the productivity of trends and developments in traditional Asian music studies 20 years. First, the most frequent keyword-based entity patterns appearing and used in traditional music studies in Asia, based on search results on the Scopus database, are only 49 items and 9 dominant clusters (see Figure 6). Second, the thematic patterns that frequently appear and are used in traditional Asian music studies emphasize only four dominant thematic patterns in 20 years (see Figure 8). Third, the most cited studies that focus on traditional music relate to the implications of the internet on traditional music (see Table 2). From these three domains, it can be reflected that research on traditional music remains limited, especially in response to the aesthetic and ethical transformation of traditional music in the era of globalization in Asian regions.

Studies focusing on traditional music issues in Asia 20 years have yet to demonstrate a comprehensive response, both conceptually and practically, in the era

of globalization. Addressing crucial issues related to traditional music in this globalized era inevitably presents complex challenges and opportunities for the future. – also stated that studies that focus on traditional music issues tend to be descriptive normative, so new directions and ideas are needed that are more accommodating in responding to crucial issues about traditional music in the era of globalization. ' also affirmed that studies that focus on discussing crucial issues of traditional music must be able to provide accommodating preferences or solutions in responding to aesthetic and ethical issues in traditional music in the era of globalization. Thus, the trend of traditional music studies can experience significant development and make an educative contribution so that it can fundamentally answer empirical problems that occur in the aesthetics and ethics of traditional music.

Besides showing a complex of characteristics, patterns, and themes, studies of traditional music in Asia 20 years can also serve as a basis for evaluation and opportunities for future music studies to respond to. Music studies that discuss the themes of adaptation and transformation of traditional music aesthetics and ethics in the era of globalization are very potential studies to be developed in the future, considering that existing traditional music studies have not been carried out comprehensively, especially traditional music studies in Asia 20 years. ' also stated that music studies that focus on explaining the crucial issues of traditional music in the future, besides being able to identify contemporary problems, can also analyze the factors and implications of the transformation of traditional music aesthetics and ethics in the era of globalization, which often experience misconduct. Thus, an understanding of the aesthetics and ethics of traditional music can be explained comprehensively so as to bring new knowledge about the existence and adaptation of traditional music in the era of globalization.

The development of traditional music has been marked by highly complex dynamics over time, both aesthetically and ethically . Initially, traditional music evolved orally within local communities and was used in sacred ceremonies and social contexts. However, with the influence of foreign cultures, globalization, and technological advancements, traditional music has undergone transformations in both its aesthetics and ethics, affecting its presentation and function . Musicians have often responded to this shift by creating more adaptive musical works, blending traditional musical elements with modern influences. This has led to digital-based traditional instruments and styles that align with more popular music trends. The evolution of traditional music should be seen as a crucial phenomenon that must be addressed in music studies, as it has given rise to new aesthetics and ethics within musical artistry. Thus, efforts to preserve traditional music can become a global

discourse, encouraging the emergence of productive and progressive studies in the field.

The findings of this study have significant global implications in enhancing the understanding of cross-cultural traditional music and perspectives, helping to preserve local identities amid the homogenizing forces of globalization. Through the exploration and evaluation of the publication documents of traditional music studies, the dialogues established in this study can open up opportunities for formal and informal institutions to accommodate and develop traditional music studies in the era of globalization. Besides being accommodated in the resilience process, trends and developments in traditional music studies can also be used as a dialogical basis for developing concepts about the aesthetics and ethics of traditional music from a global perspective. In the context of science, trends and developments in traditional music studies can encourage a decolonialization approach, expand the horizon of knowledge, and evaluate the global domination of local perspectives. Thus, traditional music is not only positioned as a local artifact but also has an important position in global academic dialogues.

6. Conclusions

The findings of this study highlight that research on traditional music issues in Asia 20 years has experienced stagnation in both thematic scope and research focus. From the exploration of 1,872 Scopus database publication documents, the journal *Asian European Music Research Journal* is the most consistent source of publishing traditional music studies, based on the subject area of Social Sciences being the most frequently appearing and used subject in traditional music studies in Asia 20 years. However, these studies have not been able to interpret and respond to the aesthetic and ethical transformation of traditional music in the era of globalization, which still has the potential to raise various kinds of problems in the context of culture, musical instruments, presentation styles, and social functions. From exploring and evaluating traditional music studies in Asia 20 years, this study recommends the importance of future music studies to analyze the factors and implications of the aesthetic and ethical transformation of traditional music in the era of globalization, which often experiences conceptual and practical misconduct.

The commitment of academics and practitioners is also crucial in fostering scholarly dialogues on contemporary issues in traditional music. This ensures that studies in music arts contribute meaningfully to the global preservation and sustainability of traditional music. For practitioners who have access to shaping policy, the key findings in traditional music studies can be used as a preference in the process

of advancing traditional music arts that are more progressive for the development of local music in the global challenge. For academics, the development of traditional music studies in the era of globalization can be the basis for identifying and even providing formulas with academic standards in conceptualizing crucial issues related to music empirically, methodologically, and theoretically. Thus, the trends and developments in traditional music studies in Asia 20 years can be used as a basis for practitioners and academics to build grassroots movements to advance traditional arts on a global scale.

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