

Nonformal Music Learning in Adult: Case Study Sichuan Chengdu Haitang Road Community Adult Pop Music Lovers, Sichuan, China

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Abstracts

This paper mainly discusses and studies the informal learning of pop singing for adult vocal music lovers. China's economy has developed rapidly in recent years, and people are eager for spiritual satisfaction while greatly enriching material civilization. As vocal music lovers, they also hope to get a more professional system of vocal music learning. We also want this professional learning fun for everyone, different careers, vocal music lovers of different ages living in the same community, to become the best research and teaching object.

The findings found that Students who want more professional singing first require teachers to provide a simple explanation of the basic elements of singing songs (tonality, rhythm, intonation, sound control, etc.). Secondly according to their conditions, thinking ability, and classroom voice to be directed, mainly to guide students can correct view of oneself ability whether can match the favorite songs.

Keywords: Nonformal Learning; Nonformal Music; Adult Learning; Sichuan; China

Introduction

Amateur learner differs from professional colleges, university students, and theatrical performances. Their study is completely based on your interests and starts late. They haven't been through a professional learning system, so they can't adapt to the professional class teaching mode. They can only use predecessors' experience, coupled with adults interested in strong, intelligent, quick action, and high time efficiency, to develop a vocal music course suitable for them. The word "non-formal music learning" mainly emphasizes the non-formality, which is different from the formal learning methods in colleges and teaching institutions and contributes to students' learning (Guo, 2016 : 48-51).

Non-formal learning is a kind of implicit learning, which can be organized by setting clear goals or triggered in occasional situations. In teaching, teachers can consciously add non-formal learning opportunities, supplement classroom teaching resources and mobilize students' active learning awareness (Wang, 2020 : 116-117).

Non-formal learning relies mainly on the students' subjective awareness of self-regulation but does not mean that the teacher can't have any intervention. On the contrary, teachers around class learning characteristics of students, students' English learning process, and learning methods are reasonable inspiration and guidance to enhance the consciousness of the students' learning and help students better finish the informal learning activities.

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Nonformal music learning

Non-formal learning enhances students' classroom learning experience and promotes personal growth. In contrast, communication and interaction in learning activities is the most direct and effective way to reflect this teaching value and promote students' ability development. Teachers should be conscious of enhancing teaching interactive, rich classroom sharing activity forms. Teach with flexible and varied teaching design, improve the students' non-formal learning activities involved in validity, enhance the vitality of students thinking in class, leading the student to the classroom learning content to build rich image cognition.

Scientific experiments have proved that in non-formal learning, learners can acquire 80% of knowledge by spending 20% of their energy, and their learning efficiency and quality are significantly improved. Teachers should be innovative teaching ideas and actively explore the non-formal organization of learning activities in teaching strategy. Create suitable class students' non-formal learning demands and flexible use of informal learning opportunities. The class should optimize non-formal learning guidance and promote non-formal learning communication, extension, and non-formal learning dimensions to build a diversified platform for informal learning activities. Enrich students' perceptual-cognitive material of subject learning and cultivate students' good emotion and consciousness of subject learning (Wu, 2020 : 48-56).

The positive significance of non-formal music learning is that the cultivation of non-formal music learning skills and the realization of achievements are consistent with the social constructivism in modern Western psychology. Social constructivism holds that the phenomenon of psychological activity is the product of social construction. Knowledge is constructed and the result of interaction and negotiation among people in a specific cultural history. In the above description, we can see the whole learning process of non-formal music learning. Students create communities of learners in which they experience and share experiences and present their experiences and ideas in collaboration. The interaction between people and the environment are closely related, and the whole process promotes and cultivates students' independent musical thinking. Music has the social significance of promoting collective development while promoting the improvement of individual musical ability and influencing members' creation and musical practice. Wiggins describes the implications of social constructivism for music educators. She asks educators to incorporate learning environments that simulate "holistic problem-solving experiences" outside of school and in real life. In her 1999-2000 study, third-year students in composition were investigated for the characteristics of their shared experiences. The study's results showed that works created by group efforts were more creative than those created by individuals. During the survey, these students collectively expressed that the experience of sharing ideas between students and peers helped individuals overcome their initial creative concerns and helped them expand their creative experience in the following year of study. These experiences require students to initiate, express, develop, evaluate, modify, and defend musical ideas. In such a process, the interaction of language and music between groups of students can give them a window into music's thought process and understanding. So she concludes that in favor of collective instruction to solve musical problems, rather than individual composition, groups benefit from a shared understanding of the group and the environment of the group head. Although Wiggins examined the shared experiences of composition students in formal learning Settings, the findings are consistent with the concept of non-formal music learning. It emphasizes group learning, learning from peers, and knowledge is constructed through interaction and negotiation between people in a group setting. In the whole process, students will benefit from the support

