

A Literature Review of Factors Influencing Music Participation among Non-Music College Students

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Abstract: Students' development cannot be separated from music, and music education plays an important role in the overall development of students, while music participation in music has an important impact on the mental health of non-music majors college students, which is more helpful to the overall development and provides emotional support. After affirming the importance of music participation, this paper combines relevant theories to explore the influencing factors of music participation in music for non-music majors, including college students, involving social support, enjoyment and love of music, past music experiences, and basic psychological needs. These factors interact with each other to promote students' participation in music.

Keywords: Non-music college students, participation in music, music education.



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1. INTRODUCTION

The Sustainable Development Goals issued by the United Nations state for all to ensure inclusive and equitable quality education and lifelong learning opportunities for all. Article 2 of the World Declaration on the Revitalization of Music Education, adopted by the International Society for Music Education (ISME) at the 21st International Conference on Music Education in 1994, specifies that "music education is a lifelong process, and it is music education for all age groups" (Liu, 2021). Music education is necessary for life because it educates in the sense of a broader vision and empowers individuals to explore all areas of interest in their lifelong educational pursuits (Uzoma, 2021).

Music education plays an important role in the holistic development of students, and the need to support lifelong music participation has been emphasized at a number of important conferences and initiatives. For example, the Tanglewood Symposium and the Housewright Symposium, among others, call for quality music education for people of all ages in order to promote their continued participation in music (Siegal, 2023).

Music education has a significant impact on the mental health of non-music students by regulating emotions, relieving stress, ameliorating factors such as depression, paranoia, somatization, interpersonal sensitivity and psychoticism, as well as providing personalized guidance for different psychological problems. It is indispensable in students' growth, contributing to overall development and providing emotional support. In addition, music education promotes the formation of a well-rounded personality, fosters a positive mindset, self-confidence and team spirit, and lays the foundation for future spiritual life (Wang,2020).Undergraduate students face a variety of stressors that can negatively impact their physical and mental health and academic performance, and music can be used as a form of self-care to mitigate the effects of these stressors. Non-music majors use music for self-care in their daily lives, and commonly use music to improve mood and cope with various tasks, suggesting that music plays an important role in the daily lives of college students (Tobin,2021).

Warren's (2020) study concluded that music education is important to the overall development of students, and that while music cannot be everything to everyone, it is a vibrant part of the university that provides opportunities for students to be engaged. Harvard University issued "General Education In A Free Society," which stated that general education not only provides a solid foundation for students to choose a profession, but also provides a good environment for professional education to maximize its effectiveness, and that its goal is the all-around education of the student, aiming to train students to become responsible human beings and citizens (Dong,2020).Warren(2020) called on university administrators to keep in mind that music should be viewed as a necessary part of a liberal arts education and a part of an enlightened citizenry that helps to growth and meaningful lives of college students. Therefore, students are encouraged to continue to take personal responsibility for exploring music.

Zhou (2023) noted that general music education in colleges and universities covers several different levels, which can be mainly divided into three categories: 1) formal courses: the opening of general art courses in colleges and universities, such as "college music appreciation"; 2) informal courses: some college music societies; 3) other extended thematic art activities, such as art festivals, various music exhibitions and so on. Involvement in music takes many forms in college. For non-music majors, college students who do not have music as an academic requirement, but decide to become involved in music to expand their musical knowledge and appreciation, as well as to continue musical involvement in order to continue their musical experiences prior to college (Nichols&Liu,2021). Therefore, among the three levels proposed above, the music societies of college students are the ones that participate entirely out of their own sense of autonomy and have vivid and dynamic forms of expression (Zhou,2023).

