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The Role of Music Education and Musical Culture Inheritance in Nanyin Performance in Fujian

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	Abstract
<p>Article History</p> <p>Article Submission 12 September 2022</p> <p>Revised Submission 24 October 2022</p> <p>Article Accepted 13 December 2022</p>	<p>Music art learning is a critical technique that is necessary for musical performance. The musicians without cultural association are fewer performers in their music festivals. Cultural music has a significant impact on the performance of individuals. The performers in musical events without music education are not appreciated by the participants. The purpose of this research is to investigate the relationship between music education and Nanyin performance by mediating the role of music art learning and moderating the role of musical culture inheritance. 366 respondents are considered for this study collected from the participants who are performers in music festivals. The research findings demonstrate the significant relationship between music education and Nanyin performance by mediating the role of music art learning and moderating the role of musical culture inheritance. This research has contributed a significant model to the body of knowledge. The current research scope is limited to Nanyin's performance and music education. Theoretically, this research has introduced new relationships of mediation and moderation in the framework of music education. Practically, this research is informative for improving the Nanyin performance with music education, musical culture inheritance, and music art learning. Finally, the future directions of the current study are based on the limitations that explain a way forward to the scholars to contribute to the coming research.</p> <p>Keywords: Music Education; Music Art Learning; Cultural Music Inheritance; Nanyin Performance; Music Innovation</p>

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Introduction

Music performance festivals are celebrated all over the world in nations that are valuing their cultural inheritance (Liu, Wan, Tu, Chen, & Wang, 2021). The music performers in these events are highly motivated to perform their cultural music in the best way to the participants (Elpus & Abril, 2019). Although, the performance of music is a talent and passion, in reality, the role of music education can't be neglected in music performance (Hess, 2018). The performance of music is an innovative passion but the art performance should be furnished with the opinions and values of the instructors (Lee & Liu, 2021). The music performers in Fuji are well learned for their performance, but apart from motivation, they are required to change their music bent to the cultural values and excellent performance (Burnsed & Jensen, 2021). Culture and music are interrelated and both of these entities can't be separated from each other (Schmidt, 2021). Music performance is the best way to perform innovatively; however, learning music can enhance the performance of musicians. Music art learning is important for better music performance (Li, 2021).

Music education is the education provided at different institutes for improving the quality of learning and performance (Toscher, 2020). Music education can be done in an innovative way when it is based on cultural association, as the performers are always concerned about their cultural values related to music (Bergee & Grashel, 2021). The role of music education in performance can't be neglected because the best performers are the best learners and they are effectively utilizing music innovation (Laes & Westerlund, 2018). Music innovation is the best opportunity for performers as they can perform well on the local as well as at the international festivals that are representing their culture (Conway, Marra, and Marra, 2020). The musicians are motivated for their performance, but it is required to train them properly with the intervention of cultural music for their better performance in an innovative way (Mellizo, 2020). The learning of music for festival performances can increase the performance of the musicians who are prepared for it (I. B. Gorbunova & Hiner, 2018).

Woody (2021) discussed the role of music education in music learning culturally. Espeland (2021) also discussed that music education is necessary for the appropriate performance of musicians. I. Gorbunova and Morozov (2020) reported that music education can increase the performance of musicians which is useful for the best learning of music. The study (Asmus, 2021) reported that music education helps students who have a passion for music learning because unless there is no passion for learning, there would be difficult for performing the music. Jaschke, Honing, and Scherder (2018) highlighted that music learning should be done in the best way because the performance of music is key to a successful career. Furthermore, Jaschke et al. (2018) demonstrated that music learning can improve the learner's performance, and music education must be developed properly to train the employees for music education. Above discussed studies have explained different aspects of music education and music art learning, but there is still a gap in the literature that has motivated the author for this research.

Thus, the objective of this research is to investigate the relationship between music education and Nanyin performance by mediating the role of music art learning and moderating the role of musical culture inheritance. This research has contributed a significant model to the body of knowledge. The current research scope is limited to Nanyin's performance and music education. Theoretically, this research has introduced new relationships of mediation and moderation in the framework of music education. Practically, this research is informative for improving the Nanyin performance with music education, musical culture inheritance, and music art learning. Finally, the future directions of the current study are based on the limitations that explain a way forward to scholars to contribute to the coming research.

