THE BENEFITS OF PARTICIPATION IN SCHOOL EXTRA MUSIC ACTIVITIES AS SEEN BY HONG KONG PRIMARY SCHOOL STUDENTS AGED 9-12

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DEDICATION

To my beloved sons Joshua & Caleb
who enlighten my life with love.

To all my fellow students
who inspire me with simplicity.

ABSTRACT

Instrumental music is one of the extra-curricular activities that students may join after school hours to acquire more music experience. There is limited number of studies in Hong Kong investigating the effect of group instrumental music training on primary school children. The impact of school-based music training on both academic and psychological issue is not well understood. This research aims at revealing the reasons that make students participate in these extra-curricular music activities, the benefits that students perceive in the music activities and how these music activities affect their aspiration in learning. This research focuses to investigate deeply in one context of a primary school in Hong Kong of the real life experience of students aged 9-12 about the above issue.

This research indicates the factors motivating students to participate in music activities which are mainly parental, family and peer influence. Enjoying musical activities, listening to music, attending concerts, playing in music groups have demonstrated positive effects on the students. The support of parents, family, peers and self-beliefs are also important in sustaining students in their musical journey. In the research, students have reported their beliefs that music participation imparts some extra musical benefits. Interviews with parents and students indicate the benefits student perceived in the music participation include gaining love and enjoyment in music, developing social skills of teamwork, sense of belonging, communication, cooperation, confidence and satisfaction in their music playing with friends. Concentration, self-discipline, self-motivation, self-accomplishment, listening and memory skills are enhanced which help in other areas of learning. In addition, the research reveals that music makes students feel relaxed and releases their pressure from the heavy-loaded school work.

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Chapter One Introduction

This study is about the role of music activities after school hours in one school of Hong Kong. In this chapter I intend to set out why I have chosen this topic and the background of Hong Kong school reform to make this an interesting and relevant topic. I will conclude the chapter by explaining the more specific questions this study seeks to address.

1.1 Background of the study

Extra-curricular music activities have a prominent role in Hong Kong primary schools. Students in Hong Kong often fill up their after school hours with many academic courses as well as activities involving sports, music and community service. Instrumental music playing is one of the after school activities that students may join to acquire more music experience. Many Hong Kong parents are eager for their young children to learn an instrument, to join a choir or to participate in some music activities. In order to get more recognized awards, many students sit for the examinations in the Associated Board of the Royal Schools of Music (ABRSM). There is great increase of participants in joining the exams (cited in Ho, 2009, refer to Hong Kong Examinations and Assessment Authority, 2007). Many schools have put many resources in organizing and monitoring instrumental ensembles like orchestra, bands and choirs which participate actively in the competitions like Hong Kong Music Festivals, Hong Kong Youth Music Interflows and some other competitions run by different organizations. Preparing for competitions needs much practice by students, teachers and instrumental tutors and takes up large amounts of rehearsal time. Music teachers have tried to encourage students to engage in the music activities and to provide quality music-making and good learning experiences. One challenge happens when students choose not to participate in music activities when it is not compulsory. Students easily drop out from the music activities of upper primary levels when they face heavily loaded schoolwork or academic pressure. Some parents are not willing to support their children in learning musical instrument or participating in music activities after school due to their concerns about heavy schoolwork in the upper primary or lower secondary level (Ho, 2009; Cheng, 2004).

Music education should be valued as it draws on a range of learning styles, fosters creativity, imagination and emotional responsiveness. For example, according to Davis, Gfeller & Thaut (2008) music can be used to improve life quality, foster social interactions, and to attain educational, psychological and developmental goals.

Music also enhances inter-relationships between people. Gardiner, Fox, Knowles & Jeffrey (1996) carried out experimental studies with children having music instruction and those without extra music lessons. They found out that music exposure exhibit benefits and music learning can be transferred into other areas of development enhancing children's language, reading and mathematics skills. Better educational outcomes as well as better behaviour and a more positive attitude toward school were shown by the experimental students with extra music instruction comparing with those do not. Schellenberg (2001) stated that a range of non-musical benefits has been associated with music learning experiences with academic, cognitive skills and psychological skills being enhanced. Many developed countries include music in their curriculum. For example, The Music manifesto (2004) in the UK specified the provision of music education to all children aged 5-14. UNESCO, United Nations Educational, Scientific and Cultural Organization (2006) advocated that Arts education including music education has been considered as a basic educational right of every child. It was stated in Road Map for Arts Education that "Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners" (UNESCO 2006, p.3). This has been supported by a 'music for all' UK government initiative that includes free instrumental music class for all primary school children for one year and funding for instruments, choir, orchestras and ensembles (DCSF 2007). Similarly, the "An Instrument for Every Child" program initiated in Germany in 2010 includes music in the first primary school year of every child in the Ruhr region (An Instrument for Every Child Foundation 2010). The Australian National Review of School Music Education addressed the need for better understanding of the benefits of school music education (Pascoe et al., 2005).

Music training may have benefits for children in cognitive, psychological and social functioning. Group music and instrumental playing will be the principal focus. In an Australian review of research on education and the arts, Hunter (2005) suggested that it is instinctive that music education is recognized as valuable and should be part of the education of all children. Arts participation is essential in children's life which enhances communication of thoughts and feelings, learning in other subjects, creativity and self-esteem. Catterall (2002) stated that music training enhances imagination, fosters creative expression and communication and strengthens other competencies such as sustained attention, concentration, motivation, coordination, team-work and emotional sensitivity. Caterall, Capleau and Iwanga (1999) reviewed 25000 Amercian students and found that active involvement in arts has great benefits and positive correlations towards students' academic achievement.

Caterall et al. (1999) argued that arts training would possibly lead to academic improvements and arts involvement would bring benefits. A research team led by Rauscher & Shaw (1993) identified the relationship between music and intelligence and found that music training was at that point in time better than computer instruction and enhances children's abstract reasoning skills essential for the learning of Mathematics and Science. Persellin (2002) stated that music training in both formal and informal settings can help to develop music skills and attitudes. But Sims (2000) stated that it is not suitable to claim that music has meaningful, positive effect on brain development before much more psychological, behavioral and longitudinal research to be done. To suit for educational needs music activities are useful to meet many objectives in different areas. Music is worthy, valuable and important and very motivating and interesting to children. So it should be taught because it is an intrinsically valuable subject matter.

I have become convinced that music experience has something to offer children beyond measure. I will discuss this idea in the chapter of literature review. In my research, I intend to explore the benefits my students believe music brings, whether it enhances personal development, helps in developing intellectual skills and social skills as well as whether music can have a positive influence on other areas of learning.

1.2 Education Reform in Hong Kong

In this section of the introduction I aim to explain why Hong Kong schools are a particularly interesting site for music education. This is partly to do with recent history. Political transition of Hong Kong's sovereignty from Britain to China in July 1997 has promoted its change and further development. Like other societies, Hong Kong has to face the challenges of the twenty-first century and, therefore, there is a strong reason to facilitate Hong Kong to cope with a fast changing, knowledge-based society. Facing the challenges of changes and competitive environment, Hong Kong is developing into an era of information and globalization. Aims of education, its content, practices, and outcomes, at student, school, and system levels have to be restructured so as to catch up with these challenges. Advocated by the Hong Kong government, schools are advised to foster students' whole person development. A new curriculum was introduced and to be tailor-made by the school. Teaching and learning are not confined in classrooms, but extend into the different situations. There has been tremendous change in the direction of education for the new century. Facing up the economic change of globalization, advancement in information technology,

competition in global market and social political demands, quite a lot of education reforms have been implemented in Hong Kong and other places in the Asia-Pacific region (Cheng 2000b, Cheng and Townsend 2000).

In response to the policy address of the Hong Kong SAR Government in 1997, The Education Commission reviewed the whole education system and The Education Reform has been implemented. In January 1999, the Commission completed Stage 1 and produced a document *Education Blueprint for the 21st Century: Review of Academic System-Aims of Education Consultation Document* (Education Commission, 1999a) on the aims of education for the new century for public consultation. In September 1999, the EC published the second consultation document with the title *Learning for Life*, (Education Commission, 1999b) with the focus on the review of the academic structure, the curricula and the assessment mechanisms. More specifically, this was basically concerned with the framework for education reform. In the consultation document, the Education Commission states that learning should bring enjoyment and create opportunities to students. The Education Commission stated that tremendous changes have been undergoing in the society. As Hong Kong is on the track of transforming into an information society from an industrial society, and as the economy has changed its emphasis that knowledge is an important aspect in our daily lives and our society. Knowledge is being transformed all the time and new knowledge continues to appear (EC 1999b).

In September 2000, the EC published a report by outlying the reform strategies for optimizing the existing education system (EC, 2000b). In this document, the EC stressed that learning is significant to one's future, and stated that education is the crucial to Hong Kong's future. Students are believed to be the central point of the whole education reform; the EC stressed again the importance of all-round development**.** It also stated that arts education is regarded as one of the effective means for developing students' creativity leading to their whole-person development. The document: *Learning to Learn - The Way Forward in Curriculum Development* stressed the overall aims of education for 21st century: "To enable every person to attain all-round development according to his/her own attributes in the domains of ethics, intellect, physique, social skills and aesthetics, so that he/she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change; filled with self-confidence and a team-spirit; willing to put forward continuing effort for the prosperity, progress, freedom and democracy of his/her society, and contribute to the future and well-being of the nation and the world at large" (Curriculum Development Council, 2001, p.2). It also stated "Our priority

should be to enable our students to enjoy learning, enhance their effectiveness in communication and develop their creativity and sense of commitment." (Curriculum Development Council, 2001, p.2). It emphasizes the importance of life-long learning and whole-person development to be the overall aims of the school curriculum and set clear directions for curriculum development in Hong Kong. It emphasizes that life-long learning experiences are essential for whole-person development, social skills and aesthetics should be provided in the curriculum for all the students according to individual potential. With this development all students can become active, responsible and contributing members of the society, the nation and the world. In addition, with the guidance of the curriculum, students are able to learn how to learn by developing positive values, attitudes and a commitment to life-long learning, and developing generic skills to acquire, construct and communicate knowledge. The document advocates that these qualities are essential for whole-person development to face the challenges of the 21st Century. Clearly stated by the Education Commission, whole-person development becomes the main focus of the education reform of Hong Kong.

Arts Education Key Learning Curriculum Guide (2002) for Primary one to Secondary three claims that "Arts education contributes significantly to students' aesthetic development, which is one of the five essential learning experiences for whole-person development" (CDC, 2002 p.3). It emphasizes the aesthetic education and advocates that music, visual arts, drama, dance, media arts and other emerging art forms, should be taught to all students as a major field of knowledge (CDC, 2002). The Music Curriculum Guide (2003) for Primary one to Secondary three prepared by The Curriculum Development Council recommended for use in school states that "Music contributes significantly to the development of aesthetics sensitivity, intellectual and moral pursuits of human beings" (CDC 2003, p.3) "Music is not only an important and fundamental way among human beings for communication, emotional and cultural expression, but also crucial to children's intellectual, physical and mental development. It offers unlimited space for humankind to make use of its unique quality to exercise imagination and articulate emotions that definitely cannot be replaced by languages. Music is regarded as an intelligence which any individual can use to create, learn and solve problems during the process of growth. In other words, every student has the intelligence and potential in music, the ability to learn music, as well as the entitlement to music education. Involvement in music activities allows students to stimulate creativity, to develop various abilities and generic skills, and to cultivate values and attitudes such as perseverance, self-discipline, a sense of responsibility and commitment." (CDC 2003, p.4) "School should attach importance

to school-based curriculum development so as to provide students with quality music education in facilitating their all-round and unique development." (CDC 2003, p.4) The overall Aims of the Music Curriculum are "Music education should help students to develop creativity, the ability to appreciate music and to effectively communicate through music; to nurture aesthetic sensitivity and cultural understandings; to develop music skills, construct knowledge in music, and cultivate positive values and attitudes; to gain enjoyment and satisfaction through participating in music activities; and to pursue a life-long interest and value of music" (CDC 2003, p.11).

1.3 Context in Hong Kong

Responding to the whole-person development in the education reform advocated by the Hong Kong government, many primary and secondary schools put much emphasis on promoting different cultural activities in music and arts. Instrumental music playing has been promoted in most primary and secondary schools. More schools began to engage students to learn musical instruments and organize instrumental ensembles, bands and orchestras in the school. Most schools organised some music activities in lunch hours, after school or weekends. More and more parents were eager to offer financial support for their children to take part in various music activities (Ho, 2009).

The Music Office, which was founded by the Hong Kong Government in 1977, helped in promoting musical knowledge and providing Chinese and Western instrumental training for students of Hong Kong (Music Office, 2007). It organised different kinds of music activities and music programmes. It also provided some workshops and classes to promote musical knowledge to school students. Besides, the Music Festival organised by the Hong Kong Schools Music and Speech Association was founded in 1949 which would offer music competitions for Hong Kong students every year. The Association also organised different kinds of musical events to promote music education in Hong Kong (Ho, 2009).

Using the research school as an example, we can say that parents are becoming responsive to the importance of music training and encourage their children to learn musical instruments in an early age, to participate in different music activities, to attend concerts, and to enter for some music competitions and examinations. Parents become involved in music activities with the students in different ways like enjoying music, attending concerts, supporting instrumental playing, and helping in different music activities and performances in schools. Parents have a positive influence on

their children's music participation in the early stage and support their children to actively engage in music activities. Parents in Hong Kong nowadays are very willing to provide their children with some private music instrumental tuition for music training. They encourage their children to take instrumental examinations in the Royal Schools of Music (ABRSM) and to have involvement in many different competitions (Ho, 2009). Gaining achievement in music may serve as a purpose for applying famous schools in Hong Kong. In addition, many schools put many resources in the development of music teams in order to win prizes, awards and honour for the fame of the schools. It has become more and more competitive and music has served as a tool for raising schools' reputations.

1.4 Background of the research school

The research school was founded in 1957 as an aided primary school subsidized by Hong Kong government. It provides primary school education from primary one to six. There are 6 classes in each level with mixed ability. There are totally about 1100 students in 36 classes. It is a typical primary school in Hong Kong which receives funding from the government to cover the school's routine expenses. Since it is subsidized by the government, all students are allocated by the government through the Primary One Central Allocation Scheme. The school has no right to choose its students. In this case, students' background and ability are quite diverse. As a catholic school, it has established its mission to provide human and Christian education to the young and paying particular attention to the needy.

Before the transformation into a whole day school in the year 2002, there were two separate schools in morning session and afternoon session in the same school building. By that time there were some elementary instrumental classes and a choir run by each school. Students in the school were enthusiastic in joining sports only while comparatively music seemed to have less weight. To strive for a balance, music teachers in the school tried very hard to promote music education. Much effort was put into promotion of music education in the school and teachers have striven to create opportunities for providing more music activities within and after the school hours. To promote whole-person development education through music training, an instrumental scheme has been set up in the whole-day school since 2002. "One pupil one instrument" policy was promoted in the school. Each student had to learn at least one musical instrument since 2002. Many instrumental classes as extra-curricular activities were provided after school hours. Different music teams were set up and students were encouraged to join the teams and had regular practice every week.

Instrumental music programs were fully supported by the school and flourished rapidly. High quality music activities in different music teams were initiated to guarantee the enrichment of students' aesthetic experience in music. In order to generate and enhance students' enthusiasm in music, music teachers have become involved actively in planning, developing and supporting school music activities and providing training programmes required. They were deeply involved in the administration work and the training of the school teams. In doing this, students' music participation was not only confined to classroom. The students were actively involved in music making by taking private lessons on musical instruments and joining school-based music activities such as school bands, orchestras or other music teams currently every week. Instrumental music playing has become a popular activity in the school and the music teams have been well-received by the students. The music teams have engaged actively in performances and entertainment in school. To strive for excellence, they are involved in different festivals and competitions and have gained encouraging rewards and achievements. Lunch time concerts, annual concerts and Music Marathon have provided opportunities for the students to showcase their talents. Broadway musicals with hundreds of students participating being staged every two years have become the highlight of the year. Music tours to Europe and some other countries have broadened students' horizon and reinforced their interest in music participation. Many students have actively engaged in all these music activities and gained valuable musical experiences. All these music activities require the commitment of time and effort from students, teachers and parents.

There was a concern about parents' roles in education in Hong Kong. According to the *Education Commission Report No.5* (Education Commission, 1992), cooperation between schools and the parents of their students can bring benefits to the education process and so there is a need to strengthen the cooperation (citied in Ho 2009). Thus parent-teacher associations (PTAs) were set up in schools to enhance parent-teacher cooperation (Pang, 1997; Pang & Watkins, 2000). The Curriculum Development Council encouraged school teachers, parents, curriculum planners and members of the community to set up good lines of communication so as to enable them to play assisting roles in the implementing and developing the school-based music activities. Parents should encourage their children to actively learn music and maintain a positive manner. As mentioned in the Music Curriculum Guide (2003), "Parents' support and participation in life-wide learning activities will no doubt stimulate students' learning initiative and enhance parents' understanding of music education. With such understanding, parents, will support and encourage their children to learn music in a positive and active manner. Besides financial support,

parents may also assist in conducting and organizing these activities" (CDC p.35). In this case, Music Club was set up in the research school in the year 2002. All the instrumental classes and the music teams were supported by school's Music Club under parent-teacher association (PTA) in a voluntary structure. Parents engaged actively as parent-helpers in the music teams and instrumental classes. To facilitate the different music teams, more than 70 different western and Chinese instrumental classes have been set up and taught by experienced teachers in small groups after school hours. The music teams have continued to grow maturely. There were different music teams in the school, namely western orchestra, Chinese orchestra, Chinese drum team, senior symphonic band, junior symphonic band and choir. The music teams offer opportunities for the boys to get involved in various competitions and performances. The music teams have participated in different competitions like Hong Kong Schools Music Festival, Hong Kong Youth Music Interflow, Winter Band Festival and some overseas international competitions and have gained many honorable awards. In addition, the music teams has actively engaged in school performances like the demonstration concert for primary one students, speech day, variety show, PTA events, annual concert, joint-schools concert, live accompaniment of school grand musicals, school anniversary celebration and charity fund raising performances such as Oxfam Music Marathon. To develop students' involvement in community services, visits and performances in elderly homes and youth centres have been arranged. Parents support students' musical activities including practice, competitions and performances. There have been increases in the number of instrumental classes and students participating in different classes and music teams.

Year	2012SEP-2013	2013SEP-2014	2014SEP-2015	2015SEP-2016	2016SEP-2017	2017SEP-2018
No. of Music Classes	43	43	44	55	66	72

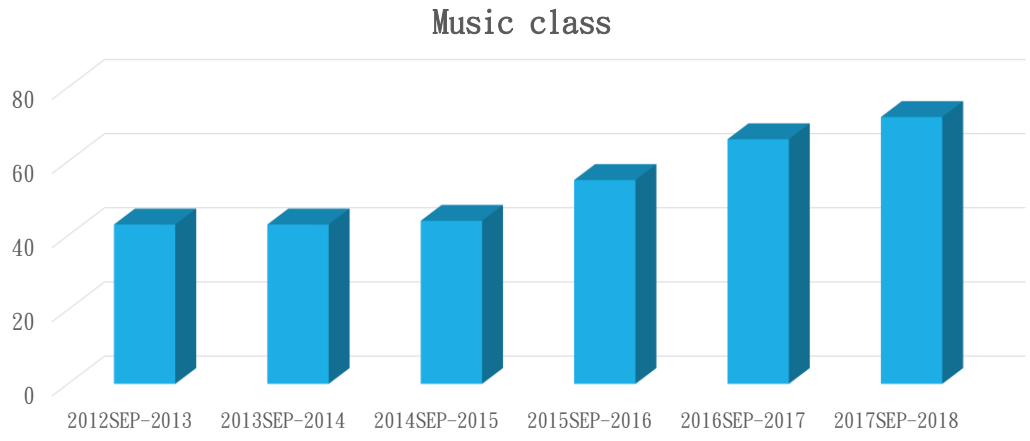


Figure1 No. of music instrumental classes in the research school in 2012-2018

Year	2012SEP-2013	2013SEP-2014	2014SEP-2015	2015SEP-2016	2016SEP-2017	2017SEP-2018
No. Of Students	197	214	217	241	250	264

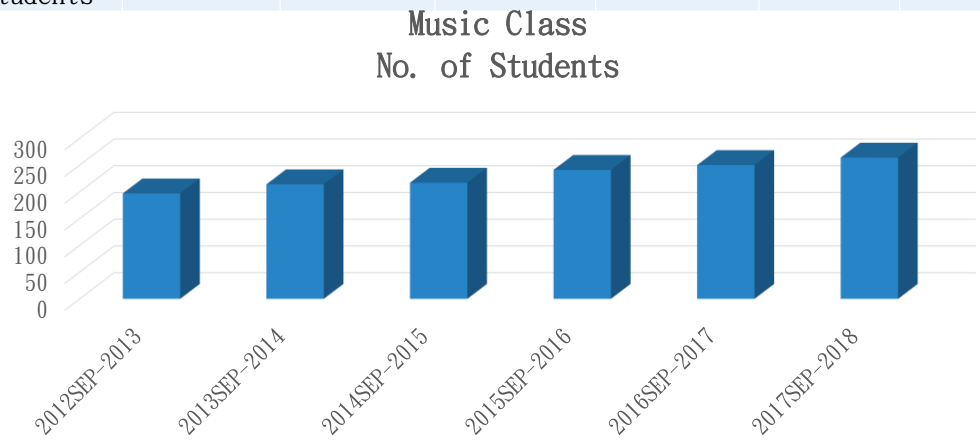


Figure 2 No. of students in instrumental classes of the research school in 2012-2018

Team/Year	2012SEP-2013	2013SEP-2014	2014SEP-2015	2015SEP-2016	2016SEP-2017	2017SEP-2018
Total Members	317	357	356	354	389	379

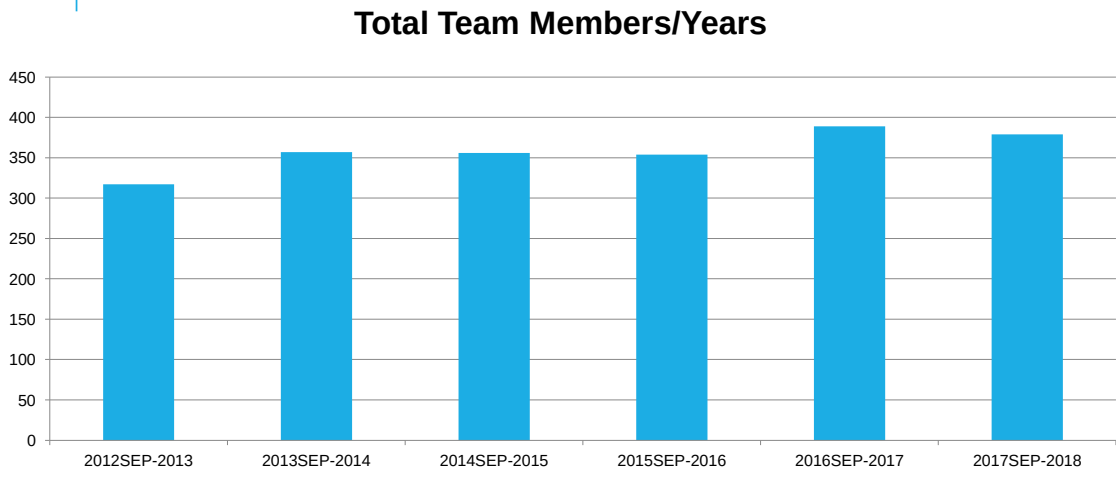


Figure 3 No. of students in the music teams of the research school in 2012-2018

1.5 Aim of study

I, as the researcher have worked in the research school for over twenty years and witnessed the tremendous change of the music development in the school. Students' interest in music increases and confidence is built up through music practices and performances. Music learning has been inspired and cultivated through different music activities. The setting up of music teams brings the boys together for a common goal. Team spirit and the sense of belonging to school are promoted. The school has provided opportunities for the development and nourishment of the students' passion and confidence in music. There have been research studies in other countries about the influence of music on cognitive and academic aspects but there are not many studies in Hong Kong investigating what primary school children believe to be the benefits of group music activities and its influence on other aspects of learning. The impact of school-based music activities on both social and psychological aspects of student experience is not well understood. Therefore there is a need for research in this area. This research study aims to identify the reasons students participate in the school extra music activities, what students perceive to be the benefits of music activities and how music activities affect their aspiration in learning. This research aims to investigate in-depth the relationship between students' participation in music activities and their experience in music education in one primary school in Hong Kong.

Chapter Two Literature Review

The purpose of this review is to examine the existing literature about a range of issues connected to how music education and participation is valued. Researchers have identified some important beliefs that music participation fosters benefits beyond the sphere of music itself. Several studies established correlations between the participation in music activities of instrumental playing and better academic achievement (Klinedinst, 1991; Caterall, 1998; Survey Explores 2000; Johnson & Memmott, 2006). In addition, involvement in music instrumental activities has been identified as a factor in promoting positive social and personal skills such as self-esteem, self-discipline and well being (Kokotsaki & Hallam, 2007; Adderley, Kennedy & Berz, 2003; Hallam & Prince 2000).

This review highlights some existing research thematically as follows: 1. Significance of music education; 2. Music education in Hong Kong; 3. The value of participation in extra-curricular activities; 4. Connections between music activity and learning; 5. Connections between music activity and well being; 6. The motivation of students in participating in music activities; 7. Students' beliefs about the benefits of music activity.

2.1 Significance of music education

Music education and the participation in music activity have been found by some researchers to foster academic, cognitive and psychological benefits. These non-music benefits are important in supporting the significance of music education in school curriculum. The need to investigate the importance of music education to facilitate the development of academic and cognitive skills was addressed for example by Price, 2004; Schellenberg, 2001; Winner & Cooper, 2000. "There is good reason to value music education for its intrinsic benefits such as experiencing music itself and the non-music benefits as it draws on a range of learning styles, fosters creativity, imagination and emotional responses" (Gill & Rickard 2012, p.59). Robinson (2004) stated that teamwork, cooperation, self-discipline and a sense of belonging would be enhanced through music activities. In order to achieve these benefits in music education, the curriculum should be relevant and related to students' interests.

The Australia Council's National Education and the Arts Strategy (2004) claimed that when education is associated "with the arts you not only improve the quality of learning, but the quality of life itself in its many variations—from the personal, to the

family, community, to regional life, and to the life of the nation" (p. 2). In an Australian review of research on education and the arts, Hunter (2005) suggested that music education is recognized as a valuable and important part of education for all children. Arts participation has been found to be vital in children's lives and enhances communication of thoughts and feelings, learning in other subjects, creativity and self-esteem. Harland et al., (2000) stated that the engagement of arts in school has the influence on students relating to personal and social development. He believed that the awareness of others, social skills, well being and are all enhanced by participation in arts including music. Caterall et al. (1999) argued that arts training and involvement foster cognitive benefits and reinforce academic improvements. Burton, Horowitz and Abeles (1999) carried out a study involving over 2000 American public school students from grade 4 to 8 and revealed that high exposure of rich school-arts programs enhance academic improvement as well as creative, cognitive and personal competencies. However, to contrast with the above findings, a similar British review of examination data of 2000 secondary school students with strong arts programmes found no significant relationship between arts involvement and other academic subjects. Clearly although evidence for either argument is limited, music activity may have significant implications for educational enhancement, and its effect within a school setting needs to be further considered and researched.

2.2 Music Education in Hong Kong:

2.2.1 Education reform: policy documentation concerning Music

Hong Kong had a major education reform in the year 2000. Arts education is regarded as one of the five essential areas in the overall aim of education. The Hong Kong government intended to reform basic education so as to enable every student to become "all-rounded" which was implemented step by step in different stages. "*Learning to Learn - The Way Forward in Curriculum Development*," the comprehensive report was issued in June 2001 by the Curriculum Development Council of Hong Kong. It sets forth the blueprint and guidelines for curriculum development for the forthcoming years. With the overall aims of education: "To enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his/her own attributes so that he/she is capable of lifelong learning, critical and exploratory thinking, innovating and adapting to change" (CDC 2001, p.2). The aim for fulfilling the vision of enabling students to develop their capacity to become lifelong learners and all-rounded individuals is clearly stated. Strategies and actions are recommended for the short

term (2001-02 through 2005-06), for the medium term (2006-07 through 2010-11), and for the long term (beyond 2011). The government, schools, teachers, educators, parents, and community members are responsible for these strategies and actions to be committed to the success of the curriculum reform.

Future aspiration for whole-person development was advocated by the Hong Kong Education Bureau. The Curriculum Development Council of Hong Kong encourages teachers and school administrators to implement music education as a means to secure whole-person development. As stated in the *music syllabus of primary school (1983)* that the third aim in the primary music education is "to develop personal qualities of self-discipline, self-expression, concentration and coordination through the practice of music" (p.5). It is worth examining the *Arts Education Key Learning Area Music Curriculum Guide (Primary 1 – Secondary 3) by the Hong Kong Curriculum Development Council in 2003* in depth and in this document, for example, aspires that "Music can be regarded as an intelligence, which every individual can use to create, learn and solve problems during the process of growth. In other words, every student has the intelligence and potential in music, the ability to learn music, as well as the entitlement to music education. Involvement in music activities allows students to stimulate creativity, to develop various abilities and generic skills, and to cultivate values and attitudes such as perseverance, self-discipline, a sense of responsibility and commitment" (CDC 2003, p.4). "While two syllabi have firmly laid the foundation for learning and teaching in Music, there are existing strengths which are conducive to Music curriculum development; for instance: arts education is regarded as one of the effective means for developing students' creativity and contributing to their whole-person development and research studies abroad show that music education has contributed significantly to students' academic achievement" (CDC 2003, p.5).

