

高等教育中非音樂系學生的音樂教學課程之探究

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摘要

本文在針對高等教育下非音樂系學生的音樂教學課程。此篇研究呈現出大學生的音樂發展特質,尤其在參與音樂的學習過程及其相關活動,予以清晰且客觀地探討分析,更進一步具體的定義出現今大學中對修習通識音樂課程學生的個性特質。藉由其先前具有的音樂背景、經驗、態度及現有的音樂能力,透過研究方法中的問卷調查(questionnaire survey)和深度訪談(in-depth interview study)方式,期盼能充分地瞭解學生的認知與需求,以縱觀多層風貌的通識音樂教學環境。藉著本文的研究顯示出:(1)分別定義出學生在音樂背景、音樂性向、音樂經驗和音樂態度方面的特質;(2)經過一學期通識音樂課程的教學,學生分別在音樂性向、態度、期許方面的改變;(3)學生回顧其高中、職階段的音樂學習經驗,進而對影響之後修習通識音樂課程的態度。希望透過本文的調查研究,提供學校在開設通識課程時的一些相關資料,並在進一步與相關領域的通識音樂教育與教學中,提供更多值得探討的研究。

關鍵字：非音樂系學生、音樂教學、音樂態度、音樂經驗、音樂性向

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1.1. Introduction-- Background to the study

Music serves many different functions and has influences on the individual's emotion, mood, and behaviour. Music also has a crucial role to play in the functioning of society as an integral part of our social lives that contributes aesthetic enjoyment and enhances the quality of life (Wright, 1998). This has been recognised through the ages that teaching – learning and research in music education historically has been towards the school-age population from primary to secondary level, where music is accessible to most teenagers, through a variety of contexts (Myers, 1995; Boal-Palheiros, 2002). Even though a general music curriculum was established in the system of higher education, it has always been a low priority. A number of publications offer comment on general music and curriculum integration, the field of music teaching and learning for non-specialist students in higher education has not historically received a high priority in music research, especially in Taiwan. That is to say, the status of the music curriculum has always been low as compared with other subjects in past decades.

This raises particular questions about the role of music is in young peoples' lives and about the place of non-music major students who are called non-specialist music students in music education. Furthermore, how do those students perceive the programmes? How have curriculum practice and research interacted in music teaching and learning for non-specialists? All the questions above stimulate an examination of practice and theory in general music curriculum research and an investigation into music teaching and learning for non-specialist students in higher education. This study investigates the importance of music teaching and learning for non-specialist students in higher education, and the characteristics of different musical learning variables. Three empirical studies were conducted with students at two different age levels - young adulthood (18-21) and adulthood (22-25), which investigated interpersonal contexts of musical learning (alone and with classmates), social and educational contexts (secondary and university).

As a result, this study summarizes the main findings of the two studies. It examines the important influences of music teaching and learning for non-music major students in higher education and the characteristics of different musical learning variables. The second part of the study outlines some possible implications for music education that can be used as a basis for decision-making in various aspects of music education program planning for young adults in higher education, particularly in the system of Technological/Vocational Education (TVE)².

² Technological/vocational education (TVE) has been officially abbreviated to TVE by the Ministry of Education, R.O.C.

1.2. Literature review

While music education has focused traditionally on the instruction of children, there is a growing population of young adult students interested in musical learning. Reports from numerous researchers (Bee, 1996; Gembris, 2002; Gembris & Davidson, 2002; Hair & Smith, 1989) have contributed to the field and evaluated young adults' education and developmental theories in music in order to build the context for their studies. After a comprehensive study of current research works, the researcher could scarcely find a research study that specifically investigates and examines young adult students in their musical learning and participation. There are problems to current musical learning in the higher education. This is particularly true of non-specialists of technological/vocational education under the higher educational system. In order to involve students effectively with the course content, these researchers take into account the factors which are potentially influential on students' musical learning. Such research may have had a limited effect on practice (Kluppelholz, 1993; Kritzmire, 1991), yet recently, there is some evidence that researchers and practitioners have begun to work more closely together (NEA, 1997; MOE 2001).