Literature Review

In literature, many research works have explained the relationship between music education and music art learning. Bennett and Rowley (2019) pointed out that music art learning can be possible when the appropriate education related to music would be possible for the students. Nugraha, Florentinus, and Utomo (2018) asserted that music art is a passion, and the person only with music education and emotions can achieve it. Burwell, Carey, and Bennett (2019) highlighted

that music art learning is not an easy task because it helps to achieve the goals of music lovers when they have appropriate education in music. McCarthy (2016) asserted that music learning is not an easy task, however, with music education people can easily learn music art. Bell, J., and Bell, T (2018) reported that music education should be learned gradually because it can improve the learning of music art. Sims and Cassidy (2020) highlighted that people with a high passion for music are more motivated in music education because they consider it as an art. Kobilova, Sobirova, and Najmiddinov (2021) concluded that music art is reasonable to work for if music education is possible for people. Shaw (2020) pointed out that people or music artists who are willing to perform in cultural events should get a music education because it can furnish their ideas and talent. Koskela and Leppänen (2020) highlighted that music lovers can get the best information about music artists, as it is aesthetic sense to improve education with the help of hard work. Tom, Singh, Daigle, Marandola, and Wanderley (2020) rightly reported that music education is key to successful music learning for adults.

Hypothesis 1: Music education has an impact on music art learning.

Jo and Cho (2021) concluded that music education is a passion and every individual with a distinct personality want to get achievement in music learning. However, Regier (2021) concluded that music education is necessary to improve the performance of individuals who are willing to improve their music performance to the appropriate level. Soto (2018) reported that music innovation is necessary for better music education as it can facilitate individuals to perform in cultural events and festivals. Prest et al. (2021) highlighted that music education can provide better learning to students who are devoted to performing in cultural events. Similarly, Saputra (2021) reported that successful music festivals are won by individuals who have a proper sense of music education and who also have appropriate information about its learning. Said & Abramides (2020) highlighted that music learning is an art because performing in the cultural festival is not a simple task; however, it requires that music education should be provided appropriately for better learning and understanding of the individuals. Daubney and Fautley (2020) concluded that music learning should be done passionately to develop a positive attitude for the students regarding their music education. Tian (2020) explained that for cultural events' success, music art learning is important as it can facilitate the learners for better learning and appropriate development of music for innovative performance. Powell et al. (2020) highlighted that the cultural events in Africa are possibly successful when students having music education participate in these events for better learning. Bates, Gossett, and Stimeling (2020) concluded that the importance of music education can't be neglected as students with music education perform better than students who don't have access to music education.

Hypothesis 2: Music education has an impact on Nanyin's performance.

Hess (2018) concludes the music art is the learning process improves the learning capacity of the students, and it is a useful technique for improving performance in different traditional events. Cayari (2018) highlighted that individuals who have music art knowledge manage to perform well in cultural festivals according to their performance. Kos Jr (2018) asserted that the performance of learners can be improved with innovative learning processes that can provide sustainable work in the music education system. Palkki and Sauerland (2019) reported that music art learning is a key to successful performance in cultural festivals. Elpus and Abril (2019) added that music art learning is a very informative trait of individuals and it helps to improve music learning in a better way. Johnson, 2020 concluded that the cultural festival's performance can be improved productively if music lovers have the experience of music art. Pitt (2020) concluded that learning music is necessary if the participants are using this talent for a professional career in cultural festivals. Liu et al. (2021) highlighted that learners in any art should be highly motivated to improve their performance productively when they have access to music art learning. Lee and Liu (2021) also concluded that individuals with music-learning talent are more productive in their work as they believe that music art learning can improve their quality of performance. Also, Chen and Wong (2022) highlighted that music art learning is a continuous process because, over time, the practice in the workplace can improve the working quality of the learners.

Hypothesis 3: Music art learning has an impact on Nanyin's performance.