As indicated in the Music Curriculum Guide by The Curriculum Development Council in 2003, "Music is an important medium for expression and communication among human beings. In the process of music learning, students use creativity, performing and listening skills to express the qualities of music and the emotions embedded in it. Students gain rich and comprehensive music learning experiences through integrated activities of creating, performing and listening" (CDC 2003, p.12). "Music learning and the development of generic skills are closely related. Whilst students can progressively develop generic skills through participating in different music activities, generic skills also facilitate music learning. Generally speaking, students' generic skills can be developed through music activities which cultivate

communication, collaboration, problem-solving and self-management skills through arranging and engaging in ensemble activities"(CDC 2003, p.14). "Values are the criteria for personal conduct and judgement while attitudes are the ways and orientation to behave and handle events. Through learning and teaching in music, teachers help students build proper values and attitudes in cultivating the quality of perseverance by practicing consistently to enhance performing abilities; cultivating a sense of responsibility and commitment through participating in rehearsals whole-heartedly and punctually; nurturing cooperation and team spirit through creating sound projects in groups and ensemble performances; cultivating a life-long interest in music through engaging in creating, performing and listening to music"(CDC 2003, p.15).

2.2.2 Recent research on music education of Hong Kong

As stated in the previous section, a major curriculum reform was implemented by The Hong Kong government and important reports entitled *Learning for Life, Learning through Life – Reform Proposals for the Education System in Hong Kong (2000) and Learning to learn – the way forward in curriculum development (2001)* were published. *Basic Education Curriculum Guide –Building on Strengths (Primary 1 - Secondary 3)* was published by the CDC in 2002 with general directions being set for curriculum development in Hong Kong and to provide comprehensive and balanced learning experiences for students to develop positive values and attitudes for enhancing whole-person development and life-long learning.

After ten years of the implementation of the reform, *A study of the impact of the first phase of the curriculum reform on student learning in Hong Kong* was published in the year 2011. The study examined the effectiveness of short-term curriculum developments in schools and evaluated the progress of the curriculum reform (Wong and Cheung, 2009, Cheung and Wong, 2011, 2012) based on the data obtained from a both qualitative (focus group interviews) and quantitative methods (questionnaire survey) in a large-scale study from 250 primary and secondary schools in Hong Kong. The study showed some positive findings of improvement in the first phase of the curriculum reform and stated that long-term effects on student achievements still need to be observed. As reported in the study, a teacher reflected that most families in Hong Kong have got working parents with only one child. The report claimed that many parents try to enhance their children's lives by granting them what they request. Many children were also overprotected by their parents and sense of individual responsibility is therefore not always developed. It was found that school-based

activities could enhance positive values and attitudes but parents need to have more communication with their children in order to support important values and attitudes.

Basic Education Curriculum Guide - To Sustain, Deepen and Focus on Learning to Learn (Primary 1 - 6) was published by the Curriculum Development Council in 2014 to review the 10-year curriculum reform. Different types of evaluation studies and surveys were conducted. It pointed out that primary schools have responded to the curriculum reform positively and developed their school-based curriculum for over a decade. In addition, some schools formed cross-school communities to strengthen their professional capacity and enhance their whole-school curriculum development by making effective use of resources and efforts. Educators in the primary education sector have been working genuinely and demonstrated professionalism and team spirit throughout the reform. They have successfully nurtured students with different potential and laid the foundation for whole-person development. Nevertheless, schools are recommended to build on existing strengths and sustain school-based curriculum development. *The Basic Education Curriculum Guide (2014)* has pointed out some features in the implementation of the curriculum reform. "Schools generally agree with the aims of the school curriculum, and actively help students to develop life-long learning ability through providing diverse learning experiences for them to achieve whole-person development" (p.4). "Providing space to help develop students' potential - Participating in different courses and activities in spare time can develop students' potential" (p.8). "The expectations of the parents on their children and their parenting styles are in contrast to pleasurable learning, there seems to be more parents believing that it is important to give their children a head start in life" (p.3). "Parents attach great importance to school education; consider it the means to improve their children's socioeconomic status" (p.5). To facilitate students' learning, "home-school cooperation is encouraged in an interactive and developmental process. Through two-way communication and cooperation, parents and the school should join and formulate different modes of parental participation" (p.8).

The Education Bureau aims at providing recommendations on the sustainable development of whole-school curriculum planning, the four key tasks, learning and teaching strategies, resources and assessment. It also aims at effective learning, teaching and assessment strategies and helping schools to **"focus"** on learning and teaching effectiveness. To **"deepen"** the positive impact of the curriculum reform as well as "**sustain**" the quality of learning are important issues. To sustain, deepen and focus on "Learning to Learn" are the three important targets of *Basic Education Curriculum Guide (2014).*The Education Bureau will continue to provide schools

with professional development programmes, learning and teaching resources and support services, keeping up with the latest development in the primary school curriculum. To establish whole-person development, it is important to help students lead a healthy lifestyle and develop an interest and ability to appreciate aesthetic and physical activities. Physical fitness and aesthetic appreciation are essential for the healthy growth of students. Therefore, starting from primary school, students need to have space to develop a balanced and healthy lifestyle. It was found that "Parents always put emphasis on students' intellectual development and moral and civic education, but place little emphasis on sports and arts, aesthetic and physical development" (p.15). Besides, students should be given a certain degree of freedom, autonomy and independence to explore the new environment and learn to solve problems. This helps them build the confidence in facing new environments and a good foundation for future development and learning as well as preparing them for life-long learning. Parents should have reasonable demands and realistic expectations of their children. They should give them appropriate and adequate room for development. Parents should be aware of and understand their children's developmental characteristics and help them adapt to a new learning stage gradually.

Leung & McPherson (2010) claimed that similar to many other countries, music has been marginalized in the school curriculum and studying music in schools has been regarded as less important for Hong Kong students and parents. Facing the 21st century, the Hong Kong government tends to regard arts education to be an important enhancement to students' creativity. Arts education becomes a key role in student's overall development. Arts education has been recognized as more valued by the public and schools. It is believed that arts education strengthens children's confidence and self-discipline, cultivates their creativity and different aspects. However, Leung & McPherson (2010) addressed some serious problems in the Hong Kong education system for insufficient emphasis being put on arts education. Arts subjects are often considered to be a leisure activity rather than a core subject in the curriculum that can contribute to cognitive growth as other academic subjects. Vong & Au (2003) reported that music together with visual arts and physical education are all regarded as a 'cultural subject' while languages, mathematics and science are regarded as 'academic subjects'. Minimum class time has been allocated to the cultural subjects in both primary and secondary school curricula, while English, Chinese and mathematics usually dominate the school curriculum. It reflects that academic subjects are useful and important for academic achievement and future career development, while cultural subjects are usually for leisure. Ho (2009) also claimed that parents expect their children to concentrate on those academic subjects which would be more helpful

for their children's future career. Too much emphasis has been put on the traditional basics such as English, Chinese, mathematics, computer competency and science.

2.2.3 Music education in Hong Kong primary and secondary schools

The Music Curriculum Guide (2003) only recommends two weekly music lessons to students in Hong Kong primary schools and one weekly music lesson to Hong Kong secondary school students up to junior secondary level. General music education is not included in the senior school curriculum of most secondary schools. As the time allocated to music lessons in the curriculum is limited, most primary and secondary schools in Hong Kong organise a range of extra-curricular music activities during lunch hours, after schools, or at weekends within the school. To attain good quality, schools are encouraged to employ part-time professionals to help in running instrumental groups and other extra-curricular music activities in school (School Activities Section, Advisory Inspectorate Division, Education Department, 1997). A questionnaire survey of more than 3,400 Hong Kong parents of children in primary and secondary schools showed their positive attitude towards extra-curricular activities, and they appreciate their educational value. They were willing to support those extra-curricular activities that corresponding to their family backgrounds (Lam and Wong, 1997). According to Lam and Wong, Hong Kong parents generally welcome their children's participation in extra-curricular activities but their willingness is related to their home background. Instrumental learning may be a financial burden to some low-income families. Some parents may not be able to invest money for their children to participate in the activities and support the tuition for instrumental learning.

Ho (2009) explores the musical attitudes of young Hong Kong students including their preferred musical activities, instrumental learning and musical influences. In her research she particularly emphasized the links between students' participation in music, the role of music teachers and parental support. Questionnaire surveys were carried out on students from primary three to secondary four (Grade three to Grade ten) in 11 primary schools and 11 secondary schools in Hong Kong between November and December in 2006. Her findings showed that students' musical involvement is closely related with school music teachers', instrumental tutors' and parental enthusiasm. School music teachers could help in creating a musically stimulating environment to facilitate students' participation in music activities (Abril, 2006; Abril and Gault, 2007; Flusser, 2000, citied in Ho, 2009). She reported that parental encouragement is an important factor influencing the outcomes of musical

participation. The musical experiences gained at home are valuable. If parents are music lovers or instrumental players, they would engage in music activities, and attend concerts with their children more frequently, or provide more related resources.

Arts education is not compulsory at the senior secondary level in Hong Kong. Only very few schools offered music in their senior secondary curriculum. Instead, all secondary schools are to provide "other learning experiences" during the three-year period of senior secondary education. Students have to undertake 150 hours of artistic experience in one of the three years. Some schools arrange music or visual arts classes in the school curriculum, while some provide extra-curricular activities for the replacement or encourage students to attend concerts and performances. To follow up with this, a *Centralized Scheme of Music Training* was organised by Education Bureau for senior secondary school students who would have further training in music at a government school on Saturdays (Lam, 2005). Nevertheless, with the provision of Centralized Scheme, the number of candidates is still low. Hong Kong students' learning motivation in music tends to decrease as they are promoted to higher forms. Leung & McPherson (2010) investigated in a large-scale survey with a total of 4495 primary and secondary school students on their learning motivation using the Expectancy-value Motivational Theory (Eccles et al., 1983). Compared with Chinese, mathematics, visual arts, and physical education, music was ranked relatively low in terms of competence beliefs and values, as well as task difficulty. The findings imply that primary school students are relatively more motivated to learn music, but that they gradually lose their confidence and interest over the course of their secondary school lives. The results show that primary school students regarded music as valuable and easier, and they were more confident about their music learning while secondary school students regarded music as more difficult so they possessed lower competence beliefs for it. In addition, music was regarded to be less valuable and useful in their lives. Compared with other academic subjects including Chinese and mathematics, cultural subjects including visual arts and PE, music was ranked quite low.

A new school education system was implemented in 2012 with a new public examination named the Hong Kong Diploma of Secondary Education Examination (HKDSE) being the pathway to tertiary education. Under the new "3-3-4" system, primary and three years of junior secondary levels remained unchanged; the senior secondary was changed to a three-year program leading to a four-year time for first degree programs. The HKDSE requires students to undertake four core subjects including Chinese Language, English Language, Mathematics, and Liberal Studies

and two to three electives from sciences, humanities and social sciences, and arts, or some practical subjects. Although music is an elective in the HKDSE examination, secondary school students prefer performance-based activities such as learning instruments or singing in choirs. As a result, there are many students learning instruments, but only a small number of students wish to study music at the tertiary level (Culture & Heritage Commission, 2003). Leung (2017) found altogether 132,741 entries for 323 classes of music competitions in the 2015 statistics (Hong Kong Schools Music & Speech Association, 2015). Referring to the statistics from the Hong Kong Examination and Assessment Authority, only 200 candidates entered for the HKDSE music examination in the same year out of a total of 74,131 students, giving a percentage of 0.27 % (HKEAA, 2015, citied in Leung, 2017). Many students would choose physics, chemistry, economics, and business studies, because these academic subjects are regarded as more helpful in supporting their future studies in medicine, law, and business management at university. As a result, music is being neglected, even when a student possesses musical talent (Leung & McPherson (2010). Leung concluded that Hong Kong students regard music as something for their own interest, rather than as an important and valuable subject. Only a very limited number of students studied music at tertiary level. It seems that only those individuals who possess great interest in music would study and pursue the subject.

The level of music engagement drops dramatically in the secondary school years (Hunter, 2005; Mills, 1997; Rusinek, 2008). This reveals the academic pressure and the inferior status of the arts within schools and the curriculum which make music difficult to be promoted in the school context. But Green (2002) suggested that there is a need to bring formal classroom music practices together with informal musical learning processes. She suggested that "young musicians who acquire their skills and knowledge more through informal learning practices than through formal education may be more likely to continue playing music, alone or with others, for enjoyment in later life" (p. 56). Extra-curricular music activities can serve to complement and extend formal music education to enhance broader experience of music and to facilitate and develop musical interest and talent.

2.3 Extra-curricular activities

Extra-curricular activities have been defined using different terms. Marano (1983) stated that student activities are an essential part of the school curriculum, which makes them "cocurricular." To use the term "extra" makes it less important as the term "extra-curricular activities" seems to be an activity isolated from the formal

curriculum. Such activities seems to have a separate status but if they are regarded as having the same importance as the other academic items in the curriculum, it is better referring to Buss (1998) that the term "cocurricular" is used. This reflects the importance of the activities to be included in the curriculum and to be regarded as equally important with other aspects of learning. He also suggested that social and personal development of the young ones would be developed through the activities. Gholson (1985) and Shi (1996) defined them as co-curricular activities, while Biernat and Klesse (1989) and Frederick (1959) named them the third curriculum signifying the same significance as the core and elective curricula. These activities have important and lasting value supplementary to the formal learning experiences in classroom.

Hong Kong Education Department published *Guidelines on Extra-Curricular Activities in School* (1997) and defines ECAs as follows: "Extra-curricular activities are activities that take place outside regular class teaching and yet are related to student learning. They fall within the scope of the school curriculum" (p. 11). Extra-curricular programs may include courses of arts, music and drama, sports, and various types of other out-of-classroom activities. Chow and Wong (2000) defined extra-curricular activities as student-focused activities designed for voluntary participation. They are arranged in after-school hours but form an essential part of the school curriculum and are planned according to students' ability and interest. Fredricks & Eccles (2006) and Lau & Cheng (2016) regarded extra-curricular activities as regular and structured activities which are not part of the school curriculum but help children develop particular skills. Extra-curricular activities in schools are not part of the core curriculum but considered as supplementary programs of study and education (Keser et al., 2011).

2.3.1 Effects of participation in extra-curricular activities

As stated, since 2001, the Hong Kong Education Department has implemented the curriculum reform. The outcome of the education reform is to facilitate students' all round development through both formal curricula and other learning experiences. Therefore more extra-curricular activities (ECAs) for students in schools have been encouraged by the government in order to develop their social and moral attitudes and help them acquire necessary life skills in times of globalization, competition, collaboration and innovation (Cheng, 2009; Lo and Wang, 2014). Through participation in ECAs, students can enjoy communicating effectively and cooperating with other people resulting in enrichment of their life experience. It can develop

students' personal and social skills in a way of globalization (Simoncini and Caltabiono, 2012).

A number of studies have investigated the effects of participation in ECAs. Some studies revealed positive academic outcomes (Black, 2002; Holloway, 2000; Watkins, 2004). Some studies (e.g. Fredericks and Eccles, 2006; Marsh and Kleitman, 2003) explored the participation in ECAs leading to the increase in positive psychological outcomes. Students who participated in ECAs showed enhanced interest in school, regular attendance and increased positive attitudes. Improvement in academic achievement (Darling, 2005; Gerber, 1996; Kirsch, 1999) was reflected. In the light of these positive findings, ECAs have been regarded as an essential part of school education.

Hong Kong is a competitive society with many students participating in extra-curricular activities (ECAs) before or after school. It is widely believed that ECAs help in developing students' intelligence, personality, social behaviour and learning capacity as well as facilitating children's learning experience. Some research studies show the positive influence of extra-curricular participation on children's cognitive and social development, including academic success (Blomfield & Barber, 2010; Im, Hughes, Cao, & Kwok, 2016; Shulruf, 2010) and psychological well-being (Fredricks & Eccles, 2010; Molinuevo, Bonillo, Pardo, Doval, & Torrubia, 2010). In explaining the benefits associated with extra-curricular participation, Fredricks (2012) suggested that extra-curricular participation tends to improve task persistence, independence, obedience, and children's academic success. On the other hand, Blomfield and Barber (2010) found that the positive association of extra-curricular participation and academic success was caused by peer influence. The researchers found that students who participated in ECAs have got more friends in reinforcing them to do their best in school leading to better academic achievement. ECAs provide connections and communication with supportive adults and peers resulting in a sense of belonging and commitment to school which helps in developing interpersonal competence (Metsapelto & Pulkkinen, 2014). The longitudinal study of Mahoney, Lord, and Carryl (2005) on Grade 1 to 3 students found that afterschool activities provide social contact for the students leading to significant increases in peer acceptance. To conclude, the above studies highlighted the importance of ECAs in helping students improve social well-being and learning outcomes by facilitating social experiences and interpersonal interaction among the children as well as between adults and children. Lam & Wong (1997) found that parents of school-aged children in Hong Kong show a responsive attitude towards children's extra-curricular

participation. There has been increased attention to extra-curricular participation among young Hong Kong children. It has been associated with the Chinese cultural perceptions of the value of academic achievement and Chinese parents' high expectations of children's academic achievement and well performance in school. It appears that Chinese parents in general eagerly address their children's needs in learning from early years onwards (Cheung & Pomerantz, 2011; Chiu & Ho, 2006).

2.3.2 Music extra-curricular activities in Hong Kong

In Hong Kong, *the music syllabus* (Curriculum Development Committee CDC, 1983) is a recommended syllabus provided for music teachers for reference. It suggests that music teachers have the autonomy to design and implement the music curriculum with basic activities as well as extra-curricular activities at schools. The basic activities include singing, music reading and listening, while additional activities include classroom instruments, creative music making, and music and movement. The basic activities and additional activities are conducted in the general music classes, while the extra-curricular activities are implemented outside the regularly scheduled classes. The *music syllabus* mentions that these activities are vital and essential supplement to general music classes. "Teachers are encouraged to plan a rich and varied extra-curricular program to provide stimulating experience through activities not normally possible to include in the general class music lesson" (p. 20). The activities listed in the syllabus include the school choir, vocal group, recorder group, classroom instrumental group, instrumental class, instrumental ensemble, school band/orchestra, concert/operetta, inter-class/school competition, and music club/interest group. The Hong Kong Curriculum Development Council published the *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)* in 2003. It sets out the directions, strategies, rationale and Learning Targets for the development of arts education in schools, with Music being one of the important and unique subjects in the Arts Education Key Learning Area. The *Music Curriculum Guide (Primary 1 - Secondary 3)* by Hong Kong Curriculum Development Committee (2003) provides recommendations and materials for schools to plan and develop their school based Music curriculum.

It is also stated in the Music Curriculum Guide (2003) that "Music is not only an important and fundamental way among human beings for communication, emotional and cultural expression, but also crucial to both children's intellectual, physical and mental development" (p.4). "Teachers have to arrange well balanced and progressively designed integrated activities, so that students can perceive and

understand music through direct participation in these activities with pleasurable learning" (p.40). "Learning music is a process to exercise creativity, in which students' abilities in creating, performing and listening are shown. Teachers have to design and organise integrated music activities for students to provide them with rich and comprehensive learning experiences" (p.43). "The learning of Chinese and Western orchestral instruments requires more time and resources, and teachers may arrange part-time tutors to teach students after school. With reference to the human and financial resources available in school, teachers may organise instrumental classes and orchestras to provide students with systematic instrumental training and to enrich their performing experiences" (p.57). Responding to this, many primary and secondary schools in Hong Kong have set up some instrumental programmes and music teams in the school such as western and Chinese orchestras, symphonic bands, wind bands, percussion bands, drum teams and choirs. In order to enrich students' interest in music playing, many schools put many resources and much effort in joining competitions especially The Hong Kong Schools Music Festival every year.

2.4 Music activities and learning

2.4.1 Music and brain research

The relationship between music and the brain has aroused much interest in research studies. Research on intelligence and brain function points towards potential new directions within music education. Neurological research can open up knowledge about whether music actively contributes to brain development, so potentially perceiving insights to the process of learning. New discoveries in brain research may thereby enlighten the importance of music education and reveal ways of encouraging students towards music engagement. It is believed that if music training starts early in life this may enhance the general plasticity of the brain and could benefit other learning domains. Gopnik, Meltznoff, & Kuhl (2001) stated that during childhood, the synaptic connections in the brain are either strengthened if repeated in use or deleted due to lack of use. Lee, Chen, & Schlaug (2003) found that the brain grows and develops continually after birth. Trillions of connections between neurons are being used with those not used being eliminated. They also claimed that this happens only if musicians start music training before the age of seven, and this effect only holds during periods of intense brain plasticity. Therefore they support the belief that the early nurturance in a child's development is important. Price (2004) claimed that music study should start in the early years as the brain would act as transformation of stimulus from other discipline from a young age. It is acknowledged more generally

that brain plasticity does not stop in early childhood and that it can continue into adult life depending on the nature of the stimuli experienced. Nevertheless it is more marked in childhood.

It is possible that music produces reorganization of brain function. Altenmuller et al. (1997) stated that when subjects are participating in musical experiences, activity in different brain areas would be observed. The way of the development of particular musical skills will have impact on brain development resulting transfer effect to other areas. It was also suggested that in the processing of the brain display the 'learning biography' of each individual (Altenmuller 2003, p.349). Many studies discussed specific neuroanatomical parts of the brain in learning connected to the processing of music. Gaab et al. (2005) supported the studies how the brain converts sound. Musical training improves in the process when the brain encodes the spoken words. Those with musical training have special brain-stem in the process of encoding linguistic pitch patterns. Schlaug, Norton, Overy and Winner (2005) investigated in a long term study of children aged 5-7 about the effect of musical training relating to brain development and cognition. They found the result of improved auditory discrimination scores for one year piano learning. Schellenberg (2006) claimed that active music engagement such as playing instruments activates more areas of the brain and may also have impact on cognitive performance. The effect of music education may be specific and dramatic on general development and the structure and circuitry of the brain (Flohr et al., 2000; Hodges, 2002). More efficient connections in the brain would be promoted by music experience at an early age (Flohr et al. 2000). Music processing involves the auditory, visual, cognitive, affective, memory, and motor areas of the brain (Hodges, 2000; Abbott, 2002). The findings are supportive to value music-to be a vital part of the education of every child and its benefits become significant when its connection with the human brain is revealed.

Besson et al. (2007) established the evidence about connection between the brain and music. Music is often associated with early and intensive learning and related with neuroanatomical features being shown through modern neuroimaging techniques, especially magnetic resonance imaging (MRI). Special features are shown in several brain areas including gestural motor skill and auditory areas. Learning music has been revealed as having more effects on brain plasticity (Besson et al.2007). Musicians' brains show interesting features on cerebral morphology (Rosenkranz et al.2007). Neuroscientists found it interesting in observing some special features in the brain of professional musicians. Motor mechanisms in hands or fingers of musicians have changed from their intensive practice of instruments. Research studies have shown

special features in the brain of musicians and non-musicians, for example, Gaser and Schlaug (2003) compared professional keyboard players to non-musicians and amateur musicians. Increased grey matter density in some regions related to both sensory motor regions and to areas in the left anterior prefrontal lobe and the left cerebellum was found in professional keyboard players. It was believed that the sensory-motor experience of intensive practice of professional musicians with their instruments causes the differences observed in brain morphology. Interestingly, the features in the central sulcus near the primary motor area are predictable about the kind of instrument played by a given musician (Bangert & Schlaug, 2006). A symmetrical omega-like curvature 'omega sign' is clearly shown in the middle part of the sulcus in the brain of keyboard players, resulting from playing with both hands together. For string players, the omega sign is only shown on right hemispheres due to the movement of the left hand. It shows that music training has intensive and lasting effects on the brain. It identifies that intensive music practice has positive effects on neuronal circuits and neurons involved in synaptic connections. To summarize, corresponding cortical and subcortical structures would be shaped by intensive, repeated practice of both instrument playing and auditory discrimination exercises. The effect of increased surface representation is demonstrated by cortical structures. An interesting finding by Rosenkranz, Williamon, & Rothwell (2007) with transcranial motor stimulation (TMS) identified that brain plasticity in motor areas of musicians was increased when compared to non-musicians.

Levitin (2006) suggested that there is a connection between movement and music and the ordering movement is related to the brain. He explained that music engagement enhances whole brain activity. Musicians arouse the brain’s activity across the left and right hemispheres of the brain. Levitin confirmed that listening to music is actually "creating" the brain. Listening is good but playing a musical instrument involves much more. It can activate more areas of the brain. Rauscher (2004) stated that musical experiences play an important role in brain development and the formation of cognitive development can be stimulated by active participation with music. Fujioka et al. (2006) found that children with musical training have gained improved digit span. Enhanced pre-reading and writing skills, higher mathematics scores, improved memory and differentiate brain development have been found associated with regular music classes or instrumental training in pre-school and primary school children (Cheek & Smith, 1999; Fujioka et al., 2006; Harris, n.d.). Moreno et al. (2009) demonstrated that children who received music training showed better reading abilities of complicated words and increased sensitivity to pitch changes in their speech. It was found that music training can improve other cognitive

abilities such as reading complex words and pitch processing in both music and speech. Positive relationship between music education and language and reading skills was shown.

Mithen (2006) claimed that although there is some degree of separation between the two domains of music and language, significant neural links may exist between the two systems of music and language. Ho et al (2003) found that musical training affects memory processing with possible neuroanatomical modifications in the left lobe which enhances the verbal memory as a result. Rauscher and Hinton (2011) reported results of young children provided with 48 weekly music lessons over a period of two years showed significantly higher scores in specific visual and auditory subtests than the children in a control group. Researchers have discovered that the areas of the brain used for language and music would overlap. They believe that the two abilities have evolved together throughout the course of human development. Zatorre (2003) believed that language tends to process in the left hemisphere and music the right hemisphere, melodies and verbal sentences share many of the same simultaneous patterns in the brain. Regions for music processing are located closely to those for processing speech. While music and speech are processed in similar areas, different parts of the brain are activated (Brown et al. 2006; Ellis et al., 2012). The brain development research gives new insights into the brain organization of both musicians and music students. Researchers suggested that musical training facilitates the mind for learning. It is crucial to continue to apply brain research to music education and to evaluate how music prepares the mind for learning. The exploration of musical training relating to brain research findings helps music educators understand current research and develop suitable and relevant teaching practices.

2.4.2 Transfer of learning

It is believed that music is related to other areas of learning. The benefits of music with its transfer effects related to other cognitive domains have aroused much interest in the research field. Transfer of learning is a basic linkage of the cognitive development and brain science which becomes an interesting topic in education. Transfer of learning is relevant to this study because although it aims to investigate the *perception* (by children and their parents) of the impact of music activities on learning it is important to establish whether research can identify if music activities could actually affect learning positively in some ways. “Class-work in music…has most certainly the effect of stimulating the mental faculties of those who take part in it, and as a result, of improving the standard of work in other departments.” stated

MacPherson (1992, p.13). Bruner (1960) in discussing the nature of transfer of learning from one subject to another, has said that "It is indeed a fact that massive general transfer can be achieved by appropriate learning, even to the degree that learning properly under optimum conditions leads one to learn how to learn" (p.6). Gagne (1977) agreed to this when he suggested that it is the actual learning process that is transferable from one field of learning to another. Hallam (2010) stated that when there are similarities between the activities, transfer effects between the two subjects will take place and the tasks will share cognitive processes.

Music training has been associated with superior cognitive performance in experimental studies (Schellenberg 2001).The range of cognitive tests with reasonable evidence exists includes mathematics (Cheek & Smith, 1999; Gardiner, Fox, Knowles, & Jeffrey, 1996), literacy (Gromko, 2005; Standley & Hughes,1997); spatial-temporal performance (Bilhartz, Bruhn, & Olson, 2000; Rauscher et al., 1997) and general intelligence (Schellenberg 2004). Schellenberg claimed that music training includes long periods of focused attention, reading, memorizing and transformation of musical passages so that routine practice and mastery of technical skills are also important. He emphasized that this combined experiences of music training have effect on cognition during young age. It is believed that early, positive musical experience is uniquely important for children and music has the effect of stimulating different domains of mental activity.

Posner (2008) found that the arts can enhance the cognitive benefit of strengthening attention networks in the brain. The arts can help students to focus better attention in school when they are actively engaged in practice. When students pick up an instrument and practise a musical passage, they are not only improving their skills, a high level of concentration has been developed that will help in solving some other problems. According to Braun & Bock (2003), similar to the instruments of an orchestra, different brain regions are activated together in the process of learning. Focused attention is essential when associated with learning and memory processes. Neurons in the prefrontal cortical regions, i.e. the brain areas that control attention and motivation, are highly interconnected with regions of the limbic system, the system for learning, emotion and memory formation (Braun & Bock, 2003). Learning is much more efficient when affective elements are in place. To focus attention and arouse motivation to facilitate learning are important strategies of teaching. Process of learning will be enhanced and reinforced through positive motivation which will further accelerate students' enthusiasm to learn (Braun & Bock, 2003).

Shafer (2000) stated that music skills would make transfer to study skills, communication skills and cognitive skills which are helpful and useful in learning. If active engagement in music increases positive self-perception, this may transfer to other areas of learning and increase motivation (Hallam, 2005). Scripp (2001) believed that music is basically connected to other learning in a way to facilitate learning processes and share fundamental concepts across other subject areas. His research suggested that music associates with cognitive skills and social-emotional development across different aspects. He believed that strong instruction in music would generate benefits in academic performance. Significant and positive correlations between high-quality musical training and achievement in mathematics and language were shown in his research. Transfer of learning could be demonstrated as an outcome of interactions between music learning and academic domains.