Music societies in colleges provide college students with platforms and opportunities to learn music, which is of great significance to cultivate students' aesthetic ability and cultural literacy. It not only cultivates students' benign interests and habits, improves their artistic cognition and aesthetic ability, but also makes students get artistic inculcation and emotional cultivation (Wan,2020). Music can stimulate emotions and enrich the spiritual world, and the existence and development of music societies can activate the campus cultural atmosphere and promote the mental development and comprehensive growth of college students. By participating in music societies activities, students can develop thinking, emotional expression and creativity, face difficulties and challenges, show their talents and communicate, as well as improve their musical literacy, self-confidence and expression, and develop teamwork and communication skills. The aesthetic activities of music societies are not only limited to music itself, but also include the inheritance and understanding of the culture behind the music, which can enhance students' cultural literacy (Zhou&Yu,2024). From this, it can be seen that under the current situation of open and diversified cultural atmosphere, the status of music societies as a key part of general music education in colleges and universities is fully manifested, and they have a positive effect on promoting the implementation of aesthetic education for college students (Zhou,2023).

The reality is that, on the one hand, many students do not realize how open music participation is to non-music majors and how beneficial participation in music can be to them; on the other hand, non-music majors are faced with more academic pressures and a diversity of interest choices when they enter college, where music may no longer be a primary focus, and there are also students who perceive themselves as lacking in ability and talent in music, and, coupled with an overload of academic coursework, the high cost of time commitment, lack of confidence to continue participation and a preference for other activities. As a result, many students often do not continue their participation in music after completing their high school level music studies (Rose, 2021). Despite the fact that school music education is dedicated to fostering a love of music and a lifelong willingness to participate in music, the reality is that many students drift away from music after high school. This suggests that the interface between high school and college music education is not strong enough, making it difficult for students to find music activities and opportunities for participation in music that suit them once they enter college (Karki, 2023).

Researchers have emphasized the importance of understanding the reasons why non-music majors continue to participate in music in order to facilitate research on future music participation (Boswell, 2022). Music education needs to include lifelong music participation as part of the instructional process at all school grades to prepare students to continue learning in new musical environments(Honorio, 2023).

2. LITERATURE REVIEW

Current investigations into the factors that contribute to participation in music clubs for non-music majors focus on demographic characteristics, social support, enjoyment and love of music, high school music experience, and basic psychological needs (Bennett, 2023; Daigle, 2018; Herb, 2022; Lozano-Jiménez et al., 2021).

The study found that freshmen are the backbone of the music societies and the main recruiting target for the orchestra, with almost no senior interns or graduating seniors participating in orchestra activities. Freshman year is the peak period for students to join the societies, and there is a decreasing trend from freshman to senior year, and senior members will gradually begin to prepare for situations such as graduation, job hunting or internships, and therefore reduce their music societies activities or quit the music societies (Wang, 2018).

In terms of social support, researchers have primarily focused on the effects of parental support (Daigle, 2018; Kong, 2021; Yoo, 2021), peer support (Daigle, 2018; Wang, 2024), and teacher support (Sheriff & Chang, 2022) on student participation in music. Daigle (2018) found that family support was an important factor in students' reasons for participating in band ensembles. For example, "My family supports my musical activities" was identified as a very important reason at both the middle school and high school levels, suggesting that parental support and encouragement contributed positively to students' continued participation in music in band ensembles.Kong (2021) demonstrated that the majority of students perceived their parents as providing both material and moral support, and students generally perceived parental support as their motivation to learn a musical instrument.Yoo's (2021) study showed that important figures such as parents play a key role in the early stages of non-music college students' participation in music ensembles, and that their support and influence may motivate students' willingness to participate in music ensembles. In terms of friends' support, Daigle (2018) found that "My friends were in band" was considered as one of the important reasons for students' participation in band ensembles, and "My friends were joining band" was considered as one of the important reasons for students' initial participation. My friends were joining band" was considered to be one of the important reasons for participation in band, and "My friends were joining band" was influential in the initial participation.Wang (2024) investigated the factors influencing students' participation in music clubs, and found that peer influence and parental support played an important role. There were no significant differences between the three schools surveyed, suggesting that peer influence

and parental support were similar across schools. In terms of teacher support, data from Sheriff & Chang's (2022) study indicated that teacher advice had a greater impact on students' choice of music study, with a higher mean score (mean score of 3.45), which proves that teacher advice is a more important factor among the social factors that influence students' choice of music study.