1.2.1. Educational perspectives on students' musical learning in Taiwan

Educational research in the field of music education in Taiwan has increasingly come to value what researchers elsewhere have long emphasized: the personal and political nature of education (Educational Reforms in Higher Education (ERHE), MOE, 1995). Part of the perception is reflected in an increased interest in the distinctive circumstances of the university, especially in the classroom. The significance of teaching general music in the curriculum stems from the "Outlines of Art Courses for 4-year and 2-year Technical Universities and Institutes" (OACTUI) (TVE of MOE, 2003) of Taiwan that was publicized in the Curricular Standards which emphasized the need for guided musical learning.

Outsiders' perspectives

Music is all around us: at parties, concerts, festivals, cafes and other places, where the primary focus are on performance. So, from the perspectives of outsiders music is mostly seen in terms of performance, for example in carol services, concerts, musical shows, competitions, festivals, rather than what is happening in the classroom. That is, having little or no opportunity to see music other than in public performances, it is easy to see how difficult it is to relate music to the methods used in its teaching

In addition, appropriate performances will be evident. This is because the music teachers should have demonstrated skilful discipline of the students, teaching them musicianship. This

gives them the impression that the music in schools or colleges is usually of a better standard. It may reinforce the belief of outsiders that music is 'elitist', since the participants tend to have greater musical abilities. Audiences at school performances are also apt to spread the 'elitist' viewpoint, since they are frequently related to the students who are performing (Schuell, 1988; Chien and Ong, 2005).

Teachers' perspectives

It must be kept in mind that a music teacher is likely to have undergone much more musical education and training in musicianship, such as performing skills and sight-reading, than is actually required to become a music teacher, and that this may strongly influence his/her viewpoint towards music education in schools. Moreover, music is often seen simply as an 'entertainment' for the school by those students who are from a non-musical training background. This may well put stress on the teacher to contribute more time and ideas to extra-curricular musical activities, such as the school choir or the school band, rather than developing class teaching methods, which may suffer as a result.

Music teachers must be conscious of all the pressures, which contribute to how music teaching is viewed in the classroom. In addition, music teachers do not usually regard music education merely in terms of educational progress, which takes place during lessons. Part of the 'supplementary curriculum' such as commitment, enlightenment, discipline and musicianship, are an integral part of rehearsing and performing music and are also part of the music teacher's perspective on music education (Chien and Ong, 2005; Hung, 2002).

1.2.2. An overview of the educational provision for music in Taiwan

The new National Curriculum embodies disciplines which are grouped into seven learning fields: languages, health and physical education, social studies, arts and humanities, mathematics, sciences and technology, and activity periods (MOE, 2001; Lo, 2003). Music is integrated within the 'Arts and Humanities'. According to the objectives of the Ministry of Education (2001), this is expected to accomplish three major aims: 'exploration & creation' (探索與創造); 'aesthetic judgment & critical thinking' (審美與思辨); and 'culture & understanding' (文化與瞭解) (Lo, 2003:112) concluding with the essentiality and inevitability of music within the National Curriculum.

Although the NMCS is well established and practiced in both public and private schools, it is applied solely to the primary and secondary schools³. Standard music curricula in higher education have been relegated to the "Outlines of Art Courses for 4-year and 2-year Technical

³ The educational system of primary school in UK is rather similar to elementary school in Taiwan, whereas the secondary school in UK includes junior and senior high schools, from grade 7 to 12.

Universities and Institutes” (OACTUI) (TVE of MOE, 2003), where the music curriculum is just another subject among all the art courses, such as Visual Arts, Film and Video, Drama and Dance, etc. Moreover, music or related courses are merely recommended among these art courses, and are not compulsory in universities.