of understanding the group and environment and develop many tacit knowledge or skills, including music-related or non-musical knowledge skills (such as expression, evaluation, and cooperation). Under certain circumstances, this tacit knowledge will be revealed to some extent (Xu, 2020 : 36-37).

Learning is everywhere, all the time. Non-formal learning refers to the self-initiated, self-regulated, and self-responsible learning that occurs in informal learning time and place and transmits and penetrates knowledge through non-teaching social communication. In the 1950s, foreign scholars first introduced the concept of non-formal learning. Non-formal learning is contrasted with formal learning, which usually refers to academic education conducted in schools. "Formal learning" is a very practical and effective way of learning, which helps students to obtain procedural, systematic, and guiding music cognition and aesthetic experience. However, school learning time is extremely limited, and students' personalities and interests vary greatly, so "formal learning" cannot meet their needs in some aspects. Such as, some of the textbooks will teach songs they do not like but love to sing popular songs in life; they are Not interested in classroom instruments such as harmonica and clarinet but good at other instruments. "Non-formal learning" is free, relaxed, and pleasant and can lead students out of the classroom to a broader and more diverse experience field.

Moreover, such learning is everywhere and imperceptively. It can play a good supplement and auxiliary role in school music education and better complete "in the rich and diverse artistic practice activities. Explore, discover, appreciate the artistic charm of music, and develop a lasting interest in music. "Rabindranath Tagore, an Indian poet, and philosopher, once described in his autobiography an experience of learning music: a great musician came, he stayed in my house, he made a big mistake... They decided to teach me music, and in the end, learning didn't happen, but I did steal some knowledge from him by accident. During this experience, the task of formal learning was boring for Tagore. Still, when the music teacher was performing for others or playing by himself, Tagore was unconsciously attracted by some music content in an unconscious state of relaxation and spontaneously engaged. This spontaneous learning comes from an inner need for music, and this "stolen knowledge" is more easily accepted and effective. Often moistening things is the highest realm of teaching. Therefore, informal music learning has the characteristics of spontaneity, experience, entertainment, and other characteristics, not intentional behavior. There is no pressure on informality, so it is relaxed and pleasant, and the pleasure function of music can be fully played. Therefore, non-formal learning has opened a new broad space and time for music education. Music teachers should pay full attention to the learning resources in this field, and guide, support, and even participate in and share with students from a professional perspective. The teacher wants to be a kite flying person, fly the student in the broader music world, and let the student appreciate the music time and space colorful (Qian, 2015 : 49-51).

With the arrival of the digital age, formal music education content has become more diverse. More and more people are involved in formal music learning. Still, when adults leave the formal education system, even in those with the most advanced formal music education system of social and community, usually there were only a few in the not-so-positive music creation Make it. So, where are the active areas of music creation? Non-formal music learning is where this active area lies. In every society, in addition to formal music education, there are other ways to transmit and acquire musical skills and knowledge. In non-formal music learning, musicians' early learning training is mainly independent learning, focusing on listening to relevant records, listening extensively, trying to imitate and improvise, referring to relevant books, and using traditional music, fingery, or chord symbols. The other main means of

learning are peer mentoring and group learning, which can occur during musical rehearsals and composition or outside of musical production activities. Most musicians formed bands at an early age. They not only watched and mimicked each other's performances but also learned from experienced musicians and talked enthusiastically about music. Through interactive communication, they learn from each other, exchange ideas, knowledge, and skills, and perform together, including cover/play, improvisation, and original song production. Listening and "ripping off the tape" improves the individual and the group's ability to make music (Guo, 2016 : 48-51)

Music learning in Adulthood

As adults and study subjects, pop music lovers in their 30s still love learning, also known as continuous learners. Their learning has its characteristics and psychological characteristics because as early as 1928, Thorndike, a famous American psychologist and educator, proposed in his monograph "Adult Learning" that "adults can be taught, and people can continue to learn after the age of 25." Knowles, a famous American adult educator, also pointed out in his book *Modern Adult Education Practice* that "studies on adult learning prove that general learning ability is unchanged in the whole stage of life."

