

Music as Play:
Exploration of the Motivation Factors Behind
Pursuit of Classical Musical Activities

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ABSTRACT

The difficulty in defining the concept of play arises partly from our lack of knowledge in its underlying motivation. While previous studies illustrated that people pursue hobbies in order “to see the fruits of my labor,” the question of individual differences in pursuing such activities has been left unanswered. In this study, we conducted interviews to focus on the experience of pursuing classical musical activities in order to obtain a better understanding of the reasons behind its pursuit. This study constructs categories of various factors that affect one’s decision to persevere in (or quit) music; discusses key trends in findings; and presents three case studies of individuals with extraordinary experiences in their pursuit of musical activities.

INTRODUCTION

Classical Music as an Instance of Hobby

The difficulty in defining the concept of play arises partly from our lack of knowledge in its underlying motivation—whether it is a biological need or a social construct, for instance. While we have been presented in class with a study that illustrated that people pursue hobbies in order “to see the fruits of my labor,” the question of individual differences in pursuing such activities has been left unanswered. In particular, the experience of pursuing classical musical activities can often be viewed as a “love-hate relationship”: playing an instrument results in a vastly different experience not only across individuals, but—strangely enough—also within oneself depending on the instrument or circumstances. By better understanding people’s motivations behind pursuing musical activities, which can be viewed as a type of hobby, which in turn is a subset of *play*, one may gain insights into factors that cause play to be something that is, more-or-less, satisfying. Furthermore, it may be possible to extend the knowledge gained in this study to other realms of play, such as video games, to improve people’s play experience.

Classical Music as a Unique Type of Play

On the other hand, pursuing an instrument or voice through classical music training is quite different from other forms of play in many aspects. First and foremost, it is a high-commitment activity in terms of time, money, and effort. This commitment is directly related to the fact that learning an instrument has a high (and often unpredictable) learning curve that requires a consistent practicing over several years, accompanying which is a potential financial burden. To make the situation worse, it is relatively difficult to regain the skills after neglecting an instrument for a while, although it is hypothesized that the nature of the instrument may impact the variability of this factor (such that brass instruments are harder to “come back to” than piano or voice, for instance). Therefore, it can be quite discouraging to attempt to return to this hobby after stopping for a while, and realize that one will need to invest a great amount of practicing to sound like one used to in the past.

Perhaps as a result of these factors, people seem to find instrument learning both an extremely satisfying, as well as an extremely frustrating, activity. Thus, one must keep in mind that classical music training is a unique case of play, and take caution in attempting to make generalizations of findings to the concept of play as a whole.

GENERAL DESCRIPTION OF EXPERIMENT

Approach

This study explores the differences in people's recall of memories related to experiences in learning classical musical instruments (including voice) as a hobby. The general approach is to conduct interviews with college students who have experiences playing an instrument, taking lessons, and/or engaging in other related activities. By conducting an informal, somewhat unstructured conversation, the aim is to determine how different people perceive the act of playing music, and what they see to be of value (as well as a sacrifice) in voluntarily pursuing these activities. Ultimately, this study seeks to better understand factors that encourage people to persevere in this high commitment activity, and contrast with factors that discourage people from continuing on its pursuit.

Relevance

As mentioned previously, by viewing music learning as an instance of play (albeit a unique one), one may be able to apply findings regarding its underlying motivations to other realms of play. In addition, through these interviews, one will be able to generate an overarching category of factors that affect motivation and attitude. Based on analyzing these different types of factors, one may then consider ways of mitigating factors that are consistently regarded as a "discouragement" while highlighting factors that are consistently regarded as an "encouragement" in a music-learning environment. In doing so, one may attempt to bring out the benefits of pursuing musical activities as a hobby, to help people more easily reach the state of feeling satisfaction and reward through pursuits in music.

