PRE-ADOLESCENT MUSIC LISTENING BEHAVIOURS ON THE CAPE FLATS

MARCELLE MARGARET RAI

This dissertation is submitted in partial fulfilment of the requirements for the Degree of Master of Music at the University of Cape Town

APRIL 1996

The financial assistance of the Centre for Science Development (HSRC, South Africa) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the Centre for Science Development.

D E D I C A T I O N

TO MY FAMILY

TABLE OF CONTENTS

A B S T R A C T

Class music instruction is currently a very uninspiring task for music educators. Pupils are not interested in following class music instruction according to the established curriculum as prescribed by the Education Department. Pupils regard class music instruction as a free-for-all. It is sometimes used as an opportunity for them to listen to music of their choice.

Educationally, a problem exists that in listening to music of their choice, they do not listen critically to the structure or content. They would rather settle for passive involvement, along with the majority of listeners.

This research aims to ascertain: the types of listener responses and listener behaviours which have existed and exist; the type of listeners' music educators are currently teaching; and the causes/dynamics which influence current listening patterns. The latter part of the aims has been achieved by means of designing and administering a questionnaire.

The research also attempts to suggest a methodology by giving quizzes which may assist in instilling listening interest among pre-adolescents, i.e. to listen critically and develop from being passive listeners into active listeners. It aims further to interest pupils in listening to music beyond their chosen style which is of psychomusicological value. Pupils might not achieve all aural aspects and musical concepts as prescribed by the syllabus, but an awakening can be stirred.

It is for these reasons that recommendations are proposed for further research.

A C K N O W L E D G E M E N T S

I would like to express my sincere appreciation to:

Mr Sean Kierman, my supervisor for his guidance and understanding;

Professor June Juritz for her guidance in the interpretation of the statistical data;

Mr Randall Abrahams, Music Compiler of Radio Good Hope (RGH);

Mr Nico de Kock, Radio Manager of RGH for allowing me to gain insight into radio programming;

The Principal, liaison teacher and pupils of Highlands Primary School, St. Josephs Primary School and St Mary's Primary School;

The Principal and my music colleagues of Turfhall Primary School;

My pupils at Turfhall Primary School, who without realizing it, have inspired me to undertake this study;

Roger Haylet of *Information Technology Services* for analyzing the data of the questionnaire;

The Library Staff of UCT - Jagger, Interlibrary Loan and College of Music for their assistance;

Dr Deidre Hansen for being such an attentive listener in my endeavours;

Professor James May for his assistance and support to me as a student over the years;

Ms Wendy Kerby for her support to me over the years;

Lorraine Johnstone for her enthusiasm, meticulous reading and commentary of this study;

Theresa Johnstone for proof reading the final draft; and

Michéll Sivertsen for her enthusiasm and meticulous word-processing of this dissertation.

LIST OF TABLES

CHAPTER 1. BACKGROUND TO THE STUDY

1.1 INTRODUCTION

This chapter investigates the origin and statement of the problem. It examines the point of departure and theoretical framework for the investigation. The importance of the problem is examined. The investigation poses questions which are central to it and proposes a hypothesis for the study. The study focuses on the purpose of the investigation as well as the setting in which the investigation has taken place. The researcher examines the charateristics of the study as well as the research methods employed.

1.2 THE ORIGIN AND STATEMENT OF THE PROBLEM

The researcher, as a music educator with training in an art-music background, found it extremely difficult for pupils to accept and be fully open to music of this genre. Secondly, the school music programme posed problems in that the pupils whom she taught had not reached the level of class music relevant for their standard group as prescribed by both syllabi of the former *Department of Internal Affairs* (1981) and the *Interim Syllabus* of the *Western Cape Education Department* (1995). Because pupils do not know or have not been taught/trained to listen analytically at an early stage of their musical development, they find class music instruction according to the norms advocated by the syllabi boring and become disinterested in this approach. This attitude

results in pupils becoming purely passive listeners and does not bode well for their consciousness of pitch perception which is central to the study and understanding of music.

Thus there is considerable frustration for both educator and pupils. The researcher realized that an alternative programme was necessary which would accomodate and bridge the difficulties between the existing syllabi and medium of instruction. Through discussion with pupils, the researcher gained some idea of pupils' listening interests.

She compiled and administered a questionnaire to 50 pupils (25 standard 4s and 25 standard 5s) at the school where she is teaching to ascertain their particular listening interests. After considerable refinement of the questionnaire the researcher administered it again at the same school to a second group of pupils with the same division as above. The results of the two test groups indicated that it was of paramount importance to design an alternative approach to class music instruction in the interest of effective education.

Results from the questionnaire also indicated that pupils were interested in listening to the radio and in particular Radio Good Hope Stereo (RGH). She noted that 82 percent of pupils at her school who participated in the test group listened to RGH, i.e 71 percent of standard 4s and 89 percent of standard 5s.

1.3 POINT OF DEPARTURE

The results encouraged the researcher to administer the same questionnaire at schools in three varying socio-economic and differing geographical areas. Results of the questionnaire indicated that 75 percent of the total sample (206 subjects) listened to RGH.

The researcher made contact with management of RGH. Through personal communication with the music compiler and now Acting Manager of the radio station she gained insight into the station's format. She obtained the music and names of popular songs which were popular during 1994. Pupils were presented with these songs as quizzes. Since quizzes have an element of "fun" attached to them and because of the reward value attached to them, she tested pupils' knowledge about RGH's songs. Discussion ensued from the analysis and results of the quizzes to ascertain which musical concepts were present in them and the implication for music educators.

1.4 THEORETICAL FRAMEWORK FOR INVESTIGATION

The investigation presupposes that:

- pupils listen to all available styles of music;
- pupils have received class music instruction which emphasizes the following musical concepts:

pitch (high/low), melody, duration, rhythm (fast/slow), metre, tempo and dynamics (loud/soft).

- pupils have received class music instruction which emphasizes the following musical elements:
- style, mood (happy/sad), form and structure in songs which emphasizes creativity by improvising their own rhythmic and melodic patterns by using the above musical concepts.

All the above musical concepts and musical elements emphasize active listening.

Pupils who have acquired the skills should be able to make informed music choices and have knowledge of all styles of music.

The researcher compiled a questionnaire. Data were captured and analysed by *Information Technology Services* of the University of Cape Town (UCT).

1.5 THE IMPORTANCE OF THE PROBLEM

If music educators wish to achieve a measure of success in the classroom, they must ascertain pupils' listening interests. This ought to serve as a point of departure for recommendation (in this case, class music instruction) and progressive building of skills. It is essential to take pupils' interests into account. By this means pupils are introduced to the world of music by

utilising their own kind of music, which in this instance consists of popular music.

But caution must be the key to successful planning since Storr (1992) notes that popular music often has a strong element of repetitiveness which does not involve much mental analysis. However, Middleton (1993:178) holds that "popular songs seem to provide a good place for experimental attempts at analysis..." He argues further:

> More clearly than in, say, classical symphony or chamber music, this music is unquestionably rooted in the structures, inner processes and operational patterns of the secular human body (ibid.).

In the final analysis although "curriculum reform starts in the classroom" (quoted in Plummeridge 1991:98), the music educator must be at the helm to steer the way which justifies the existence of school music and to ensure that pupils are musically literate which is part of aural training that is designed to develop the inner hearing. And, since it is important to educate the whole person/child, the success or failure in one area of the learning situation has far-reaching consequences for the learner. A learning situation which takes the whole child into consideration contributes to positive attitudes, motivation, self-confidence, creativity and the fulfillment of potential.

1.6 QUESTIONS TO BE ANSWERED BY THE PROBLEM

As with every age there are new musics which are part of the social dynamic. It is with this aim in mind that the researcher hopes to address the following questions:

(1) Will pupils be able to recognize their own conceptual skills after they have been taught them and made concious of them?

(2) Will pupils listen to music more analytically and structurally?

(3) Will there be greater pupil participation in class music for having committed themselves to an opinion?

(4) Will this investigation make a positive contribution towards curriculum planning?

(5) Will the media (radio) always exert a greater influence in developing listening preferences than the teacher?

(6) Will peer pressure or family interests serve as greater indicators in developing listening patterns than the educator?

(7) Will pupils fall into the following listening categories: "physical","associational and imaginal", "culture consumer" and "entertainment seeker"?

1.7 THE HYPOTHESIS

That if pupils' listening interests and opinions are taken into consideration, they will respond positively to class music instruction which utilises music as broadcast on radio and television, rationally in developing active listening patterns and skills.

1.8 PURPOSE OF THE INVESTIGATION

The investigation aims to establish holistic guidelines for current music education.

It aims to assist in making music class lessons enjoyable for both educator and pupils.

It aims to encourage pupils to express themselves creatively and critically.

It is a method which allows pupils to extrapolate from their songs which will enable them to learn about art music.

It aims to supplement existing class music syllabi by adding a new dimension through analysis of popular musics.

This investigation does not directly disavow the current music syllabi. Current research indicates that altered approaches are essential to make class music instruction meaningful and acceptable to pupils. It is hoped that by introducing this new dimension, the music educator will be able to integrate this dimension into current syllabi and obtain positive results.

1.9 THE SETTING

The questionnaire was administered to subjects at the following schools:

Turfhall Primary School is situated in Lansdowne. It is described as middle-class and the school population is predominantly Coloured with a strong Muslim and Indian religious influence.

Highlands Primary School is situated in Mitchells Plain. It is described as middle-class and the school population is predominantly Coloured with an equal spread of religions.

St Mary's Primary School is situated in Nyanga. The geographical area constitutes a mixture of home-owners and informal settlements. The school population is African with a

strong Catholic influence.

St Joseph's School is situated in Rondebosch. It is described as upper middle class. The school population is a mixture of White, Coloured, Muslim and African. All religions as well as agnosticism are represented.

Radio Good Hope (RGH) operates from the South African Broadcasting Corporation (SABC) in Sea Point.

All venues for the setting are situated in the Western Cape.

1.10 CHARACTERISTICS OF THE STUDY

The analytical method used in the study is both qualitative and quantitative. The quantitative aspect is not an end in itself but a means to an end. The statistical results are an indicator of what can be deduced. These results are open to discourse and serve as a tool, in developing curriculum planning.

The quizzes were administered during a class music period which was structurally advantageous.

The quizzes were administered to a sample of 45 subjects with a mean age of 12 and 8 months at Turfhall Primary School for three reasons:
the researcher and subjects are known to each other;

the researcher in a previous study has investigated the socio-economic background of subjects;
the researcher is well acquainted with the cultural influences and environment of the test group; and
the researcher realized from interest displayed that some new motivation in class music instruction was needed.

The investigation focuses on processes such as the physical, psychological, sociological and educative. These four processes are interlinked and are important aspects in the study of man, but more so in the devlopment of the child. Studies suggest that a close link exists between physical and educative processes. Physical processes are also closely aligned to popular music studies. Popular music suggests movement (pyschomotor) which can be either large or minuscule. Middleton (1993) notes that popular music concerns itself with "meaning" i.e. the study of semiotics or interpretation, which this study suggests by interpreting the current social and cultural scene.

The social aspect of the investigation indicates that the type of music to which pupils are conditioned draws them automatically into being either passive or active listeners. Psychologically, music-listening behaviour suggests a way pupil listeners can be described: "physical", "associational and imaginational", "culture consumer" and "entertainment-seeker". This investigation suggests that pupils are "consumers" of music.

1.11 RESEARCH METHOD

The researcher has gathered information for this investigation by means of information from books, journals, periodicals and articles which have appeared in the *Argus*, *Cape Times* and *Sunday Times*. The articles which have appeared in the newspapers are pertinent to the investigation since the information in them is current and concerns itself with the media i.e. radio and television.

Other information gathered has been by means of interviews with people who have been associated with education and the media. The response of these informants has been vital to the investigation since they reveal results hitherto undocumented.

1.12 SUMMARY

This chapter described the origin, statement of the problem and point of departure in this dissertation. The theoretical framework for investigation was defined and the importance of the problem was discussed. Questions to be addressed in this investigation and a hypothesis were posed. The purpose of the investigation, setting, characteristics of the study and the research method were described.

CHAPTER 2 : LITERATURE REVIEW

2.1 INTRODUCTION

This chapter examines the paucity of literature which discusses specific musical listener behaviours. The literature review has been divided into five main sections with headings loosely based on a survey by Haack (1980): *The Behavior of Music Listeners*: physiological, psychological, sociological aspects of music listener behaviour, the formal improvement of music listener behaviour and educational aspects of music listener behaviour.

2.2 PHYSIOLOGICAL ASPECTS OF MUSIC LISTENER BEHAVIOUR

This section aims to examine the influence of casual hearing on purposeful listening behaviours. Studies have focused on the effect of music in the relation to the body, music in relation to medicine and music in relation to the school, factory and other environments.