The characteristics of adult psychology are clear learning objectives: Adult learners' learning is problem-solving rather than subject-centered, and they expect to apply their knowledge and skills immediately. On the one hand, this psychology makes learning direct and practical. Take a production quality inspector as an example. First, they must learn to read drawings and measure dimensions. In the learning process, they are more willing to learn and practice simultaneously to learn this skill more quickly.

On the other hand, it is easy to form an impetuous mentality and lose persistence and perseverance. For example, when learning the knowledge of computer operation, they think that as long as they can use Word, Excel, and so on, they are particularly resistant to the knowledge of how to program and how to maintain the computer, and they are easy to lose their confidence and interest in learning. This requires teachers in adult teaching; students should be trained and improved to understand the theoretical knowledge and then use the theoretical knowledge to distract and solve problems (Qin, 2017 : 16-18).

Learning psychological maturity-Adult learners are influenced by their age and social experience. On the one hand, their self-control is much higher than that of full-time students, and they are good at eliminating distractions, stabilizing their emotions, and concentrating their attention. Adult students, on the other hand, are on-the-job personnel, due to reasons such as work and family, can only spare evening or weekend time to learn, hard to full-time students have energy and learning environment to finish homework after class. Even some work and family chores affect learners' emotions, making them not. This requires that teachers give full play to students' learning autonomy and independence and put students in a leading position.

Strong understanding and weak memory-Adult learners have a strong understanding and can analyze problems in detail and depth. However, due to age, they begin to decline in hearing, vision and memory. They like to understand and master rather than memorize. They like to improve classroom efficiency and do not like to waste classroom teaching time, which requires teachers to closely link theoretical knowledge with specific examples or their practice in the teaching process and pay attention to giving play to learners' subjective initiative.

Have a strong sense of self-Since adult learners have their own complete set of world outlook, outlook on life and values, and have experienced social and interpersonal experience. Teachers' deterrence or pressure will not affect them too much, which requires teachers to encourage students to take the initiative to participate in teaching activities and stimulate their interest and confidence in learning.

The adult's learning process is a complex psychological activity process to explore and analyze the psychological and learning characteristics of adult education, research, and adult learning psychology and learning characteristics of effective learning methods and teaching methods. It can stimulate the adult student's subjective initiative to learn and also can develop the adult students' creativity. The biggest difference between adult students and teenagers lies in experience. Adult students have rich and varied experiences, while adolescent students have little or no experience. Experience has a special meaning in adult education because some experiences of adult students may help the resistance to teaching. Studies show that adults' learning ability peaks at about 30 years old and is stable and plateaus between 30 and 50 years old. Adults have incomparable advantages in understanding and logical reasoning. Psychological research shows: that people's greatest desire is to be a person who is affirmed. Everyone is indeed eager to be appreciated, especially teenagers and adults. Therefore, adult educators should fully appreciate the progress of adult students, cultivate their interest in learning, and enhance their self-confidence by combining their psychological characteristics (Hu, 2019 : 13-14)

According to Knowles, individuals begin to have a strong sense of independence when they grow up to youth and gradually transform into self-disciplined and independent adulthood. With the continuous maturation of individuals, all aspects of people have gradually entered a stable stage. Mature individuals begin to assume their responsibilities and obligations and be responsible for their behavior. Adult learning is a self-consciously oriented behavior, and once adults find that learning cannot meet their psychological expectations or learning needs are not met, they will quickly end learning. The independence of adults determines that educators should respect adults' dominant status, help them make their learning plans, help them choose learning content, and arrange learning progress according to their own needs (Li, 2021 : 1145-1148).

Unlike adolescent learners, adults have a variety of social experiences due to their rich life experiences. Experience is an important characteristic that distinguishes adult learners from adolescent learners. From this point of view, it can be said that experience is unique in adult education. It is very important to make full and reasonable use of adult rich and unique experiences for adult teaching activities. Of course, experience does not always have a positive effect on learning. It is like a double-edged sword, which can be a driving force or a hindrance. How to use the advantages of adult experience and avoid the negative effects is an issue that needs to be considered.