Hypothesis 4: Music art learning mediates the relationship between music education and Nanyin performance.

The culture of music is found in every tradition and nation because it is an art and useful for the catharsis of the public (Burnsed & Jensen, 2021). However, Toscher (2020) reported that the music art learning can be improved in a better way when cultural music should be taught to the students in the music class. Similarly, Laes and Westerlund (2018) concluded that the trained employees of any organization can work in a better way to improve their cultural performance and music art learning when they believe the music learning is useful for their cultural values. Schmidt (2021) highlighted that music is a passion, but when cultural music is used in music education classes, it would be reasonable for the students to learn it innovatively. Chen and Wong (2022) highlighted that the performance of the musician in any cultural event can be increased if it greatly emphasizes his understanding of music education. Kos Jr (2018) reported that passionate individuals for music have a keen interest in music performance, and they want to develop their music education with their cultural association. Powell et al. (2020) asserted that music learning is an art; however, this art can be interesting when music learning would be an innovative way. Tian (2020) highlighted that music learning should be done in the best way, and the performance of music education should be appropriate for the cultural festivals. According to Saputra (2021), cultural learning of music is useful for enhancing the learning ability of the music for their music performance.

Hypothesis 5: Musical culture inheritance moderates the relationship between music education and Nanyin performance.

Based on the above literature discussion, the following study model has been developed as shown in Figure 1.

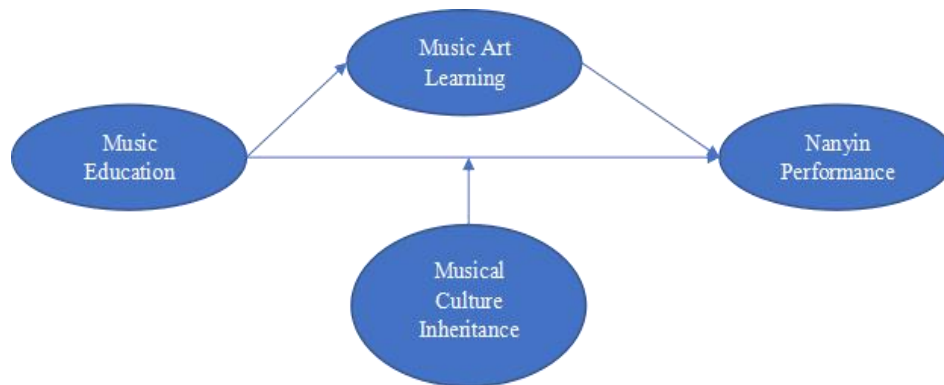


Figure 1. Study model

Methodology

The "primary data" is considered for this research because studies on music education found in the literature have collected primary data. Furthermore, a "five-point Likert scale" questionnaire was developed for this study as it is an easy method to collect the data. The "population" of this study were the music performers in Nanyin performance in Fujian, because they are the 'respondents' of this research. The questionnaire for this study is developed by adapting the "measurement scale" from the earlier studies that are based on the expert opinions. The "face validity" of the adapted scale was also tested by this study for its valid findings. The scale items for "music education" were adapted from Chin and Rickard (2012) by checking the "reliability" with factor loadings and Cronbach alpha. These items were valid because of the value " $\alpha > 0.71$ ". Secondly, the scale items for "music art learning" were adapted from Asmus (2021) by checking the "reliability" with factor loadings and Cronbach alpha. These items were valid because of the value " $\alpha > 0.88$ ". Thirdly, the scale items for "Nanyin performance" were adapted from Chin and Rickard (2012) by checking the "reliability" with factor loadings and Cronbach alpha. These items were valid because of the value " $\alpha > 0.83$ ". Finally, the scale items for "music culture inheritance" were adapted from Chin and Rickard (2012) by checking the "reliability" with factor loadings and Cronbach alpha. These items were valid because of the value " $\alpha > 0.77$ ". After the questionnaire development, it was distributed to the respondents. 400 questionnaires were distributed to all music performers, and 366 complete questionnaires were collected back for the study findings.