2.2.1 Music and the body

Gaston's (1951) studies paved the way for research regarding stimulative and sedative music. Stimulative music is associated with bodily energy and emotions which affect the striated muscles and subcortical reactions. It is characterized by elements such as strong rhythms, loud volume, dissonance and a jerky melodic

line. Sedative music is associated with intellectual ability and physical sedation. It suggests contemplative behaviour which is characterized by a sustained and a flowing melodic quality which lacks strong rhythms and percussive elements (cf. Haack 1980:141 ff).

Sears (1951) investigated music which contained driving tempos and rhythms such as stimulative marches which resulted in greater postural tonicity among listeners as was evident in higher postural seating angles. On the other hand music which contained a leisurely tempo and a less pronounced rhythmic beat resulted in a more relaxed posture as evinced in lower postural angles. A year later Michel (1952) noted that stimulative music increased galvanic skin responses (GSR) while sedative music resulted in a decrease of GSR.

Shrift (1954) during his investigation found that both stimulative and sedative music increased GSR. This contradiction of findings may be because of varying measuring tools. The music selected could also have a different effect on listeners depending on the then listener's previous experience.

During Slaughter's (1954) investigations he noted that stimulative music had the effect of producing pupillary dilation whereas sedative music had the effect of causing pupillary constriction. In a study of gastric motility, sedative music resulted in increased intensity and greater regularity of gastric

contractions while the opposite was noted in the use of stimulative music. Wilson (1957) noted that gastric motility stopped whenever a subject disliked the music presented. Johnson (1964) found that when both older and younger subjects listened to stimulative music they had significantly increased respiration rates. In the study by Landreth and Landreth (1974) it was noted that stimulative arrangements of a composition elicited faster listener heart rates.

Lord (1968) found no difference in muscle activity during exercise on the presentation of stimulative or sedative music. On the other hand Taylor (1970) noted that a subjects's previous musical experience must be considered. This finding supported by Henkin (1954) with personality (Gilliland and Moore,1924; Ries, 1969) as well as enjoyment of the music (De Jong, Van Mouri and Schellekens, 1973) should also be considered.

Findings suggested that both verbal and GSR reactions to music were closely associated with its melodic and rhythmic element, but that the musical experience of the listener was to be considered. Henkin (1957), De Jong et al (1973) found significant differences in GSR heart and respiration rates when differing tempos of music stimuli were presented. Indicators of aesthetic preference were found in GSR and heart rate. In a study by Peretti and Swenson (1971) GSR data was employed to study the effects of music on anxiety. Through the use of music, tension caused by an anxiety situation decreased among the college-age

subjects. Decrease in anxiety was even more evident among music majors than non-majors, while females displayed a greater decrease than males (cf. Haack 1989:142).

2.2.2.1 Music and loudness

Lebo and Garrett (1962), investigating the effects of loud music, found that data collected revealed that repeated exposure to sound levels as measured in dance hall settings had the effect of producing progressive, cumulative permanent inner ear damage. In a study of rock-music in a dance-hall setting it was reported that typical exposure for more than a 40-minute period exceeded the maximum permissible Damage-Risk Criteria. The criteria were formulated by the Committee on Hearing Bioacoustics and Biomechanics. In Flugarth's (1967) findings, data which resulted from 100 measurements of 10 rock groups revealed a mean of over 100 dB with one group approaching a mean of 120 dB. The measurement revealed that the threshold of feeling and the upper limit of hearing was approached.

Investigations by Rupp and Koch (1969) and a review of medical and other scientific literature revealed that people who are associated with loud music should undergo periodic audiometric tests to ensure warning of loss of hearing. It was recommended that government departments should provide guidelines for maximum sound pressure levels of 100 dB for public clubs and dance halls. Kuras and Findlay (1974) researched "most comfortable" earphone

listening level for the use of self-identified rock music listeners. Subjects between the age of 18 and 25 displayed preference for higher sound levels for music than for recorded speech. Listening levels of over half of the subjects' "most comfortable" level exceeded specifications of the national damage-risk criteria (cf. Haack 1980:145).

2.2.2.2 Music and movement

Storr (1992) mentions that Dissanayake (1988) notes that physical movement has been underestimated as a constituent of musical behaviour. Children up to the age of four or five automatically move their hands and feet while singing. Bodily movement and music may thus be connected. This can be observed when people in a group are performing repetitive physical actions. Some songs may be classified as working songs, which aid to alleviate boredom and co-ordinate movements of threshing, pounding and reaping. Storr (1992) observes that music linked to the co-ordination of agricultural labour may be compared to the functional use of music in factories. Findings suggest that wherever movements are of a repetitive nature and do not require much mental analysis, music has the capacity to alleviate monotony.

2.2.2 Music and medicine

2.2.2.1 Music and drugs

Aldous Huxley (1960) personally experimented with mescaline, resulting in perceptions of music considered to be quite normal compared to the highly unusual visual perceptions he experienced. For him there was no transfiguration of music but a retainment of its normal quality and intensity. The vocal music enjoyed was a particular return to the human world, i.e. they felt they were getting in touch with the world.

Shuter (1968) found that the perception of music was distorted due to experimenting with mescaline. In Gaston's and Eagle's (1970) findings they noted that music perception least of all distorted sensual experiences. Storr (1992) experimented on himself with the drug mescaline. While under the influence of the drug, he listened to music on the radio. His emotional responses were heightened while his perception of form diminished. He concluded that the part of the brain associated with emotional responses differs to that part of the brain which perceives structure. Music appreciation needs both parts while either part could dominate on a particular occasion (cf. Haack 1989:145).

2.2.2.2 Music and the unborn

Woodward (1992), investigated whether music had an influence on human life before birth. She states that "in endeavouring to determine the onset of hearing function in the human fetus, one encounters the problem of defining the exact point at which the structures involved become functional" (1992:44). Rubel (1985) suggests that hearing develops at different stages. Woodward states that sufficient embryologic evidence exists to suggest that some hearing function begins months before birth. She concludes that a probability of some hearing function exists by about 25 weeks gestational age. Her findings are supported by Anson and Donaldson (1973), Marty and Thomas (1963) and Star et al (1977).

However, Woodward notes that very few studies related to fetal response to music have been published. Olds (1985) tried to ascertain whether fetal heart rate (FHR) might be affected directly because of maternal heart rate changes which occur when listening to music. When he presented music to the mother by way of headphones he found no change in FHR. But, when he placed headphones on the mother's abdomen FHR changes were elicited from the fetus. In his study Olds determined that the average FHR variability of 20 subjects was 47 beats per minute (b/m) without music, 52 b/m during a music excerpt by Gounod and 37 b/m during a music excerpt by Chopin.

In a study related to twins, Olds observed that on presenting a piano music stimulus, one twin moved away from the headphone. When he presented an orchestral piece one twin returned and the other moved away from the headphone. In another study related to twins, they showed simultaneous, but very different FHR changes. He "was quoted as believing that the differing response of fetuses to the same piece of music (one twin's heart beating faster and the other's slower) might indicate personality traits. A test of fetal response to piano and choral music presented for five-minute periods determined increased incidence of FHR accelerations and movements at 38 weeks" (Woodward 1992:94).

2.2.3 Music and the environment

Devereaux (1969), Newman, Hunt and Rhodes (1966) have reported that while workers enjoyed music in their environment, their production rates were not notably affected. Researchers, Kerr (1945), H.C. Smith (1947) and W.A. Smith (1961), have found that the repetitiveness and intellectual requirements of the task are the criteria which allow music to be effective in the environment. Storr (1992) notes that totalitarian states have used music to a great extent in their propaganda programmes. They decided on the choice of music to be listened to, composed or performed. For example during Stalin's regime in the Soviet Union, contemporary music and jazz were practically banned. Soviet composers were subject to instructions and guidelines, which indicated the influence music was believed to have on the

power of the ordinary man.

Pop music patterns noted by Roth (1975) were found to be the most effective background music as opposed to soft, dreamy or marchlike music in a study and learning situation. In a study relating art education to intellectual and social development, Hanshumaker (1980) supports the use of music listening as a means of enhancing social behaviour for the improvement of learning patterns in varying academic areas (cf. Haack 1980:144).

Haack (1980) mentions that Jacobson (1956) researched the effects of music in the "waiting room" as well as the "aesthetic" use of music. It was found that listening to music alleviated anxiety and diminished the use of drugs. The use of drugs has also had an adverse effect on patients.

2.2.3.1 Music and arousal

Storr (1992) maintains that by listening to music, a form of arousal occurs in those who listen to it with concentration. The term arousal is meant to be a condition of alertness, awareness, interest and excitement. When the listener is aroused, physical changes may occur which are measurable. There are changes in the amplitude and frequency of the brainwaves which are recorded by the electro-encephalograph. The electro-myograph, a measuring device is used for measuring electrical activity in the leg muscles while listening to music.

Kivy holds that "melody resembles passionate speech, and the listener is affected with the appropriate passion" (1989:22). He argues that his arousal speech theory of music expressiveness acknowledges music as being sad or happy. The arousal of sadness is compared musically to the speaking voice when sadness is expressed. The listener is conscious of the likeness, and an appropriate emotion is stirred in as-much-as the listener might experience the sadness of a sad friend. Sadness does not possess the ability to do things to the listener but is a quality of the music.

Langer, however, states that the music psychologist, Carrol Pratt holds, "that music sounds the way emotions feel" (quoted in Kivy 1989:22). This kind of definition is psychologically orientated and very limiting in its explanation. Kivy develops the point by suggesting that the emotional "feel" may be expressed through our behaviour by means of gesticulating, facial configuration and posture (cf. Kivy 1989:40).

Kivy holds that Avism in the theory of association expresses the view that "it is not the music that (directly) arouses our emotions" "but the images and remembrances of things past which the music stimulates" (1989:30). Therefore, it is without doubt that sound stimuli has an effect on the affective state of man especially when sound is in the form of music; it has the potential to be stimulative. Wilson Coker (1972) very aptly supports this view when he states that "when we perform to music,

the tone of the musical gestures - the attitudes they carry affect us... If the tone of the gesture appears aggressive or angry, our most natural tendencies of responses are a physiological mobilization or flight" (quoted in Kivy 1989:31).

Webb (1769) maintains that music arouses and is the sense wherein music "expresses" the emotions. He dismisses the associationist idea and observes "that some emotive responses to sounds are clearly innate and unlearned" (quoted in Kivy 1989:31). He argues this in his observation of a child who cried violently on hearing the sound of a trumpet and who after a few minutes of hearing the sound of a lute, fell asleep. His theory is weak in that it fails to take into consideration the acquired response of listeners.

2.2.3.2 Music and colours

A relationship exist between music and a particular colour or colours. Current trends which include combining various art forms and creating aesthetic media-fusions needs careful consideration as they have an effect on listening behaviour such as synaesthesia.

Gaston and Eagle (1970) noted that a number of subjects have undergone LSD therapy while listening to music which is associated with particular colours, geometric designs or events

with the music. Findings suggest that higher pitches were associated with brighter colours or smaller geometric designs. The study of Musselman (1974) concerned itself with music listening differences of experiences which live and recorded stimuli elicited. Hoach and Radocy (1980) in their longitudinal case study of chromesthesia, detailed the many nuances of the music-stimulated visual experiences of the subject. Of note was the colour-pitch association's stability over a five-year period (cf. Haack 1989:143).

2.2.3.3 Music and rave culture

Tagg (1994) reports that a new form of musical style, "rave", is appearing on the musical scene. This style of music has however, not been too enthusiastically received by the older generation because of the use of "ecstasy" (MDMA) at these parties. [1] "Ecstasy", a non-hallucinogenic, amphetamine-based drug enhances the perception of colour and sound which increases the body temperature resulting in a feeling of euphoria.

Rave music has become popular at parties held at Gothenburg in Sweden and attracts the age group of about 18. The parties are

---

1. The drug "ecstacy" has not been favourably received by the South African Narcotics Bureau (SANAB). Drug addiction among South African teenagers has become a serious problem with drug pushers starting at the early age of 18. 'Ecstacy' which was non-existent in 1992 has shot up to 1 962 units in 1994. This drug currently in 1995 has a street value which can reach up to R120 a tablet.

semi-private, organized by individuals and are held in vacant clubs, cellars and abandoned cinemas. These parties are held at a distance from residential areas and therefore do not disturb the neighbourhood. In the summer months parties are held in the Swedish countryside. A small fee is taken at the door and soft drinks and beers are served.

Rave music is characteristic of synthesizers, computers and powerful hi-fis. The dancing is energetic and individuals dance facing someone, not necessarily with a partner. DJs say as little as possible. A colour code helps to enhance the music with a particular colour suitable for a given time of the evening. Rhythmic laser lights are used effectively.

This style of music allows young people to immerse themselves in it together with other people. "There are no guitar hero or rock star or corresponding musical-structural figures to identify with, you just 'shake your bum off' from inside the music" Tagg (1994:219).