As individuals mature, people's concept of time also changes dramatically. As people enter adulthood, they become increasingly aware of the value of time and pay more and more attention to the effective use of the remaining time in life. The view of remaining time changes adults' expectations of learning and makes them pay more attention to the present. Different from teenagers' "delayed application" learning, adult learning is more "practical" and "purposeful." Adults hope that they can immediately use the knowledge learned to solve the difficulties and doubts in work and life and pay more attention to whether learning can bring immediate results. Because of adults' specific expectations of teaching activities, adult learning

is characterized by "problem orientation." In addition, the psychological characteristics of timeliness are also reflected in the efficient requirements of adult teaching activities.

Sichuan Chengdu Haitang Road Community Adult Pop Music Lovers

Founded in June 2020, Haitang Road Community governs Sansheng Street, Jinjiang District, Chengdu City, Sichuan Province, China, with a population of about 10,000 households. People of different genders, ages, and professions live in the same community. They all belong to a big "family." Still, because they are unfamiliar with each other, the community, as a big "parent," will try to regularly bring people together to participate in various activities and learning, deepen mutual understanding and enhance feelings. As a course that everyone can actively participate in, vocal music learning plays a vital role in strengthening the bonds among members. People unfamiliar with each other can gradually get familiar with each other through course interaction. In this process, a group of amateurs specializing in pop vocal music emerged. They have great enthusiasm for their major and hope to get more professional education, and are willing to spend more time and energy on systematic learning.

The origin of adult pop lovers

Community vocal music courses usually take place in university or concert halls for three months and don't start with pop singing. All the people together to participate in a large vocal music course, participate in the course of students is mainly the elderly, singing songs also mainly classical songs and art songs. Still, with the deepening of the curriculum and performance practice, the more involved, the younger adults are more and more. On the one hand, their participation has brought vitality to the course. Still, on the other, it has also brought problems. For younger adults, their leisure at ordinary times are in the habit of going to KTV to sing. their contact is more popular songs, classic or art of vocal music course professor of community songs for them would seem boring. So increase the pop vocal singing voice in the curriculum, and the suggestion is especially high.

To enrich the form of the course, the community gradually added the teaching of pop singing in the later vocal music course after consultation with teachers. In the short term, it did increase the enthusiasm of young students to learn, but after a long time, other problems appeared. The problems mainly focus on the teacher. The community is the classical styles of vocal music teachers. They usually contact pop vocals, but in music thought, teaching concepts and methods tend to classical style. The professional demands and pop vocal music lovers, so they hope can specifically ask a teacher to teach popular singing.

To put the life community spiritual civilization construction of the development, exquisite course construction of community. After listening to everybody's professional demands, community leaders determined to find a music class professional colleges and universities of the popular singing study were born to them in class, to teach the good results and separate them into the same class. Fans of pop vocal music were very happy when they heard that a teacher from a professional college would come to teach. They were determined to study hard and seize the hard-won opportunity. However, the course did not last long before problems arose again. This time, the problem mainly lies in both teachers and students. Professional class colleges and universities graduate, professional ability and music thinking is no problem, but the problem is the teaching method. Adopting the teaching mode of professional class colleges is molding by a training system. The college has a certain

professional basis and professional knowledge. Students are not professional college students, no professional foundation, fully by the standards of regular raw training study. Many students said they could not understand and master, so the efficiency is low, and the results are not high.

A people participated in the vocal music courses offered by the community in the whole course. In a private communication, she expressed most people's confusion - "how do amateur pop vocal music lovers learn professional courses?" The author later interviewed the graduate teacher who taught the course. He also expressed the same opinion - "the study of amateur pop music lovers should not be completely copied from the teaching model of professional colleges." Through the later course satisfaction survey, questionnaire survey, and other methods, the author proposed that we must open a new vocal music course suitable for their characteristics and demands according to their characteristics.