2.4.3 Music and other learning

Gardner (1983) explored idea of multiple intelligences which helps to understand some theories and practices of learning and intelligence in what was at the time an innovative and useful way. He stated that it is important to explore the integral links between music and other spheres of intellect. Gardner (1983) stated that "Having surveyed the evidence for an autonomous musical intelligence, in our own and other cultures, I shall in conclusion consider some of the ways in which musical intelligence has and can interact with other human intellectual competencies"(p.100). He found that musical intelligence has links between other intellectual competences like language and mathematics. Music is closely tied to the mathematical sphere. The study of music shares many common features with the learning of mathematics, including proportions, special ratios, recurring patterns etc. About the relationship with language, Gardner claimed that "musical facility can be elaborated to a considerably degree simply through exploration and exploitation of the oral-aural channel" (p.122). Learning of music and language both have got relationship with the oral-auditory system. According to Gardner (1983), music education may hold the potential for developing other abilities. To conclude, music might help children learn more, when musical intelligence was generally put to use. Gardner's work is important for exploring the relationship between music education to general education. Music is powerful in a way that learning can be reinforced when some important ideas, information and ways of thinking are implemented through music. Looking into Gardner's (1983) theory of multiple intelligences, even if some discrete intelligences tends to be seen as unproven, neuroscience has given some insights that connections and associations across intelligences are created actively in the human brain.

Different domains may share certain cognitive elements or ways of thinking. Catterall (1998) said that arts learning processes can enhance learning in other domains. Some cognitive abilities and attitudes such as creativity, imagination, and the ability to think critically have been applied in arts learning through different arts forms including visual arts, music, dance, and drama. In this case, imaginative, critical, and creative thinking have also been found to link up with other capacities such as the ability to centralize energy, focus perception, engage in reflection, flexibility by changing directions and thinking, explore new possibilities, and elaborate on new ideas (Catterall, 1998, Eisner, 1998; Getzels and Csikszentmihalyi, 1976).

There is concern on the availability of the existing correlation between music training and spatial reasoning which should be carefully investigated. Many effects of music learning show good reasons and close connections to spatial relations. It is convinced that music is closely connected to the learning of mathematics with spatial intelligence being involved in both. Many researchers and musicians like Caterall (1998) would agree that music is a rich symbol system indicating myriad qualities of tone, representations of distances in space, and organization around time. Bahna-James (1991) revealed the most obvious relationship between music and mathematics. He found that in the study of music, one must develop the ability of sight-reading musical notation, a symbol system involving elements of rhythm and pitch. It includes mathematical perception to understand the time value of a musical note and the ability to count beats together with an understanding of the fractional or proportional value of the note related to other notes in the music. Pitch and frequency representing the tonal distances between notes in scales, chords and intervals are abstract concept and learning of instruments will make this concept concrete. Bahna-James (1991) found significant relationships between mathematics and music in the way of sight-singing, pitch and tonal relationships which are closely related to arithmetic, algebra and geometry.

Spatial-temporal reasoning has become the most popular issue related to the benefits of music education for enriching the function of the brain. The result from Rauscher and Shaw (1993) showed that keyboard training relates to spatial reasoning skills and helps in developing mathematical understanding. Rauscher and Shaw (1998) explained the effect of keyboard training on the spatial-temporal reasoning of young children by using some object assembly tasks including matching, classifying, and recognizing similarities and relationships among displayed objects. They found that keyboard training has a crucial effect on children's ability to identify and realize

similarities and relationships between objects. This provides evidence for the correlation between music and mathematics requiring the ability to identify patterns and relations. They established a casual relationship between early music training and the spatial intelligence being developed in the neural circuitry of the brain. Their studies show that music training can generate the neural connections responsible for abstract reasoning and those necessary for understanding mathematical concepts. Their study reported the connection found between music and intelligence through music training, specifically in piano instruction. Children's abstract reasoning skills necessary for learning mathematics and science would be enhanced. Mathematics and music were found to share the same cognitive domain. The musical scale is similar to a series of frequencies and patterns of figure that share similar connections. Music includes ratios, regularity and patterns, which are related to mathematical concepts. Reading music requires an understanding of patterns and proportions. Music shares similar concept of mathematics which requires the ability to identify patterns and relations. The research focused on participation in music activities and cognitive development in mathematics and revealed the close relationship between the two.

Bahr & Christensen (2000) stated that "This symbolic and pattern comprehension is central to all tasks of literate musicianship, and is a common rule for mathematical problem solving. It would seem that the structural analysis would confirm the likelihood that music and mathematics may overlap for symbol and pattern usage" (p.192-193). Results showed that the students with formal training in music achieved better result in the numerical tasks when compared with those without formal music instruction. Music and mathematics both engage the ability to identify patterns and relations. Music research found transfer of skills to spatial-temporal reasoning, and to other domains including mathematics or verbal understanding.

Schellenberg (2004) explored the connection between music learning and general intelligence with an experimental design and published the study with a title "Music Lessons Enhance IQ". The study revealed how keyboard and voice lessons affect intellectual capacity in general and stated that music learning affects cognitive development. He argued that music learning serves as a kind of additional schooling which requires focused attention, memorization, and the progressive mastery of technical skills. Therefore this kind of schooling would increase IQ. Schellenberg (2006) also established that participation in group or private music lessons will enhance long-term positive associations between music lessons and IQ. He claimed that taking music lessons in childhood is a significant predictor of IQ in young adulthood and of academic ability in high school.

Anvari et al. (2002) found that speech and music have connections in the neural processing domain therefore musical experiences may enhance awareness in phonological processing. The improvement in language perception may transfer to reading skills and reading comprehension (Anvari et al., 2002; Gardiner et al., 1996; Magne et al., 2006). Music has connection with linguistic pitch processing and the sensory encoding of sound which may enhance learning of language. (Moreno et al., 2009; Patel, 2009; Wong et al., 2007). Schellenberg & Moreno (2010) also found positive connection between music instruction and pitch processing. Gromko (2005) investigated kindergarten children having music instruction and found improved phonemic awareness. The children received four months of music instruction for 30 minutes per week including active music-making with kinaesthetic movements and training of steady beat, rhythm and pitch together with the association of sounds with symbols. The children who received the music instruction showed significantly better achievements in phonemic awareness compared to the control group. Flohr et al. (2000) carried out an experimental study with children aged 4–6. Weekly music training of 25 minutes for seven weeks was provided for an experimental group and compared measured brain activity with control groups. Those children who had received musical training produced EEG frequencies associated with increased cognitive processing. Magne et al. (2006) compared children of aged 8 having musical training with those who did not. The result showed that the musicians better performed on music and language tests than the non-musicians. The study also showed that pitch processing seemed to be earlier in music than in language; therefore Magne et al. (2006) concluded that positive effects of music lessons were indicated in the linguistic abilities of children.

Beyond research studies, teacher beliefs which are commonly held in schools such as the primary school used in this study, also comment favourably about music and how it fits with the wider curriculum. Language development is significant in the early development of child. Singing would seem to be an excellent resource in promoting good language enhancement. Many songs include repeated language patterns that really help in language learning and understand sentence structure when singing the verses. Music works in children's play acting as transforming and reinforcing in some area of learning, such as repeating patterns in music will transform that pattern into language (Young, 2003). Folk songs and country music help in understanding different cultures as well as expanding and extending vocabulary. Music activities may also enhance listening skills, focus attention, strengthen comprehension and memory, and develop the use of words. Language

skills are important for children in the development towards adulthood. Good language skills may enhance good communication and social relationships. Music can help in acquiring the knowledge in other areas such as social studies, history, geography, civics, economics, sociology, and anthropology. Songs are better used in the study of geography and history of different countries. Our historic heritage can be passed on from generation to generation with music. World hunger and poverty entered the awareness of many people through songs. Celebrating popular local or national holidays can provide an introduction to music. Visiting museums, galleries, and private collections of articles of historic interest arouse the curiosity of children, when combined with music; these visits lead authenticity and deepen the understanding of the concept. Sharing of heritage builds pride and self-esteem. Integrating social studies and music brings natural connection between the two.

2.4.4 Music and academic performance

Earhart (1920), the president of the Music Supervisors National Conference (later MENC) advocated that music study can enhance academic achievement. The improvement in academic performance will be greater when the one participates in music for longer time. He claimed that strong musical education can enhance knowledge in different areas as mathematics, geography, and vocational training. Eisner (1994) who made much contribution to school reform in North America presented the evaluation of the impact of music programs and discovered the positive effects on other aspects of learning. According to Eisner, the arts would foster the experience in the joy of creating, developing concentration and expression of thoughts, knowledge, and feelings other than words. He suggested that the arts would make remarkable contributions to learning and may display students' better achievement. Caterall (1998) presented the benefits of music to perceive motivation in learning, increase of student creativity, lowering of dropout rates, and enhancement of social skills. Some researches also displayed evidence for the benefits perceived in learning through the arts (Vaughn, 2000; Dewey, 1934; Gardner, 1973).

Researchers also reported that students who participated in music showed better academic achievement when comparing with those who did not involve in music (Caterall, 1998; Caterall, Capleau, & Iwanga, 1999). Caterall (1998) analyzed 25000 students of the U.S. Department of Education's database and compared students with high level of arts participation and those with little or no arts participation. He found that those with arts participation performed better academically and also displayed higher academic performance in music ability. As Demorest and Morrison (2000)

stated that music students achieved higher grades in math, English, history, and science; higher test scores were found in reading and citizenship; and better academic recognition than students who did not have any participation in school music activities. Such findings were positive to show that music might be a resulting factor in enhancing students' academic achievement. They identified that students with the better academic achievements were the ones who were found to persist as music participants throughout their school years. It was also found that music participation would not interrupt academic progress. Students in music programs and those engaged in arts education with longer time maintain a higher level of academic achievement. Wilcox (2000) stated that music participants, on average, receive more academic honors and higher grades than students in the general school population. Students who studied music did better at standardized tests. Evaluation showed that students achieved increasing higher SAT scores as they studied music and arts over longer periods of time. Students who studied music achieved higher scores on both verbal and mathematics in the SAT than non-music students (Mickela, 1990). This may be a correlation, not necessarily a causal relationship.

In addition, Johnson and Memmott (2006) found relationship between academic reading achievement and music reading, music sight-reading and music activities. They suggested further study in exploring the influence of music on academic achievement including the outside school music experiences and different musical activities that students participated. Jones (2008) carried out a research study to explore the correlation between music program and academic performance in reading and mathematics. Data was collected from 4500 students of grade 9-12 from five high schools in the U.S. and comparison was made between two groups of students with singing music program and those without music programs. Result of the study showed that those with music program scored better in the Learning Standard Tests than those did not. Researches investigating music training seem to provide some evidence of music contributing to academic results but many studies have not evaluated the quality of the music program which could be an important factor affecting the result (Johnson & Memmott 2006). School-based music training may generate some academic benefits but such programme should be considered carefully whether it is suitable for the students and relevant curriculum should be implemented in the school. Costa-Giomi (1999) suggested that temporary enhancement in spatial cognitive abilities might help children develop their abilities but "should be cautious about setting unrealistic expectations regarding the cognitive benefits of music education" (p.198).

2.5 Music and Well-being

2.5.1 Good music development

Stammer (1999) found that a nurturing environment was a crucial factor of motivation towards music engagement. Musical activities can provide opportunity to shape rich learning environment which could enhance children's intellectual development in unexpected ways. A school environment with successful music programmes would arouse children's motivation to music participation. Bayless & Ramsey (1991) stated that music is an essential part in our daily lives. It provides experiences in singing, playing instruments and quiet listening. They also stated that a rich musical environment provides a variety of musical activities and experiences suitable for to meet the needs and interests of children. Music helps children understand other people and their cultures as well as extending social and emotional development. Music also provides space for aesthetic enrichment and growth of every child. A variety of musical experiences will bring pleasure and enjoyment to children throughout their lives. A balanced program of musical activities can reinforce children's individual patterns of growth and development. Kokotsaki and Hallam (2007) claimed that it is important to insist on the benefits of musical education especially playing music in groups. Nagel (1987) stated that music itself can generate positive emotions, pleasure and joy. It can also provide satisfaction through performance and positive feedback. Hodges (2002) stated that "it is certain that early musical experiences involving active participation allow for enhanced musical experiences later in life" (p.1). Hallam (2011) claimed that enjoying musical activities, listening to music, going to concerts, playing in music groups and active social life in music are important.

Some studies (Brand, 1985; Jenkins, 1976; Lind and Hardgrove, 1978; Reynolds, 1960; Shelton, 1965) indicated the relationship of the home musical environment and its influence on the musicality of young children. Those children who come from homes and communities where music is fostered and valued will tend to reflect similar kinds of musical interest. When music enjoyment is encouraged at home, musical instruments are played, recordings are listened to, interest in music will be integrated into children's lives. As children continue to grow and become more interested in their world, music can offer new opportunities for listening, creating, singing, and playing instruments. Besides engaging children in the enjoyment and pleasure of music activities, parents or adults may help children choose the appropriate musical activities that better suit their growth and interest.

Persellin (2002) a professor of music education at Trinity University dealing with early childhood music education claimed that children's music skills and attitudes may be developed through formal and informal music experiences during the elementary school. Learning of music may have a broad effect, other than the aesthetic worth of music. Music instruction could provide intellectual, emotional, and physical elements related to children's development. Lamont (2001) in her research addressed the effects of participating in musical activities by observing influences of children's music engagement and their school in general. She found that children who engaged in musical activities possessed higher levels of identity towards their school than children who do not. She believed that participation in musical activities seems to encourage children to feel positively about school and to value their school music experiences. Music participation will foster children's positive attitudes towards school as well as children's musical development. Jordan & Nettles (2000) found that participation in extra-curricular activities helped lower the risk of school drop-outs. Sims (2000) also stated that many objectives and educational needs of children would be met by music activities which were motivating and interesting to the children. The use of music activities would become worthy and valuable.

Janata (1997) at the Centre for Mind & Brain at UC Davis in California explored the body's movement response to music. Janata pointed out that when people respond to a piece of music by moving to it, the pleasure circuits of the brain are activated which results in the release of dopamine, the so-called "feel good" hormone. Janata claimed that our brain is always seeking pleasure and it is the same whether this pleasure comes from chocolate, sex or drugs. When children involve in music activities, it may be a healthy alternative to other pleasure seeking activities. Salimpoor et. al. (2011) found that release of dopamine was associated with pleasurable music experiences. Levitin (2006) claimed that music through neuro-chemical process is associated with emotional memory of some pleasurable experiences. Music familiar from previous experience may recall the same pleasurable experiences had before which can serve as a kind of musical fountain of youth to generate pleasurable experiences. He also stated that the social bonds through music are a chemical process where endorphins are released causing pleasure. The release of endorphins is believed to be generated during exertive rhythmic activities including musical interaction. Endorphins are involved in social relationship, and are related to a number of human social behaviors including laughter, synchronized sports, and musical activities like singing and dancing.

2.5.2 Music and sense of belonging

Music programmes foster social experience of students' education (Adderley et al. 2003; Yahl 2009). Music can help enhance social relationships in children's lives, foster appreciation and enjoyment, deepen understanding and encourage communication. Osterman (2000) stated that the sense of belonging is a basic need for students and it is important to meet the need of belonging. Baumeister and Leary (1995) stated that the need for belonging will extend social attachments of people. They further stated that positive interaction will be enhanced when students get the opportunity to develop a relationship. A good quality instrumental program is an example of a process that will address this need. Rehearsals for performance will allow instrumental group members to develop relationships with one another in the process of preparing music. A sense of belonging and interpersonal relationships will be fostered and strengthened through deliberate training in music. Osterman (2000) stated that instrumental music participation requires group effort which brings about positive relationship. While playing together in a musical group, individual playing and cooperation with the other members who performed together are expected. When participating in an instrumental group with the task of learning a musical piece, participants need each other and cooperative learning will take place. A sense of belonging will be developed in cooperative learning of the group. Broh (2002) found in her research that participation in music activities yield benefits in developing social networks. Music activities also enhance reinforcement of cooperative learning towards shared goals. The members involved in music activities will generate self-discipline skill and work harmoniously with others. They develop creativity, not only in performing music, but also in team building, interacting and working together, as well as learning to cooperate in the performance. In this way students could work together with cooperative behavior.

2.5.3 Music and self-esteem, self-expression and self-discipline

Kokotsaki and Hallam (2007) claimed that playing music in groups, self-esteem, sense of identity, creativity, social abilities and self-discipline would be enhanced. They found that achievements in small and large ensembles by undergraduate and postgraduate students enhanced self-esteem and self-efficacy. Active music engagement helps to increase self-esteem in children of low economic status (Costa-Giomi, 1999) and increase social inclusion (Ings et al., 2000). Harland et al. (2000) found that UK secondary schools pupils' engagement with music has been

shown to enhance awareness of others, social skills, well-being, confidence in performance, group work and self expression. Some students who played instruments mentioned an increase in self-esteem and sense of identity referring to the sheer fun and therapeutic nature of music. Adderley, Kennedy & Berz (2003) reported an increase of self-esteem or self-worth of high school students while participating in music performance groups. Supporting this, instrumental teachers believe that the benefits of learning to play an instrument would enhance development of social skills; gaining a love and enjoyment of music; developing team-work; developing a sense of achievement, confidence and self-discipline; and developing physical co-ordination (Hallam & Prince, 2000). In the Commission's Los Angeles forum a parent stated that "Music and the other arts enable our students to build confidence through their ability to develop creativity and to find their freedom of expression." In Chicago Forum a parent claimed that "When my children were learning music in school, they had to learn other things; to sit still, to listen, to pay attention, to concentrate. With music you don't just learn music; you learn many things." Children participated in the music program would learn self-discipline in order to work harmoniously with others. Moreover when a child has learnt to discipline himself in one sphere of activity could apply this self-management technique in other spheres. Bartolome (2013) explored the benefits of participation in an all-female community choral program. The participants described the musical benefits as important component of the participation. Other themes emerged from the study as extra-musical benefits as development of self-confidence, commitment, leadership and discipline.

There may be correlations between successful performance in music participation and self-esteem, self-expression and self-discipline. When a child succeeds in the musical performance of instrument playing or chorus singing, self-esteem will be enhanced. As a child begins to be aware of the connection between intensive practice and the quality of a performance, self-discipline will be reinforced. The child comes to the realization of connecting self-discipline and quality of performance.

2.6 Motivation of students of participating in musical activities

Hallam (1997, 2002) discovered the motivation to participate in a musical activity and found the interaction between personal characteristics, goals and the characteristics of the environment, including the family support and peer influence. The way how children learn and value music has aroused increase of interest in the research field. Music educators have identified the importance of motivating students

to gain musical achievement. Creech and Hallam (2003) also found that interactions between parent, teacher and student would reinforce children's instrumental learning and musical development. According to Temmerman (1997), primary school music experiences would generate interest and participation in music activities and also have influence on future adult attitudes. The primary school years are important in developing interest and future attitudes to music lesson. Content of music activities, teacher attitudes to students and teacher's knowledge in the subject area are crucial factors in the establishing future interest and active participation in music. In the participation of music activities the strengths and interests of students will be displayed. Students will benefit greatly by participating in some aspect of music making such as band, orchestra, chorus, music theater productions, jazz ensemble, marching band and so on. Those experiences provide students with important opportunities for social interaction as well as musical growth. The learning that takes place outside the classroom supplements and strengthens something normal music lesson can't provide. DeNardo (2001) found that students participated in music activities like orchestra could build up intrinsic feeling of success which may help students reach their full potential. In the assessment of Milwaukee Symphony Orchestra's Partnership on student learning, he found that through participation in the partnership, students enhanced ability to contribute to group projects and increased collaborative learning experiences. Students' understandings and values in their performances with complete expressions of musical thought and commitment towards learning were confidently displayed. Armstrong (1999) stated that effective use of communication skills and the ability to collaborate with others are essential attributes of successful learners. The positive attitude of teamwork and cooperation would be developed in the band, orchestra and choir. Such music activities would nurture an acceptance of individual differences among students and expression of ideas through the music performances.

2.6.1 Peer influence

Creech (2008) identified that social interactions are found to have positive influence on students' motivations to engage in musical activities. Allen (1981) found that the role of peers in peer influence gained a crucial effect on participating in musical activities while young people involved in the arts are more influenced by the support they receive from their peers. Wanting to be with friends seems to be a strong reason to be engaged in music activities. Hurly (1995) interviewed fourth-grade students in their first year instrumental instruction. He found out that nearly all the students mentioned peer influence as a motivating factor. Another social reason is the

intention to be with friends. He also interviewed sixth-grade instrumentalists and found out their motivation to play includes personal satisfaction, positive self-concept and accomplishments. Shaw (1998) tried to understand the motivation of his group musicians to commit to extra rehearsal and their participation in the youth orchestra. He found out that they play for several reasons but mainly is the love of playing music. The quality of the ensemble was also important as well as family and peer influence. Several students were interviewed from a high school music program (Adderley, Kennedy, & Bertz, 2003). Students' motivation to participate was found to have several reasons including the liking of music, the sound of the instruments, earlier exposure to music and various social benefits. They valued music and have gained benefits in responsibility, commitment, self-discipline and self-confidence. They also found value in being part of a group. Czikszentmihalyi et al. (2005) found that the support that peers and siblings offer would provide a sense of relatedness which plays an important role in musical development. A sense of relatedness with others in music may reinforce persistence of engagement in music activities. In group music activities, students are more likely to seek help from their peers which enhances learning opportunities among them. Moore et al. (2003) found that relationships are critical for success. The relationship between siblings and their shared experiences are significant in learning.

2.6.2 Parental & family support

Moore, Burland & Davidson (2003) stated that families who have musical skills and interest in music would possibly convey the values and interest to their children. Parents or siblings who play instruments (Abeles, 2004) and those from families attending concerts (Moore et al., 2003; Zdzinski, 1992) are likely to reinforce the child's interest to play an instrument. Parent support is necessary for students to succeed. Parents could do more other than providing the instrument. They may be involved in supporting their children in musical activities including practice and concert attendance. In Adderley, Kennedy, and Berz's (2003) interview study, parents and siblings were identified as a very important influence on children's participation in music. This influence was reflected by an orchestral member, "My parents told me mostly to do it because when they were young they didn't play, so they wanted me to just learn more how to play an instrument" (Adderley, Kennedy, and Berz's 2003; p.195). In addition, many participants reported siblings as an influence to their participation in a school ensemble. Clement's study (2002) reported the family music background as a significant predictor in differentiating between music participants and non-participants. In Siebenaler's study (2006) of a high school choral program,

students were more likely to retain participation in a choral program if their parents were active in music or their family valued music. These studies provide evidence that family influences, either parents or siblings would be an important catalyst for students' music participation.

Campbell (2010) also said that the formal music education activities organized at school provide important opportunities for students to learn music, there is an informal way of learning, because "individuals achieve cultural competence by way of osmosis, absorbing the many facets of their home environment, learning by virtue of living within a family, community, or culture" (2010, p. 66). In addition, Koops (2014) stated that the car may represent a joining space for children between home and community and she also explained that "the divide between front seat and backseat in the car may have helped children feel a greater sense of independence and freedom in their music making" (p. 61). Wu (2018) revealed that there is 'the microsystem represents the musical activities in the family home and in the car. In addition, the family car as a transport action is regarded as an extension of the home on wheels' (p. 59).

According to Ho (2009), parents' values are important to child's development in music education. Parents' beliefs in music education will bring the children to life-long, joy, satisfaction and accomplishment in music. In her survey investigating 19 families about parent involvement in their children's music learning and activities, she found that if parents have positive musical impact with their children from early childhood, music can be implemented into their children's lives easily. Parental influence is one of the important factors on their children's instrumental learning. Her study concludes that parents' values are important for the development of their children's values in music education and parents' involvement could have positive effect on students' attitudes toward music learning. By engagement of music activities of parents and children at home like music listening and music playing would integrate values of music education. Ho (2009) also suggested that better cooperation between parent and school would provide a solid foundation of home-school cooperation which helps parents and the community understand how music education leads to broad educational goals of increasing people enjoying music. Parents' support and participation in music activities will stimulate students' learning initiative and enhance parents' understanding of music education. With such understanding, parents will support and encourage their children to learn music in a positive way. McPherson (2009) stated that parents' beliefs and aspirations affect their ways to interact with their children and create an atmosphere at home to convey values to them.

2.6.3 The Confucian view of learning

In order to understand how Chinese students learn, one must consider the Chinese cultural heritage. The principal and most influential Chinese educational philosopher, Confucius, regarded learning as the cultivation of virtue and self-perfection and as a service to humanity. According to Confucius, learning is a moral effort to develop virtuous qualities towards perfection and noblility of character (Li, 2005). To attain self perfection, making genuine effort toward perfection is a necessary activity in which diligence in learning is regarded as a virtue (Li, 2003). Effort is highly valued in the Confucian view of learning and diligence is believed to be important for achievement (Ho, 1994). Achievement is regarded as a reflection of one's diligence in accomplishing self-perfection through learning. Children's learning is influenced by their development in morality of Chinese culture. Chinese parents believe that they have a significant role in children's academic development. Chao (1994) proposed that Chinese parenting is regarded as ''to govern,'' ''to care for,'' and to love,'' and considered to be the responsibility of parents in Chinese culture. Learning being emphasized as main virtue in China, such training often encourages children try their best effort to do well in school and Chinese parents offer continual monitoring children's effort to ensure that children are trying their best to meet the expected standards of the society. Parents regard children's successful learning as reflecting personal a good level of morality and that parents' support of children's learning as showing their parental love and duty. In Chinese culture, parents' support of children's learning is believed to be motivated by parents' love for children. Chao (1994, p. 1116) reported that Chinese mothers are more likely to confirm that ''mothers primarily express love by helping children succeed, especially in school.'' Parents regard their worth on the genuine support on children's performance in school. In such a competitive society as in Hong Kong, parents tend to become involved in different ways to help their child to get achievement and success in academic area and in other perspectives. This is a relevant consideration for the study as we are addressing parental views of music participation by their young children and the next section develops this as a context for the study.

2.6.4 Chinese parenting

Children's education is closely related to their moral development in Chinese culture. Chinese parents believe that they should play a crucial role in children's academic accomplishment. Chinese parents therefore display high involvement in

children's learning (Chen & Stevenson, 1989; Cheung & Pomerantz, 2011; Ng, Pomerantz, & Lam, 2007). Thus, it is reflected in Chinese culture that parents' love and support will better motivate children's learning and it is claimed that Chinese parents are psychologically controlling, attempting to regulate children's psychological lives (Ng et al.,2008) because they believe strongly that children's learning reflects morality and parents' support of children's learning reflects love and duty. As the parents believe that children's learning reflects morality, they may believe that children's performance in school will show that parents raise up their children as good moral members of the society. Similarly, if parents believe the support they provide for children's learning reflects love and duty, they may be convinced that their love for children as well as their fulfillment of their parental duties is shown by children's performance in school.

In ancient China, in spite of learning being accomplished as self-perfection, it was also regarded as a major path to upward mobility (Tweed & Lehman, 2002). Many Chinese children, both in the mainland, Taiwan, or Hong Kong, encounter much pressure on academic achievement in school, which is viewed as a significant pathway to their future success. Early childhood is a very important stage when children develop basic skills, adapt to their new school environment and understand their role as learners, so parental involvement during this critical period is very important (Pelletier & Brent, 2002). Nowadays parents have fewer children, which allow them to contribute more time and resources to educate their children. Parents are generally well-educated and more concerned about their children's academic competence. They are much aware of the academic competition between children and they try their best to involve themselves intensively in their children's education to enhance better outcomes in school (Lau 2016).

A study was conducted by Phillipson (2006, 2009) and Phillipson and Phillipson (2007) in Hong Kong. Data from 780 students from one primary school in Hong Kong and their parents were used to build up structural analysis to test parental affective factors, as indicated by parental home and school involvement, parental beliefs of their children's ability and parental expectations of their children's academic scores. These factors were related to school achievement in English, Chinese and Mathematics. The results showed that parents help their children to activate their cognitive ability by directly conveying their academic expectations to their children. The result showed that parental expectations have a major effect on the children's academic achievement in Hong Kong (Phillipson 2009; Phillipson and Phillipson 2007) and (Jeynes 2007). The most important parental affective factors are parental

home involvement, parental beliefs and parental expectations, with parental expectations being the most significant one. Home involvement refers to parents involving themselves in the education of their children; parental belief reflects their perceptions associated with their children's academic success and failures. Parental expectations show their expectations of their children's academic achievement. The research displays the parents' role in enhancing student achievement. The study confirmed that parents play an important role in developing their children's achievement within the Chinese culture.

Jeynes (2007) showed that, a particular parenting style such as being supportive, helpful, loving, disciplined, trusting and approachable always influences their children's academic achievement. Parental expectation is the most crucial factor. In the Chinese culture, parental perceptions of their children's ability and personality relate to parents' attribution to their children's achievement (Hong and Ho 2005) and the opportunities they facilitate for their children to succeed (Hung 2007; Hung and Marjoribanks 2005). There is great focus on the traditional basics such as English, Chinese, Mathematics, Science and Computer. Chinese parents in Hong Kong particularly place high value in academic subjects that are important for their children's future mobility (Kennedy et al. 2006), resulting in them having higher expectations for their children to achieve in those subjects (Phillipson 2009). Hong Kong parents believed that their children should concentrate on those academic subjects which could be helpful for their future career (Ho, 2009).

The value of parental involvement and parents' belief in students' learning are recognised by some researchers (Chen 2005; Chiu 2006, Pang & Watkins 2000). The Hong Kong Curriculum development Council encouraged school teachers, parents and curriculum planners to work together and develop good networks in the implementation and development of the school-based curriculum (Curriculum Development Council, 2003; Curriculum Development Council & Hong Kong Examinations and Assessment Authority, 2007). The parent-teacher associations (PTAs) were set up to enhance parent-teacher cooperation and to generate good networks between parents and teachers (Pang 1997; Pang & Watkins 2000).