1.2.3. Perspectives on non-specialist students’ musical learning in TVE and higher education

“American adults now outnumber those younger than 18 for the first time ever” (Coffmann, 2002); education now includes people of all ages and is more culturally and ethnically diverse than ever. In higher education circles, young adult students (between 19 and 25 years of age) balance family and work with education in a vocationally focused environment. Technological universities, offering Technological / Vocational Education (TVE), have become true learning communities where diverse age groups are intentionally accommodated (Hong, 1996).

One of the distinctive features for young people in a TVE system is that learning and education are viewed as a process of continuing change, affected by life experience as well as by personal, social and cultural variables (Mayer, 1995). More specifically, young adult students usually consciously integrate their accumulated prior experiences with the development of new perceptions. Hence, they are able to more effectively bring their own learning styles into the educational process, pursuing self-guided learning (Horn, 1982; Merriam, 1987; Myers, 1995). Bowles (1991) assessed a study of self-expressed music education interest and described the music experiences of prospective participants in adult (age 18 and up) music education.

A surprising amount of self-directed musical experience and learning was reported. Results indicated some important relationships between course preferences and prior experiences with similar musical activities. It shows that a positive attitude toward participation was found to be importantly related both to present involvement and to early participation in general classroom music. Although the aims of this study were to focus particularly on the participation of young adults’ music education in higher education, the data collected regarding musical preferences, experiences, and attitudes towards musical learning should be of significance to music researchers and educators at all educational levels.

1.2.4. An overview of the research question

In this chapter, theories and theses have been outlined that have indicated different factors influencing young-adult non-specialist students’ musical learning. In order to investigate variables such as musical background/experiences, musical preferences, musical

attitudes, and musical expectations as predictors of success in music study and course work, more information needs to be built up from research conducted with the actual context of musical teaching and learning for non-specialist music students. This leads to the intentions of this investigation within the field of music teaching and learning for non-specialist students in higher education; the purpose of this thesis is an attempt to understand the relationship among musical backgrounds, preferences, experiences, attitudes, and learning variables in young non-specialist students in musical learning.

The specific question is as follows:

How can non-specialist music students be characterized in terms of their musical backgrounds, experiences, preferences and attitudes?

In light of the theoretical perspectives discussed, a wide concept of non-specialist students' musical learning emerges which focuses on the characteristics of their musical backgrounds, preferences, experiences, and attitudes, and the influence of educational and psychological contexts upon it.

1.3. Research methodology and design

This chapter is intended to address the theoretical issues and research questions that emerged from the literature overview. The design of the study was organized into two phases: a pre-post questionnaire survey and a preliminary questionnaire interview with open questionnaire interview studies that were developed from both quantitative and qualitative paradigms.

1.3.1. Methodological rationale-- Qualitative and quantitative data collection

Two research methodologies embodied by both quantitative and qualitative approaches are regarded as complementary in this research. The questionnaire study tested hypotheses, with the interview gathering descriptive data. Questionnaire data included non-specialist students' musical backgrounds, experiences, preferences and attitudes, as well as changes experienced over the course of study, which were analysed using quantitative techniques. The interview study was exploratory, aimed at discovering diverse aspects of the young adult students' characteristics from their past and current musical learning.

1.3.2. The study setting

This study was carried out in a large private technological university located within a metropolitan area in southern Taiwan. The student body primarily comprises traditional, college-aged students aged between 18 and 26 and some non-traditional adult students who work during the day and study in the evenings to continue their education.

1.3.3. Data collection procedures

Questionnaires study: A pretest and posttest instructional questionnaire study

Questionnaires were completed in classrooms under the supervision of the researcher. The instructions specified that the questionnaire was to be administered in the classroom to all students under test-like conditions, and that students were not allowed to talk to one another. Care was taken to ensure that the items were not leading questions and that they were short, easy to understand and unbiased. Participants were informed that they would remain anonymous throughout, that their responses would be completely confidential and that these questionnaires were intended to assist with overall analysis, not to identify individuals.

