

**Enculturation and learning in music: The attitudes, values
and beliefs of four Hong Kong socio-musical groups**

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Abstract

This qualitative study focuses on four socio-musical groups in Hong Kong, in order to investigate the groups' enculturation experience, learning-practices, and their attitudes, values and beliefs concerning music and music-making. The informants consisted of two diasporic groups: a) middle-aged Filipino maids and b) elderly male Chinese *xianshi* musicians; and two indigenous Hong Kong groups: c) young male popular musicians and d) mainly middle-aged female secondary school music teachers.

Situated within the sociology of music education using interviews and non-participant observations, the data were analysed by an adaptation of the idea of grounded theory, in order to examine how musical enculturation, informal, non-formal and formal learning experiences or education may influence the attitudes, values and beliefs of the informants concerning music and music-making.

The overall findings revealed that -the informal learners (the Filipinos, the *xianshi* musicians and the popular musicians) had a productive attitude towards participation in music-making and regarded music as an important, or even essential, part of their lives. Some music teachers, who were formal learners, preferred to engage in a receptive way of participation in music-making by listening to music. It was found that, under the influence of formal approaches to instrumental learning, both the popular musicians and the music teachers were driven by achievement motivation, whereas the Filipino and *xianshi* musicians explored highly personal meanings and expressed their deep interest in music through their learning and making of music.

The study concludes with reflections and suggestions that a more participatory

attitude towards music-making should be adopted, and suggests that informal ways of learning should be acknowledged as an alternative approach to learning. It is also suggested that changes should be made to the present unsatisfactory situation that exists in instrumentalleaming and the work environment of music teachers in Hong Kong.