

# 探究大學非音樂系學生 其音樂學習態度之特質

簡君純\* 丁麗芬\*\*

## 摘 要

本文研究主要在透過通識音樂課程教學時，探討音樂的多層面貌及思考其多元價值。探討的中重點以：(1) 針對非音樂系學生所運用的教學方法，其中含括有學生個性特質、先前具有的音樂經驗及現有的音樂能力；目的在瞭解學生個人的音樂性向、音樂背景、音樂經驗，以及關於目前音樂的學習狀態。(2) 針對通識音樂課程教學成效作整體評估與檢討；目的在瞭解各校開設相關課程時，對於課程的認知與訴求，以提供各校在設計通識音樂課程時的多元考量及落實其成效。此研究採文獻分析法、問卷調查質性與量性分析，對照教師（本文研究作者）課堂觀察記錄匯合結果。藉著本文的研究，可清楚瞭解學生的需求與音樂認知，以提供科技大學和技術學院在開設音樂相關課程設計上更多思考方向，並在進一步與相關領域的通識音樂教育中，提供更多值得探討的研究。

關鍵詞：音樂教學、音樂經驗、通識音樂課程、非音樂系學生、音樂特質。

---

\* 輔英科技大學人文教育中心講師、英國 Roehampton University 音樂教育博士候選人

\*\* 輔英科技大學人文教育中心教授

## The characteristics of young- adult non-specialist students' musical background and attitude

Chiun-Chun Chien\* Li-Feng Ting\*\*

### Abstract

This study is an investigation of music teaching and learning for non-specialist students in higher education. More specifically, it focuses on the curriculum practice and research interacted in music teaching and learning that has the impact of curricular designs and delivery on the backgrounds, experiences, preferences, and attitudes of non-specialist students to learn music. Finally, the differences in the impact on non-specialist (student) learning between programmes taught by specialist (music teacher) and the nature of those changes on students as well as teachers will be defined and suggested in this study.

The literature related specifically to this study includes: a) non-specialist students' music background, preference and its relationship to their attitudes towards learning music; b) non-specialist students' past musical experience or formal instruction and their attitudes and expectations for learning music; c) the teachers' teaching methods and its relationship to their attitudes and comfort level (expectation) for teaching music non-specialist students enrolled in the courses; d) research on the curricular design and implementation of general music courses for non-specialist students in order to identify most effective teaching strategies; e) research conducted on the education systems of general

---

\* Lecturer, Center of General Education, Fooyin University.

\*\* Professor, Center of General Education, Fooyin University.

music education, general education, technological/vocational education (TVE), and higher education in Taiwan.

The in-depth analysis provided some interesting insights, including reports of students' participation and involvement of extra-curricular musical activities, their attitudes towards musical learning, the devaluation of music, and the arts in the school curriculum. Relationships between areas of study and students' experiences, attitudes, and expectations were also found.

Keywords: Musical background; preference; attitude; expectation;  
Non-specialist music student.

## **1.1. Introduction**

To establish a clearly focused research question, a pilot study was carried out in Fooyin University, 2002-2003. A questionnaire (N=197) study of students' musical preferences/ experiences/ attitudes, administrated between September 2002 to January 2003. The investigation used a semi-structured questionnaire to ascertain the importance of general music education to the students. The purposes of this primary study as follows:

### ***From the perspective of research methods:***

- To ensure that the procedures described below are effective for collecting the principle data.
- To check the reliability of the questionnaire.
- To investigate the time taken for data collection and analysis.
- To find out what sorts of problems may arise during the data collection.

### ***From the perspective of general music curriculum:***

- To find out from students who are taking music appreciation courses or relevant music class about their previous musical learning backgrounds, motivations, and characteristics.
- To investigate students' perceptions of the benefits of their involvement with music.

## **1.2. Investigation of General Music Curriculum (GMC) in the TU**

The researcher's investigation consisted of questionnaire (N=197) which was to establish the reliability, the content, coexisting, and the construct validity of the tool for the measurement of music-attitude

change. This section will describe the design, the procedure, and the data analysis and the following section outlines the results of the preliminary study, beginning with revisions made to the questionnaire. The following sections deal with the major discussion of the questionnaire and interview findings. This study aimed towards a better understanding of the research's objectives into a better question focusing that reflected the researcher's concern with acknowledging the limitations of research and the need to understand students' points of view.

### ***1.2.1. Participants***

A questionnaire study (N=197; 45males; 152 females) between 18 and 31 (few are above) years of age who were attending music courses at Fooyin University, in the south region of Taiwan, was administrated between September 2002 to January 2003. Participants in the study were nonmusic majors enrolled in four sections of a music appreciation course taught by the researcher of this study. The class met once weekly for two hours. The subjects from different majors were attending music courses at a technological university in the south region of Taiwan in September; the first semester of 2002. The questionnaire study was conducted in December 2002.

### ***1.2.2. Questionnaire of the General Music Curriculum***

This questionnaire study was classified into two major parts: (1) to find students who have taken music appreciation courses taught by the researcher about their previous musical learning backgrounds, experiences, and preferences. (2) to investigate the perceived significance of student's musical attitude and expectation that was involved with music. The researcher designed a five-page questionnaire and consisted of four main sections, all of them will report in following sections. The data was collected using closed, semi-structured, and open-ended questions.

Some of the items required participants to respond using six response options on which 1='Strongly Agree' represented the low end of the scale, and 6='Strongly Disagree' represented a corresponding high point.

In addition, there are some questions to this were those items associated with respondents' level of categorical responses (e.g. 'Have you ever learned to play an instrument?') and frequency responses (e.g. 'On average, How long do you usually spend listening music each day?'). All items were pilot tested in the students of Fooyin University to ensure that the questions were comprehensible and unambiguous to the target age group. The data was coded and analysed using the Statistical Package for Social Sciences (SPSS). Missing or invalid responses were discounted in the calculation.

### ***1.2.3. Instruments***

Questionnaire was completed in classrooms under the supervision of the teacher-researcher in this research. Subjects were provided with a minimum of information, in the first few sentences on the questionnaire, about the purpose of their participation. The method, as partially follow-up to North, Hargreaves, and O'Neill (2000) consisted of four main sections of total 14 main questions and two open-ended questions. Most of the answers to the questions can be circled as multiple choices, only few of them required participants to respond using 1-6 rating scales, structured and semi-structured, and open-ended questionnaire techniques of data gathering.

Questions asked participants (a) about participation and involvement in extra-curricular musical activities; (b) preference over musical activities and attitudes towards musical learning and to rate the importance of music relative to other activities; and (c) to rate the importance of several factors that might determine why they and other people of their age might listen to or perform pop and classical music. It

is noted in section (a) and (b) related to musical preference and degree of involvement with (extra) musical activities who strongly liked or disliked classical music were especially likely to be selected for the following interview study.

#### ***1.2.4. Procedures***

The questionnaires, together with written instructions concerning their rights were answered by each student who has been registered this class by registration office at school. The instructions specified that the questionnaire was to be administered in classroom to all students under test-like conditions, and that students were not allowed to talk to one another. Care will be taken to ensure that the items will not be leading questions that need to be short and easy to comprehend and rid of bias. Participants were informed that they would remain anonymous throughout that their responses would be completely confidential and note that these questionnaires are here to assist with their overall analysis, not to identify them. The questionnaire took approximately 10 minutes to complete.