The enjoyment of music itself is a strong motivator for continued participation in music activities (Howard, 2019; Renninger, 2021; Simpkins et al., 2023; Kirby, 2023). Howard (2019) indicated that participating band members derive intrinsic satisfaction and enjoyment from playing music, and that intrinsic enjoyment motivates students to participate in music. Renninger's (2021) analysis of the questionnaire data came to similar conclusions as the above studies, namely that enjoyment of music, and enjoyment of the music itself was one of the key factors in students' continued participation in band, and that playing familiar music and enjoyment of playing their own instrumental music enhanced students' willingness to continue their participation in band. Simpkins et al. (2023) found that adolescents' enjoyment of arts activities during adolescence significantly increased their odds of participating in arts activities at age 26, with enjoyment playing a central role in determining an individual's subsequent choices. Kirby's (2023) study of band participation among college students who were not music majors demonstrated that love and enjoyment of the instrument played a significant role in influencing students' participation in music decisions.

Students' choice to join a music group after moving on to college may be in large part a natural continuation and further extension of the well-developed dynamics that have built up from their previous musical activities (Faber, 2010; Isbell & Stanley, 2011; Lapp, 2012; Moder, 2013; Tedford, 2014). Daigle (2018) found that positive music experiences in high school were positively correlated with continued participation in music ensembles in college, and that past high school band experiences were the most important reason participants continued to play in college bands. Kirby (2023) echoed the same findings that positive band experiences in high school positively influenced students' continued participation in marching bands in college, and was the main influence on participants' participation in marching bands in college. Bennett's (2023) hair study now all respondents mentioned that a positive music experience in high school had an impact on their college participation in music and prepared them for participation in the college music program. Karki's (2023) study showed the importance of getting students involved in music early on and that a positive music experience positively impacted students' self-efficacy and made them more willing to continue their participation in music.

Freer & Evans (2019) showed that psychological need fulfillment was positively and strongly correlated with elective intention. Students are more able to internalize the value of learning music when they perceive autonomy, competence, and relatedness needs satisfaction in the music classroom, and thus are more likely to choose music as an elective subject. Teachers play an important role in students' music elective choices as the way they support students' psychological needs during classroom instruction and interactions affects students' perceptions of need fulfillment, which in turn affects elective intentions. Holster's (2023) study concluded that parents have a large positive influence on students' psychological need fulfillment in music learning, which plays a key role in the model, and that the combination of parental support and students' need fulfillment is a significant predictor of students' elective intentions. All of these studies emphasize the importance of psychological need satisfaction in student learning and participation in music, including the needs for autonomy, relatedness, and competence. Students' satisfaction of these needs in music activities contributes to their interest and participation in music, as well as their willingness to learn music in the future. At the same time, both teachers and parents play important roles in meeting students' psychological needs.

3. THEORETICAL REVIEWS

Social support theory, self-efficacy theory, self-determination theory, and basic psychological needs theory are reviewed here. With the support of these theories, the study explores the effects of social support, enjoyment and love of music, and high school music experience on the participation in music of non-music major college students, using basic psychological needs as a mediator.