METHODS

Subjects

Sixteen college students (age 19 to 23, 11 females: 5 males) were selected from among the experimenter's friends. The main instruments played by these participants were as follows: voice, flute, oboe, clarinet, bassoon, violin, viola, cello, piano, and harp. Half of the participants (ID #1~8) were categorized as "Current status: Active" and the other half of the participants (ID #9~16) were categorized as "Current status: Inactive" based on whether or not they participated in a music activity on a regular basis at the time of the interview. (Note: It is not necessarily the case that the Active group "persevered" while the Inactive group "quit": many individuals in the Active group, for instance, had experiences in other instruments which they stopped for various reasons, while many individuals in the Inactive group persevered great challenges in the past but quit for practical reasons only very recently.) All 16 of the subjects were non-music majors, thus pursuing music voluntarily and purely as a hobby.

Materials

The study sessions required only a pen and a sheet of paper listing basic questions, which the experimenter used to take notes during the interview. Digitally recording the conversation was considered but not used in order to provide a natural, comfortable environment for the participants, and to encourage honest responses from the participants by minimizing anxiety.

Design

The two groups of comparison were participants who are currently regularly participating in one or more classical music activities, and participants who are no longer active. The experimenter prepared in advance a sheet outlining basic questions to be asked during the interview. However, the interview was intentionally under-structured to give freedom to the participants in talking about events and factors that

mattered to them; to give them a chance to tell *their stories* with minimized bias to their self-perception of pursuing music. Therefore, the interview consisted of participants talking about their experience beyond the outlined questions. The interview lasted approximately 30 minutes per subject.

Procedure

The experimenter approached friends from dorm and orchestra, and asked for their time to help out in this study if they are currently and/or were previously active in activities related to a musical instrument playing. During the scheduled appointment, the experimenter conducted the interview, doing best to generate a sense of informality to encourage honest responses (as opposed to text-book answers). Though each interview was unique in terms of experience recalled by the participants, the questions that were asked to all subjects—as outlined in the prepared sheet of paper—were as follows:

- A. When did you start/ stop instrument? When did you start/ stop taking lessons? What personal and group activities (i.e. orchestra, student groups, teaching) related to the instrument did you participate in?
- B. How did you start the instrument? How did you start taking lessons? How did you start other related activities you did?
- C. What was your experience like generally, playing the instrument, practicing for lessons, and participating in other activities?
- D. How did your attitude towards pursuing music change through playing your instrument/ taking lessons/ participating in other activities? Can you recall any specific instances that affected your attitude, or that became a turning point? If so, elaborate.
- E. For activities that you stopped, what were the reasons for stopping?
- F. If you took on the activity again after stopping for a while, why did you pick it up once again?
- G. For all of the activities you're currently participating in, what makes you want to continue/ consider stopping?
- H. For any of the activities you are no longer engaged in, do you want to pick them up again? Why or why not?

Participants who have experiences in more than one instrument were asked what they considered to be their “main” instrument was. However, the questions above were asked for all instruments (up to three), which the participants felt was significant and relevant to their overall music learning experience.

Coding

Because this study was a preliminary investigation and a first-step into exploring people's experience in music activities, no assumptions were made going into the interviews in terms of potential factors that would affect motivation. Consequently, the categories of such factors for analysis were developed *after* all the interviews were conducted. This has turned out to be an inevitable, but nonetheless an inherent shortcoming to this study, and possible ways of improving the design for future studies are discussed at the end.

The three phenomena of particular interest were (A) reasons for starting instrument, (B) factors in experience that affected motivation, both positively and negatively, once the subject started playing the instrument, and (C) reasons for stopping—or wanting to stop—instrument, lessons, and/or other activities related to the instrument. Thus, after conducting the interviews, all of the major factors explicitly mentioned by the participants were compiled for each of these three phenomena. Then the experimenter went through each participant for applicability of the listed factors for phenomenon (A), (B), and (C) to the participant's musical experiences. A check mark was made in these three participants vs. motivation-factors grids, and cells were left blank unless the participant had *explicitly* mentioned the given factor as being relevant to their experience during the interview.