The "Smart PLS" software is used in this study for data analysis and findings. The adapted items are presented in Appendix 1.

Results

"Skewness and kurtosis values" are checked for the "normality test" with Smart PLS. Hair Jr, Howard, and Nitzl (2020) state that when the value is not "below + 1.0", the distribution is "right-skewed", and when the value is not "greater than -1.0", the distribution is "left-skewed". Henseler et al. (2014) furthermore, explained that for "kurtosis", when the value is not "less than + 1.0", the distribution is "leptokurtic", and when the value is not greater "than -1.0", the distribution is "platykurtik". Based on Table 1, this research has normal "kurtosis and skewness."

Table 1. Normality Test

Items	No.	Mean	Standard Deviation	Excess Kurtosis	Skewness
MAL1	1	3.255	1.38	-0.014	0.006
MAL2	2	3.258	1.776	-0.461	0.428
MAL3	3	3.548	1.874	-0.697	0.331
MAL4	4	3.444	1.858	-0.618	0.391
ME1	5	3.515	1.699	-0.297	0.326
ME2	6	3.474	1.756	-0.48	0.252
ME3	7	3.532	1.832	-0.725	0.198
NP1	8	3.721	1.808	-0.602	0.196
NP2	9	3.712	1.87	-0.723	0.264
NP3	10	3.707	1.881	-0.63	0.37
NP4	11	3.57	1.832	-0.543	0.387
NP5	12	3.658	1.819	-0.506	0.377
NP6	13	3.638	1.809	-0.536	0.345
NP7	14	3.501	1.746	-0.35	0.402
NP8	15	3.562	1.853	-0.71	0.218
MCI1	16	3.463	1.836	-0.618	0.299
MCI2	17	3.649	1.682	-0.332	0.268
MCI3	18	2.91	1.367	0.145	0.597
MCI4	19	3.027	1.336	1.13	0.967
MCI5	20	3.104	1.258	1.7	0.987
MCI6	21	3.063	1.303	0.93	0.749
MCI7	22	3.066	1.221	1.028	0.608

"Measurement model" is tested with "Cronbach alpha (α), factor loadings, composite reliability (CR) and average variance extracted (AVE) values." The "factor loadings" were determined for the validity of the items in the study. The threshold "factor loadings > 0.60" is achieved and the study has valid items (Table 2).

Table 2. Factor Loadings

Constructs	Items	Music Art Learning	Music Education	Musical Culture Inheritance	Nanyin Performance
Music Art Learning	MAL1	0.888			
	MAL2	0.892			
	MAL3	0.901			
	MAL4	0.887			
Musical Culture Inheritance	MCI1			0.806	
	MCI2			0.791	
	MCI3			0.829	
	MCI4			0.852	
	MCI5			0.815	
	MCI6			0.822	
	MCI7			0.829	
Music Education	ME1		0.947		
	ME2		0.941		
	ME3		0.93		
Nanyin Performance	NP1				0.87
	NP2				0.903
	NP3				0.909
	NP4				0.896
	NP5				0.849
	NP6				0.901
	NP7				0.885
	NP8				0.892

Furthermore, the threshold " $\alpha > 0.70$ ", " $CR > 0.70$ " and " $AVE > 0.50$ " recommended by Ramayah et al. (2018) and Hair Jr, Sarstedt, Hopkins and Kuppelwieser (2014) are also achieved by this study which is also important to the "reliability and validity" of the research. The findings are available (Table 3). The "measurement model" is available (Figure 2).