3.1. Social Support Theory

Social support is a multidirectional and complex concept. In terms of social interaction, Sarason (1983) sees it as a special kind of interpersonal relationship in which people can communicate, be understood, cared for, accepted, and receive love and help. Uehara (1990) points out that social support requires interaction between two parties, and is usually a social exchange. Zhang and Ruan (1999), on the other hand, viewed it as multidirectional help provided by members of the society, focusing on the interaction between people and others and groups, from which individuals can obtain positive emotional experiences, such as happiness and trust. Defined in terms of the nature of social behavior, Cobb et al. (2001) consider social support as a helping behavior or supportive message of mutual acceptance, communication, and concern among members of a social network of relationships. Kaplan defines it as direct help provided by a support system or as a refuge in a stressful situation (Cheng et al., 2004). Other scholars see it as unpaid help provided to vulnerable groups or view it as a moderator to relieve physical and psychological stress and improve mental state. This view focuses on the actual behaviors of providing support, such as guidance, advice, care, and detachment, to help people get out of difficulties (Chen, Pan, 2000; Li, 1998). From the perspective of the role of social resources, researchers believe that social support is essentially a kind of social resource, which is the exchange of resources between individuals and others and the environment. Cottlieb defines it as the mutual support, contact and resource exchange among members of the social relationship network in which an individual is located (Hu, 2008). He (2001) believes that the social support network is a social network in which an individual obtains resources for survival (e.g., money, affection, friendship, etc.) in order to solve difficulties and maintain a network of social relationships. Early categorization of social support was simpler, mostly into instrumental and emotional support. With the depth of research, more detailed categorization methods emerged, such as the four-point, five-point and six-point methods. According to the different nature of the resources provided, Cohen & Wills (1985) categorized them into respectful support, informational support, social membership and instrumental support. Our scholars, on the other hand, believe that it includes emotional support, material support, informational support and accompaniment support (Cheng et al., 2004). Cobb et al. (2001) distinguish social support into six categories: emotional support, network support, informational support, material support, instrumental support and nurturing support. In the classification of social support, there is a big difference in the current research, which may be caused by the difference in the method, object and environment of the research. However, regardless of the categorization method, social support has two states of existence in it (Nan, 2020): namely, tangible (e.g., material, money, or other tools) and intangible (e.g., emotional experience, respect, companionship, etc.). Social support in this study includes three aspects: parental support, friend support, and teacher support. Through the combing of research data in China, it was found that foreign countries pay more attention to family and social music education in music education than domestic ones, and few scholars delve into the psychological aspects of students' participation in music activities to explore their motivations and reasons for participating in music activities, and the cross-study of social support and participation in music in China is still in its infancy, and needs to be further explored and researched (Liu, 2021).

3.2. Self-Efficacy Theory

Self-efficacy is a psychological concept developed by Bandura, which refers to an individual's presumptions and judgments about his or her ability to accomplish a certain behavior, which greatly affects the individual's motivation, achievement, behavior, and emotions (Sun, 2016). Self-efficacy plays a subjective role through the thinking process and is usually accompanied by a motivational factor, where people motivate themselves and guide their behavior through preconceived ideas, setting goals and planning behavioral processes for themselves in order to achieve a rewarding future and avoid disadvantages. It also influences the degree of effort an individual puts into an activity, his or her persistence and endurance in the face of difficulties. People who have strong beliefs about their abilities will persist in their efforts until they succeed, while those who doubt their abilities are prone to give up (Xiang, 2007). Xu (2014) stated that cultivating self-efficacy is conducive to college students' in-depth study of music with good self-selection and persistence. In social life, music is ubiquitous, and students face music choice dilemmas, one of the goals of cultivating music self-efficacy is to cultivate college students' normal music episodes, so that they can cultivate noble sentiments while learning knowledge. According to Bandura's ternary interaction theory, people interact with the environment. Yang (2012) believes that people are both products and creators of the environment. People can influence life paths by choosing and creating environments, usually avoiding activities and situations that are beyond their coping ability, and willing to accept challenging activities and environments when they believe they are capable of coping. The higher the self-efficacy, the more challenging the chosen activities and environments. College students with a high level of self-efficacy in music learning will consciously explore their potential and promote their talent, expand the scope of music learning, extend it from the classroom to the extracurricular and social life, tend to choose tasks that are suitable and challenging for them, try to break through in the face of difficulties, do not give up, and have high persistence. The high school music experience in this study is derived from direct experience in self-efficacy and is a reflection of an individual's own experience. Faber (2010) noted that students who participated in college ensembles developed a higher sense of self-efficacy in their high school music experience and were more likely to continue their participation in music ensembles at the college level because of their belief in their ability to be successful and gain fulfillment from their musical endeavors. This is an example of how a positive high school music experience can lead to a higher sense of self-efficacy and a greater willingness to continue their participation in music ensembles at the college level. For example, positive high school music experiences may shape students' beliefs and attributions about their musical abilities, influencing their decisions about future participation in music activities. This suggests that positive high school music experiences play an important role in the formation and development of students' self-efficacy, which in turn influences their willingness and decision-making regarding participation in music ensembles at the college level. In conclusion, self-efficacy plays an important role in an individual's music learning and participation, and past music experiences are crucial to the formation and development of students' self-efficacy, which affects their willingness and decision-making in music participation. Developing students' musical self-efficacy will help them realize their potential, pursue higher challenges, and persevere in music learning.