Interviews study: The interview study was specifically aimed at investigating and exploring the non-specialist students' in technological university (TU) in relation to their attitudes, perceptions, and experiences about learning music at secondary school (senior high school stage) and expectations about current music learning in university.

1.4. Results and discussions

The investigation used a semi-structured questionnaire and interviews to ascertain the importance of general music education to the students. Respondents were asked to state whether they had ever learned or currently play a musical instrument (figure 1.1.). In total 54 respondents (47.4 %) indicated that they had never played any instrument before; 60 respondents (49.7 %) indicated that they had played an instrument; 66 participants reported that they had played at least one instrument. This reveals that 6 more students started to play an instrument after the first administration of the questionnaire. The level of participation in extra-curricular musical activities was higher and taken part between the elementary and junior high school stage (71.4%), mainly because most pupils were encouraged or required to participate. However, the level of involvement declined amongst senior high school stage to 28.6 %, with an especially sharp decline during university (college) level to 17.1%, which revealed their absence from participating in extra-curricular musical activities.

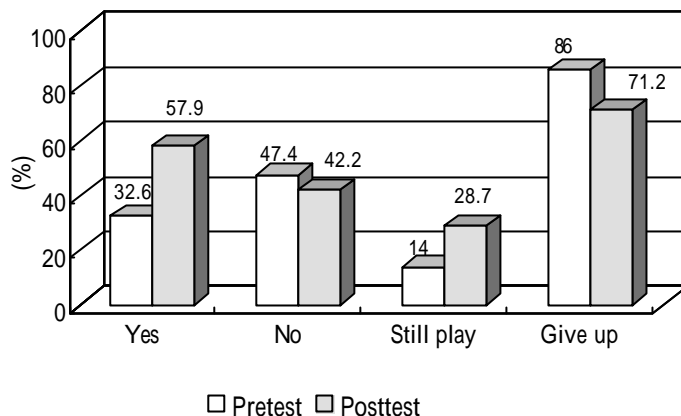


Figure 1.1. Experience of playing an instrument

There were clearly lower percentages indicated for not having participated in extra-curricular musical activity at senior high school amongst all gender and age respondents (figure 1.2 & 1.3). It is not surprising that the largest response was from females; this is in line with Turton and Durrant’s (2002) investigation.

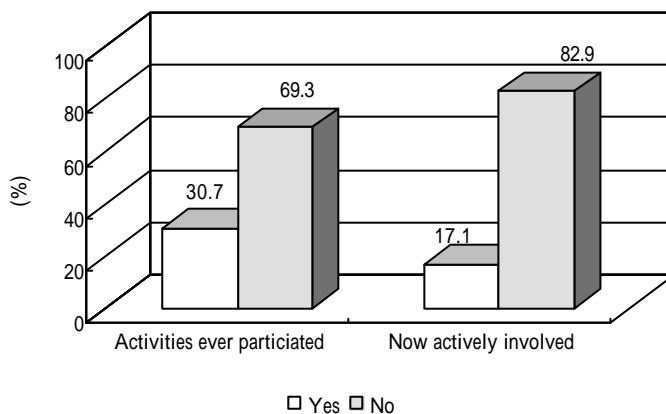


Figure 1.2. Experience of extra-curricular musical activities at school or community

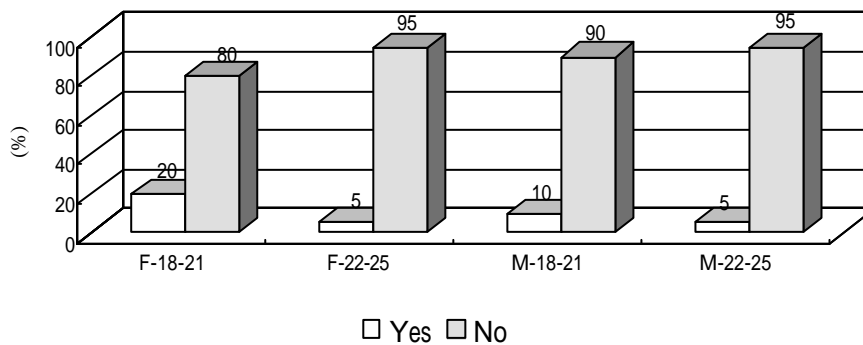


Figure 1.3. Music association or activity current involvement

In addition, the most remarkable feature is that respondents in both age and gender bands listened to Taiwanese popular music whether at senior high school or currently in university (total 78.8% at before and 57.5% at now, see figure 1.4.).This clearly reflects students' preference for pop across the adolescent to young adult range.