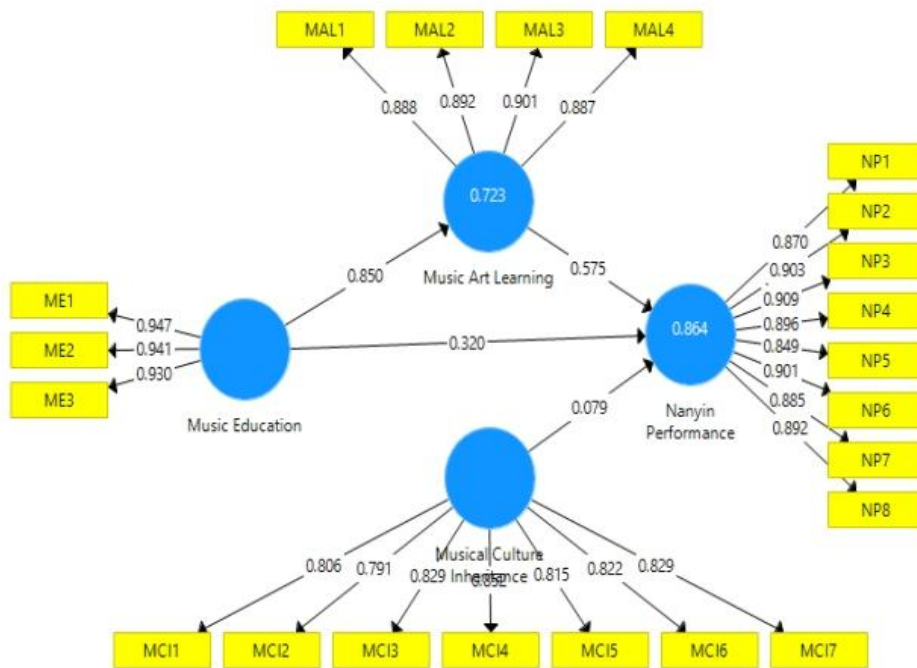


Figure 2. Measurement Model

Table 3. Alpha, CR, and AVE

Constructs	Alpha	CR	AVE
Music Art Learning	0.915	0.94	0.796
Music Education	0.933	0.958	0.883
Musical Culture Inheritance	0.921	0.935	0.674
Nanyin Performance	0.962	0.968	0.789

"Cross-loadings" were also checked in this research. The study identified "the cross-loading values of each scale item are different from the loadings of other variables". In this way, "discriminant validity" in the "scale items" is apparent in this study. The findings are available in Table 4.

Table 4. Discriminant validity-cross loadings

Items	Music Art Learning	Music Education	Musical Culture Inheritance	Nanyin Performance
MAL1	0.888	0.762	0.767	0.811
MAL2	0.892	0.806	0.686	0.795
MAL3	0.901	0.744	0.685	0.824
MAL4	0.887	0.721	0.713	0.821
MCI1	0.781	0.788	0.806	0.827
MCI2	0.777	0.735	0.791	0.796
MCI3	0.596	0.571	0.829	0.547
MCI4	0.584	0.558	0.852	0.56
MCI5	0.531	0.494	0.815	0.497
MCI6	0.55	0.514	0.822	0.489
MCI7	0.615	0.563	0.829	0.58
ME1	0.78	0.947	0.744	0.816
ME2	0.814	0.941	0.707	0.828
ME3	0.802	0.93	0.702	0.807
NP1	0.805	0.81	0.689	0.87
NP2	0.827	0.793	0.727	0.903
NP3	0.846	0.815	0.7	0.909
NP4	0.802	0.759	0.708	0.896
NP5	0.787	0.689	0.662	0.849
NP6	0.797	0.724	0.662	0.901
NP7	0.79	0.75	0.683	0.885
NP8	0.815	0.831	0.731	0.892

At the same time "discriminant validity" is also checked in current research with the "Heteritrait-Monotrait (HTMT)" test. Gold, Malhotra, and Segars (2001) recommended the threshold "HTMT < 0.90" for ostensible discriminant validity. The current research has "discriminant validity" and findings are available in Table 5.