RESULTS

Summary of Findings

Figure 1 characterizes the participant pool by their instrument and activities. It should be noted that many of the participants have experiences in more than one instrument, and the figure does not denote the extent to which participants pursued their non-primary instrument(s). The participant IDs were assigned based on their current status: Active (#1~8) vs. Inactive (#9~16). The “grades pursued” is for participant's main instrument. The items in “other activities” are not listed in any significant order.

FIGURE 1: Basic Summary of Participants

name	ID	# of instrmnts	main instrmnt	grades pursued*	other activities (past or present)
Current status: Active					
Nicole	1	2	flute	4-p	orchestra, woodwind quintet
Lily	2	4	harp	9-p	orchestra, wind ensemble, chamber, accompaniment, teach
Peter	3	2	viola	12-p	orchestra, string quartet
Tim	4	3	oboe	3-p	orchestra, woodwind quintet, HS band, youth orchestra
Greg	5	4+	bassoon	9-p	orchestra, youth symphony, music camp counselor
Allison	6	3	violin	4-p	orchestra, youth symphony, music school, string quartet, pod
Anna	7	3	clarinet	3-p	orchestra, wind ensemble, jazz band, pit orchestra, chamber
Meiyang	8	2	voice	0-p	school choir, district choir, Stanford University Singers
Current status: Inactive					
James	9	2	voice	1-13	testimony a capella, church choir
Amy	10	3	vln/ piano	7-12	HS orchestra, string quartet, competitions
Kat	11	2	voice	6-9	choir, the troubadours
Willy	12	4	piano	7-14	chamber, accompaniment, school musical, teach
Heesun	13	3	flute	4-9	school orchestra
Janice	14	2	cello	4-12	school orchestra, string quartet
Sherrle	15	2	clarinet	4-12	school orchestra, string quartet
Jennifer	16	3	piano	0-9	MS choir, HS drama club, classes at Stanford
* denotes grades in which the main instrument was actively pursued. 0=before 1st grade; 13-16 represents frosh-senior in college; p=present.					

Phenomenon A: Reasons for Starting Instrument

FIGURE 2: Reasons for Starting Instrument*

<i>"Environment Caused One to Start"</i> <----->						<i>"Personal Desire to Start"</i>				
	school curriculum	instrmnt was around	parents suggested	teacher suggested	friends suggested	perceived social norm	pretty/elegant "look"	inspired by prof'l performance	inspired by older students playing	personal curiosity
Current status: Active										
1					y		y		y	y
2			y							y
3	y			y						y
4	y	y								y
5	y			y						y
6	y		y					y		
7			y	y					y	y
8										
Current status: Inactive										
9					y	y				
10			y	y						y
11	y		y			y	y			y
12			y							
13	y		y				y		y	y
14			y					y		y
15	y	y							y	
16		y	y							y
* This chart does not show reasons for starting lessons or other activities: reasons for starting lessons is (obviously) to improve skills, and reasons for engaging in other activities are covered in the next chart, on "factors in music that affected motivation (+/-)".										

According to the participants, their reasons for starting ranged from almost inevitable environmental factors (such as it being a required school curriculum), to self-motivated factors (such as inspired by professional performance or by older students, and personal curiosity). Indeed, Figure 2 illustrates the extent to which these factors influenced the participants to begin playing a musical instrument. It is important to note that this chart does include reasons for starting instruments that turned out not to be the participant's main instrument; some 'y' marks under the Active group therefore may come from instruments that the participant decided to stop playing.

The reasons for starting an instrument are relatively evenly distributed across the spectrum (with "Environment Caused One to Start" extreme on the left, and "Personal Desire to Start" extreme on the right). There is no apparent distinction between the Active and Inactive groups in terms of how they started playing the instrument, potentially reasons for which are speculated in the DISCUSSION section.