Figure 1. Learning music at Sichuan Chengdu Haitang Road Community Adult Pop Music Lovers

Adult pop vocal music lovers learning characteristics

Even if there are learning courses suitable for amateurs of pop vocal music, there are still some difficulties. First, the amateur participants of community pop vocal music courses come from all walks of life. They are not students of professional colleges. They have not received formal professional training since childhood. Professionals learn professional skills from childhood for more than a decade, which amateurs can't master in a short course of 3 months or so. Second, most enthusiasts participating in the course are adults who have already participated in the work. They need to work on weekdays and take care of their families. If they attend classes, they can only use weekends and have less time for independent practice. 3. Professionals have been exposed to and learning art since childhood and have gradually acquired feelings of art and cognition of "good and bad" since then. Amateurs have not experienced much artistic influence since childhood and lack professional cognition of "good and bad" in vocal music standards.

But nothing is absolute. Although there are many difficulties, according to the characteristics of amateurs, adults can explore their learning methods. First of all, adults with small compared to learn professional skills of students, professional ability are their disadvantage. Still, adults have mature minds and do not mind. They are more focused on learning, know to foster strengths and circumvent weaknesses, and will be circumvented in learning complex and too professional, but for their part in exercise and breakthrough. Song. For example, in a long phrase, the professional is likely to be completed to sing it in one breath. The midway to adopt different sound performance skills, but these are too complex for an amateur. They will adopt it does not affect the whole sentence phrases central idea in advance, using suitable ways of singing breath and sound control.

Second, adult amateurs don't have much time to practice compared to professional students who learn their craft early. Still, one of the learning characteristics of adults is that they have a good memory, use of time, and get things done efficiently. They have learned to use their time to deal with various things in their daily work and life, as we all know, even if the students have started to learn. It is also a must since childhood. It is easy to difficult, step-by-step practice. Intermediate will spend a lot of time on some simple and basic work. Time efficiency and work efficiency can be very good and fast work completed some they can do. For example, professional teachers will train children repeatedly through different works and songs to prevent them from forgetting their major points. Still, adults are good at grasping the key points and can finish their homework in a limited time. Finally, compared with professional students exposed to art since childhood, adults are less capable of art perception. However, they have grown up, and the increase in age also represents the increase in life experience and horizons. They have the most basic ability to distinguish "good and bad" in the major they are interested in. Amateurs can "see" the result of what may seem like boring work a teacher requires. The beginner skills of children are like a blank sheet of paper when they are learning. The lessons are done according to the requirements of the teacher. The final result of concrete is its appearance. They are not a concept, just slowly comprehending time and time. Practice and practice, and adults have certain life experiences and the field of vision. With a little guidance, They can "anticipate" results through ongoing work, further increasing motivation and efficiency in learning.



Figure 2. Practicing and performing at Sichuan Chengdu Haitang Road Community Adult Pop Music Lovers

Conclusion

Although the community learners of pop vocal music are amateurs, three goals can be expected for their teaching outcomes.

First, vocal music fans come to class. Their smallest and most direct goal is to professionally complete a favorite work, which is also the minimum goal that most students can complete. Students who want more professional singing first require teachers to provide a simple explanation of the basic elements of singing songs (tonality, rhythm, intonation, sound control, etc.). Secondly according to their conditions, thinking ability, and classroom voice to be directed, mainly to guide students can correct view of oneself ability whether can match the favorite songs. Again, the professional requirements are simplified in the process of singing, and the work is finally completed so that they can have a professional understanding of how to sing their favorite songs.

Recommendation

In addition to studying hard and practicing hard, students with good talent and conditions can further explore the other two goals after they complete the small goal of singing a good song. Second, talented, outstanding students of their mastery of the art of sound speed is quick. The thought is agile. Each time the complete song at the same time also can go to imagine. The song itself needs to use what kind of method to express the more relevant original intention even can have their special understanding of the professional confidence also greatly stimulate their desire. They will also imagine how to perform on the stage to meet their psychological demands, and some students who can play Musical Instruments will also sing songs through band cooperation. For this part of the students, studying vocal music builds confidence in singing and stage performance. Thirdly, after three months of study, some students become increasingly interested in pop vocal singing. They also slowly start to explore deep professional fields after completing the song singing and

stage performance, hoping to access more profound and interesting professional knowledge. We hope to learn and explore by ourselves without teachers' teaching. At the beginning of this course, researchers set up a complete and professional singing of a favorite song of amateur pop vocal fans. However, the third goal is the one they most hope to achieve, because as a professional pop singing teacher, researchers, of course, hope that everyone can love it and learn it.

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