In September 2000, when the Education Commission of Hong Kong advocated the education reform with its key message of whole-person development, it sought to describe the means for fulfilling the vision of enabling students to develop their capacity to become lifelong learners and all-rounded individuals. As stated in *Basic Education Curriculum Guide (2014)* that "The direction of the curriculum reform is to

provide comprehensive and balanced learning experiences for students. In addition to acquiring knowledge in class, students are expected to develop learning to learn capabilities as well as positive values and attitudes for achieving the educational aims of whole-person development and life-long learning"(p.1). Whole-person development appears to be the trend of the education reform in the 21st century. To catch up with the learning approaches, parents have to cope with the changes and facilitate their children in different aspects. Parents try to involve their children in many different activities of sports and music in order to have better content in their children's portfolios for entering into prestigious schools or universities.

Learning musical instruments may help to develop a child's intellectual potential, and most significantly, help parents to establish a good relationship with their children through their involvement with music at home (Davidson, Sloboda and Howe, 1996; Zdzinski, 1996). Music participation is linked up with parents' enthusiasm especially at an early stage (Conway 2000). From early childhood, parents with positive musical interaction with their children may easily introduce music into children's daily lives. Creech and Hallam (2003) also found that interactions between parent-teacher-pupil can facilitate a better environment to enrich instrumental learning and musical development for their children. Hong Kong parents are eager to facilitate their children to learn musical instruments and send them to take public examinations of ABRSM (Associated Board of Royal School of Music) in order to get more achievement and recognition in music. Nevertheless, parents would sometimes discourage their children in music learning when their children are to face the more challenging academic workload of senior forms in school (Ho 2009). It seems difficult for the children to perceive a long term commitment to music participation. Sometimes the participation in these activities was partly a choice made by the parent, but related less to the child's own motivation. In her study Ho (2009) found that parents are very strong motivator in affecting their children in music participation to get more rewards and achievement. Parents play a crucial role in affecting their children's choice of study in achieving high social status (e.g., Schleef, 2000). Hong Kong parents and children are eager to seek opportunities for instrumental learning and choral training. To the parents' beliefs, a musical achievement such as a Grade 8 qualification of the Associated Board of Royal Schools of Music Examination is an 'added value' for their children in entering into famous secondary schools. Studying in these secondary schools is guaranteed of getting into universities leading to promising future. It agrees with Tweed & Lehman (2002) mentioned above that learning is not only seen as a process of self-perfection, it is also regarded as a major path to upward mobility.

2.6.5 Teachers' encouragement

Creech & Hallam (2011) stated that teachers are crucial in motivating students to enjoy learning instrumental playing. Mills and Smith (2003) have done a teacher survey in England. The outcomes of effective teaching are enthusiasm, accomplishment and knowledge, effective communication with students and students having fun. The most common strengths found in teachers are providing performance opportunities, enthusiasm, accomplishment and positive attitude. The ideal teacher is expected to be accomplished, enthusiastic, positive, having good communicating skills, making fun and encouraging students playing instruments all the time. Students learn and work together by enjoying the company of others. They learn in the engagement of discussions with their teachers and peers. They can learn well when they maintain a close relationship with their teachers. Effective teaching may retain students and a good music program will keep students actively involved. Ormod (2000) found that a good school climate is established when students feel comfortable, wanted, valued, accepted and secure in the school environment. He stated that the teacher may help in developing a sense of community with cooperative atmosphere among the participants which will enhance effort and contribution from everybody towards a shared goal. Instrumental music participation has proven to reinforce this collaborative atmosphere and sense of community. Moore, Burland and Davidson (2003) suggested that the environment including parental support, teacher personalities and peer interaction will influence child's development. Within which teacher's influence on the child development is extremely important. Agreement and cooperation among parents, teachers and students will foster successful and effective learning (Creech & Hallam, 2003, 2011).

In Confucian Concepts of Learning, the student's character is shaped by the teacher's role-model. The teacher's attitude helps in the making of a good student and positive learning behaviour is defined by the teacher (Tao/Jiang, 2015). Effective role-modeling by the teacher results in commitment because of diligence, endurance of hardship, steadfastness, concentration. The integration of these factors tends to produce high-achieving Chinese learners. Confucian tradition holds great expectation for overall high achievement. In a Confucian curriculum, learner-focused education is supported. The teacher should attend to the individual needs of students with "an enlightening approach" (Tan, 2016b, 2016e) and students being recommended through teacher's encouragement and guidance using the questioning technique and peer learning (Tan, 2016a, 2016b).

2.7 Students' beliefs in the benefits of participating in music activities

Children's beliefs about school learning are developed from a young age, their cognition, emotion, social processes, and attitudes towards learning were reflected (Kanyal & Cooper, 2010; Li, 2004a, 2004b; 2012; Wing, 2002). Some learning-related beliefs are related to academic performance, and basic establishment of children's academic motivation and attitudes towards learning are built (Li, Yamamoto, Luo, Batchelor & Bresnahan, 2010; Li, Yamamoto, Kinnane, Shugarts, & Ho, 2018). "The society's cultural models will also affect beliefs related to learning, people's respective understandings of how their society or any particular domain or institution works" (Ogbu, 1991, p. 7). It is likely that children construct beliefs about learning guided by their cultural models. Li (2012) and Tweed & Lehman (2002) indicated that culture is a source of different learning traditions in different societies. There is quite a lot of research on beliefs about learning, but most of them were carried out with high school and college students in a western context. Research on beliefs about learning for younger children in a different cultural context will contribute to our understanding of learning among younger school-aged children in Chinese cultural context.

In East Asia, learning is a process of encouraging personal effort, attainment for knowledge, and contributing to others and society. These traditions of good virtues shape young children's culturally-based beliefs about learning. Studies conducted with Chinese children have presented their learning beliefs related to these cultural models (Kanyal & Cooper, 2010; Li, 2004a, 2004b; Li et al., 2010, 2018; Ng et al., 2007). Chinese children believe the value of school learning and perceive learning as a means of contributing personal effort to economic prosperity. This cultural concept is reflected in the overall aims of education of Hong Kong for 21st century as to "To enable every person to attain all-round development according to his/her own attributes in the domains of ethics, intellect, physique, social skills and aesthetics, so that he/she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change; filled with self-confidence and a team-spirit; willing to put forward continuing effort for the prosperity, progress, freedom and democracy of his/her society, and contribute to the future and well-being of the nation and the world at large" (CDC, 2001, p.2).

Wigfield et al. (1997) stated that most beliefs and values about music are engaged at a very young age. Beliefs are formed as a result of important life

experiences and act as a motivating factor which will influence behaviour and attitude towards music participation. Beliefs play a significant role in shaping individual's behaviors. Research in music education should include a focus on children's beliefs and how they view music as useful and important in their lives. It will help in exploring influences that shape individual's belief, attitudes and values towards music which relate to music engagement. An individual's interest and beliefs about the value of music are crucial in participation choices. Wigfield et al. (2006) stated that self-concept of one's ability is children's belief about their competency and expectation for success. Interest is a significant indicator of value showing their liking of the activity. Most of the activities are on voluntary basis. How the children make the choices is the key issue. It is important to make known their motivations to the engagement of music activities. Wigfield stated that the motivational beliefs are the strongest predictors of choices of activities. The motivational beliefs and activity choices are shaped by some broad settings. Persson et al. (2007) identified two of those main settings are parents and peers. According to Wigfield et al. (2006), sport and music participation are likely to have been generated and rooted in childhood. Patterns of participation and motivational beliefs are consistent and generated from childhood into adolescence. It is important and challenging for educators and teachers to find the way how to maintain children's consistent participation for the music community and parental support for the benefits for children. Larson et al. (2004) suggested that high quality extra-curricular activities may help in optimizing the development of children's motivational beliefs and consistent participation of children's motivation and active engagement in the activities.

Adderley, Kennedy, & Berz (2003) reported their studies in exploring motivation of music participation as well as the value of music being demonstrated by the participants and the influence generated by genuine interest and a high value in music in their lives. They interviewed 60 high school music students with 20 each from the band, orchestra and choir with balance of different gender and age. These participants reported their enjoyment of music as motivator of ensemble participation. They reported the beliefs that music participation fosters some extra-musical benefits and academic benefits including a sense of "well-rounded" in their academic pursuits. Psychological benefits including self-confidence and self-esteem, as well as discipline, perseverance, commitment and responsibility have also been enhanced.

Sweet (2010) interviewed five boys about their participation of a middle school choral program and tried to investigate their motivations for joining the group. He reported the participation was highly motivated by the enjoyment of singing and

music. Abril (2013) reported the participation of band students as highly motivated by the enjoyment of music especially the performing opportunities. Interest and value of music have been reported as motivation to participate in the ensemble. The band members noted the development of leadership skills and cooperative goal setting to be the extra-musical benefits which were believed to be the outcome of the music participation. Sichivitsa (2003) reported that value of music is the highest predictive factor for continued participation in choral singing in college. The value of music is found to generate from family support, music self-concept and past music experiences. Sichivitsa (2007) again reported value of music as a direct predictor of motivation to enroll in a choral ensemble. The studies provide evidence that an individual's interest in music or value in music is an important significant factor in continual participation in music activities. As music participation demands large amounts of energy and commitment which is believed to be sustained by an individual's interest.

Motivation is an important element that influences a person's success in achieving high proficiency at any skill or activity, and it directly influences the effort in pursuing and mastering that skill (Weinberg and Gould 1995). Motivation in music education has gained greater interest in the 21st century (e.g. Escano & Gil, 2001). In the case of learning a musical instrument, research has shown that students who are self-motivated are more likely to actively engage with the music itself, sustain personal pleasure, and continue playing over the long term (Evans et al. 2013; King 2016; Pitts et al. 2000). On the contrary, lack of motivation may result in dropping out leading to frustration and regret in the student's later life (King 2016; Pitts et al. 2000). Holloway (2000) investigated the motivation of students participating in extra-curricular activities and found six reasons for the student motivation. Students' interest turned out to be the first motivating factor. The other reasons were peer interaction, cooperation, cooperative environment, student-adult relationships and challenge provided. All of these apply to participation in musical ensembles.

Zimmerman (2002) attributed self-regulation to motivation. Zimmerman suggested that it is interest that one would spend a substantial amount of time practicing activities in which they aim to excel. Zimmerman (2000) defined self-regulation as "self-generated thoughts, feelings and actions that are planned and cyclically adapted to the attainment of personal goals" (p.14) According to Zimmerman(2002), self-regulation is not a skill or an ability ; rather it is a process or an activity in which students actively engage, and manage one's behavior. In order to reach their goals, one would incorporate a number of skills, including setting specific goals, using specific strategies to attain them, monitoring progress toward them,

"restructuring one's physical and social context to make it compatible with one's goals," using time efficiently, evaluating the methods used, "attributing causation to result," and "adapting future methods" (Zimmerman 2002, p. 66). Some studies have proved that the use of self-regulated learning strategies is associated with students' learning outcomes (Graham &Harris, 2000; Pintrich & Zusho, 2002). Self-regulation refers to "students' attempts to attain personal goals by systematically generating thoughts, actions, and feelings at the point of use" (Boekaerts, 2002, p.595). Starting to learn an instrument, a child has to focus and concentrate and to eliminate all the distractions and obstacles which need self-motivation. Self-regulation strategies will be enhanced in the instrumental playing when routine and deliberated practices are initiated. As a child begins to be aware of the connection between intensive practice and the performance quality, it comes to the realization of connecting self-discipline and quality of performance. In this case, self-regulation strategies become reinforced. When musicians set short or long term goals for them to accomplish during routine practice leading to professional performance, this should be identified as self-regulated attitude. This self-regulated attitude would be applied to other domains of learning (Zimmerman 1998a).

Motivation in music has been mostly centred on the motivation to learn and persist in playing an instrument, However, Hallam (1997, 2002) revealed that motivation to perform a musical activity depends on the interaction between personal characteristics, goals and the environment as well as the support from family and peers. Green (2003) found that students' attitudes towards music do not only depend on innate musical ability, but also relate to listening habits, values and culture of the groups students belong to. Therefore, it is a crucial issue for music educators to find out why and how students perceive themselves as being genuinely motivated for music learning. This is also the focus which this study seeks to address.

Summary

Based on the research findings reviewed above, I believe that music is important in the lives of all children. Music training helps in developing motivation in learning and on developing musical intelligence as well as its value in personal and social contexts. Rich experiences in music involve both the mind and the feelings; they may become a special means of learning. Studies show that early and continuous musical training enhances the organization and development of children's brains. Studies also suggest connections between musical training and other domains of knowledge. Researches cited in this chapter offer theoretical basic evidence for the significant

effects of learning shared between music and other domains. Participation in music activities brings opportunities to develop a style for mastering learning and this style is transferable and useful to the child throughout life in learning all other skills which may link to academic success. In addition, participation in music activities can enhance self-esteem, self-expression, self-discipline and the development of social skills. Taking part in music activities fosters a strong sense of belonging to school. The positive attitude towards school and learning would lead to students' better achievement and success in unexpected ways.

The findings of above research studies provide positive insights and reveal the benefits of music engagement relevant to my study. But the studies mentioned above have largely been done in other countries. Similar research is seldom found in the Hong Kong primary school context. This study aims to investigate within the Hong Kong context the relationship between Hong Kong primary school students' participation in extra-curricular music activities and the aspiration towards learning as well as the benefits students have perceived in the music activities. The research will build on the following research questions set out and try to answer them.

1, What do students aged 9-12 who engage in extra music activity in a HK primary school believe are the benefits of this activity?

2. How do the students relate participation in music activities to other aspects of their academic experience or aspirations?

Chapter Three Method and methodology

This chapter aims to investigate the following research questions using a case study of the views about music of one school population, including students' opinions as well as parents' observations. To undertake this case study, a questionnaire was sent to all the students in one year group and five group interviews together with parents and students were conducted. The study aims to explore the benefits primary school students aged 9-12 perceived to result from their participation in music activities and how music helps in other aspects of learning. The research questions are outlined as follows:

1. What do students aged 9-12 who engage in extra music activity in a HK primary school believe are the benefits of this activity?

2. How do students relate participation in music activities to other aspects of their academic experience or aspirations?

This chapter displays an overview of the research design, the methodology, the nature, design and use of instruments, target populations, and procedures in collecting and analysing data.

3.1 Research design

To begin with my epistemological standpoint is that knowledge is not fixed or constant and that we construct understanding about perceptions and attitudes from testimony which is then analysed as objectively as possible but with acknowledgement of the role of researcher positioning. The study is not measuring either attainment or the perceptions of a large and generalised population so more positivist approaches using detailed statistical analysis or establishing hard and fast cause/effect chains are not appropriate for this study. This study is limited to a single setting and therefore does not seek to generalise but to capture an in-depth picture of that setting and aims at a greater understanding of a bounded context. For all of these reasons, as part of a personal research philosophy and due to the demands of this particular study, the researcher has chosen the interpretive paradigm.

The research displays in a form of case study. Merriam (1998) focused on the end product of case study as "a qualitative case study is an intense, holistic description and analysis of a single instance, phenomenon, or social unit" (p.21). Sturman (1999)

stated that case studies look into the complicated dynamic and open interactions of events, human relationships and other factors in a distinctive illustration. Robson (2002) claimed that case study chooses to be analytic rather than statistical presentation, so that similar cases, phenomena or situations could be understood. According to Burton et al. (2014) case studies focus on the specific need to concentrate on generating in-depth and detailed knowledge of a well-defined context. The researcher will aim at some deep and valuable insights to be revealed through a small number of focused interviews as the main methodology approach. As stated by Cohen, Manion and Morrison (2007) that a case study presents an example of real people in real situations so that readers can understand ideas more clearly comparing with presenting them with abstract theories or principles. Yin (2009) outlined three forms of case study: exploratory, descriptive and explanatory. This study is exploratory for the following reasons. Exploratory case studies involve the collection of data and observation of patterns in those data, with clear explanations of the nature of the initial issue including the situation, person or group being studied. It should also clarify the processes adopted and the constraints on any interpretations that are made. Often an exploratory case study will generate a basis for further research. Any case study will address a real context, and because this study is a tentative interpretation of the perceptions of a tightly defined population it is therefore exploratory in nature. This is a case study which aims to explore in a single school setting the relationship between participation in music teams and students' perception of benefits as well as attitude to learning. This study was designed, carried out and analysed using descriptive statistics and the exploratory approach as defined above. The study aims to reflect a real context, inform practice and lead to deeper understanding and recognition of the benefits students may gain from their music participation in a research school. Through the interviews, students' voices and parents' feedback are heard and their responses give insights into the research questions named above.

3.2 Methodology

This research aims to explore in-depth perspectives and beliefs of a sample of the students engaged in extra-curricular music participation. A mixed methods approach involving both a survey and interviews was adopted to explore and investigate these beliefs. Creswell (2003) emphasized some benefits of using a mixed methods approach involving both qualitative and quantitative data to enlarge the investigation. Thomas (2003) distinguished between qualitative data "describing… characteristics of people and events" and quantitative "measurements and amounts… of the

characteristics displayed" (p.1). Johnson et al. (2007) stated that "mixed methods research is the type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (e. g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the broad purposes of breadth and depth of understanding and corroboration" (p.123). According to Mills & Gay (2016), "mixed methods research designs include the collection, analysis, and mixing of quantitative and qualitative research designs in order to understand a research problem. Data collection through the advantages of both quantitative and qualitative research designs helps to understand the phenomenon more fully than using either one method alone" (p.444). Mixed-methods research provides theoretical perspectives by combining the strengths of quantitative and qualitative methods. It generates rich insights by overcoming limitations restricted in either method alone. An integrative view of findings can be obtained from mixed-methods research of qualitative and quantitative approaches (Creswell, 2009; Tashakkori &Teddlie, 2003; Venkatesh, Brown, & Bala, 2013).

According to Lodico et al, (2010), a survey or questionnaire is the main tool or instrument used to collect data in a descriptive survey research study. Munn & Drever (1996) described a questionnaire as a written form of questioning. A questionnaire survey can be used for generally large target population and quantitative data will lend itself to analysis using descriptive statistics. Although questionnaires may yield data which lack depth, some open-ended questions within the questionnaire may elicit more detailed responses. Kvale (2007) suggested that interviews are helpful since knowledge and insights are often generated through conversations. By using interviews the researcher can easily collect some interesting and relevant material related to the area of interest. Burton et al. (2008) stated that questionnaires are more suitable for larger populations asking for response in short and simplified ways whereas interviews are only appropriate for smaller populations asking richer and more probing questions in interactive nature.

Taking the above into account, a broadly quantitative method using simple descriptive statistics allowed a complete and fairly sizeable cohort (of around 200) to be included, while a qualitative method using a semi-structured interview made increased depth with a smaller sample of both students and parents possible. It was hoped that combining information resulting from these two methods would lead to deeper understanding of the research problem.

The questionnaire in this study was designed to produce descriptive statistics on

issues which emerged from a larger population, while in qualitative interviews these findings were further explored. One of the purposes of interviews was to check the different aspects of some of the views expressed through the questionnaire and make the findings more trustworthy. In the quantitative survey, students were encouraged to express their general ideas about their perception of music and the researcher tried to identify some key findings through numerical analysis and to identify any areas which might be worthy of more investigation into significance with a brief view using percentage scores. Therefore the purpose of the interviews was to try to get some more in-depth information from 20 students from different music teams about their views on the participation in music activities including their beliefs of benefits they perceived and the relationship to other learning. 20 parents of the above students participated in the interview survey. The participation of parents would help in revealing something they observed from their children and what benefits their children have perceived in the engagement of music activities. Parents' opinions about their children's music engagement would be analysed and their reflection would lead to explore more deeply about parents' attitude and influence on the students' music participation.

3.3 The nature, design and use of the instruments

3.3.1 The quantitative aspect of the research: Questionnaire

In order to gain a general picture of the students' opinions on perspectives concerning music participation and learning, a self-designed structured questionnaire was adopted as the research tool, the contents of which included personal details of the respondents, their participation in music teams in school, and selected questions on aspects relating to their attitudes to learning. There were altogether 12 questions and attitude statements in the questionnaires which were tailored made by the researcher related to the research questions. The questionnaire survey was placed up on a website for all the P.6 students to complete. Students simply logged on to a computer, completed the simple straightforward questionnaire (Appendix II) and sent back to the researcher through the web. Using the Internet to conduct web-based surveys has become common in Social Science as it can reach greater numbers of participants (Cohen et al., 2007).

The first three questions established some personal background. Some of the questions and statements asked about students' attitude about school and learning and how they liked music lessons (concerning students' general opinions about music and

other learning in school) required circling a given point in a Likert scale. A Likert scale (designed by Likert 1932) provided a list of responses to a given question or statement. The questionnaire was straightforward and user-friendly for the students to express their attitude in a convenient way. To elicit some free responses, some open-ended questions were asked to show students' opinions about music participation and how music helps in other learning. As the English standard of the boys in the research school was quite good so the questionnaire was designed in English and was given to 191 students of all P.6 classes aged 11-12. P.6 classes were the oldest boys in the school who had more experience in joining school music activities. In order to get general information about students' attitude about music, both students participated in music teams and those who did not join were also invited to participate in the questionnaire survey.

The questions and attitude statements are as follows:

I enjoy school.
I work hard in all my subjects.
I often give up easily when I face difficulties in learning.
What would help you to manage difficulties in learning?
The most important lessons are language (Chinese and English) &Mathematics.
What are the other important subjects?
I really like music lessons.
Music helps me with other school work.
In what ways does music help in other learning?

An expert review of a questionnaire was carried out which intended to give feedback to the researcher so that any necessary changes would be made to the instrument based on that feedback. The questionnaire was given to a small group of individuals to be completed and evaluated in order to eliminate any ambiguous, confusing or insensitive questions. The researcher invited some music teachers in the research school to give comments before sending out the questionnaire to the participants. There were ten teachers involved in the expert review and looked at the questionnaire thoroughly and assured the clarity of items. The first version of the questionnaire was created from the research questions to ensure that necessary adaptations were made to questionnaire and to check that intended interpretations were correct. The music teachers were invited to check the readability levels for the students; this was designed to make sure the process was user-friendly and appropriate for the students; to identify unclear or ambiguous items; to gain feedback on the design and format of questions and to check the length and suitability of the

questionnaire. Pilot test was not carried out with students to make sure that the students would not know the questions in advance and hence would give straight-forward and first response when they approached to the questionnaires online. From the review by the music teachers it was concluded that the questionnaire was clear and no adaptation was needed.

3.3.2. The qualitative aspect of the research: Interviews

Burton et al (2014) stated that interviews are really worthwhile when they are interactive. It was suggested that questionnaires are more suitable for larger populations to be responded in short and simple ways while interviews are only appropriate for smaller population being given the interactive nature to allow for a richer and more exploratory approach. Cohen et al. (2000) suggested that semi-structured interview may be carried out with the researcher working out the main issues to be explored in the interview. Together with observation and allow note-taking rather than highly structured responses. Burton et al. (2014) defined the semi-structured interview as a kind of interview where the interviewer has a series of predefined questions under the main headings but allows some degree of flexibility in the discussion. A group interview with semi-structured questions would arouse interest, thinking and interaction. It would also provide opportunities to expand participants' responses and flexibility to allow a depth of feeling. Group interviews allowed for greater depth in terms of how individuals might feel and it was a more interactive way of data collection as it involved conversations and sharing of the real experience in their process of learning. Group size was an issue; too few would put pressure on individuals, too large would lose focus. Lewis (1992) suggested that around six or seven in a group is an optimum size. In this study each group interview consisted of eight participants including four students and four parents. There were altogether five groups of music teams participated in the interview survey.

After gaining an initial picture from the questionnaire of a large sample of students' perceptions about music participation, the researcher aimed to investigate a sample from the students who participated in the music teams and their parents. The role of the parents in this process was to reflect how their children as students engaged in the music activities and how they perceived that this contributed to learning in more general terms. Group interviews were used to ask parents and students about these issues. These aimed to reveal the reasons for joining the music teams and what students perceived about their involvement there. Students' personal beliefs of benefits generating from music participation were not revealed by the

survey. Interviews with children participating in music activities would reveal information about what the music activities meant for them and how they viewed the activities as important and useful. At the time the focus was very much on those children who were participating and it was decided not to include those who had no involvement. Future research could usefully include both cohorts. This research focused on aspects of the students' learning attitude relating to school music participation. The interviews provided opportunities for individuals to reflect on past experiences, reconstruct events and situations, and draw conclusions about their perceptions. In the group discussion, interaction was facilitated so that best information could be obtained. In the process, the participants were encouraged to take their opportunities to express their ideas about the same questions. The process would allow the students to reveal their world and culture and to see the life situation and experiences through their eyes.

The interviewees were organized so that the groups all came from same music team and so that some mutual experiences among themselves would be revealed. It was felt that the familiarity would encourage students to express their own ideas, feelings, insights, or attitudes more fully. Parents were also encouraged to take part in the interview to express their views. Interviews with the parents would give information about the parents' views on the extra-curricular provision, on their potential influence on the students and would reveal parents' reflections on the benefits students perceive in the music participation. In the qualitative survey semi-structured interviews were arranged to allow flexibility for the participants to express freely through interactive conversation. The interviews were audio-taped. The researcher captured full transcripts of the interviews which were used for analysis.

Interviews were conducted with 20 students and 20 parents from five music teams in January 2017. Interviews were carried out face-to face in a familiar venue in the research school with friendly atmosphere. Interview questions (Appendix III) were built on observation from the feedback of the questionnaires and the issues emerged from the outcomes of the questionnaire survey. The first question was simply context setting with the others being those that generated in-depth data.

Interview Questions (Students)

1. *For how long have you participated in the team(s)?*
2. *Why did you join the team(s)?*
3. *What do you enjoy the most in the team(s)?*
4. *What have you learned there?*
5. *Does music help you to learn generally? If yes, how and why?*

Interview Questions (Parents)

1. *Do you have time to enjoy music with your child? How?*
2. *Do you encourage and support your child to join the school music team(s)? How?*
3. *What gains do you think your child has made from being in the team(s)?*
4. *Do you think music helps your child to learn generally? How?*

The first two questions were again seen as providing some context as to family involvement and influence in music more generally while the other two questions were asked to express some parental observation on the students.

Students of different age (9 to12) participated as a means to obtain their opinion from different perspectives. In order to understand fully each student's learning attitude, it was important to understand their process of learning and perceptions on music more generally. Therefore, each student began with a brief background about their past experience of participation in music activities. The researcher aimed at exploring students' intention and motivation in joining the music teams and what the benefits students believed they have perceived in the team as well as the relationship between music and learning.

Participants were encouraged to share some personal details of their own experiences and express their opinions freely. The researcher tried to monitor the interview in a comfortable and friendly atmosphere. To start with, some personal information was elicited. The researcher initiated interaction between participants then aroused responses of some semi-structured questions with the intention of seeking more in-depth information. Each participant had a chance to express their ideas one after another. To encourage free flow of ideas, interviews were conducted in Cantonese, their mother language and translated into English as full transcripts. The students were encouraged to freely explore their feelings and concerns around the guided topics. The participants were informed about the audio-recording being made during the interviews and the researchers took brief notes in the interviews with both helped in transcribing the conversation and the analysis process. The interviews provided data which was sufficient to this thesis but the depth aimed for in the intention was not always delivered by the conversations that arose during the focus group sessions. Future research could explore whether individual interviews would allow greater time and motivation to discuss the issues at greater depth.

3.4 Target population

The questionnaire was sent to all P.6 students from the research school, because they were the oldest classes in school and had more experience in playing music. They were a coherent population between 11 to 12 years old with the same school environment and facilities, the same music lessons, similar classroom activities, and the same assessment method. They were in six mixed ability classes with about 200 students. 70 responses were received. Some currently participated in school music teams run by music clubs whereas some had never been involved in any music teams in school.

Interviews were conducted with 20 students and 20 of their parents from five music teams. The sample was of students with several years of music experience in the music team namely western orchestra, Chinese orchestra, Chinese Team, symphonic band and choir. Face-to-face interviews in five groups were arranged. Four students from primary three to six and their parents in each group volunteered to participate in the interview survey. The group interview involved parents and students together because the children might feel more secure if their parents were there. The researcher was aware of the role as an experienced teacher might make the children feel scared or influence the children who were all under eleven years of age. In addition, it provided opportunities for the parents to listen to their children's own voice about their real experience of perceiving benefits from music activities which would reinforce parents' support on the ongoing music engagement of their children. A future research programme might legitimately look at the potential of individual interviews with pupils and /or parents in order to gain deeper and more personalized reflections on the issues contained in the study.

3.5 Ethical considerations

The researcher firstly obtained outline approval from the principal of the research school to conduct the survey in the school. An ethics submission was made to the University of Nottingham Ethics Committee. After gaining approval from university (Appendix I), a cover letter with information about the research and a consent form were sent to the students and parents stating that their information would be kept anonymous and confidential. They might withdraw from the survey at any time. Parents signed and returned the consent form before the questionnaire survey. They agreed to participate in the survey and to be acknowledged that their rights would be protected. Both parents and students may withdraw at any stage. After

gaining parents' consent, questionnaires were distributed to students online and the data was stored securely and being kept confidential in the computer program which was accessed with password by the researcher only.

Students in the researcher's school were used to checking school notices and their daily assignments in the computer. So it was intended to be a quick and easy way for them to complete the online questionnaires. In the approach, the participants just logged on to a computer, completed the questionnaire online and sent them back. The advantage was that the respondents could complete the questionnaire in private, have flexible time to complete the questionnaire, in their comfortable venue, and free from any pressure which encouraged more honesty in answering the questions and revealing sensitive matters. In the questionnaire, what the students perceived their learning attitude would be investigated. The findings in the questionnaire served as a useful instrument for obtaining some baseline information about students' music learning.

An invitation to volunteer for the interview was made and consent was also being obtained from the parents before interviews. Anonymity was maintained and protected by using codes with parents 1a to 20a and students 1b to 20b. The researcher was aware of her positioning as an insider in the case school. The issue was to make the interview as informal as possible and to ensure the interview being constructive and inspiring. To get honest responses from the students, the researcher tried to make the conversation comfortable as a free flow of ideas. The interview was carried out in Cantonese, students' mother tongue which helped students express their ideas in a comfortable way. To elicit more responses, the researcher intended to enter students' world and listen to their voices and see the situation in their eyes. To warm up, some initial questions were asked and followed up flexibly, depending on responses.

