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GENERIC STYLE MUSIC PREFERENCES OF URBAN SOUTH AFRICAN STUDENTS

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Abstract

The purpose of this exploratory study was to measure the music preferences of South African, junior secondary students and to find out what variables had an influence on their music preference decisions. LeBlanc's (1982) Model of the Sources of Variation in Music Preference was used as the theoretical background and guide to the choice of variables for this study. After a pilot test, 10 generic styles made up of Popular and Classical music excerpts were chosen for the listening test. Through purposive sampling, a total of 548 students were chosen from schools in three urban settings in South Africa. The sample was made up of African, Coloured, Indian and White students of both genders. Only a small percentage of musically trained students were part of this sample.

From LeBlanc's model, The Listener set of variables included musical ability, musical training, sex (gender), ethnic group (race and home language), socio-economic status and age were investigated through both the quantitative and qualitative methods of research. Similarly, The Music set of variables included the physical properties of stimulus, the complexity of stimulus and the referential meaning of stimulus were also used. The Environment variables that were used were, the media, the family, peers, educators and authority figures. The quantitative data was obtained through the listening test where students indicated their music preference on a 5-point rating scale. The qualitative data was acquired through in-depth interviews and behavioural observation of students during the listening test. Data from this behavioural observation procedure was abandoned due to insufficient detail of results.

From the answers to four of the main research questions it was found that Reggae was the most preferred generic style of music while Western Pop, Gospel, S A Pop, Jazz, Rock, Traditional African, Western Choral, Western Classical and Indian Classical were rated in descending order. An overwhelming preference for Pop music over Classical music was indicated and this was seen as typical of the music preference of adolescents in countries abroad.

In a test-retest design, only three styles out of ten showed a difference in students' preference ratings over a short-term period. Significant relationships were found to exist between students' preference decisions and race, home language and age. Musical training and sex were significantly related to the preference decisions of only 3 and 4 generic styles of music, respectively. Lyrics and rhythm were indicated as most influential in students' liking of music, and fast tempo, slow tempo, instruments, melody and harmony had a decreasing influence over students music liking. Media had the most influence on students' preference ratings and peers, the second most influence. Family and educators showed lower influences over student's music preference ratings.

A prescriptive discussion on how to use these results within South African education was presented and a recommendation for future researchers concluded this study of generic style music preferences of urban South African students.

Title: *Generic Style Music Preferences of Urban South African Students*

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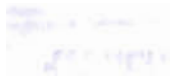
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✓

DEDICATION:



*I Dedicate this Thesis
To the Memory of My Father
DAVID JAMES
Who passed away
Before I could
Complete
This Thesis*

PREFACE

As a musician and music educator, I am inspired by many types of music and believe that it has wonderful powers to heal the mind, body and soul. Its presence can bring people together and communicate peace, harmony and joy among humans. The positive effect that music offers makes it an exceptional phenomenon to have and use fruitfully in our lives.

Music is full of imitations and contrasts and presents a plethora of sounds that can be perceived in an enjoyable and meaningful way. It is in this meaningful way that I want to use music to communicate this thesis based on my research into music preferences of South African students.

It is my decision to use the basic design of the *Sonata-Allegro* form from the Western Classical period of history, with slight modifications to add interest and metaphor to my thesis as it unfolds from beginning to end. This form of music has been seen by many composers as a 'natural and consistent sequence of presenting musical ideas' (Walton 1974:167). The thematic material is presented in the *Exposition*. These ideas are then developed creatively in the *Development*, and the themes reappear exactly or with modification in the *Recapitulation*. Various composers have used this as the 'basic skeleton' in their compositions. This form has been altered, adapted, modified and moulded by each composer who treated each creation in a 'unique and stylistically appropriate way'.

I chose to use this form, altered and modified in an appropriate way, to unfold the sequence of the presentation of my thesis on music preferences. In addition to the basic form, I added other sections from other forms of music. These are: a *Prelude* section as an introduction, an *Episode* in terms of a parenthetical addition to allow the theoretical framework to be added, and a *Finale* in terms of concluding evidence from my study. Although the main results from my study showed that my sample preferred Pop music to Classical music, I chose to use this modified Western Classical form as the basic design for my written presentation. This is how my design will look:

Chapter 1 *The Prelude:* An introduction to the thesis as a whole, introducing all the principal "themes and motives" that will be carried throughout the thesis.

Chapter 2 *The Exposition:* As a form of a literature review to expose various ideas, meanings and explanations from the sources of literature that will be used to direct and propel the thesis forward.

Chapter 3 *An Episode:* In addition to the exposition, a further idea from the literature that serves as a theoretical framework to the thesis.

Chapter 4 *The Development:* The main "themes and motives" are further developed as an "unravelling of a plot" to describe the methodology used in the research process of this particular study.

Chapter 5 *The Recapitulation:* The main “themes and motives” are re-stated to elicit answers and descriptions from the collected data to present the research results of this study.

Chapter 6 *The Finale:* By using material from the first five chapters, this final movement will be presented as the conclusion to the thesis.

As the creator of this thesis, I wish to present a clear and informative composition of the *Generic Style Music Preferences of South African Students*.

* Walton, Charles. W. 1974. *Basic Forms in Music*. New York: Alfred Publishers

J.S.James

December 2000

LIST OF TABLES

1	Generic Styles of Popular and Classical Music for the Study	17
2	List of music excerpts used in the pilot study	65
3	Example of grade 9 student ages in South African schools	69
4	List of music excerpts used in the listening test	71
5	Physical properties of stimulus describing each style of music	74
6	Time frame between test and retest	76
7	Types of questions asked during interviews	79
8	Student sample according to city	86
9	Student sample according to former education departments	87
10	Student sample according to race	87
11	Student sample according to musical training	88
12	Student sample according to sex	88
13	Student sample according to age in grade 9	89
14	Student sample according to home language	90
15	Sample of interviewees according to variables	91
16	Generic style music preferences of South African students in %	94
17	Generic style music preferences of interviewees in %	96
18	Students' music preferences according to three urban areas	98
19	Test & retest proportions showing different ratings for each style	101
20	Relationships between music preferences and <i>listener</i> variables	105
21	Frequencies of <i>physical properties of stimulus</i> & music preferences	112
22	Frequencies of <i>environmental</i> factors & music preference	117
23.1	Results of pilot test on the choice of music styles	156
23.2	Results of pilot test on the length of listening time of excerpts	157
24.1	Cross-tabs between music styles and four <i>listener</i> variables	158
24.2	Cross-tabs between music styles and one <i>listener</i> variable	159
25.1	Interviewee responses: <i>Listener</i> variables & Reggae	160
25.2	Interviewee responses: <i>Listener</i> variables & Western Pop	161
25.3	Interviewee responses: <i>Listener</i> variables & Gospel	162
25.4	Interviewee responses: <i>Listener</i> variables & S A Pop	163

25.5	Interviewee responses: <i>Listener</i> variables & Jazz	164
25.6	Interviewee responses: <i>Listener</i> variables & Rock	165
25.7	Interviewee responses: <i>Listener</i> variables & Traditional African	166
25.8	Interviewee responses: <i>Listener</i> variables & Western Choral	167
25.9	Interviewee responses: <i>Listener</i> variables & Western Classical	168
25.10	Interviewee responses: <i>Listener</i> variables & Indian Classical	169
25.11	Interviewee responses: <i>Music</i> variables & Reggae	170
25.12	Interviewee responses: <i>Music</i> variables & Western Pop	170
25.13	Interviewee responses: <i>Music</i> variables & Gospel	171
25.14	Interviewee responses: <i>Music</i> variables & S A Pop	171
25.15	Interviewee responses: <i>Music</i> variables & Jazz	172
25.16	Interviewee responses: <i>Music</i> variables & Rock	172
25.17	Interviewee responses: <i>Music</i> variables & Traditional African	173
25.18	Interviewee responses: <i>Music</i> variables & Western Choral	173
25.19	Interviewee responses: <i>Music</i> variables & Western Classical	174
25.20	Interviewee responses: <i>Music</i> variables & Indian Classical	174
25.21	Interviewee responses: <i>Environment</i> variables & Reggae	175
25.22	Interviewee responses: <i>Environment</i> variables & Western Pop	176
25.23	Interviewee responses: <i>Environment</i> variables & Gospel	177
25.24	Interviewee responses: <i>Environment</i> variables & S A Pop	178
25.25	Interviewee responses: <i>Environment</i> variables & Jazz	179
25.26	Interviewee responses: <i>Environment</i> variables & Rock	180
25.27	Interviewee responses: <i>Environment</i> variables & Traditional African	181
25.28	Interviewee responses: <i>Environment</i> variables & Western Choral	182
25.29	Interviewee responses: <i>Environment</i> variables & Western Classical	183
25.30	Interviewee responses: <i>Environment</i> variables & Indian Classical	184

LIST OF FIGURES

Figure 1:	LeBlanc’s Model of the Source of Variation in Music Preference	46
Figure 2:	Sample according to <i>Race</i>	87
Figure 3:	Sample according to <i>Musical Training</i>	88
Figure 4:	Sample according to <i>Age</i>	89
Figure 5:	Showing the Generic Style Music Preferences of South African students (bar graph)	94
Figure 5.1:	Showing the Generic Style Music Preference of South African students (line graph)	95
Figure 6:	Generic Style Music Preference of 3 Urban areas	98
Figure 7:	The different results between the Test and Retest	101
Figure 8:	The influence of <i>Physical Properties of Stimulus</i> variables on students’ music preference	112

ABBREVIATIONS

DET	Department of Education and Training (Education Department for Africans)
DJ	Disc Jockey
HOA	House of Assembly (Education Department for Whites)
HOD	House of Delegates (Education Department for Indians)
HOR	House of Representatives (Education Department for Coloureds)
Ind Class	Indian Classical
Pop	Pop music
S A Pop	South African Pop music
Trad Afr	Traditional African music
TV	Television
UDW	University of Durban Westville
USA	United States of America
W Chor	Western Choral music
W Class	Western Classical music
W Pop	Western Pop music

TABLE OF CONTENTS

Abstract	i
Acknowledgement	ii
Dedication	iii
Preface	iv-v
List of Tables	vi-vii
List of Figures	viii
Abbreviations	ix
Contents	
CHAPTER ONE:	
<u>THE PRELUDE</u>	
1.1 Sketching the Landscape	1
1.2 Objectives of the Study	1
1.2.1 The Research Questions	3
1.3 The Literature Context	3
1.4 Theoretical Framework	8
1.5 South African Music Education: past and present	9
1.6 Rationale	14
1.7 An Overview of the Methodology	15
1.8 Organization of the Thesis	18
CHAPTER TWO:	
<u>THE EXPOSITION:</u>	
2.1 Introducing Music Preference Literature	20
2.1.1 Concepts of Music Preference	20
2.2 Concepts of Music, Music Listening and the Listener	21
2.3 Studies Completed Internationally	23
2.3.1 Review Articles on Music Preference Studies	23
2.3.2 A Theory of Music Preference	25
2.3.3 Music Preference Studies under “The Music”variable	25
2.3.3.1 Music Styles	25

2.3.3.2 Music Elements	31
2.3.4. Music Preference Studies under “The Environment” variables	34
2.3.5. Music Preference Studies under “The Listener” variables	36
2.4. Completed Music Preference Studies in South Africa	40
2.5. General Comments on Music Preference Studies	42
2.6. Concluding This Exposition	42

CHAPTER THREE:

AN EPISODE:

3.1 Introduction to The Theoretical Framework	44
3.2 Diagram of LeBlanc’s Model	46
3.3 A Visual and Theoretical Analysis of the Model	47
3.3.1. The Music Variables	48
3.3.2. The Media Variables	49
3.3.3. The Environment Variables	49
3.3.4. The Listener Variables	50
3.4. Applying Music Preference Study to a South African Situation	52
3.5. Using LeBlanc’s Model in a South African Context	53
3.5.1. Use of Terminology	56

CHAPTER FOUR:

THE DEVELOPMENT:

4.1. Introduction to The Methodology	58
4.2. Methodologies Used in this Study	58
4.2.1. Relating the Method to LeBlanc’s Music Preference Model	59
4.2.2. Music Styles Chosen for the Study	61
4.3. Data Collection Strategy	62

4.3.1.	The Pilot Study	63
4.3.2.	Quantitative Data Collection	67
4.3.2.1.	Sample	67
4.3.2.2.	Instruments	69
4.3.2.3.	Procedure	74
4.3.3.	Qualitative Data Collection	76
4.3.3.1.	Sample, Instruments and Procedures	78
4.4.	Data Analysis	80

CHAPTER FIVE:

THE RECAPITULATION

5.1.	Introduction to the Findings	83
5.1.1.	The Reliability of the Study	83
5.2.	Descriptions of the Sample	84
5.3.	Results of the Research Questions	91
5.3.1.	What are the Preferences for Different Generic Styles of Music among Urban Junior Secondary Students in South Africa?	92
5.3.2.	What are the Comparative Preferences for Different Generic Styles of Music of Students from Three Urban Areas in South Africa?	96
5.3.3.	Is there a Difference in Students' Preference Ratings over Time?	99
5.3.4.	Are Important Social and Cultural Variables Related to Students' Music Preference Ratings?	102
5.3.5.	What are the Physical Properties of Music that Account for the Music Preferences of Students?	109
5.3.6.	What Environmental Factors Influence the Music Preference of Students?	116
5.4.	Conclusion to Chapter Five	120

CHAPTER SIX:

FINALE

6.1	Synthesising the Argument	124
6.1.1.	How the Results Fitted into LeBlanc’s Model	124
6.2	How the Results can be Applied to Society	130
6.2.1.	How to use the Results in Education	130
6.2.2.	How to use the Results in Therapy	135
6.2.3.	How to use the Results in the Media	136
6.3	Limitations to the Study	137
6.4	Recommendations for Future Research	138
6.5	Concluding Remarks	139
Bibliography		140
Discography		149
Appendices		151
Appendix A		152
Appendix B		156
Appendix C		158
Appendix D		160
Declaration		185

END

CHAPTER ONE

THE PRELUDE

1.1 Sketching the Research Landscape

Music plays an important role in the lives of adolescents. Zillman and Gan (1997:162) describe music as being 'a primary objective of adolescents in industrialised society'. Jaffe (1998) discovered that listening to music was highest on the list of adolescent leisure pursuits. Studies suggest that adolescents often prefer specific styles of music to which they relate in their own subjective way or within a social group to which they belong (Frith 1981; North and Hargreaves 1999). This is the reason why I chose to study South African adolescents and their music preferences. This decision also grew out of my experience with preparing future music and secondary school educators to teach adolescents in the South African classroom. Through listening lessons in the classroom, performance in choirs and through discussions on music I have witnessed how these students show their music preferences. At times, when adolescents listened to certain types of music that they did not like, I observed faces with 'boredom' written all over them. While teaching music at secondary schools for five years, and then teaching music education for fourteen years at university, I was able to witness students' varied responses to music listening. These observations further inspired me to embark on this research with adolescents.

1.2 Objectives of the Study

My main objective was to identify, from an aural presentation of ten different styles of music, the dominant music style preferred by junior secondary students in urban South African schools. The styles of music chosen for the presentation could be categorised under the genres of Classical and Popular music. I also compared the music preferences of

students from three urban centres in South Africa to determine if there were any significant differences or similarities among them, based on geographical location.

I further examined whether the data from the first listening test presentation was in any way different from the same test carried out four to five months later on the same group of students. In other words, did the music style preference of South African adolescents change over a period of four to five months?

Another objective of the study was to determine whether certain personal characteristics of the listeners were related to their music preference. The physical attributes of the music and various environmental influences were also measured to determine how much influence they had on the music preference of adolescents in South Africa.

Using LeBlanc's (1982) Model of the Source of Variation in Music Preference, different variables were identified to indicate possible influences inherent in students' music preference decisions. Another objective of this research was to find out whether or not employing two different methods of data collection would yield the same results. Data were collected according to both qualitative and quantitative methods of research.

From my perspective as a music educator, the broader aim of this research was to use the results in such a manner as to enhance educational practices both in the specialist music classroom and in the general classroom in South Africa. Since South African education is still in a transformational mode, the information obtained from this research could help guide South African educators in their practical endeavours to utilise music in their classrooms. Hinch and Hinch (1998:19), writing in the *South African Music Teacher*, recognised that 'the fact that music does not hold a secure place in the curriculum is an indication that the types of research which have been conducted and are currently being conducted are not relevant to the perpetuation of music education. Research with practical applications must form the basis of current and future studies'. Similar objectives are found to be common in many music preference research studies completed in other countries. According to Finnas,

The research results provide implications for music education and some guidelines for the choice of musical examples when the teacher is introducing the pupils to serious music, jazz music, etc...The research results should be taken as general guidelines. (Finnas1989:10)

1.2.1 The Research Questions

The following research questions guided the inquiry.

1. What are the preferences for different generic styles of music among urban, junior secondary students in South Africa?
2. What are the comparative preferences for different generic styles of music for students from three urban centres in South Africa?
3. Is there a difference in students' preference ratings over a time?
4. Are important social and cultural variables related to students' music preference ratings?
5. What are the physical properties of music that account for the music preference of students?
6. What environmental factors influence the music preference of students?

1.3 The Literature Context

David Coplan (1985:270) has defined musical style as a 'distinctive system of meaningful forms or methods of treating characteristic elements organised around the expressive purposes and out look of its practitioners. Also, complexes of metaphoric symbols, forms and value orientations labelled and recognised by their participants and used to mark

identity'. In his historical-anthropological analysis of Black South African music, he argues that style can 'provide a foundation, a vocabulary of forms, activities and occasions, which constitute and express social and cultural processes' (Coplan 1985:4). Musical style can be both these definitions. It can be the basis upon which social and cultural groups of people identify themselves. In all societies, styles of music can be generalised under Classical music (also known as Art music), Folk, Traditional music or Popular music. Under these general categories, many different, specific styles are created such as Symphonies under Classical (Art) music, Blues under Folk music and Disco under Popular music (Apel 1976; Manuel 1988).

Classical or Art music can be distinguished as being more formal and following a set of traditional and western intellectual rules but, at the same time, it encourages a sense of creativity. Traditional or Folk music could be similar in terms of being formal, but occurring within societies that do not necessarily take up a western intellectual stance in the creation of their music. This style of music is usually more closely associated with a narrow, religious-social dimension than is Popular music. In fact, the western approach to an analysis of the world's music sees Folk or Traditional music as being the "classics" of non-western societies. Popular music on the other hand draws from various other music styles and is usually used in a more non-intellectual or commercial way. This more informal way makes it popular with a wider variety of people within a social group or sub-group (Coplan 1985; Manuel 1988; Frith 1996).

People develop a taste and liking for certain styles of music for various reasons. I have already mentioned that adolescents have been observed to relate to and prefer certain styles of music that fall under the Popular music category. The life of a music style can be static, which allows it to lose its popularity, or it can be ever-changing or evolving into newer forms. Conflicts, changes or transformations within societies, (for instance, technological advancements) could influence styles of music to undergo changes to keep up their popularity. Certain terms that are used to describe these changes are: syncretism, acculturation, and fusion of different styles through various music compositional devices. These changing styles of music and their utilisation in various western and non-western societies have been the study of many ethnomusicologists, anthropologists, historians and

music psychologists. Some of these researchers include Andersson (1981), Coplan (1985), Hebdige (1987), Manuel (1988) and Erlmann (1991).

It is not unusual for theorists and analysts to study and critique styles of music in terms of their use and existence in society. Adorno (1976) and other philosophers from the renowned “Frankfurt School” have negatively criticised the existence and use of Popular music and they have called it ‘a banal standardized, artificial entertainment form which, instead of challenging its audience to listen actively and intelligently, offers a “pre-masticated” formulae (sic) that relies on a system of conditioned emotional reflexes in the listener’ (Manuel 1988:9). He saw Classical music as high culture and Popular music as low culture and has narrowly focussed on the existence of music from a class-conscious and socio-economic perspective. Adorno’s failure to see more good in the existence of Popular music does not serve this thesis in any way. On the other hand, other analysts have regarded the existence of Classical music as narrowly elitist and therefore serving the so-called higher class of people within western society (Manuel 1988).

David Coplan’s (1985) perspective on urban Popular music of Black South Africans sees it as having a positive and enriching influence on that society. This is a much more meaningful perspective on the relationship of music styles and society and, with this positive perspective in mind, my research has attempted to adhere to this approach to finding the taste and preference of South African adolescents.

The students in this study actively listened to a presentation of different styles of music and then indicated their music preferences. In other words, they aurally perceived the sound of music and then decided which types of music they liked or disliked. Radocy and Boyle (1988) have described this as an affective response to music, which can lead to a preference for that music. There could be certain musical or socio-cultural influences that lead to their decisions. Decisions such as these can be described or analysed either cognitively, perceptually or from an affective point of view and are usually considered under the discipline of music psychology.

Psychology is the study of human emotions and behaviour. Music psychology is the study of musical behaviour. Musical behaviour includes actions such as performing, creating

compositions and listening to music. Other external factors can influence music behaviours and these factors can also be studied under music psychology. Music psychology, as described by Hargreaves and North (1997:3), is an 'interdisciplinary field' that relates music and musicology with other disciplines such as psychology, education, sociology and anthropology. Research under music psychology can have a focus on the sub-disciplines of cognitive, developmental and/or social psychology.

The study of music preferences can be categorised as part of the social psychology of music. It has to do with the music, the listener, and the socio-cultural environment of the listener. This has been evident in the study of musical taste described by Farnsworth (1969) in his book, *The Social Psychology of Music*. Hargreaves and North's book by the same name (1997) is a description and discussion of the research and theories that have been carried out under those disciplines and sub-disciplines that fall under music psychology and music education. Music can exist only if it is portrayed against a backdrop of listeners, performers, events, actions, emotions and cognition inherent in the sub-discipline of the social psychology of music.

In my attempt to discover the music preferences of junior secondary students within the South African milieu this field of study could be described as being under the discipline of music psychology. The main focus of this study was to determine how the individual student's choice of music reflects the various influences that are part of his or her social and cultural environment. In the design of this study, the categories of music presented were chosen from those styles of music that are not foreign to South African listeners, and it was hoped that the sample of students in the study would have had some listening experience with these styles of music. Each of the ten excerpts that were presented represented broad stylistic traditions of music that South African listeners might have heard or have had some experience of at some point in their lives.

Only a few music preference studies have been carried out in South Africa over the past two decades. These - by Hugo (1985), Devilliers, Conradie and van Vuuren (1987), and Van der Walt (1993) - were studies completed at a time when the country was racially separated under the legislation of apartheid (see Chapter Two for a more detailed analysis of these studies). Except for Van der Walt (1993), who did a comprehensive study on

music education in South Africa and included a small section on the music preferences of tertiary students, the other studies, though not having the same focus as my study, were devised along the lines of the racial and cultural separation overtly evident in the apartheid policies at that time. This separation resulted in a fragmented and disintegrated society, politically, educationally and socially.

Since 1994, when a democratic government was installed, there has been a move towards democratic policies. The racial and cultural divisions are no longer part of legislation, and freedom to integrate socially and educationally are now being encouraged and developed in many sectors of South African society. It is within this new and changing environment that my exploratory study takes place.

There have been many music preference studies in countries such as Britain, Scandinavia and the United States of America (USA). From as far back as the 1930s, music preference research was taking place in the USA and continues to the present day in many other countries as well (Finnas:1989). An investigation into the topic of music preference and music preference research from countries outside South Africa would introduce a reader to literature sources such as Abeles (1984), Hargreaves (1986), Hodges (1996), Radocy and Boyle (1988) and Hargreaves and North (1997), as well as a multitude of reports and reviews in various journals and book collections related to music education and music psychology. These studies have looked at music preference from different perspectives. They have employed variables related to the music, the listener and/or social, cultural and educational influences and, as a result, a wealth of information has been passed down to interested readers, educators and future researchers. Many studies have been incentives for subsequent ones, and this is how music preference research has proliferated in countries outside South Africa. Similarly, information from a previous study completed in the USA, which has helped to organise and guide my present study, has been LeBlanc's (1979) study on the *Generic Style Music Preference of Fifth Grade Students* that will be described in detail in Chapter Two of my thesis.

1.4 Theoretical Framework

LeBlanc's (1982) interactive theory of the sources of music preference will be the key theoretical guide to my present study. This theory has been based on a 'true model' (Edwards 1992:41), a type of model that has evolved from various studies on music preference. The model itself is constructed in such a way as to present the possible influences that could lead a listener to a single music preference decision, which could be either an acceptance or rejection of it. These influences include various factors or variables that researchers can utilise in their studies, and it is this comprehensive list of variables that has been attractive in my attempt to examine and analyse music preferences among junior secondary students of all racial and cultural backgrounds in South Africa. An illustration of this model appears in Chapter Three.

The model takes into account a variety of interacting variables related to the properties of the music, and the personal characteristics and socio-cultural influences of the listener. This broadly varied collection of variables based on LeBlanc's theory promises to offer greater depth of detail to the data collection of this present research study.

Cutietta (1992) has clearly categorised the influences as belonging to *The Music*, *The Environment* and *The Listener*. Various factors within these categories can be used as significant independent variables in research studies, and it was my intention to use these variables from LeBlanc's model as a frame of reference from which to achieve the objectives of this study and find out how his model fitted into a South African context. Before this can be done, knowledge about South African music education is essential. The following is a guide for readers outside South Africa, to provide them with relevant information about music education as a background to understanding the processes I have chosen for my research, and my reasons for selecting these processes.

1.5 South African Music Education: Past and Present

As formal music education developed during the early part of this century in the West, so it developed in apartheid South Africa under the First World system of education. But it developed mainly in the “Whites only” schools. White schools offered music as an examination subject (colloquially known as “exam music”) in their schools as well as music-for-appreciation (known as “class music”) in the formal, western music education system. The formal music education system is defined by Hauptfleisch (1993:6) as ‘music education from the first grade of primary school to the reaches of the university’.

At the same time, the indigenous musical traditions of the African communities that make up a majority of the total population of South Africa continued to develop through enculturation and informal education among this group of people. Other non-western music cultures developed under similar patterns. Through separate development and separate education systems (described below), music education was conceived separately for each racially classified group within the population. Hauptfleisch, who led a team of prominent music educators in what was considered a comprehensive research project on music education, has this to say in her main report:

A crisis of coherence, therefore, implies a lack of logical connection and consistency. In the case of current South African music education, this lack of connection and consistency is apparent in the fragmented education system and the resulting uneven distribution of music education practices and resources throughout the country. In some education departments there is hardly any suggestion of a well-structured music education programme, while, in others, a comprehensive programme has been developed and is being maintained. To a greater extent, the unequal distribution of skilled music teachers and facilities for music education mirrors the unequal distribution of education resources as a whole, from historically black State schools with almost no resources, to private schools where the facilities are luxurious. Music education policies and practices in the different education departments are, therefore, neither logically connected nor consistent. (Hauptfleisch 1993:1)

It is well known that politics has a direct bearing on education, and the ignominious system of apartheid promoted the western approach to teaching music in formal education.

Only the music of Europe, Britain and America, which made up western music, was promoted in formal educational structures whilst indigenous music was dismissed as insignificant by the White educational authorities who were in power. Alvin Petersen (1988:34) acknowledges the rich indigenous musical resources of this country and pleads that ‘for too long now, music educators, both here and abroad, have been saying that something must be done about the incorporation of music from non-Western traditions within school music programmes’. Another educator, Elizabeth Oehrle, who has dedicated much of her time to promote music education in South Africa, and who has written a helpful book (Oehrle 1988b) that offers a guide to music educators, says:

Altering the course of music education in South Africa means moving beyond a totally Eurocentric approach to include at least the musics of South Africa. It means halting the almost worldwide imposition of Western musical ideas and pedagogy. It means professing that no music is superior, or the musics are profoundly different. Some musicologists and music educators in South Africa strongly believe that these ideas should form the basis of the education – the humanization – of individuals through music. (Oehrle 1988a:40)

Another respected music educator, the late Professor Khabi Mngoma, had the following to say:

The teaching of music in African schools is tentative and limited, firstly by lack of facilities and secondly by a lack of music teachers adequately equipped for their task or at least adequately steeped in the musical culture of their pupils to the extent that their own training included an African music dimension and orientation. What is given pride of place in the teaching programmes is Western music, to the virtual exclusion of African music. (Mngoma 1986:115)

As a result of apartheid, these systems of education kept the different races apart. Against this background, music education existed mainly under four education departments: namely, the Department of Education and Training (DET), the Department of Education and Culture in the House of Delegates (HOD), the Department of Education and Culture in the House of Representatives (HOR) and the Department of Education and Culture in the

House of Assembly and Department of National Education (HOA) (Parker 1986). The DET represented the Black African schools, the HOD represented the Indian schools, the HOR, the Coloured schools and the HOA, the White schools. The other education departments not mentioned here represented the Independent Homelands that were regarded as not being part of South Africa. These were well known throughout the world as the “bantustans”.

The White schools were fortunate, mainly through government subsidies, to have the necessary equipment, personnel and infrastructure to teach a well-balanced western music education programme (including both the theoretical and practical components) to their students. These students were given the choice of studying any western music instrument they chose. Some of them were taught by tertiary-trained, white teachers in schools, and others were taught by private teachers, after school. There was emphasis on learning a musical instrument, which took two thirds of the allotted time for music learning; during the rest of the time, the theory of staff notation was taught. This description was presented by Rink (1986) to show that primary level schools offered class music as part of their core curriculum. Class music in the western tradition included the singing of songs, the listening of music from the western repertoire and the playing of recorders and/or percussion ensembles. There was an abundance of music learning taking place in many whites-only schools

In an article entitled, ‘Music Education and Indian South Africans’, Melveen Jackson (1986:123) narrates how the formal education system evolved under the western “English” school system. She also describes how the White inspector of school music in 1964 ‘systematised the school music programme’ by introducing a rigorous western theory syllabus for musically unqualified teachers to teach in both the primary and secondary Indian schools (Jackson 1986:125). Students were limited to learning only the recorder, and prescribed pieces were limited to a western European repertoire. Even the class music aspect in ‘singing and appreciation’ was subject to a confined list of songs that was extracted from a ‘fundamentally Germanic or British origin’ of musical sources. The school inspector rejected all forms of popular music and any African traditional music from the syllabus. ‘By 1982 the department boasted a 100 per percent pass rate for matric [matriculation] music. ...The alarming failure rate ‘at the first year tertiary level music

programme indicates “the disparity between standards” in secondary schools and tertiary level music learning’ (Jackson 1986:127). A decade later, educational planners saw the need to introduce Indian music for Indian students, and this began to be slowly implemented in these schools, but was suspended when the new democratic government took over in 1995.

Sinclair Hoffman (1986) describes how music education in the Coloured schools struggled to exist. There was a lack of properly trained music teachers, and those that were trained at the college level continued the traditions of musicals and other music productions that they had experienced during their student teaching. Once again, western music was emphasised in the curriculum. Not many schools offered music as an examination subject because of the lack of qualified teachers and the negative attitudes of many school principals towards implementing a musical programme in their schools.