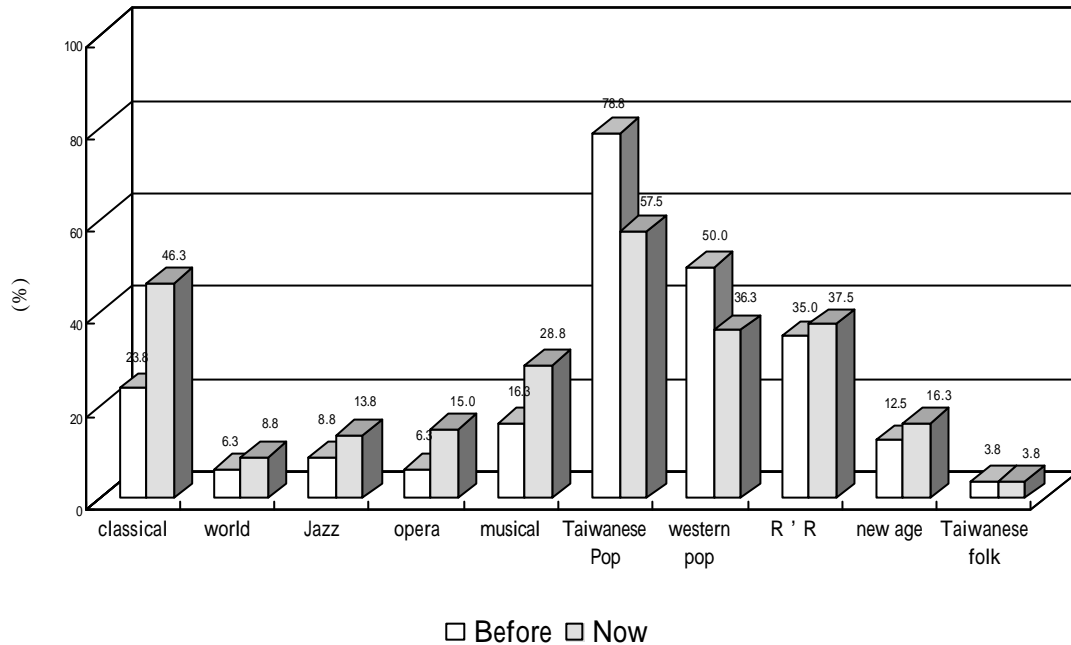


Figure 1.4. Music listening preference

The above graphic clearly shows that both male and female students gained enjoyment from music classes. Approximately 75 per cent of students overall reported enjoying their class, and the breakdown of this figure by both age and gender group is shown in figure 1.5. There is also an interesting gender effect: whereas the females' enjoyment ratings declined steadily with age (from 80% to 70%), those for males showed a greater decline with age (from 80% to 60%).

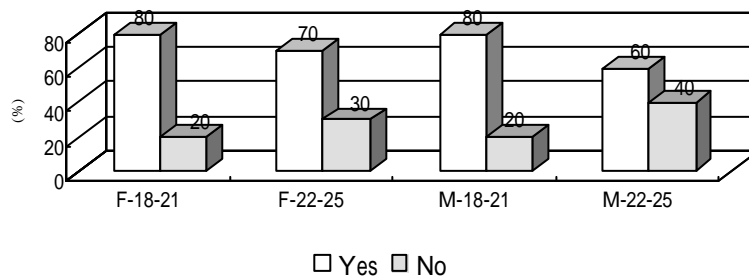


Figure1.5. Did you enjoy music class at school?