Phenomenon B: Factors that Affected Motivation (positively and negatively)

A list of all possible factors that participants explicitly mentioned to have influenced their motivation or effected a change in their attitude toward playing an instrument was compiled as follows: competitions and chair auditions, being on stage, soloistic aspects of playing including the ability to express of oneself, collaborative aspects of playing in a group, friendship with musicians, having (or not having) parental scrutiny, having (or not having) a strict teacher, time commitment, the characteristic repertoire, sensing progress, making money through gigs and teaching, recognizing intrinsic values in learning an instrument and/or in the sound of the instrument, finding extrinsic values in music such as helping to focus in one's studies, playing a unique instrument, doing it for resume building, being able to lead section (i.e. as the principal player), and the necessity to prioritize music with other activities.

Figure 3 shows whether each of these factors affected one's attitude towards playing the instrument positively or negatively. For instance, having a strict teacher, when explicitly mentioned, was always a discouraging factor, while competitions and auditions had both positive and negative effects.

Phenomenon C: Reasons for Stopping (or Wanting to Stop) Instrument, Lessons, and/or Activities

Finally, Figure 4 shows reasons for stopping (or wanting to stop) instrument (I), lessons (L), and other activities (A). The factors range from more “inevitable circumstances” on the left, to a more “potentially preventable circumstances” on the right—although the task of placing a factor along this spectrum has been somewhat subjective.

Both the Active and Inactive groups seem to have faced similar kinds of situations that challenged their continuing on with music, but the Inactive group was characterized by stopping not only the activity, but also lessons and even instruments for these challenges. One common occurrence among participants in the Inactive group was that end of high school and coming to college (a halt in momentum accompanied by new goals) has resulted in stopping the instrument altogether. It is also interesting to note that “too much time” has consistently been mentioned as a reason for dropping an activity for people who are still currently “Active,,” but this was rarely mentioned by the participants in the Inactive group.

FIGURE 4: Reasons for Stopping, or Wanting to Stop, Instrument (I), Lessons (L), and Other Activities (A)*

"Inevitable Circumstances" <-----> "Potentially Preventable Circumstances"											
[Environmt]		[Lowered priority in other extracur]	[Priority in academ]	[Discipline]	[Dislike Teacher]	[Lack of Prospects]					
end of HS	family moved	priority in other extracur	priority in academ	too much time	didn't enjoy practicing	didn't like private instructor	didn't like ensemble Director	didn't sound good	reached peak satisfied w/ current level	no tangible goals	bad outcomes in auditions, competitions
Current status: Active											
1	LA		A								
2				A	IL			IL			IA
3	A	A		A							
4	A	A		A						I	
5	A	A		A			A				
6	A			A		L					
7			A	A			A				
8	A	L						I			
Current status: Inactive											
9	A	I		A	IL			I			
10	ILA	I	I	I		L					
11	IA	I			IL						I
12	A		ILA						I		
13		ILA			L	L					
14	ILA		ILA		IL			I	L		
15	ILA	ILA						I		I	I
16		IL	ILA		L			I		I	
* For all instruments. I.e. Many of the participants who are currently active had previous (bad) experiences in other instruments, resulting in stopping activities on those previous instruments. Also, some people have stopped for a while, then picked up the instrument/ activity again.											

DISCUSSION

Although there are no obvious and visible differences between the Active and Inactive groups that would allow us to articulate the very reasons for persevering versus quitting altogether, it is worth mentioning the following trends and speculations:

- Importance of developing **self-initiative**

Although equally as many people in the Active group as people in the Inactive group mentioned that “parental pressure” had negative influences on the pursuit of musical activities, the key difference lied in whether parental pressure eventually transformed to self-initiative with maturity.

Interestingly, parental and teacher pressure have been reported as having discouraging effects, and the lack of such pressure has been reported as having encouraging effects in the pursuit of music. However, we must be careful in coming to a conclusion that strict teaching and intense scrutiny is “bad”: it may in fact be the case that they are more constructive than not, but are simply left unnoticed and taken for granted by people who ultimately come to benefit from them.