In Black schools, formal music education was a rarity. The western curriculum that was implemented was rudimentary, and amenities were poor. Khabi Mngoma (1986:116) states that ‘... music in African schools is given a peripheral position and is not given the central position it should have, in the light of the central position music takes in African life in South Africa’. However, depending on the availability of teachers who were choir conductors within their communities, some schools offered choir participation as an extra-curricular option. They drew their repertoire from western classical church music and traditional African songs. These were often presented at choral competitions (Mngoma 1986).

Choral competitions have been and still are the most popular musical activity in Black communities of South Africa. As has happened since the early part of the twentieth century, each Black community still boasts its own composers who write music for their community or church choirs. This music is mostly orally transmitted or sometimes written in tonic solfa notation. Coplan (1985:118) describes these pieces as being ‘a genuinely Afro-Western *makwaya* [choir] literature based on tonic solfa’.

Various tertiary institutions have offered music and music education courses. Most of the historically White universities have offered music courses for many years while the

historically Black universities have fairly recently established music departments that are now between ten and twenty years old. The longest-standing music organisation is the South African Society of Music Teachers whose membership has only recently, during the past 8-10 years, opened its doors to non-White music educators with formal qualifications in music. It used to be a Whites-only organisation which organised workshops and conferences for school music teachers and private music teachers. In 1985, the Southern African Music Educators' Society was launched to address the needs of all music educators and musicians in Southern Africa, irrespective of race or status. Other music organisations that exist in South Africa are: the Musicology Society of South Africa, the Music Therapy Society of SA, the Ethnomusicology Society of South Africa, the Orff Schulwerk Society of South Africa and the South African Choral Society (Hauptfleisch 1991).

In 1990 all the above organisations came together to attend a national music educators conference. This conference was attended by representatives from various education departments within South Africa. They all expressed their concern over the state of music education in schools and declared that the Department of National Education should implement a policy for music education ensuring that music form an integral part of the education of all South Africans (Hauptfleisch 1991).

By 1995, the victory of the ANC in the 1994 elections had seen the eradication of apartheid legislature. This followed the historic decision of President F.W.de Klerk to unban all the South African liberation movements (ANC, PAC, etc.) in February 1990. This opened the doors to a new democratic and non-racial South Africa and brought hope that a new educational policy would help promote the arts and especially music education. The draft white paper was presented in 1996 (S.A. Department of Arts, Culture, Science & Technology 1996). The final document, *The Green Paper on Education and Training* (S.A. Department of Arts, Culture, Science & Technology 1998), was accepted. Most of the recommendations were based on the principles of democracy and humanistic education. In terms of change of curriculum, an *Outcomes Based Education* system has been recommended and plans for implementation are already under way, with the hope that this will be completed by the year 2005 (S.A. Department of Education 1997). One of the eight learning areas under this system is 'arts and culture', and this brings hope that music

will not be obliterated from the curriculum altogether. Hauptfleisch (1998:13) reminds educators to be aware of the new curriculum because:

Unlike the national curriculum in many other countries, *Curriculum 2005* does not provide explicitly for division of the arts and culture learning area into subfields. Rather, it states outcomes for the learning area as a whole and prescribes an integrated approach, especially in Grades 1 to 6. Thus, music educators will in time be confronted with a range of learning programmes that integrate music to a greater or lesser extent with both the other arts and other curriculum areas...It is therefore up to us as music educators to define a meaningful role for music within the arts and culture learning area.

At present, there is great concern that the financial problems facing education are contributing factors towards the curtailing of music as a subject in many South African schools. But hope lies in the form of Curriculum 2005, which could help raise music education and arts education from decline or non-existence. It is therefore essential for music educators to continue with research that could have a positive and progressive bearing on future music education principles and practices.

1.6 Rationale

Based on the information presented above, one can recognise that there are certain 'gaps' in South African music education that require filling. The sole use of western classical music in music education creates a 'gap' for other styles of music. It is the intention of my research to discover the music preference of junior secondary students and use the results to fill this lacuna in music education. International studies have helped to introduce Popular music into classrooms in other countries, where only classical music had previously been used.

There has been great interest in South African indigenous music, especially after Paul Simon's *Graceland* album. The album included the sounds of Ladysmith Black Mambazo an *isicathimiya* vocal acapella group from KwaZulu-Natal in South Africa. If our adolescents could be re-introduced to this style of music as well as other indigenous music, this could help to foster a new sense of nationalism, that would make South African

students of all races and cultures appreciate South African music. With this in mind, the research investigated students' present attitudes towards these locally known styles of music, together with other popular styles of music, before introducing them into the curriculum.

In light of the new multicultural music education programmes being implemented in other countries (Campbell 1991; Skvillstad 1998), it has been recognised that students' self-esteem is enhanced if educators utilise the musical traditions of their students in the classroom. Enhanced self-esteem could result in student's academic achievement (Hedden 1982). If South African educators could incorporate the musical traditions and experiences of the diverse groups of students in their music teaching and general teaching, this could have a positive impact on student academic achievements.

By being aware of what music elements or physical properties of music (tempo, rhythm, etc.) influence their students' music preferences, educators could help choose specific examples of music for use in the classroom. Similarly, if educators knew the socio-environmental influences (parents, media, etc.) of their students, this would guide them in their choice of teaching materials and resources. It was hoped that some of the research questions integral to this study would elicit information on these aspects of music properties and socio-environment influences. Choice of methodology dictated how this research information could be rigorously acquired.

1.7 An Overview of the Methodology

Given the nature of the research questions, a decision was taken at the beginning of this study to use both the qualitative and quantitative approaches for data collection. The use of these methods within a study can also serve the purpose of 'methodological triangulation' (Janesick 1998:46).

In the quantitative approach, data was collected by a group-administered test to a large sample of secondary school students in three major urban centres in South Africa,

(Johannesburg, Cape Town and Durban). Through purposive sampling, the choice of six schools per urban area resulted in a total of eighteen schools for the entire country. Based on recent South African educational history, where different departments of education, (the DET, HOA, HOR and HOD) represented each of the four major race groups, Blacks, Whites, Coloureds and Indians respectively, the choice of schools for this study reflected a racial make-up that is typical of this country (see pages 9-13). Therefore, in each city area, two schools were chosen from the historically ex-DET, ex-HOA and ex-HOR/HOD schools. This was done for comparative reasons as well as to maintain a balanced sample of males and females, and students of different race groups within South Africa.

Owing to the wide differences between South Africa's urban and rural environments, only urban schools were chosen for this study. Owing to the separate development of race groups during apartheid, some groups were forced to live in places outside the cities. As part of the sample, schools were also chosen from these townships, in order to ensure proper representation of schools from each of the former racially separate departments of education.

A pilot study was undertaken to determine an appropriate choice of music excerpts that would be representative of the ten generic styles of music for the listening test. This pilot test included checking whether the length of playing time was adequate for students to listen for a sufficient period and then be able to indicate their music preference. From the results of this pilot test, the main music preference test was prepared.

The music examples were selected from the following generic styles of music familiar to most South Africans:

Table 1 Generic Styles of Popular and Classical Music for the Study

POPULAR	CLASSICAL
Jazz	Indian Classical
Reggae	Western Choral
South African Pop	Western Classical
Gospel	Traditional African
Western Pop	
Rock	

The above ten generic styles of music can be described under two main genres of music, popular and classical. Although the traditional African style could be described under the popular section, for the purposes of this research, and owing to the fact that it is a rather stylised form of music incorporating certain formal aspects of performance practice, it has been considered under the formal, classical music genre.

The main music preference test was carried out in one Grade Nine class per school. After listening to each excerpt of music, students indicated whether they liked or disliked the style of music that each piece represented. They indicated their music preference on a music preference rating (MPR) sheet. The same test procedure was carried out four to six months later as a form of retest. This was done to gauge whether there were any short-term changes in student’s music preferences.

The test-retest design was used to collect the data from the total sample of students as part of the quantitative method of research. As part of the qualitative method of research, about 10% of the sample was to have been interviewed to collect more in depth data. Only 20 interviews were carried out owing to the shortage of time available to conduct the

interviews per school. The choice of questions for the interviews was based on variables from LeBlanc's (1982) theory of music preference. (for further details, see Chapter 3)

The quantitative data was then analysed using the SPSS software package for social research, and the qualitative data was carefully categorised so that a comparative analysis between the two types of data was possible. The comparative analysis was made according to the format of the research questions, and this allowed a systematic inquiry into the music preference of junior secondary, South African students.

1.8 Organisation of the Thesis

Chapter One

Prelude: This chapter served to introduce the study. This section provides a description of the reasons and objectives of the research and a presentation of the research questions.

Following on a discussion of the music education context in South Africa, the rationale served to bridge the gaps between past and present problems in South African music education. This was followed by a brief introduction to the theoretical landscape and methodology used in this study. This chapter introduced the overall design on the research and offered a motivation for music preference research among junior secondary students in South Africa.

Chapter Two

The Exposition: This chapter takes the form of a literature review of various studies in music preference. The analysis of the various types of music preference studies informs the choice of variables and ideas used to guide this particular study.

Chapter Three

An Episode: This chapter provides an exposition of LeBlanc's Theory of the Sources of Variation in Music Preference. I explain how this model will be used in the design and method of this South African study. An analysis of this model and its application in a

South African setting follows. The use of terminology for this study will be explained at the end of this chapter together with a restatement of the research questions.

Chapter Four

The Development: This chapter provides a detailed description of the methodology used, and a step-by-step account of the research processes. The exact application of LeBlanc's theory will be laid out as part of the methodology. Limitations to the study are identified. In-depth information on the sample, instruments used and procedures followed clarify the research process and outcomes.

Chapter Five

The Recapitulation: With the methodology as background, the results presented in this chapter leads to the finale. A description of the sample is presented. The results are displayed in table and figure format, and an expository discussion follows each research question. The analysis of the quantitative data followed by the qualitative data clarifies the results. A general discussion of the results follows at the end of this chapter.

Chapter Six

The Finale: This final chapter presents the conclusions reached in terms of LeBlanc's Model and theory for a South African setting. Various recommendations are presented as a guide on how to use the results in education and in other settings in society. Recommendations for future research on music preference in South Africa are presented as a finale to the whole composition that made up this thesis.

CHAPTER TWO

THE EXPOSITION

2.1 Introducing Music Preference Literature

A literature review is an attempt to search critically through the existing theoretical and practical work that has been completed on the topic. It was my task to identify the relationships existing between other studies and my present thesis, and I chose to consult studies completed internationally and then reviewed local studies on this topic. Before this was done, my first priority needed to be the analysis of the key concepts associated with this thesis on music preference.

2.1.1 Concepts of Music Preference

Musical preference research grew out of studies on music attitude and music taste and could be collectively expressed under the ‘affective domain of music’ (Abeles 1996:312). The definition of music preference is used synonymously with that of taste in music, although the latter is regarded as having a long-term preference component (Abeles 1996). Using a similar definition, Hargreaves (1986:108) describes music preference as ‘any reaction that any person might have to any work of art’.

Price (1986:154) defines music attitude as ‘a learned predisposition reflecting the way one feels about a subject while not in the presence of that subject, which is not directly observable... [and is] generally used synonymously with opinion’, and his definition of taste is ‘a person’s overall attitude toward collective musical phenomena ... [which is] a long term commitment to musical preferences’. Farnsworth (1969:116) defines musical taste as ‘the over-all attitudinal set one has toward the phenomena which collectively comprise music. The communication expectancies one has, the attitudes built up in one toward modal, finality, key and other effects, all quite clearly form a part of musical taste.’

The term ‘music preference’ as described by Radocy and Boyle (1979:221), is ‘an expressed choice of one musical work or style over other available works or styles’. Price (1986) specifically divides preference into behavioural preference, which he says is a ‘differential response for one stimulus as opposed to another expressed through non-verbal actions’. He separates the above definition from verbal preference, which he describes as ‘a choice: liking of something over something else and expressed through verbal actions which are both written or spoken’. A further description towards a definition of music preference follows:

It goes without saying that our preferences for particular pieces of music and composers may well reflect deeper aspects of our individual differences, particularly in terms of our listening styles and perceptual processes. There is certainly a growing body of research into these questions, particularly in the form of work which attempts to develop deeper insights into the nature of musical preference by studying personality parameters.
(Kemp1997:37).

Kemp’s definition seems to underestimate the “social character” that is also related to music preferences, as well as the relation of the “personality parameters”, as exemplified by Kemp with the “social parameters” that shape a personality in the sphere of ideas, attitudes, perceptions and, above all, activities of individual actors in life situations. There are whole generations whose historical circumstances have played a key role in their music preferences; the first that comes to mind is the relationship of Bob Dylan’s early protest music with the abhorrence of the USA’s Vietnam war involvement, or the “Grateful Dead’s” association with the pot-smoking, free-loving college youth of the 1960s (Courlton 1988).

2.2 Concepts of Music, Music Listening and the Listener

For music preference to occur, music listening has to take place between music and the listener. General definitions of these terms will give the reader a better understanding of music preferences.

A broad definition of **music** is organised sound (Cook 1990). What is actually organised are the elements of music or the physical properties of music under the labels of rhythm, melody,

tempo, harmony and instruments. Radocy and Radocy (1996:76) describe the physical properties of sound as ‘frequency, intensity, waveform and time’ and the psychological aspects that are perceived by humans as ‘pitch, loudness, timbre and duration’. It also includes a process of communication among composers, performers and listeners (Campbell and Heller 1980). The organised sound is then created or fitted together within a category of music style. (see Chapter One)

Music listening occurs when one hears the sounds of music from a particular source. Perception is the subjective sensation that each person hears when listening to sounds of music (Lipscomb 1996). A sensorial encounter with music is actually listening to what the ear picks up, using the sense of hearing to interpret it as ‘aesthetic beauty’ if it is pleasing to a listener (Cook 1990; Radocy and Boyle 1988). An emotional listening is characterised by some referential meaning, as when a couple listen to “their song” that was playing at the time they first fell in love. A ‘musicological listening’ (Cook 1990:152) or an analytical listening can be described as listening to music by perceiving the physical music properties and the compositional techniques that have been used in the music. Some degree of music training is essential for this type of listening. Leon Crickmore (1968:239) has this to say about listening to music: ‘...in the moments of profoundest involvement the enjoyment of music is felt as a kind of effortless awareness, more passive or receptive than active - an intuitive act which involves no discussion or reflexive process.’

The **listener** is ‘an active participant in the musical experience, constantly generating expectations based on past experience and interpreting auditory information on the basis of immediately preceding sounds’ (Lipscomb 1996:134). What plays an important part is the listener’s past experience, which includes the culture, experience and expertise of each listener.

The next section will examine international and South African studies related to the researcher’s subject.

2.3 Studies Completed Internationally

Many music preference studies have been completed internationally. It is best to categorise the different studies according to the main variables used in each separate study. Reviews of various studies have been published and these help to guide future researchers. The following reviews of articles will therefore be presented under sub-headings that are variable - and theory-related to music preference research.

2.3.1 Review Articles on Music Preference Studies

Finns' (1989) review gives an exemplary list of musical preference research in America, Britain, Germany and Scandinavia. He defines it as reactions to music that reflect a degree of liking or dislike for music. This type of research is related to music education and is mostly based on patterns of psychometric research. Psychometric research or measurement research is defined as 'research designed to examine whether a given variable accurately or validly measures a given construct' (Kidder and Judd 1986:23). By manipulating different variables related to music experience and learning, researchers have found ways to influence music preference both positively and/or negatively. Elements within the music or those characteristics related to the listener, when modified or manipulated, can yield significant results after being scientifically measured. The results could be beneficial to music learning and music education.

These types of research and their findings have been utilised in the context of my thesis, especially the comparative findings between musically-educated students and those without formal music education. These general comparative studies that combine theoretical and practical combinations have been seen as contributing to encyclopaedic knowledge alone without really enhancing any critical thinking associated with sociological, socio-psychological or social phenomena.

Abeles' (1984) review of music preference literature also mentions categories of measurement and methods whereby respondents used paired comparisons, rating scales, behavioural measures, verbal reports and physiological measures in which to measure music preferences or taste in music. Finnas (1989) reviewed studies that used the characteristics of the music (tempo, rhythm, etc.) separately, in order to measure preference for music that displayed those characteristics, and how those measurements were seen against varying populations and their cultural and social habits.

Finnas' (1989) critical approach is somehow more critical than a purely psychologicistic and psychometric measurement of variables and personality traits evident in many studies of music preferences. He treats background variables such as age, gender ('sex' in his words), social, professional and educational backgrounds, mental abilities and personality as "socially created" constructs, concrete in their own reality, while he is careful to isolate the strength and weaknesses of several key research findings internationally. He pinpoints one of the glaring weaknesses in many studies of children's musical preferences and the musical habits of the home environment, a key issue in the "primary socialisation process" which needs to combine the real relation between sociological and psychological traits evident in such a process. Music preferences in such a milieu can play an important role in the restructuring of a music education curriculum by supplying educators and policy-makers with constructive and motivating ideas of considerable importance. In this restructuring it is imperative that music needs to be seen as an integral part of a new democratic, equitable and multicultural future.

Finnas' (1989) approach has relevance to my present study, including some of his research questions regarding the influence of environmental factors as well as important social and cultural variables associated with music preferences of the chosen sample. His approach is also carefully constructed, but he lacks the proper understanding of material social situations in the interplay of music preferences and music appreciation. His elaborative approach gives the impression of a "critical" outlook, but lacks the significant detail associated with a thorough understanding of complex processes related to the creation of music preferences.

2.3.2 A Theory of Music Preference

In the late 1970s and early 1980s, Albert LeBlanc (1982) proposed a theoretical model of the sources of variation in musical taste. By employing Abeles' (1996) definition of music preference and its relationship to musical taste, and with the growing number of studies on the topics of taste and preference topics, he developed a theoretical model with a primary focus on music preference. This he called *An Interactive Theory of Music Preference* (1982). The model built on the basis of this theory serves as a point of departure for my study of South African music preference. In short, this model is based on the variables related to music preferences, and they are categorised by Cutietta (1992:300) under the general headings 'the *Music*, the *Environment*, and the *Listener*'. A detailed description and discussion of this theoretical model follows in Chapter Three. What follows here is a review of some pertinent music preference studies that were conducted internationally. These will be presented under the three general headings mentioned above.

2.3.3 Music Preference Studies under the *Music* Variables

The *Music* variables can be divided into two sub-sections: Music Styles and Physical Properties of Music or Music Elements. Relevant studies shall be discussed under these sub-sections.

2.3.3.1 Music Styles

A modern educational approach towards understanding style is to be aware of the different genres of "musics", a modern term used to denote the music of different cultures within society (Oehrle 1988a; Manuel 1988). The existence of Popular music, Classical music, and Traditional or Folk music in the repertoire of available music for use in the media gives one a description of the different styles available for use in the music classroom.

LeBlanc's (1979:255) aim was to find the most preferred 'generic music style' among fifth-grade students and the 'critical competitors of that style'. He used subjects with different socio-economic and ethnic backgrounds. The results showed that the most preferred generic style was easy-listening pop music. The design of this study was well developed and effectively applied to achieve what it set out to do and, for this reason, a major part of its design has been used in the design of this South African study.

LeBlanc's pioneering effort attempted to establish two key issues in the field:

- (a) to develop a prototype group-administered listening test to measure expressed preference for different generic styles of music; and
- (b) to utilise test and re-test reliability assessment.

The latter attempt was a pioneering step forward for a field of study that has struggled to develop through the avenues of understanding and also thorough academic endeavour. Both objectives, according to the author, were achieved by utilising highly sophisticated statistical tests. However, the author himself accepted within the context of his article that the stability of individual responses across time was disappointing (LeBlanc 1979:266). There was an evident discrepancy between the findings of the test and the re-test, and this was explained by the author as owing to restlessness and the possible utilisation of the music stimuli in different sequences. LeBlanc's brilliance and undoubted contribution to the discipline are unparalleled. However it needs to be said, as will be shown later, that the utilisation of innovative qualitative research methods could deepen our understanding of the complicated processes explaining music preferences.

The critical issue with such a pioneering methodological and conceptual effort is that of proper utilisation of additional tools in data collection techniques which if properly used could possibly give a different picture from the one presented in the author's final product. This could mean many things; for example, LeBlanc's positivist and highly technical quantitative approach could be supplemented with qualitative analysis which could either enrich or reinforce his findings, or even challenge them. Such an eventuality could have a direct effect

not only on the validity of the theory itself but could open new doors for further research on music preference..

Prince (1974) used Baroque and Twentieth Century music to gauge whether junior high school students' preference for the music increased after receiving guided listening and analytical experience of it. He found that these interventions did not have any effect on determining their preference for this music.

In another study, Greer, Dorow & Randall (1974) studied elementary school children's preference for rock and non-rock music. What they found was a growing preference for rock music as the children's age levels increased.

Contemporary youth often displays a keen interest in pop music. Boyle, Hosterman & Ramsey (1981) confirmed that socio-cultural and music structural factors (music elements) were viewed by young people as being important in influencing their preference for pop music, but that music structural factors such as the melody, rhythm and lyrics of each piece were more important than socio-cultural factors.

Peery and Peery (1986) found that when preschool children were exposed to western classical music their preferences for that music grew stronger, although they continued to like pop music. Their exposure to classical music included repeated listening, modelling and social reinforcement techniques. This indicates possible ways in which children can develop and be encouraged towards preferring music styles with which they were unfamiliar.

With the exception of Peery and Peery (1986), the other researchers utilised solid methodological instruments and steps (although their samples were severely numerically restricted) and presented their findings in a more or less "clinical" fashion. Their analysis of data and related discussions did not take into account other serious psychological and sociological parameters that could have played a significant role in their effort for a better understanding of the processes that lead to music preference of a specific musical genre or style.

These are highly specialised studies which can be seen as useful for conceptualising music preferences in the context of my present thesis. These studies have helped towards the formulation of some of my research question presented in this study. These studies, although sometimes limited in scope and lacking theoretical depth, pinpoint some existing realities that have been tested practically in the field. Such research can be read critically as an extension of marketing and market research undertaken by researchers and academics in order to examine Popular genres of music among age and social category groups. They have, however maintained their academic credibility.

Peery and Peery (1986) provide a more detailed analysis of preferences, despite the fact that their sample is limited ($N = 45$). Additionally, a key weakness of their study is that it utilises only the variable of age in the analysis of music preferences.

Another study looked at the effect of majority consensus on preferences for western orchestral music and pop music (Furman & Duke 1988). Although no significant “conformity effects” were found for the pop music experiment, the second experiment, with orchestral music, showed that nonmusic majors (students who do not study music for degree purposes) were significantly affected by the preferences of others.

This particular study can be seen as relevant in providing a comparative perspective to several of my own research questions. However there were serious methodological limitations in this study, as some of its findings were not based on a thorough understanding of basic data collection techniques and steps were not taken to rectify these constraints.

Gregory (1994:341) found that ‘training broadens receptivity within and across music genres’ and ‘instrumental biases were found among high school and college level musicians’. Their preferences for relatively unfamiliar classical music was noted. There was general inconsistency in his findings, while some of the findings showed that some relationships, such as those between studying music (music training) and music preference, remain elusive. The lack of utilisation of “interviewing” variables associated with both psychological and

sociological parameters (personality traits, socialisation patterns, family and media influences, etc.) were, however, evident.

Although the study by Gregory (1994) expresses similar findings to that of my own research, the methodological lacunae in her study are serious as she did not take account of intervening and other significant variables which could have shown different trends and patterns in the outcomes.

In keeping with the idea of introducing multicultural education in music education, Shehan (1986) recommended that non-Western music styles be used as a choice of preference in future studies for the benefit of music educators. Using the variables from LeBlanc's (1982) Model of music preference, Shehan (1986:153) believed that future studies should look for ways to enhance preferences for world music that could teach 'tolerance and taste'.

An earlier research article by Shehan (1985), based upon the transfer of preference from taught to untaught pieces of non-Western music, found that instruction did increase preference for a particular piece of music but there was no transfer of preference to other pieces within that same genre of music.

Shehan's work and findings are directly relevant to my own study as a comparative tool in understanding the different music preferences at the level of non-Western music styles. Her work is also important because LeBlanc's (1982) variables were utilised. Shehan's suggestion that future studies should seek ways of enhancing preferences for 'world music that could teach tolerance and taste' was basically a call for more understanding among people throughout the world. In the same context world, music was seen as an epitome of humanity and mutual respect among various peoples. These statements obviously carry a fair amount of moral judgement, and cannot easily be dismissed. Shehan's (1985) earlier research has comparative relevance to my own study especially in relation to the preference of different generic styles of music of urban students in South Africa.

Fung (1994:45) found a stronger preference for instrumental excerpts rather than vocal excerpts among 'non-music undergraduate students'. In trying to determine the relationship between multicultural attitudes and world music preference, he found that a correlation between both the issues was significant.

Fung's (1996:60) later work found correlation and significance between preferences and nine musical characteristics and its relationship to familiarity of the excerpts. All nine musical characteristics showed significant sources of variance in world music preferences. A positive relationship between familiarity and preference was found for all world music excerpts.

The above articles are innovative in the sense that Fung paid attention to "world music" and "multicultural attitudes". In this sense there are several similarities between his work and my present thesis. Although Fung's (1994) article utilised a numerically limited sample, the one in 1996 was based on a more substantial number and covered a wide range of ages of subjects in his sample. Sociological factors such as 'social distance', 'acceptance of others' and 'preference for social diversity' were used only in the 1994 study. This did not occur in his 1996 study, which was, however, more pertinent in terms of music education. One of his key recommendations was that the inclusion of world music in the classroom was imperative in order to strengthen and widen the curriculum foundation of music in education. In both his articles, Fung utilises mainstream advanced statistical correlations to prove his hypothesis and not qualitative methods.

In Germany, Herberger (1987:70-75) carried out tests on 'different styles, genres and trends of contemporary music' with 15-year-old, high school students. He found that students' strong preference for pop music is compatible with their interests in many other styles, genres and tendencies of serious contemporary music.

This particular study once again has direct relevance to my own research questions, especially the comparative references for different generic styles of music and the importance of social and cultural variables related to the students' preference ratings. However, the critical difference is that my study has utilised a much larger sample, and it is hoped that this will

strengthen the validity of the findings. In other words, my study seeks stronger methodological grounds for claims about students' generic style music preferences.

2.3.3.2 Music Elements

There have been many studies that show how music elements (the physical properties of music) have been manipulated to show effect on the music preferences of subjects. A major part of the existing literature leans towards studies employing music tempo as a variable. The general trends show that adolescents prefer faster tempi while older persons prefer slower tempi (speeds). Other more commonly used variables have been rhythm and pitch.

Wapnick's (1980:43) purpose was to 'obtain pitch, tempo and timbre preference' of undergraduate students and note whether this was related to familiarity of the music excerpts. He used a behavioural technique whereby subjects were able to manipulate a sound control device linked to hardware known as the Lexicon Corporation Varispeech II speed/time compressor/expander. Subjects could achieve the desired tempo or pitch levels of the music selections they preferred. What he found was a definite statistical relationship between preferred tempo and familiarity with the music. When pitch and tempo were kept constant, one group of subjects showed bias towards fast tempi, and this result was accentuated for those music excerpts that were familiar to these subjects. The instrument allowed Wapnick (1980:57) 'to examine certain elements of music relatively independently of others, yet within the context of a realistic music listening situation'.

It is obvious that Wapnick's attempt has taken research on this topic further ahead, both methodologically and technologically. This was a serious example in experimental research which, however, utilised only one limited variable in order to extract serious and far-reaching generalisations. The researcher's assertion that the examination of certain elements of music can be studied independently of others, yet within the context of a realistic music listening situation, is not only ambitious, but can be seen to be seriously flawed. This is because at the time the devices used could not be seen as having the potential to produce adequate and believable results. It can be said, however, that the findings based on such a behavioural

technique, where subjects could manipulate the control device machine (Lexicon Varispeech), could be used as a guide for future research. Wapnick's research has, to some extent, direct relevance to the theoretical outlook of my music preference project.

The effect of style, tempo and performing medium on children's music preference was another study carried out by LeBlanc (1981). He found that popular styles were highly preferred while a slight preference was shown for faster tempi and the instrumental medium.

In another study measuring the effect of varying tempo on fifth and sixth grade students' preference for jazz music, LeBlanc and McCrary (1983) found that results showed a significant difference between each varying tempo and that a strong correlation existed between preference and each tempo increase. Using the same grade level of subjects and measuring the effect of tempo and performing medium on their preference for traditional jazz excerpts, LeBlanc and Cote (1983) found that tempo was more influential than performing medium on the subjects' music preference. It was also found that a preference for faster tempi as well as a preference for the instrumental medium was indicated, and this had been shown as part of the results of similar studies conducted by LeBlanc (1981).

A research project that used tempo as a primary variable was conducted by LeBlanc, Colman, McCrary, Sherrill & Malin (1988:156) who 'measured the effect of four levels of tempo on the self-reported preferences of six different age-groups for traditional jazz music listening examples'. The results showed that age had an influence on subjects' preference ratings and that the youngest subjects (in their third grade), as well as the older, college-level subjects, displayed a strong preference for music with faster tempi, while those within the 'middle' age group (in their seventh grade) showed a decrease in preference for this type of music.

LeBlanc's works have a serious relevance for my own study at various levels, as will be explained elsewhere in this thesis. His combined efforts with other researchers have had direct influence over my study, especially in relation to students' preference generally over a period of time and the influence of environmental factors on music preference. The tempo as

a variable (physical property of music) that influences music preference as well as the utilisation of popular and jazz music in these instances had obvious relevance to both our frameworks and our search for methodological and practical guidelines. These realities can really conceal obvious critical differences in both our studies in terms of the approach, and the practical realities as seen, for example, in the sampling framework which was selected according to different criteria and under varying societal conditions and contexts. My sample was in many ways not as diversified as those studies cited above.

Yarbrough (1987) investigated responses to tempo and used as her dependant variable the act of correct aural perception of tempo and tempo preference of music excerpts. What she concluded was that while 'groups discriminated the faster tempo better for fast musical excerpts, preferences were for the slower tempo'. Contradictory to this, she found that groups who had perceived (recognised) slower tempi better for the slow musical excerpts nonetheless preferred faster tempi (Yarbrough 1987:185).

A study similar to that of Yarbrough also included pitch and tempo preferences in recorded popular music and was undertaken by Geringer and Madsen (1987). They studied subjects with different age levels who ranged from grade five to college level, and each group showed a preference for tempi and pitch levels of the original excerpts of music rather than for the altered versions of the music that were presented to them. These findings are different from other similar studies where a preference for faster tempi and increased pitch levels was recorded.

Using symphonic musical excerpts, Flowers (1988) studied the effects of teaching and learning experiences, tempo and mode on the preferences of elementary level children and undergraduate students. The results showed higher ratings for faster rather than slower tempi.

Prince (1972b) found that students in grade seven preferred serious music that had clearly defined meter and rhythm, while Shehan's (1982:21) study using ethnic music found that students preferred music that had a greater 'rhythmic dynamism'.

Geringer and Madsen's work, despite its methodological weaknesses, has comparative value when related to my research questions, as age can be seen as a social, cultural and personal characteristic variable of importance, especially when related to music preference. Their work is also relevant in relation to music preference *per se* as an interesting aspect of music education and identified within my first research question. The differences in the musicologists' findings pinpoint the diversity of social groups in different geographical areas of the world.