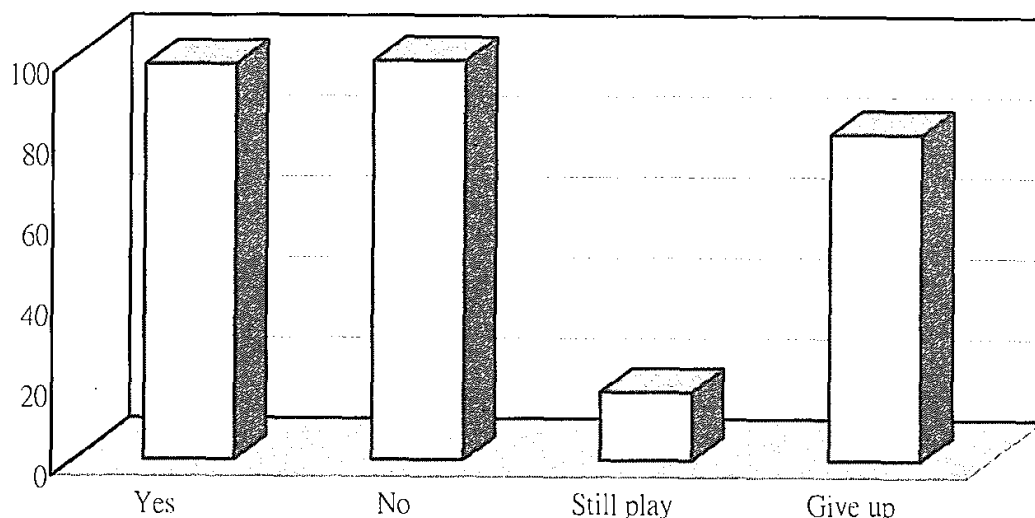
### **1.3. Results analysis**

The findings of the study provide evidence that the non-specialist students' musical preferences/experiences are presented at the follows:

#### ***I. Musical Preference, Background, Experience, and Degree of involvement with musical activities***

- 1. Have you ever learned to play an instrument and still currently play?*

*Experience of playing instrument*



**Figure1.1** Experience of playing instrument

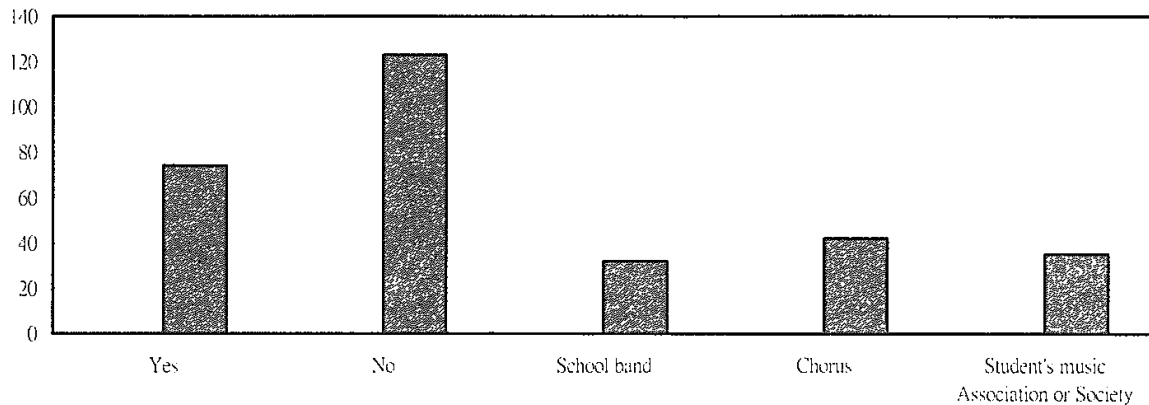
Respondents were asked to state whether they ever learned or currently play a musical instrument. In total 99 respondents (50.3%) indicated that they never played any instrument before; 98 respondents (49.7%) indicated that they had played an instrument. The instruments include cello, trombone, flute, clarinet, and trumpet, Saxophone, with very little proportion. Among the instruments, guitar (3.6%), drum (3.6%), Recorder (9.2%), 46 respondents (23.4%) indicated, piano as the most popular one they ever played.

Only 17 (8.6%) stated that they still currently play others 91.4% reported that they played in the past but since given up. In conclusion, these figures indicate that a high proportion of the sample had experience of playing musical instruments. However, most of them have withdrawn from various reasons which will be addressed more detail in the general discussion and summary section.



2. *Did you have any extra-curricular musical activities at school or your community before, such as participated to school band, orchestra, choir, etc.?*

***Experience of extra-curricular musical activities at school or community***



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

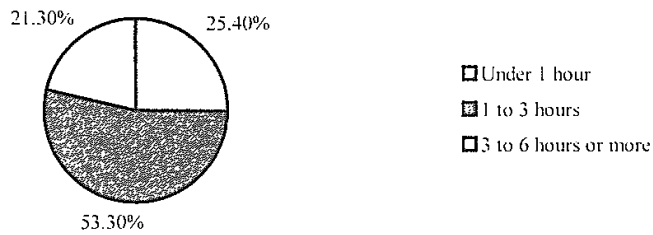
The second and third questionnaires investigated the extra-curricular musical activities they have involved, and if so, then to give details of which activities they participated. In total 74 respondents (37.6%) indicated that they ever participated musical activities which are school band, chorus, student's music association or society, community band and so on. Consequently, according to the figures, the majority of students (82.2%) have never involved in any kind of musical activities before.

Among these activities, 32 respondents (16.2%) indicated were in school band; 42 (21.4%) were in chorus; 35 (17.8%) replied that they were currently participating in student's music association or society which places in quite small proportion of this questionnaire. Further detail analysis for the combination of above two questionnaire: 13 (81.3%) who ever learned and are still playing are participating extra-curricular musical activities.

3. How long do you usually spend listening to music each day (average)?

**Time for listening to music each day (average)**

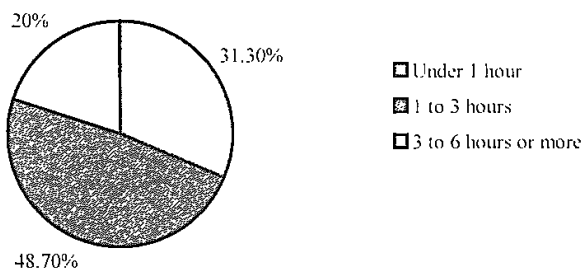
Total



I. Female



II. Male



**Figure 1.3** Time for listening to music each day (average)

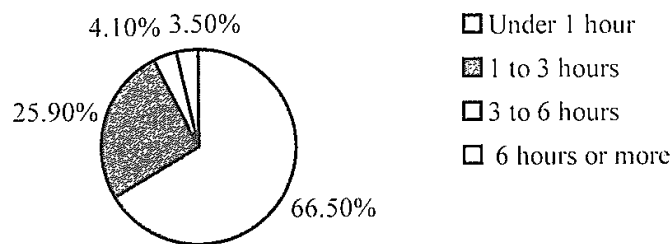
The following questionnaire investigated the frequency with which respondents listened to music. First, they were asked to state how long

they usually spend listening to music (average), and were given three response options. 50 participants (25.4%) reported listening ‘Under 1 hour’; 105 (53.3%) reported listening ‘1 to 3 hours’; and 42 (21.3%) reported listening ‘3 hours or more’. It is noted that the highest percentage from both of male (48.7%) and female (56.3%) is listening ‘1 to 3 hours’ each day.