Table 5. Discriminant validity-HTMT

	Music Art Learning	Music Education	Musical Culture Inheritance	Nanyin Performance
Music Art Learning				
Music Education	0.821			
Musical Culture Inheritance	0.838	0.79		
Nanyin Performance	0.671	0.616	0.791	

For hypotheses findings, the "structural model" test is running in this study. According to (Ringle, Da Silva, & Bido, 2015), the threshold for significant results of the hypothesis is " $t > 1.96$ and $p < 0.05$ ". The findings disclose the first hypothesis is accepted " $\beta = 0, t = 0$ and $p = 0$ " and the impact of music education is outstanding on music art learning. Besides, the results disclose the second hypothesis is accepted " $\beta = 0, t = 0$ and $p = 0$ " and the impact of music education is outstanding on Nanyin's performance. Thirdly, the results disclose the third hypothesis is accepted " $\beta = 0, t = 0$ and $p = 0$ " and the impact of music art culture is outstanding on Nanyin's performance. Also, the results disclose the fourth hypothesis is accepted " $\beta = 0, t = 0$ and $p = 0$ " and the mediating impact of music art learning between music education is significant on Nanyin performance (see Table 6). The results are displayed in Figure 3. Finally, the results disclose the fifth hypothesis is accepted " $\beta = 0, t = 0$ and $p = 0$ " and the moderating impact of musical culture inheritance between music education is significant on Nanyin's performance is significant. Moreover, this moderation strengthens the positive relationship between these two variables (Figure 4).

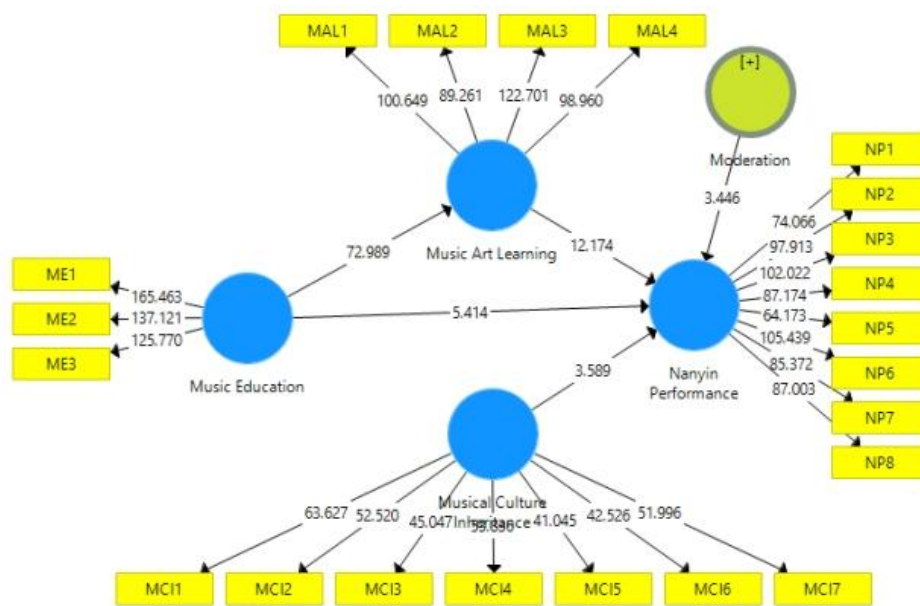


Figure 3. Structural Model

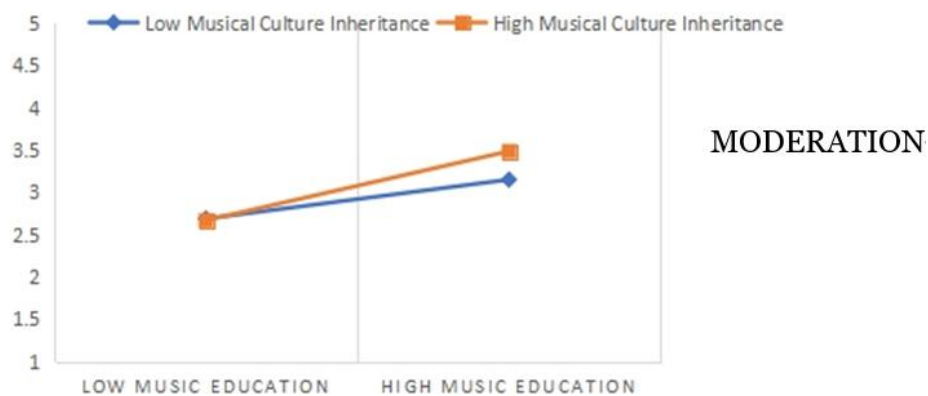


Figure 4. Moderation of musical culture inheritance

Table 6. Hypotheses results

Path	Beta	STD	t	p
Music Education -> Music Art Learning	0.85	0.012	72.989	0
Music Education -> Nanyin Performance	0.299	0.055	5.414	0
Music Art Learning -> Nanyin Performance	0.578	0.047	12.174	0
Music Education -> Music Art Learning -> Nanyin Performance	0.491	0.041	12.086	0
Moderation -> Nanyin Performance	0.089	0.026	3.446	0.0001