The same is true of Flower's (1988) study, while Shehan's earlier research, also on the study of ethnic music, compares significantly with my research on social and cultural variables as well as the environmental factors associated with music preference. These research projects, despite their comparatively significant results, were somewhat short-sighted from a methodological point of view, though it must be said that these micro-research exercises have identified serious problems associated basically with relevant theoretical questions at all levels. Such studies have proved useful in generating new hypotheses for other researchers to deal with. Prince's (1972b) study, for example, although based on a relatively small sample, generated hypotheses for other researchers on music preferences related to serious music (Western Classical) and rhythm.

2.3.4 Music Preference Studies under the *Environment* Factors variable

This section can be described as relating to the listener's cultural environment in which certain figures and attributes have an important developmental and socialising influence on the listener.

Parents and siblings under the auspices of the family have an influence on many listeners, especially the pre-school age level, and peer group influence is stronger among the adolescent listeners (Abeles 1984; Frith 1983; Hargreaves 1986). The influence of the media, which plays a vital role among adolescents, is another factor categorised under this section. (Abeles 1984; Hargreaves 1986,1997). The aural media include music radio, television and music

videos, and the written media includes magazines and newspapers. Some radio stations specialise by playing a specific type or style of music and cater for certain age groups as their audience (Barnes 1988).

Philip Russell (1997) has written an interesting article on musical tastes and society. He encourages researchers to embark on more detailed studies using the media, family, peers and educators as variables in investigating musical taste.

In a study investigating the influence of disc jockeys, teachers and peers on the music selection behaviour of grade five students, Alpert (1982) found that disc jockeys tended to influence the subject's verbal preferences for classical music.

Brown (1978) studied the effects of televised instruction on attitudes, learning and music preferences of grade one students. Using classical vocal music in her teaching instructions to the experimental group and using a control group, she found that, while all groups showed improvement on the listening skills (learning) variable, only the control group showed significant preferences for this music.

These have been important studies where the listeners' cultural and social environment has been examined as offering independent variables influencing music preferences. They identify the importance of interaction between the listener and his/her social and cultural environment as well as the role of significant factors of socialisation in the creation and perpetuation of music preference.

There are various parameters and social indicators in these research studies that have direct significance for my present study which examines a wide variety of factors that affect music preference. The roles of disc jockeys, radio, television and other media are integral to the examination and analysis of such factors in the music preference arena.

Alpert's (1982) and Brown's (1978) research findings have created their own niche in the field of musicology, music education and music psychology research, and the methodological use of a control group added an extra dimension to music preference research.

Such studies pay attention to serious sociological and other factors in the investigation of music preference, but still insist on basing their findings and conclusions on highly quantitative levels of analysis and sophisticated tests of significance while ignoring the possible importance of qualitative analysis in music preference research.

2.3.5 Music Preference studies under the *Listener* Variables

Variables that have been used in music preference research to describe characteristics of the listener are age, gender, personality, race, ethnic group, socio-economic status and music training or ability. This latter characteristic could be regarded synonymously with grade if the subjects are musically trained at their educational institutions. Some of these variables have been treated as secondary variables in many studies. This is clearly evident from the examples described earlier. Several studies have focused on *listener* variables.

May (1985) studied first, second and third grade subjects to seek their ‘preferential’ reactions to twenty-four excerpts of music representative of nine music styles. The other objective of this study was to determine the ‘effects of grouping by grade level, gender, and race on music preferences’. The final objective was to determine ‘the relationship between children’s music preference and their aural discrimination skills’ (1985:7). A significant relationship between the variables, grade level, age, gender and race was found to exist when individually related to music preference. There were no interaction effects among the variables, and altogether they did not have an effect on music preferences.

May’s (1985) attempt took cognisance of various variables associated with the musical style preferences and aural discrimination skills of primary grade school children, such as gender and race, with Black children identifying their music preferences more with traditionally African-American rhythms and tempi, while “White music” was preferred by White children. A multi-variate analysis was therefore presented in relation to this study. This type of analysis was found lacking in most of the research studies mentioned earlier. The proper level of maturation (as reflected by grade level, as May discovered) has confirmed previous studies

associated with sources of variation in musical taste models. May's insistence on associating his research with cognitive and perceptual factors in music research is of key importance.

It is obvious that May's (1985) research holds direct relationship to my research question concerning the influence of social, ethnic and cultural variables on preference. May's (1985) findings are significant in several ways as they identify some advantages of the multivariate analysis in the examination of variation. The latter, and also the ethnic and race variable could be also seen as domains of another methodological paradigm; that is, utilising the qualitative dimension. May's (1985) findings would no doubt have been enhanced if an effort towards qualitative analysis had been attempted.

Another study that utilised variables of race and gender in order to find the effect of model characteristics on music preference was carried out by Killian (1990). The subjects were urban, junior high school, male and female students who were represented by Blacks, Whites and Hispanics. A comparison was made between 'race and sex' and 'preferred-performer race and sex'. The subjects had to indicate their preferences for the 21 performers of the piece, *We Are The World*, (Killian 1990:115). The results showed a preference for same-race and same-sex models. Males displayed a stronger tendency for this preference than did females.

The sample distribution used in the above study (Blacks = 110; Whites = 45; Hispanics = 24) indicate that a bias was created in terms of population ratios, since the study took place in the state of Texas, USA. Age was used as a primary determining variable of musical preference of junior high school students, with race as an intervening variable.

The significance of such research lies in the fact that Killian attempted to compare preferences based on only one musical score (*We are the World*) by using highly sophisticated statistical devices (Spearman's rank-order correlation coefficient). However, sample bias could have tainted the researchers' findings to a certain extent.

LeBlanc, Sims, Siivola & Obert (1996) studied the music preferences of subjects whose ages ranged from 6 years to 91 years. Art music, traditional jazz and rock music styles were used

in this study. It was found that subjects at the grade one level displayed a high level of preference while this gradually declined to a low level at grade 6. Music preference levels were raised in high school subjects and reached their height at college level before they declined in adult subjects. The adult preference was higher than any other age group except for those at the grade 1 and college-age level.

The purpose of another study (McCrary 1993) was to investigate the effects of Black and White subjects' preference for Black or White performers of music. Only the Black listeners/subjects showed statistically significant differences in their music preferences for White and Black performers. They also gave higher ratings when they had recognised the performers as Black. White listeners' preference ratings were almost equal for Black and White performers. It shows that the race of the listener does, on many occasions, play a significant part in listeners' music preference ratings.

LeBlanc, Sims, Siivola & Obert's (1996) article is part of a continuing series attempting to present and explore a "formal" theory of the acquisition of individual music listening preferences and is based on LeBlanc's original theory. It arose out of a highly quantitative method of research attempting to measure the internal consistency and reliability of the test and its three stylistic music samples. It was based on a sample of over 2000 volunteers in the States of Missouri and Michigan, and its findings were seen as having serious implications for music teaching in the USA educational system.

McCrary's (1993) attempt to explore the effects of the listener's and performer's race on music preferences was not based on a substantial sample, but more on "expert opinion". In both these studies the emphasis lay with quantitative analysis alone. What was sadly lacking was any effort to utilise qualitative steps and instruments of analysis.

The sampling deficiencies in these studies are of significance methodologically. Such deficiencies create an impression that a critical understanding of such studies leads the researcher to a more comprehensive and wider sense of his/her own responsibilities in his/her investigative endeavours.

The gender or sex of the listener is another variable used in music preference studies. Although the scope of research using gender differences has not been sufficiently addressed, there have been a few studies (Abeles and Porter 1978; Crowther and Durkin 1982; Bruce and Kemp 1993) that have laid the groundwork for such investigations.

Musical training and music ability are other variables related to the Listener and a study by Hargreaves, Messerschmidt and Rupert (1980) looked at the relationship between musical content, familiarity with the music piece, and the music training of the listener.

Another study by Hargreaves (1982a) noted the reactions to different styles of music by musically-trained listeners who displayed more of an objective or technical reaction to the music as opposed to non-musically trained listeners whose reactions were more subjective and personal. This study was also based on the inverted-U theory where like-dislike preferences changed according to repeated hearings of the same pieces of music. This inverted-U theory falls under the “experimental aesthetics” perspective in music psychological research.

These research findings are related to the research questions that look for the relationship that music training has on music preferences. Also, the like-dislike preference categories are, methodologically, a highly structured instrument of data collection, although an open-ended response instrument could possibly have elicited a wider variety of responses from the subjects. In other words, use of more sophisticated qualitative techniques would have enhanced these investigations.

2.4 Completed Music Preference Studies in South Africa

As stated in Chapter One, there have been only a few serious attempts to examine music preference in South African music education research.

Hugo (1985) looked at establishing the relationship between the types of music that interest senior secondary school girls and certain aspects of their personalities. It was found that

young females who chose music as a school subject showed a marked preference for classical music and displayed important personality traits that were evident in their academic achievement. The sample was limited to females from one racial group (Whites) and the findings could not be generalised to other racial groups within South Africa. It is obvious that the present research cannot benefit from such a racially limited study.

The second study was conducted by DeVilliers, Conradie and Van Vuuren (1978) who used non-urban, Afrikaans-speaking, day scholars as his subjects. This study attempted to establish the effect of television on the subjects' radio-listening patterns and preference for music. Television had just been introduced into South Africa at the time and people were used to listening to radio. Television was not affordable by the majority of the population. The researchers did find that television had a declining effect on most boys' and girls' radio-listening patterns, but that it did not affect the girls' pop music listening to Radio 5 (pop music radio station). Television had little effect on the music preference of participants except for boys' preference for opera and girls' preference for jazz.

There were several problems associated with this research project, which have certain relevance to at least one aspect associated with my research questions; that is the role of the media. The timing of this research was unfortunate but although it was a narrow study for the benefit of a minority, the findings were nonetheless interesting in that urban, Afrikaans-speaking young scholars preferred the English-speaking "Radio-5" which played rock and pop music to the Afrikaans-speaking Radio stations which played music in that language. A more serious researcher would have tried to investigate this sociological-anthropological phenomenon a little further.

Another study posed questions to tertiary students about their musical taste and music influences and was completed under the broad classification of class music tuition by Van der Walt, Roets and Hauptfleisch (1993). What was being investigated was the effectiveness of music education in South Africa, and musical taste questions were presented only to first-year tertiary students among the White and Coloured groups. This sample represented only a small percentage of the racial make-up of the total population. At the time of the research, education

departments were still racially separate in South Africa but, despite this, this was innovative research that tried to address the music education problems for the whole of South Africa. The music preference and music taste section of this research is described under the sub-title, 'The Crises of Relevance' (p118).

It was interesting to find that among the White and Coloured students the 'characteristic' of their listening patterns was 'the dominant place of popular music' (Van der Walt *et al* 1993:119). In addition, the Coloured students indicated a preference for jazz music. 'The factors which almost exclusively determined the music taste of the respondents were the radio and television, with friends and brethren as co-determinants' (p120), state the authors. Although the music preference/taste section of this research was narrowly administered to a small percentage of the South African population during a different historical period, it will be of some interest to compare the above results with those of the present research that is included in this thesis.

Although not presented here, there have been non-academic surveys on music preferences completed for commercial purposes. It is known via informal conversations with various people that one or two radio stations in South Africa have carried out informal studies to upgrade their marketing strategies. Some newspapers and magazines might also have undertaken similar studies, but for reasons of business protocol and competitive practices, these reports are not usually available to the public.

The only known published article appeared in the *Sunday Times*, (Oppelt 1999:9). Entitled *Local calls the Tune in terms of Student Harmonies*, the study sample involved university students who were questioned on their tastes in popular music. The following results were found: 'Love/romantic music was most preferred (50%); Gospel (35%); Kwaito- a style described as a home blend of various pop music, (33%); Rock (31%) and South African Music (34%)'. In its conclusions, the article mentions that, 'Listening and buying trends are, for the most part, racially defined' but that the 'new generations of South African youth will find relevance in each other's musical taste' (Oppelt 1999:9).

2.5 General Comments on Music Preference Studies

The studies presented above have given some insight into the various types of music preference research that have been completed internationally, and a few in South Africa. There has been extensive research to determine the influences on the music preference of listeners, and the findings have been published widely in various mediums of academic and intellectual influence such as journals, magazines, monographs, etc. Descriptions of many specific studies abound in many different mediums covering four to five decades of publishing. Several comprehensive books provide a more accessible compendium of works on the subject of music preferences and taste (Farnsworth 1969; Radocy and Boyle 1988; Hodges 1996; Hargreaves 1986, 1997; Colwell 1992).

2.6 Concluding this Exposition

It is important to note that, as can be gauged from the critical comments presented, the vast majority (if not all) research projects in our literature review are based on quantitative method of analysis. Although the following analysis uses quantitative methods, the utilisation of qualitative principles and applications could be of importance in future explorations and research associated with music preferences internationally.

Researchers as interviewers and observers can collect unique types of data which could not be discovered otherwise. The experience of the “subjects”, informants or interviewees which cannot be related to a standardised and highly structured questionnaire can be unveiled through innovative qualitative techniques. While in quantitative research techniques the reliance is principally (if not exclusively) placed on the research instrument through which measurement is made, qualitative methods such as the indepth interview or even ethnomethodology (which has not been used in this study) could uncover “hidden” data associated with the subjects’ past, his/her socialisation patterns, social background and influences, etc. This has become common knowledge among social scientists, and even those who adhere strongly to the “superiority” of quantitative methods associated with the

philosophy and sociology of positivism now often use qualitative methods in their investigations in parts of their research and in their pilot and post-test studies.

Important ideas and research devices gleaned from the above literature review helped influence this present study. LeBlanc's (1982) Model was used as the basis for collecting data and introducing relevant variables. The section sub-titled 'Musical Styles' offers ideas on how popular and non-popular music have been utilised, how 'Listener' variables of gender, age, music training, and race have been used, and how these ideas have focussed on education. Means of utilising various music preference research results to enhance education have been introduced. All these factors could help lead towards a well-designed music preference study in South Africa. The next chapter takes a detailed view of the theoretical framework that has been used as the basis for the research procedures used in this South African study.

CHAPTER THREE

AN EPISODE

3.1 Introduction to the Theoretical Framework

For science to be able to contribute to practice it must offer a network of information, not isolated facts. The connecting links between knowledge and science are provided by theory. Theories can provide explanations for events... Theories are developed through induction, that is, observing events in many instances and a variety of circumstances and developing a statement that appears to explain all events. [In the absence of a theory], it is helpful if researchers also provide a model by which the study being conducted can be viewed in the large context of practice. (Abeles 1992:234)

Although Abeles (1992:228) described LeBlanc's diagram of the sources of variation in music preference as a model, LeBlanc (1982) has developed a theory based on this model which he calls *An Interactive Theory of Music Preference*. This model and theory have provided many researchers with a framework on which to base their studies on music preference and taste. Preference can be seen as an overt act that can be measured under different conditions, and music preference is a decision whereby a listener is able to decide whether he or she prefers a selection of music or not. A summary of this theory is:

Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment. (LeBlanc 1982:29)

Because of the comprehensive nature of the model and its ability to guide a new researcher towards understanding how the various variables within music preference research can be utilised, it was decided that this model, as well as the theory behind it, be used as the basis for the South African study being presented, here.

Among the reasons for such a decision are: LeBlanc's model is inclusive rather than exclusive; is based on sufficient research and the theoretical experience of decades; and, above all, takes into account the multifaceted nature of music preferences and taste and their roots.

A diagram of the model is presented below, and a visual and theoretical analysis of this model will be given. The theoretical analysis will be presented using LeBlanc's explanations about the various constructs and meanings from the model. The use of terminology will then be agreed upon, and the conclusion to this chapter will define how this South African study hopes to use the details from this model.

3.2 Diagram of LeBlanc's Model
Showing sources of variation in Music Preference

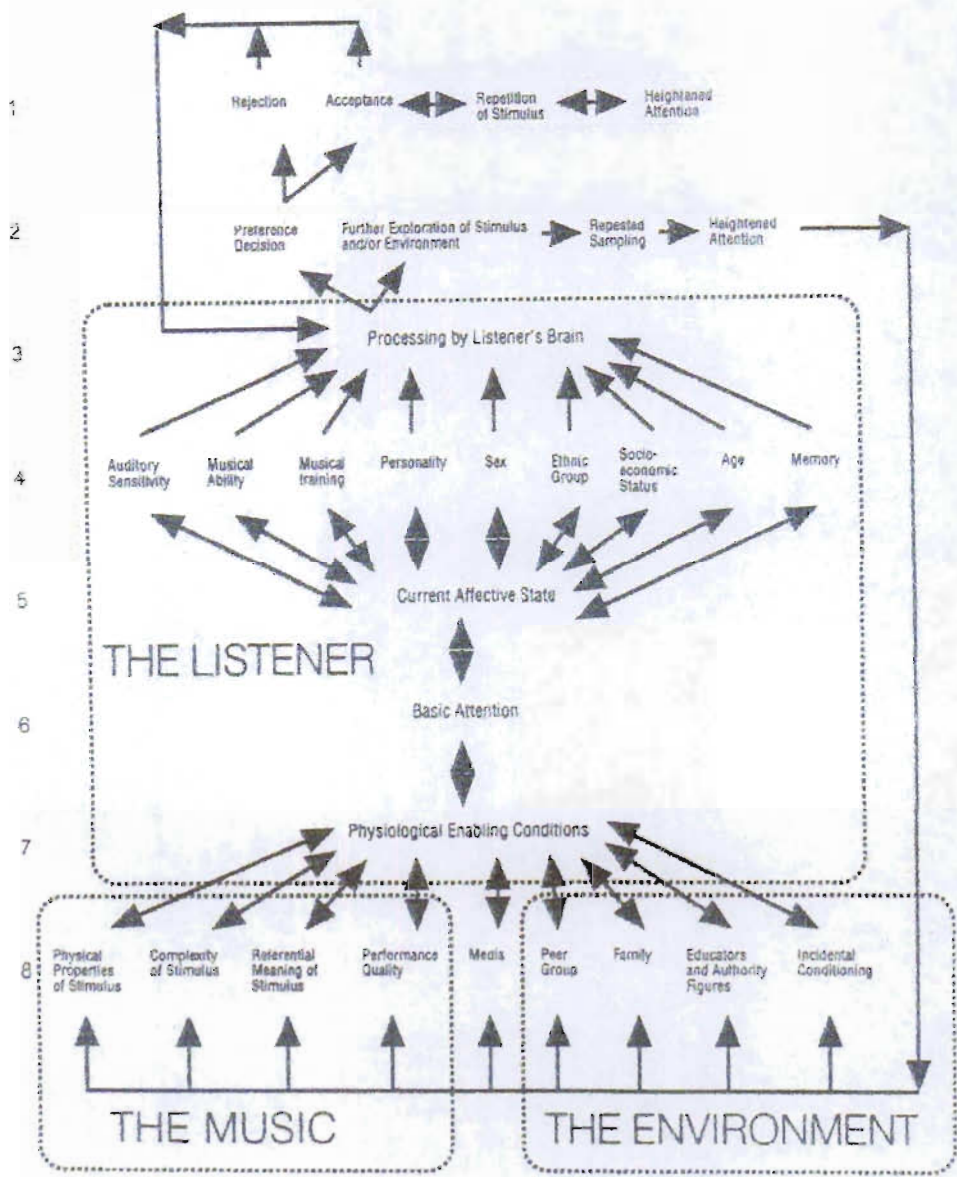


FIGURE 1. Leblanc's Model of the Sources of Variation in Music Preference.
(Cutietta 1992:300)

There are eight levels, with the eighth level placed at the bottom and the first level at the top of the diagram. Cutietta has reprinted the model to indicate various important categories of influence that could be the source of a listener's music preference. They are *The Music* and *The Environment* with *Media* in between these categories on the eighth level. The *Listener* category stretches from levels seven to three and includes the factors or variables related to the Listener. Arrows with both single and double heads appear throughout the levels to indicate directions from which the influences and other factors can move towards level two and then finally reach level one, when the final decision of rejection or acceptance is taken.

3.3 A Visual and Theoretical Analysis of the Model

The many variables that are displayed on the diagram (see Figure 1) show that LeBlanc tried to identify all possible sources that account for music preferences. The model reflects variables that have been borrowed from the cognitive, affective and psychomotor dimensions of music learning. The aesthetic response to music and theories about perception, behaviour and neurophysiology relating to music all seem to have been thought about in the design of this model.

The model is representative of a single music preference decision, which has been constructed along an ascending, eight-level, "hierarchical" structure (LeBlanc 1982:29) that is numbered accordingly. The direction in which the decision is to be made is an upward one. The movement of the music preference act within the Model is indicated by single-and double-headed arrows that allow the variables to interact with one another. The diagram as a whole indicates the variables on each of the eight levels. Though not shown visually on LeBlanc's (1982) original model, this diagram can be subdivided into three broad categories to which the variables conform accordingly. These categories are: 'the *Music*, the listener's cultural *Environment* and the *Listener's* personal characteristics' (Cutietta 1992:300).

The music preference ‘act’ begins at the bottom on level eight. The music, which is, in LeBlanc’s terminology, the ‘input information’, is represented at this level and ‘is vital to the functioning of the theory’ (LeBlanc 1982:30). The variables, which represent possible influences of music preferences, are shown in italics, in the following order:

3.3.1 The *Music Variables*

The *physical properties of the stimulus* represent the composition of the elements of music. The listener hears the sound in terms of the rhythm, dynamics, tempo, melody, instrument or timbre, harmony or form or design of the excerpt or piece as a whole.

The *complexity of the stimulus* is represented by how the elements are composed together, in terms of simplicity or complexity. Some listeners can be influenced by these factors (LeBlanc 1982:32).

The *referential meaning* of the stimulus includes the ‘extramusical’ meaning that a piece of music can evoke within the listener’s mind, based on some imaginative or concrete idea. For an example, an integrated arts experience with drama and music could result in the influence of this variable or a patriot of a country who listens to his/her national anthem could experience a sense of pride for his/her country, on hearing their anthem.

The *performance quality* refers to the standard of presentation of the input stimulus and whether the listener can be influenced by a perfect or mediocre interpretation of music that he or she hears. This can have consequences of liking or disliking, especially if the listener is musically trained or has a high musical ability. By listening to a recording for the first time, the clarity of the recording that is heard by the listener could also determine whether he/she likes or dislikes the music.

3.3.2 *Media Variable*

LeBlanc has isolated the *media* variable from the music input and the socio-cultural section in level eight. It is well known that owing to advances in modern technology, the media play an influential role in society. Barnes (1988:9) acknowledges this reality when he describes 'hit radio as one of America's great cultural inventions'. Rather than isolate media, LeBlanc should have included this variable with the sociocultural group of variables. But the presence of arrows serves to interrelate these different variables according to the music preference decision process.

3.3.3 *The Environment Variables*

While LeBlanc (1982) calls it the cultural environment, it will, for the purposes of the present study, be known as the environment variables, and the factors include:

The *peer group* variables that influence many adolescent listeners, because they attach importance to what music their friends choose. This age group shows a tendency to imitate the music preferences of their peers (Inglefield 1972).

The *family* variable usually has an influence over the very young, pre-school child and often plays a major role in the informal learning processes of more traditional African societies and cultures. Merriam (1964) alludes to this influence when he discusses kinship relationships and music practices in traditional societies of the world.

Educators and authority figures represent both formal and informal music teachers and therapists who may influence the listener's music preference for certain styles of music while authority figures represent a person or groups of people who have influential power and authority over others, such as church ministers. Alpert's (1982) study included the influences of teachers over the music preference of their students.

Incidental conditioning is noted by LeBlanc (1982) as being similar to the referential meaning that appears in the music input. It is related to the emotional or affective responses a listener

has towards music. This response can have a positive or negative influence on music preference.

All nine of the above variables are able to interact with one another through the arrows before they ascend to the following three levels.

Input information from the musical stimulus and the cultural environment must pass through the intervening variables of physiological enabling conditions, basic attention and current affective state before it can interact with the listener's brain. The intervening variables may completely block the passage of input information, or may allow it to pass while adding their own influence to the information. Their influence can range from extremely subtle to quite pronounced, but it is always capable of altering future processing and the music preference decision. (LeBlanc 1982:35)

The three 'intervening variables' mentioned above allow or arrest the flow of input information to the next levels or a return to level eight for specific reasons, depending on the circumstances of the listener's situation.

Physiological enabling conditions in level seven depend on the physical make-up of the listener and whether their hearing faculties function normally or not. *Basic attention* in level six is dependent on the listener's awareness and concentration ability of the music stimulus and, once this is attained, the information is transmitted to the next level. The listener's *current affective state* in level five is indicative of the present mood of the listener. The information from here ascends through to the next set of variables.

3.3.4 The Listener Variables

Level four of the Model represents those variables that are personal characteristics of the individual listener. They are important influences that steer the listener towards a music preference decision:

The *auditory sensitivity* variable allows the input information further clarification in terms of the listener's physiological enabling conditions of hearing and its relation to the other senses.

Musical Ability can be described as the natural talent for music a listener possesses, irrespective of training and experience with music.

The *musical training* variable has been examined in research and shown to have some influence on music preferences (Finns 1989). This could be acquired through formal or informal education. It has been shown that musically-trained subjects often prefer music that is more complex, or belong to the western classical tradition. (Duerksen 1968).

Personality characteristics have been found to influence listeners' preference for serious music (Hugo 1985; Payne 1967).

Sex is descriptive of gender and pertains to the different musical influences males and females experience when listening to music or choosing an instrument (Abeles & Porter 1978).

Belonging to an *ethnic group* can have an influence on one's musical preference. Experience with the music of that ethnic group could influence a listener to prefer that style of music (Shehan 1985).

The *socio-economic status* of listeners does play a role in their eventual preference decision, depending on whether they can afford to go to concerts or buy CDs and records of music (software) that may be descriptive of various styles of music. Another aspect of this variable is the music preference of well-to-do and wealthy people in western society who associate themselves with western Classical music (Williams 1972).

The *age* variable has an overriding effect on the rest of these variables, depending upon the age-level ability of the listener. Each age group experiences music differently, and this has consequences for their music preference decisions as is the case with adolescents (Frith 1983).

The variable, *memory*, includes short-term and long-term musical memory, and listeners are able to recognise music through the physical properties of that music as well as the other conditions relating to music, such as remembering the anthem of their country or nursery songs that they enjoyed when they were young. These descriptions of memory are taken from my experience with teaching aural discrimination of music to students at the tertiary level and from experiences when teaching music education and music psychology to university student teachers.

The above personal characteristic variables are then directed to *processing by the listener's brain* (Level 3) instead of interacting with one another as seen by Level 8 of the Model.

From this point in Level 2 the listener can either 'seek additional information' or make a positive (acceptance) or negative (rejection) *preference decision*. If the choice is to look for additional information, then a *repetition of the stimulus* can be the result, and the listener chooses with *heightened attention*. 'The model thus accounts for changes in music preference over time through the concept of different cycles of the decision process' (LeBlanc 1982:41).

LeBlanc (1982:40) accounts for the many other variables that are not directly included in his Model by stating that 'these variables have been subsumed within the variables included in the model'.

3.4 Applying Music Preference Study to a South African Situation

Before embarking on music preference studies, a researcher has to gain knowledge of the functioning of the social group that is to be studied. For the present study, knowledge of the education system, the political system and the cultural systems had to be known before the fieldwork was carried out. Attempts at describing the variables of media, the music (musical style in particular), and the listener's environment within the South African situation will be evident in Chapter Four, under the section on methodology.

The education system has been described in Chapter One. Because of the vast amount of information that is available on the different cultural systems in South Africa, only the relevant information pertaining to specific variables used in this study will be discussed in the methodology.

3.5 Using LeBlanc's Model in a South African Context

Abeles (1992: 234) has this to say about using models and theories in research studies that are related to music education: 'Comparing the fit of the results of one study with a theory greatly enhances the consumers' [readers'] ability to understand a study'.

LeBlanc's Model (Figure 1) has been described above in great detail. For the purposes of applying my choice of variables to those of his Model, I present the application based on the research questions that guided the inquiry of my present study.

Research Question 1:

What are the preferences for different generic styles of music among urban junior secondary students in South Africa?

Application:

The answers to this main question will be decided at the *Preference Decision* variable in Level 2 of the Model and students' rating of their answer will show their *Acceptance* or *Rejection* of the stimulus in Level 1. Each student will undergo various influences before making a final preference decision about the music style they heard by rating it on a 5-point continuum showing like-indifference-dislike rating scales. This decision of indifference to a music style cannot be applied to LeBlanc's Model because he offers only the *Acceptance* and *Rejection* choices of music preference.

Research Question 2:

What are the comparative preferences for different generic styles of music for students from three urban centres in South Africa?

Application:

Students from the three urban areas will indicate their “like” and “dislike” preferences for each of the ten generic styles of music presented to them, and the possible influences that could account for their *Preference Decisions* could be subsumed under *Media* in Level 8 and *Ethnic Group* in Level 4. Different radio stations playing different styles of music from one geographical area to another are aurally evident in South Africa. Another demographic factor that is typically evident in South Africa is the existence of different *Ethnic Groups* within the Black majority of the population that live in separate geographical areas in South Africa. This division of *Ethnic Groups* is seen in the population make-up of each urban area: more Zulus in Durban, Sotho and Tswana in Johannesburg, and Xhosas in Cape Town. Once again the indifference rating that should be part of a music *Preference Decision* cannot be applied to LeBlanc’s Model.

Research Question 3:

Is there a difference in students’ preference ratings over a short-term period?

Application:

This question concerns the repeated hearing of the chosen styles of music presented in the listening test. What it means is that two music *Preference Decisions* will be made at different times (in this case, four to five months later), and this is related to *Repetition of Stimulus* in Level 1 of the Model. On the first hearing of the listening test (Test) an *Acceptance* or *Rejection* of each music style is made and later, on the second hearing (Retest), another decision would be made which could be the same or different from the decision made on the first test. These answers will have implications for educators when they choose music repertoire for use in the classroom. If music preference changes over a short-term period then educators should use this evidence to introduce changes in their choice of music repertoire for classroom use.

Research Question 4:

Are important social, cultural and personal characteristic variables related to students' music preference ratings?

Application:

Answers to this question are subsumed in the variables of Level 4 of the Model. *Auditory Sensitivity*, *Personality* and *Memory* have been omitted from the choice of variables to be used in the methodology of this South African study. The other variables will be used within the quantitative and qualitative data collection procedures. What is overtly evident from this Level of variables is that they are individually isolated from one another because they do not have double-headed arrows to indicate their interrelationship with one another. This is not the case with the Level 8 variables that allow integration among the different variables displayed on that Level. If a relationship between *Ethnic Group* and *Sex* from Level 4 has been established as the source of a music preference decision, then LeBlanc's Model does not cater for this relationship as a source of variation for a music preference decision to be taken. Based on a Eurocentric or western application related to the enjoyment of music, dance or kinaesthetic performance of music that is typical of the African music tradition (Nketia 1974) is difficult to place on the Model. It could be subsumed under the *Musical Ability* variable that is not related to music instruction or training, but it is definitely related directly to *Ethnic Group*. This to integrate the different variable along Level 4 is just one weakness in the construction of the Model.