The length of each interview was about 45 minutes with the interviewees being informed in advance. A briefing about the interview was given, such as its purpose, the arrangement of time and process how the data generates would be analysed and used. The participants were informed about the audio-recording at the start of the interview which was used for organising and analysing information reported by the participants. Brief notes were taken by the researcher which included record of conversation and discussion.

Background of interviewees (students)

Code	Gender	Class	Age	Music Team	years	Instruments
1b	M	P.5	10	Band	4 yrs	Tuba & Euphonium
2b	M	P.6	11	Band	5 yrs	Trombone, piano
3b	M	P.6	12	Band	4 yrs	Percussion
4b	M	P.6	11	Band	2.5yrs	Percussion, piano
5b	M	P.5	10	Orchestra	2.5yrs	Violin
6b	M	P.5	11	Orchestra	2.5yrs	Double Bass
7b	M	P.6	11	Orchestra	3.5yrs	Cello
8b	M	P.6	11	Orchestra	3.5yrs	Violin, piano
9b	M	P.6	11	Chi Drum	6yrs	Chi Drum, percussion
10b	M	P.6	11	Chi Drum	3yrs	Chi Drum percussion
11b	M	P.5	10	Chi Drum	5yrs	Chi Drum, percussion
12b	M	P.3	9	Chi Drum	2yrs	Chi Drum, piano
13b	M	P.6	11	Chi Orchestra	3.5yrs	Erhu
14b	M	P.6	11	Chi Orchestra	5yrs	Yangqin
15b	M	P.6	11	Chi Orchestra	5yrs	Yangqin
16b	M	P.5	10	Chi Orchestra	5yrs	Erhu, cello
17b	M	P.6	11	Choir	4yrs	Cello
18b	M	P.5	11	Choir	3.5yrs	Percussion, piano
19b	M	P.5	10	Choir	2.5yrs	Cello
20b	M	P.6	11	Choir	5yrs	Percussion

Table 1: Background of interviewees (students)

Being the insider in the case school, the researcher was a music teacher being respected by the students, the researcher was aware of her positioning. The questionnaire was done by all senior P.6 boys at the end of the school semester when they had finished all the examinations in the school and were going to graduate and leave the school in the coming month, it was believed that they would respond to the questionnaire freely and reflect their past experience without any bias or pressure.

It was important that the researcher realized and acted on any issues connected to her positionality and status in the school. The BERA Ethical Guidelines (2018) mention that in some cases participants are not socially in a position to give full consent and that insider-researcher should emphasize the right to withdraw at each stage of the process. This was adhered to. The BERA Guidelines (2018 para 57) also state:

"Researchers are encouraged to think carefully about how they position themselves and their research design, analysis and interpretation in relation to the interests of their sponsors and stakeholders. Any conflicts of interest or compromises to the integrity of the research must be made clear and open to scrutiny."

On this basis, it was considered whether group interviews, should be carried out by someone unknown to the families in order to make the process less influential and potentially more objective. But the researcher and her colleagues reflected on the fact that both parents and pupils might respond more honestly if they felt secure knowing their interviewer. The researcher felt it to be beneficial that she was seen to have a keen interest in finding out their views so future practice could be adjusted and genuinely wanted honest first-hand information from the parents and students. To show her passion and motivation to carry out the research, the students and parents were informed at the beginning of each interview about the role as a researcher which is different from the role as a teacher and intended to receive honest responses from them. In addition, as shown below, the researcher tried to analyse the codes in a more objective way by using a second coder during the analysis process who was a non-music specialist and not working in the same school.

3.6 Analysis Approach

As Barnett-Page and Thomas (2009) suggested that reviews had to rely on evidence from a wider range of research methods. Findings from qualitative studies could be seen as providing a useful supplement to quantitative findings including about how people perceived and responded 'in the real world'. Data transformation would be achieved through analytic steps to search for common patterns in data and integrate the data to answer the review question (Thomas et al. 2012). The results from different research methods could be translated and supplementary to each other, exploring areas of commonality and refutation. They include reading and re-reading, descriptive and analytical coding, the development of themes and constant comparison (Thomas et al. 2017b). Sometimes, qualitative data may be coded and displayed using quantitative presentation techniques (Thomas 2003). This study adopted a mixed modes approach of quantitative and qualitative methods using questionnaire and interview respectively. Results of both methods were carefully analysed and supplementary to each other. This study was designed, carried out and analysed using descriptive statistics and exploratory approach.

3.6.1 Analysis of questionnaire

The questionnaire received from the P.6 students acted as the primary source of data which reflected a general picture of their opinions about music participation and learning. The results were stored and analyzed using Microsoft Excel. "Descriptive statistics can be used to summarize data using either graphical or mathematical procedures. "Almost every study using a quantitative measure will use descriptive statistics to depict the patterns in the data"(Lodico et al., 2010 p. 48). Descriptive statistics were employed in this study. Numerical data can be summarized and presented in tabulated or graphical presentation (Burton et al., 2014). Comparison between music team members and non-music members was made by statistics analysis and shown in charts. Some open-ended questions were designed in the questionnaires to elicit students' free responses. Keywords written down by them in the open-ended questions were analysed, counted and presented in the bar chart diagrams.

3.6.2 Analysis of interviews

Lodico et al. (2010) also claimed that in qualitative research, data would be collected and summarized using narrative or verbal methods: observation, interviews, and document analysis. Throughout the study, the researcher observed the interviews carefully and used memo writing to reflect on the data and began to make interpretations and connections. These memos provided a way to reflect on one's own thoughts of process, issues, ethics, personal reactions and possible connections between data. After the interviews the researcher listened to the recordings repeatedly and the conversations were transcribed from Chinese to English. "Coding is the main analytic process. This means asking analytic questions of the data, categorizing segments of data with a short name (a code), and using these codes to sort and develop an understanding of what is happening in the social situation being studied" (Charmaz, 2006, p. 42–43). Analyses are typically based on coding-and-counting (Vogel & Weinberger 2018).

Coding was defined by Kerlinger (1970) as the interpretation of responses and information from respondents in questions used for grouping in categories convenient for the analytic purpose. Codes could be regarded as an index or abbreviation used for categorizing in grouping similar information together for analyzing purpose. "Coding is generally used as shorthand to label the data and organize them into a system of categories and sub-categories" (Burton et al., 2014 p.199). In this approach, a

researcher develops a coding scheme to identify important ideas or words that occurred and applies that coding scheme to the data, then typically counts the frequencies by which the ideas or words engaged in the transcript. Frequency-based methods of this would provide a means for analytic process. The frequency of words, codes and categories provides an indication of their significance (Cohen et al., 2007).

A self-designed coding system (Appendix IV) was derived from the data collected from the responses of the interview questions and was used to enable the researcher to identify similar information from both parents and students. The researcher read through the transcript and designed some codes to identify some meaningful words from the responses which were related to the researching area. The codes with similar words, similar concepts or similar meanings were then grouped into categories. The researcher would go through the text and break down the responses of each question from both parents and students into smaller segments and then examining, comparing and categorizing them based on different criteria and give explanatory and analytic meaning to the codes (see examples in table below). In the analysis process, the researcher used the self-designed codes to summarize the data. The coding process involved careful investigation of data and to give names and categories to the emerged phenomena in the data. The concepts of similar meaning were grouped together under the same heading. The information would be categorized and different themes would emerge. While this was not done statistically the frequency of the codes was important in showing how common the views were held. The frequency of words and codes will be counted which provided an indication of their significance. The researcher identified the main features of significance. The result would reflect key areas for investigation and discussion. This process led to the emergence of different categories of themes (see table below) & (Appendix IV) as follows:

1. Motivation of music participation
2. Students' beliefs about the benefits perceived in music activities
3. The ways music helps in learning

To ensure validity and objectivity, a second coder was to check this process of coding. There was discussion between the researcher and the second coder to check the codes were correctly used to diagnose the meaning of the responses in the interviews. There was 90% agreement between the coders. The result was being negotiated and reached to an agreement. The number next to the codes shows the frequency each code has appeared in the respective categories of themes. A sample of the analysis with codes was attached (Appendix V).

Codes and examples are shown as follows:

Code	Category	Example
P	Parent's support	Parent 17a : "I'll try to arrange my son's time to join the choir practice"
F	Enjoy music with family	Parent 13a:"We always attend concerts together and listen to music at home."
Pe	Peer influence	Student 14b: "I joined Chinese Orchestra because of my friends."
E	Enjoyment of music/ satisfaction/happiness/fun/love	Student 1b: "I like to play music together in the band. I enjoy so much when we combine all the parts in full."
Com	Communication/cooperating/ sense of belonging/ helpful/ social/making friends/team spirit	Student 4b: "I enjoy communicating and cooperating with other members in the band."
Con	Confidence/concentration	Parent11a: "He concentrates in his playing and has confidence in his performance."
D	Self-discipline/self-motivated/ Taking initiative/responsibility	Student13b:"I have to exercise self-discipline and self-control."
R	Reinforcement/target/goal/ self-accomplishment	Parent 11a: "My son has learnt how to deal with losing in competitions. He will set targets for himself and strive to achieve it."
Re	Relaxing/refreshed/ release pressure	Parent 19a:"He thinks music is relaxing and refreshed and releases pressure."
L	Learning	Student 1b. "We are aurally sensitive. Music helps me in listening of other subjects."

Table 2: Self-designed coding system and examples

Categories of themes:

1. Motivation of music participation,	**P(25)**	Parent's support
	F(38)	Enjoy music with family
	Pe(14)	Peer influence
2. Students' beliefs on the benefits perceived in music activities	**E(39)**	Enjoyment of music/ satisfaction/ happiness/interesting/fun/love
	Com(42)	Communication/cooperating/ social/sense of belonging/helpful/ making friends/team spirit
	Con(15)	Confidence/concentration/ attention
	D(27)	Self-discipline/self-motivated/ self-control/taking initiative/ responsibility/patience/ perseverance/ spirit of never give-up
	R(7)	Reinforcement/target/goal/ self-accomplishment
	Re(13)	Relaxing/refreshed/ release pressure
3. The ways music helps in learning	**L(43)**	Learning/playing instruments/ sight-reading/ listening/revision/memory/ Dictation/Language/ Chinese/English/Mathematics/ General Studies/Reader/ exams/projects/ attitude in study/ aurally sensitive

Table 3: Categories of themes

Chapter Four Findings from Quantitative survey: Questionnaire

The purposes of the survey are to investigate students' perceptions of the music participation in Hong Kong and whether the students perceive benefits from the music participation in and the influence on their academic attitude and aspiration. The survey aims to answer the following research questions:

1. What do students aged 9-12 who engage in extra music activity in a HK primary school believe are the benefits of this activity?

2. How do the students relate participation in music activities to other aspects of their academic experience or aspirations?

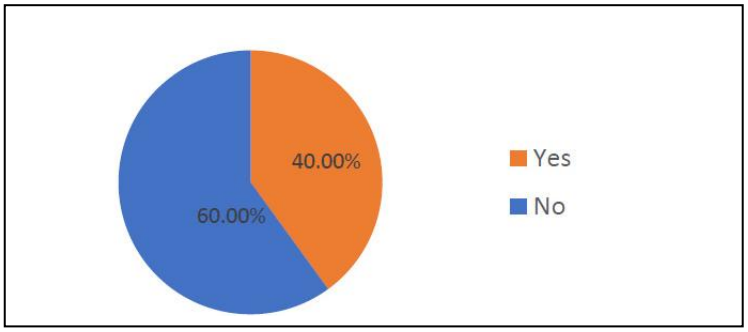
4.1 Findings of the questionnaire survey

192 students of P.6 classes from the research school were invited to participate in an online questionnaire survey in July 2016 and 70(36.45%) responses were received in which 28(40%) students were music team members and the teams they participated were shown in the pie charts while 42(60%) respondents were non music members. There were altogether 12 questions in the survey. The first three questions established some personal background. Some of the questions asked about students' attitude about school and learning and how they liked music lessons by circling a given point in a Likert Scale while some were open-ended questions to show students' perceptions about music participation and the relationship with other learning.

The responses are as follows:

2. I am a member of the school music team.

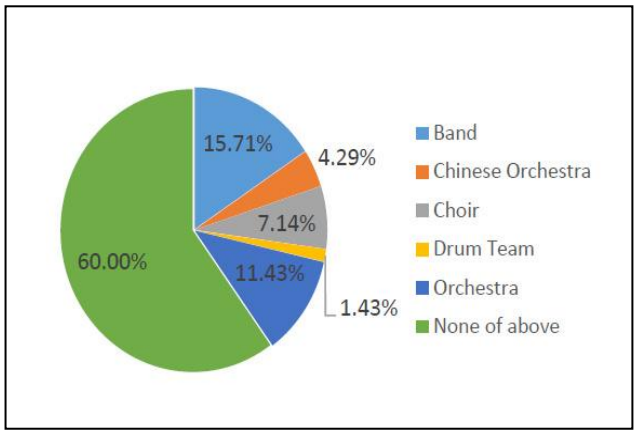
Yes	28	40.00%
No	42	60.00%



There were 28(40%) respondents from different music teams in the school namely the school band, Chinese orchestra, choir, drum team and the orchestra while 42(60%) were non music team members.

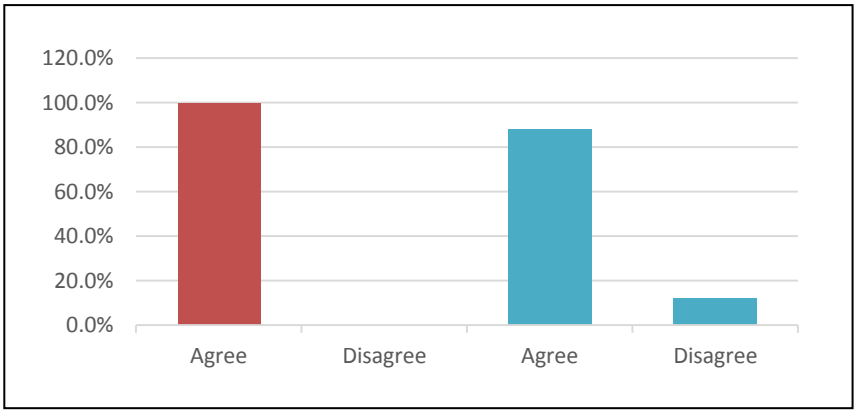
3. My school music team(s) is/are

Band	11	15.71%
Chinese Orchestra	3	4.29%
Choir	5	7.14%
Drum Team	1	1.43%
Orchestra	8	11.43%
None of above	42	60.00%



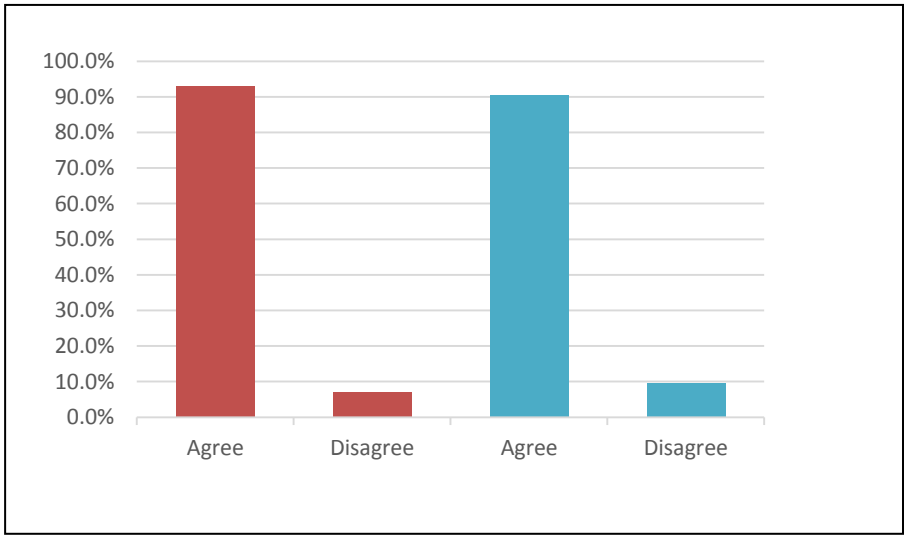
4. I enjoy school.

Music team members	Agree	28(100.0%)
	Disagree	0(0.0%)
Non Music team members	Agree	37 (88.1%)
	Disagree	5 (11.9%)



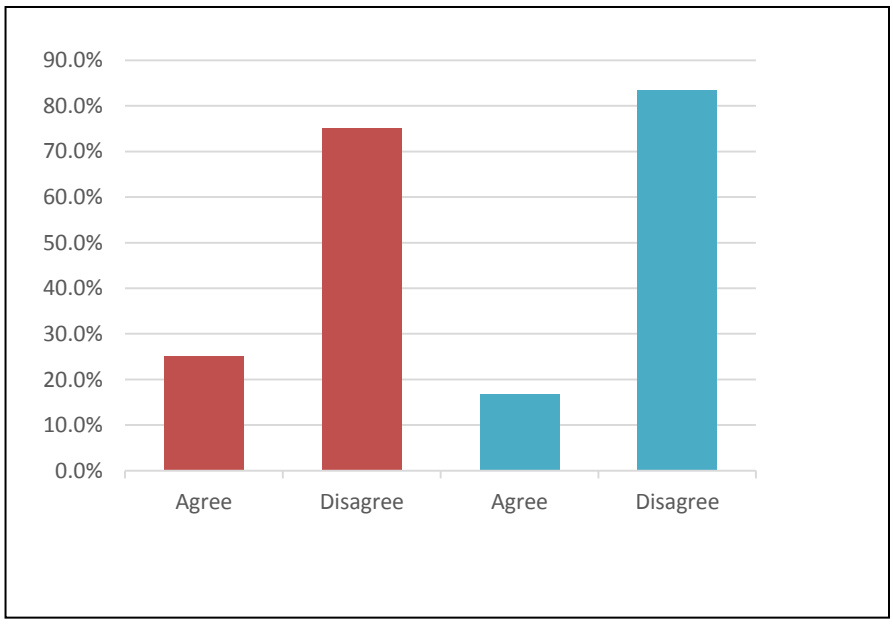
5. I work hard in all my subjects.

Music team members	Agree	26(92.9%)
	Disagree	2(7.1%)
Non Music team members	Agree	38(90.5%)
	Disagree	4(9.5%)



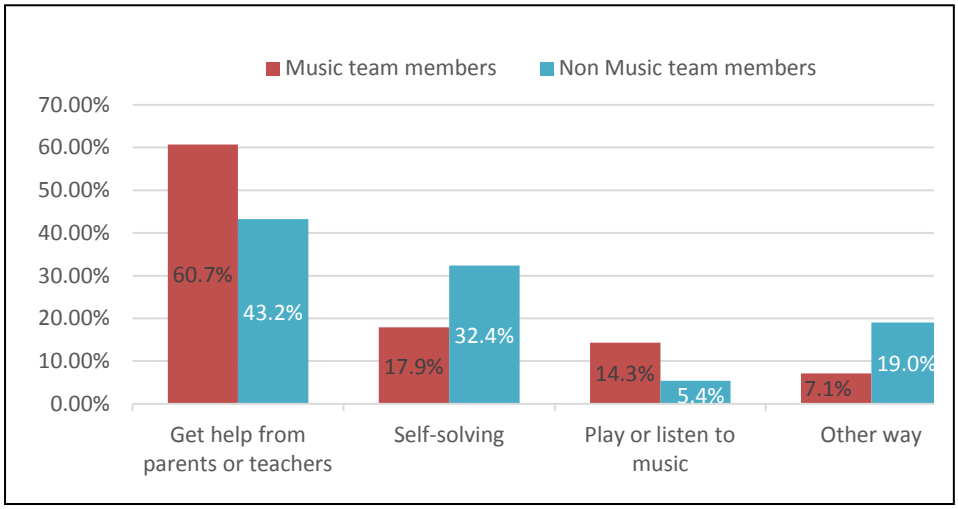
6. I often give up easily when I face difficulties in learning.

Music team members	Agree	7(25.0%)
	Disagree	21(75.0%)
Non Music team members	Agree	7(16.7%)
	Disagree	35(83.3%)



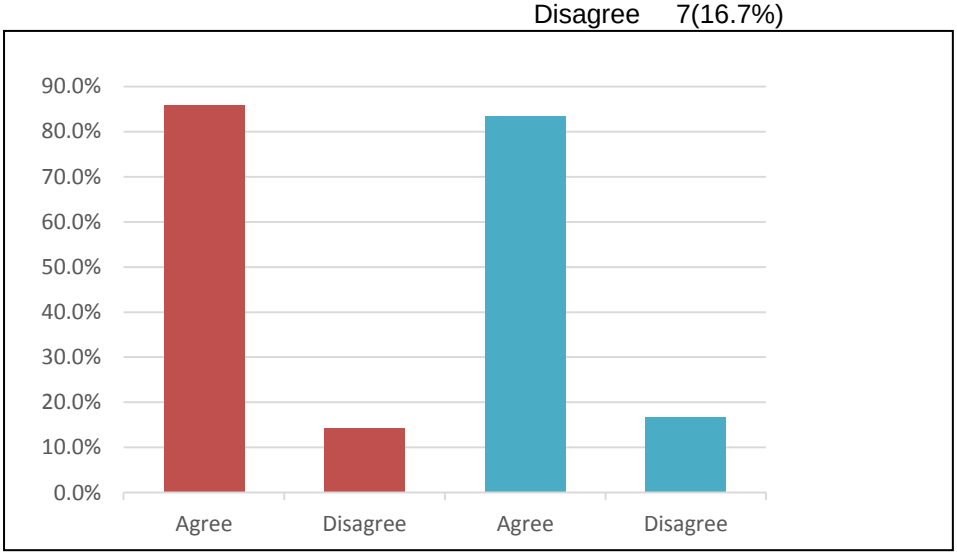
7. What would help you to manage difficulties in learning?

	Music team members	Non Music team members
Get help from parents or teachers	17(60.70%)	18(43.20%)
Self-solving	5(17.90%)	14(32.40%)
Play or listen to music	4(14.30%)	2(5.40%)
Other ways:		
Get help from friends or classmates	2(7.10%)	2(9.50%)
Do sports & other activities		2(9.50%)



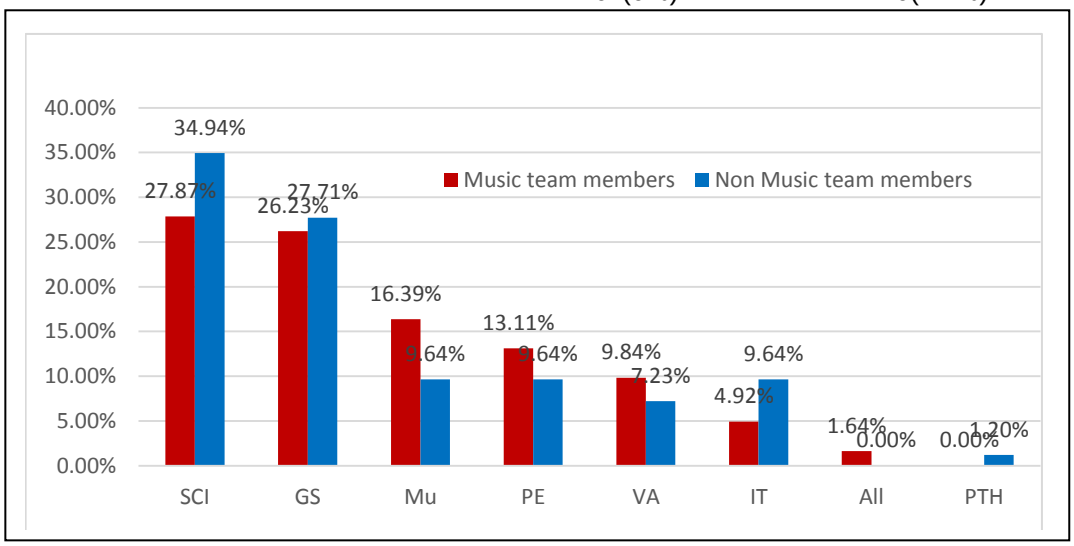
8. The most important lessons are language (Chinese and English) and Mathematics.

Music team members	Agree	24(85.7%)
	Disagree	4(14.3%)
Non Music team members	Agree	35(83.3%)
	Disagree	7(16.7%)



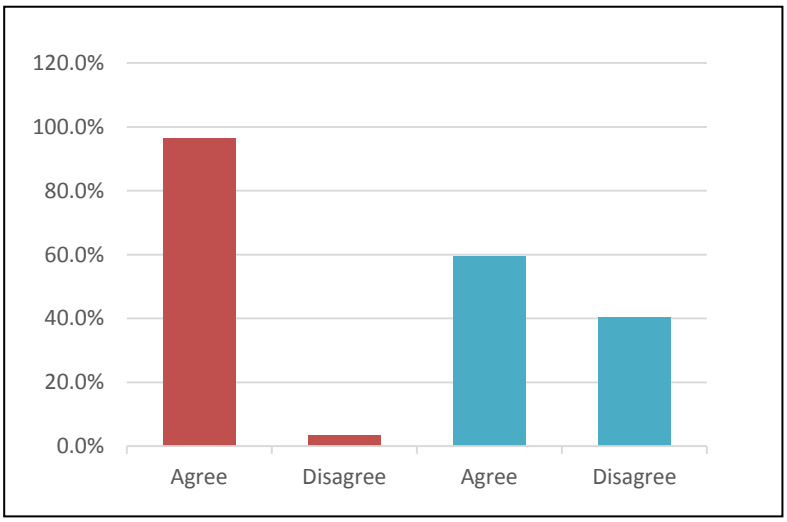
9. What are the other important subjects?

	Music team members	Non Music team members
Sci	17(27.87%)	29(34.94%)
GS	16(26.23%)	23(27.71%)
Music	10(16.39%)	8(9.64%)
PE	8(13.11%)	8(9.64%)
VA	6(9.84%)	6(7.23%)
IT	3(4.92%)	8(9.64%)
All	1(1.64%)	0(0%)
PTH	0 (0%)	0(1.2%)



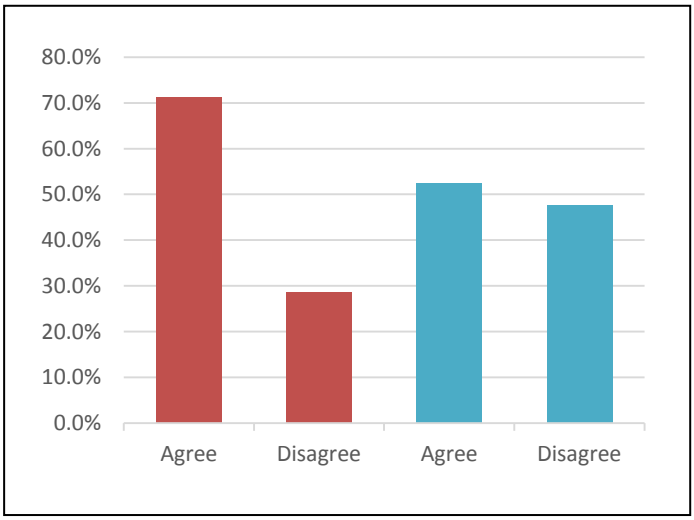
10. I really like music lessons.

Music team members	Agree	27(96.4%)
	Disagree	1(3.6%)
Non Music team members	Agree	25(59.5%)
	Disagree	17(40.5%)



11. Music helps me with other school work.

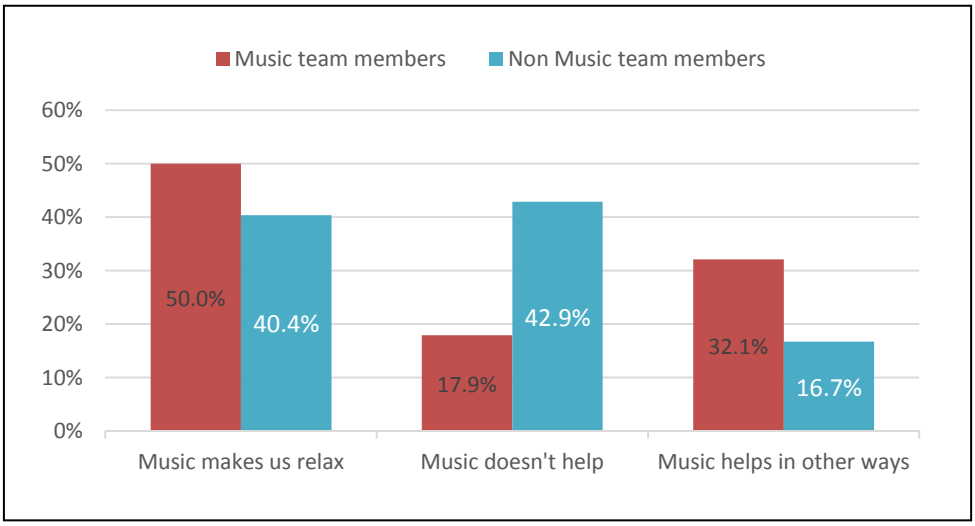
Music team members	Agree	20(71.4%)
	Disagree	8(28.6%)
Non Music team members	Agree	22(52.4%)
	Disagree	20(47.6%)



12. In what ways does music help in other learning?

	Music team members	Non Music team members
Music makes us relax	14(50.00%)	17(40.40%)
Music doesn't help	5(17.90%)	18(42.90%)
Music helps in other ways:	9(32.10%)	7(16.70%)

Maths(1), language(1), writing(1), patience(2), attention(1), satisfaction(1), concentration(3),cooperation(1),teamwork(2) observation(1), listening.(1) &memory(1)



4.2 Discussion

70 students (36.45% of the total 192 P. 6 students) participated in the survey and the response rate is acceptable according to a University of Nottingham summary on the subject (https://www.nottingham.ac.uk/survey-unit/surveyFAQs.htm#faq1). 28(40%) are members of music teams and 42(60%) are not. All the music team members agreed that they enjoyed school compared with 37(88.1%) of those in non-music teams. For the question regarding the respondents' overall attitude to school, both percentages are high with 100% of the music team members showing a positive attitude to school while 88% of non non-participants do so. Lamont (2001) addressed the situation of motivating young people to participate in musical activities and to encourage them to retain in their academic study of music. She found that music participation would arouse positive feeling towards school and enable children to value their school music experiences. In her research she also addressed the effects of participating in musical activities. She found that children who engaged in musical activities enhanced higher levels of identification towards their school comparing with those do not. Her studies investigated the extensive influences of music participation on the self-perception of the children themselves, their lessons, and their school in general. Evidence from her studies revealed that children's sense of identification with school was likely to lead to heighten their academic success.