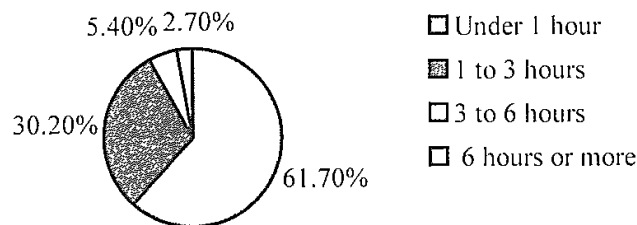
4. *How long do you usually spend listening to classical music each day (average)?*

***Time for listening to classical music each day (average)***

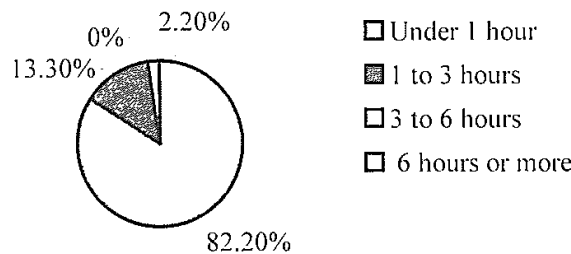
Total



I. Female



II. Male

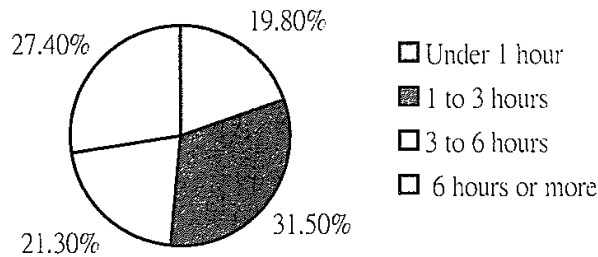


**Figure 1.4** Time for listening to classical music each day (average)

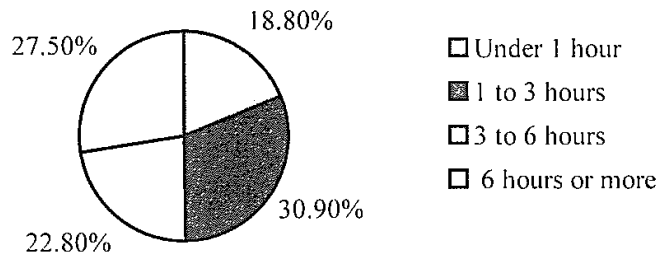
5. How long do you usually spend listening to popular music each day (average)?

**Time for listening to popular music each day (average)**

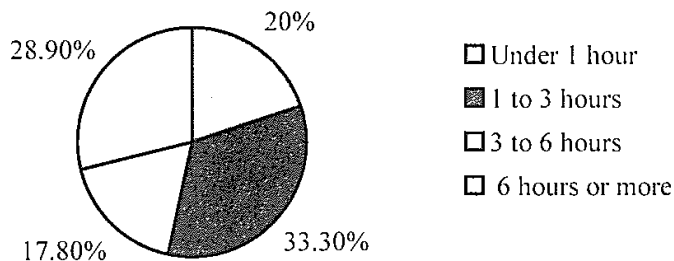
Total



Female



Male



**Figure 1.5** Time for listening to popular music each day (average)

Further items indicated two similar questions to state how long they usually spend listening to classical and popular music as well. In total 131 respondents (66.5%) reported listening classical music 'Under 1 hour'; 51(25.9%) reported listening '1 to 3 hours'; and 8 (4.1%) reported listening '3 to 6 hours'; 6 (3%) reported listening '6 hours or more'. In total 39 respondents (19.8%) reported listening popular music 'Under 1 hour'; 62 (31.5%) reported listening '1 to 3 hours'; 42 (21.3%) reported

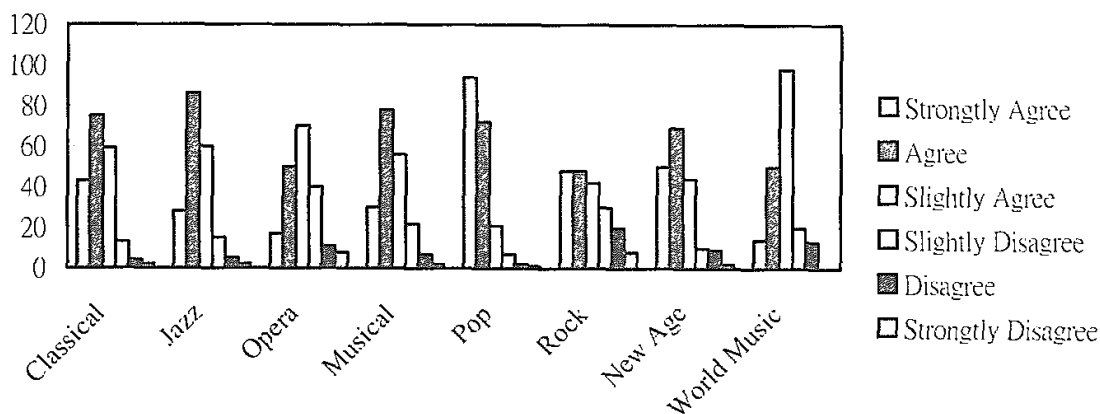
listening '3 to 6 hours'; 54 (27.4%) reported listening '6 hours or more'.

Note that this figure of the population who listens to popular music is obviously higher than classical music according to this investigation. In comparison with the results of gender difference, 61.7% of female and 82.2 % of male reported listening ' under a hour' which are placed in the highest percentage among four options.

6. *What types of music do you prefer to listen to?*

1=Strongly Agree 2= Agree 3=Slightly Agree 4=Slightly Disagree  
5=Disagree 6= Strongly disagree

*Preferred listening types*



**Figure 1.6** Preferred listening types

Finally, respondents were presented with a list of eight musical styles and asked to rate their liking for these. 94 (47.7%) indicated 'pop' is their favorite. It is to be perceived that the large majority of respondents tended to prefer pop music in comparison with classical music. As a matter of course, it can be in response to Zillmann & Gan (1997: 172), 'American undergraduate enjoyed popular music and rock more than classical music'.