Teaching diverse music was the most notable reason for enjoying music class cited by both 22-25 year-old female(41.2%) and males (37.5%) group respondents, whereas both 18-21 year-old female(36.8%) and males (40%) group respondents cited “easy and no pressure’ as the highest reason for enjoying music class while in senior high school (figure 1.6.). It is interesting that the two groups switched choices with each other as their second highest response.

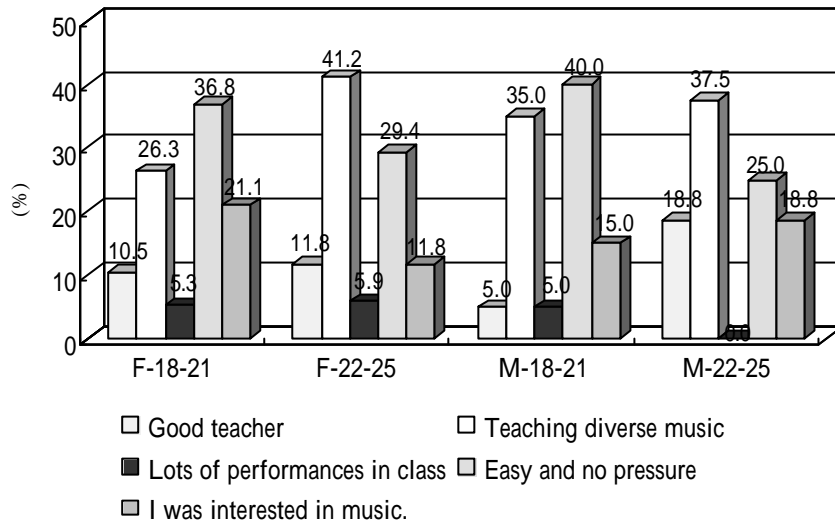


Figure1.6. Reasons for enjoying music class

It is noting while question asked about if general music curriculum is something worth doing in universities, it was answered quite spontaneously with all interviewees answering instantly and positively in all cases (figure 1.7.). There were three groups of respondents who indicated ‘Yes, absolutely’ to be the highest response. (There were none that answered either ‘No, perhaps’ or ‘No, absolutely not’). This is a fairly encouraging response indicating that general music classes in university are thought of as a worthwhile element of the curriculum.

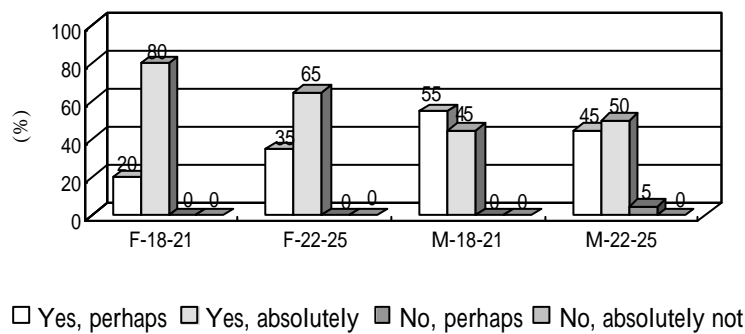


Figure1.7. Do you think that general music curriculum is something worth doing in universities?

1.5. Conclusions

1.5.1. Questionnaire study: Non-specialist music students' experiences, attitudes, expectations and preferences towards music change over a course of study

Questions looked at listening preferences for various types of music, including western classical music and popular music (both Western and Taiwanese) and frequency with which respondents listened to music. Typically, the majority of students who participated in this study reported that they like popular music. Music was an important part of their daily lives and they regularly listened to popular music and had conversations about popular music with their friends. Therefore, the proportion of those listening to popular and Rock music was established to a degree which was not significantly affected after a course of study, though, it is apparent that the frequency of listening to classical music has increased in the posttest.