Rave culture is also part of South African teenagers' entertainment. 'Ravers' have become big business throughout the country. This form of identity forging belongs predominantly to the 18 year old category. Rave parties are held in the heart of the city and in predominantly unused warehouses, silos and harbour berths. The music consists of repeated electronic beat techno. Rave gear is futuristic in design consisting of lycra

bodysuits and silver PVC. Trends, however, suggest that rave culture may just be a passing fashion. This extreme form of musical culture has become very common as an element in the musical culture of young people on the Cape Flats.

2.2.3.4 Music and verbalization

Heverner's (1935a,1936) adjective list assisted her subjects to verbalize about various types of music according to her adjective list. This study enabled her to generalize to the extent that descriptive terms such as agitating or vigorous are associated with dissonant harmonies. Heverner's list was revised by Farnsworth (1954) to create some form of consistency of the adjective list. He also highlighted the potential of using "semantic differential" techniques to assist and verbalize about music materials.

Zimmerman (1971) tried to ascertain how the development of verbal-descriptive skills concerning aural musical stimuli influenced certain aspects of formal music experiences. His initial study indicated that further study was needed to bridge the gap between the independent variable and varying types of formal music education or lack thereof. The research of Bar-Dorma (1975) used content analysis in his study of verbal responses of three groups of listeners, i.e. college music majors, college non-music majors and "outstanding young professional musicians." The listeners, after listening to

works which represented the Western tradition, were asked to respond to the set of questions. The results indicated that non-music majors and laymen adopted a non-analytical approach. It was also noted that laymen were able to display insight into new pieces while music majors disclosed an inability to reveal new relationships in well known pieces.

Prantle (1977) found that exposure to music heightened verbalization responses. Evidence indicates a relationship between verbalized responses and music selection behaviour (cf. Haack 1989:144).

2.3 PSYCHOLOGICAL ASPECTS OF MUSIC LISTENER BEHAVIOUR

2.3.1 Introduction

In 1889 Nietzche wrote that life would be a mistake without music. A study published in the *Journal of the American Medical Association* found that surgeons listening to music in the operating theatre had lowered blood pressure and pulse rate. The surgeons' choice of music "and even someone else's musical taste resulted in 'significantly better' performance than no music at all" (*Argus* 1994:5). The report stated further that "In this study we demonstrated that for some surgeons music is related to improved autonomic responses and performance during stressful tasks." It was reported further that

> [to] the extent that...performance and cardio-vascular responses during a psychological stress task, generalise to the surgical suite, one would expect beneficial effects...during surgery (ibid).

Leavarie and Levy (1968) are of the opinion that the ear does not determine what is musically important. Musical hearing is an art of selection. The listener decides what to listen for, which suggests that people listen in different ways. This section deals with: types of listeners, behaviours of listeners and the 'iso-moodic' principle (cf. 2.3.4).

Hanslick (1854) held the view that listening for emotional or feelingful response was not representative of true listening musical behaviour. Stravinsky (1974) expressed the same view as Hanslick (cf. Haack 1980:146).

2.3.2 Types of listeners

Ortmann (1927) observed that there are three types of listeners and listeners might at any time fall into any one of these categories: the 'sensory' type reacts primarily to the raw materials or generalized tonal rhythmic stimulus of the music; the 'perceptual' type reacts to the tonal relationships inherent in the music, and the 'image' type reacts to the image and association activated by the tonalities and harmonies being heard. Meyers (1927) recognised four types of listeners. The 'intra-subjective' respondent reacted to various aspects of the

musical stimuli; the 'associative' respondent was characterized by non-musical associative thoughts which the music suggested; the 'objective' respondent was characterized by form and analysis of the music itself; and the 'character' respondent related primarily to personality characteristics which the music suggested.

Schoen's (1928) study advocated the categories 'intrinsic' for listeners who concentrated on the musical relationships of the stimuli and 'extrinsic' for listeners who were interested in the associations the music stimulated. Vernon (1934) identified two types of listeners, 'definite' and 'indefinite' with seven sub-categories for each section. Watson's (1942) study identified five types of listeners: 'objective, imaginal, associational, abstract (mood)' and 'subjective'. Yingling (1962) identified four types of listeners: 'sensory, emotional, associated' and 'intellectual'. Hedden's (1971) study suggested five types of listeners: 'associative, cognitive, physical, involvement' and 'enjoyment'. His observations revealed that listeners responded in one or more ways and that differing experiential backgrounds affect reaction patterns (cf. Haack 1980:147).

2.3.3 Behaviours of listeners

Haack (1980) notes that Gatewood's (1927) study recognized four factors which were part of listening to music for pleasure, and translated them into types of listening behaviours: 'physical',

'associational and imaginal', 'ideational' and 'emotional'. Radocy's and Boyle's (1979) study suggest the following typology: 'good listener, culture consumer, emotional listener, resentment listener, entertainment seeker, indifferent, unmusical and anti-musical'.

2.3.4 Iso-moodic principle

Altshulter's (1948) study on the 'iso-moodic' principle suggested that a listener's mood is most effectively influenced first by matching the musical stimuli to the existing mood and then changing the mood of the music in the direction in which the listener's mood will be influenced. Orton's (1953) observations of normal and psychotic subjects supported the above findings. Eagle's (1973) study partially related to the 'iso-moodic' principle found that when he presented mood music in a differing order, it did not alter the listener's mood response to a significant degree. It was, however, found that depressing music was more depressing after elated music and elating music was more elating after depressing music.

Haack (1980) mentions the research done by Lowry (1974) on the literature of psychological concept and aspect of humour may be applicable to instrumental music and identified musical examples which reveal these aspects. His findings indicate that humour exists and is evident via musical analysis. Humour is comparable to other verbal and visual types and responsiveness to musical

humour correlates positively with listeners' experience in musical performance activities.

2.3.5 Selectivity

Human auditory frequency selectivity is usually associated with problems in medical use of hearing aids.

Selective hearing is however often defined psychologically in terms of selectivity blockages which present as passing or temporary "triggered" psychological deafness.

Lack of selectivity is evident when a subject does not hear what is actually transmitted through the earphones, or when s/he hears it, but cannot listen sufficiently to apprehend its meaning.

Kierman notes that selective discrimination "is a highly significant phrase applied as it is to limitations placed on one's hearing by the language one speaks (1986:18). Tomatis (1973/4) develops the notion of selectivity by noting that it involves the analysis of the enveloping curve of frequencies which are present in different languages. It is evident in the way a language conditions its speakers towards sensitivity to certain preferential frequencies and not to others.

The enveloping curves manifest themselves in phonemic structure positively as in Chinese tones or Xhosa tones and negatively as

in the Japanese "I". Tomatis argues further that where the enveloping curves overlap between languages, it results in the ability to learn different languages with ease. He notes that disturbances of selectivity as evident in the "Tomatis Listening Test" (1973) are emotional problems which affect language and learning (cf. Kierman 1986:18).

2.4 SOCIOLOGICAL ASPECTS OF MUSIC LISTENER BEHAVIOUR

2.4.1 Introduction

These findings are related to inter-relationships between peers, disc jockeys (DJs) and teachers. The musical behaviours are relevant to social norms at a given time and place and embrace cultural and subcultural conditioning of the subjects.

2.4.2 The teacher figure

Rigg's study (1948) indicated that the verbal-contextual setting provided for the music by a presenter had a positive effect on the listener. Music which was associated with pleasant settings were more appreciated than music which was associated with unpleasant settings. Glass (1959) demonstrated in a study with junior high school students that teachers' opinions and biases with respect to classical music selections were significantly influential. It was noted that class leaders and high achievers tended to be in agreement with the teachers' opinion while low

achievers seemed to agree with and be more influenced by their peers.

The study of Greer, Dorrow, Wachhaus and White (1973) indicated that their fifth-grade subjects whose music class material had adult high-approval selected more music that was targeted than that of subjects with adult low-approval. The study also indicated that subjects' listening behaviours generalized from specific compositions to a broader style of categories. Dorrow (1979) in a further study, concluded that music presented by the teacher in a high-approval context had greater impact resulting in the subject spending more time with that activity. Alpert (1980) found that "respected adults" i.e. both teachers and DJs playing high-approval roles had more influence in changing attitudes of subjects towards classical music than did their peers.

Duerksen (1972) found that listeners who listened to a recorded performance by a student as opposed to a professional rated the technical and musical aspects lower when told who the performer was. Subjects of a control group, when listening to two piano performances rated the second performance higher. These findings suggest an increased familiarity which results with repeated hearings over a short period of time. These findings are supported by Verveer (1933), Mull (1940), Meyer (1960), Bartlett (1969) and Bradley (1971) (cf. Haack 1980:151).

Radocy (1976) using undergraduate college music majors in a study had a teacher-authority figure present differing false and biased information about repetitions of the same recorded performance. Subjects presented different ratings for the identical performances. These findings are consistent with Farnsworth's (1950) observations that subjects tend to prefer and honour that which is expected of them.

2.4.3 The peer figure

Peers are influential to a great degree concerning one another's listening preference. In a study of teenage girls from eight different club-groups, taste and preference arises from the small friendships that are created. Johnstone and Katz (1957) observed that more popular girls closely adhered to neighbourhood norms than did less popular girls. Pera's (1965) study found that peer group influence and in particular those of class leaders, was more notable at seventh-grade level than at eleventh-grade level. These findings suggest that the preference behaviour of his ninth-grade subjects conformed to that of peer leaders irrespective of type of leader, type of subject personality or type of music. It was noted that "independent" personality type; " social" leader influence was more notable than "rebel" leader types and that jazz was the least stable category of music followed by folk music and rock-and-roll music. The most stable category of music was classical music.

In a control group of informed subjects, Radocy (1975) placed four uninformed peers. The informed subjects were instructed to respond incorrectly on pitch and loudness matching tasks. The four uninformed peers patterned their answers on the incorrect answers of the informed subjects.

DJs have also been responsible for fulfilling the role of promoting records to the public. Jolly (1967) cites no particular agency or creator as the predictor of popular music. His study, which deals with the faddish behaviours of listeners, revealed that repeated playing of a record or tune does not reduce its value or life-span (cf. Haack 1980:152 ff).

Haack (1980) mentions that Appleton (1970) employed a "Survey of Preferential Responses" and a "Survey of Record-Buying Preferences" in which he compared the response of black and white students at two North Carolina colleges. The two racial groups responses compared/distinguished black and white folk and pop music styles. The black subjects preferred ethnic orientated music more than the white subjects and that the black subjects' preference was more racially orientated.

2.4.4 The disc jockey figure

Wiebe (1940) noted that popular music played over the radio did not increase subjects' preference for music but a lack of exposure to it, decreased their preference for music. In a study

of Booker (1968) he noted that 75 music teachers whom he interviewed, viewed DJs as exerting a bad influence on students.

The teachers saw the DJ to be more influential than themselves; they did not view the DJs as reliable and mature people. DJs, however, unashamedly stated that they owed their allegiance to their employers and sponsors. They were there to entertain and sell records and not to raise cultural levels or musical preference. 99 percent of 1,000 teenage subjects displayed a favourable disposition towards DJs. Subjects maintained that DJs were more in tune to their needs than were teachers or ministers.

Tanner's study (1976) found that college students' preference for music was influenced by the DJs approval of music. Denisoff (1975) noted that DJs and radio station programme directors gave certain selections repeated playings.

This practise was made possible since "payola" was rewarded to those DJs. This behaviour has the effect of enhancing preference for music heard and thus influences the record buying behaviour of listeners.

"Payola" however, according to Capel and Dowson (1995) has a negative effect and could possibly cripple the music industry in South Africa. This practice has the power to keep some of the country's top talent off the air (cf. *Argus* 1995:7).

2.5 THE FORMAL IMPROVEMENT OF MUSIC LISTENING SKILLS

2.5.1 Focused listening

Mursell (1951) placed emphasis on the value of 'directed' listening which could assist students in the development of perceptual skills and musical understanding. The aesthetic treatise of Pratt (1954) that improved listening skills depended on listening cues, acute observation and an accurate memory for details and the ability to make justifiable inferences. He was of the opinion with training that some listening skills improve more than others. Trivette (1961) found that when some listening skills improved, they resulted in the improvement of other skills as well. Active listening occurred when relevant questions were posed.

While working with elementary school children, Andrews (1962) found that listening ability was improvable. He employed two approaches: formal presentations and active scholar participation in a well equipped listening environment which yielded positive results. On investigating the improvability of listening skills of elementary children by means of keyboard experiences, Lyke (1967) found that such experiences resulted in clarifying musical concepts which were capable of enhancing discriminatory aspects of the listening ability of children.

Reimer (1967) developed and implemented in a junior and senior high school a two-year curriculum in general music, in which he aimed to help students to perceive what is musically expressive or aesthetic in music, in relation to elements which are formally structured. Reimer's pioneering work was taken over by Standifer (1970), who also acknowledged the presence of the Hawthorne effect, which was notable among the lower socio-economic experimental classrooms, with notable evidence pointing to strong interaction effects existing between socio-economic levels and treatment. The results favoured children of the lower socio-economic level. The Hawthorne effect embraces the knowledge that subjects are participating in an experiment which may cause them to change their behaviour. If not controlled it is difficult to know whether the outcome was because of the treatment of the Hawthorne effect.