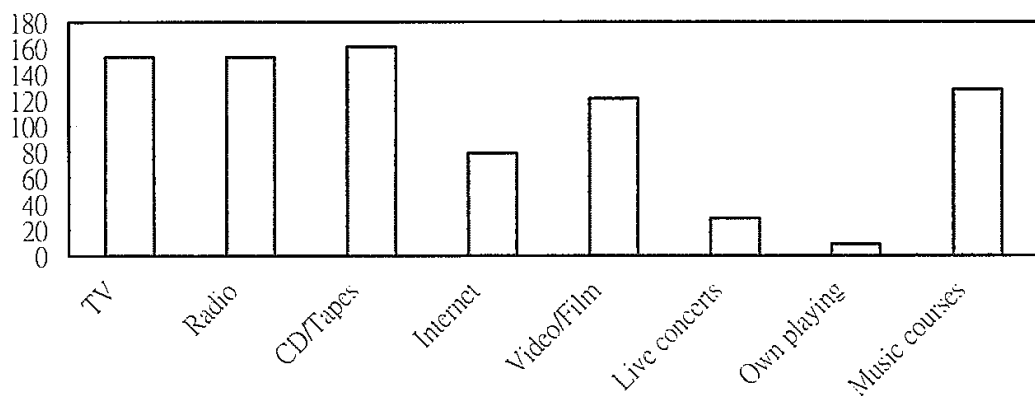
In conclusion, this section has indicated that students are very involved with music in their lifestyles that a large percentage of them

have put the hobby of listening to music into their daily lives. More specifically, music plays an important part of their home lives. For instance, they reported spending a great deal of time listening to music, predominantly whilst doing homework (72.1%). Finally, the investigation had a clear preference for listening to pop. However, they were ambivalent about other musical styles such as 'World music' (7.2%), and disliked strongly styles that originated less recently such as opera (8.7%).

7. *What sources of music do you usually hear from?*

*(Tick as many as are relevant)*

**Sources of music from**



**Figure 1.7** Sources of music from

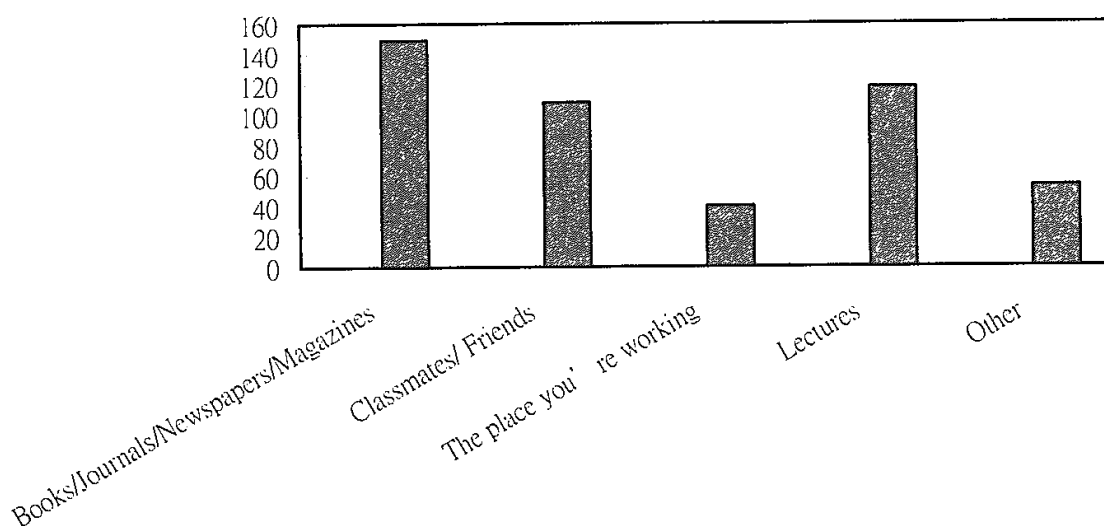
The sixth questionnaire asked respondents to state the sources of music they usually hear from. Altogether 161 (81.7%) reported the source from 'CD/Tapes' which yielded the highest percentage among these options. 153 (77.7%) placed as the second highest percentage both from 'TV' and 'Radio'; 121 (61.4%) indicated from 'Video/Film'; 79 (40.1%) indicated from 'Internet'; 9 (4.6%) reported from 'Own playing' which yielded the lowest one.

In other words, the sources that respondents used are predominantly from public mass medium, such as radio broadcasting, or multimedia

information through Internet. On the strength of using mass communication, it can be one of the richest sources of information about the way people experience music. It is worth noting that is so called the common characteristic of e-generation at current structure of this society and the future as well. Another option reported by 128 (65%) is from ‘Music course offered from school ‘.

8. *How do you find about music information?*

***How to find music information***

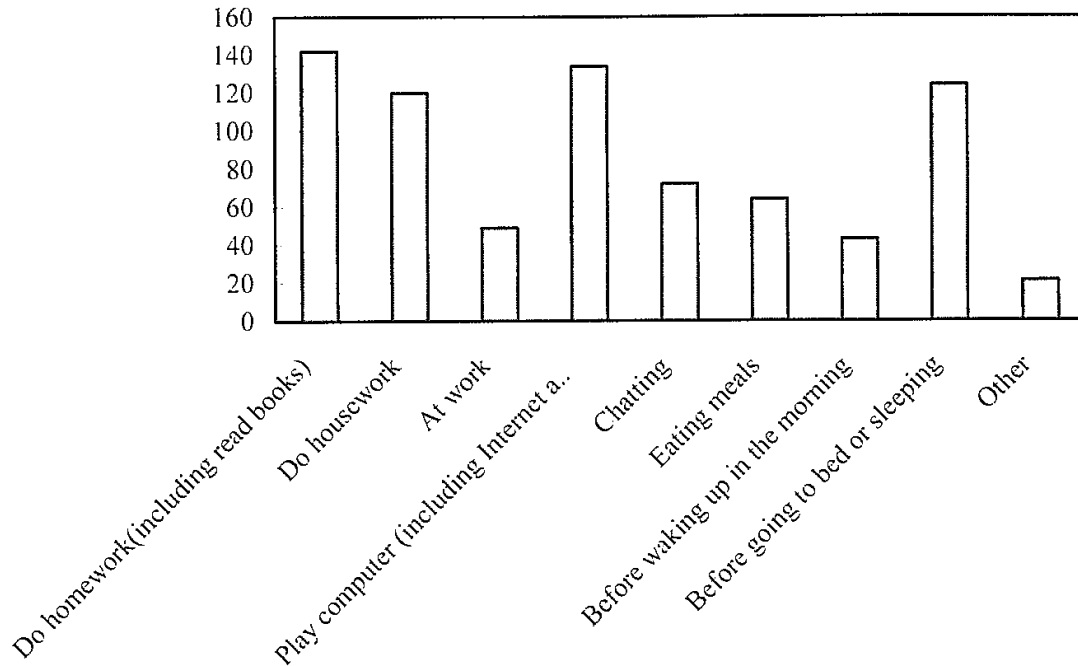


**Figure 1.8** How to find music information

The seventh questionnaire asked respondents to state the way to find about music sources. 149 (75.6%) indicated finding out from ‘Books/ Journal/ Newspapers or Magazines’; 108 (54.8%) indicated finding out from ‘Classmates/Friends; 40 (20.3%) indicated finding out from “Working place; 118 (59.9%) indicated from ‘Lectures’. 53 (26.9%) reported from ‘other’ which included music shop, restaurant, store, Internet, and the medium. It resulted in similar answer as the above questionnaire: the source through public mass communication is the most efficient and influential way to find out about music.