"PLS Blindfolding" findings are employed for predictive relevance tests. Wong (2013) reported, "the value of Q² must not be below 0 for predictive relevance." Hence, this research obtained "strong predictive relevance". The results are available in Table 7.

Table 7. Blindfolding-predictive relevance

Construct	SSO	SSE	Q ² (=1-SSE/SSO)
Nanyin Performance	2920	947.629	0.675

Discussion

The objective of this research is achieved by its significant findings. All hypotheses of the research are significant. The first hypothesis is accepted and the impact of music education on music art learning is significant. Also, Laes and Westerlund (2018) concluded that music education is useful for cultural performance because it is necessary to improve the quality of learning. Kobilova et al. (2021) furthermore, concluded that music innovation is a process that facilitates music lovers for their better performance and advanced learning. Kos Jr (2018) highlighted that music art learning is a process of music improvement. Li (2021) reported that artists with better music performance are always interested to learn new in the field of music for their appropriate performance.

Secondly, the other hypothesis representing the impact of music education on Nanyin's performance is also accepted. Similarly, Nugraha, Sumaryanto, and Utomo (2018) concluded that music education is an appropriate way to a music performance that is useful for performers who are participating in the cultural festivals. Toscher (2020) also highlighted that the performance of cultural festival can be improved if the music education is appropriately delivered to students who are passionate about music education. Meanwhile, Espeland (2021) also demonstrated that music education is a key to successful learning and performance of music in different festivals. Powell et al. (2020) asserted that individuals with a passion to perform at cultural events must be highly motivated about their performance in an innovative way to improve their music quality.

Thirdly, this study's findings also accept hypothesis three explaining the impact of music art learning on Nanyin's performance. Elpus and Abril (2019) concluded that the music learning performance is necessary for better performance of the musicians. Also, Lee and Liu (2021) highlighted that music art learning is a successful way to improve the quality of music by learning from the master trainers who can facilitate better working. Mellizo (2020) enriched the literature by explaining the remarkable relationship between music learning and performance in cultural events. Asmus (2021) pointed out that music learning innovatively can facilitate better to improve in the quality of music if individuals are highly motivated to their better performance in cultural events. Burwell et al. (2019) reported that cultural events are significantly important for music learning and music performance.

Fourthly, the mediating hypothesis of this research is accepted by the research findings. No doubt, this relationship was not discussed in the earlier research, yet the studies in the literature support this hypothesis. Li (2021) pointed out that the performance of art and music can be

improved with music learning ability and music education. According to Palkki and Sauerland (2019), music art learning is an innovative process and this process can be improved with reasonable learning and performance of work. Laes and Westerlund (2018) highlighted that the music learning intensity of performers can be improved when they are supported to learn music in a cultural way for their performance in the festivals. Sims and Cassidy (2020) asserted that music learning is a technique and it can be achieved with music education and music art learning-related attitudes of the musicians.

Finally, the moderating hypothesis of the research is accepted as music culture inheritance moderates the relationship between music education and Nanyin performance. This relationship is new in the body of knowledge; however, it is also supported by earlier studies. Cayari (2018) pointed out that cultural festivals are important to performance, but when cultural music education is appropriate, it can improve the performance of musicians in an innovative way. I. B. Gorbunova and Hiner (2018) reported that the cultural events are noteworthy for better performance of music, yet the cultural music inheritance is necessary for the better learning of the artists. Kobilova et al. (2021) pointed out that music learning is to improve the quality of performance, but the innovation in music by education can increase the cultural events performance. Hess (2018) also highlighted that music learning for better festivals is reasonable for the people when they are devoted to learning it.