Fitzpatrick (1968) in his study for the developmental evaluation of a curriculum in music listening skills employed seventh grade subjects (standard 5). His 'source book' aimed at developing an understanding of musical concepts and practices. The concepts covered an array of analytical ear-training and improvisation activities. Those subjects of the experimental group displayed significantly better results than those in the two control groups who received general music instruction and no general music training.

Haack (1969) working with secondary students, explored the relative merits of an analytical-deductive approach. The pupils were actively involved in manipulating thematic development techniques which involved the perceptive listening skills in the study. This approach was highly successful. Results reveal that the less experienced instrumentalist subject attained significantly high scores than the experienced instrumentalist. Findings also revealed that the experienced instrumentalist at secondary level had inhibitions about the perceptual listening skills. Smith (1969) in his study with college music appreciation courses found that there was significant progress in sensitivity to varying musical styles as opposed to perception of formal design. By employing analytical listening procedures, Bradley (1969) found that seventh-grade children could be guided in developing stronger preferences for contemporary 'art music'. He also concluded that repetitive listening aids in the formation of positive preferences.

2.5.1.1 Music listening and the visual arts

Purvis (1970), investigating the effect of discrimination between high and low quality reproduction of sound, found that a preference for various qualities of sound production existed. The study suggested that subjects preferred distorted examples in the stimulus-paired presentation. In a study to develop stylistic concepts, Haack (1970) employed the use of visual arts in examples for his 100 junior windband instrumentalists. The

use of visual arts examples resulted in significantly developing stylistic concepts and listening skills in this particular group as opposed to a similar group.

Smith, (1971) observed the ability of forty-three seventh grade children, having trained them to keep track of minuet and sonata-allegro forms. In his experiment he employed electrically lighted response boxes for feedback. He observed how subjects in addition to noticing form-sections, observed briefer musical experiences. The form-sections yielded no significant results. In a study of the effects of live performances of the 'Young Audiences', Kyme (1971) concentrated on perceptive listening and awareness in primary school children. He concluded that they could benefit from such an experience and suggested that a programme of such a nature be introduced from intermediate level to primary level. Sigurdson (1971) investigated along the same lines, involving paired fifth grade classes (standard 3) from four socio-economic groups. Each group was given a test before a concert. He observed that concert experience was valuable in improving interest, listening skills and instrumental identification.

In 1972 Haack experimented with positive and positive-negative exemplars and found the latter to be more effective. Paretti (1972) did a follow up study of Wehner (1966) in which music listening and arts viewing were related. In Wehner's study his

seven music major subjects were able to correctly relate paintings by Paul Klee and certain musical selections. He concluded that auditory stimuli could be closely associated to visual stimuli. Peretti further investigated how male and female music and non-music majors were able to match Klee's six paintings with musical compositions, which resulted in the male ability being significantly superior and female listener-viewers being more advanced than their male colleagues. Both Peretti and Wehner were in agreement with their findings but Peretti felt that the nature of the cues which allow for such behaviour needs further investigation (cf. Haack 1980:164).

2.5.1.2 Planned listening programmes

Bradley (1974) working with fourth grade subjects investigated the growth of aural and visual perception of musical elements over a period of a year. His visual section of his test material concerned itself with note values and other musical symbols while the aural aspect dealt with pitch levels, timbre and rhythmic discrimination. The control classes followed their normal routine of singing, reading skills development and listening. The experimental group was given more opportunity to be creative and composer orientated. He noted that the experimental group scored significantly over the control group. Crane (1974) noted that listening skills and self-concept improved when a listening programme was carefully planned.

Huebner, in her 1976 study of tempi among her sixth grade subjects, found that fast tempi enhanced the degree of listening to classical music than verbalizing about it. Nam's (1976) assessment of visual accompaniment to classical music listening by means of television viewing revealed that listening became more meaningful to his elementary school subjects than just listening to recorded music.

Flowers (1980) employed African music for the college non-music majors and noted that verbalizing about it and presenting examples yielded significant results over simple exposure or no instructional method. However, subjects were more comfortable with taught rather than non-taught examples. Dorman (1980), investigated student behaviours at a young audience's concert, and noted that there was no significant relationship between length of piece and desired concert behaviour. No significant relationship existed between "traditional/contemporary and pop/jazz idioms as indicated by applause and other appropriate audience behaviours" (Haack 1980:164).

2.5.2 Melodic amusia

Venter (1988/89) writes, as part of a research project organized by the Department of Music at the University of Orange Free State, that an experiment was undertaken to ascertain whether students with what was diagnosed as "melodic amusia" could benefit from the use of auditory electronic equipment in a

remedial ear training programme. Melodic amusia was described as an inability to sing a melody correctly in tune and maintain the tonality or to sing and recognize basic intervals. The instrument used in this experiment was very similar to Seashore's (1919) tonoscope. In this experiment, a high speed frequency counter was used to measure accurately the frequencies of notes as well as a sine-wave sound generator.

The experiment employed eight students from a group of twenty-five music students presenting "melodic amusia". Students were put through an intensive remedial training programme of six weeks, and statistical results obtained after testing their ability to sing and tune an experimental melody at the end of the test period were compared with similar figures at the beginning to establish possible progress or regression.

Results indicated that out of the eight students of the test group, three benefited in the singing programme as against five in the tuning programme. Some of the verbal comments of the students are very encouraging: "by die remediëring gebaat het deur visueel te kon waarneem presies hoe hoog of laag hulle 'n noot stem of sing" and "kritiese luistervermoë oor die algemeen daarby, gebaat het" (Venter 1988/89/:61,62)[1]. The results and

---

1. The researcher's translation for this:
"They gained from the remedial experiment through visually to know exactly how high or low the note was pitched or sung and achieved generally critical listening ability."

comments of the students are encouraging indicators in the potential use of an auditory electronic apparatus in a programme of remedial ear training.

2.6 EDUCATIONAL ASPECTS OF MUSIC LISTENER BEHAVIOUR

2.6.1 Introduction

This section deals with formally orientated methods of learning with reference to specific curricular items of listening. Jean Piaget's school of thought has provided a framework in which music education can be researched in terms of basic concept development versus musical sounds.

2.6.2 Musical concepts

Pflederer (1964) researched 5 year-olds' and 8 year-olds' ability to 'conserve' metre, tonal and rhythmic patterns. In her report *The Response of Children to Musical Tasks Embodying Piaget's Principal of Conservation,* reported that the 8 year-olds fared better than the 5 year-olds in the elements tested.

Also, in the report on *Conservation Laws* applied to the Development of Musical Intelligence (1967), the 8 year-olds again indicated an ability for an intermediate stage of conservation, while the 5 year-olds displayed a lack of conservation and a pre-operational thought stage. The musical concepts which she

proposed for consideration were: identity, metrical groupings, augmentation, diminution, transposition and inversion. Focusing on Piaget's principle of conservation were Pflederer-Zimmerman and Sechrest who in 1970 reported that age and type of stimulus resulted in advanced effects and observed significant interactions. Again, older children performed much better than younger children on the test for the performance of conservation. However, findings suggested that younger children possessed the ability to develop more complex musical concepts if they had the correct stimulus and this could be brought about through more involvement in music creativity.

Piaget's views on thought processes were developed further by Larson and Boody (1971) with respect to music teaching. In 1973 Larson reasoned that the differences evident between age groups in response to a melodic permutation task were found to be compatible with Piaget's cognitive development theory. Botvin's study (1974) indicated that certain types of training had the potential to bring first-grade children to acquire various conservation concepts (Jones (1976), Petzold (1969), MacDonald (1974). Alford (1971) researched responses of pre-school children whose ages ranged from 22 months to 56 months. Exploring children's concepts in metre he noted that they developed this concept after about 9½ years (cf. Haack 1980:158).

Petzold (1969), in a longitudinal study, researched and analyzed responses of musical sound perception in elementary school

children. Findings indicated that a sex variable was evident among some tests and a pattern of similarity was evident among boys and girls of the first two grades which was not so for the upper grades. From Grade 3 onwards (Sub A), subjects responded at about the same level of accuracy. From Grade 4 to 5, responses went beyond "general melodic contour" and "correct number tones". Even sixth-grade subjects (standard 4) experienced difficulty in learning a short musical phrase without assistance. Presentation of stimuli on the flute and piano found subjects to be less accurate in their response than to the violin and soprano voice. There was no significant difference in recognizing harmonized against non-harmonized phrases, but more complex harmonies militated against an accurate response. A marked difference was evident in items which were rhythmic as opposed to the melodic. From the study it was noted that girls responded more accurately than boys to auditory stimuli, and that from the third grade level (Sub B) there was a significant improvement. Hufstader's (1977) research exploited the possibility of developing a learning sequence for music listening skills. His test results on 600 first, third, fifth and seventh grade subjects suggested that a learning sequence emerged for music listening skills such as timbre, rhythm, melodic patterns and harmony.

Environmental influences were the topic of McDonald (1974), who found that the conceptual listening skills of middle-class fourth grade subjects were higher than lower-class fourth grade

subjects. It is said her study is reliable only for middle-class subjects. Alford (1971) researched responses of preschool children whose ages ranged from 22 months to 56 months. They all exhibited responses to music. However for piano music, a greater response was evident for rhythmic and melodic stimuli than for harmonic and dissonant stimuli. In the response to orchestral music, responses were greater to stimulative excerpts than for sedative excerpts. Responses by age 22 months were consistent to all types of music stimuli while at intervals of six months, there was a difference.

Bartlett (1969) researched older subjects, verbalized listener discriminations and focused his study on performance media (instruments and voice) melody and dynamics. Subjects responded to 75 percent classical music, 75 percent to "best-liked" music while other musical material received little attention. This form of study is attributed to 'informal enculteration' (Haack 1980:159).

2.6.1.1 Thematic material

Duerksen's (1966) study, in which 2,000 college and high school students were involved, aimed at the listener's ability to recognize repeated and altered thematic material in music. He learnt that college music majors obtained significantly higher scores. The same test suggested that there was no significant difference between non-music majors and high school students.

College students who indicated that they had substantial listening experience, obtained greater recognition scores while the same could be said for high school students.

In the study of Dittemore (1964), junior and senior high school students had to identify known melodies with altered variations when heard. No significant differences between advancing age and grade level groups were observed. Results suggested that formal musical training as well as music listening outside the classroom enhanced subjects' ability in recognizing well known melodies with variations.

Funk's (1977) study, which focused on children, younger and older adults, aimed at their being able to recognize variations from themes and detecting tonal modulations. From this diverse group, observations suggest that before the age of 8 there was little perception of musical structure but that a general awareness of rhythm and melodic shape was evident. However, with time and a general improvement all three elements under discussion improved and it can be implied that from a developmental point of view, discrimination lags behind recognition. Notable was that "a well developed perceptive ability is required for discrimination of broadly varied versions of known melodies" (Haack 1980:160).

In Burns' (1979) investigation of recognition of melodic contour, several variables involving "change in rhythmic patterns, the interpolation of and partial octave transpositions were employed

singly and in all combinations" (Haack 1980:160). The findings indicated "that difficulty in relating themes and their transformations increased as the number of thematic alternation techniques presented at one time increased" (Haack 1980:160). Radocy (1980) employed magnitude estimation techniques in his research of the degrees of difference which college music students perceived among melodic variants of short musical themes, and noted that his subjects perceived existing differences to a highly significant degree. There was a great difference in melodic alterations but fewer differences were observed in rhythmic alterations.

2.6.1.2 Pitch retention

Williams (1975) focused his study on short-term retention of pitch sequence. He found "that a loss of pitch information in short-term memory situations hinged on (a) increased time before response, (b) pitch position in the sequence, (c) the increased length of the sequence, and (d) various interactions among these various factors" (Haack 1980:160). The same topic, short-term pitch retention, was investigated by Holly (1977). He included timbre and the intervention of task variables in his study. Retention scores influenced differing types of wave forms as well as differing time intervals. The non-musical counting task carried on by some subjects during the time intervals, did not affect scores. "Interactions were evident among time and timbre effects as well as item types. Of course, the real life music

listening situations, pitch sequence or thematic recall is often made more difficult as a result of intervening, contrasting musical material and particularly this aspect of the problem area could benefit from additional research" (Haack 1980:160).

Haack (1980) notes that Ward (1978) studied Guilford's theory of memory, which aimed at teaching form at the intermediate grade level and its implications. His study emphasized the importance of memory in the recognition of form but suggested that difficulty exists in separating memory and evaluation operations when studying how to learn form in music.