9. Will you listen to music when?

*When to listen to music*



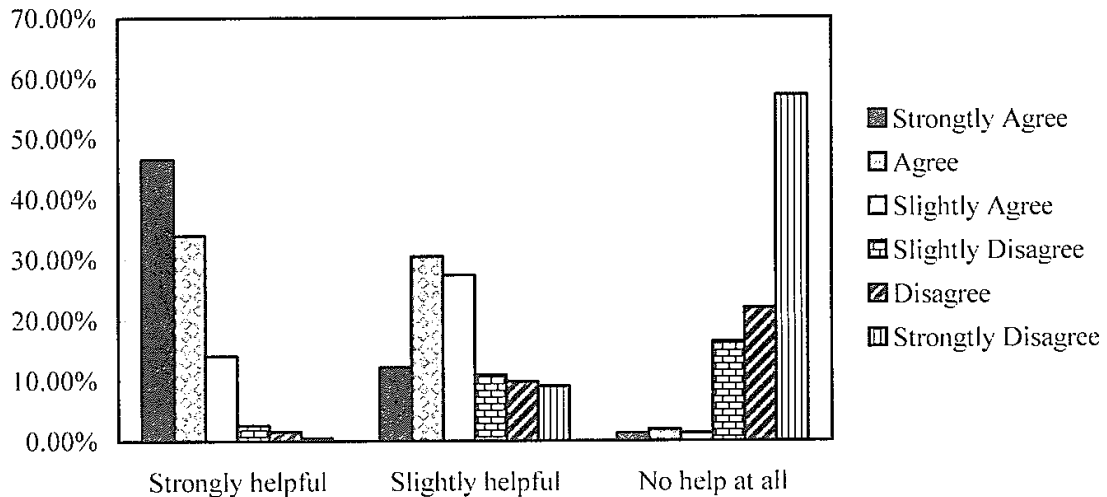
**Figure 1.9** How to find music information

This questionnaire asked to select the activities whilst listening to music. It investigated the perceived importance of listening to music relative to other activities. 142 (72.1%) reported doing 'homework' which yielded the highest percentage among these eight items; 43 (21.8%) reported ' Before waking up in the morning' which yielded less percentage; 21 (10.7%) reported 'other' which included taking shower, driving, having emotional situation, mediating, or listening to it at anytime.

10. The music appreciation course you had is helpful to our  
understanding in music:

- 1=Strongly Agree 2=Agree 3=Slightly Agree 4=Slightly Disagree  
5=Disagree 6= Strongly Disagree



*Influence from prior music appreciation course*

**Figure 1.10** Influence from prior music appreciation course

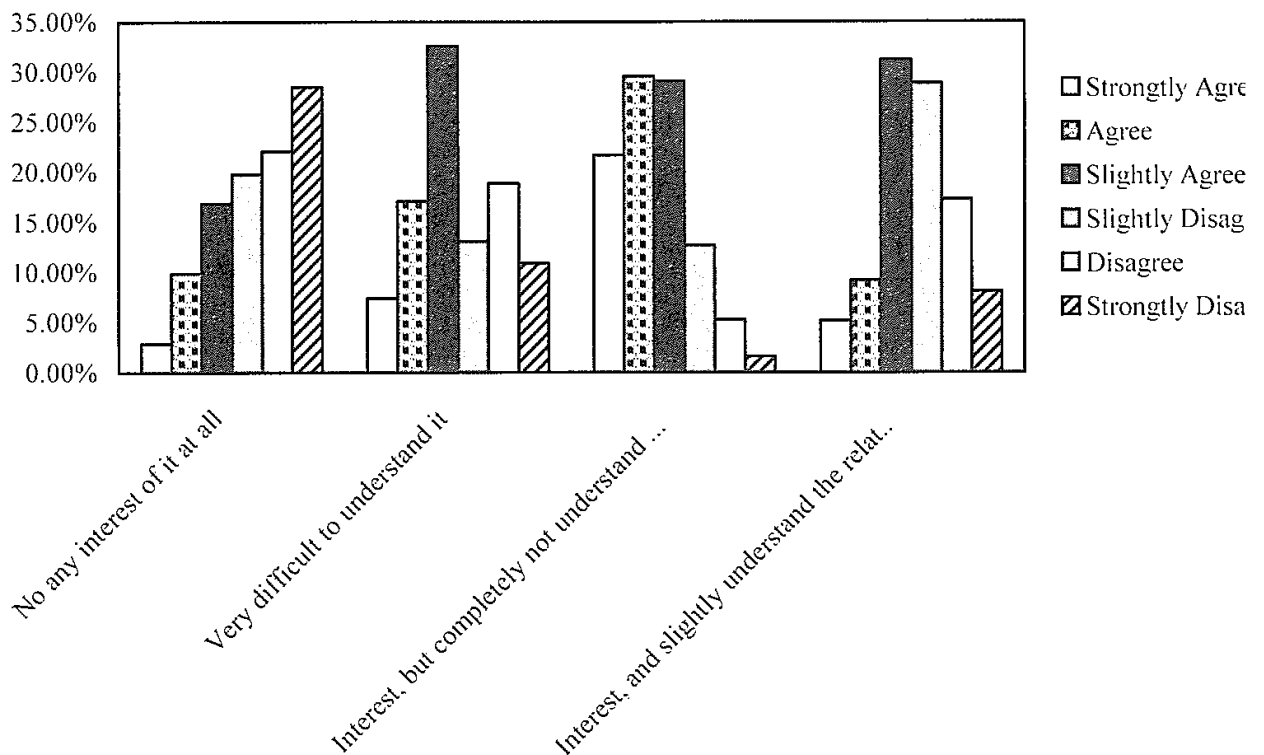
This questionnaire was designed with the use-and-gratification approach that was to examine the respondents' feedback after taken this course. In total 46.6% respondents reported 'Strongly helpful'; 12.2% respondents reported 'Slightly helpful'. It is recognized that the lowest loading, only 1.3% reported 'No help at all'. As a result of this analysis, the course obviously was beneficial to large majority of the students. More importantly, it probes that the knowledge from music course can foster and strengthen their understanding about it.

With this section of research presented above was intended to provide students the understanding of curriculum formulations, expectations, and efficacy to the settings of music curriculum. Without a decent comprehension and mutual interaction to communicate with students, the teacher could confront difficulties in setting up aims and assessment criteria or even being a position to mislead and fall students into previous typical music perception again.

11. Your understanding about classical music before taking music appreciation course:

1= Strongly Agree 2=Agree 3=Slightly Agree 4=Slightly Disagree  
5=Disagree 6= Strongly Disagree

*Understanding from prior music appreciation course*



**Figure 1.11** Understanding from prior music appreciation course

This questionnaire illustrated respondents' previous understanding about classical music. 21.7%, the highest loading in 'Strongly Agree', reported 'Interested, but completely not understand the related knowledge and information' that revealed respondents who strongly need to have more musical knowledge, backgrounds and theories in order to appraise classical music. 31.2% respondents in 'Agree' reported 'Interest, and slightly understand and related knowledge information' that illustrated they are more likely to learn the information which is relative to music.