- **Prioritizing & juggling** with other extracurricular activities

The reality of having to commit a significant amount of time to pursue music was of equally high relevance for both groups. Given that all subjects are Stanford undergraduates with high achievements, it is not surprising that participants consistently mentioned prioritizing and juggling various activities as a challenge.

One over-simplified explanation that can be offered to rationalize the phenomenon of quitting by the Inactive group, therefore, is that participants in the Inactive group chose other activities over music as their main extracurricular activity, while people in the Active group consider music to be their main extracurricular activity. In fact, many people in the Inactive group mentioned alternative and better means of satisfying what they saw to be of value in pursuing music: subject 10 found a new interest in archery that took place of music, subject 11 decided to focus on writing through which she can better express herself, subject 13 chose AP Drawing in place of a music class in high school

because she felt greater passion for studio art, and subject 15 decided to focus on sports which allowed her to see “the fruit of labor” more easily.

However, we should not remain complacent in knowing that other types of activities mattered more to the people in the Inactive group. Perhaps, had they been given a more encouraging environment conducive to music playing, their passion for music may have been much higher, resulting in choosing music over the other activities. And while different types of activities arguably offer different benefits, and music is not necessarily “superior” to other extracurricular options, there still is a merit in trying to improve the music-learning environment to prevent people’s effort, time, and talent from being wasted. This issue, then, naturally lends itself to the kind of values people see in pursuing classical music.

- **Recognizing intrinsic values** in music after quitting

Quite interestingly, six out of eight participants in the Inactive group expressed a sense of nostalgia or regret for having stopped. Subject 11 said, “I wish I was more involved in singing and musical because I believe that development should continue, develop in a person’s life; it is a kind of necessity I found through creative writing.” Subject 13 mentioned, “I wish I kept up with either piano or flute. It is attractive to be able to play an instrument—there are many positive associations with the effort and the talent.” Subject 14 expressed a kind of disappointment in failing to continue music at Stanford: “With cello, I have a lot of regrets. I’m upset that I let it slip, because I really do like the sound.” Subject 15 mentioned, “I can’t give reasons for it, but I think music education is good for you.” Finally, Subject 16 described music as “stress-relieving” and “calming.” In this manner, people in the Inactive group seemed to realize hidden values in music after distancing from it.

- **Note on Age and Motivation:**

Although the age and duration of pursuing various activities in music were kept track for each participant during the interview, there was no observable correlation between age and perseverance; again, the key factor characterizing the Active group was on reaching the stage of self-initiative, whether it be through musical, emotional, or developmental maturity.

CASE STUDIES

The nature of the method used in this study—of conducting interviews—had some inherent pros and cons. While interviews make it difficult to numerically measure factors that affect motivation and to compare them across participants in an objective manner, they are excellent for hearing rich personal stories that cannot be neatly presented in a graph or a chart. Thus, I present three stories to demonstrate how each of the individuals had a unique story to tell, all equally striking and insightful.

Case 1: A Rough but Rewarding Journey In Search of a Match (Subject # 2)

The Story

Subject 2 encountered probably the most severe confidence-shattering experiences with music in the past, but is currently the most active in music activities among the eight participants interviewed in the Active Group.

She started piano at age 4, and by age 8 became extremely good, being presented with opportunities to tour Europe. She continued to study the piano seriously, entering numerous competitions, but her experience in one big competition at age 14 significantly changed her view of music: She forgot the beginning of the piece in front of a panel of judges and an open audience, which was traumatic. She felt that this “isn’t what music is supposed to be,” and wanted to start afresh on a new instrument, focusing not on solo performances but rather on ensemble activities.

She gave a try at the violin, but she kept (physically) dropping the instrument, and fainted multiple times during her lesson from locking her knees. She figured that these were not good signs, so she decided to try voice lessons. However, her private voice instructor told her that she could not help her with her voice—and that she needed a doctor’s help! This degrading remark turned her completely away from voice.