27(96.4%) of music team members enjoyed music lessons while only 25(59.5%) of non-music team members did so. This constitutes a clear contrast between the band members and the non-band member group. While it might be an expected response that music team members would be more likely to enjoy music lessons, the fact that more than half of the pupils who do not participate do actually like music demonstrates a nuanced rather than binary picture and warrants the further exploration with the participant group as to why they do so. According to Temmerman (1997), primary school music experiences have shown impact on students' interest and participation in music as well as their future attitudes. The primary school years are crucial in developing lifelong attitudes to music. There are some other factors affecting future interest and participation in music. Content of music activities, teacher attitudes to students, and teacher knowledge of the subject area all are important factors.

The great majority of the students stated that they worked hard in all subjects with 26(92.9%) of members in music teams compared with 38(90.5%) of members in non-music teams. Since the research school is a well known school in Hong Kong

which has an ethos of high competition in academic performance it is understandable that this question did not discriminate between the groups. In the study of Adderley, Kennedy, & Berz (2003), music students claimed the academic benefits perceived in music participation including a sense of high standards of "well-rounded" in academic achievement. The researchers recognized these benefits as self-confidence and self-esteem which foster discipline, perseverance, commitment and responsibility which become a drive in working hard towards targets and self-accomplishment. The responses would suggest that not only Music has that capability.

21(75%) of members in music teams compare with 35(83.3%) of those in non-music teams would not give up easily when facing difficulties in learning. This was a simple binary statement and does not allow for reasons or a middle position, but indicates slightly more persistence on the part of the non-participants. Interestingly more of this group members state they would try to self-solve any issues they encountered. However, more music team members maintain they will get help from parents or teachers. 17(60.7%) compared to 18(43.2%) of non-music members. So the former show slightly lower persistence. The music team children have more contact with teachers because of those activities and could therefore be more likely to seek help from them. This might show good relationships between music team members and their parents and teachers but might also indicate less independence. There are a higher number of self-helpers in the non-music team group while a fifth of those pupils (more than amongst music team participants) will look for another source of help from friends and classmates or do sports and other activities.

24(85.7%) of music team members and 40(83.3%) of non-music team members agree that English and Chinese Language and Mathematics are the most important subjects. English Language, Chinese Language and Mathematics have long been regarded of great significance and take high proportion of examination marks in the research school. Regarding other important subjects, the preferences from music team members and non-music members are quite similar as follows: Science, General Studies, Music, Physical Education, Visual Arts and Information Technology. The non-music team members have the same preference for PE, IT and Music with the same rating of 8(9.64%) while music team members rate 10(16.39%) of music, 8(13.11%) of PE, 6(9.84%) of VA and 3(4.92%) of IT. There was a slight difference in how music was regarded in terms of the order of the subjects though the percentages of each group showing the difference. The rating of their priority of subjects from the music team members indicated their preference in ranking a high level for music and how they valued music more than other cultural subjects.

In question 11 asking about how music helps with other school work, a majority 20(71.4%) of music team participants agree that music will help them while only just over half 22(52.4%) of the non-members of music teams do so. While this again might be an expected outcome the following question begins to unpick this response and the combination of Q11/Q12 supports the further investigation of *how* this might be so in the subsequent music team focus groups. In question 12, an open ended question asking about how music helps in other learning, 14(50%) of music team members comparing with 17(40.4%) of non-music team members think that music makes them relax and 9(32.1%) of music team members comparing with 7(16.7%) of non-music members think that music can help in different areas of learning such as mathematics, language and writing. It is interesting to see how varied this response was and demonstrates the rather personal relationship children might have with Music. This found agreement with Catterall (2002) that music training enhances imagination, fosters creative expression and communication and strengthens other competencies which enhance learning in other domains such as reading, language and writing skills Schellenberg (2004) noted that music training involves long periods of focused attention, reading, memorizing and well-coordinated execution of musical passages. He claims that active engagement such as playing instruments activates more areas of the brain and gains impact on cognitive performance. He also believed that early, positive musical experience is uniquely important for children and music has the effect of stimulating different domains of mental activity. Scandura (1984) proposes that both mathematics and musicianship require the abstraction of patterned relationships over time. Music notation was similar to the use of graphs in mathematics. In this case, music helps in the learning of mathematics. "It would seem that the structural analysis would confirm the likelihood that music and mathematics may overlap for symbol and pattern usage" (Bahr & Christensen, 2000, p.193).

In the questionnaire, some students said that playing music or listening to music make them happy and feel relaxed that they can do their school work in good mood and have good concentration. In the questionnaire, some students said that learning musical instruments enhances patience and attention. Some said that playing music gives them feelings of satisfaction that inspires them to work hard in other school work. 42(60%) of total students think that music will help in other school work. 47(67%) of the total students think that music will make them relax and help in other ways such as concentration, observation, thinking, learning language, persistency, enhancing improvement and teamwork. The result showed that music has positive impact on both groups and enlightened their learning of other areas in different ways.

4.3 Limitation of the method

There were some limitations about the questionnaire survey. Since students completed the questionnaire independently, without help or support and some may not have felt confident in expressing their views, thoughts or feelings for some open-ended questions. There are limitations with attitude scales in Likerts. Anyway some students have answered the open-ended questions and expressed their own opinions.

The questionnaire was the first step to get a snapshot of the respondents' general ideas about music. These results from the questionnaire only give a general and perhaps superficial picture of the research issue but they indicate that there may be a very positive view of the benefits of music gained by the students who participate. More intrinsic benefits and impact of music on students have still to be explored through in-depth research of interview in qualitative survey in the next chapter. An interview survey was conducted to gain more detailed information from a small scope of students involving in different music activities. The interview aimed to verify the findings in the questionnaires and to investigate in detail the real life experiences and the perception of the students involving in music activities.

Chapter Five Findings from Qualitative survey: Interviews

As shown in Chapter Four, the questionnaire given to the full cohort revealed a general picture of how students perceive their engagement in music. The interviews were implemented to explore in-depth what the students who engage in music activities think about the benefits they perceive in the music participation and its relationship with other learning. Students are the best sources of information about themselves. It is important to be able to enter their world and to see the situation through their points of view. The interviews gave respondents the chance to express their own opinions, experiences, perceptions or attitudes towards music and the parents' observation about their children. Clearly this structure also raises the potential issue of parental influence on student opinion which will be discussed in the analysis.

The analysis process discussed in Chapter 3 was used to identify similar expression and concepts leading to different categories as follows: 1. The motivation of music participation 2. Students' beliefs about the benefits perceived in music activities 3. The ways music helps in learning.

5.1 Reasons for participating in music activities

5.1.1 Peer influence on participation of music activities

Students expressed a range of reasons for joining the music team. These included learning more about music, enjoying music and enjoying the company of the other members. In the interviews, 14(70%) of the students mentioned the influence of peers of which 6(30%) of the students (2b, 6b, 7b, 8b, 11b, 16b) have siblings playing instruments together and 8(40%) of the students (1b, 3b, 4b, 6b, 9b, 12b, 13b, 16b) enjoyed playing together in the team. Students (9b, 13b, 14b) said that they enjoyed making friends in the team.

Students (10b, 11b, 14b, 16b) and parents (8a, 9a, and 11a) mentioned the influence of friends or siblings in the music team.

Student10b: "I've joined the team for three years. I like percussive instruments and my friend plays in the drum team."

Student 11b: "My elder brother plays in the drum team too."

Student 14b:"I joined Chinese Orchestra because of my friends."

Student 16b:"I joined Chinese Orchestra together with my elder brother.

Parent 8a: "His younger brother plays the cello in the orchestra too."

Parent 9a: "He has got help from his peer group."

Parent11a: "My son is influenced by his brother who is in the team."

Students (4b, 10b) enjoyed communication with members in the team:

Student4b: "I enjoy communicating and cooperating with members in the band."

Student 10b:"We enjoy communication with other members in the Team."

Students (9b, 13b, 14b) enjoyed making friends:

Student 9b:"I enjoy playing together in the team and I make some friends there."

Student 13b:"I make many friends of other classes."

Student 14b:"I enjoy making friends in the orch."

Students (1b, 3b, 4b, 6b, 9b, 12b, 13b, 16b) enjoyed playing together in the team.

Student 1b: "I like to play music together in the band."

Student 3b: "I enjoy playing music together."

Student 4b: "I learn some musical knowledge and enjoy playing together."

Student 6b: "I enjoy playing music together.

Student 9b:" I enjoy playing together in the team."

Student12b:"I enjoy playing drums together in the team. It's marvelous"

Student 13b:"I enjoy playing music together."

Student 16b:"I enjoy playing music together."

14(70%) of the students mentioned about the influence of peers. It shows that peer support (e.g., friends, siblings) has a strong effect. Most of the students mentioned peer influence which encourages music participation. Another social reason was to being with friends. 8(40%) of students enjoyed playing music together with the peers and making friends. Allen (1981) found that the role of peers in peer influence had a significant positive effect on participating in music activities. Hurly (1995) mentioned peer influence as a motivating factor. Pitts (2007) stated that music engagement could also increase social networks and sense of belonging. Students value the experience of playing music together with their friends. They consider it as a good opportunity to have communication and interaction between them. Music activities bond students together which may enhance social experience of the students and facilitate the development of friendships.

5.1.2 Parental influence on participation of music activities

16(80%) of the parents expressed their support for their children in participating in school music teams. They actively support their children to join the music teams and try to arrange time for their children to participate in the practices. Some of them are parent-helpers assisting the music teams in the usual practice and competitions or performances. Some of them accompanied their sons in the practices and even learn the instruments together with their sons. Children would draw upon experiences and observations from parents in helping with rehearsals or transporting equipment for performances. Reflections from parents were as follows;

Parent 1a: " I'll try my best to support the band."

Parent 2a: "We always attend concerts especially in tutor's concert and also participate in performances."

Parent 3a: "I support him joining the band and hope he is actively engaged in it.

Parent 4a: "I support him playing in band and individually with tutor."

Parent 5a :"I always accompany my son to practise the violin."

Parent 6a :"I support my son by helping him carry the heavy instrument."

Parent 7a: "I'll back up my son to involve in orchestra."

Parent 8a: "I encourage them to join the orchestra."

Parent 9a: "I try my best to arrange time for him to play the drum and join the team practice."

Parent 12a:"When we joined the school's demo concert, I decide to let him learn one more instrument. I act as parent helper in school and bought a real drum at home for him to practise. "

Parent 13a: "I'm a housewife and become a parent-helper in the Chinese orchestra and help in reminding my son."

Parent 14a: "I learn the same instrument with my son so that I can accompany him and help him to practise well the song before the rehearsal of the Chinese orchestra."

Parent 15a: "I'm a parent helper in the orchestra and will try to have more involvement in the Chinese orchestra by contributing my time and effort."

Parent 16a: "I try my best to arrange their time to join the usual and extra practices in the orchestra"

Parent 17a: "I'll try to arrange my son's time to join the choir practice"

Parent 20a: "I encourage my son to join the choir."

In the interviews, parents' responses were positive and encouraging. This may show that there is a good relationship between the parents and the children. The parents showed a positive attitude in supporting their children in joining the school's music activities. The researcher didn't notice any parental pressure exhibited on the students.

The parents support their sons in different ways. They provide different kinds of support including financial support, letting their children choose their instruments, giving guidance and encouragement, allocating time for their sons to join music teams and companionship for practice. Some of them even offer practical support as parent-helpers in the music activities. During the early stage of music participation, parents can nurture their children with love, care, support and encouragement. Parental support and family background are crucial in the early stage of children's learning in life (Austin & Vispoel, 1998; Creech & Hallam, 2011; Legette, 2003). Parents' positive support and encouragement could be a significant factor in enhancing students' engagement in music participation. Parents' beliefs and aspirations may create an atmosphere in the family and pass their interest and values to their children. Pitts et al. (2000) found that the ideas of the parents and friends of the participants in the band have influence on their approach towards music.

5.1.3 Family influence on participation of music activities

In addition, parents enjoy music together with their sons by attending concerts, listening to music and even play music together at home. The interviews show that, 10(50%) of the parents (1a, 2a, 4a, 5a, 6a, 7a, 11a, 12a, 13a&17a) attended concerts with their children. 10(50%) of the parents (1a, 2a, 3a, 7a, 8a, 13a, 14a, 16a, 17a, 19a) listened to music with their children at home. Some parents shared a range of music with their children. They think that listening to music may let them experience music and help their children play the instruments well. Examples are as follows:

Parent 1a: "I go to concert with my child."

Parent 2a:"We always attend concerts especially in tutor's concert and also participate in performances. Listening to music can experience music well and help my children to play the instruments well."

Parent 4a:"We usually enjoy music together by attending concerts and musicals. My son can differentiate different instruments in the orchestra. We have music atmosphere at home."

Parent 7a: "We'll listen to music and attend concerts.

Parent 13a:"We always attend concerts together and listen to music at home.

The above findings show that the parents have good musical interactions with the children and build up good habits of music listening together at home and attending concert so as to implement music into their daily lives. Bayless & Ramsey (1991) stated that we may experience music in singing, playing instruments and quiet listening and music becomes an important part in our lives. A rich musical environment provides for a good exposure of musical activities and opportunities suitable for to meet the needs and interests of children. Moore, Burland & Davidson (2003) stated that families with musical skills and interest in music would deliver their values and interest to their children. Children with parents or siblings who play instruments (Abeles, 2004) and those from families who attend concerts (Moore et al., 2003; Zdzinski, 1992) would encourage the child's intention to play an instrument (cited in Ho 2009). Parents are so important in influencing their children's music involvement. They would extend children's musical interest and aesthetic experience by providing supportive musical atmosphere at home and financial support in encouraging their children's engagement in music (Ho, 2009).

10(50%) of the students have got family members who play music at home. 4(20%) of the parents (4a, 9a, 10a, & 14a) play musical instruments while 6 (30%) of the students' siblings (2b, 6b, 7b, 8b 11b & 16b) play musical instruments too. This research has got findings as follows:

4 parents play musical instruments:

Parent 4a:"I myself play the piano and sing in choir. My son played the piano first then changed to the percussion.

Parent 9a: "His dad plays drum with him together."

Parent 10a:"His father plays guitar and piano at home."

Parent 14a:"My son always plays music with his dad who plays electone at home.

6 students' siblings (2b, 6b, 7b, 8b, 11b & 16b) play musical instruments:

Parent 2a:"My daughter plays different kinds of music. My son plays the piano first and then plays trombone.

Parent 6a:"My daughter plays the violin and my son plays the double bass. They enjoy playing music together at home.'

Parent 7a:"My son plays the piano then the cello and his younger brother plays the violin. They enjoy playing music at home.

Parent 8a: "My son plays the piano first then the violin and his younger

brother plays the cello in the orchestra too. They always listen to music in the Internet and play music together."

Parent 11a:"My son is influenced by his brother who is in the team."

Parent 16a:"My son joined Chinese orchestra together with his elder brother."

The above findings show that, in some families, some family members enjoy playing music together. There are some studies which indicate the relationship of the musical environment at home and its influence on the musicality of young children (Brand, 1985; Jenkins, 1976; Lind and Hardgrove, 1978; Reynolds, 1960; Shelton, 1965). In Siebenaler's study (2006) of a high school choral program, students would retain in a choral program if their parents enthusiastic in music or they valued music. These studies provide evidence that family influences, either parents or siblings would affect significantly on students' music participation. (Hallam 1997, 2002) stated that the interaction between personal characteristics, goals and the characteristics of the environment including the support received from family and peers would have influence on the motivation to participate in a musical activity.

In summary, the interviews revealed that parents and children express different reasons for the children undertaking music activities. Most of the students want to be with friends or enjoy playing music together with friends. Peer influence is the main motivator of music engagement of the students. Parents have different expectations and aspirations. They were very positive about their children's participation in music activities and they tried to enhance their children greater exposure to music by attending concerts with them, encourage music listening and music playing at home. They think that in doing so their children's interest in music will be developed and their standard of music would be heightened. Other reasons of encouraging their children to join music activities include achieving better music knowledge and music development, building up confidence and better communication and social skills.

5.2 Students' beliefs about the benefits of music

Beliefs may influence behavior and attitude which play a significant part in motivating music engagement. Wigfield et al. (2006) stated that self-concept of ability is important which reflects children's belief including their competency and expectation for success. Interest indicates their value and likeness of the activity. Wigfield also stated that the motivational beliefs can strongly influence their choices of participation of activities. Wigfield et al. (1997) stated that most beliefs and values

about music are formed in a young age. These beliefs and value would influence students' approaches to music participation in their own lives. According to Wigfield (2006), sport and music participation are likely to be generated during childhood. Patterns of participation and motivational beliefs were germinating from childhood into later years of life. It is important and challenging for educators and teachers to consider how to retain children consistently in the music community and also for their benefits. As the review of literature established, behavior and attitude may play a large part in motivation. This section of the findings presents the results of questions about students' beliefs on music participation.

5.2.1 Enjoyment of music

Enjoyment of music is one of the benefits students perceived. Besides, the satisfaction of playing music with friends, communication with each other and enjoyment in performance were also reflected from the students. 2(10%) of the students (1b, 2b) said that they enjoy music. 2(10%) of the students (2b, 5b,) said that they enjoy listening to different instruments sounding together. 12(60%) of the students (1b,2b,3b,4b,5b,6b,9b,10b,11b,12b,13b,16b) said that they enjoy playing together in the team. 2(10%) of the students (4b, 10b) said that they enjoy performance and communicate with other members. 3(15%) of the students (9b,13b,14b) said that they enjoy making friends in the team.

Abril (2013) reported the participation of band students as highly motivated by the enjoyment of music especially the performing opportunities. Interest and value of music have been reported as motivation to participate in the ensemble. Sichivitsa (2003) reported that value of music was the highest predictive factor for continued participation and value of music is found to generate from family support, music self-concept and past music experiences. He again reported value of music as a direct predictor of motivation to enroll in a choral ensemble. The studies provide evidence that an individual's interest in music or value in music is an important factor in sustaining participation in music activities.

Students (1b, 2b, 5b, 11b) enjoyed music:

Student 1b: "I like to play music together in the band. I enjoy so much when we combine all the parts in full."

Student 2b: "It sounds better playing together in the team than playing alone. We enjoy it in the process which brings forth satisfaction."

Student 5b: "I enjoy listening to different instruments sounding together."

Student11b:“I like it and find it interesting.”

Students (1b, 3b, 4b, 6b, 9b, 12b, 13b, 16b) enjoyed playing music together:

Student 1b: “I like to play music together in the band.”

Student 3b:“I enjoy playing music together.”

Student 4b: “I learn some musical knowledge and enjoy playing together.”

Student 6b: “I enjoy playing music together.

Student 9b:” I enjoy playing together in the team.”

Student12b:“I enjoy playing drums together in the team. It’s marvelous.”

Student 13b:“I enjoy playing music together.”

Student 16b:“I enjoy playing music together.”

Findings revealed that students’ motivation to participate in music activities includes liking music, liking the sound of the instruments and enjoyment of playing music together in a group. Interest in music is an indicator of the value of music participation. Individual’s interest and value of music is crucial in participation choices. Interviews with children participating in music activities would reveal information about what the music activities meant for them and how they view the activities as important and useful. Adderley, Kennedy, & Berz (2003) reported their studies in exploring motivation of music participation and demonstrated the value of music of the participants and the influence were generated by genuine interest in music and a high value of music in their lives.

Students also found enjoyment and value of being with friends. The above findings provide evidence that student’s interest in music and value of being with friends are benefits gaining from music engagement. Students value the experience of playing music together with their friends. They consider it as a good opportunity to have communication and interaction between them. Being together in rehearsals and performance will promote friendships with friends and bring benefits to social life (Pitts, 2007). Positive emotions, pleasure and joy are generated through music. It can also foster satisfaction and positive feedback through performance. Students in the interviews expressed their enjoyment in playing music and their satisfaction gained in the companion of friends playing music together which foster social benefits and good communication. The responses from the above students in the interviews reflected the agreement with Hallam & Prince (2000) that music playing would enhance social development, perceive a love and enjoyment of music as well as facilitate team-work between participants.

5.2.2Building up confidence and enhancing concentration

Most of the parents expressed what they perceived as benefits for their children from joining the music teams. The findings revealed that students enhanced confidence through different aspects such as practice, performance, and competitions. Though the issue of "confidence" was not expressed by many students, parents did make some comments. In this case, it shows discrepancy in views. There is agreement between students and parents about the enhancement of "concentration" through music activities. Playing instruments together needs good concentration and coordination.

4(20%) of the parents (8a, 11a, 12a, 17a) said that playing music in music teams can help their children build up confidence with others. Student 8b has got confidence through practice. Student 11b has got confidence in his performance through concentration in playing. Student 12b has got confidence through competition. Student 17b has got confidence in communicating with others. Making music in the music team helps children to interact with other members. Active music activities will build up self-identity and make children socially confident. Performance and competitions will foster communication with audience and confidence would be enhanced. Both performance and competition could reinforce the building up of self-confidence and make effort to the group work.

Parent 8a: "He learns to cope with others and has improvement in teamwork. He always prepares himself well before the rehearsal so he has got much confidence in the orchestra practice."

Parent11a: "He concentrates in his playing and has confidence in his performance."

Parent12a: "Through competition, my son has achieved patience, self-confidence, perseverance and the spirit of never-give-up."

Parent17a: "After joining the choir, he is not shy and has confidence in communicating with others."

Student 10b & 17b were shy before and have got confidence after joining the music teams. Parents were happy to see their children who were shy before and learnt to communicate with audience and got improvement in the relationship with others.

Student10b:"I enjoy performance and learn to communicate with the audience. I was shy before and seldom faced the audience and now I've made some improvement."

Parent17a: “After joining the choir, he is not shy and has confidence in communicating with others.”

Parents 8a & 10a reflected their children’s improvement in teamwork and coping with others enhancing their social lives.

Parent 10a: “My son learnt to cope with others and music helps his social life.”

Parent 8a: “He learns to cope with others and has improvement in teamwork.

Students (15b, 17b & 19b) and parents (2a, 4a, 15a, and 19a) said that their children have good concentration in learning after joining the music teams.

Student 15b:“I enjoy in helping each other in the orch. To be helpful, I need to be attentive and responsible.”

Student 17b:“I learn to be self-disciplined in playing cello and concentrate in learning”

Student 19b:“I sing second part in the choir. I have to be attentive and concentrate.

Parent 2a: “I notice that he finishes his homework more efficiently with good concentration.”

Parent 4a: “My son becomes more concentrated and self-motivated in practice and doing homework.”

Parent15a: “My son has got improvement in concentration and motivation in learning music.

Parent 19a: “He is more concentrated and it helps him in playing cello.”

Playing instruments together needs good concentration and coordination. There is agreement between students and parents about the enhancement of “concentration” through music activities. Some students reflected their concentration and attention in the practice of the instruments or music ensembles. Parents reflected that they observed their children perceiving concentration and self-motivation in both learning music and doing homework. The findings reflected agreement with what Catterall (2002) stated that music training can strengthen sustained attention, concentration, motivation and coordination.

5.2.3 Enhancing self-discipline and self-motivation

When asking students about what they have learnt and value in the music teams, they reflected that they have gained responsibility, self-discipline and self-motivation. 9(45%) of the parents (2a, 3a, 4a, 5a, 8a, 9a, 14a) and students (13b, 17b) said that

they or their children showed improved self-discipline and self-motivation.

Students (13b, 17b) said that they learn to be self-disciplined.

Student 13b:"I have to exercise self-discipline and self-control."

Student17b:"I learn to be self-disciplined in playing cello and concentrate in learning"

Parents (5a, 8a,) said that their children have improved in self-discipline.

Parent 5a:"My son has got improvement in self-discipline."

Parent 8a:"My son has enhanced self-discipline in practice He always prepares himself well before the rehearsal so he has got much confidence in the orchestra practice."

Parents (2a, 3a, 5a, & 9a) said that their sons always take the initiative to practice.

Parent 2a: "Performances cultivate my son's responsibility to practise well. In doing so, the standard of music has been heightened.

Parent 3a: "He has got responsibility in practice.

Parent 5a: "My son has got improvement in self-discipline. He learns to go into details of new songs."

Parent 9a: "He takes initiative to practise new songs.

Parents (4a, 5a, 14a) said that their children become self-motivated and more initiative in learning.

Parent 4a:"My son becomes more concentrated and self-motivated in practice and doing homework."

Parent 5a:"He is self-motivated in learning."

Parent14a:"My son has improvement in sight-reading. He reads instructions in exam paper carefully. He is more initiative in learning."

From the findings, 9(45%) of the students (2b, 3b, 4b, 5b, 8b, 9b, 13b, 14b, 17b) have achieved self-disciplined attitude. Most observations came from the parents. Some parents said that their sons have improved in self-discipline and self-motivation. Some always take the initiative to practice. It shows that involvement in music will encourage self-discipline. Ericsson, Krampe, and Tesch-Romer (1993) proposed that the amount of time a student invested in routine practice closely related to the quality of performance whereas motivation necessary in the practice is the main factor to achieve further improvement. When a student starts to understand the connection between quality of performance and hours of practice, self-discipline will be

reinforced. Performances will enable students to become motivated to put more effort into the group to raise the standard and work together to reach a shared goal. The development of self-disciplined practice is the key to success in music. When the self-discipline attitude is enhanced it may transfer to other learning. (Hallam, 2005) states that if active engagement in music increases positive self-perception, this may transfer to other areas of learning and increase motivation. Parents (4a, 5a & 14a) agreed to this and reflected the outcome.

5.2.4 Reinforcing better achievement

Students (2b, 6b &7b) set goals and put effort for better achievements in learning and competitions. Parents (11a & 12a) recognized competition as a motivator to reinforce better achievement.

Student 2b:"I have a goal. I hope to be 1st trombonist and section leader. So I work hard for this. I'll set targets in my study and will be aggressive to achieve good results."

Student 6b: "We should play music seriously and so do I in learning Mathematics"

Student7b: "I've got satisfaction when I work hard and put effort in the process."

Parent 11a: "My son has learnt how to deal with losing in competitions. He will set targets for himself and strive to achieve it."

Parent 6a: "He has learned some musical knowledge in the orch. He will set goals for himself and strive to achieve them."

Students (14b, 16b) said that they learn to be patient and have perseverance.

Student 14b:"I learn to have team spirit and perseverance in competition. I learn to be patient in parts training."

Student 16b:"I learn to be patient in the orchestra and classroom lessons too."

Parent12a: "Through competition, my son has achieved patience, self-confidence, perseverance and the spirit of never-give-up."

The findings showed that some students have personal goal and strived to achieve it. Some had common goal and reinforced to work together to reach for it. In doing so, perseverance and patience were enhanced. Kokotsaki & Hallam (2007) stated that participating in music activities shared a common goal. Setting of goal will motivate students to excel. Learning to cooperate and work together for the achievement of a common goal could motivate a student to worker harder and put

more effort to enhance group standards and keep up with their peers. Broh (2002) found in her research that participation in music activities yielded benefits in development in social networks. Music activities also provided reinforcement of learning how to work cooperatively toward shared goals. Students may work hard to do well in a concert, performance or competition. Preparations for the above events are great motivators since they demand serious practice. In the findings, parents identified competition as a positive aspect of joining a music team and helping students to excel. Students consider competition as a positive and valuable experience from which they are motivated to practice more and come up with their best work. Competition may serve as a motivation factor for practice and performance. A sense of satisfaction and accomplishment would be developed after a good quality performance. The interview displayed agreement between parents and students about the reinforcement students gained in music activities.

Adderley, Kennedy, & Berz (2003) reported their studies in interviewing 60 high school music students from the band, orchestra and choir. These participants reported the beliefs that music participation fosters some extra-musical benefits and academic benefits including a sense of "well-rounded" in their academic pursuits and psychological benefits including self-confidence and self-esteem, as well as discipline, perseverance, commitment and responsibility. The findings show the agreement.

5.2.5 Fostering social skills and sense of belonging

Most students mentioned peer influence as a motivating factor, suggesting a social influence with strong intention to be communicating with friends. Here are some reflections from students and parents. 9(45%) of the students (3b, 4b, 5b, 7b, 9b, 10b, 11b, 13b, 15b) and 11(55%) of the parents (1a, 2a, 7a, 8a, 9a, 10a, 13a, 14a, 15a, 16a, 17a) admit the social benefits perceived in music participation.

Students (4b, 5b, 9b, 10b, 11b) said that they have improvement in communication and cooperation with members in the team.

Student 4b: "I enjoy communicating and cooperating with other members in the band."

Student 5b: "I enjoy listening to different instruments sounding together. I learn to be cooperative in the orch."

Student 9b: "I enjoy playing together in the team and I make some friends there. I have learnt cooperation, sharing with others and listening to others."

Student10b: "We enjoy communication with other members in the team. Cooperation can lead to good friendship."

Student 11b: "I learn that team spirit is very important in the performance. Different parts should work together as a whole."

Students (1b, 3b, 7b, 15b) said that they learnt to be helpful in the team and parents (7a, 8a, 13a, 15a, 16a) suggest that their sons learnt to be helpful, considerate and cope with others.