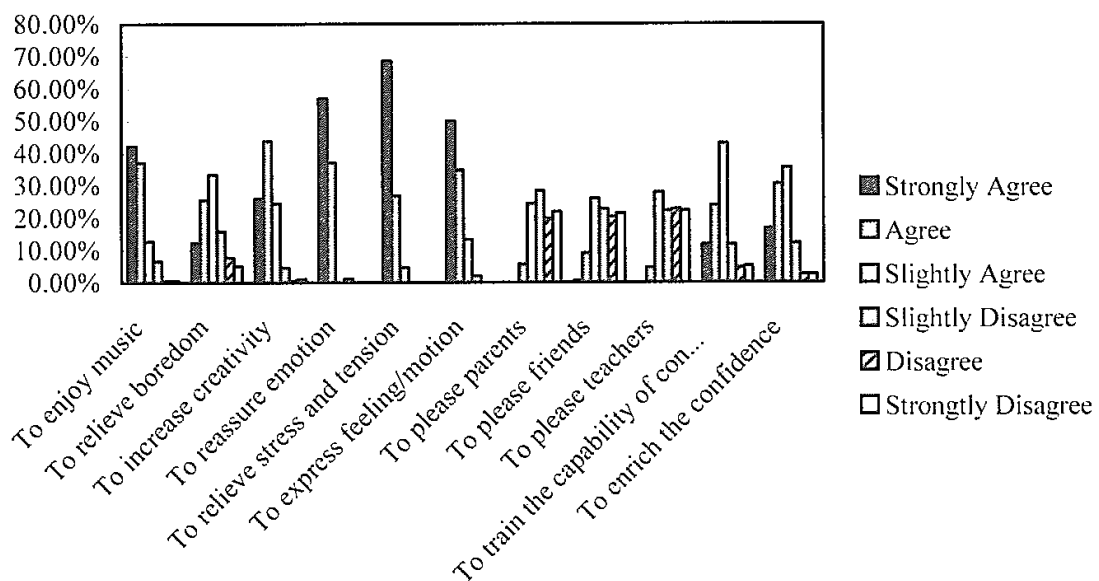
It is perhaps worth noting that 2.9% loaded in the answer of 'No any interest of it at all'. It can be in response to Zillmann and Gan (1997) addresses,' classical music held particularly low appeal for the more ambitious youngsters. In this connection, how to make them re-define the typical impression to classical music would be central goal for music teacher to achieve (174).

**II .Musical Attitude**

12. You think that people listen and play music (including classical and pop) for:

1=Strongly Agree 2=Agree 3=Slightly Agree 4=Slightly Disagree  
5=Disagree 6= Strongly Disagree

**Reasons for listening and playing music**



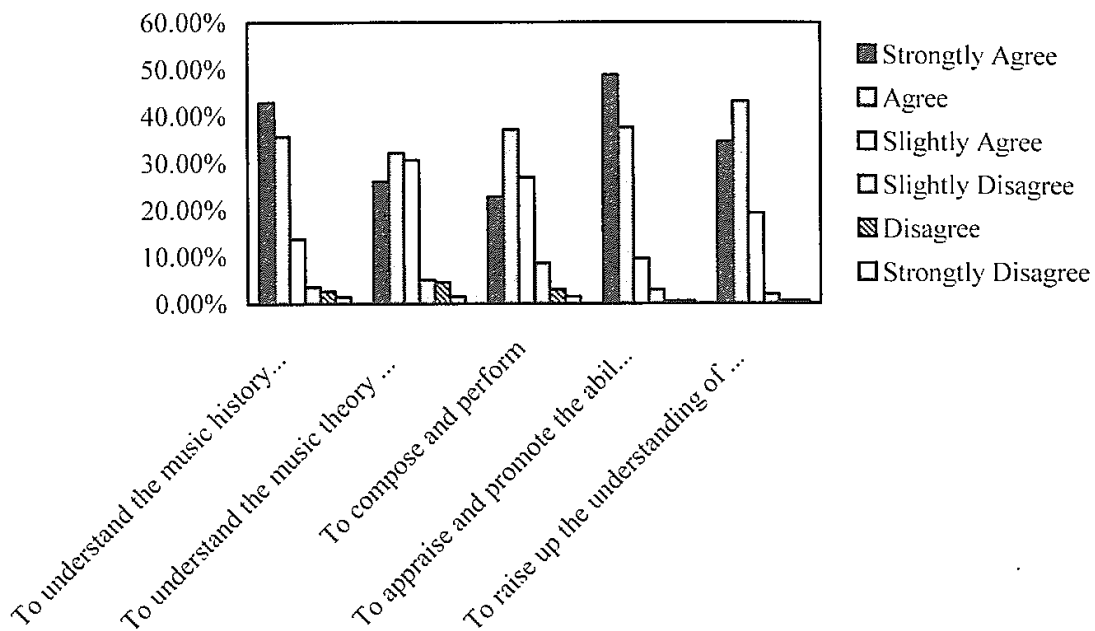
**Figure 1.12** Reasons for listening and playing music

This section of the questionnaires investigated the perceived significance of respondent’s musical recognition and the expectations of the benefits of involvement with music, no matter what is classical or pop music. Respondents rated each statement on a scale from six response

options on which 1=' Strongly Agree' represented the low end of the scale, and 6=' Strongly Disagree' represented a corresponding high point.

13. You think the most concerning aspect in the general music course should be:

***The most concerning aspect in the general music course***

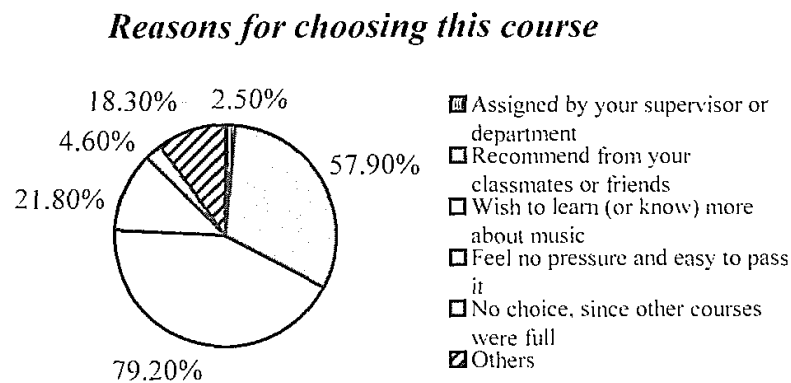


**Figure 1.13** The most concerning aspect in the general music course

This questionnaire was carried out to indicate respondent's expectation and desired outcome from the course that they have taken. 48.7% reported 'to understand the music history and types' are the most important concerning aspect for the general music course.

**III. Current Studies**

14. Why did you choose this course? (Tick as many as are relevant)



**Figure 1.14** Reasons for choosing this course

This questionnaire points out the motivation of students who chose this course. The highest percentage, 79.2% respondents, indicated ‘Wish to learn to know more about music’ that can be in respond to total 51.5% respondents stated ‘Agree’ in question of ‘Your understanding about classical music before taken music appreciation course’. It results a high level of motivation in musical learning amongst students. Others reported as self-motivation, interested in music, live performance (from course instructor), and pressure relief.