Then she met a harp teacher at her high school. She decided to try it: it came easily, and she stuck with it. Her parents agreed to buy her a harp, and harp became her primary focus (although she still played piano). To this day, she focuses on numerous ensemble activities related to the harp, including the

Stanford Symphony Orchestra, Stanford Wind Ensemble, chamber groups, harp accompaniments, freelance gigging for background music, playing in the pit for musicals, and teaching harp lessons five times a week.

Insights this Case Offers on Motivation Factors

This story helped me realize the importance of finding an appropriate “fit”: both in the instrument and the type of activities pursued on the chosen instrument. Though this subject was unlucky especially with her attempts at the violin and voice (despite her strong background in music through piano), when she encountered harp she was able to fully enjoy music and participate in activities she found valuable.

In addition, this case serves to be an epitome of the love-hate relationship so frequently observed in classical music learning. It helps emphasize the significant impact one’s environment has on the quality of experience one has with music.

Case 2: Reflections on Involvement in Solo, Large Ensemble, and Chamber Groups (Subject #7)

The Story

Subject 7 has strong views on her experiences playing solo clarinet, playing in a large group, and playing in a small chamber group. She has been playing the clarinet from 3rd grade until present, taking lessons from 3rd grade until 11th grade.

In terms of playing solo clarinet, she reports to have experienced a positive feedback through the entire time. Her continued success at competitions helped hugely with self-esteem and encouraged her to practice harder. Because she won all of the things she tried, she had much respect from fellow students as well. However, she commented that those activities “had nothing to do with music—[they] had to do with competitions.” I was puzzled by this comment and asked her for a clarification. She explained that she got more “caught up in the competition thing,” to *win*, than to “make music,” per se.

In terms of large ensembles, she has experiences in playing in a youth orchestra (for the greater Boston area), Stanford Wind Ensemble, and Stanford Jazz Band, among others. However, she regretted that “the people in the group” as well as “not enough respect for directors” turned her away from many of

these. She recalls enjoying groups led by an inspiring director, and strongly disliking the experience when the director was condescending or not respectable.

Finally, she has found a new passion in performing in a small chamber ensemble this school year. She feels that it's a perfect balance between having solo roles and responsibilities, and group dynamics and harmonies. It is encouraging to know for her that she has an important role in playing in the small chamber group, and that she has more control choosing the types of music to play. It is also quite rewarding to play with other very good musicians. She even commented that she doubts she will ever join larger groups again because her recent experience in a chamber group has been so positive, offering virtually all benefits (and more) that she had experienced in playing with larger groups.

Insights this Case Offers on Motivation Factors

This case offered some new insights to various types of music activities. Solo competitions, for instance, has an element of "competition" which can easily be a big motivating factor, somewhat independently of other values that are often thought to be associated with music. In other words, one can become extremely caught up in the competitions for the sake of competition, not necessarily from pure appreciation for music. In contrast, social dynamics may matter a lot in larger group activities. The director and members of the group, therefore, have great potentials to affect one's experience in pursuing a group activity.

Case 3: Driven by Social Norms, Expectations, and Pressure (Subject #11)

The Story

The memory recalled by subject 11 is particularly fascinating in that it centered around her being highly conscious of societal values.

First, she expressed stage fright as having been a big challenge. She expressed, "I didn't want to go on stage, especially in high school, because of scrutiny by peers... (In musicals,) I was so afraid that I'll forget my lines. At college I did not join any groups because with a new group of people, scrutiny becomes even greater."

Second, she expressed regret for failing to continuing on the music “tradition” of her family. Her mother, from China, played pipa (a Chinese string instrument) professionally. She “knew that [my Mom] wanted me to learn,” as a way of respecting the values of her Mother.