The results also revealed that popular music's influence has been extensively disseminated through electronic sources, including television, radio, film, video, audio cassette, CD, CD-ROM, DVD, which become an integral part of people's auditory and visual environment. The mass media also influenced their listening and preferences in popular music (Ho, 2003) which popular music as social and cultural norms deep-rooted their stereotyped beliefs about music at school. This could explain this result from this study, to their preference for listening to music on the radio and television, their interest in singing karaoke in or outside home and their liking for Taiwanese music concerts both in and outside school. The findings in the learning expectation indicated that students came to this course with a certain degree of personal motivation. In addition, from both sections of musical attitude and expectation in the questionnaire study, it appears that the aspects of personal enjoyment in music was very important to the young adult students responded.

In summary, from the literature review as well as the formal pretest and posttest questionnaire studies, three main points can be made: 1) the importance of music to adolescents and young adults; 2) Prior learning backgrounds and experiences significantly influence personal attitudes and feelings that student bring with them when they enter a classroom ; and both teacher and student's attitudes are crucial to the success of inclusion programs for a student's music learning; and 3) how they actively use music to satisfy certain social, psychological, emotional, and developmental needs. For instance, students agreed that the general music course stimulated imagination and creativity, provided opportunities to listen, relax, and for mental stimulation, and encouraged good use of music in everyday life. These rated as important individual personal benefits.

This major study is to develop the self in such a way that music becomes an essential part of the identities of non-specialist music students: they are non-musicians (non-specialists), and as such they either see the self in relation to music or not. The data collected for this study demonstrates that many young-adult learners have been characterized in terms of their musical backgrounds, experiences, preferences and attitudes as well as their engagement in musical learning and activities. More importantly, the differences in the impact of non-specialist (student) learning between programmes taught by different music teachers can also be measured. As a result, the nature of those changes on students and teachers can be seen as important to music teaching and learning.

1.5.2. Interview study: University students' attitudes, perceptions, and reflections on their musical experiences in secondary schools

The young people stated that the school judged musical experience and knowledge differently from the way they do. The young people perceived as important such values as recreation, community, and life-style, whereas the school privileged skill-related knowledge that can be measured such as playing of music or reading music (Stalhammar, 2003). The objectives of Taiwanese education are dominated by economic and political interests because of the surge of economic growth. This has had consequences for the humanities and arts, including music. Once concepts and values have taken root and become entrenched over past decades, they cannot be changed overnight. More importantly, if students have neither motivation nor competence, it makes it more difficult to participate in musical activities (Wang, 1990; Wu, 1998; Su, 2001). The problem, also stated by (Chang, 1998), is that the majority of public in society take a narrow view of music, regarding it either as a specialty niche that requires musical talent, or simply as entertainment.

While asking about the perceptions of their past music class learning, most respondents recognised music class as an enjoyable experience (figure 1.9.). A few statements from the interview questions clearly revealed how the students see themselves in relation to their peers with whom they will be sharing the music. Music is something with which they can identify. In other words, the sense of self in relation to music seems strongly linked with their relationships with others. During the process of the interview, young people indicated that their school's world of music forms no more than a small, regulated part of their own world of music. As a result, the study gives insight into non-specialist students' own past music learning experiences in school and allows their views and expectations of current music learning in university to be interpreted and evaluated.

In summary, this interview study considered the concept of experience in relation to music in general and what students mean by music. From the analysis of: (1) what the

students take music to be (what does music mean to them?); (2) their rational and emotional experience of music (what is their experience of music and where does it occur' ?) and (3) the educational structures, emerges a clarification of the teacher-student encounters and the university (school) -student encounters (what barriers, as 'non-specialist music majors', to musical learning would they experience?). In the first case, it is a question of the students' relation to each other in respect of educational influence and interaction; in the second case it is a question of the students' view of, and attitude to the music in university (school).