Research Question 5:

What are the physical properties of music that account for the music preference of students?

Application:

The physical properties of music are evident through the music listening test. When one listens to music, what is aurally evident is the Rhythm, Melody, Tempo (speed of the music), Instruments or Voices and Form of the music. Because only short excerpts of music were played during the listening test, the concept of Form was omitted from this list for two reasons. Firstly, the majority of the sample of students were musically untrained and probably

were not aware of what makes up the Form of a piece. It is a concept related to Western Classical music and to musically-trained students in Western music. Secondly, those who had musical training did not have the choice of listening to the full musical piece to make an aural assessment of its Form. Only short excerpts were played. (see Table 3) The Lyrics of the music that were also aurally evident in the listening test were difficult to assign to the *Physical Properties of Stimulus* variable since this is not usually regarded within Western music as a physical property of music. It relates more to language and its meaning, and this can be assigned to *Ethnic Group* in Level 4. *Performance Quality* was not directly used as a variable in this South African study.

Research Question 6:

What environmental factors influence the music preference of students?

Application:

Media was included under this group of factors or variables, together with *Peer Group*, *Family* and *Educators and Authority Figures*. The *Educators and Authority Figures* is a rather narrow variable as presented in the Model. Most of the music preference research that has been completed abroad has had an educational purpose or objective as its basis (Finns 1989). I feel that LeBlanc should ideally extend this variable to include related sources of influence that would have implications for music education.

As part of the data collection, *Incidental Conditioning* as a variable was left out of the choice of variables because it was seen as having similar properties to the *Referential Meaning of the Stimulus*.

3.5.1 Use of Terminology

For the sake of clarity, the terminology to be used in this thesis will be taken from the LeBlanc Model that is presented in Figure 1 in diagrammatic form. At times synonyms will be used to describe certain variables, or descriptions of variables but these words will be acknowledged within brackets and the variables from the Model will be italicised.

The term music preference will be used for reasons of uniformity throughout the thesis, instead of musical preference. Similarly, music style will be used instead of musical style.

CHAPTER FOUR

THE DEVELOPMENT

4.1 Introduction to the Methodology

Through listening one is able to experience how the physical properties of music are designed together to create various styles of music (Radocy and Boyle 1988). Music plays an important part in our lives. It has been mentioned (see Chapter One) that music exists as one of the major aspects of the lives of our adolescents. In attempting to find out more about adolescents and their music, this study followed a systematic approach for collecting data about the music preferences of a sample of South African students.

The methodology will be introduced, and its relationship to the theoretical framework explained. A description of the choice of styles within a South African context will then be presented.

The data collection plan will be outlined within which the quantitative and qualitative data collection techniques will be explained. The pilot test results will be presented in this chapter because the information serves to explain the methodological processes that were followed. A discussion of the data analysis that was used and the types of statistical procedures followed will explain the validity and reliability of the study.

4.2 Methodologies Used in this Study

In this study I collected data on music preferences from a large sample of students (N = 548). Numerical measures enhance 'precision and specificity' in quantitative research designs (Asmus and Radocy 1992:141). Many researchers have however, questioned the use of only quantitative methods in studies that involve inquiry into education-related and society-related contexts (Bresler and Stake 1992). They feel that quantitative methods are

insufficient in explaining contextual variations, nuances and depth of the event being studied (Denzin & Lincoln 1998).

The qualitative approach has become more popular and has its roots in ethnographic research and ethnomusicology for music research (Bresler and Stake 1992: 77). Such terms as descriptive, interpretive, naturalistic, non-comparative and holistic are usually associated with qualitative research. The methods involved take the form of interviews, case studies, and observation in natural settings. The researcher plays a participant-observer role, and through inductive reasoning, is able to present the interpretations and conclusions (Miles and Huberman 1994; Denzin and Lincoln 1998). This allows much flexibility in reaching results and is in contrast to the strict “scientific methods” of the quantitative tradition.

It is for these reasons that the two methods of data gathering were used for this South African study. I used a group-administered listening test to collect quantitative data, and interviews and observations to collect qualitative data. The variables chosen for this study were adopted from the chosen theoretical framework.

4.2.1 Relating the Method to LeBlanc’s Music Preference Model

LeBlanc’s Model (see Figure 1) is made up of eight levels of variables that represent sources of variation in music preferences. For the purposes of my study, variables from Levels 8, 4, 2 and 1 were used directly as part of the data collection techniques. My goal was to find out which Level 8 variables from *The Music* and *The Environment* categories had the most influence on students’ music preference. The other goal was to find out whether Level 4 variables from *The Listener* category were related to students’ music preference. From LeBlanc’s model, variables (written in italics) were selected from:

The Music variables: Under the *Physical Properties of Stimulus*, Fast Tempo, Slow Tempo, Melody, Rhythm, Harmony and Instruments were chosen. The other factor, Lyrics of the music, was considered under *Referential Meaning of Stimulus* variables. *Complexity of Stimulus* was used in the interviews. *Performance Quality*, though not used directly,

was inherent in the aural presentation of the listening test where the music was heard as clear and loud recorded excerpts.

The Environment variables: For methodological purposes, *Media* was included under this list of variables. In trying to establish the influences from the socio-cultural environment, *Media*, *Peer Group*, *Family* and *Educators and Authority Figures* were used. *Incidental Conditioning* as a variable was not directly used in the research design.

The Listener variables: Level 4 variables are considered as the personal characteristics of the listener, and they became the independent variables of this study. It was decided that *auditory sensitivity* and *musical ability* would not suit the design of this study and therefore were not included as a variable in the quantitative data collection, but the latter variable was used in the qualitative data collection. They are usually regarded as innate qualities within a listener, and this made it difficult to use them alongside the other variables. *Music Training*, which is recognised as part of school music education, could easily be accounted for in terms of primary and secondary school experience. To measure *Personality* in relation to music preference requires special techniques of investigation, and the present research design was not conducive to this assessment and is therefore absent from this study. Owing to the large sample, the *socio-economic status* variable was not directly used in the quantitative part of the research, but it was used by implication as a variable in the interviews with students. *Music Training*, *Sex* and *Ethnic Group* were used in the study. This last variable was seen as indicative of race and home language.

The intervening variables from LeBlanc's Levels 5, 6 and 7 were not used as separate variables, but were implicit within the test procedure. The *Preference Decision* from Level 2 and *Rejection* and *Acceptance* in Level 1 were the only variables that indicated the final music preference decision, after each music excerpt was heard during the listening test procedure. *Repetition of Stimulus* was not possible within the test procedure because of the design of the test, although the listener had a second chance to listen to the same pieces of music during the retest four to five months later. From the music preference rating sheet, "Like" and "Like very much" ratings were indicative of the *Acceptance* variable and "Dislike" and "Dislike very much" ratings indicated the *Rejection* variable.

All the variables that were chosen became the independent variables of the study while the *Music Preference Decision* that led to the music preference rating was the dependent variable. All these variables formed the basis to the study. The chosen music styles were also part of this basis.

4.2.2 Musical Styles chosen for the Study

Cutietta (1992:306) recommends LeBlanc's idea of using 'generic styles' when selecting music for music preference research. In LeBlanc's terms (1979:256), 'generic style' is defined as 'broad stylistic categories used to specify identifiable types of music within the concert and popular music traditions'. Borrowing the same definition as LeBlanc, but including indigenous traditions that are typical of South African music, a careful choice of generic music styles was selected for this study.

My decision to use specific styles of music arose out of informal conversations with South African adolescents at secondary schools and university. My choices were also informed by personal experiences with teaching music education to university music majors and regular visits to primary and secondary schools within the KwaZulu-Natal province of South Africa.

In addition, my experience with teaching aspects of multicultural music education to university students, and the frequent aural analysis of music broadcasts over the South African radio and TV over a long period, have provided me with experience and expertise in choosing generic styles of music for this study. Popular, Classical and Traditional music were chosen as categories of music styles with the aim of finding the generic style most preferred by South Africa adolescents. In addition to this knowledge, my intention is to utilise these preferred styles of music within education. Campbell (1991:206) has appropriately stated that 'the world of music has been subject to cross-cultural influences resulting in new forms and styles and in the wide acceptance of western classical and popular music'. She also stated that the 'world's music includes classical and folk traditions and also a rich mixture of hybrid forms, [which is] the introduction of indigenous forms with western styles' (Campbell 1991:192).

4.3 Data Collection Strategy

A listening test was designed based on the results of a pilot test and this was administered to a large sample of the junior secondary student population. The objective was to gather information about the students' music preference from a list of ten generic styles of music. A test-retest design was used to determine whether there was a change of music preference over a short-term period of 4-5 months. An attempt was made to carry out in-depth interviews with four to five subjects in every second school to gain further insight about preference decisions, but only 20 students were interviewed during the Test run. The reason for this was that school authorities and management made only a limited time available to spend with students. After the Retest, part of the data was then analysed using the SPSS package for social research, and the measurements obtained formed a part of the results to this study.

In a purposive (also known as judgemental) sample, the sampling units are usually selected subjectively by the researcher who attempts to obtain a sample that he/she feels is representative of the population. In non-probability sampling, it is difficult to specify the probability of each component's inclusion in the sample, and there is no assurance that every component has some chance of being included. However, there have been many cases where well-designed non-probability samples have produced results not different from studies that have used more advanced (i.e. probability) sampling techniques (Kish 1975; Freedman *et al* 1978).

This is precisely why social scientists use non-probability sampling for convenience and economic reasons. In most cases non-probability samples are used when a sampling population is unavailable, as in this present case (Cochran 1977). Purposive sampling has been successfully and extensively used in the USA and Europe in several social situations such as elections on a small scale, forecasts on educational matters, etc. (Nachmias and Nachmias 1992).

4.3.1 The Pilot Study

A pilot test with undergraduate music students was used to evaluate the test and assess the duration and suitability of each music excerpt. Based on this information, the listening excerpts for the test were concluded and presented to each group of subjects. The schools were then chosen, and the process of collecting data began. The pilot test was conducted in order to assess and “monitor” the methodological parameters of the final study and attempt to isolate and correct possible weaknesses in the wording and structure of the research instruments. Such a pilot test has been seen as a vital step in the process of a solid research project (Bailey 1983; Ackroyd & Hughes 1981).

Sample of Pilot Study:

A group of 24 university students studying either towards a diploma certificate in music or the B.A. (Music) or B.Music Degree were selected to critique the listening test as part of the pilot study. They were chosen because some had recently come from the secondary school system and were still familiar with much of the music and many of the attitudes appertaining to school. Another consideration with this sample was that some of them were registered as first-year music students (Group 1=12) and had entered the music programme with very little formal music experience while others (Group 2=12) were more experienced music students who had more than two years of studying music and had had sufficient time to familiarise themselves with many different styles of music, both aurally and theoretically.

Instruments of the Pilot Study:

The Music:

The music styles chosen for the listening test were representative of generic styles of music that would be familiar to as many groups of the South African population as possible. Some styles are indigenous to certain main ethnic groups within the population (eg. Indian Classical for Indian students, African Traditional for African students, etc.) Many of the Western styles of music are communicated through various aural and visual forms of the media, and most urban South Africans have access to at least one of these facilities. Each excerpt was carefully chosen to represent a broad (generic) stylistic

category of music, and there were ten altogether. It was hoped that each generic style was familiar to most of the student population.

In choosing pieces, consideration was given to avoiding currently popular music examples that might be more influential compared with the unknown traditional and classical examples. Even though pupils could have been aware and enlightened about the styles they represented, well-known and ‘over-listened-to’ examples could have a tendency to be either liked or disliked according to the inverted-U theory (Hargreaves 1982a:14). So, if a piece had not been heard in a long time or had never been heard before, it could be treated as a novelty hearing. According to LeBlanc’s theory (1982), the music stimulus could have an effect on their music preference response. Except for the excerpt representing Western Popular music, the other excerpts had not been part of any recent “hit parades” or “top of the charts”.

The choice of excerpts also displayed a variety of aural mediums (fast or slow tempi, vocal or instrumental, etc) and different compositional devices in their make-up (see Table 2). Based on the results of the pilot study, each excerpt was carefully timed to be neither too long nor too short. In the recording of excerpts, each one was recorded utilising a full musical sentence within a piece or until the first cadence point. Where appropriate, some excerpts were phased out by a decrescendo if cadence points were not clear. The time of each excerpt ranged between 36-60 seconds.

The following is a table showing the excerpts used in the pilot test, indicating the generic style, title and composer, vocal or instrumental, and the length of listening time in seconds.

Table 2 List of music excerpts used in the pilot study

No	Generic Style	Title	Composer/ Performer	Instrument/ Vocal	Time Secs.
1	Jazz	Xaba	Dollar Brand	Piano	40
2	Indian Classical	Misha Garu	Ali Akbar Khan	Strings & Percussion	48
3	Reggae	Peace treaty	Peter Tosh	Vocal/ Instrumental	30
4	Western Choral	Et Miserere Magnificat	CPE Bach	Vocal/Chorus	38
5	South African Pop	Hayi Fanbeni	Yvonne Chaka- Chaka	Female Vocal	48
6	Gospel	Somebody	Soul Stirrers- R.H.Harris	Male Group A Cappella	40
7	Western Pop	Surfin' in the USA	The Beach Boys	Male & Instrumental	26
8	Western Classical	String Quartet op96 "American"	Dvorak	Strings	35
9	Rock	Reelin & Rockin	Chuck Berry	Male vocal & Instrumental	39
10	Traditional African	Xylophone Playing in Uganda	Tradition Uganda	in Instrumental	40

Pilot Study Rating Sheets:

To cater for the differences in the two groups of students, different copies of rating sheets were given to the two groups of students. See Appendix A.1 for the copies that were given to Group 1 students and Appendix A.2 for those that were given to Group 2 students.

The Pilot Study Procedure:

As mentioned above, the sample included undergraduate tertiary students to pilot the test before it was taken to the school situation. On the pilot study rating sheets, students had to

fill in the number allotted to them, their course and year of study. On a continuum, yes – a little - no, they had to indicate whether they had had previous music learning experience. The instructions to the listening test then followed.

Group One students had to listen to an excerpt and were then given time to respond by writing down what music style they thought it represented. During this time, they also had to indicate whether the excerpt was too long, long enough, short or too short for a thorough hearing of the selection. This was repeated ten times for each listening example.

Group Two students had to follow almost the same procedure as Group One, but because of their inexperience with music learning, they were given the names of each generic music style and had to match them with each listening example as well as rate the length of each excerpt. This led to two sets of data that were then calculated using percentages.

The Pilot Study Results:

The results of the pilot study (see Appendix B) appear in two tables (Tables 23.1 & 23.2) indicating the correct recognition of music styles and ratings of the length of listening time of each music excerpt. This led to definite decisions for presenting the music to junior secondary pupils and to give an indication as to whether the questions asked during the test would allow for sufficient clarity and understanding of the procedures that were to follow in the main test.

The students in the pilot study indicated that Jazz, Gospel, Western Pop, Rock and Traditional African music excerpts needed to be replaced with another excerpt of music within that generic music style. In other words, their answers to recognising music styles showed that the above list of music styles in table 2 were incorrectly labelled by students. This indicated that the chosen excerpt to represent a particular style of music was not a clear example of that particular style.

Regarding the length of time of each music excerpt, the students indicated that the Reggae, Gospel, Western Pop and Rock excerpts needed to be lengthened. For them to be

adequately recognized as belonging to a particular style, students indicated that the Western Classical and Traditional African excerpts should be shortened.

Based on these results, the new music excerpts were put together for the listening test as part of the quantitative and qualitative data collection.

4.3.2 Quantitative Data Collection

The following is a description of the preparation and handling of the quantitative data for this study. This represented the Test and Retest data that was collected during the listening tests.

4.3.2.1 Sample

To obtain a sample that included students from all the major population groups within South Africa, purposive sampling technique was used. To add to the validity of this study, choice of schools was limited to urban areas only. Because of the wide differences between urban and rural life in South Africa (Alexander 1990), data from both these environments would yield vast differences and affect validity. The South African cities of Cape Town, Johannesburg and Durban represented these urban areas. Junior secondary schools within the suburban boundaries of these cities were included in the demarcation. These suburban areas were deliberately included as extensions of urban areas for demographic reasons particular to the South African history of separate development. Most DET schools and some HOR and HOD schools (see List of Abbreviations) are situated in these out-of-town or “township” areas. In choosing schools that were representative of the major population groups within the country, six schools per urban area were then selected, and these were further divided to represent two schools per former department of education: DET, HOA and HOD/HOR. A total of eighteen schools was used in this study.

Although the above schools represented former departments of education which used to be attended by a single racial group per education department in the past, this reality has since changed. Since the legislation governing racially separate schools have been repealed, there has been an integration of racially diverse students in most urban schools. This was

observed during data collection at the chosen schools. The only schools that revealed a single race population attendance were the former DET schools whose locations were in the Black “townships.”

I took into consideration the gender of the sample and priority was given to schools that offered music training to their junior secondary students. The grade levels that represent junior secondary students range from Grades 8 - 10. For purposes of uniformity, Grade 9 (also known as Standard 7 in the past) students were chosen, and the entire sample of subjects represented various ethnic and racial groups within the population. A total of 548 subjects were used in this study. (See Frequency Tables in Chapter Five.) Owing to the decline in music offerings and the fact that music is not a core subject in most South African schools, the choice of students for this study was not subject to their being music students. Because it has been found that music training does affect a person’s music preference (Geringer 1982), students taking part in the present study had to indicate whether they had had any music training, along the continuum: no – a little – yes.

The age levels chosen from the sample of students for the purpose of this study ranged from 12-21 years. From a choice of six categories depicting age, subjects were able to indicate their age levels on their answer sheets. Sloboda (1986: 214) sees a ‘progression from judgements based on simple physical features [of music] at age six to judgement mode on complex multidimensional aspects of style and underlying “language” by the age of fourteen’.

The usual age level for this grade of students is between fourteen and fifteen years. However, owing to the former education system within South Africa that encouraged separate and unequal education for different race groups, age levels appropriate to specific grade levels have been irregular, and for Grade 9 a range from 11 years to 22 years has become the norm, especially among the African population groups (including Coloureds and Indians). The following statistics (see Table 3) of enrolment by age and grade gives an idea of the expanded age levels that existed and still exist in many South African schools:

Table 3 Example of grade 9 student ages in South African schools in 1995

GRADE 9:		
AGE	NUMBER	% estimate
11	288	0 [sic]
12	4 856	1
13	49 667	6
14	179 961	21
15	170 329	20
16	139 525	17
17	107 534	13
18	79 587	9
19	52 522	6
20	30 821	4
21	16 437	2
22	13 443	2
Total:	844 970	100

(Bot 1997:14)

4.3.2.2 Instruments

Music Preference Rating Sheets:

Subjects were provided with a specially designed answer sheet (see Appendix A3) on which they rated their music preference after an aural experience of the excerpts of music. Each music preference rating was based on a 5-point scale that was divided into like and dislike categories. Subjects had to choose one answer from the following categories:

Like very much	Like	Indifferent	Dislike	Dislike very much
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This 5-point scale could give an indepth focus on the student's choice of music preference to account for all possible degrees of liking or disliking the music excerpt.

Written questions on the test answer sheet allowed each subject to give background information of themselves. This background information was based on the following variables:

Sex	Age	Home language	Music training
-----	-----	---------------	----------------

Students were given a green answer sheet for the first test (see Appendix A 3) on which they filled in their background information and then rated each excerpt of the listening test according to their individual preferences. They were given a yellow answer sheet for the re-test (see Appendix A 4). The second answer sheet contained the same rating options for the listening test. Also included in this second answer sheet were two questions, as presented below:

a) What makes you like a piece of music or influences your liking of that music?

- | | | | |
|-----------------|------------------|---------------------------------------|-------------------------------------|
| i. Your Parents | ii. Your Friends | iii. It is played often on Radio & TV | iv. Your Teacher teaches it to you. |
|-----------------|------------------|---------------------------------------|-------------------------------------|

b) When you listen to music, what aspect of the music makes you like it?

- | | | | | | | |
|---------------|----------------|-------------|------------|------------|-----------------|-------------|
| i. Fast Tempo | ii. Slow Tempo | iii. Melody | iv. Rhythm | v. Harmony | vi. Instruments | vii. Lyrics |
|---------------|----------------|-------------|------------|------------|-----------------|-------------|

The category in a) above are variables chosen from Level 8 of LeBlanc’s Model (1982). They help to account for possible influences from the media and the cultural environment of the listener and may have an affect on the preference decision of the listener. Also presented at this level is the variable, the music stimulus, and information obtained from question (b) above, which could also have an influence over the listener’s music preference. A measure of the above answers would yield some insight into South African students’ music preference for generic styles of music presented to them.

The rating scale presented above in the music preference rating sheet was used in order for the respondents to make judgements in terms of a set of ordered categories. The response categories of such statements reflect the intensity of the particular feeling, attitude or judgement involved. In most cases (as in this case) numerical codes accompany these categories and represent the intensity of the response category. It is of course, difficult to estimate intensities in rating scales, but the statistical devices explored later in this chapter will elaborate more on the quantitative dimensions of this study.

The Music:

The following table helps to describe aspects of the music that were used in the initial listening test after the pilot test results were confirmed. The identical excerpts were used in the re-test four to six months later, but they were presented to the listeners in a different order:

Table 4 List of music excerpts used in the listening test

No	Generic Style	Title	Composer/ Performer	Instrument/ Vocal	Time Secs.
1	Jazz	Blues Walk	Clifford Brown	Piano	36
2	Indian Classical	Misha Garu	Ali Akbar Khan	Strings & Percussion	40
3	Reggae	Peace treaty	Peter Tosh	Vocal/ Instrumental	42
4	Western Choral	Et Miserere Magnificat	CPE Bach	Vocal/Chorus	37
5	South African Pop	Hayi Fanbeni Lets go brother	Yvonne Chaka- Chaka	Female Vocal	56
6	Gospel	Basic Quietness	Swan Silver -tones	Male Group A Cappella	50
7	Western Pop	Where have all the Cowboys gone?	Paula Cole	Female & Instrumental	60
8	Western Classical	String Quartet op96 "American"	Dvorak	Strings	47
9	Rock	Hard as Rock	AC-DC	Male vocal & Instrumental	51
10	Traditional African - Isicathimiya	Sawubona	ColensoAbafana Benkokhelo	Male Vocal A Cappella	58

In the re-test, the above music excerpts were played in the following stylistic order. A description of the aural stylistic features of each chosen excerpt of music is added to this.

Retest order of styles:

1 Indian Classical

An instrumental piece played on sarod and tabla and based on an Indian Rag (music scale) that expounds the Rag, and then the tabla performs, introducing the rhythm in the background.

2 Jazz:

This piece falls under a more modern category called Funk and uses jazz elements such as blues chord progressions, blues scale, melody and improvisation which are all devices that are representative of jazz.

3 Rock:

This piece was a more contemporary type of rock with an exaggerated vocal performance technique. There is not much emphasis on harmony, and the music has a layered texture which changes by adding more instruments to its orchestration. Repetition in terms of the melody and harmony makes it typical of the rock style.

4 Reggae:

Repetitious and distinct rhythm is a feature of this piece and style. Very simplified use of music elements (physical properties of stimulus), but rhythm is its main feature. A category all on its own, but can be described as Folk (in terms of its origin and Rastafarian background) and Pop music of a specific culture (Jamaica).

5 South African Pop:

This piece is made up of repetitious rhythm of a cyclical nature that is typical of South African indigenous music. The harmony uses mainly primary chords but in this excerpt the harmony changes according to the sequence in the music. It can be described as a homegrown fusion of “township” disco music and American funk and soul. The style and timbre of the guitar and the cross rhythms give it an African “feel”. This piece represents typical African dance music with a Western Pop “flavour”.

6 Western Pop:

The overall rhythm is repetitious, but the atypical part of this Western Pop piece is its quick changing harmonic sections in the minor mode interspersed with different sounding sections.

7 Gospel:

The main feature of this piece is the vocal style where the leader sings and the group responds to the lead singer, which is typical of Gospel music and especially Black American Gospel. It is an *a capella* piece with voices in close harmony using primary chord.

8 Western Classical:

This piece was chosen from a more contemporary period of Western Classical music. More emphasis is on the orchestration of the piece, and the timbre is typical of the modern repertoire of music. It has a thick texture that uses contrapuntal lines based on a limited harmonic progression, played in Western Classical instruments.

9 Western Choral:

This choral piece has the typical slow harmonic progression of Bach Chorales. The vocal parts move in a step-wise direction with anticipations in the melodic lines. The vocal texture is emphasised and the upper melodic line is supported by the other voice lines. The piece progresses with deliberate phrasing representative of Western Classical Choral music and is written in a minor key that gives it a melancholic sound.

10 Traditional African:

Using the call and response technique which is typical of South African Traditional vocal music, this piece has no strict rhythmical flow. Simple harmonies meander between the tonic and dominant chords and the lyrics are given more importance. This music tradition is usually accompanied by overt gestures and stylistic actions and distinctive though simple harmonies and is known as *isicathimiya*.

After the listening test, during the second visit, students were asked to answer questions that related to certain *Physical Properties of Stimulus* that influenced their decision on liking or preferring a piece of music. The following is a table that describes the physical properties of music that were emphasized within each listening excerpt:

Table 5 *Physical properties of stimulus* describing each style of music

Style	Tempo	Melody	Rhythm	Harmony	Instruments	Lyrics
1. Jazz	Moderate 108mm	X	XXX	X	X	
2. Indian Classical	Slow 56-63mm	XXX	X		X	
3. Reggae	Moderately Fast 120mm	X	XXX		X	XX
4. Western Choral	Slow 76mm	X	X	XX		X
5. S.A. Pop	Moderately Fast 120mm	X	XXX		X	XX
6. Gospel	Moderately Slow 80mm	X	X	XX		XX
7. Western Pop	Fast 132mm	X	XX	XX	X	XX
8. Western Classical	Very Fast 160mm	XX	X	X	XX	
9. Rock	Moderately Fast 126mm	X	XX		XX	X
10. African Traditional	Moderate 108mm	X	X	X		XX

mm = metronome markings
X = indicates emphasis

4.3.2.3 Procedure

The music preference test was carried out in a single grade nine class per school. As described above, there were six schools per urban area, and a total of eighteen schools

altogether. On arrival, after introductions, the pupils were handed the green answer sheet and requested to fill in details concerning their background. Verbal instructions were given in addition to the written ones on the answer sheet. The listening test followed without any interruptions except on two occasions, in two schools, where intercom announcements disturbed the progress of the listening test. In these cases, the test was suspended for the duration of the announcements, and this took approximately forty to sixty seconds. The duration of the entire listening test was ten minutes, and the whole encounter from the introduction to the end took 25 minutes. From behavioural observations, it was noted that students had sufficient time to mark their response after each listening example. In fact the 15 seconds' silence during which they noted their answer seemed too long. But the majority of subjects gave full attention to the researcher.

As is typical of the behaviours of adolescents, the listening test was never without some type of overt behavioural reaction from students towards each excerpt of music. Observations of these overt behaviours were noted. These were then compiled to gauge whether any comparisons could be drawn up to show differences and similarities in behavioural responses between schools, males/females and ethnic grouping. The researcher also noted the gender and racial make-up of each group of subjects as a cross-check with information given by students on their rating sheet. By matching this information with the names of students and their home language, the racial identity of participants was obtained.

On completion of the test and after a cursory examination of the green answer sheets to gain an overview of the types of ratings students had written, the choice of possible subjects for individual interviews was decided. In schools where extra time was permitted, the researcher chose between one and three pupils for the purpose of finding in-depth information to explain the choice of preferences.

The green answer sheets were collected, appropriately numbered and alphabetised. From these sheets, personal and logistical information was drawn up to allow moderate use of it for the next test that was held four to five months later.

For the re-test, the same procedures were used with equal samples of students. For the re-test, the green answer sheets were replaced by oatmeal-yellow sheets. The order of listening examples was changed so that pupils would not be bored by an exact repetition of the test which could have an effect on their preference ratings of music excerpts (LeBlanc 1979). This re-test yielded more information concerning the possible influences that could be accounted for students' music preference response ratings. This extra information augmented the statistical possibilities towards relevant results and conclusions for use in music education. The following table indicates the time-frame between the test and re-test per school:

Table 6 Time frame between test and retest

SCHOOL	TEST – DATE	RETEST DATE	DIFFERENCE
1	26 March 1998	17 September 1998	=176 days
2	26 March 1998	17 September 1998	=176 days
3	27 March 1998	15 September 1998	=173 days
4	27 March 1998	15 September 1998	=173 days
5	30 March 1998	14 September 1998	=169 days
6	30 March 1998	14 September 1998	=169 days
7	22 April 1998	10 September 1998	=142 days
8	22 April 1998	9 September 1998	=141 days
9	23 April 1998	10 September 1998	=141 days
10	24 April 1998	11 September 1998	=141 days
11	24 April 1998	11 September 1998	=141 days
12	24 April 1998	11 September 1998	=141 days
13	20 May 1998	20 October 1998	=154 days
14	22 June 1998	28 October 1998	=129 days
15	12 May 1998	13 October 1998	=154 days
16	11 June 1998	8 October 1998	=120 days
17	26 May 1998	8 October 1998	=136 days
18	28 May 1998	16 October 1998	=141 days

4.3.3 Qualitative Data Collection

It is important for the researcher to acquire an increasingly inquisitive attitude in the pursuance of deeper meanings in the course of collecting and analysing the data (Marsh 1982). The blind acceptance of only one method of analysis could be a serious impediment to a thorough understanding of both processes and products associated with a particular study (Rose 1988).

Despite ongoing debate regarding the strengths and weaknesses of both quantitative and qualitative analysis of data, the decision to utilise both in the context of this thesis was conscious and carefully calculated. The questions regarding exact measurement of attitudes, perception and social phenomena, the significance of underlying processes, the interplay of subjectivity and objectivity and possible control mechanisms associated with them are still pertinent (Mitroff & Killman 1985).

The quantitative approach is the method whereby the procedures are not strictly formalised, the scope of analysis is more likely to be undefined, and a less quantitative aspect is emphasised (Kaplan 1978). Despite the quantitative analysis undertaken in this thesis, the qualitative aspects of the research will put findings in perspective, to discover the underlining cause of attitudes, ideas and perceptions of the interviewees. To analyse quantitatively, one has to analyse verbal communication codes and find the “surplus meanings,” and various interpretations, perhaps “hidden” in the quantitative data. (Schwartz & Jacobs 1979).

In qualitative analysis, concepts and constructs can be interpreted in a novel way in order for the researcher to gain a greater depth of understanding of the subject matter. This means that frequently undeclared or merely stated meanings can be uncovered and analysed (Kaplan 1978). By definition and reality qualitative analysis occurs in a non-structured manner, unlike the quantitative, and is open to contextualisation of events, attitudes and perceptions. Additionally, it is the result of personally experienced circumstances and takes into account the social and individual context involved in the inquiry (Bogdan & Taylor 1987).