3.3. Self-Determination Theory

Self-Determination Theory (SDT), developed by Deci and Ryan, focuses on the ways in which social and cultural factors promote or diminish people's volition and motivation, which in turn affects their well-being and behavioral performance. Environmental conditions that support people's needs for autonomy, competence, and belonging lead to stronger willpower, higher quality forms of motivation, and higher levels of activity engagement, including enhanced behavioral performance, persistence, and creativity. Natural tendencies and development in human psychological growth, psychosubjective internalization, and well-being are often

facilitated or impeded by the social environment due to differences in human behavior (Deci & Ryan, 2000).SDT focuses on how a person's behaviors are internalized or self-determined in a given social environment. (MacIntyre, et al., 2017). Psychological growth, subjective internalization, and well-being are often variables in SDT theory that examine natural human tendencies and development, and numerous scholars have studied this from various aspects. Psychological growth is often expressed as intrinsic motivation, where people participate in activities out of curiosity and exploration, simply for the fun and pleasure that the activity itself brings, with no external compulsion (Deci & Ryan, 1980, 2000). In the study of psychological growth it is believed that intrinsically motivated individuals get involved in an ongoing, cyclical quest to seek or create the most challenging environment and do everything in their power to overcome him, which in turn generates different intrinsic motivations to guide the psychological growth of the individual (Deci & Ryan, 1980).McPherson & O'Neill (2016) stated that that motivation is an important factor in starting and continuing musical activities. And Snyder's (2021) study showed that intrinsic motivation refers to people's participation in activities out of interest, enjoyment, and fulfillment of the activity itself.Non-music majors' participation in college choirs because of their enjoyment and love of music exemplifies the driving role of intrinsic motivation. Their participation in music is motivated by their own love and enjoyment of music, rather than to gain external rewards or recognition. This reflects the importance of intrinsic motivation in self-determination theory.

3.4. Basic Psychological Needs Theory

Basic psychological needs theory is a subtheory of self-determination theory, which suggests that the needs within an individual are determinative of the individual's behavior, and that the need for self-development and self-improvement is inherent in every individual (Deci & Ryan, 2000). Throughout the life course, there are three basic psychological needs that must be satisfied: autonomy, competence, and relatedness. Autonomy refers to the individual's ability to perceive that behavior is of his or her own volition and is determined by the self; competence refers to the individual's feeling of being competent and having the opportunity to exercise and express his or her talents in interaction with the environment; and relatedness refers to the individual's feeling of caring for and being cared for by others, and a sense of security in being subordinate to other individuals and groups. Ideal external conditions are conducive to the satisfaction of the three basic psychological needs, and when the three needs reach the optimal level, they can motivate individuals to maintain the most favorable psychological conditions. When the three needs reach the optimal level, the individual can be motivated to maintain the most active psychological state and continue to obtain healthy growth and positive experiences (Zhang, 2023). Many studies have shown that the fulfillment of basic psychological needs enhances students' intrinsic motivation and leads to higher levels of musical participation, which fully reflects the relationship between the satisfaction of basic psychological needs and participation and retention in musical activities. (Reeve, Jang, et al., 2004; Evans & Liu, 2019; Freer & Evans, 2019; Pendergast, 2023).