1.5.3. Limitations of the study

Initially, one of the challenges of this research has been the fact that there was no previous study in this field in Taiwan. As a subject of study, music for non-specialists in higher education is very little explored, and even less is general music education for that matter. As the status of general music education in technological/vocational education (TVE) discussed above-- the field of music teaching and learning for non-specialist students in higher education has not historically received a high priority in music research, very little statistical data exists and therefore, the apparent lack of an appropriate framework for the planning and monitoring of objectives within the general music teaching community have compounded the situation. In addition, for a teacher, a central concern is better understanding of her own classroom, so that he/she may confront any problems or weaknesses, which may be beyond his/her experience and understanding (Burton, 2002). There could be a degree of "objectivity" that leads to a deep-seated bias, which may encourage a certain amount of opportunism (Phillips, 1993). This problem of objectivity appears to the researcher of this study, to be debatable. The researcher in this study was concerned with the development of a self-aware and self-critical subjective view, and not so much with gaining unachievable objectivity.

As a result of these limitations, much of the available knowledge related to non-specialist students' reactions to and relationships with music is based on research which has been administered in artificial settings. It has applied very limited musical materials and studied a very narrow proportion of the population. However, a consciousness of the importance of music in people's everyday lives is present in recent research carried out in the 'real' world (Persson and Robson, 1995), with 'real' people and 'real' music (Hargreaves and North, 1997). This research project is organised along similar lines. The participants are young-adult non-specialist students, and their points of view are the emphasis of attention that is attainable within the present research study.

1.5.4. Establish a research culture and conceptual framework for music learning and teaching in higher education

This particular research study has thrown up up-to-date ideas about how to address some of the crucial issues about teaching and learning in the aesthetic domain in music education. Further research is certainly necessary, however, to determine the extent to which formal national (public) and private schooling and universities encourage musical activities. Shen (1996) indicates that the educational experiences received from advanced countries are a communal phenomenon distributed to developing countries, though, it is important to reflect on their cultural and social contexts. Furthermore, Mark (1995 & 1996) strongly argues for further research in the areas of young-adult music education, noting that throughout our profession the needs of young-adult students have been vastly neglected.

It is worth noting that the lack of systematic research on young-adult non-specialist music students has been noted and emphasised the need for further research in this field by recent authors of studies in the last fifteen years (Chiodo, 1997; Cooper, 1996; Spencer, 1996). This is one of the chief reasons why the researcher in this study attempted to adapt and transform western (often English language-based, e.g. UK, US, or Australia) research perspectives to make sense of music education in her own locality. A major criticism of Taiwanese music education has been that the teaching and learning of music appreciation lacks a theoretical base (Chung, 2003). It found that it was certainly the case that scholars and educators in Taiwan have tended to adopt foreign theories to update and improve music teaching.

For the purpose of the thesis, research that has been specifically influential and directly or indirectly affected the teaching and learning of music appreciation since World War II was located and studied. The findings of the present study represent a first step towards understanding the teaching of music to non-specialist students in higher education in Taiwan. Future studies could report more data, further describe the young-adult musical population, and begin to explore relationships among various characteristics of young adult non-specialist music students. Future research could examine the importance of non-specialist students at all levels of adult musical learning as well as the evidence about the benefits of young adult musical learning. Given the explored research of the young-adult non-specialist with their previous and present musical learning experiences, music in higher education could definitely benefit from a better understanding of this other side of their musical lives.

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An explored study of music teaching and learning for non-specialist music students in higher education

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Abstract

This study is primarily concerned with music teaching and learning for non-specialist students in higher education and presents an overview of young adults' musical development, in particular their participation in music, and the learning process involved. More specifically, it identifies and explores non-specialist students' characteristics through the investigation of background, experiences, preferences, and attitudes towards their musical learning. These findings are being revealed by means of: (1) non-specialist music students' attitudes, expectations and preferences towards music change over a course of study; (2) non-specialist music students' characteristics of musical background and preference, musical experiences and attitudes; (3) university students' attitudes, perceptions, and reflections on their musical experiences in senior high schools.

Keywords: non-specialist music student, music teaching -learning, music attitude