The qualitative research data seem to delve much deeper into the analysis of the research when compared with their quantitative equivalent. Qualitative researchers have been described as “outsiders,” interactive researchers in search of the truth that is somehow elusive in the quantitative analysis. In short, the qualitative aspect of research seeks to understand more fully the bases and roots of behaviour, attitudes, perceptions and preferences. In the context of this research, the same questions to participants were utilised as those appearing in the form of the quantitative interactions. This was obviously

intentional as it was hoped that the qualitative aspects of the research would substantiate or negate the existing findings.

4.3.3.1 Sample, Instruments and Procedures

Only 20 pupils were interviewed to gain in-depth information on possible factors accounting for their music preferences. The interviewees that were chosen came from varying backgrounds in terms of their *music training*, *age* (14-15yrs and 16-17yrs) and *sex or gender* (male and female). It was difficult to engage more pupils in interviews owing to the short time offered to conduct the test by certain schools. At present, in the South African education system, there are serious adjustments taking place via the educational and school authorities, and these adjustments filter down to classroom practices. Principals and management personnel could therefore allow me only a limited time to accomplish the data collection per school, and it was for this reason that the proposed number of pupils for interviews was reduced.

However, these interviews took over thirty minutes per student and covered a wide variety of ideas, opinions, attitudes and perceptions that gave this thesis a qualitative “flavour”. This was important to close some “gaps” and to open new paths of understanding in music preferences, especially those based on personal and family experiences, life situations, peer ideals, etc.

The ten generic styles that were used in the qualitative design were also used in these interviews. Students gave their views on why they preferred specific generic styles.

The interviews were tape recorded, and the researcher also took written notes during the interviews. This gave the researcher a chance to check the data against the recorded data for the purposes of triangulation that adds to the validity of the research results. Eye contact as well as friendly verbal communication between myself and those students who were interviewed were factors taken into consideration during the interviews. Open body language that encouraged a positive and encouraging rapport between interviewer and interviewee was also considered in this setting.

The types of questions posed to subjects were based on the variables that LeBlanc articulates in his model. From level eight, all the variables (except for *Performance*

Quality and Incidental Conditioning) have been taken into consideration and from level four only *Musical Training, Sex, Ethnic Group, Socio-Economic Status* and *Age* were utilised.

Although the intervening variables from levels 5, 6, and 7, ie. *Current Affective State, Basic Attention* and *Physiological Enabling Conditions*, have not been of direct exploration, they have been indirectly included through physical observation and verbal communication in the test situation. During each test, the researcher observed students paying attention (basic attention) by listening and physically noting their preference during the 15-second interval between stylistic excerpts. It was verbally reinforced by the class teachers that students’ sensorial faculties for learning were normal (*Physiological Enabling Conditions*), and the sample chosen was in schools that did not cater for students with learning disabilities. It is rather difficult to observe an indepth presence of a student’s *current affective state*. Superficially, a smiling or no-expression face could describe a positive or undisturbed mood, but it is also possible to hide disturbed emotions behind these expressions. The effect of this variable that could have a bearing on a student’s music preference rating was inadvertently ignored in this study and could account for a possible flaw in the design of the test procedure. A direct question on their *Current Affective State* should have been asked right at the outset before the actual listening test. This should be considered in future studies of this type. Based on these variables, the following questions were created for the interviews:

Table 7 Types of questions asked during the interviews

	Why did you like this piece of music?	
1.	Was it in the sound of the music? (tempo, rhythm, melody,etc)	Level 8
2.	Was it simple or complex to listen to?	Level 8
3.	Have you heard it on radio, TV or recordings?	Level 8
4.	Did your family influence your decision?	Level 8
5.	Did your teachers use it in class and would you like them to use it in their teaching?	Level 8
6.	Did your friends like it or not?	Level 8
7.	Have you performed this music?	Level 4
8.	Did you like the male/female performer?	Level 4
9.	Did you like/understand the language it is written and played in?	Level 4& 8
10.	Would you buy a recording of this type of music?	Level 4
11.	Would you go to a concert of this style of music?	Level 4

The interviewees had a choice to respond to all these questions in either a positive or negative manner. Where possible, the researcher led the interviewee into more detailed discussion with open-ended questions. The interviews with these students were conducted for several reasons, the most important being the introduction of flexibility in the whole process, but also an element of qualitative analysis. In a person-to-person interview, it became clear to the researcher that the subjects or respondents opened themselves and made conversation on aspects of their music preferences which would otherwise have not surfaced. It is true that the standardised rating scale, which constitutes the basis of the qualitative data collection instruments, offered limited conversational opportunities to the subjects and the researcher. In the person-to-person interview the researcher has greater control over the situation as he/she can ensure that the respondents answer the questions properly and can be probed to elaborate as much detail as possible. In such a process, the qualitative element becomes important as supplementary information and can be utilised in many ways, and it is possible that spontaneous facial and linguistic reactions on the part of the interviewees can be observed by the researcher and then recorded. As will become evident in the body of the analysis, several important quotations from the person-to-person interviews will be utilised in the context of interpretation (Gorden 1985; Survey Research Center 1989).

4.4 Data analysis

The quantitative data collected was analysed using SPSS (Statistical Package for the Social Sciences). The music preference rating data were recorded as ordinal data. Frequency measures of data were obtained according to the dependent variable and each of the independent variables. The dependent variable was the students' preference rating of each generic style music excerpt. These were seen in conjunction with each independent variable represented by *Musical Training*, *Sex* (gender), *Ethnic Group* (race and home language) and *Age*. These variables are drawn from the fourth level of LeBlanc's model.

Cross-tabulations between the dependent variable and the independent variables gave results that would be considered relevant to South African music education. Chi-square

measures showed the relationship between the independent variables and the dependent variables of the study.

In order to find out whether music preferences can be changed over a short-term period, the test–retest design was used. A Two Proportions test calculated the difference between these two tests for each of the ten generic styles of music used in this study.

The intention was to use the results for the benefit of education, and the statistics have been kept descriptive and simple for this purpose. The answers to most of the research questions have been presented in percentages, which makes for easier reading and understanding.

Another statistical tool that was utilised is Cronbach's Alpha for the internal consistency of the listening test as an instrument of music preference measurement. It is a reliability coefficient used for multiple item measures and is usually administered once (Barker Bausell 1986).

The qualitative data was collected from the interviews after detailed discussions with interviewees. A very descriptive set of verbal and written data was obtained. Certain 'tactics' (Miles & Huberman 1994:137) were used to transcribe this data into information that gave a richer understanding of the results of this study.

The process that was followed to transcribe the first part of this process of transcription of this data began with sorting out the responses into categories of variables from LeBlanc's Model (1982). After this sorting, the data was further reduced by separating these responses into similar and different responses. Similar responses were condensed and then given a rating on a scale of 1-10. They were then displayed on tables (See Appendix D) that represented ten generic styles of music.

For each generic style of music, three different tables were created to display the data according to:

1. The *Listener* set of variables. (Tables 25.1 – 25.10)
2. The *Music* set of variables. (Tables 25.11 – 25.20)
3. The *Environment* set of the variables. (Tables 25.21 – 25.30)

Within each of these tables, the variables were cross-displayed (eg. *Physical Properties Stimulus* of the Reggae excerpt crossed with the *Age* and *Sex* of those interviewed). In addition, the tables displayed only the “Like” and Dislike” data so that a reader could make inferences and generalisations based on these different responses and also see the weighting of the responses. The weighting of responses allowed the data to be calculated as percentages. These percentages gave overall assumptions to the categorised data (see Appendix D). From these displays various descriptive inferences were made to describe the results of the qualitative method of this research.

The methodology has been presented, and a description of the data analysis will serve to lead the information that is to be presented in the next chapter. This next chapter will form a recapitulation of the research questions to record the results of my study on music preferences of students in South Africa.

CHAPTER FIVE

THE RECAPITULATION

5.1 Introduction to the Findings

In this chapter I present the findings of this study emergent from the data analysis process. This chapter forms a recapitulation of all the decisions, discussions and procedures that preceded this chapter. My findings will be introduced under each research question. The quantitative data results were obtained from the Test and Retest procedures where students rated their preference on the music preference rating sheets. The qualitative data results were made up of students' verbal expressions collected from interviews and their behavioural actions observed during the Test and Retest situations.

The organization of this chapter begins with a description of the sample frequencies used in the research methodology. The description of the reliability will then follow. The findings are then presented in relation to each of the six research questions. Where appropriate, these results will be discussed to illustrate the quantitative results and the qualitative findings. A final statement about the overall results will form the conclusion to this chapter.

5.1.1 The Reliability of the Study

LeBlanc (1979) found that the Test-Retest reliability measure was a weak measure for individual students' preference ratings for each of the styles of music, and for this reason I decided not to use this measure to test for reliability. I decided to use an internal consistency measure for the listening test in which students had to rate their music preference for ten styles of music. I chose the Cronbach coefficient alpha test that is 'the most commonly used reliability coefficient for multiple-item measures that can be only administered once' (Barker-Bausell 1986:183).

The Test-Retest design which I used to gauge students' change of preference across time included the administration of the same listening test, twice. I decided to measure both the test and retest. For the first test, the alpha score measured 0.69 which indicated a moderate internal consistency measure. The retest measured 0.67 which was even lower than the first measure. A reason for this even lower value could be that students were "tired" or "bored" with listening to the same excerpts of music during the retest. Although they are not as high as was expected, these results show a moderate consistency. The low readings could be attributed to the nature of music response measurements and the fact that I used only ten items and not more. According to Barker-Bausell (1986) the more items used in a test the higher would be the alpha.

5.2 Descriptions of the Sample

The first sub-categorisation of the total urban student sample ($N = 548$) was according to three major South African cities in which the field work was carried out. (See Table 8) These three cities were spread as far from one other as possible and the number of students chosen from these areas were more or less equally spread with 31.4% from Johannesburg, 35.2 % from Cape Town, and 33.4 % from Durban.

The second breakdown of the sample was chosen according to the former departments of education that represented different races during apartheid in South Africa. Although these departments are no longer separated legislatively, there still remains some evidence of their past racial separation as seen through the racial composition in their classrooms. I decided to use this sampling decision to recount this racial composition to make sure that an even spread of the racial population of South Africa was included in my sample. The even spread of students among the three former departments of education is seen in Table 9. Most of the former HOD schools existed mainly in the Durban, KwaZulu areas with very few in the other two city areas. I decided therefore, to combine the former HOD schools with the former HOR schools in the total sample. This did not seem to pose any problems of imbalances in student numbers since I did not intend to use the former departments of education as a variable but as a device to lead to a specific racial distribution.

The racial distribution (*Ethnic Group*) of the sample was an outcome arising from the former education departments. This was how the main racial groups of South Africa were exposed in the sample and Table 10 shows the spread according to African, White, Coloured and Indian. The African group represents the large majority of the population, and the 51.3 % is indicative of this fact. The Coloured and White proportions are somewhat higher than is the case in the population, but they can be accepted (12 % and 14.2 %) because they fall very much below the African majority in South African society. The highly disproportional number of Indian students in the sample is an effect of the changes that have occurred in the country since 1990. A large number of Indian students have chosen to attend in the former HOA schools as it is perceived that the education offered there is of a higher standard. Consequently, Indian students were located in both HOA and HOD schools, and this accounts for the high percentage (22.5 %) of their occurrence in my sample. The former DET schools have maintained their single-race identity since they are located in “township” areas where only Africans live.

Although I tried to choose schools that offered music training to their students, this was not of high priority because most South African schools do not offer music as an examination subject. However, certain schools that did offer music as a subject were “female-only” schools, and I chose three of those schools to make sure that some of my sample were musically trained. According to the *Musical Training* variable it is clearly evident that only a small percentage (9.5 %) of musically trained students exist in the sample, as shown in Table 11. Students who indicated ‘a little’ music training had had primary school experience of playing the recorder and/or singing and /or learning the rudiments of the theory of music. Only 35.6 % of students fell into this category whilst the majority of students (54.9 %) had no musical training whatsoever.

My decision to include the “female-only” schools had an effect on gender distribution of the sample. It created a larger sample of females (67.2 %) compared to the male group which remained a low 32.8 %. (See Table 12) This percentage difference is not typical of the general population in which the statistics of females within the South African population show a small percentage higher than males.

Based on the poor quality of education and educational administration during apartheid in the former DET schools, many students did not attend school until they were much older than the school-going age, and this is evident in the existence of the wide range of age groups in Grade 9. There are five categories depicting age levels in the sample of junior secondary students in urban schools in South Africa. (See Table 13) A very small percentage existed of young students in the first age category (1.3 %) in Grade 9, and the last two categories of older students constitute a mere 6.6 % and 0.9 % of the sample. The majority of students belonged to the 14-15 year age group, and this is the appropriate and official age for this grade level. Almost 66 % of these students made up the sample. The slightly older students (16-17 year age group) made up 24 % of the sample. The existence of these various age levels in Grade 9 has allowed further possibilities of inquiry relating certain variables to an expanded *Age* variable to obtain specific results pertaining to different age levels.

The existence of language is a social aspect that could be described under the *Ethnic Group* variable in LeBlanc’s Model. Students were requested to indicate their home language on their music preference rating sheets. Some students indicated two languages, and this showed the existence of bilingualism within the student population. More students might have indicated this, but the way the question on language was presented to them, this did not make this a necessary response. (See Appendix A: Music Preference Rating Sheet-Test) The table depicting the home language of students (Table 14) includes four African languages, two European languages, one Indian language, Afrikaans and English. The table is presented in order of highest to lowest frequencies occurring in the sample of students.

Table 8 Student sample according to city

City	Frequency	%
Johannesburg	172	31.4
Cape Town	193	35.2
Durban	183	33.4
Total	548	100.0

Table 9 Student sample according to former Departments of Education

Education Department	Frequency	%
DET	197	35.9
HOA	174	31.8
HOD/HOR	177	32.3
Total	548	100.0

Table 10 Student sample according to *Race*

Race	Frequency	%
African	281	51.3
Coloured	66	12.0
White	78	14.2
Indian	123	22.5
Total	548	100.0

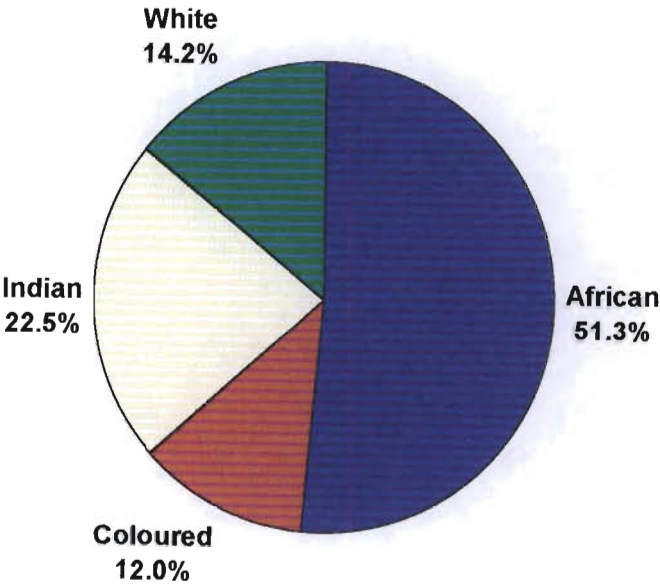


Figure 2 Sample according to *Race*

Table 11 Student samples according to *Musical Training*

Music Training	Frequency	%
None	301	54.9
A Little	195	35.6
Yes	52	9.5
Total	548	100.0

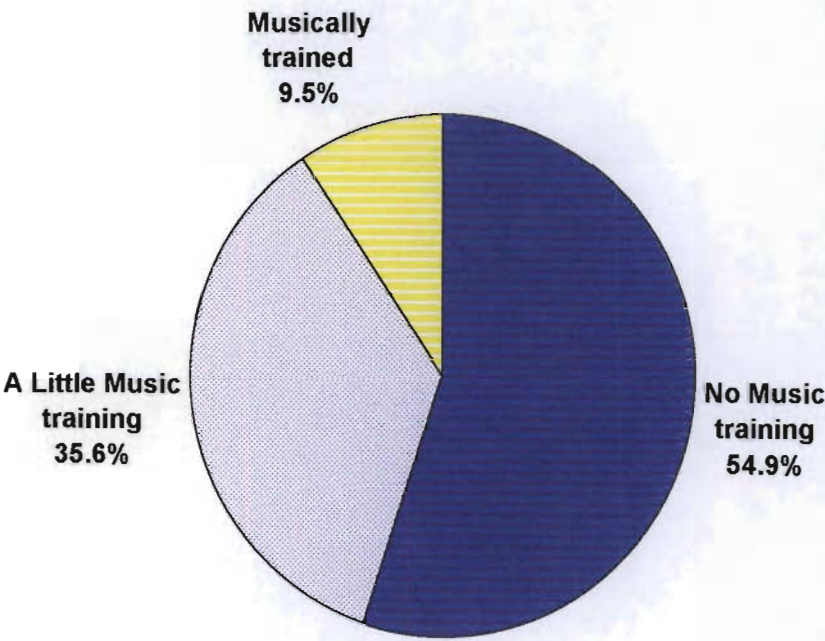


Figure 3 Sample according to Musical Training

Table 12 Student sample according to *Sex*

Sex	Frequency	%
Female	368	67.2
Male	180	32.8
Total	548	100.0

Table 13 Student sample according to *Age* in grade nine.

Ages	Frequency	%
12-13yrs	7	1.3
14-15yrs	365	66.6
16-17yrs	135	24.6
18-19yrs	36	6.6
20-21yrs	5	.9
Total	548	100.0

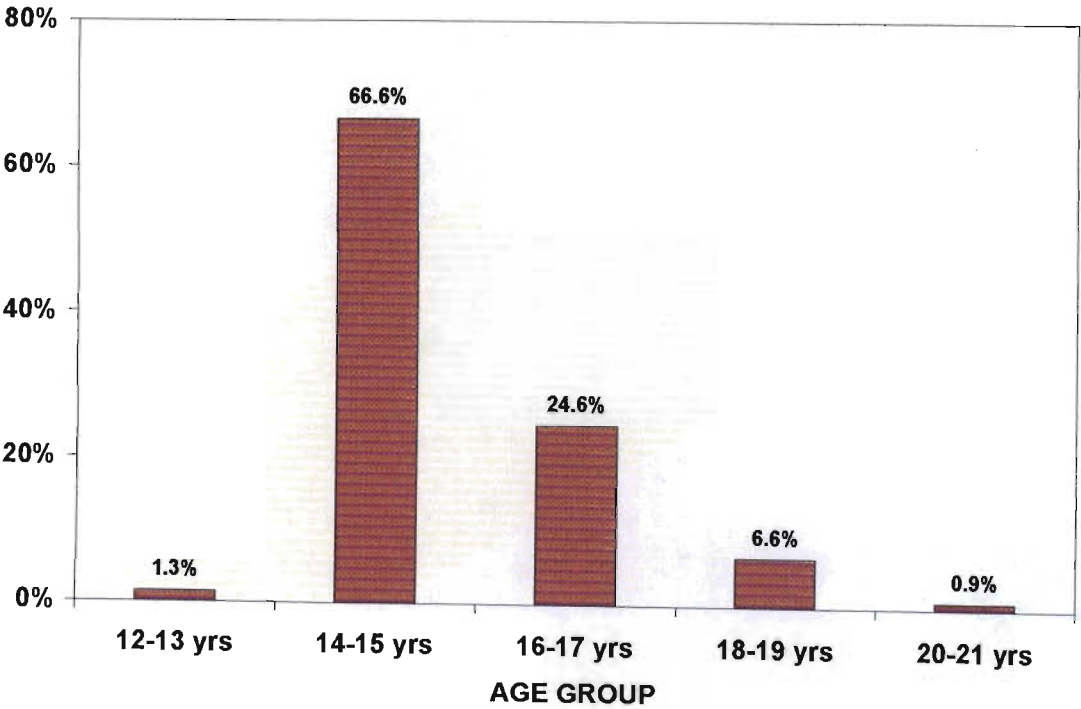


Figure 4 Sample according to *Age*

Table 14 Student sample according to Home Language

Home Language	Frequency	%
English	223	40.6
Zulu	179	32.7
Xhosa	72	13.1
Afrikaans	28	5.1
Tswana	17	3.1
English & Afrikaans	12	2.2
Sotho	10	1.8
English & Zulu	2	0.4
Greek	2	0.4
Gujerati	2	0.4
Portugese	1	0.2
Total	548	100.0

The above Tables 8 to 14 have described the sample for the quantitative part of the research design and Figures 2- 4 have added to this description.

The following Table 15 represents the sample of those who were interviewed. According to this sample, the information obtained describes the qualitative part of the research design. In addition, direct behavioural observation of students during the Test and Retest procedures was intended to add to the qualitative data collection. But no specific behavioural patterns were evident in terms of student reactions during the listening test and only general and some isolated behaviours were witnessed, and these could not be significantly related to individual music preference ratings. Therefore, this aspect of the research can be presented only in a generalised way without too much detailed description.

Table 15 Sample of Interviewees according to chosen Variables

Variables		14-15yrs		16-17yrs		Total
		Male	Female	Male	Female	
Music Training	Yes	2	1	0	1	4
	A Little	1	3	2	1	7
	No	1	3	3	2	9
Race	African	0	2	3	3	8
	Coloured	1	0	0	0	1
	White	2	2	1	0	5
	Indian	1	3	1	1	6
Home Language	Afrikaans	1	0	0	0	1
	English	3	5	2	1	11
	Tswana	0	1	1	1	3
	Sotho	0	0	1	0	1
	Xhosa	0	0	0	1	1
	Zulu	0	1	1	1	3

N = 20 per variable

5.3 Results of the Research Questions

I will now discuss the results (qualitative and quantitative) of the data analysis under each of the main research questions that guided this study. For reasons of following a succinct order and presentation of results, various tables of data will appear in the appendix section of this thesis. These will be clearly indicated during the course of this chapter. A discussion will follow after each presentation before the next research question is addressed.

5.3.1 What are the preferences for different generic styles of music among urban, junior secondary students in South Africa? (Research Question 1)

This study found that Reggae is the most preferred generic style of music, with Western Pop music as the second most preferred style. A common pattern emerges between the two types of data presentation, where Reggae, Western Pop and Gospel are the three most liked generic styles of music, while Western Choral, Western Classical and Indian Classical are the least liked music styles. The middle four styles, SA Pop, Jazz, Rock and Traditional African, tend to change in order of preference between the two types of data results. (see Tables 16 and 17)

There is an almost 50 % difference between the most preferred style, Reggae, and the least preferred, Indian Classical. This high percentage of difference in liking different styles of music falls along a wide continuum. In the quantitative data, the top two preferences yield a difference of 10.5 %, and this indicates that Reggae is by far the most preferred generic style among urban junior secondary students in South Africa. The qualitative data indicates that both the last two, least liked styles of music, Western Classical and Indian Classical have a wide distance of 13.6 % between them, this indicates the extent to which Indian Classical is the most least liked style of music of all.

The percentages that were calculated from the qualitative data reinforce the pattern that Reggae is the most preferred and Indian Classical the least preferred music style. The comparative results between the quantitative and qualitative data are similar in respect of the top three and bottom four generic styles of music presented in Tables 16 and 17. These two sets of data complement each other and are indicative of a strong reliability in terms of music preference responses and ratings.

What I infer from the statistics presented below is that Pop music is the most preferred style of music. I found this was the case in other completed studies by Greer *et al* (1974), LeBlanc (1979), Herberger (1987) and Van der Walt *et al* (1993).

Sloboda (1986:18)) mentions 'the most universal of all musical forms is the song, where words and music are intimately combined'. What I saw was that the first four styles of music were vocal pieces, and this indicates that the trend is a preference for "songs with words" among South African students. In contrast, Fung (1994) found that undergraduate students (including those just out of school) preferred more instrumental music than vocal music. Although the Rock, Traditional African and Western Choral pieces were vocal pieces, this did not make such an impact on students' liking for these pieces. Other variables probably played an intervening role in students' showing a lower preference for these pieces.

Shehan (1985) has encouraged researchers who study music preference and music education to use more ethnic or non-Western music. The majority of my student sample was made up of African students, and their preference for traditional music from their own "ethnic " styles of music was placed seventh out of ten in the order of their preferences.

But the most disliked piece of music was the "ethnic" Indian Classical music. It was possible (from the qualitative data) that students found the sound and timbre of this piece most foreign or "different" to their ears. In Figure 5, the bar depicting the Indian Classical piece is the shortest on the graph. From this evidence, I conclude that South African students might not have an "open-minded" attitude towards ethnic or world musics, especially those that are unfamiliar to their environment.

The results from both the qualitative and quantitative data confirm that grade 9 students have a typical and clear-minded set of attitudes and taste for Pop music. This is also reinforced by the existence of the *Peers* variable to which students indicated had a high influence over their preference for music. (See Table 22) Inglefield's (1974) study found that the peer influence is high on the youngster's music preference.

The Quantitative Data Results:

South African junior secondary students have indicated (61.1 %) that they prefer Reggae music above other styles of music presented to them via a listening test. Their next style of music after Reggae, is the Western Pop style of music which they indicated with a 50.6 % measure in their rating of this music. Gospel music is their third choice of preference and this was indicated by a 46.1 % rating. In their order of preferences, S A Pop, Jazz, Rock

and then Traditional African music follows and this is seen clearly in Table 16 and Figure 5 and 5.1, presented below.

Table 16 Generic style music preferences of South African students in %

	Style of Music	%
1.	Reggae	61.1
2.	Western Pop	50.6
3.	Gospel	46.1
4.	SA Pop	41.0
5.	Jazz	37.0
6.	Rock	31.6
7.	Traditional African	30.3
8.	Western Choral	28.3
9.	Western Classical	24.9
10.	Indian Classical	11.3

N = 548 (for each generic style of music)

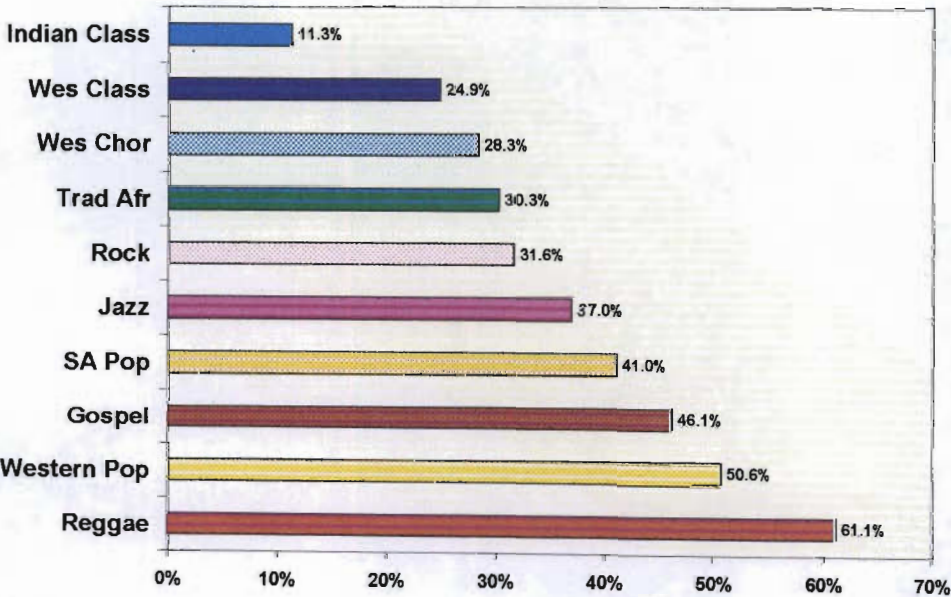


Figure 5 Showing the Generic Style Music Preferences of South African Students

The bar graph in Figures 5 clearly indicates students' preference for each generic style of music that was presented to them. The same result is shown in Figure 5.1 as a line graph showing the music preferences relationship among the ten generic styles of music.

The scores of the first listening test (Test) were used to present the results of research question 1. I decided that students' first responses to the listening test would give the most natural results for this research. What is shown is that Reggae is the most preferred with a high 61 %, and the second most preferred is the Western Pop piece with a 50 % rating. This gives an almost 11 % difference between the two ratings. Gospel was the third highest preference with 46 %. The least liked of all the styles has been the Indian Classical music. Popular music, represented by the upper six styles of music, indicates that it is most enjoyed by this group of the population.

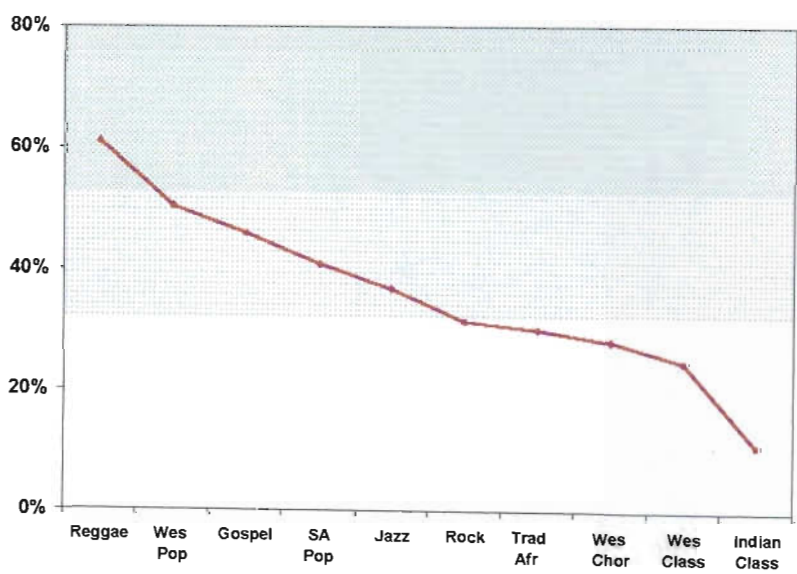


Figure 5.1 Showing the Generic Style Music Preferences of South African Students

The Qualitative Data Results:

The 20 students who were interviewed indicated verbally whether they liked or disliked each music excerpt. Reggae and Western Pop were the most preferred, and 65 % of the interviewees indicated this response. Gospel was the third highest in terms of students' liking. Rock followed by S A Pop then Jazz (see Table 17) were placed in the middle range of students' verbal responses to liking the music. Once again, we see that students prefer the Popular styles of music. The Classical examples, together with the ethnic or Traditional examples, show that this group of students do not prefer these styles of music.

Table 17 Generic style music preferences of interviewees, in %

	Style of Music	%
1.	Reggae	65
2.	Western Pop	65
3.	Gospel	55
4.	Rock	50
5.	SA Pop	45
6.	Jazz	40
7.	Traditional African	30
8.	Western Choral	20
9.	Western Classical	20
10.	Indian Classical	10

There were multiple responses received from the students who were interviewed.

5.3.2 What are the comparative preferences for different generic styles of music for students from three urban centres in South Africa? (Research Question 2)

This study found that Reggae is the most preferred style of music. Students from the three cities have also shown this result. Indian Classical music is placed tenth in their order of liking music, and this is shown in Table 18 for all three cities. Johannesburg and Durban

students are shown to have almost similar music preferences whilst Cape Town students' preferences are indicated in an order all on their own.