Student 1b:"We are helpful in the band. I help the new comers just like how the old members helped me when I first joined the band."

Student 3b: "We learn to be helpful. We would help each other in the band".

Student15b: "I enjoy in helping each other in the orch."

Student 7b: "I've got satisfaction when I work hard and put effort in the process. I learn to be in harmony of music and the relationship with others."

Parent 7a: "My son has got improvement in getting along with others and tries to consider others."

Parent 8a: "He learns to cope with others and has improvement in teamwork."

Parent 13a: "He tries to help others in tuning instruments before practice."

Parent 15a: "He is helpful both in orchestra and in class."

Parent 16a: "My son has learnt how to get along with others."

Students (9b, 13b) and parents (9a, 10a, 13a, 14a, 16a, and 17a) admitted the benefits of making friends and improvement of social lives.

Student 9b: "I enjoy playing together in the team and I make some friends there."

Student 13b: "It helps my social life and also in learning. I make many friends of other classes."

Parent 9a: "He makes lots of friends."

Parent 10a: "My son learnt to cope with others. Music helps his social life."

Parent 13a: "I found that my son has got improvement in concentration and social life after he has joined the Chinese Orchestra.

Parent 14a: "Music makes them happy and release pressure. It helps in making friends and social life too."

Parent 16a: "My son has learnt how to get along with others. He has got improvement in his social life."

Parent 17a: "After joining the choir, my son is not shy and has got confidence

in communicating with others."

Parents (1a, 2a) said that their sons have gained sense of belonging.

Parent1a: "Joining the band helps my child to build confidence and sense of belonging."

Parent 2a: "Joining the band arouses sense of belonging."

The findings in this study revealed that most parents and students believe that students have developed social skills in the music participation, including cooperation and communication with other members of the group. Students discussed this issue a good deal. There is agreement between students and parents. Students said that they learnt to be helpful, considerate and getting along well with others. Adderley et al. (2003) stated that music activities would provide social experience to students and bond the members together to help create a sense of family. Baumeister and Leary (1995) emphasized that the need for belonging is important for people to develop social attachments. A quality instrumental program will address this need. The process of preparing music for performance with an instrumental group needs rehearsals which allow opportunities to develop relationships with others in the group. Deliberate training in music can strengthen students' sense of belonging and foster interpersonal relationships.

Cooperative learning is significant for the development of a sense of belonging. Music making is a social act which promotes cooperation in a cooperative environment. Osterman (2000) stated that instrumental music participation requires and rewards a group effort, which brings about positive relationship. While playing together in a musical group, the quality depends on the individual playing his part and co-operate with the other members who performed together. In this case, cooperative learning and team work will take place. Broh (2002) found in her research that participation in music activities yielded benefits in development in social networks. Music activities also provided reinforcement of cooperative learning towards shared goals. Cooperative learning situations will provide opportunities for students working together and enhance interaction between individuals which help in developing a sense of belonging. When students contribute actively to a group and make interpersonal interaction, their social skills might be developed. In getting along with other members, they may learn to be helpful, considerate and cope with one another, which will enrich their social lives. When music skills are developed, benefits of personal and social competence would be generalized at the same time.

5.2.6 Reducing pressure

9(45%) of the students (6b, 13b, 17b) and parents (2a, 9a, 14a, 17a, 18a, 19a) agree that music releases pressure and makes one feel relaxed.

Student 6b: "I think music can make me relax."

Student 13b"Furthermore music makes me relax."

Student 17b"Music makes me relax especially in doing Mathematicss and in examination."

Parent 2a: "I think music can release pressure. It makes me aware that music enhances satisfaction and happiness."

Parent 9a: "Sometimes he has to face win & lose, ups & downs. But music makes him relax and happy."

Parent 14a: "Music makes them happy and release pressure."

Parent 17a: "He thinks that music can help releasing pressure. It makes him feel relaxed."

Parent 18a: "Singing makes him relax."

Parent 19a: "He thinks music is relaxing and refreshed and releases pressure."

9(45%) of the parents and students think that music makes one feel relaxed and reduce pressure. Parents and students identified relaxation and pleasure as outcomes and benefits of music. Students in the interview said that singing makes them feel relaxed. Some said that music makes them feel happy and brings satisfaction and happiness.

Kokotsaki & Hallam (2007) had a research on students in a study who had previously participated in musical groups reported that actively involved in music will provide a relaxation outlet during demanding study periods. Music serves an outlet for students to release pressure and provided relaxation during demanding and heavy-loaded studies. Janata (1997) pointed out that when responding to music the pleasure circuits of the brain would release dopamine to enhance positive emotions. Levitin (2006) found that some pleasurable experiences would be generated through music and the social bonds through music are a chemical process where endorphins are released causing pleasure. The release of endorphins is believed to be generated during exertive rhythmic activities including musical interaction. Endorphins are involved in social relationship and are related to a number of human social behaviors including laughter, synchronized sports, and musical activities like singing and dancing.

5.3 Music supports learning

11(55%) of students (1b, 2b, 3b, 4b, 9b, 13b, 14b, 15b, 17b, 19b, 20b) show their beliefs in the benefits of music in learning other subjects. 6 (30%) of the parents (3a, 4a, 5a, 6a, 14a, 20a) agree that music participation will enhance some ways in learning. The findings suggest that some parents believe that music participation will foster some kinds of change of attitude in learning.

Students (2b, 13b, 17b) admit their change which helps in learning.

Student17b:"I learn to be self-disciplined in playing cello and concentrate in learning"

Student 2b:"I'll set targets in my study and will be aggressive to achieve good results."

Student 13b: "It helps my social life and also in learning."

Some students identified musical knowledge as one of the benefits of studying music. Students (3b, 4b, 13b, 14b, 15b) and parent 6a expressed that the gain of more musical knowledge.

Student 3b: "I know more musical knowledge and enjoy playing music together."

Student 4b: "I've joined the band for two and a half years. I learn some musical knowledge and enjoy playing together."

Student 13b:"I hope to learn some musical knowledge. In addition, I can get more marks in music."

Student 14b:"I want to learn more musical knowledge."

Student 15b:"I'm interested in Chinese music. I want to know more musical knowledge and make more friends."

Parent 6a: "He has learned some musical knowledge in the orch. He will set goals for himself and strive to achieve them."

Students (1b, 2b, 3b, 4b, 9b, 17b, 19b, 20b) perceived the benefits of music in learning of some other ways:

Student 1b:"We are aurally sensitive. It helps me in listening of other subjects."

Student 2b: "I'll set targets in my study and will achieve good results."

Student3b: "My listening part in music exam is good and it also helps in Chinese Listening and English Listening exams."

Student 4b: "I learn to be cooperative and have good communication skill

which helps me a lot in doing projects in General Studies."

Student 9b: "I have learnt cooperation, sharing with others and listening to others. It helps in doing my projects in other subjects."

Student 17b:"It makes me relax in doing Mathematics and in examination".

Student19b: "I sing second part in the choir. I have to be attentive and concentrate. It helps me in other learning and I will listen carefully and be sensitive aurally."

Student 20b: "I have to memorize songs in the choir. It helps me in memorizing words in Chinese and English."

Some other feedback from parents (3a, 14a, 20a):

Parent 3a: "My son has got improvement in sight reading of music score after he has joined the band. I notice that his reading skill in comprehension and Mathematicss has improved. He has got responsibility in practice. His attitude in study especially in his revision and Dictation has got improvement."

Parent14a: "My son has got improvement in sight-reading. He reads the music score and instructions in examination paper carefully. He takes more initiative in learning."

Parent 20a: "My son has got improvement in memory especially Reader.

Parents recognised some changes of their sons' attitude in learning. Parents (4a, 5a, 14a) said that their children become self-motivated and more initiative in learning.

Parent 4a:"My son becomes more concentrated and self-motivated in practice and doing homework."

Parent 5a: "He is self-motivated in learning."

Parent14a:"He is more initiative in learning."

Most students perceived benefits in more general learning from participation in music activities beyond the acquisition of musical knowledge, including in their attitudes to learning such as self-discipline, self-motivation, and concentration. Some parents identified the gaining of musical knowledge as one of the benefits of studying music. Some parents found that the learning of music such as singing, sight-reading and aural training help in other learning which needs concentration like listening tests, comprehension skills, memory skills and Dictation. Some parents relate music participation to other learning areas like Mathematics and Language which share some cognitive skills. Some regard the benefits of music participation as social skills like cooperation and communication skills which help in doing projects.

Summary

Students expressed several reasons for participating in music activities including liking of music and wanting to be with friends. Parental support and peer influence are crucial factors in music participation. The parents in the interviews showed positive attitude in supporting their children in joining school's music activities. The findings showed that there is good musical experience in the families. The parents tried to enhance their children greater exposure to music by attending concerts with them, encourage music listening and music playing at home. Both parents and students expressed their beliefs of perceiving benefits in learning from music activities including gaining of musical knowledge, attitude in learning such as self-discipline, self-motivation, and concentration. Music experience can help students build up confidence and develop social relationship. Some meaningful music experience can stimulate and inspire students how to learn, build up their confidence, enhance some generic skills and strengthen social relationship. Music can facilitate learning in different ways and help in learning mathematics, language and doing projects. Furthermore both parents and students agree that music makes them feel relaxed and reduce pressure. Music activities can also generate satisfaction and happiness.

Chapter Six Discussion & Implication

Discussion

As we have seen questionnaires and interviews were used to explore the views of the students and parents of one school; the interviews focused in more detail on the experiences of a smaller number of participants in different school extra-curricular music teams and as well as their parents' perspectives. With the research questions, the study aims to explore the benefits primary school students aged 9-12 perceived in their participation in music activities and how music helps in other aspects of learning. The research questions will be discussed under the themes which have emerged from the data and the findings in both questionnaires and interviews and would be combined to gain an overall picture of the perceptions of students in the case school.

Result from the questionnaires only gives a general picture of the research issue but it reflects a very positive outcome of the benefits of music gained by the students. More intrinsic benefits and impact of music on students have still to be explored through in-depth research of interview in qualitative survey. An interview survey was conducted to gain more detailed information from a small sample of students involved in different music activities. The interview aimed to verify the findings in the questionnaires and to investigate in detail the real life experiences and the perceptions of the students involved in music activities. The first part of the interview aimed to contribute to understandings of motivation to engage in music activities. The second part highlighted students' experiences in shaping beliefs and values that influence participation in music activities. In the interviews, the benefits of participation were evident in both the students' and parents' points of view. The enjoyment of music and the effects on peer groups and the challenges to participants' own musical, personal and social development were explored. Results showed the students' awareness of the benefits they perceive in the music participation that contribute to other areas of learning.

6.1 Motivation of music participation

Students expressed a range of reasons for joining the music team. These included learning more about music, enjoying music and enjoying company of the other members. Wigfield et al. (2006) stated that the motivational beliefs of young people are strongest predictors of activity choices and are shaped by broader settings. Person

et al. (2007) stated that parents and peers are two of the key influencers. This study contributed to an understanding of students' motivation to participate in extra-curricular music activities and explored the influence of the parents and the peers as potential significant factors.

6.1.1 Parental influence

6.1.1.1 Parents and attitudes to music

This study concurs with Adderley, Kennedy, and Berz's (2003) interview study, where parents and siblings were found to be important factors affecting students' participation in music activities. More recently Creech (2008) and Creech & Hallam (2011) also established this correlation. They found that parental support and family background have been found to be particularly important especially in the early stages of learning. In the interview, parents expressed their positive attitude in supporting their children in joining school's music activities. Parents mentioned their support for their children in participating in school music teams including guidance, financial support, encouragement and supervision for practice or even practical help in the music activities. All of the parents interviewed expressed that they encourage their children to join the music teams and try to arrange time for their children to participate in the practices. Some of them are parent-helpers assisting the music teams in the usual practice and competitions or performances. Some of them would accompany their sons in the practices. Children would draw upon experiences and observations from parents in helping with rehearsals or transporting equipment for performances. Parental support may involve shared musical experiences, support for children's concerts, offering home supervision and support of material (Davidson et al., 1996a, 1996b, Zdzinski, 1996). Parents are able to provide reinforcement supports in terms of motivation and encouragement to their children (McPherson & Davidson, 2002).

In Chinese culture, parents' support of children's learning is believed to be motivated by parents' love for children. Chinese parents display high involvement in children's learning (Chen & Stevenson, 1989; Cheung & Pomerantz, 2011; Ng, Pomerantz, & Lam, 2007). Parental perceptions of their children's ability and personality relate to parents' attribution to their children's achievement (Hong and Ho 2005) and the opportunities they facilitate for their children to succeed (Hung 2007; Hung and Marjoribanks 2005). Parents see support for children's performance in school as an indicator of their worth. They regard children's successful learning and

attainment as reflecting a positive level of morality and that their support of children's learning shows the extent of their parental love and duty. In such a competitive society as in Hong Kong, parents tend to involve themselves in different ways to help their child to get achievement and success in academic areas and in other perspectives. It reflected what Lau (2016) said that parents nowadays are much aware of the academic competition between children and they try their best to involve themselves intensively in their children's education to enhance better outcomes in school.

Sichivitsa (2003) reported that a perception of the value of music was found to be generated from family support, music self-concept and past music experiences. Parents' beliefs and aspirations may create an atmosphere in the family and convey values to their children in the engagement with music. In the study by Evans & McPherson (2015), they found that children became interested in music before starting their musical learning when their parents listened to music in the home or car or parents played musical instruments for relaxation with the children. Such experiences have great impact on the children's lives. This study showed the same results. In the interview, some parents mentioned that they attend concerts with their children together while some parents listen to music with their children at home on the Internet, CD or DVD and even in the car. Koops (2014) stated that the car may represent a joining space for children between home and community. The car may provide a greater sense of independence and freedom in their music making. Wu (2018) revealed that there is 'the microsystem' which represents the musical activities in the family home and in the car. This becomes a part of family time and almost a habit, therefore solidifies children's attribute to music. The parents think that listening to music can let them experience music and help their children play the instruments well. The listening habit and sharing of musical interest would closely relate to students' instrumental learning and reinforce their participation in their instrumental playing. Half of the students in the interview have family members playing music at home. Having siblings learning and playing instruments together at home would be a positive influence and reinforcement to them. According to Abeles et al, children's parents or siblings playing instruments and the families attending concerts would likely encourage children's interest in playing an instrument (Abeles, 2004; Moore et al., 2003; Zdzinski, 1992). Families who have musical skills and are interested in music are found to have influence to their children (Moore, Burland, & Davidson, 2003). In a Chinese context, according to Ho (2009), parents' values are important for the development of their children's values in music education and parents' involvement could have positive effect on students' attitudes toward music learning. By engagement of music activities of parents and children at home like music

listening and music playing would integrate values of music education. Clement's study (2002) reported family music background as a significant predictor in differentiating between music participants and non participants. In Siebenaler's study (2006) of a high school choral program, students are more likely to continue to participate in a choral program if their parents were active in music or they valued music. These studies provide evidence that family influences, either parents or siblings would be an important catalyst for students' music participation. Research in music education showed some social influences from the family and their peers in affecting students' choice of participation. There are some studies which indicate the relationship of the home musical environment and its influence on the musicality of young children (Brand, 1985; Jenkins, 1976; Lind and Hardgrove, 1978; Reynolds, 1960; Shelton, 1965). They found that children who come from homes where music is valued will tend to have similar kinds of musical interest. When music is encouraged at home, musical instruments are played, recordings are listened to; those children's responses to music may be better and of a higher quality as they grow older. Through parents' involvement with music in home environment, good relationship between parents and children's will be enhanced (Davidson, Sloboda and Howe, 1996; Elardo and Bradley, 1981; Howe and Sloboda, 1991; Macmillan, 2004; Suzuki, 1986; Zdzinski, 1996). It implies that parents enjoying music together with the children will enhance the love and interest in music. Parents should take more opportunities to create such environment. Making music together can foster a love of music and create good communication between family members and provide a nurturing context for children and the family. Parents' beliefs and aspirations would create music atmosphere in the family and convey values and to their children. The above findings show that there is good musical experience in some families. A positive musical interaction could integrate music into children's lives and a stimulating musical environment with parents' or siblings' musical involvement would reinforce children's engagement in music activities. Those children who come from homes and communities where music is fostered and valued will tend to reflect similar kinds of musical interest. As Campbell (2010) reflected, formal music education activities organized at school provide important opportunities for students to learn music, and there can arise an informal way of learning, because "individuals achieve cultural competence by way of osmosis, absorbing the many facets of their home environment, learning by virtue of living within a family, community, or culture" (p. 66).

6.1.1.2 Parents and the development of independence

In the findings of questionnaires, interestingly more of non-music team students

state they would try to self-solve any issues they encountered when they faced any difficulties in learning. However, more music team members maintain they will get help from parents or teachers. The music team children have more contact with teachers because of those activities and could therefore be more likely to seek help from them. This might show good relationships between music team members and their parents and teachers but might also indicate less independence. Broh (2002) stated that students who participated in music activities talked more with parents and teachers. Chao (1994) proposed that Chinese parenting is regarded as ‘‘to govern,’’ ‘‘to care for,’’ and to love,’’ and considered to be the responsibility of parents in Chinese culture. Learning is emphasized as a major virtue in China, such training often encourages children try their best effort to do well in school and Chinese parents offer continual monitoring children’s effort to ensure that children are trying their best to meet standards of the society. Parents regard children’s learning as reflecting personal morality and parents’ support of children’s learning as showing their parental love and duty. Parents’ support of children’s learning is believed to be motivated by parents’ love for children in Chinese culture. Chao (1994, p. 1116) reported that Chinese mothers were more likely to confirm their love by helping children succeed, especially in academic performance. The report of the impact of the first phase of the curriculum reform (2011) reflected that many parents in Hong Kong try to enhance their children’s lives by granting them what they request. Many children were also overprotected by their parents and sense of individual responsibility is therefore not always developed.

Parental support and encouragement would be significant in children’s musical success. Nevertheless too much support may influence students’ growth of independence. It was reflected from the questionnaires that most of music team members would seek help from parents when they face difficulties in learning whilst less than half of non-music members will do so. There are higher numbers of self-helpers in the non-music team group while a fifth of those pupils will look for another source of help from friends and classmates or do sports and other activities. Children should be allowed a degree of autonomy, as these in turn will foster confidence and freedom in their learning, thus freeing them from parent dependence (McPherson, 2009). A considerable influence in facilitating a sense of autonomy with self-regulated learning attitude is important. Supportive parents should encourage their children to take responsibility for their learning and to make decisions. Pomerantz et al. (2006) have observed the autonomy support linked up with better homework outcomes (Pomerantz, Ng, & Wang, 2006). This has been also made in music in the review of research of parent-child interaction in musical development

(McPherson 2009). Autonomy is important in learning situation and affects the feeling of satisfaction deriving from competence and relatedness. According to Self-Determination Theory, when children experience autonomy, competence and relatedness, motivation in learning would be optimized (Ryan & Deci, 2008). Self-regulation is closely linked up with autonomy. The individual would intrinsically motivated and exercise internal regulation. In other words, "when students display more autonomous self-regulation, they evidence greater conceptual understanding as well as better adjustment and coping, and they are more likely to internalize the values that are endorsed within the learning context." (Deci, Ryan & Williams 1996, p.171). So it depends on how parents become involved matters. Grolnick, Deci, and Ryan (1997) suggested that parents' general involvement in children's school lives provides children with a sense of relatedness. When parents attend school events, demonstrate interest in children's school lives, and give emotional support, they provide children with a sense of relatedness with positive perceptions which may benefit in their music learning.

6.1.2 Peer influence

Students expressed a range of reasons for joining the music team. These included learning more about music, enjoying music and enjoying company of the other members. In the interviews, most of the students mentioned about the influence of peers. Some students said that they enjoyed playing together in the team and communicating with other members. Some students said that they enjoyed making friends in the team. Some students joined the team because of the influence of friends or siblings. Wanting to be with friends seems to be a strong reason to be engaged in music activities. It showed that peer support (e.g., friends, siblings) could exert a strong effect. In the interview most students mentioned peer influence as a motivating factor, suggesting a social influence. It shows positive agreement with Burland & Davidson (2004) that peer influence will have a significant effect on students' motivation in joining music activities. It is possible that peer support can exert a strong effect. The reason of being with friends was indicated. As children enter into adolescence, peer relationships become increasingly important. Czikszentmihalyi et al. (2005) found that the support that peers and siblings offer provides a sense of relatedness which plays an important role in musical development. A sense of relatedness with others in music may reinforce persistence of engagement in music activities. Peers of similar age can be role models and can have great influence and more readily to relate to them. Such relationships are critical for success (Moore et al., 2003). The psychological need of relatedness is to connect closely with others

which would help to build up a sense of identity and relationship with others. Music has special influence on the way children integrate into social networks in music activities. In the findings, nearly all students mentioned the influence of their peers which reflected the most obvious relatedness factor is the connection with the peers. Allen (1981) found that the role of peers in peer influence had a significant positive effect on participating in musical activities while young people involved in the arts more generally are appreciative of the support they receive from their peers. Hurly (1995) interviewed fourth-grade students in their first year instrumental instruction. He found out that nearly all the students mentioned peer influence as a motivating factor. Another social reason is the intention to be with friends. This study showed the same positive agreement. Creech (2008) identified that social interactions are found to have positive influence on students' motivations to engage in musical activities.

6.2 Students' beliefs about the benefits of music

6.2.1 Enjoyment of music

In the questionnaire, both members of music team members and non-music team members agree that English and Chinese Language and Mathematics are the most important subjects in school. In addition music team members rate music higher in preference than the non music members who think that music, physical education and visual arts are simultaneously important. This is hardly surprising, as the music team members have chosen to value music more than other cultural subjects.

This study exposed a range of students' beliefs, about the values and benefits potentially gained through music activities. In the questionnaire, 27(96.4%) of music team members enjoyed music lessons while 25(59.5%) of non-music team members show their liking for music lessons. This constitutes a very high level and contrasts with the non-participant group. Still it is very positive that more than half of non music members enjoyed music lessons. It implies that more students might be attracted into the music teams if they were encouraged to do so. Teachers may do something more to recruit these students to the music engagement. In addition, it shows an expected response that all the music team members agreed that they enjoyed school and nearly all the students from music team members showed that they enjoyed music lessons.

In the interviews, students showed their enthusiasm and their increased interest in participating in the music teams. Asking about what the students enjoyed so much

in the music teams, some students said that they enjoyed playing music together in the team. Some students said that they enjoyed listening to different instruments sounding together in the performance. It aligns with Adderley, Kennedy, and Berz's (2003) research which found that student motivation to participate includes liking of music, the sound of the instrument, earlier exposure to music and various social benefits. Sichivitsa (2007) reported valuing music as a direct predictor of motivation to enroll in a choral ensemble. The studies provide evidence that an individual's interest in music and perceptions of value in music are important factors in generating the motivation for continuous participation in music activities which. demand large amounts of energy and commitment.

The study has made me question the status of music education in primary schools. It needs to do more than the transmission and development of music skills and knowledge. Music activities should be challenging as well as pleasurable and interesting to students. To enhance active engagement and further consistent involvement, it should bring both enjoyment and a strong sense of satisfaction to students through some good musical experiences. As Robinson (2004) stated that in order to achieve the benefits in music education, it is important that the curriculum is relevant and of interest to the students. A balance of musical activities can contribute to the whole-person development of students. High-quality music experiences will foster musical value and beliefs leading to further music participation.

6.2.2 Psychological & Social benefits

Nearly all students in the interview mentioned peer influence as a motivating factor, suggesting a social influence with strong intention to be communicating with friends. Social interactions are an acknowledged source of influence on students' motivations to engage in active music making (Creech, 2008; Creech & Hallman, 2003: Davidson et al., 1996). Most of the students in the interview said that they enjoyed playing music together and communicating with other members and also making friends in the team. Some students mentioned that they joined the music teams because of the influence of their friends while some students reported making friends in the group, learning to cooperate and work effectively as a part of the group. Being part of the team made them feel good and they enjoyed playing together as a whole. Osterman (2000) stated that the sense of belonging is a basic need for students. It is important that the need to belong is met. Baumeister and Leary (1995) stated that the need for belonging is so critical and social attachments will be developed very easily to maintain these relationships. A quality instrumental music program addresses

this need. An instrumental music group requires frequent practice to prepare for performance, which allows opportunities to develop relationships with others within the group. Deliberate training in music in school can strengthen students' sense of belonging and help to build interpersonal relationships and the students feel a sense of attachment to the school. Extra-curricular activities provide connections and communication with supportive adults and peers resulting in a sense of belonging and commitment to school which helps in developing interpersonal competence (Metsapelto & Pulkkinen, 2014). Lamont (2001) also addressed the problem of motivating young people to take part in musical activities and in encouraging them to continue with their academic study of music. She believed that taking part in musical activities seems to be a key element in encouraging children to feel positively and to value their school music experiences. In UK secondary schools pupils' engagement with music has been shown to enhance awareness of others, social skills, well-being, confidence in performance, group work and self-expression. Kokotsakia and Hallam (2007) stated that music making is an act, which helps participants to deepen their knowledge and understanding. Music making is also a social act, where students were active contributors to a group outcome, developed a strong sense of belonging, gained popularity and made friends with 'like-minded' people, enhancing their social skills, and building up a strong sense of self-esteem and satisfaction; and music making influencing the self in terms of personal skill development facilitating the students' personal identity and encouraging the development of self-achievement, self-confidence and intrinsic motivation. Some students referred to the fun and nature of music, and some students mentioned an increase in self-esteem and sense of identity (Harland et al., 2000). They stated that the most frequent influences on students in the engagement of arts in school relate to personal and social development. Students perceived the awareness of others, social skills, well being and transfer effects. Supporting this, it is believed that the benefits of learning to play an instrument include the development of social skills; gaining a love and enjoyment of music; developing team-work; attaining a sense of achievement, confidence & self-discipline and strengthening physical co-ordination (Hallam & Prince, 2000).

Most of the parents in the interview observed and expressed that their children perceived some benefits in developing social skills. Parents said that playing music in music teams can help their children build up confidence in their performance and communication with others. Their children have good concentration in learning after joining the music teams. Catterall et al.(2002) claimed that music training engages the imagination, stimulates creative expression and communication and develops other skills and competencies such as sustained attention, concentration, motivation,

coordination, team-work and emotional sensitivity. When asked about the benefits students perceive in music participation, students in the interviews cited their growth in responsibility, commitment, building up self-discipline and self-motivated attitude. Parents said that their children became self-motivated and more initiative in learning. Students also gained satisfaction, shared positive self-concepts and accomplishments. It shows agreement with Hurly (1995) who interviewed sixth-grade instrumentalists and found out their motivation to play includes personal satisfaction, positive self-concept and accomplishments.

DeNardo (2001) found that students participated in music activities like orchestra could build up intrinsic feeling of success which might help students reach their full potential. In the assessment of student learning in the Milwaukee Symphony Orchestra's Partnership, he found that through participation in the partnership, students enhanced ability to contribute to group projects and increased ownership of collaborative learning experiences. Students' commitment towards learning was shown as they confidently expressed understandings and values in their compositions that conveyed complete expressions of musical thought. Armstrong (1999) stated that effective use of communication skills and the ability to collaborate with others were essential attributes of successful learners. Students recognized that more was accomplished when they worked together instead of alone. Osterman (2000) stated that instrumental music participation requires and rewards a group effort, which brings about positive relationship. While playing together in a musical group, individual playing and cooperation with the other members who performed together are important. When participating in an instrumental group with the task of learning a musical piece, participants need each other and cooperative learning will take place. Broh (2002) found in her research that participation in music activities yielded benefits in development in social networks. Music activities provided reinforcement of learning how to work cooperatively toward shared goals. The children involved in music activities learned the self-discipline necessary to work harmoniously with others. They developed creativity, not only in writing or performing music, but also in building team spirit, interacting and working together, even learning to cooperate in the performance. In this way students could work together with cooperative behavior. Fung and Wong (1991) pointed out that students involved in extra-curricular activities were found to have positive correlation with personality, and acceptance among peers. This might be the result of the learning environments in the music activities that nurtured an acceptance of individual differences among students and expression of ideas through the music performances. The concepts of teamwork and cooperation were exploited in the band, orchestra and chorus setting. It shows agreement with

Adderley, Kennedy, & Berz (2003) in their studies of interviewing 60 high school music students from the band, orchestra and choir. These participants reported the beliefs that music participation fosters some extra-musical benefits and academic benefits and psychological benefits including self-confidence and self-esteem, as well as discipline, perseverance, commitment and responsibility. Kokotsaki & Hallam (2007) and Hallam & Prince (2000) stated that involvement in music instrumental activities has been identified as a factor in promoting positive social and personal skills such as self-esteem, self-discipline and well being. Zimmerman(2002) suggested that it is interest that one would spend a substantial amount of time practicing activities in which they aim to excel. Zimmerman (2000) defined self-regulation as "self-generated thoughts, feelings and actions that are planned and cyclically adapted to the attainment of personal goals" (p.14) He claimed that self-regulation is not a skill or an ability ; rather it is a process or an activity in which students actively engage, and manage one's behavior. In order to reach their goals, one would incorporate a number of skills, including setting specific goals, using specific strategies to attain them, monitoring progress toward them,. Learning to play a musical instrument consists of regular lessons and hours of lonely and focusing practice. The amount of practice undertaken reflects the amount of motivation for music that children demonstrate and their perseverance in learning to play the instruments and their determination to make music. It also enhances our understanding of the role of music in children's lives. As a child begins to understand the connection between hours of practice and the quality of a performance, self-discipline is enhanced. Self-discipline leads to greater self-accomplishment. In order to achieve certain goals, students work hard towards their goals in which self-satisfaction will be attained. Osterman (2000) stated that instrumental music participation requires group effort which brings about positive relationship. While playing together in a musical group, individual playing and cooperation with the other members who perform together are expected. When participating in an instrumental group with the task of learning a musical piece, participants need each other and cooperative learning will take place. A sense of belonging will be developed in cooperative learning of the group. Instrumental music participation requires a group effort, which brings about cooperative learning and positive interdependence. The reward given by task completion in turn enhances the quality of interaction, individual learning and cooperative learning. Students develop cooperation in playing music together, learn to offer mutual support and encouragement and work effectively together as a team. As such good social qualities were found to be perceived by the students in the music activities, parents and schools should work hand in hand to create opportunities that encourage students' active music participation.