Third, she expressed the need to follow the norm of being in an “Asian community” within the US: “growing up in US, I feel that [the music] part has been missing. As you grow up, being able to play instrument is like a rite of passage in this society. Not having that, you may be looked down upon. It’s a social norm. You don’t want to feel like a social outcast.”

Finally, she mentions that being a girl has made the idea of pursuing a musical instrument more attractive. “I wanted to start an instrument because I am a girl. An Asian girl. [Music is] a very feminine piece. You know, women in history had to know crafts, do music, to be fully functional. I had that image in my head.”

Insights this Case Offers on Motivation Factors

It struck me that almost all of the motivation factors that she mentioned had to do with socially constructed images: her fear of how society views her, her self image as an Asian girl, and the expectation of her parents to carry on the music tradition. This case helped me realize that motivation factors behind pursuing music may be quite different for people with different socioeconomic and cultural background.

GENERAL DISCUSSION

Determining the motivations behind pursuing classical music has turned out to be a challenging task, which is not surprising given that defining motivations behind play is, in general, quite difficult to do. Through an informal interview of sixteen college students who are active (or were once active) in music, however, we were able to achieve the following:

- Construct categories of major reasons for starting and stopping musical activities, as well as major factors that shape one’s attitude towards music while pursuing an instrument.

- Find trends and differences between Active and Inactive groups, speculations for which can be tested in future studies.
- Follow along inspiring stories told by the individuals to gain greater insights into motivation factors in music: that it's importance looking for the right personal "fit" amidst environmental pressures to commit to (and excel in) a chosen activity.

The Next Step & Possible Implications of the Results for Practice

The purpose of this study was to conduct a preliminary exploration of motivations behind classical music playing. Consequently, the results of this study offer us ideas for improved future studies on this topic. Here, I present two such ideas.

1. A Survey using Numerical Scale Ratings for an Across-Subject Comparison

We can utilize the major categories of motivation factors constructed in this study to obtain numerical ratings of the extent to which participants agree/ disagree with each of these factors—as having influenced their experiences with classical music. The nature of the present study prevented us from being able to compare relevance levels of motivation factors across subjects in an objective manner, but this can be achieved by analyzing data that is obtained using a numerical scale.

2. A Comprehensive Interview for a Within-Subject, Across-Instrument Examination

The more interesting cases in the current study have been with people who experienced both extremes (intense satisfaction *as well as* dissatisfaction) of pursuing classical music. Through people who are currently active but had to overcome a period of extreme dislike to get to the current stage, we can better pick out specific situation/ environment factors that made a difference in their experience. This kind of study is likely to be highly valuable for the field of music education, since it will suggest ways of changing environment to offer a more positive learning atmosphere to music students.

In addition, there have been many attempts made at associating music training and cognitive abilities, including the notorious "Mozart Effects," (Rauscher et al, 1993), which argued that classical

music listening improved spatial reasoning, and later faced a great rebuttal. Nonetheless, one cannot dismiss numerous intrinsic and extrinsic values in pursuing classical music. In fact, recent Stanford Article Report article, titled “Two Stanford students, both musicians, nab prestigious Marshall Scholarships,” highlighted the fact that both of this year’s winners are *musicians* (SR 12-7-2007).

Furthermore, incorporating captivating music to other types of play, such as video games, as a way of achieving heightened experience has been a field of increasing prospects. In this manner, application potentials for our findings and in studies similar to this one is immense; attaining a better understanding of factors that encourage pursuits of musical activities will come to be quite useful in numerous fields, beyond just Education.

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APPENDIX OF MATERIAS

[I] Notes taken from Interviews

- a. Active Group: Subjects #1~8
- b. Inactive Group: Subjects #9~16

[II] Enlarged version of charts used in the paper

- a. Figure 1: Basic Summary of Participants
- b. Figure 2: Reasons for Starting Instrument
- c. Figure 3a: Factors in Music that Affected Motivation
- d. Figure 3b: Factors in Music that Affected Motivation (cont.)
- e. Figure 4: Reasons for Stopping, or Wanting to Stop