Conclusion

Theoretically as well as practically, this research has reasonable implications that are noteworthy for literature and practice. The study contributed a unique model to the body of knowledge that was not presented by any earlier research. This model is significant in its implications because the variables taken in this model are representing new relationships in the literature. The study has introduced music education as a significant variable for Nanyin's performance as the earlier studies neglected this relationship in findings. Furthermore, this study added a new relationship in literature by explaining the significant relationship between music art learning and Nanyin performance. This relationship was not evident in the earlier research. Meanwhile, the relationship of mediation developed by this research is a noteworthy contribution of this research as it highlighted that music art learning mediates the relationship between music education and Nanyin performance. Also, the moderating relationship developed by this research findings was not addressed by the earlier research. The study contributed to the moderating relationship of musical culture inheritance between the relationship of music education and Nanyin performance. Therefore, the model developed by this research is significant in the body of literature as it has presented new relationships in literature. Theoretically, the researchers would enhance their understanding of music education and music art learning after understanding the relationship developed by this research.

On the other hand, this research has remarkable practical implications that are also critically important for improving the performance of musicians in Nanyin performance. To start, this study demonstrates that appropriate music education should be provided to musicians about their learning as it is the best way to get a proper understanding of music. Music education should be delivered gradually with practice because practice makes things perfect. Furthermore, cultural music should be used in music practice because cultural music is considered the key to the successful learning and performance of musicians. Meanwhile, the performers should be motivated to perform their learning performance with cultural music as it enhances the quality of learning and provides better intensity to the learning, and develops a better understanding. Moreover, music art learning is also a key to the successful performance the music in cultural music festivals. Overall, the education of music should be designed skillfully and all of the necessary apparatus should be designed for the musical performance of the participants. The music classroom should use the cultural association and inheritance of the musicians for providing them with better learning about the music for their music performance. Music performance is an art, and the teachers in music class should understand the mental ability of each student of music, and train them accordingly for their best performance in the cultural events. Culture matters a lot in the Nanyin performance; therefore, cultural music must be the preference

of the music learners because it is a useful way to improve their performance with innovative methods of learning. Many focus on music art learning can improve the quality of learning and quality of performance that is necessary for students who are students of different music classes.

Future Research

The obtained findings of this research demonstrated the significant relationship between music education and Nanyin performance by mediating the role of music art learning and moderating the role of musical culture inheritance. This research has contributed a significant model to the body of knowledge. However, this study has some limitations. Music education is discussed in this research but the supportive factors for music education are not discussed in it. Thereafter, further research should consider the impact of access to music learning for music education to validate these research findings. Secondly, the study has highlighted the mediating impact of music art learning. However, future research should explore further dimensions and types of music art learning. Finally, the research explained the moderating impact of the musical cultural festival, but it has not discussed the supporting factors for it. Future research may focus on the relationship between music performance as a moderator. Thus, these directions would have significant contributions to the literature.

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Appendix 1

Constructs	Items
Musical Culture Inheritance	"I often listen to cultural music when I'm feeling down.
	Specific types of cultural music make me feel better.
	Cultural music often takes away tension at the end of the day.
	I often listen to new cultural compositions.
	I use a particular type of cultural music to get me through tough times.
	Cultural music is often a source of inspiration for me.
	Certain types of cultural music help me think."
Nanyin Performance	"Mastering a piece of music gives me greater recognition as a performer.
	Practice helps me improve my music performance skills.
	Performing music is emotionally rewarding for me.
	I often get recognition from my friends for performing in a group.
	I often look forward to attending music performances with my friends.
	Being able to improvise whilst performing music gives me a great sense of satisfaction.
	Music performance demonstrates my knowledge of music theory.
	I feel good when my performance is applauded."
Music Education	"Having a similar taste in music often helps me relate better to my peers
	I can make more friends when we like the same type of music.
	There is a greater connection with my friends when we like the same music."
Music Art learning	"Music art learning is an easy process.
	Traditional music art learning was easy.
	Technology helps in music art learning.
	Technology makes easier the way of learning."