2.6.3 Classical versus pop music

Hedden (1969) designed a test to ascertain the ability of college students to recognize aurally standard "classical" orchestra music. The title-composer matching results yielded 18 percent correct. A significant higher score emerged among music majors as opposed to the non-music majors, although only 30 percent title-composer responses were reported. Those subjects who had participated in high school music yielded better recognition scores. Lowery's (1960) study with high school students revealed that his subjects responded 26 percent correct for title identification and 11 percent for composer identification for example representative of the standard classical repertoire. His questionnaire revealed "that high school students spend much more time listening to popular music than the classical styles

included in the testing" (Haack 1980:161).

Rogers (1957), having tested children from Grades 4, 7, 9 and 12, found a preference amongst these subjects for popular music. This interest intensified at the higher levels. In his study amongst young subjects, Taylor (1969) found a preference for different stylistic periods of western music. He grouped his subjects according to instrumental experience or non-participation. The background to these studies was that Keston and Pinto (1943) had found a significant association between general musical training and musical preference. Randal (1975) supports this study in that subjects who participated in productions involving musicals, display more interest in show music than pop or classical.

2.6.4 Music appreciation

Music appreciation, according to Crickmore (1968 a, b) involves five factors: "sustained interest, desire for silence, relaxation, absence of mental pictures and a complete syndrome of the above with a feeling of increased happiness" (Haack 1980:161). According to his definition of Music Appreciation it is largely independent of basic personality characteristics. Crickmore's perception of music appreciation suggests that students have been schooled in this area. This implies that students have had the correct environmental background from both parents/family and guidance at college. He intimates that all

students who enjoy music appreciation are aesthetically orientated. Steward (1960) found that appreciation changes very little once students reach college level. He postulates further that listening preference for popular music, which is developed during the teenage years, is a preference which is held throughout one's adult years. He suggests that students' taste does not develop beyond interest in popular music. The question of age does enter into the discussion in that style and presentation of popular change with time just as the interest and needs of each age group. A certain sophistication towards music, be it genuine or not, is associated with a particular age group. This sophistication may be necessary to project a correct image and thus affects and directs choice of music during the student's adult years (cf. Haack 1980:161).

2.7 SUMMARY

Farnsworth (1969) holds that: "It is now clear that neither nature nor nurture can alone make a musician. Both must be present before musical and other abilities can emerge" (quoted in Shuter-Dyson and Gabriel 1981:173). While his theory, that musical ability must be evident for children to develop into musicians holds true, nature or heredity alone cannot bring any form of talent to fruition.

As music educators, it is of paramount importance that we understand these different aspects of musical listening behaviour

when we are dealing with the development of the child.

Likewise active listening cannot be developed if the teacher does not know the current listening patterns of the pupil.

CHAPTER 3. EXPERIMENTAL PROCEDURE, PROGRAMME AND METHODS

3.1 INTRODUCTION

This chapter describes the design of the questionnaire. It considers the following aspects: for whom the questionnaire has been designed, to whom it has been administered and the duration of the questionnaire.

The hypotheses are: (1) that pupils listen attentively to music broadcast on radio and, (2) that pupils respond negatively to the class music instruction as prescribed by the Education Department's syllabi because of inadequate development of listening skills.[1]

3.2 THE FORMAT OF THE QUESTIONNAIRE

(cf. APPENDIX A)

3.2.1 Section A

This section consists of 9 questions, and addresses family issues.

Information is gathered by asking questions about the subjects' personal life, i.e. age, standard, sex, religion, parents' profession, number of family members in the house and the number of musical instruments in the home.

---

1. The term pupil is used to describe children in a school situation.

It is hoped that by asking questions 6 to 9, information obtained can assist in determining whether the socio-economic position of the parents may influence the subjects' interest in music.

3.2.2 Section B

This section consists of 7 questions and addresses the issue of musical interest.

It is based on the first portion of the Gaston Test of Musicality (1955) which aims to collect information regarding individual and family interest through participation in various musical activities and the importance of music at home, at the school and at worship.

3.2.3 Section C

This section consists of 7 questions. Question 1 and 2 are classified under the physiological process. The educative process embraces questions 3 and 7. The first four questions are those of the researcher. Questions 5 and 6 are based on questions taken from *Student Response Questionnaire (General Music Instructions: Grades 4 - 8)* (1992) published by the Music Educators National Conference (MENC). Question 7 is based on an idea of Addison's (1990) survey which addressed *Parents' Views on School Music*. The question on Jazz (7d) has been introduced by the researcher as it has become a very popular style of music.

Subjects have to answer on a four-point scale which ranges from 'yes to no'. The scale rating is based on *Student Response Questionnaire* (1992) published by MENC.

3.2.4 Section D

This section consists of 12 questions. It aims to ascertain how subjects interact socially and to determine the role of the media in their lives. Questions regarding listening to various radio and television (TV) programmes have been introduced by the researcher as this interest is a form of leisure and entertainment for a majority of subjects. Questions 1, 2, 5, 8, 9 and 10 are classified under the physiological process. Questions 6, 7, 11 and 12 are classified under the socialization process. Questions 4 and 5 are classified under the psychological process. Rösing holds that:

> When, therefore, music exerts an effect on, and functions on the receiver, it does so in at least two respects: in the communicational/social sphere, and in the individual/psychological sphere. (1984:123)

3.2.5 Section E

This section consists of 4 questions which very subtly examine basic aural ability and specific test items which occur in well known tests. Question 1 deals with the test item 'intensity' which occurs in *Kwalwasser-Dykema Music Test* (K-D) (1930) and *Simons Music Listening Skills* (SMLS) (1974). Question 2

introduces the concept of 'pitch'. This test item occurs in the test of *Seashore Measures Of Musical Talents* (1919), K-D, *Wing Standardised Tests Of Musical Intelligence* (1939), *Bentley Measures Of Musical Abilities* (1966), MAT, SMML, *Mainwairing Test Of Musical Ability* (1931) and *Gaston Test Of Musicality* (1955). In question 3, the concept of 'tempo' is examined. The test item occurs in the *Madison Music Test* (1942) and *Gordon Primary Measures Of Music Audiation* (PMMA) (1978/1979).

The musical extracts played in this section are taken from Camille Saint Saens' *Le Carnival de Animaux* (Carnival of the Animals). The test-instructor played a recorded melody twice for every question. Subjects circled the appropriate answer.

The first extract was 5 seconds in duration and *Introduction et marche royale du Lion* was used to differentiate between loud and soft dynamics. The second extract *Aviaries* was 5 seconds in duration which was used to differentiate between high and low pitch. The third extract *Le Cygne* was 7 seconds in duration which was used to differentiate between fast and slow tempo. The fourth extract *Finale* was 7 seconds in duration and was used to differentiate between happy and sad moods (cf. APPENDIX J).

3.2.6 Section F

This section consists of 1 item and aims to measure a specific test item, instrumental recognition, which is taken from the

Collwell Music Achievement Tests (MAT) (1962/1970). Only one musical extract was played. The extract used was taken from Vivaldi's *Four Seasons*. An extract of 6 seconds' duration from *Spring* with tempo marking Allegro was played. Subjects circled the appropriate answer (cf. APPENDIX J).

A common perception among music teachers has emerged that pupils do not respond positively to class music instruction through the medium of traditional, classical Western-orientated music examples and that pupils' sense of pitch is not always trained and utilized to its optimum level; thus an aesthetic awareness is lacking.

In this age where broadcast music is easily available, the researcher recognized that it would be interesting to ascertain what the listening preference of pupils might be and how they would respond to statements about listening activities. It was hoped that pupils' responses may serve as a guide to constructive lesson-planning that would result in more spontaneity among pupils. Loots holds that:

> It is not possible to begin to try to understand the adolescent if you don't understand his music and the world it represents for him.
> (1993:48)

The questionnaire was thus designed for administration to class music pupils. Listening to music "occurs in the context of (a) making music or sound; or (b) hearing presented music or sound" (Baldridge 1984:80).

Inspired by a study conducted by Hedden (1973) who employed factor analysis, the researcher based her questionnaire on his idea. His *Music Listening Reaction Scale* (MLRS) contained 20 statements which focused on responses to music which were association, cognitive, physical, involvement and enjoyment. Hedden's subjects did not listen to music while they completed the responses.

The researcher's questionnaire was divided into 6 sections A B C D E and F. These sections were classified under aspects that were sociological, physiological, psychological and educative. All responses were completed without subjects listening to music with the exception of five questions which employed musical extracts which would elicit a response.

> Each listener to music (and that, at least in the West, means the entire population) has, on the one hand, undergone a particular process of musical socialisation, which is heavily affected by factors such as parental home, social status, upbringing, education, environmental features, and the mass media. (Rösing 1984:123)

The researcher proposes that education of a holistic nature embodies musical development. And,

> no musical sociology could even begin if it refused to assume, test, hypothesise, observe or interpret different types of listeners and listening. (Green 1988:10)

Music can assume two divisions of listening: assumed or unassumed. Assumed listening is listening that directs pupils' attention to the structure of the music. This form of listening is of a cognitive nature and is an active process. The affective

nature of listening is very evident in that it is both psychologically and physiologically orientated and gives rise to a form of arousal.

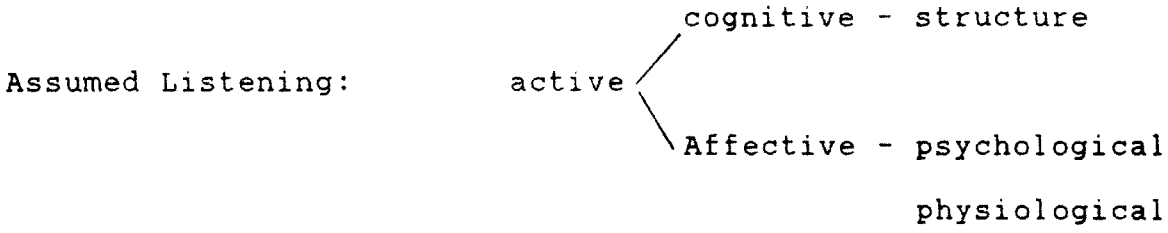


Figure 3.1 - Affective listening pattern

The media is classified as being an activity that embraces unassumed listening, which by its very nature, is passive listening. Pupils listen to the media without being guided or directed to listening for something specific. The media includes technological developments such as radio, TV and hi-fi equipment.

3.3 QUESTIONNAIRE SCHEDULING

The questionnaire was administered between June and September 1994 to 206 subjects in four varying socio-economic areas. The schools that participated in the exercise were: Turfhall Primary School of Lansdowne on 2 June, in which 50 subjects participated; St Mary's Primary School in Nyanga on 20 August, in which 49 subjects participated; Highlands Primary of Mitchell's Plain on 9 September, in which 50 subjects participated, and St Joseph's Primary School of Rondebosch on the 16 September in which 57

subjects participated.

These four primary schools are all co-educational and follow the recognized school curricula. The first three schools are state-aided while St Joseph's is a private school.

3.4 METHOD

The questionnaire took 25 minutes to administer at each of the four schools. The researcher was the test-instructor for every procedure.

Subjects were given pencils and a questionnaire.[1] The test-instructor informed subjects about the divisions in the questionnaire before they were asked to complete it. Each question was dealt with separately. Subjects filled in the relevant information after the test-instructor read each question to them. They were advised to give their own answers and not to be influenced by their friends.

In the execution of the melodic content, a tape recorder with the recorded musical extracts was used. The tape recorder was a Philips (Type D 8099/01) and worked with mains.

The four schools each assembled the subjects in a room during the

---

1. The term subject is used to describe children in a school situation.

administration of the questionnaire. St Mary's and St Joseph's schools had teachers observing the procedure. Subjects generally had no problem with the language medium. Some subjects at St Joseph's asked to have some of the questions clarified. These interruptions, however, did not affect the time factor.

3.5 STYLES OF MUSIC

This question consisted of nine popular styles of music. Blacking states that popular music, defined by the Editors of the Journal, *Popular Music*

> [a] phenomenon of industrialised and industrialising societies, is one of the most striking examples of the power of musical symbols, and of people's general musical creativity and search for quality of life. (1981:13).
>
> Popular music according to Loots exists as a set of related musical styles, for example punk, rock, ska, heavy metal, rap, reggae, funk and jazz rock.
> (1993:47)

The style of music that is most apparently popular among these subjects is without doubt pop (74 percent), closely followed by Jazz (54 percent), Bands (52 percent) and Rock (52 percent).

TABLE 3.1 - Percentage of subjects who listened to the following styles of music

STYLE	%
Pop	74
Country and Western	14
Rock	52
Jazz	54
Classical-Orchestral	19
Bands	52
Musicals	31
Ballet	15
Opera	14

Listening patterns that emerge among individuals is arranged in order of listening interest.

Pop.

Pop and Bands.

Pop, Jazz and Bands.

Pop, Rock and Jazz.

Pop, Rock, Jazz and Bands.

Pop, Rock, Jazz, Bands and Musicals

Pop, Rock, Jazz, Bands, Musicals and Classical-Orchestral.

A sample of 94 subjects indicated their individual listening preference of the different styles of music in the following order.