#### ***IV. Opened questions***

1. What types of music do you expect the teacher to teach?
2. What do you expect to learn from this class?

## **1.4. General discussion**

### ***1.4.1. Preference over musical styles and attitudes towards musical learning***

There are varied publications assessed the important issues as they reflect to music preferences of the young adults (Gilbert & Beal, 1982; Schwartz & Fouts, 2003). Musical preferences for music have long been recognised by music educators as important factors in the learning

process. It is interesting to note the way students react to distinct categories (figure 1.4 & 1.5). More of them listened to a wider variety of music after the music course of study, but pop music remained the dominant music.

Based on this result analysis, for instance, only of the 3.5% students listened to classical music for 6 hours or more daily (figure 1.4.), yet 27.4% students listened to popular music for 6 hours or more daily (figure 1.5.). This supports Hargreaves & Marshall's (2003) given statement that 'listening to pop music is easily the most common leisure activity of most teenagers. "Most children preferred their learning instruments and activities based on Western music, and stated that they mostly preferred popular music" (Ho, 2003:60). During the course of the study, it became evident not only that popular music flow through the young students' auditory environment, but that the characteristics and content of popular music formed part of the productive materials used in the construction and performance of their everyday lives.

In brief summary, such uses are seen to agree with the recognition of popular music as a worthwhile inclusion in the classroom music teaching curriculum of higher education. Teachers may participate in the cycles of appropriation which arise from students' engagement with popular music. While popular music has long been part of the music curriculum in many classrooms, there are still teachers who regard it as less "superior" teaching material and avoid its appearance on the basis of aesthetic "inferiority" (Marsh, 1999). Thus, to recognize the major place which popular music emerges in these young adults' auditory and visual environments and the productive uses which students' make of this material in their everyday musical lives.

#### ***1.4.2. Perception and attitude towards general music class***

To some extents, this section identify Q.12, 13, and 14. The findings

can be viewed both positively and negatively. For instance, they were asked to rate the reason why people listen and play music in terms of the same 12 statements as above. These indicated that respondents believed that people listen and play music for various reasons. 68.5% reported that people listen and play music to 'relieve stress and tension', which is rated on the highest scale 'Strongly Agree'; 56.9% indicated 'to reassure emotion'; 50% indicated 'to express feeling/motion'. The result shows respondents are agreeable that music can release individual, situational, and social tension from academic from family, school and the society.

It is interesting that there is no any respondent stated response option of 'Strongly Agree' for 'To please teachers'. More worth to note is no one responded options of 'Disagree' and 'Strongly Disagree' for 'To reassure emotion', 'To relieve stress and tension', and 'To express feeling/motion'. The factor analysis was carried out clearly that respondents concerned with how music could aid internal feeling needs such as emotional relaxation, etc. From a negative perspective, this group of respondents might define an enjoyable class as the meaning of 'Easy and no pressure' which is to frustrate the long-term investment and effort of music education in the past. The importance of music at every stage has been degraded as other 'national priorities' are promoted within the curriculum (Chien, 2003). That is, the status of music in the curriculum has always been low when compared with other subjects which led the growth of music and music teaching have been disregarded in the past few decades.

As a result, students do not take the learning attitudes seriously and regard it as merely an 'entertainment' or 'fun' class. The value of musical arts has been mistakenly defined by students for decades. Attitudes on general evaluations of people, objects, or issues can be lasting (Baron and Byrne, 1987). Antonak and Livneh also stated that attitudes are learned through direct and indirect experiences and interactions with people,

objects and events (1988).

Hence, how teachers' attitudes is towards the teaching, how students' perceptions

interact with the learning. Perceptions in most of the research studies reviewed (Doll, 1993; Foshay, 2000; Plummeridge, 1985); classroom teachers are coached or trained by professional music educators. They have typically approached the curriculum from the perspective of music specialists with specialist musical training in areas such as the teaching of singing or music-reading skills (Phillips, 1992; Hodges, 1992), rather than in "curriculum in general or curriculum improvement across the board" (Jackson, 1992:37). There are many other interpretations and programmes which music teachers follow, and since there is no national agreement, as yet, as to what class music education should involve. It follows that for as many people as there is teaching music which are just as many views on the meaning of "music education".

#### ***1.4.3. Participation and involvement in extra-curricular musical activities***

This question intended to clarify musical learning that was conducted in music class as well as in extra-curricular musical activities (figure 1.2.). Extra-curricular activities enhance and strengthen the content and quality of the curriculum (Fretwell, 1952; Dentemaro & Kranz, 1993; Fung & Wong, 1991). Many studies (Dowell, Badgett, & Hunkler, 1972; Holland & Andre, 1987; Camp, 1990) observe that participating students in extra-curricular activities can attain higher academic achievements. They are considered a crucial part of a school's cultural life, which can develop students' team work, esteem, friendship, relationship, aesthetic ability, and enthusiasm towards life, confidence, self-esteem, and strong will (Leung, 2003).

Ho (2003) with 3, 864 Chinese students from Hong Kong, Shanghai,



and Taiwan enrolled in senior primary and junior secondary schools, the result was also reported as higher responding rates to musical activities. The emerged result can be moved back to previous discussion - prior musical learning backgrounds and experiences significantly influence personal attitudes and feelings that student bring with them whether in the future to participate further musical activities or not. During adulthood or old age, musical activities are not merely leisure activities but rather play an important role in an individual's life as they help form identities, establish and maintain social contacts, and activate cognitive and emotional functions. these activities can provide a better chance for students with keen interest and capability in music to build on their potential for future development as music professionals.

The findings of this research provided evidence of the beliefs and dispositions of young students towards current music learning in Fooyin University. More importantly, it has also shown an average degree of involvement in musical activities that it benefits to point out the importance of music relative to other activities. The activities which students involved in and out of school will be discussed in depth amongst students in university. A large percentage of them either played or are still playing an instrument. In total 37.6% respondents indicated that they have participated in musical activities which are school band, chorus, student's music association or society, community band. Also, students reported spending a great deal of time listening to music, especially while doing homework.

Students were asked to state their preference for types of music. Since pop music was favored over classical music to a significant extent, it is clear why listening to or playing classical music is viewed quite inferior than pop music (see the figure presented in section I, Question 9): it exposes a poor impression of oneself to others. According to Lu (2002:

261), *A Survey Report of Metropolitan Junior High School Students' Musical Behaviour*, the most favoured musical styles amongst students are, in order, popular music (70%) and music in textbooks (1%).

There can be little doubt about its place and value in the school curriculum at all ages, but the results of this study provide more detailed insights into the particular aspect of the educational system of university of technology in Taiwan. General speaking, music teacher should consider to supplement some pop music into the teaching content. It helps students having more connections and inter-relations with music and their daily lives.