4. DISCUSSION

In the current study of participation in music, researchers have analyzed the reasons for participation and the factors affecting participation from different perspectives (Liu, 2021; Zhou, 2023; Siegal, 2023; Wang, 2024). There were more significant differences in participation in music for different genders, majors, and grades. It was found that the percentage of women in music participation was slightly higher than that of men, and that the participation of students majoring in humanities and social sciences was significantly higher than that of students in science and engineering. Freshman and sophomore years had the highest percentage of undergraduate students, and participation decreased as the age of enrollment increased(Zhou,2023).

From the perspective of family support, parental moral and financial support is crucial in influencing students' participation in music (Zhou, 2023) . As earlier findings by Sichivitsa et al. (2002), students' willingness to continue studying music depended on parental support for their musical activities, and this holds true for participants who participate in music at the college level, regardless of their future desire to be involved in music. The mid-page of Sichivitsa's (2003) survey of college choir participation similarly emphasized that students whose parents were involved in music and supported their children's musical studies were more confident in their musical abilities. Students who grow up in such home environments are more likely to develop a better self-concept of musical ability, to value music more, and to have higher levels of satisfaction with future participation in both formal and informal music activities, and thus to be more motivated to continue their participation in music in the future. As Woody (2004) observed in his investigation of musicians' motivation through interviews, families, especially parents, are the first and most important factor in motivating young students. Motivation for a child fosters his intrinsic motivation, therefore the family needs to actively support and produce a positive experience that makes the student motivated to start learning music. Beltman & Volet (2007) further emphasized the influence of the home environment on students' participation in music, with family support being an important situational support, which is needed and received by all participants in the early stages of development. support, including financial support, transportation support, and personal and emotional support. This means that music participants need not only emotional support, but also operational support, such as paying for ensemble lessons and transportation. Pitts' (2009) survey on adult music participation found that parental attitudes affect children's perceptions of music, and that parents who are supportive of their children's musical interests make them more likely to persist in their participation in music. Ng et al. (2011) Assessing teachers' perceptions of students' level of participation in music, reasons, and influences noted that music teachers identified parental encouragement as one of the most important reasons for students' continued participation in classroom and instrumental music, for example, parental encouragement was cited as an important factor when explaining students' reasons for continued participation in music. The findings of Zhou's (2023) study on the influence of friends' support on students' participation in music also confirmed the findings of previous studies. Bayley's (2000) study showed that friends not only played an important role in the early stages of choosing to start participating in music, but also had the greatest influence on students' choice of musical instruments. Adderley et al. (2003) pointed out that friends' support is one of the most important reasons for students' participation in music, and that friends' perceptions affect students' perceptions of their own participation in music. Campbell et al.'s (2007) study concluded that peer support has a positive and direct impact on students' participation in music, helping them to cope with challenges and enhance their sense of belonging and identity. Klonowski's (2009) study emphasized that in both community ensembles and school ensembles, peers have a significant impact on students' participation and continued engagement. Among the school ensembles, students emphasized more on friendship and social support among their peers. Dagaz's (2012) study noted that friendships and friends played an important role in students' participation in the band, as they not only provided social support and emotional sustenance, but also fostered the development of identity, self-confidence, and self-acceptance. Freer & Tan's (2014) study found that all participants mentioned that support and encouragement from friends made students more willing to participate in choir activities and more likely to persevere in the face of difficulties. In terms of teacher support, Klonowski (2009) noted that the music conductor or teacher is a significant influencer of student participation in any instrumental ensemble and can affect initial participation and retention. In the early stages of students' participation in music activities, they need good positive reinforcement and encouragement from their teachers to further develop their intrinsic motivation thereafter. Weiss (2015) showed that good teacher-student relationship is an important supportive factor for students' participation in music, and that teachers' feedback and guidance play an important role in students' concentration and improvement of their

performance. In summary, a large body of research has shown that the influence of social support is a major factor in the motivation and behavior of students of all ages for sustained participation in music. Students' motivation for sustained participation in music is directly related to social relationship factors such as parental support, peer and friend support, and teacher support. This proves that social support has a significant impact on students' participation in music groups.