Reggae in all three cities has closely related percentages that lie between 19 % and 21.6 %. Gospel music is highly preferred by Johannesburg and Durban students whose ratings are 18.6 % and 18.2 % respectively. Cape Town students rate Gospel with a low 9.3 %. S A Pop appears in the top five for Johannesburg and Durban with high ratings of 15.2 % and 16.6 % whilst Cape Town students show a low rating of 9.3 %. Cape Town students rate Western Pop at a high 19.9 % level, but it still emerges as the upper three most preferred music styles for all three urban areas. The general proportion of percentages of liking shown by all three cities is evenly distributed with not too many broad differences in liking between each style of music. In other words, there are no extreme measures to indicate unusual liking or disliking of music except in the case of the Indian Classical piece of music.

In the study by Van der Walt *et al* (1993), Coloured students indicated a preference for Jazz music. A fact that is well known to most South Africans is that Cape Town is the home of many Coloured people, but the results from my study indicate that the Jazz style is one of the lesser-liked styles, as indicated by students in Cape Town. (See Table 18) I can only infer that this result obtained in my study does not relate directly to the other study completed in 1993. Another possible explanation could be that preferences of Coloured students have changed since that study.

A possible explanation of the differences in the range of liking of music styles among the three different cities is that they are inhabited by people from different cultures. This can be subsumed under the *Ethnic Group* variable, and it could be for this reason that students' preference ratings are different. *Media* influences could be another reason for the differences, because the music played over different radio stations within each of these areas could also be different with different emphasis on certain musical styles.

The Quantitative Data Results:

Information from Table 18 gives the answer to Research question 2, and Figure 6 illustrates the music preference decisions of students from three urban areas in South Africa: Johannesburg, Cape Town and Durban.

Table 18 Students' music preferences according to three urban areas

	JOHANNESBURG		CAPETOWN		DURBAN	
	Music Style	%	Music Style	%	Music Style	%
1.	Reggae	20.6	Reggae	21.6	Reggae	19.0
2.	Gospel	18.6	Western Pop	19.9	Gospel	18.2
3.	SA Pop	16.6	Rock	10.2	Jazz	17.1
4.	Western Pop	16.4	Western Choral	9.8	SA Pop	15.2
5.	Jazz	12.1	Gospel	9.3	Western Pop	14.3
6.	Traditional African	10.4	SA Pop	9.3	Rock	12.2
7.	Rock	9.2	Western Classical	9.2	Traditional African	11.5
8.	Western Choral	7.9	Traditional African	8.4	Western Choral	10.6
9.	Western Classical	6.3	Jazz	8.0	Western Classical	9.4
10.	Indian Classical	3.5	Indian Classical	4.0	Indian Classical	3.8

N = 548

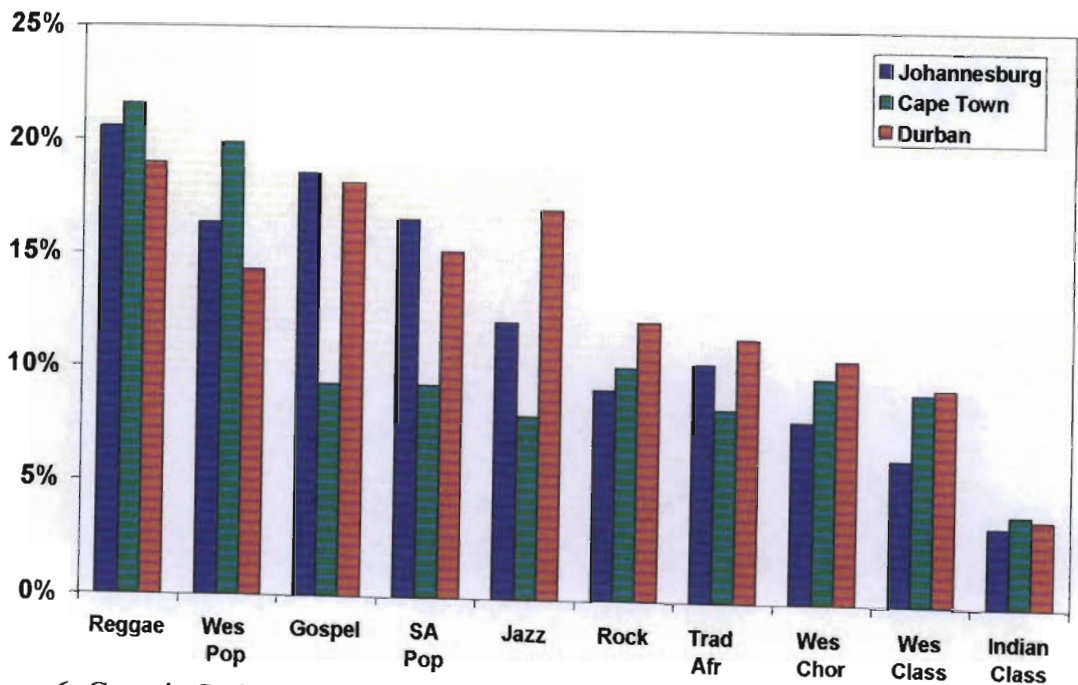


Figure 6 Generic Style Music Preferences from Three Urban Areas

5.3.3 Is there a difference in students' preference ratings over time? (Research Question 3)

Abeles (1996) mentions that the difference in the definition of music preference and music taste is according to the length of time of liking. Music Preference is based on a short-term liking for a type of music, and taste is based on a long-term liking for music. If educators were to use their students' music preference in their classroom practices, they should be aware of the relative length of time that it takes for students to change their music preferences, if these change at all. It is for this reason that this question has been included: to discover whether the urban students in South Africa do change their music preference. Since this was not a longitudinal study, I could only attempt to find out whether these students did change their preferences for the ten styles of music within a short-term period. I used the Test-Retest procedure to find what the changes in music preference were and then analysed the data using the two proportionate test procedures with the z values to determine whether there was a significant difference in music preference for each of the styles of music presented to students.

The Proportion test values (using Fisher's Exact test) were based on the "Like" and "Like very much" ratings for both the Test and Retest data. These results were calculated using the frequencies of each test. The only significant changes in students' preference ratings over a short-term period were with three out of the ten styles of music that were used in the study. S A Pop preference ratings were lowered in the Retest. Jazz and Rock ratings were raised in the Retest situation. (See Table 19) Ratings of the other seven generic styles of music did not change over the short-term period of 4-5 months. This shows that junior secondary students' preferences were fairly stable over a short-term period.

I used the Test-Retest design to gauge differences in music preference, and LeBlanc (1979) used the same design to test reliability across time in his study. My results revealed that over a short-term period of four to five months, South African students' preferences were fairly consistent, and this has implications for education. (See Chapter 6)

Herberger (1987) has concluded that the music preferences indicated by secondary school students are usually consistent and that their liking for Pop music is also consistent. This

stable attitude towards Pop music is evident in the Test–Retest data of my study. My only difficulty is to pinpoint what caused the subtle but significant changes in students’ preference for the S A Pop, Jazz and Rock pieces. Intervening variables that could have been catalysts to these changes could come from the list of the *Environment* variables, the *Listener* variables or the *Music* variables. Another reason could have emanated from the Retest procedure that could have influenced students either positively or negatively, or it could be that these changes occurred by pure chance.

Quantitative Data Results:

Only three styles of music show evidence that South African students’ change their preference and liking for that music. The three style of music were S A Pop, Jazz and Rock. The other seven styles of music presented to them showed that over a period of four to five months, students’ preference for those styles of music remained consistent. A visual presentation is evident in Figure 7 and measures in Table 19 show the difference in music preferences after a period of 4-5 months.

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Table 19 Test and Retest Proportions showing different ratings for each style

	GENERIC MUSIC STYLE	TEST (Proportion of 548)	RETEST (Proportion of 471)	Z Value	P Value
1.	Reggae	335	264	1.6427	0.111
2.	Western Pop	277	232	0.4108	0.706
3.	Gospel	253	227	-0.6464	0.529
4.	SA Pop	225	126	4.7917	0.000
5.	Jazz	204	252	-5.2098	0.000
6.	Rock	173	210	-4.277	0.000
7.	Traditional African	166	151	-0.6076	0.587
8.	Western Choral	155	144	-0.7999	0.448
9.	Western Classical	136	134	-1.3100	0.200
10.	Indian Classical	62	40	1.4967	0.144

Note. Numerals in bold indicate a significant change in music preference ratings

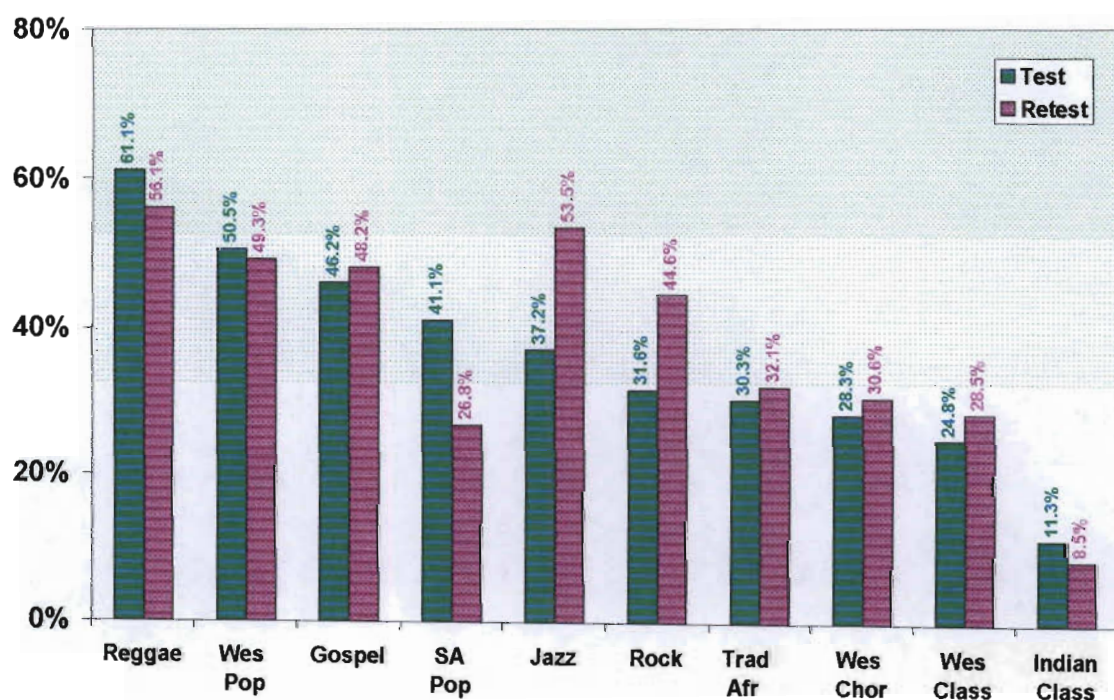


Figure 7 The different results between the Test and Retest

Qualitative Data Results:

No specific results relating to the above research question were obtained from the interviews and therefore this section is not applicable.

5.3.4 Are important social and cultural variables related to students' music preference ratings? (Research Question 4)

Various relationships were formed between the music *Preference Decisions* of *Acceptance* and *Rejection* and the personal, *Listener* variables from Level 4 of LeBlancs' Model. Some have been significant while others have not been significant. What follows is a discussion of these relationships with music preference and each of the variables from this level, chosen for my study.

The findings showed that *Music Ability* was significantly related to generic style music preferences especially if a listener has performed music of that particular style or taken part in some activity related to that style of music. In other words, dancing to a particular music could result in enjoyment and this could lead to a preference for that music. Boyle, Hosterman & Ramsey (1981) found that some students were influenced by the "danceability" of the music and that this determined their preference for this style.

The preference for Reggae, S A Pop and Western Choral (3 out of 10 styles) showed a significant relationship with students' *Musical Training*. (See Table 20) Although Gregory (1994) did not find a significant relationship between *Musical Training* and music preference, she did find that *Musical Training* 'broadens receptivity with, and across music genres'. Other studies with musically-trained students showed that they were objective in their responses to different styles of music (Hargreaves, Messerschmidt & Rupert 1980; Hargreaves 1982a). In comparison with the other students, musically-trained students in my South African sample indicated that teachers had more of an influence over their music preference decisions than did their parents. Most of those interviewed were not musically trained, and the few who were did express a preference for complex music. They also

indicated through discussion that if they had performed a particular style of music then they usually “grew to like “ that music.

In the qualitative interviews, students who expressed a liking for a style of music also preferred to purchase CDs and cassettes and to attend concerts to supplement their listening of these styles. This is indicative of the *Socio-Economic Status* variable that could have an influence on a listener’s music preference. The act of purchasing software is an action that indicates a preference for that style of music and is based in western standards according to the finances of the person who purchases such software. Among South African students, the whole purpose of purchasing is to be able to listen to their favourite music selections repeatedly, and not as an indication of wealth as is interpreted in studies abroad (Russell 1997:143). Although this variable was not utilised in the quantitative data collection, and there are no measures to prove it, it was included in the qualitative inquiry.

Between *Sex* and music style preference, only those preferences for S A Pop, Traditional African, Western Choral and Indian Classical were found to have a significant relationship. Taken from the qualitative data, *Sex* (gender) does play a part in the students’ preference for performers of the same sex. These answers were expressed by female students about the Western Pop and S A Pop piece of music. (See Table 25.2 and Table 25.4 under Appendix D) Similarly, some male students admitted to liking music that was performed by male singers. (See Table 25.3 in Appendix D) Taken from the quantitative data results, *Sex* and music style preference have a significant relationship for only the S A Pop, Western Choral and Indian Classical music examples. May (1985) also found a significant relationship between these two variables. Killian (1990) found that her sample of subjects preferred music where the performers were of the same sex as themselves.

Older students’ choice of music does indicate a tendency towards the more Traditional/Classical music, and younger listeners tend to prefer the more modern Pop styles. (See Table 25.2 and Table 25.4) This shows that *Age* does affect the student’s decision in their music preference. *Age* and music *Preference Decisions* were found to be highly significant for nine out of ten styles of music. May (1985) also found a significant relationship between different age levels of her sample and their music preferences. LeBlanc, Sims, Siivola & Obert (1993) found that students in high schools had raised

levels of music preferences for different styles of music compared with younger students. Older students' choice of music does indicate a tendency towards the more Traditional/Classical music, and younger students prefer the more modern Pop styles of music. Russell (1997) has reviewed studies showing that music preference changes according to *Age*.

Race is subsumed under *Ethnic Group*, and during the interviews direct explanations concerning race were avoided even though the interviewer did attempt to question students on their preference for music where performers were of another ethnic group. Based on the quantitative data the variable, race, was shown to have a strong relationship with the music preference of these South African students. Dixon (1982) found that ethnic differences were evident in musical taste even after discounting any effects of age, education and musical involvement. May (1985) found that race showed a significant relationship with music preference. Killian (1990) found students that preferred the same race performers as themselves. In a local newspaper, Oppelt (1999) published an article on the listening and buying trends of youngsters which showed that their choice of music was racially defined. But this could also be attributed to the historical and political past where race was the separating factor in every aspect of South Africans' lives.

Home Language did play a decisive role because many interviewees agreed that they had to understand the language of the performer before liking the piece of music. Only in the case of Rock did some male students indicate that the rhythm and not the language was the determining factor behind their preference for it. I have not come across any studies relating the language of the listener to their music preferences. Language is an important concept in society, and modern linguists and educators emphasize the musical aspects that form the basis of language acquisition. These musical aspects of language are related to the melodic contour (e.g. inflexions), timbre variations and rhythm (Abeles 1996). This inherent relationship between the structure underlying music and language could be one of the reasons why language and music preference show a significant relationship (See Table 20). The other reason lies in the semantics behind the words (language) and music.

The *Sex* of the performer and listener, the *Age*, *Socio-Economic Status*, *Music Ability* and *Musical Training* variables are shown to have some relationship with the music preferences of South African students.

Quantitative Data Results:

The results shown in Table 20 indicate the significant relationships (in bold) between the students’ variables (Leblanc’s Level 4 variables) and their preference for each generic style of music. Appendix C includes Tables 24.1 and 24.2 that indicate the percentages of these relationships that led to the results in Table 20.

Table 20 Relationship between Music Preference and *Listener* variables

	Music Training		Sex		Age		Race		Home Language	
	<i>df</i>	<i>Sig</i>	<i>df</i>	<i>Sig</i>	<i>Df</i>	<i>Sig</i>	<i>Df</i>	<i>Sig</i>	<i>df</i>	<i>Sig</i>
Reggae	8	0.040	4	0.065	16	0.000	12	0.000	40	0.000
Western Pop	8	0.711	4	0.108	16	0.021	12	0.000	40	0.001
Gospel	8	0.482	4	0.094	16	0.006	12	0.000	40	0.000
S.A. Pop	10	0.001	5	0.004	20	0.000	15	0.000	50	0.000
Jazz	10	0.100	5	0.162	20	0.002	15	0.000	50	0.000
Rock	8	0.478	4	0.523	16	0.035	12	0.050	40	0.008
Traditional African	8	0.066	4	0.005	16	0.000	12	0.000	40	0.000
Western Choral	8	0.007	4	0.048	16	0.002	12	0.001	40	0.019
Western Classical	8	0.082	4	0.999	16	0.014	12	0.002	40	0.004
Indian Classical	8	0.654	4	0.035	16	0.129	12	0.005	40	0.000

P < 0.050

Note. Bold numbers indicate a significant relationship.

Qualitative Data Results:

Information from the interviews based on the relationship of the variables, *Music Training*, *Age*, *Sex*, *Socio-Economics* and *Ethnic Group* (Race and Home Language), to each preferred Generic Style of Music are presented below. (See Appendix D, Tables 25.1-25.10) for the data scores and percentages.

1. Reggae: Older students indicated their reasons for liking this style of music because the performer was male. As one of the students said:

Most other types of music have women performers. This is why many pop and rock singers are females like *The Spice Girls* and *Whitney Houston* and the like. A woman's voice does not appeal to me like a male's voice. A male voice has more power, more punch, and a woman's voice does not touch the power of a male voice. Reggae is my favourite music, because it is mainly sung by males. Have you heard any female reggae singer? I have not.

They also liked this music because they could understand the language. As one interviewee said:

It is important to understand the language and the lyrics. Sometimes I listen to the radio to some of the African songs and I like the beat, but somehow I don't like them as much as I like Reggae, because with Reggae I understand the content of the song and its message. The message can be powerful in the song, but how can one become acquainted with it if he cannot understand the language?

Those who preferred this style said that they would definitely buy the software (CD and cassettes) if they had the finance. Some also indicated that they had already purchased cassettes. Most of those who liked this music said that they would attend a concert of this music. Mostly females would like to dance to this music and said this would give them "enjoyment". As one female student put it:

When you are young and living in a society like South Africa, you have to express yourself on the dance floor to enjoy yourself. This is why myself and most of my friends prefer music that one can dance to. When we grow older we can start thinking about the tune and the words, and all these things that are very important in a sense. However we as young people love to dance and this is how we express ourselves.

The very few who disliked this music style tended not to mention why they disliked it.

2. Western Pop: Younger students tended to like this music because of the sex of the performer and the fact that they could understand the language. The race of the performer did not matter in their liking for this music. At least one student disliked this music because he did not understand the lyrics and said:

Sometimes its difficult to understand the lyrics of many of these songs. How can I like this music if I don't understand what the singer sings about? There are very simple songs which make sense to me and the beat is fine, but on many occasions I tend not to understand the lyrics and the words. The same happens with many of my friends.

Younger females would like to attend Western Pop concerts and purchase the software while some males liked to dance to this type of music.

3. Gospel: More males preferred the male singers of this excerpt than female students. The females liked it because of understanding the lyrics, although some males indicated that understanding the lyrics did not determine their liking for this piece. Some males and females liked it because they performed Gospel at home and in church. One of them said:

Gospel is the message and communication with Almighty God. I love this music because it's a part of me and my family and we was talking and praising the Lord. Much of today's music is mindless and stupid and sometimes I am shocked how my friends like it. I prefer to listen and sing the music of God with meaningful words, praising his Name at home, at church and everywhere.

Those that disliked it said that the sex of the performer did not matter to them.

More African students tended to like this type of music.

4. S A Pop: More females liked the female performer and would have liked to imitate her singing. They would purchase the software and attend concerts of this type of music. The older students tended to agree with attending concerts.
5. Jazz: Among those that liked this style, the younger male students preferred to play or perform this style. Almost all who expressed a liking for this type of music, would like to attend concerts of this music. The race of the students did not prejudice the preference for this type of music.
6. Rock: Younger males and females preferred this music and would buy the software because they liked it.
7. Traditional African: Older females preferred the male voices in this music style. They also understood Zulu and, because they understood this language, liked this type of music. Especially the African female students were aware of the stylistic performance features of this generic style of music, and this caused them to like it.
8. Western Choral: Older female students expressed their liking for this music and would buy software of this music. Younger females tended to show a dislike for this music because they did not understand the words of the singers.
9. Western Classical: Older students would not buy the software because they did not like this music. The few musically-trained students expressed a liking for this style of music, and two expressed that they did not like the specific excerpt that was chosen to represent this style. They said that it was too modern for their liking.
10. Indian Classical: Many older males disliked this music and would never buy the software nor attend a concert. One male student did like it because he had performed this type of music. As he explained to the interviewer:

This music is the one I grew up with. It is a part of me, part of my history, culture and traditions. From the time I was a small boy I listened to this type of music and I like it. I suppose it was a deep part of my upbringing. I listen to other types of music as well and my culture is open-minded about these things but Indian Classical music is a part of me and I enjoy playing it.

5.3.5 What are the physical properties of music that account for the music preference of students? (Research Question 5)

Radocy & Radocy (1996:76) explained the psychological aspects that are perceived by humans as pitch, loudness, timbre and duration. The speed of music is also an aspect that humans can perceive and they do not need any training to be able to distinguish relatively between two different speeds of music. Their sense of hearing and perception enables them to distinguish between the two speeds. The majority of my sample of students was made up of untrained music listeners, but this did not prevent them from indicating what *Physical Properties of Stimulus* influenced them in their music preference.

Lyrics, Rhythm and Fast Tempo appear as the upper three *Physical Properties of Stimulus* that influence students' overall liking for generic styles of music. This is evident in their preference for Reggae and Western Pop Music styles where these physical properties are emphasised. Although Lyrics are not truly regarded as *Physical Properties of Stimulus* in LeBlanc's Model, it can be subsumed under the *Referential Meaning of Stimulus* that appears under *The Music* category of variables in Level 1.

The upper two most influential *Physical Properties* of music, Lyrics and Rhythm, are indicated by 62.8 % and 62.2 % of the sample, as compared to 39.3 % for Fast Tempo. The difference of 23 % pinpoints to this pattern. A rather odd occurrence is that Fast Tempo was rated at 39.3 % and was followed closely by Slow Tempo at 35 %. Because they are descriptions of extreme opposite speeds in music, it is unusual for them to appear next to each other. This indicates that some students preferred both Fast Tempi and Slow Tempi. A possible explanation to this "double entendre" could best be understood by the

following study. LeBlanc, Colman, McCrary, Sherrill & Malin (1988) found that young children and college level students preferred faster tempi while middle high school students preferred slower tempi. The possibility is that junior secondary students might be in process of changing their tempi preferences from fast to slow and that this is why some students indicated a preference for both the speeds in music. There have been many other music preference studies relating to tempo (LeBlanc 1981; Geringer & Madsen 1987; Flowers 1988).

Another unusual occurrence is that Lyrics and Melody are distant from each other in terms of what students like. When it comes to the aural perception of music, Lyrics are usually sung according to the design or line of the melody and are usually considered as related, but in the above table they are 41.1 % away from each other. An explanation for this lies in the composition of the sample. The majority of the student sample were not musically trained and perceived these two *Physical Properties of Stimulus* as separate entities. Similarly Melody and Instruments are more closely aligned to each other and appear so in Table 22. Boyle, Hosterman & Ramsey (1981) have mentioned that their subjects indicated that melody, rhythm and lyrics in Pop music were more influential in their music preference decisions than socio-cultural factors.

Harmony is indicated as having the least influence on students' music preference with a low 17.9 %. If one is not musically trained, Harmony is one of the most difficult of the *Physical Properties* of music to understand and analyse and this could be the reason why it lies last in the list of possible influences over students' music preferences.

The qualitative data results show a great emphasis on Rhythm. Students have expressed that the main influences that determine liking for music is Rhythm. Fast and "interesting" rhythm is much appreciated. Reggae, Western Pop, S A Pop, Jazz and Rock have "interesting" rhythms. Shehan (1982) also found that students preferred more 'rhythmic dynamism' in their music. In my interviews with students, I found that rhythm had the most appealing influence on their music preference.

The *Complexity of Stimulus* from Level 1 of LeBlanc's model can be described according to how complex or simple a style of music is to a listener. From the interviews, a majority

of students indicated that they preferred music that was “simple to hear” but there were others who expressed the need for complexity in the music for them to “enjoy that music.” “Simple music is boring.” Many found Indian Classical music to be “too complex” for them “to understand.” Whether they meant that the “foreign instruments” or the “sound” or timbres were not what they were used to and became their reason for disliking this style of music was not fully evident in the interviews.

Although Harmony was indicated as the least influential element over their preferences, musically-trained students said that it did have more influence over them than Fast Tempo. They were able to understand the concept and theory behind Harmony, whereas the untrained listener did not have this background and skill.

The main factors that did influence students were Rhythm and Tempo under the variable *Physical Properties of Stimulus* and Lyrics as part of the variable, *Referential Meaning of Stimulus*.

In concluding this discussion I want to compare these sets of data with the answers to research question 1 where Reggae, Western Pop and Gospel were the most preferred styles of music. All three styles of music included Lyrics, two of them being more rhythmically dynamic (Gospel could be described as having a subdued Rhythm); and the same two displayed a medium to Fast Tempo (Gospel was slow). Finding these definite patterns as comparative evidence (between Question 1 and 5) enhances the validity of the results within my study.

Quantitative Data Results:

I found Lyrics to have the highest influence on students’ music preference (62.8 %). A 0.6 % difference between Lyrics and Rhythm indicates that Rhythm is a close second to Lyrics. Lyrics, Rhythm and Fast Tempo are the three upper influences, and the results of Question 1 (Table 8) show that the most preferred styles of music by junior secondary students are indicative of these *Physical Properties of Music*. The “double entendre” of Fast Tempo alongside Slow Tempo show a 39.3 % to 35 %. Instrument influence is 34 % and Melody is 21.7 %, approximately 12 % lower than instrument influences. Harmony,

the least influential is 17.9 %. A large range is shown from 62.8 % down to 17.9 % in Table 21. Figure 8 illustrates students’ estimation of what physical properties of music have an influence on their music preference decisions. Table 21 shows the percentages of these estimations.

Table 21 Frequencies of Physical Properties of Stimulus and Music Preference

	Physical Properties	N	Frequencies	%
1	Lyrics	471	296	62.8
2	Rhythm	471	293	62.2
3	Fast Tempo	471	185	39.3
4	Slow Tempo	471	165	35.0
5	Instruments	471	160	34.0
6	Melody	471	102	21.7
7	Harmony	471	84	17.9

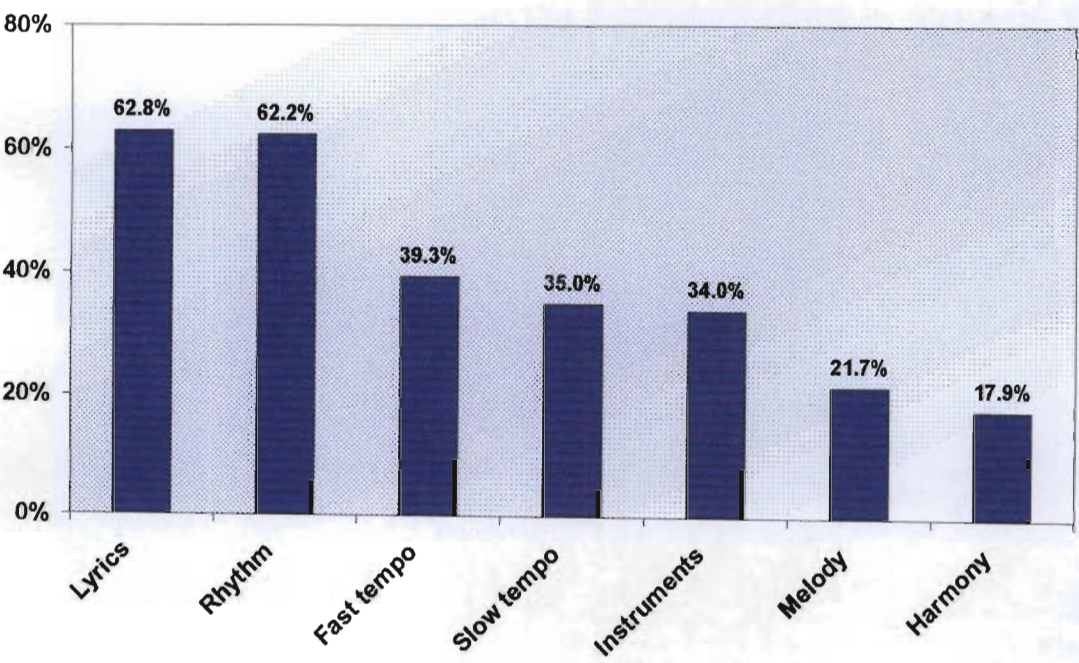


Figure 8 The influence of *Physical Properties of Stimulus* variables on Students’ Music Preference

Qualitative Data Results:

The physical properties of music (music elements) were addressed under the Music Stimulus category of LeBlanc's Model. As part of the interview, students had to express what influenced them most in their decision to accept and like a style of music. What follows are descriptions that were verbally expressed by students about each style of music that was presented to them and the physical properties of music that influenced their liking for generic styles of music.

1. Reggae: Many students liked this piece because of the rhythm. One of the interviewees commented:

The reggae rhythm is the best, it is genuine and with a lot of feeling. From the period of Bob Marley to the South African beat of the Rasta Family and Lucky Dube, I feel Reggae has the best rhythm. This is also a rhythm you can grow with, it becomes a part of you, together with the lyrics. These words are very important and blend well with the good rhythms and beat of Reggae.

The older students liked the instruments that were used in this music. The majority of those interviewed found it simple enough to like. What they implied was that if it were too complex, they would not like it. Only one person said that he liked music that was complex and he was one of the few who were musically trained from an early age. Older students liked the general sound of the piece while the younger ones liked the style of the sound that was generated.

2. Western Pop: Once again the rhythm was acknowledged as the main feature for liking this piece. Interestingly, the complexity of the music was the determining factor that led to liking this music. One student said:

In our age the young people like simple music, that's why African people like rap and these things. I have been listening to pop music through my parents who listen to some complicated things which are mostly popular and rock is also considered as popular music. These are rhythms that I find complex and this fascinates me very much.

This was also indicated by a few of the interviewees. The younger listeners tended to appreciate the general 'Quality of the Sound' as making them like this piece. Those who did not like this piece found it too complex.

3. Gospel: Younger students seemed more interested in this style of music. Those who indicated a liking for it had varying, positive things to say about it. Some liked the words and the meanings; some liked the blend of the sounds that was "soothing to the mind"; and others liked the simplicity of this music. This preference was explained by one of the students, in this way:

We who like gospel as the way to communicate with God, love simple things in life and music, because God is simple. Sometimes I listen to these mindless complicated Pop, Rap and Rock music, with lyrics I do not understand, much of it is vulgar and dangerous for young minds. I grew up with Gospel music with its beautiful, simple lyrics that give meaning to the praise of God.