TABLE 3.2a - Popularity of music and Percentages of subjects who listen to this

STYLE	% LISTENING
Pop	92
Jazz	78
Rock	68
Bands	64
Musicals	32
Classical-Orchestral	28
Country and Western	10
Opera	15
Ballet	11

It has been observed from data which has been analysed that subjects have a very wide listening interest.

TABLE 3.2b - Popularity of styles of music and number of subjects who listen to

Number of styles of music	Number of subjects listening
1	4
2	9
3	23
4	22
5	21
6	5
7	7
8	0
9	4

Of the 23 subjects listening to 3 styles of music, 6 subjects listen to Pop, Jazz and Bands; and 5 subjects listen to Jazz and Bands. The remaining 12 subjects listen to a combination of all styles.

Of the 22 subjects listening to 4 styles of music, 12 subjects listen to Pop, Rock, Jazz and Bands. The remaining 10 subjects listen to a combination of all styles.

Of the 21 subjects listening to 5 styles of music, 6 subjects listen to Pop, Rock, Classical-Orchestral, Bands and Musicals; and 6 subjects listen to Pop, Rock, Jazz, Bands and Musicals. The remaining 9 subjects listen to a combination of all styles.

The trend appears to be that subjects listen to the whole spectrum of styles discussed. However, listening interest is confined to a narrow range of styles. Listening preference is cultivated, individualistic and not dictated.

TABLE 3.3 - Popularity of Styles of music according to area [1]

	Lansdowne		Nyanga		Mitchell's Plain		Rondebosch	
	N.R	N.L	N.R.	N.L.	N.R.	N.L.	N.R.	N.L.
Pop	42	50	21	39	38	48	53	39
Country & Western	3	48	16	38	3	43	50	3
Rock	31	50	13	40	25	46	52	29
Jazz	2	5	2	42	3	50	52	23
Classical-Orchestral	10	50	13	3	4	45	48	8
Bands	14	49	33	44	19	49	51	35
Musicals	11	50	25	39	12	48	49	10
Ballet	12	50	10	36	5	47	49	1
Opera	5	50	15	39	3	46	48	3

1. N.R. means number of respondents.
N.L. means number of subjects listening.

TABLE 3.4 - First three popular styles according to area

Lansdowne	Nyanga	Mitchell's Plain	Rondebosch
Pop	Bands	Pop	Pop
Rock	Musicals	Jazz	Bands
Jazz	Jazz	Rock	Rock

A listening pattern emerges which indicates that between Lansdowne and Mitchell's Plain subjects' there is no significant difference in listening pattern and interest. The amount of pop music listened to in Lansdowne is 84 percent compared to 79 percent listened to in Mitchell's Plain. Rock music holds second position in Lansdowne while it is in third position in Mitchell's Plain (54 percent). The style of Jazz (56 percent) is in third position in Lansdowne while it is in second position in Mitchell's Plain (64 percent). Nyanga and Rondebosch display very distinctive styles and a listening interest unique to their areas. Listening to bands constitute 75 percent of Nyanga's listening interest with Musicals (64 percent) and Jazz (50 percent). In Rondebosch pop constitutes 73 percent of the listening interest, with bands at 68 percent and rock at 55 percent.

Nyanga's subjects' statistics suggest that class music lessons have proved to be successful. 76 percent of subjects have indicated that they enjoy listening to music because of what they have learnt in class. 65 percent of subjects have indicated they hear more interesting things when they listen to music because of what they have learnt in class. It may well be that Nyanga's results suggest that the subjects' responses may have been given to satisfy the test-instructor rather than to respond honestly. The type of answer might be because of a cultural aspect in a society which behoves a disciplined opinion.

Results for Lansdowne, Mitchell's Plain and Rondebosch vary considerably. The success rate of class music in these three areas range as follows: Lansdowne - 15 percent, Mitchell's Plain - 20 percent and Rondebosch - 14 percent. Results reveal that the success rate of subjects' hearing more interesting things when they listen to music because of what they learnt in music class in these three areas range as follows: Lansdowne 22 percent, Mitchell's Plain 20 percent and Rondebosch 14 percent. These results suggest that traditional class music teaching or that effective class music teaching, or indeed any form of class music teaching is not very successfully achieved among these subjects. These findings are commensurate with what Dunbar (1993) and Loots (1993) have discovered namely that a study of popular music styles and a method for them are absent from many teacher-preparation tertiary courses.

Teachers who have been trained with an entirely art-music background are not usually responsive or sympathetic to the understanding of popular music. Loots and Dunbar argue further that a shortage of critical music material in this particular area is lacking. Teachers do not have resources they can refer to. An accepted model for teaching popular music still needs to be developed. Middleton (1990:103) echoes this view by saying that although musicology is "the scientific study of music" and should study pop and rock, "it has not done so" (ibid).

> It is obvious that broadcasting, the constant companion of man in modern times in all his activities, moulds his intellect and his way of life ... music constitutes, and will always constitute, the most comprehensive component of any radio service.
> (*AR* 1959:4)[1]

The radio is often spoken of in terms of being a portable friend. Psychological and 'market' based research established that the function of contemporary radio was to get the listener to become involved in the events of the day. It aimed to share experiences of the day with the community and bond together aspirations of subcultures who constituted the mass audience. These wishes could be realized because of the technical mobility of radio and the selections of music which constituted the listener's choice.

---

1. *AR: Annual Report* of the South African Braodcasting Corporation.

While programming is dictated by the masses, the

> radio announcers are instructed to address their audience in the singular, never as a mass, and to establish a mood of friendly companionship for the listeners, who are often assumed to be predominantly women. (Berland 1990:189)

This medium of broadcasting makes it accessible to listeners, and responsive to the community. It is with these ideas in mind that questions about this medium were introduced. The seven radio stations, Radio SA, Afrikaans Stereo, Good Hope Stereo, KFM, 5 FM, Lotus and Metro which were analysed are all popular stations and subjects are familiar with them.

Results have indicated that Radio Good Hope Stereo is most popular in the Western Cape and boasts a listenership of 75 percent.

TABLE 3.5a - Percentages who listened to the following stations

RADIO	% LISTENING
SA	19
Afrikaans	25
Good Hope	75
Kfm	34
5 FM	51
Lotus	16
Metro	68

Listening patterns that emerge indicate the following popularity:

Out of a sample of 71 subjects who responded

71 subjects listen to Radio Good Hope,

52 subjects listen to Metro,

38 subjects listen to 5 FM,

22 subjects listen to Kfm,

10 subjects listen to SA,

7 subjects listen to Afrikaans Stereo, and

6 subjects listen to Lotus.

TABLE 3.5b - Number of subjects who listen to the following stations

Number of Stations Listened to	Number of subjects
1	21
2	8
3	29
4	8
5	10
6	2
7	2

Ignoring the actual pattern or mixture of stations listened to by the subjects, the researcher shows the number of stations listened to.

Of the 21 subjects reporting listening to only 1 station, 14 of these listened to RGH. The remaining 7 subjects listen to various single stations.

Of the 29 subjects reporting listening to 3 stations, 21 of these listened to RGH, 5FM and Metro. The remaining 8 listen to a combination of stations.

The trend appears to be that listening interest is wide but also individually orientated.

The television is not as portable as the radio. It does, however, have an advantage over the radio in that it boasts an audio-visual medium.

Questions about the popularity of the four television channels TV 1, CCV, NNTV, and M-Net were asked. M-Net proved to be the most popular with a following of 85 percent despite its considerable expense. This is surprising in consideration of the economic range of the researcher's subjects, as it is an expensive service, with a substantial initial investment and a monthly subscription charge. Current statistics do not reveal whether these viewers perhaps share the service.

TABLE 3.6a - Percentage of subjects who listened to and viewed the following channels.

TELEVISION	% VIEWING
TV 1	77
CCV	81
NNTV	25
M-NET	85

These figures suggests that subjects are cultural consumers. M-Net offers a significant amount of leisure viewing. NNTV is not significantly popular. It offers a significant number of educational programmes. Access to this particular channel demands a special aerial.

TABLE 3.6b - Number of subjects who viewed the following channels

Number of Channels	Number of Subjects
1	4
2	30
3	96
4	56

Of the 96 subjects who utilise 3 channels, 79 subjects view TV1, CCV and M-Net. The remaining 17 subjects view a combination of channels.

Of the 56 subjects who utilise all 4 channels, an equal spread of subjects view these 4 channels.

The general pattern is that subjects are addicted to viewing TV. They are particularly interested in channels which offer pure entertainment.

3.6 AURAL SKILLS

The early development of perceptual skills cannot be underestimated. Perception in music denotes the understanding of musical concepts such as high/low, loud/soft and slow/fast. It is obvious that a great deal of this stems from the parental environment: the child's capacity for pitch discrimination may stem from the mother's lullabies; the capacity for rhythmic discrimination from the balance of parents' inputs. When the child learns the language of music, s/he must listen to its sound pattern before s/he is able to use it. It is essential to listen to a great deal of music in order to provide for growth. Le Roux (1994) holds that the child can still build his own understanding of the musical structure of tones and rhythms by noting contrasts. This development will give rise to observing differences in pitch (high/low), dynamics (loud/soft), mood (happy/sad) and tempo (fast/slow).

Le Roux (1994:30) argues further that "Listening activities are necessary; for the child must perceive the tonal and rhythmic organization of sound whenever he sings, plays instruments, moves to music, or creates music." The function of the teacher is to train the child along these guidelines.

Subjects had taped melodies played to them. They had to identify whether the melody was loud or soft; high or low; happy or sad; and fast and slow. Each melody was played twice. They had to

circle the appropriate answer.

Results indicate that a significant number of subjects recognized that the melody was happy - 99 percent; that the melody was slow - 97 percent; and that the melody was loud - 75 percent. However, only 48 percent of subjects recognized that the melody was high. The example used in this test for "highness" recognition employs a pitch which is not within their singing range. The researcher as an experienced singing teacher suggests that pupils are comfortable within a certain vocal range. Therefore pitch outside their range poses a problem. Also, an instrumental example was employed as opposed to a vocal example, which may have resulted in subjects not associating the pitches with vocal pitches. These results suggest that a significant amount of work needs to be done in this area. The guidance of a teacher in helping to develop pitch perception is of paramount importance.

3.7 INSTRUMENTAL RECOGNITION

Subjects were played a single recorded musical extract. They had to recognize which instrument was playing. 96 percent of subjects recognized the violin as being the correct instrument played.

3 percent of subjects thought that it was a piano and 1 percent of subjects indicated that it was a guitar.

Results suggest that pupils had no problem identifying the correct instrument. The musical extract employed in the test was a very straightforward one. The two instruments, piano and guitar are instruments which pupils are familiar with since both kinds of instruments are used in their class music lessons. By simple deduction subjects could recognise that the "foreign" instrument was neither a piano or guitar. Disassociation between unknown and known was evident (cf. APPENDIX B for further analysis)

3.8 SUMMARY

The function of institutions such as the family, school and place of worship should not be underestimated. It is at home that most pupils will receive their first informal music lessons. These informal music lessons begin before birth and after birth. Tunes sung to children as babies awaken a sense of pitch and rhythm. With time the simple melodies heard as a baby change into songs heard over the radio, TV and hi-fi. The church is a place where song in the form of hymns are sung. Both the home and the church are places where songs are learnt and music is heard. However, what differentiates home and church from school is that at school pupils are expected to know, even very simplistically, the structure and form of music analysis. The home is therefore, for the majority of pupils, the informal part of their musical socialization; the church is the place where music socialization forges a communal spirit, and the school where an environment of

formal musical instruction exists.

Results of the questionnaire indicate that 75 percent of the population tested, listen to RGH. These results are a good indicator that subjects are comfortable with music heard on radio and confirms hypothesis number 1. It is therefore necessary from time to time to take stock of subjects' listening interests. These interests very often are indications of broader social dynamics. The current music heard via the media is often pregnant with symbols and can serve as an indicator of present and future socio-political and psychological trends. Playing of older repertoire is also of psychomusicological significance.

Results also imply that class music instruction is not as favourably appreciated as the media which confirms hypothesis number 2. The role of the teacher in this sphere is of great importance because s/he should give guidance which will allow pupils to develop listening skills with a broader significance and general application. It seems therefore necessary to take greater cognizance of the style of music which is popular at a specific time, and to use this as a tool for teaching and communication. When teachers acknowledge the input of pupils', opinions and current musical styles, this knowledge enables teachers to gain the confidence of pupils, which in turn will allow teachers to extrapolate listening skills from current to more general (i.e. past and future) musical styles.

CHAPTER 4. RADIO GOOD HOPE STEREO (RGH) - A HISTORICAL SURVEY

4.1 INTRODUCTION

> Broadcasting is a powerful medium reaching millions of television viewers and radio listeners. In South Africa a daily total of 14 million people listen to radio services and 7 million watch television whereas 3 million read newspapers.
> (Viljoen 1991:7)

This chapter examines the attraction RGH holds for pupils. The researcher hypothesizes that pupils listen attentively to broadcasted music because of stimulated listening patterns which pupils have developed in their class music lessons.