According to these findings below, students' intrinsic motivation to learn music and participate in music groups stems primarily from their deep love of music. This love drives them to constantly pursue musical excellence, to explore music in depth, and to actively participate in a variety of musical activities. Because of this love, they are willing to invest a great deal of time and energy in practicing, performing and composing, and constantly improving their musical skills and qualities. This intrinsic motivation not only makes them persevere on their musical path, but also helps them overcome the various difficulties and challenges they encounter so as to realize their musical dreams (Liu, 2016). About two-thirds of the students in Campbell et al.'s (2007) study mentioned the emotional significance and value of music, that music is a source of enjoyment and a means of emotional expression, that it releases and controls emotions, copes with stress, and that its therapeutic function brings comfort and helps to cope with pain, and that these motivate the students' participation in music both in and out of school. Mitchum's (2008) study found that "I like music" was one of the common reasons students chose to participate in band or orchestra among initial participation motivations, and was chosen by 86% of continuing participation motivations. This suggests that a love of music is an important intrinsic motivator for students to participate in instrumental music, has a significant impact on both initial and continued participation, and that intrinsic motivation tends to predict higher retention rates. Edwards & Ruffin's (2008) study from the same year also demonstrated that the most common reason for students to stay in band was a deep love of music or their instrument, and that even students who do not pursue music as a Baker's (2009) findings indicated that the most common motivation for student participation in music ensembles in high school was a love of music and performing, a factor categorized as "pleasure," with student statements such as "Hess (2010) showed that enjoyment of music was one of the most important motivations for students' participation in any ensemble, and that students participating in Sankofa enjoyed the process of making music and the emotional nourishment of the ensemble, which motivated them to want to join and stay in the ensemble. Lucas's (2011) questionnaire data had the highest mean value for the statement "I joined the choir because it was fun," indicating that enjoyment of singing was an important reason for their participation in the choir, with the intrinsic enjoyment of singing itself playing a key role. Wilson (2011) found that Wilson (2011) found that "enjoying singing" was one of the most important reasons for members to participate in choirs, and that enjoyment of singing was an important motivator and intrinsic driver of participation in choirs. Loment (2011, 2012) found that musical performances bring pleasure and enjoyment, and that the emotions of pleasure, fulfillment, and happiness felt during performances were important motivators for participation in music; the emotions of pleasure, fulfillment, and happiness during music creation were important motivators; and the emotions of pleasure, satisfaction, and happiness during music creation were important motivators for participation in music performances. important motivators; experiencing joy and other pleasurable emotions while creating music maintains long-term motivation for participation in music. Moder's (2013) study further found that enjoyment and love of music was the strongest influence on students' decisions to participate in college orchestras, reflecting the importance of music as a lifelong activity. Mantie & Dorfman (2014) found that "I like my instrument and/or enjoy singing" was cited as the most important reason for participation in music. The emotional resonance and pleasurable feelings that students experience in music are important contributors to maintaining their passion for music and continued participation in music activities. (Campbell et al., 2007; Mitchum, 2008; Edwards & Ruffin, 2008; Baker, 2009; Hess,

2010; Lucas, 2011; Wilson, 2011; Loment, 2011, 2012; Moder, 2013; Mantie & Dorfman, 2014; Howard, 2019; Renninger, 2021; Simpkins et al. 2023; Kirby, 2023).