6.2.3Reducing pressure

In the questionnaire, half of music team members agreed that music makes them feel relaxed. In the interview, about half of the parents and students think that music makes one feel relaxed and reduce pressure. Parents and students identified relaxation and pleasure as outcome and benefit of music. Music serves an outlet for students to release pressure under the heavy-loaded studies. According to Kokotsaki & Hallam (2007), students in a study who had previously participated in musical groups reported that actively involved in music will provide a relaxation outlet during demanding study periods. E Levitin (2006) said that listening to music is good, but playing a musical instrument is much more. Endorphins causing pleasure are released through the social bonds in music. It was created by joy and emotional richness in music that can lessen pain and enhance the immune function. It was also suggested that Endorphins are involved in social bonding across primate species, and are associated with a number of human social behaviors (e.g. laughter, synchronized sports), as well as musical activities (e.g. singing and dancing). Janata (1997) pointed out that the more we respond to music by moving to it, the more we activate the pleasure circuits of the brain which releases dopamine, the feel good hormone. Music is widely used to enhance emotional and other aspects of well being. Emotional well-being is often defined as an increase in positive affect or reduction in negative effect. Music has been recognized as one of the most likely ways of achieving the peak experiences described by humanist psychologist, Maslow (1976).xperimental studies have shown that music will induce positive emotions more often than negative emotions. Kreutz et al. (2008) found that music induced positive emotions (happiness and peace) more consistently and more strongly than negative emotions. Music itself will generate positive emotions, pleasure and joy in playing. It can provide satisfaction through performance in terms of positive feedback and the way it provides opportunities for exhibiting skills (Nagel, 1987). Good music programmes would help students feel relaxed and released from heavy-loaded academic pressure. Music CD library may be established in school to widen students' interest and perspective in different kinds of music. Events leading to appreciation of music could be implemented in school during lunch hours or extra-curricular activities which provide opportunities for students to exhibit their music talents and share with other students in school. It also helps in motivating students' involvement in music playing. Background music in school would create a warm and pleasant environment for students to learn and facilitate a positive attitude to school.

6.3 Music helps in learning

Phillipson (2006, 2009) and Phillipson and Phillipson (2007) reflected, parental affective factors of expectations of their children's academic scores were related to school achievement in English, Chinese and Mathematics and directly conveyed their academic expectations to their children. There is great focus on the traditional basics such as English, Chinese, Mathematics, Science and Computer. Chinese parents in Hong Kong particularly place high value in academic subjects that are important for their children's future mobility (Kennedy et al. 2006), resulting in them having higher expectations for their children to achieve in those subjects (Phillipson 2009). Hong Kong parents believed that their children should concentrate on those academic subjects which could be helpful for their future career (Ho, 2009).

In the questionnaires, students in both music teams and non music teams show positive responses. About 42 (60%) of total students think that music will help in other school work. 47 (67%) of the total students think that music will make them relax and help in other ways. 20 (71.4%) of those students participating in music teams agree that music will help with other learning like mathematics, language and writing. They think that music makes them relax and can help in learning. Some students said that playing music or listening to music makes them happy and relax that they can do their school work in good mood and have good concentration. In the responses, some students said that learning musical instruments enhances patience and attention. Some said that playing music gives them feelings of satisfaction that inspires them to work hard in other school work. They think that music will make them relax and help in concentration, observation, thinking, learning language, persistency, enhancing improvement and teamwork. The result of the questionnaires showed that music has positive impact on both groups and enlightened their learning in different ways. Students and parents reflected these outcomes in the interviews too. Future research could usefully explore whether there are similar feelings amongst non-participants and whether it is a lack of such beliefs or other factors that inhibit participation.

In the interview, parents' responses are positive and encouraging. They expressed that their children tend to be more positive and confident after music engagement. Some parents agree that music participation will enhance some ways in learning and some students show their beliefs in the benefits of music in other areas of learning. In the interview, some parents believe that music participation will foster some kinds of change of attitude in learning. Through observation, parents identified students'

gaining of musical knowledge as one of the benefits of studying music. Again a follow-up study could explore parents' perspectives about music where children are non-participants.

Concentration is enhanced through the learning of music such as singing, sight-reading and aural training which help in other learning like listening tests, comprehension skills, memory skills and Dictation. Research by Caterall (2002) showed that the arts have the effect on basic reading skills, language and writing skills resulted from the enhancement of focus and concentration, skills in expression, imagination, creativity and the problem-solving skills. Schellenberg (2004) noted that long periods of focused attention, reading, memorizing and well-coordinated execution of musical passages are engaged in music training. He claims that active engagement in playing instruments will activate more areas of the brain which gains impact on cognitive performance. Focused attention is a significant factor associated with learning and memory. As mentioned in the brain research that the brain areas controlling the attention are interconnected with the system for learning emotion and memory formation (Braun & Bock, 2003). Learning is much more efficient if it is linked to emotions. To focus attention, to arouse motivation and elicit enthusiasm in order to facilitate learning and memory are the important strategies of teaching. Positive motivation and reinforcement will enhance students' interest in learning and further activate their enthusiasm to learn.

Some parents in the study related music participation to other learning areas like Mathematics and Language which share some cognitive skills. Shafer (2000) stated that music skills make transfer to study skills, communication skills and cognitive skills which are helpful useful in other part of the curriculum. Gardiner, Fox, Knowles & Jeffrey (1996) found out that music exposure exhibits benefits and music learning could be transferred into other areas of development enhancing children's language, reading and mathematics skills. Johnson and Memmott (2006) found that academic reading achievement is closely related to music reading, music sight-reading and music activities. Klinedinst (1991) found out that reading performance, mathematics performance and scholastic ability have relations to performance achievement among instrumentalists. Jones (2008) carried out a quantitative study to reveal the correlation between music program and academic performance in reading and mathematics. Result of his study showed that those with music program scored significantly higher in the Learning Standard Tests than those did not. However, the causal effects of arts education on outcomes such as language, reading, and mathematics skill are ambiguous. Southgate and Roscigno (2009) found that music lessons in school are

predictive of mathematics achievement for children, but not for adolescents. Music can improve linguistic pitch processing which can affect the learning of language (Moreno et al, 2009) but it can improve the early reading skills and reading comprehension only (Anvari et al., 2002).

Some parents regard the benefits of music participation as social skills like cooperation and communication skills which help in developing social relationship and doing projects in groups. Parents observed their children exhibiting confidence and a self-disciplined attitude. Students being nourished in the love of learning and gaining the attitude of some good qualities of concentration, self-confidence and self-motivation may help a lot in all learning areas. Some causal evidence may exist for the influence of arts on some cognitive tasks, but there is no reliable causal support (Hetland & Winner, 2001). Hallam (2010) stated that when there are similarities between the activities, transfer effects between the two subjects will take place and the tasks will share cognitive processes. More research in this area is needed to explore the causal relationship between music and other areas of learning.

6.4 Conclusion

In both quantitative and qualitative studies, students and parents display their beliefs and attitude towards music. This study exposed how children shaping beliefs and values that influence participation in music activities and how they valued music as important, useful, interesting, and enjoyable, and held greater beliefs in the psychological and social benefits of music activities and as aspiration to other learning area.

The research indicates the factors motivating students to participate in music activities are mainly parent, family and peer influence. Enjoying musical activities, listening to music, attending concerts, playing in music groups have demonstrated positive effects on the music participation. The support of family, peers and self-beliefs are also important in sustaining students in their musical journey. Parents are particularly important and influential in encouraging music participation. Starting early in the children's life for the engagement and promote consistently in terms of time and resources as well as musically supportive family atmosphere may lead to children's music participation. Students' enjoyment, their enthusiasm and the satisfaction they gain in music will in turn lead the family to offer their support. Parental support is recognised to foster music participation but excessive parental assistance would reduce students' independence and ability to handle difficulties.

It takes great amount of perseverance to learn to play music well. The significant investments made by learners including time, effort, and costs often depend on the individual's motivational supports, such as interest in playing music together, generally positive attitudes, a desire to learn, and the beliefs and value of music students perceived. In both qualitative and quantitative studies, students who participate in music teams share their beliefs and attitudes concerning music. They have reported their beliefs that music participation imparts some extra musical benefits. Interviews with parents and students indicate the benefits student perceived in the music participation include gaining love and enjoyment in music, developing social skills of teamwork, sense of belonging, communication, cooperation, confidence and satisfaction in their music playing with friends. Concentration, self-discipline, self-motivation, reinforcement of self-accomplishment, listening and memory skills are enhanced which help in other areas of learning. In addition music makes students feel relaxed and release their pressure.

6.5 Implications

Most beliefs and values about music are formed in a young age (Wigfield et al. (1997). These beliefs and value would influence students' approaches to music participation in their later lives. As Hodges (2002) stated that "it is certain that early musical experiences involving active participation allow for enhanced musical experiences later in life" (2002, p.1). Ormod (2000) found that positive school climate is established when students feel comfortable, wanted, valued, accepted and secure in an environment. Good music programs may help to make the social climate of the school better. According to Temmerman (1997), primary school music experiences had shown impact not only on future adult attitudes, but also interest and participation in music. According to Wigfield (2006), sport and music participation is likely to have rooted in childhood. Patterns of participation and motivational beliefs are consistent from childhood into adolescence. DeNardo (2001) found that students participated in music activities like orchestra is likely to build up intrinsic feeling of success which may help students reach their full potential. Armstrong (1999) stated that effective use of communication skills and the ability to collaborate with others are essential attributes of successful learners. From the responses in the questionnaire, many students enjoyed school and music lessons. This study indicates the importance of students enjoying in the music activities and socializing with their peers in developing a sustaining engagement in music. Social skills among participants as well as musical growth will be developed. This study identified students' personal beliefs about their

interest and value of music as well as their beliefs of some extra benefits that they perceived from the participation of music activities. The primary school years are significant in the development of lifelong attitudes to music lesson. It is important and challenging for educators and teachers to consider how to maintain children's consistent participation for the music community and also for the benefits for children. Students will benefit greatly by participating in some music activities such as band, orchestra, choir, and so on. Enjoyable music activities in the school will attract other students to get participated in them. A school environment with successful music programmes will affect children's motivation to music participation. School should consider strengthening the provision of the above music activities with continued support and schedule some instrumental program within school for students who have interest in music. Extra-curricular activities with instrumental program should be encouraged and supported. School-based music training may generate some academic benefits but music administrators need to determine the most effective approach to school-based music training suitable for the students and be critical about the relevant curriculum suitable for the school.

Moore, Burland and Davidson (2003) suggested that the child's development is affected by his environment. Parental support, teacher attitude and peer interaction are crucial in which teacher's influence is of great significant. Creech & Hallam (2011) claimed that teachers play a major role in motivating students and a good music program will keep students actively involved. Content of activities as well as teacher attitudes to students and teacher knowledge of the subject area all play an important role in the formation of future adult interest and participation in music. Primary school music teachers should provide good music instruction and high-quality music experiences which foster musical value and beliefs leading to further music participation. Enthusiastic and passionate teacher will have influence on their students. A good music teacher should help students find value and meaning in music, embrace their passion for music and link music into their lives. As stated in *The Music syllabus* (CDC, 1983), extra-curricular activities form a vital and essential supplement to general music classes. "Teachers are encouraged to plan a rich and varied extra-curricular programme to provide a stimulation experience through activities not normally possible to include in the general class music lesson" (p.20). Creech & Hallam (2011) claimed that teachers play a major role in motivating students to enjoy learning to play an instrument. Teachers should encourage students to engage in music activities at an early age and provide opportunities for them to enjoy making music together, listening to music and sharing with others. Teachers may motivate students to music enjoyment by inspiring them with musical events and concerts. Furthermore

teachers may consider recruiting them to get involved actively in the music program and create a friendly atmosphere for them to interact and share a common goal together in order to develop the love of music and a sense of belonging. Teachers should try to help their students attain satisfaction and enjoyment in music and show encouragement and recognition of students' effort in music accomplishment. They should also identify factors and strategies leading to successful retention and recruitment. They need to provide good music instruction and experiences to enhance students' attitudes and beliefs leading to continued music engagement. Teachers are to convey good values and beliefs to students. To establish a life-long attitude of enjoyment in music is more important than to win prizes.

Creech (2008) and Creech & Hallam (2011) found that parental support and family background have been found to be particularly important especially in the early stages of learning. Parental influence and encouragement have been found significant in children's music engagement. Their consistency of support is important for children's music development and enthusiasm (Davidson et al., 1996a, 1996b, Freeman, 1976; Pitt et al., 2000; Zdzinski, 1992, 1996). According to Ho (2009), parents' values are significant to their children's development in music education. Parents' beliefs in music education will lead the child to life-long, joy, satisfaction and accomplishment in music. The findings of this study reflect remarkable parental influence towards their children in the music participation. As stated in *Basic Education Curriculum Guide (2014)* that in order to facilitate students' learning, "home-school cooperation is encouraged in an interactive and developmental process. Through two-way communication and cooperation, parents and the school should join and formulate different modes of parental participation" (p.8). School administrators should seek the way to increase the involvement of parents in contributing more effort and resources to school music development and establish a good foundation of cooperation between home and school in promoting the genuine value and love of music in children's lives. The goal of music education should be accomplished by joint effort of school administrators, music teachers and parents leading students to the enjoyment of successful participation in music.

It is important to insist on the benefits of music education, especially playing music in groups, the increase of self-esteem, the sense of identity, creativity, social abilities and self-discipline, among others (Kokotsaki and Hallam 2007). Campbell (1998) discovered that children used music in many ways. Music assists children in forming an identity and maintaining emotional stability and is self-initiated (Young, 2003). Whitwell (1997) claimed that creative participation in music improves

self-image and self-awareness and creates positive attitudes in self-image. Osterman (2000) stated that cooperative learning is particularly significant for the development of a sense of belonging within a school. Deliberate training in music in school can strengthen students' sense of belonging and help to build interpersonal relationships and the students feel a sense of attachment to the school. Larson et al. (2004) suggested that high quality extra-curricular activities may help optimize the development of children's beliefs in the motivation of joining the activities. Lamont (2001) also addressed the problem of motivating young people to take part in musical activities and in encouraging them to continue with their academic study of music. She believed that taking part in musical activities is a key element in encouraging children to feel positively and to value their school music experiences.

The more we know about students' beliefs and attitudes towards music learning, the better we can facilitate the curriculum to address their needs. Hong Kong is a very pressurized academic environment with too much demand being put on students' academic achievement. Music serves an outlet for students to release pressure and provides relaxation during demanding and heavy-loaded studies. The traditional basic subjects in school are English, Chinese and Mathematics which take too much weight in the school curriculum. The academic pressure will lead to the drop-outs of students from the music activities. In addition, the inferior status of the arts within school curriculum will make music difficult to be promoted in the school context. Principals should acknowledge the importance and benefits of instrumental playing in music education and strive for a balance within the school curriculum. All teachers and parents should help students to enjoy and appreciate music in their early years and have it blossom in their later lives.

Educators and school administrators should consider putting more emphasis on music education to expand students' participation in music which brings forth psychological and social benefits facilitating whole-person development. Psychological benefits including sense of belonging, confidence, satisfaction concentration, self-discipline, self-motivation, self-accomplishment and social skills such as teamwork, cooperation and communication skills are enhanced. All these good qualities are the necessary strategies for facing the challenges of the rapidly changing world of tomorrow. Personal integrities as patience, perseverance, confidence, good communication with other people, working cooperatively towards shared goals are significant to success in modern workplace. This study provides insights to school administrators on the possible benefits for students participating in music activities which should be genuinely encouraged and supported.

6.6 Limitation of study

My motivation to carry out the study was caused by my belief that children would benefit from music participation in many ways. In order to gather first hand information from both my students and their parents, I intended to be the researcher in spite of being an insider of the case school. As I was a teacher-researcher who had some 'power' in the institution and being respected by my students and parents, I was aware of my positioning. I tried my best to arrange the interview in a comfortable environment and to make the conversation as friendly as possible to elicit honest and free flow of ideas. I explained clearly to the parents and students about my role as researcher and my passion in this study where I expected to get some frank and honest responses. As the researcher and the interview participants were both insiders in the same school, the possibility of bias might exist leading to the limitation of the study.

In the group interviews with parents and students, alongside with the advantage that responses were elicited from both sets of participants, there were also some limitations. It might happen that the students would have the desire to please their parent; parents might have pressure on children or parental peer pressure might exist. Furthermore, the situation might happen that both sides wanted to please the school. The way to avoid these would have been individual interviews or smaller groups of children without parents. Besides, all the students in the interviews were participants from music teams who were well-motivated and had family support. There was no interview access for those students who did not participate in the music teams to provide greater in-depth understanding of their reason of not participating. Different options of sample being chosen for the interview could have explored some more in-depth insights. An equal sample from participants and non-participants of the same age group with their parents also in small groups could have led to a more global view of the benefits of music and the reasons why not participating. By choosing the older age group only, a more summative overview of the primary stage could have been achieved and perhaps some recommendations for how to recruit more students not being able to participate. In addition a focused sample from the 8 years old might have been interesting to explore their potential interest and the forbidden factors. Again their parents might have revealed their priorities for their children over the forthcoming three years. Moreover, some students learned to play an instrument but did not sustain their commitment through to higher grade levels. Interviews with these students would reveal some reasons for not sustaining and why that was not seen as positive, because someone preferred sport or did not have time for family or

schoolwork or some other reasons. So the research has highlighted areas for future exploration. Both of these options could have generated more recommendations for the future policy.

The questionnaire was intended to be a more general survey of opinion about music as a subject and extra-curricular pursuit seen against opinions of other subjects too. It was given to a whole year group and the return rate was good so this constituted valid data about the opinions of the cohort. But it was deliberately general and not too detailed in order to get a good return. On reflection, the questionnaires should have been a little longer to elicit more reasons for the views they expressed. As the participants from different music teams would involve in the interview, some open-ended questions were constructed which allowed them to answer more in depth and to get the views of both parents and children. In the end it seemed that there was less in-depth than expected for as both parents and children were fairly reticent in their responses in general due to the interview grouping with parents and children together. Separate interviews with parents and students might have received more in-depth and free responses. This also counts as a limitation in terms of the interview groupings.

6.7 Further research

There is scope for a follow-on study to gather views of non-participants to make a parallel study which could envisage bringing a more in-depth analysis and explore in greater depth the motivations for mainstream and extra-curricular music study, both theoretical, aesthetic and practical. Different children may derive very different benefits. A deeper conversation with them would reveal much more about the role of music in creating experience, knowledge, skills, well-being and further motivation for learning in general. Perceptions of cross-subject enrichment involving music may also emerge. Motivation is closely related to self-perception ability, self-efficacy and aspirations (Hallam, 2005). If active engagement in music increases positive self-perception, this may transfer to other areas of learning and increase motivation. From the responses of the questionnaires and the interview, students expressed how music relates to other areas of learning. I made no attempt to measure the effects of music on outcomes of language, reading and mathematics in this study. Some findings in academic domains of mathematics & science related to music have been done. Yet there is still need to test the validity and association with music. The transfer of skills needs to be carefully examined. Whether the relationship is causal and whether music actually improves learning and brain development is still something to be explored.

In addition, this study was done in a single school context, the picture is rather fragmented. More extensive research is needed to frame a broader and more complete picture of the music participation. Due to the small sample size and the research approach taken, it would be inappropriate to make generalizations to a larger population, but the conclusions made by this study contribute to an understanding of students' beliefs about music participation in one school in Hong Kong and highlight some insights for future exploration. This research was largely based on self-report from students in questionnaires as well as students and parents in interviews, there was no observation of their music activities and sustaining commitment to higher grade levels to reveal greater in-depth understanding. Future research including other indicators of participation and a variety of benefits and aspiration of music activities would lead to an expanded understanding of the issue.

As has been discussed in this last chapter, and as a final conclusion, the study has given some useful insights into the actual and potential role of the music curriculum and especially of the extra-curricular music team activity. As such it has made a base level contribution to the understanding of primary music in the Hong Kong context.

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Appendix I Approval from University of Nottingham

2015/63/MBi

School of Education – PGR Research Ethics Comments Form

The University of Nottingham

Name Joyce Hui Suet Fun
Supervisors Philip Hood
Course EdD
Title of Research Project: Relationship between participation of school music activities and student's learning attitude
Is this a resubmission? Yes **Date statement of research ethics received by Research Office:** 05/04/2016

Reviewer C – Summary Review		
Date of review	8/6/16	
Outcome of review	**Revise and Resubmit**	
	Approved	✓

Comments:

I am pleased to say that all of the reviewers' queries have been addressed. You should explicitly state in the letter to prospective participants that this research has been approved by the Ethics Committee at the School of Education at the University of Nottingham. You should also make clear that is abides by the University's Code of Research Conduct and Research Ethics (2016).

Good luck with your research.

Appendix II Sample of Questionnaire

A Survey - School Music and Attitudes to Learning

*Required

Part One - Introductory Information

1. **Please type in your class and your class no** *
   e.g. 6A (1)

   .....

2. **I am a member of the school music team.** *
   Mark only one oval.

   - ◯ Yes
   - ◯ No

3. **My school music team(s) is/are** *
   (you can tick more than one)
   Mark only one oval.

   - ◯ Orchestra
   - ◯ Band
   - ◯ Chinese Orchestra
   - ◯ Drum Team
   - ◯ Choir
   - ◯ None of above

Part Two - In each of the followings please choose the option for each statement and answer the extra questions.

4. **I enjoyed school.** *
   Mark only one oval.

	1	2	3	4	
Strongly disagree	◯	◯	◯	◯	Strongly agree

5. **I worked hard in all my subjects.** *
   Mark only one oval.

	1	2	3	4	
Strongly disagree	◯	◯	◯	◯	Strongly agree

6. **I often give up easily when I face difficulties in learning.** *
Mark only one oval.

	1	2	3	4	
Strongly disagree	◯	◯	◯	◯	Strongly agree

7. **What would help you to manage difficulties in learning?** *

.....

.....

.....

.....

.....

8. **The most important lessons are language(Chinese and English) and Mathematics.** *
Mark only one oval.

	1	2	3	4	
Strongly disagree	◯	◯	◯	◯	Strongly agree

9. **What are the other important subjects?** *

.....

.....

.....

.....

.....

10. **I really like music lessons.** *
Mark only one oval.

	1	2	3	4	
Strongly disagree	◯	◯	◯	◯	Strongly agree

11. **Music helps me with other school work.** *
Mark only one oval.

	1	2	3	4	
Strongly disagree	◯	◯	◯	◯	Strongly agree

12. **Give reasons for your opinion in Question 11.** *

.....

.....

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.....

.....

Appendix III Interview questions

Interview Questions (Students)

1. For how long have you participated in the team(s)?
2. Why did you join the team(s)?
3. What do you enjoy the most in the team(s)?
4. What have you learned there?
5. Does music help you to learn generally? If yes, how and why?

Interview Questions (Parents)

1. Do you have time to enjoy music with your child? How?
2. Do you encourage and support your child to join the school music team(s)? How?
3. What gains do you think your child has made from being in the team(s)?
4. Do you think music helps your child to learn generally? How?

Appendix IV Coding System

Code	Category	Example
P	Parent's support	Parent 17a : "I'll try to arrange my son's time to join the choir practice"
F	Enjoy music with family	Parent 13a:"We always attend concerts together and listen to music at home."
Pe	Peer influence	Student 14b: "I joined Chinese Orchestra because of my friends."
E	Enjoyment of music/ satisfaction/happiness	Student 1b: "I like to play music together in the band. I enjoy so much when we combine all the parts in full."
Com	Communication/cooperating/ sense of belonging/ helpful/social/ making friends/team spirit	Student 4b: "I enjoy communicating and cooperating with other members in the band."
Con	Confidence/concentration	Parent11a: "He concentrates in his playing and has confidence in his performance."
D	Self-discipline/self-motivated/ taking initiative/ patience/perseverance/ spirit of never give-up	Student 13b:"I have to exercise self-discipline and self-control."
R	Reinforcement/ target/goal/ self-accomplishment	Parent 11a: "My son has learnt how to deal with losing in competitions. He will set targets for himself and strive to achieve it."
Re	Relaxing/ refreshed/ release pressure	Parent 19a:"He thinks music is relaxing and refreshed and releases pressure."
L	Learning	Student 1b. "We are aurally sensitive. Music helps me in listening of other subjects."

Categories of themes

1. The motivation of music participation,	**P(25)**	Parent's support
	F(38)	Enjoy music with family
	Pe(14)	Peer influence
2. Students' beliefs on the benefits perceived in music activities	**E(39)**	Enjoyment of music/ satisfaction/ happiness/interesting/fun/love
	Com(42)	Communication/Cooperating/ social/sense of belonging/helpful/ making friends/team spirit
	Con(15)	Confidence/concentration/attention
	D(27)	Self-discipline/self-motivated/ self-control/taking initiative/ responsibility/patience/perseverance/ spirit of never give-up
	R(7)	Reinforcement/target/goal/ self-accomplishment
	Re(13)	Relaxing/refreshed/ release pressure
3. The ways music helps in learning	**L(43)**	Learning/playing instruments/sight-reading/ listening/revision/memory/Dictation/ Language/ Chinese/English/Mathematics/ GeneralStudies/ Reader/ exams/projects/ attitude in study/ aurally sensitive

Appendix V Sample of analysis with codes

Part I

Interview Questions (Students)

For how long have you participated in the team(s)?

Why did you join the team(s)?

Student 1b: "I've joined the band for four years. (E) I like to play music together in the band."

Student 2b: "I joined the band and the orchestra for five years. (E) It sounds better playing together in the team than playing alone.

Student 3b: "I've joined the band for four years. I can know more musical knowledge and (E) enjoy playing music together."

Student 4b: "I've joined the band for two and a half years. I learn some musical knowledge and (E) enjoy playing together."

Interview Questions (Parents)

Do you have time to enjoy music with your child? How?

Do you encourage and support your child to join the school music team(s)?How?

Parent1a: (F) "I go to concert with my child and we listen to songs together in YouTube. Joining the band helps my child to (Con) build confidence and sense of belonging. (P) I'll try my best to support the band."

Parent 2a: "I go to church and like listening to hymns. (Re) I think music can release pressure. (Pe) My daughter plays different kinds of music. It makes me aware that music enhances (E) satisfaction and happiness. My son plays the piano first and then plays trombone. (P) I let him choose his favourite instrument. He has chosen the trombone as time is so limited. Joining the band arouses (Com) sense of belonging. Performances cultivate (D) responsibility to practise well and in doing so (R) the standard of music has been heightened. (P) We always attend concerts especially in tutor's concert and (P) also participate in performances. (F) Listening to music can experience music well and (R) help my children to play the instruments well."

Parent 3a: (F) "I like listening to popular hits in the radio. My son likes listening in YouTube to the pieces he plays in the band. He likes watching and listening to percussion parts. (P) I support him joining the band and hope he is actively engaged in it. My son always (D) takes initiative to practise. (P) I always accompany him and seek advice from the tutor."

Parent 4a: “I myself play the piano and sing in choir. My son played the piano first then changed to the percussion. (P) I support him playing in band and individually with tutor. Learning outside usually has got limited repertoire usually for exam only, but playing in band is more interesting and inspiring which can help (Con) building confidence. (F) We usually enjoy music together by downloading music, attending concerts and musicals. My son can differentiate different instruments in the orchestra. We have music atmosphere at home.”

Part II

Interview Questions (Students)

What do you enjoy the most in the team(s)?

Student 2b: “When I first receive the music score of a new song, I know nothing. But afterwards I learn the new song from unknown to known and (E) we enjoy it in the process which brings forth satisfaction.”

Student 3b: “I play percussion and I can try different instruments.’

Student 4b:“I enjoy (Com) communicating and cooperating with members in the band.”

Student1b: “I (E) enjoy so much when we combine all the parts in full.”

What have you learned there?

Student 3b:“We learn to be (Com) helpful. We would help each other in the band”.

Student 2b:“I have (R) a goal. I hope to be 1st trombonist and section leader. So I work hard for this.”

Student 1b:“We are (Com) helpful in the band. I help the new comers just like how the old members helped me when I first joined the band.”

Does music help you to learn generally? If yes, how and why?

Student 1b:“We are aurally sensitive. It helps me in (L) listening of other subjects.”

Student 2b:“I’ll (R) set targets in my study and will be aggressive to achieve good results.”

Student 3b:“My (L) listening part in music exam is good and it also helps in Chinese Listening and English Listening exams.”

Student 4b:“I learn to be (Com) cooperative and have good communication skill which helps me a lot in doing projects in (L) General Studies.”

Interview Questions (Parents)

What gains do you think your child has made from being in the team(s)?

Do you think music helps your child to learn generally? How?

Parent 1a:"I observe that my son is not keen in studying other subjects but obviously he (E) enjoys learning music gradually after he has joined the band."

Parent 4a:"My son becomes more (Con) concentrated and (D) self-motivated in practice and doing homework."

Parent 2a: "My son has joined both the band and the orchestra and he has to join many intensive practices. So he has to (R) work efficiently and must have good time management. I notice that he (R) finishes his homework more efficiently with good (Con) concentration."

Parent 3a: "My son has got improvement in (L) sight reading of music score after he has joined the band. I notice that his (L) reading skill in comprehension and (L) Mathematicss has improved. He has got (D) responsibility in practice. (L) His attitude in study especially in his revision and (L) Dictation has got improvement."