4.2 THE COMPANION OF THE WESTERN CAPE

The radio appears to play a major role as companion for a number of children. Storr (1992) remarks that the solitary listener is historically a newcomer to music and depends on music and the media input of modern technology. It would be interesting to know why radio has the ability to maintain their interest. Could the radio be filling a void in their lives? Storr (1992:111) holds that "many people turn on the radio or record-player whenever they feel themselves without human company." He argues further that "by doing so, they reduce their capacity to enjoy being alone, and deprive themselves of the opportunities which solitude affords for the exercise of the imagination" (ibid).

In a survey conducted by the researcher between June and September 1994, pupils in the age group 11-14 have indicated that their three most favoured radio stations are Good Hope Stereo (RGH) with 75 percent of pupils, Radio Metro with 68 percent of pupils, and Radio 5FM with 52 percent of pupils.[1]

Results from a survey conducted by All Media and Products Survey (AMPS) in 1989 indicate that a shift in radio listenership interest for the last six years is apparent.

> An extensive survey in the size and composition of child and teenage radio audiences indicated that about 668 000 White, Coloured and Asian children and teenagers listen to the radio every day. The services most popular with this important audience are Radio 5 (221 000), Radio Good Hope (110 000) and Radio SA (99 000).
> (*AR* 1989:12) [2]

RGH broadcasts in the English and Afrikaans languages on 94 and 97 FM. The Nationalist policies of apartheid which were rapidly

---

1. RGH came about during the 1960-1971 period of transformation at a time when the SABC introduced the VHF/FM system. This was an expensive system which was financed by the government loans to the SABC.
2. *Annual Report (AR)*: because they have been compiled by the SABC, the possibility of bias should not be overlooked.

introduced in the early 1950s drew increasingly hostile shortwave broadcasts from different parts of the world. The political order of the day saw the necessity of isolating the black population from these foreign broadcasts. The introduction of VHF/FM created an entirely new market for radio receivers, was the cheapest form of receiver and

> market forces tended to create a black audience which could listen only to FM channels. This complemented both Nationalist policies: that of 'separate development' and of isolating the black audience from foreign short-wave broadcasts. (Tomaselli and Muller 1989:65)

RGH is described as an *urban contemporary* station and is also a commercial one which requires specialized knowledge to make it successful.[1] In 1994 it served the Cape Peninsula, reaching out to a population of 777 000 with 554 000 tuning in. Lloyd holds that "Good Hope FM has a 38 percent penetration of its reception area (1994:7). This gives it a larger audience than any other radio station or newspaper in metropolitan Cape Town" (ibid). Listenership in 1995 has increased by 97 000 to 586 000 (38.2%).

---

1. This form of broadcasting based on the American commercial model demanded a maximisation of the audience which concentrated on the most popular programmes.

De Kock (1995), Radio Manager of RGH argues that it is more likely for a local radio station to have a high audience penetration because the relatively small reception area allows the station management to conduct regular research. This form of survey helps

> to ascertain the needs and preferences of the potential audience, to broadcast information of interest to the local community, to reflect the community's activities and to cater for their specific needs which may differ vastly from a similar group in another region.
> (1995:2)

He argues "that radio stations which try to cater across the board to a variety of tastes and try to be many things to many people, suffer a marked decline in listenership" (1995:4).

4.3 THE FORMAT

The radio's format consists of music, news and actuality reportage. It aims to provide listening pleasure to the age groups 18, 24 and 34. (Interview with Abrahams, Acting Manager of RGH, 1994). However, AMPS indicates that their sample includes the age groups 16-24, 25-34, 35-49, 50 and over. The researcher's survey indicates that children in the age group 11-14 are listening to the service. This trend becomes apparent in that RGH is "popular with young listeners" (*AR* 1973:11). They are thus listening to radio programmes not specifically aimed at their age group.

Murray Schafer holds "that radio programming needs to be analyzed in as much detail as an epic poem or musical composition, for in its themes and rhythms will be found the pulse of life" (1977:93).

RGH celebrated its 30th birthday on 1st July 1995 and the data which follow aim to analyze the attraction of RGH to young people, but even more, to ascertain the types of programmes which have drawn such a large listenership over the years.

4.4 THE MUSIC SOURCE

The music numbers broadcast on radio are taken predominantly from the top charts of America and the UK. This compares with New Zealand in that

> nearly every record that reaches the Top 100, or more importantly, the Top Twenty in New Zealand, originates in Britain or the United States. Consequently, popular music in New Zealand has largely been culture 'imposed from above' [from the Northern Hemisphere]. (Lealand 1988:60) (quoted in Shuker & Pickering 1994:275)

"From the record companies' perspective the most important and influential are the Contemporary Hit Radio (CHR) stations" (Negus 1993:57). But music broadcasts on RGH these days are predominantly from the era of the 1960s and 1970s, again notable aimed at a group older than those the researcher surveyed.

4.4.1 Styles of music and performers

The choice of music heard on radio is in line with that of popular appeal. Music formats on the different stations are dictated by the class position of the perceived audience.

> Classical music tends to be the preference of the professional elements within the petit bourgeoisie, whereas pop and country music is preferred by youth and the lower middle class. (Tomaselli and Muller 1989:69)

In 1971 and 1973 the *AR* reported that middle-of-the-road music was being played. "Apart from domestic listening, which listener research shows to be increasing, the acceptability and popularity of music being broadcast is shown by the fact that the FM regional services are relayed over loudspeakers in many public places over the country" (*AR* 1972:12). In 1983 the programmes *Good Hope Gospel* and *Reggae Rhythm* were introduced to satisfy the special needs of the listeners. According to Abrahams (1994) the style of music presented has presently changed and one finds that the station broadcasts predominantly *Rhythm And Blues* numbers. The radio boasts a "new sophisticated blackness with a rounded sound" (Abrahams:1994). The Creole and New Orleans sounds are preferred.

The station aims at being in the foreground as opposed to supplying background music. Most of the music broadcasts rely on lyrics; very little instrumental music is broadcast. If and when instrumental music is broadcast it is in the proportion of

4 out of 2 000. Styles heard include among others New Jack and a Jill and fusions such as jazz, rock, acid jazz and British Soul. Old Heritage numbers such as those by Stevie Wonder are often broadcast.

The Summer and Winter seasons are two very distinct periods in South Africa. Abrahams (1994) says that "seasonality" is consistently taken into consideration, as music broadcasts for these two seasons differ. The music chosen for summer is "beaty and flippant", while the choice of music for winter is "warm" and consists mainly of love songs.

4.4.2 The Local Musical Talent

RGH has historically been instrumental in promoting local musical talent. Many promising amateur artists were given the opportunity of a radio performance in a programme which was specially designed to promote local talent.

> Coloureds enthusiastically enter all participation and competition programmes and promotions devised by the station and it is therefore logical that more than 50% of all successful entries are consistently being received from Coloured listeners.
> (*AR* 1981:105)[1]

---

1. "Programme ideology was in terms more familiar to the less educated white (and 'coloured') petty bourgeoisie." (Tomaselli and Muller 1989:69).

The programme *Southern Sounds*, responsible for promoting local talent, resulted in a number of talented artists coming to the attention of record companies and impresarios. This commitment on the part of RGH resulted in direct broadcasts of the programme as part of the *Cape Festival* (1984), in which performers such as Z.Adams, Rupert Mellor and the G & T Band appeared. This and many subsequent performances resulted in RGH's *Southern Sounds* own double long-playing record album, in which two dozen of the best selections from the year's programmes were featured.

In 1982, the weekly programme *My Choice* featured prominent personalities from the local community. They were invited to present an hour-long selection of their favourite music and saw such personalities as Margaret Gardiner (former Miss Universe) and Mavis Hutchinson (the sporty granny) visiting the studios. The programme of hits of *Yesteryear* and *Playback* were introduced in 1984 and proved to be very successful. The station which had made its start in rock-'n-roll called back the past in 1985 by presenting an old-fashion rock-'n-roll competition, which proved to be particularly successful. In 1994, pupils at the researcher's school in the age group 11-14 were given an essay to write in which they were to indicate their favourite programmes. Pupils indicated that they enjoyed the programmes *Jet Set Flash Back* and the *Dedication* slot.

Although RGH has seen it fit to promote local interest, relatively little South African music is heard. It seems that a quota system is not viable since RGH is "an urban contemporary station and South African music is not marketed to fit in" (Abrahams 1994:7). De Kock (1995) notes that in the United States urban-format radio stations are most extremely popular which play soul, jazz and dance music. Abrahams (1994) argues that

> South African musicians who fitted in with Good Hope's format did get airplay, like High Masekela's *Tonight*. A sliding scale for quotas should be instituted, as the Australians have done. To isolate South African music and demand that, say five hours a day be devoted to it was the worst form of derision.
> (Abrahams 1994:7)

In the same article, M.Mutloatse argues that "statistics indicate interest moving away from South African music on local radio." He observes:

> We believe that if the public was exposed to more South African music, demand for that music would increase. South Africa would benefit because more royalties would be retained within the country and there would be a positive economic spin-off for composers and artists alike.
> (1994:7)

The questions to be raised are: if local radio cannot promote South African music, how will the public get to know about South African music, and which radio station should be selected to promote South African music?

The problem of promoting local music is not peculiar to South Africa alone. The New Zealand radio industry is of the opinion that there is not enough local music to fit their airplay formats, and that which is available is qualitatively below the standard of an overseas product.

> The New Zealand debate raises questions of cultural imperialism, the significance of imported popular culture and the status of local. Such debates are evident not only in the third World, but in 'advanced' countries such as France, Canada, Australia and New Zealand, all subject to high market penetration by American popular culture. (Shuker & Pickering 1994:275)

Radio is thus a platform from which an international system of records is distributed. Stephen Barnard (1989:92) holds that "Radio stations throughout the world use records as a major source of programme material for reasons of tradition, convenience and economics ..." (quoted in Berland 1990:189). Berland argues that "the current trend among record companies is to downplay local talents and to encourage national sales trends at the local level" (1990:198). This trend appears to be analogous to television. American products have flooded our market because they are relatively inexpensive, owing to America's sophisticated technological developments, which affords them the expertise to manufacture and produce at competitive prices. This type of situation contrasts strongly with British broadcasting in which a certain proportion of music had to be broadcast live, thus keeping musicians, composers and studio music alive.

4.5 THE COMMUNITY SERVICE

"The radio aims to serve the community. It does not see itself as a 'class thing'" (Interview with Abrahams 1994). "A constant effort has been made to reflect the particular character, atmosphere and identity of the Cape" (*AR* 1965:27). Interviews and talks were introduced in 1965. *Cape Kaleidoscope,* which was broadcasted at 06H40, did not prove to be too early for listeners to tune in. The programme *Coloured Affairs* was given prominence between 1980 and 1983. It is apparent that it has been a goal of RGH since its inception to serve the community and "with a target audience in mind, a concerted effort was made during 1985 to establish Radio Good Hope as a community service" (*AR* 1985:39).

4.6 THE HANDICAPPED

Its commitment to the community was evident when in 1981 an awareness of the plight of the handicapped was made to the public by means of radio. The public was made conscious of the needs of these unfortunate people and the important role the handicapped play in the everyday life of the public sector. Broadcasts were made from many different institutions for the handicapped. These broadcasts served a dual purpose in that they made the patients happy and helped the general public to sympathise more closely with the handicapped. Religion has also been a feature of the service. The *AR* for 1981 notes that 148

programmes of a religious natur ere conducted by coloured clerics.

4.7 THE CUISINE

'Food, glorious food' certainly has a way of softening most people's attitudes. RGH has not been slow to catch on to this attraction. The programme *Dial-a-Recipe* introduced in 1981 attracted hundreds of listeners, both male and female. The presenters were inundated with recipes for exotic and more mundane dishes by both telephone and mail. The preparation of exotic dishes such as Malay, Javanese, Indonesian, Cantonese and traditional were given to listeners from experienced cooks. Restaurants and caterers were not slow to give advice free of charge. The presenters were frequently invited "to listeners' or to unusual local eating places" (*AR* 1981:107).

1982 saw the first *Day Of The Mutt* promotion which was presented in collaboration with a sponsor to it. This event attracted more than 400 entries. Dogs of all descriptions competed for the title *Family Pet*. The trophy was presented in the form of a giant marrow bone. The *Day Of The Mutt* attracted even more crowds to the open-air in Sea Point in 1984. RGH realized the importance of the service allocated for lost and found items and animals and renamed the programme *Haystack* in 1984.

4.8 THE FUNDRAISERS

Fundraising efforts for the community have grown over the years. In 1985, R30 000 was collected within twelve hours from listeners to assist in a liver transplant for the then two-year-old Wendy Morris of Mitchell's Plain. At the height of the 'Cabbage Patch Kids craze', RGH was at the D.F. Malan airport to receive the first doll of that kind to arrive in South Africa. She was auctioned to raise funds for the Durbanville Children's Home and netted nearly R1 000.