Faber's (2010) study found that satisfaction with the high school music experience and the quality of high school orchestra performances were directly related to respondents' continued participation in music in college, and that the entire high school experience was important in encouraging students to participate in music in college. Isbell & Stanley (2011) found that participants often cited prolonged participation in music in high school and cited it as the main reason for joining the campus band. Respondents in Lapp's (2012) study agreed that music activities in high school had a significant impact on participation in music in college, and that students wanted to continue to develop the musical interests and skills they had developed in high school in college. Cogdill's (2013) findings illustrate the importance of indicating that music participation in high school experiences had a significant impact on the singing ability mindset of students in college and their future music participation behaviors have a significant impact. Nichols (2014) found that they had good experiences with music both in and out of high school and that the college choir experience was a continuation of their prior history of music making. Key phrases such as "continue," "maintain," and "keep participation in music" clearly signaled that the participants harbored a deep desire to continue the musical activities that had already begun, and to continue to deepen and expand their musical experience in a new environment (Isbell & Stanley, 2011; Moder, 2013).

Anguiano's (2006) study showed that students' autonomous motivation is one of the most important factors influencing early adolescents' motivation for sustained instrumental learning, and that students with high autonomous motivation are more likely to sustain their participation in music out of a love of music and a quest for the development of their own abilities. Evans (2009) found that the three psychological needs of Autonomy, Relatedness, and Competence were closely related to participation in music through a survey of students in a suburb of Sydney, Australia. Students were more likely to continue participation in music when they experienced more competence, relatedness, and autonomy in music activities; conversely, they were likely to stop participating. In terms of Autonomy, although the questionnaire data showed a less clear relationship between autonomy and participation in music, the interviews indicated that autonomy-related experiences were associated with continued participation, and that a lack of autonomy may lead to cessation of participation. In terms of Relatedness, students' perceived connectedness in music activities was closely related to their perceived value of music and willingness to participate in music. In terms of Competence, students' perceived competence in musical activities was related to their positive attitudes and behaviors towards music. Legutki (2010) found that psychological need fulfillment (including autonomy, competence, and relatedness needs) promotes intrinsic motivation and well-being. Students were more likely to enjoy music and take a keen interest in musical activities when they felt high levels of relevance and competence in the band, and psychological need fulfillment also influenced students' attitudes toward future participation in music. Internal, personal, and social factors all influence the extent to which these three needs are met (Ryan & Deci, 2000; Quested et al., 2018). When these three basic psychological needs are met, people are more likely to continue participation in music (Douglas, 2011; Evans et al., 2013; Freer & Evans, 2018).

5. CONCLUSION

Music participation in music among non-music majors is influenced by a variety of factors. Social support, including support from parents, friends, and teachers, plays an important role in promoting students' participation in music. Family support provides students with material and spiritual security and encourages them to pursue their musical interests; friends' support and participation influence students' musical choices and willingness to participate; teachers' guidance and encouragement play a positive role in guiding students' learning and participation in music.

Students' enjoyment and love of music is an intrinsic driving force for their participation in music clubs. This love stems from an emotional identification with music and an aesthetic experience that enables them to derive pleasure and fulfillment in music. Positive high school music experiences set the stage for students to continue their participation in music in college, developing their musical skills and interests and making them more likely to maintain their participation in music at the college level. In addition, the fulfillment of basic psychological needs is critical to student participation in music. When students feel a sense of autonomy, relatedness, and competence in music activities, they are more likely to be intrinsically motivated and interested in music, actively participate in music clubs, and derive a sense of accomplishment and well-being from them. Therefore, in order to promote better participation in music among non-music college students, we should emphasize the supportive roles of family, friends, and teachers in students' musical growth, encourage students to develop a love of music, provide rich and varied high school music experiences, as well as pay attention to the fulfillment of students' basic psychological needs. This will not only help develop students' musical literacy and comprehensive abilities, but also promote their overall development and personality growth. At the same time, future research can further delve into the interrelationships among these factors and how to better meet students' musical needs, so as to provide more targeted suggestions for the improvement and development of music education.

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