Those that disliked it considered it too simple and uninteresting in terms of the sound.

4. S A Pop: This was liked because of the emphasis on rhythm as part of the physical properties of its sound. Some liked the instruments that were played (drums and guitar). Some agreed that they liked it because of its simplicity. Others, especially younger females, found it too repetitious and "boring" while others found it too simplistic, and this was a contributing factor in their dislike for this music.
5. Jazz: Rhythm was the appealing physical property of music that made students like this piece. Some students, especially Africans, found it to be boring because of it having only "one instrument" and "no singing" and is "too repetitious". One of them had this to say:

How one can love music with no voice in it I do not understanding.
You have a guitarist like Jimmy Dladlu who only plays the guitar

like George Benson with no lyrics, no vocals, nothing, only guitar and a drum and saxophone. It is boring and repetitious and good for the old people who think that because they listen to this music they have a superior culture to the young people.

6. Rock: Many young males liked the general sound of the styles, and the tempo and rhythm were factors that encouraged them to like it. Those who uttered a dislike for this music found it to be too complex and regarded the sound of it as uninteresting.
7. Traditional African: The older females said that “it is simple enough to like it”, and some liked the “blending of the male voices”. Others felt that the simplicity of this style made it boring, while yet others felt it was uninteresting and that the tempo was too slow.
8. Western Choral: The few students who indicated a liking for this style liked its general sound quality and style of sound, while more students who expressed a dislike for it did not like the general sound of it, the tempo, melody and the rhythm of this music.
9. Western Classical: Especially the musically-trained interviewees preferred this style for its complexity. Others disliked it for the same reason. Some found the instruments to be too boring, and this caused them to dislike this piece.
10. Indian Classical: Many students found it too complex and did not like this style of music. Some did not like the tempo of the piece; it was “too slow”, and the sound was not liked.

5.3.6 What environmental factors influence the music preference of students? (Research Question 6)

Although *Media* as a variable was indicated as having the highest (93.2 %) influence on students' generic style music preference, individual interviews have indicated that a small percentage do not rely on this variable to determine their liking for this style of music. The music *Media* includes recorded music, radio, television, music videos and music press, and are all mediums through which listeners can experience music and therefore be influenced to like it. Van der Walt *et al* (1993) agreed that radio and television determined the music taste of their sample of students. The music industry can affect students' musical taste by either 'plugging or hyping' certain styles of music through the media (Russell 1997). This has definitely been a very influential variable and is possibly the reason why LeBlanc (1982) has isolated it from the other *Environment* and socio-cultural variables in his Model of the Sources of Variation in Music Preference and centred it between the two categories of variables in Level 8. I have mentioned that the Western Pop piece used for this study was the only piece that had been among the radio Top 40 hits almost two to three years prior to this study. Its popularity and preference could be explained through its presence in the media during those years. This was not the case with the other pieces.

From the interviews, the following was found to be the case: the more Popular styles tend to rely more heavily on influence from the *Media*, and the influence of *Family* has had a stronger impact on students' preference for the more Traditional and Classical music styles.

Owing to the fact that the majority of students from the sample did not study "exam" music at school, the *Educators* variable had not had major influences over students' music preferences. But many interviewees indicated that *Educators* could "use in class" (See Appendix D, Tables 25.20 – 25.30) any type of music style in their teaching, including the styles that they disliked. Students found that they were unable to say whether such use of music in the classroom could change their music preference from dislike to a liking for a particular music style.

An interesting development arising from the data shows that musically-trained students tended to relate their influences for liking certain styles of music to their teachers’ influence rather than their parents’ influence. The fact that they relied more on their teachers’ influence has positive implications for education.

Quantitative Data Results:

Media had the highest influence (93,2 %) on students liking of music and this is displayed in Table 22. The next highest influence are *Peers* but this was indicated with a much lower figure of 42,3 %, almost 50 % difference from the media influence. *Family* has a lower 12.5 % influence and the influence of *Educators* (8.5 %) is the least of the *Environmental* factors that students indicated as having an influence over their choice of music.

Table 22 Frequencies of *Environmental* Factors and Music Preference

	Environmental Factors	N	Frequencies	%
1.	Media	471	439	93.2
2.	Peers	471	199	42.3
3.	Family	471	59	12.5
4.	Educators	471	40	8.5

Qualitative Data Results:

Media plays a very high role in terms of students’ choice of music preference. Almost all interviewees who indicated a liking for a particular music style had heard it through the media. Interestingly, in some cases where they disliked a style of music, the students had also heard it via the media. This indicates that all music preferences cannot be solely determined by the influence of the media.

The Variables, *Peer Group* and *Family* members have had an influence on students’ music preference, as shall be explained below. *Educators* did not have a direct influence over students’ music preferences, but students did agree that, should teachers use specific pieces

of music in their teaching, they would not at all mind this utilisation. (See Tables 25.22 – 25.32, Appendix D)

1. Reggae: *Media* have a high degree of importance in causing students to like a style of music. Many older students indicated *Peer* influence over their music preference decisions as well as the *Family* (parents and siblings) influences. A few students indicated that parents did not have any influence over their music preference while others agreed that their friends had more of an influence under the variable *Peer Group*.
2. Western Pop: This piece has definitely been influenced by the *Media*. It was presented on South African radio in the Top 40s a few years ago when the students were about three to four years younger. This could account for their extreme liking for this piece. One of them commented:

All my friends, myself included, are glued to the radio and the hit parades, the Top of the Pops etc. We follow who? No. 1, no. 2, no. 5 etc, then we talk about these things, what we like, how the songs sound, why this will be no.1, etc. This is a part of our culture of growing up. This was true also of our parents who tell me all these things when we talk about music. I don't like their music, they don't like my music. These are age differences that cannot be changed. Radio and music on radio are part of my life.

Influence by parents is evident because “parents have also liked this piece” as some students indicated. Some students agreed that teachers could use this type of music in their teaching.

3. Gospel: Many younger students indicated higher influences by the *Media* and *Family* (parents) and fewer influences by *Educators*.
4. S A Pop: Among those who liked this style of music, the *Media* and the *Family* had influenced their decision “a little”.

5. Jazz: Fewer students had heard this style of music via the *Media*, but this did not undermine their liking for it, because more students tended to dislike this style irrespective of their experience of it via the media. *Peer Group* and *Family* influences were fairly strong for those who chose to like this music and for those who did not like it.
6. Rock: Many students had not heard this type of music so it was all new to them. But this did not determine their preference for it, and the *Media* was not so influential over their decisions. With the minority of interviewees who chose to dislike this style of music, siblings had more of an influence over them than did parents. More young females indicated a liking for this style of music.
7. Traditional African: *Family* played a stronger influence over students' liking for this style than did the other variables. *Peer Group* influences did not feature in students' preferences for this music. It was mainly the *Ethnic Group*, Africans, who indicated that *Family*, especially parents, who had influenced them to like this South African tradition of music. As one of them put it:

We in the African community take our traditional music very seriously because of our history. This music is part of our nation and passed from my grandfather to my parents and now to me. I like all African types of music but Traditional music is very important to me because it has singing and history. I listen to it on the radio, at weddings, funerals, parties, all over. But the most important part of it is that it is a part of our family tradition in our community.

One White student who indicated a liking for this style mentioned the *Ladysmith Black Mambazo* whose similar rendering of this style of music has had international Acclaim.

8. Western Choral: Not many strong influences were indicated for this style of music, but those who indicated a dislike for this type of music had heard it through the *Media*. Parents have had a small influence over those who expressed a liking for this music.

9. Western Classical: More students indicated a dislike for this style because their peers disliked it. For the few who liked this style of music, the *Media* had not had such a high influence over their music preference decision compared with parental influence.
10. Indian Classical: Almost all students who disliked this style had heard it at some time over the *Media*. This variable was not able to influence them to like this style of music but other factors could have had an influence over students' dislike for this musical style.

5.4 Conclusion to Chapter Five

South African junior secondary students have indicated a preference for Reggae music. Two of the main features of Reggae music is its distinct Rhythm and its Lyrics. Students have expressed a liking for music with these musical aspects, Rhythm under the *Physical Properties of Stimulus* and Lyrics under the *Referential Meaning of Stimulus*. These italicised variables appear in LeBlanc's Model of the Source of Variation in Music Preference.

Another style of music presented to students that could be described as being Rhythmical, having a Fast Tempo and including Lyrics, is Western Pop music. This musical style was indicated by students as the second most preferred style of music. Once again it was backed by LeBlanc's *The Music* variables that appear in Level 8 of his Model. Western Pop musics are usually associated with adolescent taste and preference for music (Russell 1997:145) which is why it is not surprising that South African students have shown a high preference rating for the Western Pop style of music, 10.5% lower than that of Reggae. Both these styles of music can be described under the broad umbrella of Popular music.

Gospel music is regarded as music having a special function within Christian worship. It can be regarded as both religious and popular within South Africa. Within the results of the first question of this study, Gospel lies third highest in the ratings from the most liked

to the least liked of generic styles of music. Although the emphasis lies in its Lyrics (which category has been noted as having the highest influence over South African students' music preference decisions), the other descriptive physical properties of this music are Slow Tempo and a simple Harmony. These latter descriptions have featured rather low (fourth and seventh position, see Table 21) in students' indications of what aspects heard in the music makes them prefer it. There are probably other factors that could be the cause of Gospel being the third highest on the list of preferred music. *Media*, *Family* and *Music Ability* (music performance) could represent those causal factors.

The next style of music that appears in fourth place is the S A Pop style of music, a style that is accepted as a broad modern style built on the old styles of jive, funk, American soul and African "township" disco, and has a wide appeal for female listeners. Again, the *Physical Properties of Stimulus* variable includes a strong rhythmical background to a Fast Tempo. Lyrics are also included. Almost 41% of the student sample indicated a preference for this music. Female students indicated that it was "danceable", and this made them prefer this style of music.

The styles of Jazz and Rock appear in the middle of the range in Table 16. The first 6 styles of music that have been preferred by students belong to the popular styles of music. An aural analysis of these styles should include Lyrics, an emphasis on Rhythm, and Fast or Slow Tempo that could influence students' preferences for specific generic styles of music. It can be concluded that South African junior secondary students prefer these Popular styles of music.

The last four styles of music that appear in Table 16 are more descriptive of Traditional and Classical (Art) music. Although the Traditional African excerpt included Lyrics, almost 70% of these young listeners showed no preference for this music. Although older students indicated a liking for this style of music, the reason could be the *Environment* variable influences from Level 8 of LeBlanc's Model. *Family* influences are stronger for the older students than the younger students in Grade 9.

The Western Classical styles that American and British students are exposed to during music training in schools cannot be ascribed to students in South Africa. Many South

African students have not had an adequate exposure to Classical music and this could be one of the factors for their dislike for this music. It is also a world-wide trend that adolescents prefer Popular music, and this could also explain why this sample disliked Western Choral and Western Classical music.

Indian Classical music, the most disliked of all the styles presented to South African students, can be described as having a different sound from other styles of music. The intricate rhythms and the emphasis on melody are too complex for an inexperienced listener to appreciate. South African students have indicated only an 21.7 % interest in Melody and the *Complexity of Stimulus* is a factor that steers them away from a preference for this type of music. Hargreaves and Castell (1987) found that adolescents' preference ratings for unfamiliar pieces were low. Although many students who did not like this Indian Classical piece indicated that they had heard it on radio and television, they still did not like this style of music. The term "unfamiliar" may be an apt reason for students' dislike of the piece. Many of them did not like the style and the sound of this piece. But some mentioned that, though a piece is unfamiliar, they could still like it on hearing it for the first time. But this was not evident with this piece of music, and students indicated that they really did not prefer this music.

The fact that students rated *Media* as the most influential variable in their music preference decision, and that they would not mind if their *Educators* used any styles of music in their classroom practices, has implications for education. Education should attempt to use the media in such a way that students are encouraged to become enlightened towards broadening their music experiences and taste.

One of the objectives that was intended as part of this study was to find out what the quantitative and qualitative data collection methods would yield. I found that the utilization of both qualitative and quantitative data, enhanced the validity of the study by providing related information that could be cross-examined with each other to give a more holistic perspective to the music preferences of South African students. It was a thorough choice of research design that added more in-depth information to South African students' music preferences.

The results presented in this chapter can now be examined as to their implications for educational practice. What will also be presented in the next chapter is how LeBlanc's Model has helped to map the various variables in an attempt to explore and determine the music preferences of South African urban students. Chapter 6, as the *finale*, will form the conclusion of this thesis.

CHAPTER SIX

THE FINALE

6.1 Synthesising the Argument

In this concluding chapter I will demonstrate as a first step how the results of my study fits into LeBlanc's(1982) Model of the Sources of Variation in Music Preference. The second step examines how these results can be applied to various institutions within society. The final step offers recommendations for future researchers into music preferences in South Africa.

6.1.1 How the Results fitted into LeBlanc's Model

My intention was to use LeBlanc's Model as a frame of reference that would guide the choice of variables for this study. The theoretical framework based on this model guided the methodology and led to the choice of research questions relevant to the South African context. The main variables that were directly used in the data collection of this study were from Levels 8, 4, 2 and 1 of the Model. (See Figure 1)

From Level 8 Variables:

When students listened to each excerpt of music during the tests, they heard it in its entirety and this included a hearing and understanding of the Lyrics. The importance of understanding the lyrics especially when these were conveyed in a language the listener was familiar with had an effect on the students' music preference. Lyrics are not usually regarded as a physical property of music, so I chose to place them under the *Referential Meaning of Stimulus* variable. If South African students heard the lyrics in their Home Language they then showed a preference for that music. In other words, *Referential Meaning of Stimulus* from Level 8 interacted with the *Ethnic Group* variable from Level 4 to lead to a *Preference Decision* in Level 2. *Basic Attention* from Level 6 and

Physiological Enabling Conditions from Level 5 also played a part in this interaction; otherwise the listener could not have heard the words of the music before understanding them.

The understanding and interpretation of Lyrics are ascribed to the cognitive processes within a listener's mind. Cognitive skills should be attributed to *The Listener's* ability to analyse, interpret and synthesise information about the music they listen to, including an understanding of the semantics behind the Lyrics. Although LeBlanc has included such variables as *Auditory Sensitivity*, *Musical Ability* and *Musical Training*, there are no non-music abilities and sensitivities that relate to a listener's cognitive processing of the musical experience. One such ability is *Memory*, which he includes under the Level 4 variables. To cater for more non-music abilities related to *The Listener*, LeBlanc should include a more descriptive list of cognitive capacities for the untrained listener when his/her brain processes the information toward music preference decisions. Perhaps this description could include categories from Benjamin Bloom's taxonomies of educational objectives on cognitive skills or Krathwohl's taxonomies of educational objectives on the affective domain (Abeles 1984). These new categories could then lead to an understanding of the Lyrics which in turn leads towards a *Preference Decision* in Level 2.

In the order of Rhythm, Fast Tempo, Slow Tempo, Instruments, Melody and Harmony, (see Table 21) students indicated that these factors had a decreasing influence on their preference for different styles of music. The *Physical Properties of the Stimulus* has interacted with students' *Age*, *Musical Ability*, *Musical Training* and *Sex* (Level 4 variables) to yield the general results of Research Question 3 of this study. It was not the intention of this research to define this interaction statistically. This could be a recommendation for future researchers to follow.

More students expressed a dislike for complex music while fewer who were musically trained preferred this type of music. This shows that the *Complexity of Stimulus* variable (Level 8) interacted with *Musical Training* from Level 4, to lead to a *Preference Decision* in Level 2. This preference could either be an *Acceptance* or *Rejection* of the stimulus (Level 1). In this case it lead to a *Rejection* of the music stimulus. When a listener hears the *Physical Properties of Stimulus* or music properties all knitted together to form a

tapestry of sound, what they listen to is music that is representative of a specific style or genre (Coplan 1985-for definition of style) of music. This listening experience is unavoidable. Within the procedures of my study, students heard the different excerpts and interpreted it as either Pop or Classical music. In other words, their sense of perception intuitively “relayed” to them that they were listening to specific styles of music. Therefore the general term “style of music” should be included as a variable under the umbrella of the *Music* variables. In this way, if a listener were to hear a Zulu lullaby being sung, in deciding whether he or she prefers that music or not, it could be analyzed on LeBlanc’s model as “Vocal Style” + *Ethnic Group* + *Family* influence. “Vocal Style” would then be an additional source of variation for music preference.

In Figure 1, *Media* is positioned between *The Music* and *The Environment* variables in Level 8 of the model. This is because LeBlanc(1982) interprets the *Media* as drawing music stimuli from *The Music* variables and addressing the socio-cultural ideas from *The Environment* variables. But for reasons of simplicity within the methodological process, I chose to group *Media* together with *The Environment* variables to find out which had the most influence on students’ choice of music style preferences. *Media* interacts with *Ethnic Group* when, for example, an African student chooses to listen to a radio station that plays African music. It can interact with *Age* when a younger student listens to the Top 40 hits on the radio station that plays Pop music.

Typical of adolescents are their close relationships with their *Peers* rather than with their *Families* (Jaffe 1998). In this study, junior secondary students indicated that *Peer* influence was 25% higher than *Family* influence in their choice of music preferences (see Table 22). This result is consistent with Jaffe’s (1998) predictability.

The low 8.5 % of *Educators and Authority Figures*’ influence over student’s music preference is symptomatic of the small sample of musically-trained students who were used in this study. It could also indicate that general educators in South Africa do not use or use very little music examples in their teaching and classroom practices and, for this reason, *Educators* have not had much influence over students’ music preference decisions. Although many students did indicate whether they preferred a music style or not, they would accept their *Educators*’ use of it in the classroom.

From Level 4 Variables :

The variable, *Music Ability*, showed that students who had performed a particular style of music expressed a preference for that music which interacted with the *Preference Decision* of Level 2 and then arrived at the *Acceptance* decision in Level 1.

Only three generic styles of music, Reggae, S A Pop and Western Choral, were shown to have a significant relationship with the *Musical Training* variable. Students' music preference of the seven remaining music styles did not reflect a significant relationship with *Musical Training*. This could be ascribed to the fact that the majority of students in the sample were not musically trained.

The relationship between *Sex* (gender) and students' music preference was significant for only four of the ten styles of music presented in the quantitative data. (see Table 20) They were S A Pop, Traditional African, Western Choral and Indian Classical. Within the qualitative data results, through the students' preference for the performer of the same sex that influenced their liking for a style of music, this clarified a relationship between *Sex* and an *Acceptance* in Level 1. This was seen in the following music styles: Reggae, Gospel, Western Pop and Traditional African.

Students' race and home language were factors used to describe the *Ethnic Group* variable. From South Africa's recent historical and political past, these factors were used to create the social divide of apartheid, and it is not surprising that the *Preference Decision* has a strong and significant relationship with race for nine out of ten generic styles of music. The only style that did not relate race to music preference was Rock music. In the same way, home language has been shown to have a significant relationship with students' music *Preference Decision* for all ten examples of music that were presented to them.

Factors from South Africa's historical past have influenced the *Socio-economic Status* variable. The majority of my student sample was from the lower socio-economic groups. This information was received from each of the schools that were visited during the data

collection. According to the *Ethnic Group* variable, those classified as African students have always been very interested in music, and have always been active participants in consuming music through listening to the media, attending music gatherings, dancing (Coplan 1985, Nketia 1974) and purchasing records and cassettes of music. Although some African interviewees indicated that they would purchase software of music styles they liked, they would not be able to afford these items of merchandise because many of them belonged to the lower socio-economic groups. So the *Ethnic Group* variable interrelates with the *Socio-economic* variable to indicate an *Acceptance* of the music *Preference Decision*. Unfortunately, LeBlanc's Model does not allow for this interrelationship of the two variables. This is shown by the absence of double-headed arrows between these two variables *Ethnic Group* and *Socio-economic Status*, although they do appear alongside each other on Level 4.

Except in the case of the Indian classical music excerpt, the *Preference Decision* for the nine other styles of music shows a marked significance in relation to the *Age* variable (See Table 20). Even though the sample consisted of only Grade 9 students, the ages ranged from twelve years to twenty-one years. This allowed the results to yield a number of choices of *Acceptance and Rejection* of music preference decisions, and the results showed that *Age* and the *Preference Decisions* were significantly related. The only exception was in the case of Classical Indian, which was the most disliked style of music and not significantly related to *Age*.

An aspect descriptive of *The Listener* variables that I found difficult to assign to LeBlanc's Model was the response to music through physical body movement or dance. This response was evident in every listening test situation during the process of data collection. Many people in South Africa express their moods and attitudes through body movement. Examples of this can be seen on TV all over the world when South African protesters demonstrate their grievances against unjust practice; they "toyitoyi" or rhythmically move in groups during their marches. Another example is shown in the South African traditional work songs where labourers who carry out heavy duty work do so while moving rhythmically and engaging in a call and response rhythmic vocal routine. An apt explanation for using body movement in relation to music is given by Nketia (1974:206) when he describes what is usually practised in African societies:

...the cultivation of music that is integrated with dance, or music that stimulates affective motor response is much more prevalent. Affective response to music may be shown outwardly in verbal or physical behaviour. The values of African societies do not inhibit this: on the contrary, it is encouraged, for through it, individuals relate to musical events or performing groups, and interact socially with others in a musical situation

Moving parts of the body to the music in dance-like gestures and movement is an expression that can lead to a *Preference Decision*. This response on the part of South African students can be regarded as an instinctive response to music. Difficulties exist in assigning this almost inherent action or expression to fit into LeBlanc's Model. Whether it should be described under the variable, *Music Ability*, is a possible question for the interpreter, but the African spontaneity attached to this response that leads to a music preference choice would be underestimated under this variable. For the majority of South African listeners, body movement to music is seen as an essential response for enjoyment of that music, and this is an important variable that should be given special place on LeBlanc's Model.

Perhaps an addition to the present Model of the Sources of Variation in Music Preference could include psycho-motor, affective and cognitive variables as extra sources of variation for music preference rather than be subsumed under the existing variables displayed on the Model to make it adaptable to listeners from other parts of the world. The possibilities of interaction among Level 8 and Level 4 variables are endless. The few interpretations that have been presented here are based on the results obtained from research questions 2, 3 and 4 of this South African study.

LeBlanc's Model has been very useful as the theoretical framework of this study. A few modifications to its existing diagram would make it ideally suited to most music preference studies in the future. Based on the above results and discussion, a few modifications can be included, as follows:

1. Inclusion of another variable, "Style of Music" or "Genre of Music", to add a further possible source of variation to music preferences.

2. Inclusion of a section of variables for untrained music listeners' experience of music that could be described according to cognitive or affective learning or experiential aspects that lead to music preference decisions.
3. Inclusion of a section on the physical or psychomotor experiences of every listener, especially those who do not display any inhibitions in moving or dancing to music while they listen (especially African listeners).

6.2 How the Results can be applied to Society

The various results obtained from this study can be described as multidimensional and can be used in more ways than one within society. They can be used in music education and general education within school settings. They can help to guide music decisions taken in therapy, music therapy, occupational therapy and speech and hearing therapy. Personnel in the media world could also draw ideas and guidelines from these results. The following are general guidelines that each institution within society could act upon, based on the research results from this South African study.

6.2.1 How to use the Results in Education

The possibilities for using music examples in classroom practices are endless. Both music educators and general educators can use music to enhance learning situations whether this be just for background purposes, to illuminate a point, to enhance a context, to study musical elements or to prepare for a music performance. Presentations of music could be used for all these learning situations. Radocy & Boyle (1988:261) have agreed that 'musical preferences may be altered through education but the results are not always predictable'. In the past, educators drew music examples from only the Western Classical styles of music, and the Popular forms of music were ignored. Educators and academics like Vulliamy (1976) have encouraged the use of Popular music in the classroom. Froehlich (1992) has recommended that educators encourage student-centred approaches

to find out what they consider important in music learning. Students need to choose, from their own music preferences, the types or styles of music their educators should use in class.

South African junior secondary students prefer Pop music above Classical music. The types of Pop music should be rhythmical with fast tempos for only then will they appeal to students in this country. Some music educators have used Western Classical music in the classroom but have refrained from using Pop music. This was mentioned in Chapter 1 in the section under South African music education, past and present. Finnas (1987:11) has recommended that “Pop versions of classical music could be used since these are often characterized by a more distinctive rhythm than the original music”.

General educators and music educators could use the results emanating from my study of music preferences to guide their choice of materials used in their classroom practices. A music teacher should recognise the ‘ethnic group’ and background of his/her students in order to be able to give them individualised instruction in terms of the choice of music pieces for aural and written analysis and performance. When students are working on a specific project not directly related to music, background music could be appropriately chosen for the project’s presentation or display. The music could be chosen according to the music preferences of the group of students working on the project. Finnas (1989:17) explains:

Using the knowledge about the pupil’s reaction to different kinds of music, the teacher should be able to choose musical selections which do not demand too much of the student’s motivation for listening.

Some people may negate the existence of music preference by stating that this breeds grounds for prejudice and separation. Shaver (1991:45) states that educators should make students aware of social conflict (prejudice, etc): and ‘...their preferences may differ from an ethnic or racial point of view or from gender bias... [and education should] teach them that these things exist but how to avoid them or modify them to a one-humanism...[to make them] aware of social injustices, social discrimination and inequalities”.

Janice Killian gives a relevant hint to music educators:

In order to give students immediate success in music and to create an environment in which further learning can be encouraged, effective music educators often carefully choose music that will elicit positive students responses. To do this, educators must be concerned about the characteristics of music that appeal to specific student populations.
(Killian 1990:115)

By being aware of students' music preferences and Peery and Peery's (1986) encouragement to use repeated listening and social reinforcement techniques to increase students' preference for certain styles of music, music education could be enhanced and restructured for today's education. North and Hargreaves (1999:75) 'demonstrated a positive relationship between adolescents' musical preference and self esteem'. They also found that adolescents 'favour people who like the same musical style as they do...'.

Information from these quotations serves as a guide to educators, and the results obtained from this South African study lead to the following general guidelines that could help all educators in South Africa:

For Music Educators:

1. When teaching students about the physical properties of music (elements of music), music examples could be drawn from Reggae and Western Pop music.
2. When introducing pieces of classical music to students, use pop-versions first and then, through comparisons and relevant discussions, the original versions can gradually be introduced.
3. When choosing music that is to be used in South African classrooms, always remember the order from highest to lowest of the physical properties of music that influence students' liking of music (see Table 21). If one wants to teach about chords and harmony, choose pieces that are rhythmical and have a fast tempo.

4. Another aspect that needs to be considered is the use of vocal pieces that are more preferred than instrumental pieces. An understanding of the language of the lyrics is important for students' motivation. The first choice of Pop music over Classical music should also be considered, depending on how pertinent it is to the topic.
5. When choosing pieces for students to perform in choirs, choose Pop pieces or Pop versions of Classical music or do a comparative analysis of the Pop and Classical versions when teaching compositional devices or harmonic progressions.
6. When choosing repertoire for students to perform on instruments, firstly choose Pop pieces with a slow tempo. This can be practised and only then should faster tempos can follow.
7. Music educators should be aware that the media plays a vital role in the lives of junior secondary students and they should incorporate music examples from radio and television broadcasts in their repertoire of music listening and music performing examples.
8. Music educators should be aware of the influence that gender plays in their students' choice of music and music styles and should consider these factors when choosing and guiding the students' selection towards appreciating different types of music.
9. Certain educators should be confident in using body movement in teaching musical concepts, especially to African students who would be motivated to learn through such devices. Songs could be used to teach certain students who are able to understand musical concepts through vocal expression and body movement rather than by using a cognitive-derived approach to the learning of those musical concepts.

10. South African music educators from different urban areas should keep in mind students' comparative music preferences (see table 18) when choosing music repertoire for their music students.
11. The Media play an important role in the lives of this age group, and if music educators were to have a say in the choice of music offered on radio stations, this would prove to have significant end results in broadening students' musical taste to appreciate all types of music.
12. To contribute to racial harmony, especially after South Africa's apartheid past, music educators should include "ethnic-based" music selections that are representative of all *Ethnic Groups* to which their students belong. Educators should be encouraged to use a diverse repertoire of music to teach various music concepts (Skylstad 1998; Campbell 1991).

For General Educators:

General educators could use the results of this study in similar ways to music educators to guide their choice of music repertoire. This choice of repertoire can be used in the following ways:

1. Select music as background music when teaching such subjects as History, Geography, Art, Languages, Literature, Drama and other subjects. Think in an inter-disciplinary way to bring music and other subjects together. This will guide you towards having specific styles of music to choose from.
2. In group projects, encourage students to use music in their presentations and displays. Guide them to use relevant music from the Pop and Classical repertoire.

3. Show students that you are aware of the current Pop music that appears in the media and the Top 40 charts. This will be a great encouragement tool that will motivate the students to relate positively to you.
4. When teaching language, try to use the lyrics of Pop songs to increase students' vocabulary or do translations of the lyrics into different languages. Encourage the creation of new lyrics to already existing songs.
5. Remember to encourage students to express themselves through musical performance and body movement in addition to the written word and art displays.
6. The use of Pop music in classroom practice is a beginning that will then lead students towards using other styles of music that they did not previously prefer.
7. Traditional music should also be introduced into classroom practices to enlighten students about their cultural history, as well as the cultures of their peers and others.

6.2.2 How to use the results in therapy

Brown and Hendee (1989) advises that 'physicians should be aware of the role of music in the lives of adolescents and use music preferences as clues to the emotional and mental health of adolescents'. Gfeller (1992) has described various studies with students with disabilities where the preference for music is estimated higher than preferences for any other type of stimuli.

In choosing music for therapeutic situations, various Pop styles of music would appeal to adolescent patients. Influences of music selections from the media could be used in various therapeutic contexts. Use peer intervention as a device to encourage patients to respond when problems of responding to others occur. Choose rhythmical and slow tempo music to give exercise to adolescents with psycho-motor problems. Use current Pop music from the media as background music to exercise those with mild physical impairments.

The power of dance and motion have been studied in neuromusical research and it has been found that 'Researchers are using music, particularly its rhythm and tempo aspects, in a neurological rehabilitation programme. Rhythmic auditory stimulation has facilitated walking in stroke and Parkinson's patients' (Hodges1996:257).

Patients with low self-esteem and serious emotional problems could be guided to listen to music that they prefer, and this could lead them towards self-motivation and possibly towards overcoming their problems.

6.2.3 How to use the results in the media

Media personnel would be pleased to know that the media have been rated as the most influential variable on adolescents' music preferences. North and Hargreaves (1997) agree that this is a major influence and discuss why it is so and how the music is selected for airplay on both radio and TV.

The *Media* would benefit from knowing that the Lyrics and the Rhythm of music are important elements of music that South African students enjoy. Fast tempo and Slow tempo are factors that determine a liking for a particular style of music. The playing of Reggae music and Western Pop music would give their airplay high ratings and thus boost their listenership and profits.

The relationship of music education and the media could help create a new avenue for expanded music preferences on the part of junior secondary students in South Africa and thus broaden their taste for different types of music. An opportunity has already been created with matriculation educational programmes on TV.