## **1.5. Summary and conclusion**

This study presents an overview of young adults' musical development, in particular their participation in music, and the learning process undergo respectively. The results from the first stage of the questionnaire study have been used to check the reliability of the questionnaire and make changes for second questionnaire package based on the analysis, and to estimate the time taken for data collection and analysis, and what sorts of problems have arisen during the data collection. The main study data illustrates the changes over the course of study towards students' musical preferences, expectations, and attitudes, including greater appreciation and understanding of 'serious' music, increased motivation, and interest in historical and theoretical aspects. Moreover, 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.

Even though it has been two decades since the general education has been promoted among schools, the music course within this domain is

seldom discussed under the whole general education (Yang, 1999). According to 'The Symposium of Music Courses in General Education', the participated scholars and instructors all keenly consider about the problems, resolutions, and improvements of teaching content, material, and device of curriculum at this current situation (Yang, 1997). The prime perspective of general music teaching in TVE system is to aim directly at non-specialist music students with limited musical training and background. Therefore, whether the direction of consideration is perceived from the perspective of education or local university, the curriculum designed based on the student's understanding will be able to achieve both teaching and learning advantages to teachers and students as well.

The data collected for this study demonstrates that what 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. It is to develop the self to such a manner that music becomes an essential creation for their personal identities: they are non-musicians (non-specialists), and as such they see the 'self' in relation to music or not. Thus, it is believed that the present study represents an crucial departure, and lays down a challenge to music teachers, educators, policy makers, scholars, psychologists, and researchers in other fields to explore how self and personal desire interact in the development of musical learning in young adult learners.

Extraordinarily, it is noticed that many institutions of higher learning are currently revising and rethinking their music teacher preparation programs in Taiwan. This questionnaire study certainly dedicates to the literature in the field of music education by bringing to the broader view between music teaching and learning in the higher education and identities of young-adult non-specialist music students.

## 參考文獻

- 楊淑媚 (1997)。音樂通識教育座談會之紀要與共識，台灣各大學暨師範學院音樂通識教育座談會。《國民教育》，38 (6)，54-57。
- Antonak, R. F., & Livneh, H. (1988). *The measurement of attitudes towards people with disabilities: methods, psychometrics and scales*. Springfield, IL: Charles C. Thomas.
- Baron R., & Byrne, D. (1987). *Social psychology: Understanding human interaction*. Boston, MA: Allyn and Bacon, Inc.
- Camp, W.G. (1990). Participation in student activities and achievement: a covariance structural analysis, *Journal of Educational Research*, 84, 272-278.
- Cao, L. (Ed.) (2000). *Putun xuexiao yinyue jiaoyuxue* ( Shanghai, Shanghai Jiaoyu Chubanshe).
- Chien, C.C. & Ho, S.C. (2003) The investigation and assessment of general music curriculum: testing a questionnaire in the curriculum setting of Fooyin University in Taiwan. Paper presented at the Research in Symposium and Conference for Humanity and Social Science, Cheung-Shui University, Taiwan, December.
- Chien, C.C. (2004) The Progressive Vision of General Music Curriculum: Current and Future Development for the System of Technological/Vocational Education ( TVE ). *Journal of Humanities and Applied Science*, 2, 23-30.
- Crowther, R., & Durkin, K. (1982). Sex-and age-related differences in the musical behaviour, interests, and attitudes towards music of 232 secondary school students. *Educational Studies*, 8, 131-139.
- Dentemaro, C., & Kranz, R. (1993). *Straight Talk about Student Life* (New York, facts On File, Inc.).
- Doll, W. E. (1993). *A post-modern perspective on curriculum*. New York: Teachers College Press, Columbia University.
- Dowell, L., Badgett, J. & Hunkler, R. (1972). The relationship between high school athletic achievement and the variables of self-concept and academic achievement, *Psychology*, 9, 48-52.
- Forshay, A.W. (2000). *The curriculum: Purpose, substance, and practice*. New York: Teachers College Press, Columbia University.
- Fretwell, E.K. (1952). Extra-curricular activities in secondary schools, in: E.G. JOHNSTON & R.C. FAUNCE (Eds) *Students Activities in Secondary Schools* (New York, Ronald Press).

- Fung, Y.W. & Wong, N.Y. (1991). Involvement in extracurricular activities as related to academic performance, personality, and peer acceptance, *Emotional Journal*, **19**, 155-160.
- Gilbert, J.P. & Beal, M.R. (1982). Preferences of elderly Individuals for Selected Music Education Experiences. *Journal of Research in Music Education*, **30**(4), 247-253.
- Hargreaves, D.J. and Marshall, N.A. (2003) Developing identities in music education. *Music Education Research*, **5**(3), 263-274.
- Ho, W.C. (2003) Gender differences in instrumental learning, preferences for musical activities and musical genres: a comparative study on Hong Kong, Shanghai and Taipei. *Research studies in Music Education*, **20**, 60-75.
- Hodges, D. (1992). The acquisition of music reading skills. In R.J. Corwell (Ed.), *Handbook of research on music teaching and learning: A project of the MENC* (pp. 466-471). New York: Schirmer Books.
- Holland, A. & Andre, T. (1987). Participation in extracurricular activities in secondary school: What is known? What needs to be known? *Review of Educational Research*, **57**, 437-466.
- Jackson, P.W. Conceptions of curriculum and curriculum specialists. In P.W. Jackson (Ed.), *Handbook of research on curriculum* (pp.3-40). New York: Macmillan.
- Leung, C.C. (2003). Extra-curricular music activities in Hong Kong secondary schools. *Music Education Research*, **5**, 183-197.
- Lu, C.L. (2002) The effects of creating activities on the learning of selected musical concepts and students' learning attitudes. Published Doctoral thesis for the University of Illinois at Urbana-Champaign.
- Marsh, K. (1999). *Mediated orality: The role of popular music in the changing tradition of children's musical play*. *Research Studies in Music Education*. **13**, 2-12.
- North, A.C. & Hargreaves, D.J. (1997) The musical milieu: studies of listening in everyday life. *Journal of Educational Psychology*, **70**, 255-272.
- North, A.C. Hargreaves, D.J. & O'Neill, S.A. (2000). The importance of music to adolescents. *British Journal of Educational Psychology*, **70**, 255-272.
- Phillips, K. (1992). Research on the teaching of singing. In R.J. Corwell (Ed.), *Handbook of research on music teaching and learning: A project of the MENC* (pp. 568-576). New York: Schirmer Books.
- Plummeridge, C. (1985). Curriculum development in music education: The limitation of theory. *Psychology of Music*, **13**(1), 49-57.
- Schwartz, K.D. & Fouts, G.T. (2003). Music Preferences, Personality Style, and

- Developmental Issues of Adolescents. *Journal of Youth Adolescence*. **32**(3), 205-213.
- Yang, S.M. (1997). New era of general music education. Symposium for the Regulation and Common Opinion in General Music Education), *Kaoming Chiaoyu*, **6**(38), p.54-57.
- Yang, S.M. (1999) Investigation and assessment of the outcome of music courses in general education. *Journal of National Teachers college*,**V.I.XII**, 437-460.
- Zillmann, D. & Gan, S. (1997) Musical taste in adolescence. In D.J. Hargreaves and A.C. North (Eds), *The social psychology of music*, 161-187. Oxford: Oxford University Press.