6.3 Limitations to the Study

In every study there are certain decisions taken that limit the study from a methodological or theoretical point of view. These decisions help to enhance the validity of the study and to fit it within a practical framework. Vithal & Jansen (1997) call it the 'constraints' that are imposed on the study, and this, they say has to be acknowledged. The following limitations helped in the design and implementation of my study:

Only urban areas were used in the study because rural areas in South Africa are very different from the urban areas especially in terms of living conditions and educational opportunities. If rural areas were included in the sample, then problems with overall results would have occurred.

Only ten generic styles of music were carefully selected. There are many more other styles of music that could have been chosen, but owing to time constraints and students' concentration abilities, the choice of only ten excerpts was a necessary practical decision.

The decision to limit the sample to only Grade 9 students allowed for a more uniform set of results. The overall results of this cohesive group of students added to the validity of this study.

Because this was not a longitudinal study, the test-retest design that was used in my study, covered a four to five month period. This time frame had implications for the results of Research Question 3.

The choice of LeBlanc's Model (1982) as a theoretical framework helped to guide the study. I was not able to utilize all the variables that are presented on his Model, owing to the limitations within the context of the fieldwork carried out in this study.

6.4 Recommendations for Future Research

This has been an exploratory research endeavour to find out the music preferences of urban students and their music influences in South Africa. Owing to the large sample used in this research, it was difficult to investigate various other possibilities with regard to music preferences. Therefore certain pertinent questions have been left out from my research. There are many possibilities for further research on music preferences. It is not possible to include all aspects in one research study. Various recommendations that future researchers could follow are presented below:

1. The qualitative data collection techniques gave appropriate and in-depth meaning to the results obtained via the quantitative data collection. This is highly recommended for future researchers.
2. Follow-up studies should widen the scope to include more traditional music in the choice of music selections. Similarly, other generic styles of music could be used in future studies.
3. Media has had a great influence on students' music preferences, and future research attempts should include the study of media-presented choice of music that could be investigated in relation to students' music preferences and music taste.
4. When using behavioural observational procedures, remember to use video recording equipment as a triangulation device to analyse the behaviours of the sample in relationship to their music preferences.
5. Future studies in South Africa could choose to use either only Western Classical pieces, only Pop music pieces, or only Traditional African pieces of music to investigate music preferences of students.

6. More emphasis on LeBlanc's *The Listener* variables and their relationship to music preference decisions is a possibility for future research which emphasises *Age, Sex, Music Ability, Socio-economic Status and Ethnic Group*.
7. A comparative, exploratory study using rural South African students would be another innovative research endeavour.
8. Knowing how to use the music of different ethnic and cultural groups within South African education practices would be most beneficial to future educational researchers and would help to promote music in education.

6.5 Concluding Remarks

This has indeed been a most interesting and valuable experience for me. My music and integrated arts in education experiences and expertise have been augmented, and I believe the study has implications for wider implementation of music preference research in South Africa. The results that have been presented could add variety and scope to South African music education and to general education. There is potential for further research of this type, and it is hoped that government agencies, educators and researchers could utilise this information in our transforming society.

THE END

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APPENDICES

APPENDIX A:

- A. 1 Pilot Test Sheet A: Group 1
- A. 2 Pilot Test Sheet B: Group 2
- A. 3 Music Preference Rating Sheet: Test
- A. 4 Music Preference Rating Sheet: Retest

APPENDIX B: Pilot Study

- B.1 Table 23.1
- B.2 Table 23.2

APPENDIX C: Quantitative Data

- C.1 Table 24.1
- C.2 Table 24.2

APPENDIX D: Qualitative Data

- D.1 Tables 25.1 - 25.10 (*Listener variables*)
- D.2 Tables 25.11 - 25.20 (*Music variables*)
- D.3 Tables 25.21 - 25.30 (*Environment variables*)

A1: Group 1

B. PILOT STUDY FOR NEW MUSIC/NON-MUSIC STUDENTS.

NUMBER: _____

COURSE: _____

YEAR OF STUDY: _____

Did you study music before coming to UDW? ☐ YES ☐ NO ☐ A LITTLE

INSTRUCTIONS:

I) Please listen to each excerpt of music and match each one to one of the following styles of music that are written below:

i. Classical Indian ii. Gospel iii. Reggae iv. Rock v. South African Jazz
vi. South African Pop vii. South African Traditional viii. Western Choral
ix. Western Classical x. Western Pop. { Nos 1 to 10 }

II) Immediately after writing (I) above, use an "X" to cross out whether the length of listening time was sufficient or not. { on the "x" of each number }

BEGINNING OF LISTENING TEST:

1. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
2. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
3. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
4. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
5. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
6. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
7. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
8. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
9. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short
10. _____
(a) ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

THANK-YOU.

121-98

A2: Group 2

A. PILOT STUDY FOR EXPERIENCED MUSIC STUDENTS.

NUMBER: _____

COURSE: _____

YEAR OF STUDY: _____

Did you study music before coming to UDW ? ☐ YES ☐ NO ☐ A LITTLE

INSTRUCTIONS:

- i). Please listen to each excerpt and write down what you think is the name of the musical style that each represents. [Nos 1 to 10]
- ii). Immediately after writing (i) above, use an "X" to cross out whether the length of listening time was sufficient or not. [on the "a" of each number]

BEGINNING OF LISTENING TEST:

1. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

2. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

3. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

4. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

5. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

6. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

7. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

8. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

9. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

10. _____
(a). ☐ Too Long ☐ Long Enough ☐ Short ☐ Too Short

THANKS-YOU. Bjps

A 3: Test

No.

ANSWER SHEET FOR MUSIC LISTENING TEST

A. 1. NAME 2. INTERVIEWED : YES NO

BACKGROUND INFORMATION - Please Cross "X" the relevant blocks

3. MALE FEMALE

4. AGE 12-13 14-15 16-17 18-19 20-21 OLDER

5. HOME LANGUAGE

AFRIKAANS ENGLISH TSWANA SOTHO XHOSA ZULU

OTHER SPECIFY _____

6. ARE YOU MUSICALLY TRAINED OR NOT YES A LITTLE NO

7. DO YOU STUDY MUSIC AT SCHOOL YES NO

IF NO - Would you like to study music at school ? YES NO

LISTENING TEST :

INSTRUCTION : Listen to the following musical excerpts and after each example you have 15 seconds in which to answer whether you like or dislike it All you have to do is put a cross "X" on your choice.

	Like very much	Like	Indifferent	Dislike	Dislike very much
1	Like very much	Like	Indifferent	Dislike	Dislike very much
2	Like very much	Like	Indifferent	Dislike	Dislike very much
3	Like very much	Like	Indifferent	Dislike	Dislike very much
4	Like very much	Like	Indifferent	Dislike	Dislike very much
5	Like very much	Like	Indifferent	Dislike	Dislike very much
6	Like very much	Like	Indifferent	Dislike	Dislike very much
7	Like very much	Like	Indifferent	Dislike	Dislike very much
8	Like very much	Like	Indifferent	Dislike	Dislike very much
9	Like very much	Like	Indifferent	Dislike	Dislike very much
10	Like very much	Like	Indifferent	Dislike	Dislike very much

JJ/3/98

A 4: Retest

No.

ANSWER SHEET FOR MUSIC LISTENING SHEET TEST 2

B. 1. NAME.....

2. INTERVIEWED

YES

NO

3. NAME OF SCHOOL.....

4. DID YOU ANSWER A GREEN FORM IN THE LAST TEST?

YES

NO

LISTENING TEST:

INSTRUCTIONS: Listen to the following musical excerpts and after each example you have 15 seconds in which to answer whether you like or dislike it. All you have to do is put a cross "X" on your choice. Choose one of the five choices.

1	Like very much	Like	Indifferent	Dislike	Dislike very much
2	Like very much	Like	Indifferent	Dislike	Dislike very much
3	Like very much	Like	Indifferent	Dislike	Dislike very much
4	Like very much	Like	Indifferent	Dislike	Dislike very much
5	Like very much	Like	Indifferent	Dislike	Dislike very much
6	Like very much	Like	Indifferent	Dislike	Dislike very much
7	Like very much	Like	Indifferent	Dislike	Dislike very much
8	Like very much	Like	Indifferent	Dislike	Dislike very much
9	Like very much	Like	Indifferent	Dislike	Dislike very much
10	Like very much	Like	Indifferent	Dislike	Dislike very much

Please put a cross "X" on the appropriate blocks.

a) What makes you like a piece of music or influences your liking of that music?

i

Your Parents

ii

Your Friends

iii

It is played often on Radio & T.V

iv

Your Teacher teaches it to you

b) When you listen to music, what aspect of the music makes you like it?

i

Fast Tempo

ii

Slow Tempo

iii

Melody

iv

Rhythm

v

Harmony

vi

Instruments

vii

Lyrics

PILOT STUDY RESULTS: B.1

Table 23.1 Results of pilot test on the choice of music styles

MUSIC STYLES		JAZZ	INDIAN CLASSICAL	REGGAE	WESTERN CHORAL	S.A. POP	GOSPEL	WESTERN POP	WESTERN CLASSICAL	ROCK	TRADITIONAL AFRICAN
		1	2	3	4	5	6	7	8	9	10
Correct recognition of Styles in Pilot test	Group1	75	100	100	100	91.6	33.3	33.3	83.3	50	66.6
	Group2	50	100	100	83.3	83.3	50	25	83.3	50	50
	FINAL RESULT	Replace	Retain	Retain	Retain	Retain	Replace	Replace	Retain	Replace	Replace

Note. Percentages in Bold indicate where change is needed.

PILOT STUDY RESULTS: B.2

Table 23.2 Results of pilot test on the length of listening time of excerpts

MUSIC STYLES		JAZZ	INDIAN CLASSICAL	REGGAE	WESTERN CHORAL	S.A. POP	GOSPEL	WESTERN POP	WESTERN CLASSICAL	ROCK	TRADITIONAL AFRICAN
		1	2	3	4	5	6	7	8	9	10
Assessment of Length of listening time in Pilot test	Group 1										
	<i>Too Long</i>	0	0	0	0	0	8.3	16.7	8.4	8.3	0
	<i>Long Enough</i>	66	58.3	50	41.7	66.7	25	33.3	33.3	50	50
	<i>Short</i>	25	16.7	33.3	33.3	33.3	58.4	41.7	33.3	41.7	33.3
	<i>Too short</i>	8.3	25	16.7	25	0	8.3	8.3	25	0	16.7
	Group 2										
	<i>Too long</i>	16.7	25	25	8.3	16.7	16.7	25.0	50	25	41.7
	<i>Long Enough</i>	41.7	25	16.7	25	50	50	16.7	8.3	33.3	25
	<i>Short</i>	25	25	25	50	25	25	33.3	16.7	25	33.3
	<i>Too Short</i>	16.6	25	33.3	16.7	8.3	8.3	25	25	16.7	0
	FINAL RESULT	Retain	Retain	Lengthen	Retain	Retain	Lengthen	Lengthen	Shorten	Lengthen	Shorten

Note: Percentages in Bold indicate highest percentage in that category that leads to specific decision

APPENDIX C.1

QUANTITATIVE DATA RESULTS:

Table 23.1 Crosstabs between Music Styles and four *Listener* Variables.

MUSIC STYLES	MUSIC TRAINING			SEX		AGE					RACE			
	No	A Little	Yes	Male	Fem- ale	12-13	14-15	16-17	18-19	20-21	A	W	C	I
Reggae	36.5	19.5	5.1	22.6	38.6	1.1	36.0	17.6	5.8	0.7	36.5	3.1	7.3	14.2
Western Pop	26.3	19.6	4.8	15.4	35.2	0.4	33.3	11.9	4.6	0.4	22.8	10.3	2.9	14.6
Gospel	24.9	16.8	4.6	12.6	33.6	0.7	26.1	14.4	4.4	0.6	33.0	2.8	5.8	4.6
SA Pop	23.9	13.3	3.9	11.6	29.4	0.4	20.6	14.8	4.8	0.6	32.9	1.6	3.5	3.1
Jazz	19.6	12.9	4.7	12.1	25.2	1.1	21.2	11.0	3.6	0.4	28.3	2.9	1.7	4.4
Rock	15.0	12.7	3.8	9.5	22.1	0.4	18.4	8.5	3.8	0.4	19.2	3.1	3.1	6.2
Tradi- tional African	17.5	9.0	3.8	11.4	18.8	0.4	12.7	12.2	4.0	0.9	28.4	0.4	0.7	0.7
Western Choral	14.6	9.2	4.6	7.5	20.8	0.7	16.7	6.9	3.3	0.5	18.2	2.7	1.9	5.5
Western Classical	11.5	9.5	3.8	8.3	16.6	0.4	15.0	6.6	2.6	0.4	14.4	2.2	1.7	6.6
Indian Classical	6.5	3.1	1.7	2.2	9.2	0.0	6.7	3.5	0.9	0.2	5.8	0.9	1.8	2.8

N = 548 per *Listener* variable.

- A = African
- W = White
- C = Coloured
- I = Indian

APPENDIX C. 2

Table 24.2 Crosstabs between Music Styles and one *Listener* Variable

m

MUSIC STYLES	HOME LANGUAGE										Gujerati
	Afrikaans	Portugue -se	English	Setswana	Sesotho	IsiKhosa	IsiZulu	Eng & Afrik	Eng & Zulu	Greek	
Reggae	4.4	0.0	19.9	2.4	1.5	10.8	21.5	0.5	0.2	0.0	0.0
Western Pop	1.1	0.2	25.0	1.5	0.8	8.2	12.0	1.1	0.2	0.2	0.4
Gospel	4.5	0.0	8.0	1.8	1.3	7.1	22.7	0.5	0.2	0.0	0.0
SA Pop	3.5	0.0	4.4	2.0	0.7	8.6	21.3	0.2	0.2	0.0	0.2
Jazz	1.8	0.0	7.0	0.9	1.2	5.8	19.9	0.0	0.0	0.0	0.2
Rock	2.8	0.0	9.3	0.6	0.8	6.0	11.6	0.2	0.2	0.0	0.2
Tradi- tional African	0.7	0.0	1.1	0.9	0.4	8.6	18.4	0.0	0.2	0.0	0.0
Western Choral	1.7	0.0	8.0	0.8	0.6	5.3	11.5	0.4	0.2	0.0	0.0
Western Classical	1.1	0.0	9.4	0.4	0.9	4.4	8.6	0.0	0.0	0.0	0.0
Indian Classical	1.7	0.0	3.7	0.2	0.2	2.3	3.1	0.0	0.0	0.0	0.2

N = 548 (Total of the Sample Number in bold)

APPENDIX D.1

Tables 25.1 Interviewee responses: *Listener variables & Reggae*

LISTENER VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes	1		2	3	60					
	No										
	Likes Females										
	Yes										
ETHNIC Language	No										
	Likes Females										
	Yes										
	No										
	Neither Matters	1	1			20					
SOCIO - ECONOMIC STATUS	Understands			2	2	40					
	Does not understand										
	Does not matter										
MUSIC ABILITY	Purchases software										
	Yes	1	1	1	2	50					
	No				1	10					
	Attends concert										
	Yes	2	1	3	2	80					
MUSIC ABILITY	No				1	10					
	Performs										
	Yes	1				10					
	No										
	Dances										
Yes	1		2		30						
No											

Tables 25.2 Interviewee responses: *Listener* variables & Western Pop

LISTENER VARIABLES		LIKE			DISLIKE		
		14-15 yrs		16-17 yrs		%	
		M	F	M	F		
SEX of Performer	Likes Males						
	Yes						
	No						
	Likes Females						
	Yes	2	2	1	50		
ETHNIC Language	No						
	Neither Matters		1		10		10
SOCIO - ECONOMIC STATUS	Understands	2	2		40		
	Does not understand						10
	Does not matter						
	Purchases software						
	Yes		3	2	50		
MUSIC ABILITY	No						20
	Attends concert						
	Yes		3	1	40		
	No						10
	Performs						
Dances	Yes						
	No						
	Yes	3		1	40		
	No						

Table 25.3 Interviewee responses: *Listener* variables & Gospel

LISTENER VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes	3	1	2		60					
	No						1			10	
	Likes Females										
	Yes										
	No										
	Neither Matters						2	1	1	40	
ETHNIC Language	Understands		2		2	40					
	Does not understand										
	Does not matter	2				20	1			10	
SOCIO - ECONOMIC STATUS	Purchases software										
	Yes		1	1		20					
	No										
	Attends concert										
	Yes			1		10					
	No		1			10					
MUSIC ABILITY	Performs										
	Yes	2	1	2		50					
	No										
	Dances										
	Yes										
	No										

Table 25.4 Interviewee responses: *Listener* variables & S A Pop

LISTENER VARIABLES		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes										
	No										
	Likes Females										
	Yes		2	1	2	50			1		10
	No					1	1			20	
	Neither Matters	1				10					
ETHNIC Language	Understands										
	Does not understand							1	1		20
	Does not matter				1	10					
SOCIO - ECONOMIC STATUS	Purchases software										
	Yes		2		3	50					
	No			1		10			1		10
	Attends concert										
	Yes		1	2	2	50					
	No										
MUSIC ABILITY	Performs										
	Yes										
	No										
	Dances										
	Yes		1		2	30					
	No										

Table 25.5 Interviewee responses: *Listener* variables & Jazz

LISTENER VARIABLES		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes										
	No										
	Likes Females										
	Yes										
	No										
	Neither Matters										
ETHNIC Language	Understands										
	Does not understand										
	Does not matter										
SOCIO - ECONOMIC STATUS	Purchases software										
	Yes	1		1	20						
	No							1		10	
	Attends concert										
	Yes	2	1	2	2	70					
	No						1	1		20	
MUSIC ABILITY	Performs										
	Yes	3			30						
	No		1		10						
	Dances										
	Yes			1	10						
	No										

Table 25.6 Interviewee responses: *Listener* variables & Rock

LISTENER VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes										
	No										
	Likes Females										
	Yes										
	No										
	Neither Matters	1	2	1		30			1		10
ETHNIC Language	Understands										
	Does not understand								1		10
	Does not matter	1		1		20					
SOCIO - ECONOMIC STATUS	Purchases software										
	Yes	2	2			40					
	No								1	1	20
	Attends concert										
	Yes	1				10					
	No		1			10			1		10
MUSIC ABILITY	Performs										
	Yes										
	No										
	Dances										
	Yes		1		1	20					
	No								1		10

Table 25.7 Interviewee responses: *Listener* variables & Traditional African

LISTENER VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes			1	3	40					
	No						1	1		20	
	Likes Females										
	Yes										
	No										
	Neither Matters										
ETHNIC Language	Understands	1		1	2	40					
	Does not understand										
	Does not matter						1	1		20	
SOCIO - ECONOMIC STATUS	Purchases software										
	Yes			1	1	20					
	No						1	1		20	
	Attends concert										
	Yes				1	10					
	No				1	10	1			10	
MUSIC ABILITY	Performs										
	Yes				1	10					
	No										
	Dances										
	Yes										
	No	1		1		20	1			10	

Table 25.8 Interviewee responses: *Listener* variables & Western Choral

LISTENER VARIABLES		LIKE			DISLIKE		
		14-15 yrs		16-17 yrs		%	
		M	F	M	F		
SEX of Performer	Likes Males						
	Yes						
	No						
	Likes Females						
	Yes						
	No						
	Neither Matters						
ETHNIC Language	Understands						
	Does not understand						
	Does not matter						
SOCIO - ECONOMIC STATUS	Purchases software						
	Yes			2	20		
	No					1	20
	Attends concert						
	Yes						
	No					1	10
MUSIC ABILITY	Performs						
	Yes			1	10		
	No						
	Dances						
	Yes						
	No						

Table 25.9 Interviewee responses: *Listener* variables & Western Classical

LISTENER VARIABLES		LIKE			DISLIKE				
		14-15 yrs		16-17 yrs	%	14-15 yrs		16-17 yrs	%
		M	F	M		F	M	F	
SEX of Performer	Likes Males								
	Yes								
	No								
	Likes Females								
	Yes								
	No								
	Neither Matters								
ETHNIC Language	Understands								
	Does not understand								
	Does not matter								
SOCIO - ECONOMIC STATUS	Purchases software								
	Yes								
	No					2	1	30	
	Attends concert								
	Yes			1	10				
	No					1	1	20	
MUSIC ABILITY	Performs								
	Yes			1	10				
	No								
	Dances								
	Yes								
	No								

Table 25.10 Interviewee responses: *Listener* variables & Indian Classical

LISTENER VARIABLES		LIKE			DISLIKE						
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
SEX of Performer	Likes Males										
	Yes										
	No										
	Likes Females										
	Yes										
	No										
	Neither Matters										
ETHNIC Language	Understands										
	Does not understand										
	Does not matter										
SOCIO - ECONOMIC STATUS	Purchases software										
	Yes	1		1	20						
	No					1	1	2		40	
	Attends concert										
	Yes	1		1	20						
	No					1		3		40	
MUSIC ABILITY	Performs										
	Yes	1			10						
	No										
	Dances										
	Yes										
	No										

APPENDIX D.2

Table 25.11 Interviewee responses: *Music* variables & Reggae

MUSIC STIMULUS		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo				1	10					
	Melody										
	Rhythm	2	2	1	1	60					
	Harmony										
	Instruments			1	1	20					
COMPLEXITY	Simple	2	2	1	1	60		1			10
	Complex			1		10	1				10
QUALITY OF SOUND	General			2	2	40		1			10
	Style	2	2	1		50		1			10
	Repetition										
	Uninteresting										

Table 25.12 Interviewee responses: *Music* variables & Western Pop

MUSIC STIMULUS		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo	1				10			1		10
	Melody	1		1		20					
	Rhythm	1	2	2	2	70					
	Harmony										
	Instruments	2		1		30					
COMPLEXITY	Simple	1		1		20	1			1	20
	Complex		1	1		20	1		1	1	30
QUALITY OF SOUND	General	2	3	1		60			1		10
	Style		2	1		30			1		10
	Repetition										
	Uninteresting										

Table 25.13 Interviewee responses: *Music* variables & Gospel

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo	1				10					
	Melody	2				20					
	Rhythm	1	2			30					
	Harmony	1		1		20					
	Instruments						1				10
COMPLEXITY	Simple	1	1			20	3		1		40
	Complex	1				10					
QUALITY OF SOUND	General			1		10	2		1		30
	Style	1				10	1		1		20
	Repetition										
	Uninteresting						1 1		1 1		40

Table 25.14 Interviewee responses: *Music* variables & S A Pop

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo	1	1			20					
	Melody						1				10
	Rhythm	1	2	1	3	70	1	1			20
	Harmony										
	Instruments	2		2		40					
COMPLEXITY	Simple		1			10	1	2	1		40
	Complex										
QUALITY OF SOUND	General			1		10					
	Style	1	1			20	2				20
	Repetition						2				20
	Uninteresting								1		10

Table 25.15 Interviewee responses: *Music* variables & Jazz

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo	1				10					
	Melody	1				10					
	Rhythm	1	2		1	40					
	Harmony		1			10					
	Instruments		1			10	1		2		30
COMPLEXITY	Simple		2			20					
	Complex	1				10					
QUALITY OF SOUND	General		1			10					
	Style	1				10					
	Repetition						1		1		20
	Uninteresting						1		2	1	40

Table 25.16 Interviewee responses: *Music* variables & Rock

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo	1		2		30					
	Melody	1									
	Rhythm	1	2	1		40					
	Harmony			1		10					
	Instruments	1				10			1		10
COMPLEXITY	Simple	1		1		20					
	Complex			1		10	1	1	1	1	40
QUALITY OF SOUND	General	2		1	1	40					
	Style			1		10	1		1		20
	Repetition										
	Uninteresting						1		2		30

Table 25.17 Interviewee responses: *Music* variables & Traditional African

MUSIC STIMULUS		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo			1		10	1	3			40
	Melody			1		10					
	Rhythm										
	Harmony			1	3	40					
	Instruments										
COMPLEXITY	Simple			3		30	2	1	1		40
	Complex						1				10
QUALITY OF SOUND	General	1		1	2	40					
	Style	1			1	20		2	1		30
	Repetition						2	1			30
	Uninteresting						2	2	1		40

Table 25.18 Interviewee responses: *Music* variables & Western Choral

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo						1		2		30
	Melody						2				20
	Rhythm								1	2	30
	Harmony							1			10
	Instruments										
COMPLEXITY	Simple								1	1	20
	Complex							1			10
QUALITY OF SOUND	General	1			1	20		1	1	2	40
	Style				1	10	1			1	20
	Repetition										
	Uninteresting							2			20

Table 25.19 Interviewee responses: *Music* variables & Western Classical

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo										
	Melody										
	Rhythm	1				10					
	Harmony										
	Instruments	1				10	1	2	3	40	
COMPLEXITY	Simple										
	Complex	2	1			30	2	2	1	3	80
QUALITY OF SOUND	General			1		10			1		10
	Style			1		10	1	2			30
	Repetition							1			10
	Uninteresting								1		10

Table 25.20 Interviewee responses: *Music* variables & Indian Classical

MUSIC STIMULUS		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
PHYSICAL PROPERTIES	Tempo						1	2	2		50
	Melody				1	10					
	Rhythm								1		10
	Harmony										
	Instruments				1	10					
COMPLEXITY	Simple	1				10			1		10
	Complex						1	2	1		40
QUALITY OF SOUND	General	1				10		4	1	1	60
	Style	1				10		1			10
	Repetition								1		10
	Uninteresting							1			10

APPENDIX D.3

Table 25.21 Interviewee responses: *Environment* variables & Reggae

ENVIRONMENT VARIABLES		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	<i>Radio/TV</i>	1	3	3	3	100	1	1			20
	<i>CD/Cassette Not Heard</i>	1				10					
PEERS	Like it										
	Yes			1	1	20					
	No						1	1			20
	Do not know										
FAMILY	Parents Like										
	Yes	1		2	2	50					
	No		1	1		20					
	Siblings										
	Yes			2		20					
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes	1	2	2		50					
	No	1				10	1		1		20
	<i>Does not matter</i>			1		10					

Table 25.22 Interviewee responses: *Environment* variables & Western Pop

ENVIRONMENT VARIABLES		LIKE					DISLIKE				
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV	2	5	2	1	100	1		1		20
	CD/Cassette Not Heard		1			10					
PEERS	Like it										
	Yes	1	2	1		40					
	No								1		10
	Do not know						1				10
FAMILY	Parents Like										
	Yes	1	1	1		30					
	No										
	Siblings										
	Yes										
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No								1		10
	Use in class										
	Yes	1	3	1		50			1		10
	No		1			10					
	Does not matter										

Table 25.23 Interviewee responses: *Environment* variables & Gospel

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV	1	1	2		40		1		10	
	CD/Cassette	1		2		30					
	Not Heard		1			10					
PEERS	Like it										
	Yes										
	No										
	Do not know										
FAMILY	Parents Like										
	Yes	1	2	1		40					
	No										
	Siblings										
	Yes										
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes		1	1		20					
	No										
	Use in class										
	Yes		2	1		30					
	No	1				10					
	Does not matter										

Table 25.24 Interviewee responses: *Environment* variables & SA Pop

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV	1	2	1		40	1	1		20	
	CD/Cassette										
	Not Heard										
PEERS	Like it										
	Yes										
	No						1	1		20	
	Do not know										
FAMILY	Parents Like										
	Yes		1		1	20					
	No										
	Siblings										
	Yes										
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes		2	1	2	50		1		10	
	No										
	Does not matter										

Table 25.25 Interviewee responses: *Environment* variables & Jazz

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV	2	1			30	2		2		40
	CD/Cassette		1			10			1		10
	Not Heard		1		1	20	1				10
PEERS	Like it								1		10
	Yes	1	1			20			1		10
	No						1	1			20
	Do not know										
FAMILY	Parents Like										
	Yes	3	2	1		60			1	2	30
	No										
	Siblings										
	Yes		1			10					
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes	1							2		20
	No	1	1		1	30					
	Does not matter					10					

Table 25.26 Interviewee responses: *Environment* variables & Rock

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV		1		1	20					
	CD/Cassette	1	1			20					
	Not Heard		2	2		40	2		1	1	40
PEERS	Like it		1		1	20			1		10
	Yes										
	No		1			10					
	Do not know										
FAMILY	Parents Like										
	Yes										
	No		1	1		20					
	Siblings										
	Yes	1	1		1	30				1	10
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes		2			20				1	10
	No				1	10					
	Does not matter			1		10					

Table 25.27 Interviewee responses: *Environment* variables & Traditional African

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV	1		1	2	40		1	1		20
	CD/Cassette										
	Not Heard						2				20
PEERS	Like it										
	Yes										
	No						1				10
	Do not know				1	10					
FAMILY	Parents Like										
	Yes		1	1	2	40					
	No										
	Siblings										
	Yes			1	1	20					
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes	1			2	30	1				10
	No										
	Does not matter										

Table 25.28 Interviewee responses: *Environment* variables Western Choral

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV			2		20			1	10	
	CD/Cassette								1	10	
	Not Heard	1				10			1	10	
PEERS	Like it										
	Yes						1			10	
	No										
	Do not know										
FAMILY	Parents Like										
	Yes	1		1	1	30		2		20	
	No										
	Siblings										
	Yes										
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes						1			10	
	No										
	Use in class										
	Yes	1		1		20		1	1	20	
	No						1			10	
	Does not matter										

Table 25.29 Interviewee responses: *Environment* variables & Western Classical

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV		1	1		20					
	CD/Cassette	1				10					
	Not Heard							1	2	30	
PEERS	Like it										
	Yes							1	2	30	
	No						1	2		30	
	Do not know										
FAMILY	Parents Like										
	Yes		2			20					
	No							2		20	
	Siblings										
	Yes		1			10					
	No								1	10	
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes		1			10	2		2	40	
	No										
	Does not matter										

Table 25.30 Interviewee responses: *Environment* variables & Indian Classical

ENVIRONMENT VARIABLES		LIKE				DISLIKE					
		14-15 yrs		16-17 yrs		%	14-15 yrs		16-17 yrs		%
		M	F	M	F		M	F	M	F	
MEDIA	Heard										
	Radio/TV			1		10	2	3	3	1	90
	CD/Cassette										
	Not Heard										
PEERS	Like it										
	Yes			1		10					
	No						1		2		30
	Do not know										
FAMILY	Parents Like										
	Yes	1				10		2			20
	No						1	1	1		30
	Siblings										
	Yes										
	No										
EDUCATORS & AUTHORITIES	Like it										
	Yes										
	No										
	Use in class										
	Yes	1	1			20		2	2		40
	No			1		10	1		1		20
	Does not matter							1			10

DECLARATION

The Registrar (Academic)
UNIVERSITY OF DURBAN-WESTVILLE

Dear Sir

I, JENNIFER SHARON JAMES
(Full Name of Student)

REG. NO.: 750 7918

hereby declare that the dissertation/thesis entitled

GENERIC STYLE MUSIC PREFERENCES
OF URBAN SOUTH AFRICAN STUDENTS

is the result of my own investigation and research and that it has not been submitted in part or in full for any other degree or to any other University.

JSJames
(Signature)

15 DECEMBER 2000
Date