The Service to *Youth Year* in 1985 took the form of a children's art competition for which hundreds of entries were received. Listeners in 1985 also had the opportunity to participate in talks on subjects of a local nature in *Good Morning From Good Hope*. Specialists on the programme *Morning Mix* answered listeners' questions. In 1985 both urban and rural listeners showed keen interest in the first *Radio Good Hope Potjiekos* competition. The *Bake A Radio* competition in aid of Child Welfare was also very successful.

As part of the radio's 21st birthday celebrations (1986), involvement in community affairs resulted in raising funds for the Mary Harding Centre for Mentally Handicapped Children in Mitchell's Plain. Then again in 1987, radio's close involvement with its community was demonstrated by raising R110 000 in aid of the SABC Welfare Fund.

The funds were distributed among 31 deserving Welfare organizations in the Cape. In 1988 the SABC Welfare almost tripled its money when R315 000 was collected and donated to seven local Welfare organizations and the Disaster Emergency Loan Fund (flood victims).

1989 saw several or RGH promotions and competitions devised to assist in charities such as *Child Care*, the *Peninsula School Feeding Association* and the *Southern African Association For The Prevention Of Child Abuse And Neglect*. An amount of R160 000 for the next of kin of the 52 Klawer residents who died in the Olifants River disaster was raised. In the *AR* of 1990/1991 it is observed that RGH collected more than R400 000 for charitable organisations in the Western Cape. The *AR* of 1992/1993 mentions that both RGH and Radio Kontrei made valuable contributions to the community fundraising projects. Hundreds of thousands of rands were collected for the families of Khayelitsha whose children had died tragically in a bus accident.

In 1995, RGH newsreader, Lisa Chait raised R212 000 for *Childline Western Cape* by spending ten days and nine nights at the top of a 10 metre high tower at the Waterfront. From her tower she telephonically canvassed regional businesses and the public for funds for children in crisis. In addition to being 'up in the air', she was also 'underwater'. Dressed as a mermaid she entered a naval diving tank at the bottom of the tower. The tank was filled with exotic marine life, which she fed at regular

intervals throughout the day. "This highly successful and unusual fundraising concept meant that she was not allowed to leave her perch for the full nine days and nights" (*Cape Grapevine* 1995:10). Her sleeping chamber consisted of a tent, she had a portable shower and her 'convenience' consisted of a Rent-a-Loo.

4.9 THE 'ONE-TO-ONE' IMAGE

In an interview with the researcher, Abrahams (1994) states "an atmosphere of intimacy is created by projecting a one-to-one image. The idea of 'feel' or mood is of importance and is continually projected." The importance of this statement was evident when in 1984, in order to stimulate direct contact between presenters and listeners, more use was made of the telephone which served to conduct air debates on a wide spectrum of local affairs.

The sense of intimacy is evident in the letters written to DJs and the dedications from children phoning in. On the 3rd April 1995 the DJ, Mark Gillman, presented his show live from the women's canteen in Pollsmoor Prison. Inmates were with him from 07H30, until 09H00. He broadcasted dedications from outside for them to their loved ones.

4.10 ENVIRONMENTAL MATTERS

This is a topic which has been and still is receiving considerable attention. RGH has been conscious of ecological matters since its inception. The cargo vessel *S.A. Seafarer,* which went aground on 1st July 1966, did not go unnoticed. In subsequent days, listeners were kept informed regarding rescue work. And in 1974, *Oriental Pioneer* ran aground off Cape Agulhas. Listeners were informed about the disaster, which threatened to pollute a vast expanse of coastline.

Ecoforum established in 1992 under the auspices of the South African Broadcasting Corporation (SABC) was a project which received substantial support from the station. A regional branch of Ecoforum established in Cape Town co-ordinated local affairs. The station, together with the support of several private companies and provincial authorities, pledged a 'clean up'.

4.11 THE TRAVELLING STUDIO

The policy of RGH is to serve the community.

Lloyd holds that

> people spend more time with radio than any other medium - four hours and 10 minutes a day on average. People tend to listen to radio almost twice as much as they spend viewing television.
> (1994:7)

Obviously radio has the advantage that people can work at a variety of tasks at the same time as listening, whereas the range of tasks is much more limited with television.

The fact that people listen to radio for such a long period of time has been very carefully planned and nurtured. Outside broadcasts are made from time to time which highlight specific communities. Promotions and competitions are held with the aim of increasing listener participation and introducing the service to potential listeners.

RGH, in its efforts to promote itself and increase its listenership, has set up mobile studios on a regular basis. The advantage of these mobile studios is to bring the radio station to the people where a "happening" is occurring. RGH because of the mobility of its studios has broadcast in local places around Cape Town to as far as Port Elizabeth in the hope of increasing its listenership.

4.12 RECREATION

RGH in its efforts to maintain a wide listenership has provided commentary on many sporting events such as the *Argus Bicycle Tour, Fun Run* and *Radio Good Hope Board Sailing Championships.* The sporting events are those which are of interest to the entire family. Through this endeavour RGH has aptly succeeded in its planning strategy i.e. to maintain the listening interest of the

entire family.

4.13 ADVERTISING

Berland holds that

> Music-programming is not the main commodity produced by radio, but is rather the means to the production of radio's real commodity - the audience - to be sold to advertisers in exchange for revenue to the broadcaster. (1990:183)

RGH is a commercial radio. *The Oxford Handy Dictionary* gives the following definitions of 'commercial' "in which advertisements are included to gain revenue" (1991:159). Since its inception

> the spot announcements that were made available met with good response from advertisers. There is an increasing awareness of the value of this station among advertisers.
> (*AR* 1965:27)

Even when the economy was not good during the middle 1970s, advertising slots were virtually sold out for the year 1975. In 1980, an increase in radio advertising was evident despite competition from two 'foreign stations': Capital Radio from Transkei and Channel 702 from Bophuthatswana.

In 1992/1993 the Western Cape representative made a significant contribution to a successful lobbying action which helped to establish a more realistic policy on tobacco advertising on

radio. The *AR* for 1992/1993 reports that despite the difficult economy, radio showed a sharp increase in advertising revenue. The strong climb in revenue can be attributed to the excellent performance of 5 FM, Highveld Stereo, Radio Metro, Good Hope Stereo, Zulu Stereo and Radio Xhosa.

Thus, the success rate of RGH as an advertising medium over the years has grown. Both major groups and small advertisers use radio to advertise. Local radio according to de Kock (1995) creates a tightly positioned advertising medium which offers advertisers an opportunity to target a specific audience which matches a specific product. Advertising in this way is much more cost-effective. Lloyd reports

> Radio Active Cape has pro-actively marketed radio to correct previous prejudices against this media type. These initiatives have led to radio showing the highest growth rate in advertising revenue during 1993.
> (1994:5)

He remains optimistic when he argues that

> The national advertisers and their advertising agencies will remain the primary radio advertisers in South Africa and therefore it would be wise to contract a radio sales brokerage like Radio Active Cape to market and to sell advertisers.
> (ibid)

4.14 NEWS AND AIRTIME

News bulletins have always featured prominently on RGH since the inception of "short news bulletins on the hour" (*AR* 1965:27). The importance of the news bulletins cannot be underestimated since "News on the SABC, FM Regional Services, Radio Highveld, Radio Good Hope and Radio Port Natal-continued to be extremely popular according to listener surveys" (*AR* 1972:55).

News bulletins feature international and local news. They are usually five minutes in duration. It has, however, been policy to concentrate on news of a local nature and in 1973 a concerted effort was made "to reinforce their regional appeal by introducing as much 'local flavour' as possible in the news" (*AR* 1973:43). However, the year 1981 proved to be a nightmare in broadcasting news since 'violence and politics' were the main topics to be broadcast.

4.15 SUMMARY

Data suggests that RGH has been designed for a specific racial group. In contrast to this, however, in an interview with an ex-head of the SABC in Seapoint, Mr Arnold Crous (1995) and an ex-broadcaster of RGH, Mr Hennie Petersen (1995), both indicate that RGH was designed for *all* racial groups. They hold that listener surveys were conducted regularly to gauge the interest in listenership among all population groups. Research has been

conducted very scientifically by *Market Research Africa, Ltd.* i.e. All Media and Products Survey (AMPS).

Mr Johann Stemmet (1995) holds that the shift in interest among coloured listeners is explained that neither the English nor Afrikaans stations were acceptable to coloured listeners because of political implications brought about by the apartheid era. He argues further that the Afrikaans station did offer two programmes on their station which were hosted by coloured broadcasters. When the two programmes did not fit into the format of the Afrikaans station they were absorbed by RGH. The coloured announcers gained a following while serving as broadcasters in the Afrikaans station and took along their listenership to RGH when they became broadcasters for RGH.

As with every radio station, audience surveys govern the policy of RGH: music and actualities. The attraction to RGH by mainly coloured people is explained by Mr Stemmet and Mr Petersen to be the predominantly informal phone-in programmes and the community orientated approach. These observations tend to discredit the hypothesis that pupils listen to RGH because of stimulated listening patterns that they have developed in class music lessons.

In the final analysis it can confidently be said that the SABC, whether consciously or unconsciously, paved the way for an identity consciousness. As most listeners on RGH are coloureds

they feel the need to assert themselves more than ever since the collapse of the apartheid regime. There is a strong consciousness to assert themselves as belonging somewhere. Today many coloureds are pulled towards some definite political alliance: some towards the right of the Nationalist Party, others belong to "Die Kleurlingweerstand beweging" (a new coloured party) and now more recently to "Forum" because "coloureds are being discriminated against by the new political order of the day" (West 1995:2). However, from the side of the SABC, the way has been paved for ethnicity. The present government, the African National Party (ANC), has seen fit to do away with one of SABC's fastest-growing commercial stations, Kfm. It has however, planned to retain both RGH and Radio Lotus (Radio Lotus serves the Indian community) "as both broadcast to 'communities' not served by other SABC stations" (Dowson 1995:1).

CHAPTER 5 ANALYSIS OF FINDINGS

5.1 INTRODUCTION TO THE RADIO CHORUS QUIZ

The aim of this exercise was to ascertain the pupils' familiarity with popular choruses heard on Radio Good Hope Stereo (RGH). Their knowledge was tested in the form of a quiz.

5.2 THE RADIO CHORUS QUIZ

The radio chorus quiz consisted of five sections. The sections explored the following ideas: popular chorus recognition, style identification, vocal categorization, pitch recognition and three favourite choruses. Subjects were given answer sheets and pencils. The quiz extended over two half-hour lessons. The section which dealt with popular chorus recognition and three favourite choruses were administered during the first lesson while the remaining three sections were administered during the second lesson.

Ten choruses which were recorded on tape cassette were played. The choruses were 100% Pure Love, You Mean The World, Back And Forth, Moving On Up, Don't Turn Around, Boom Shake The Room, She Don't Let Nobody, That's The Way Love Goes, Anniversary and *Dream On Dreamer.* Subjects had to recognize the chorus that was being played and list it in numerical order from 1 to 10. The name of the singer(s) or composer(s) was not given. The chorus played

was approximately ten seconds in duration and was played only once. The answers had to be completed in column A (cf. APPENDICES C and J).

5.3 STYLE IDENTIFICATION

Subjects were given eleven styles and had to match a style to a chorus. The styles given were: rock, pop, rhythm and blues, soul, reggae, punk, rap, ballad, disco, jazz, jazz fusion and an additional answer being 'I don't know'. Of the eleven styles given, five choruses were classified as rhythm and blues and included the choruses *Moving On Up, 100% Pure Love, Back And Forth, That's The Way Love Goes* and *Don't Turn Around.* Two choruses were classified as Soul: *You Mean The World* and *Anniversary.* One chorus was classified as being in the style of rap, B*oom Shake The Room.* One chorus was classified as Reggae: *She Don't Let Nobody.* The remaining chorus was classified as acid jazz or jazz: *Dream on Dreamer.* Subjects had to write the answer in column B.

5.4 VOCAL CATEGORIES

The section which dealt with vocal categorization required that subjects select from a given list a category which suited the description of what was being played. No differentiation was made between male and female voices, nor was a distinction made

between soloist and soloist as part of a group.

The vocal categories consisted of the following divisions: 'one person', 'one person and a chorus' and 'a chorus'. An additional answer 'I don't know' was added. Subjects had to write the answers in column C.

There were three choruses which were sung by 'one person' *You Mean The World, 100% Pure Love* and *Anniversary*. Seven choruses had 'one person and a chorus' singing and were *Moving On Up, Back And Forth, Dream On Dreamer, That's The Way Love Goes, Don't Turn Around, Boom Shake The Room* and *She Don't Let Nobody*.

5.5 PITCH RECOGNITION

Subjects were given four categories from which they had to select an appropriate answer which matched the chorus being heard. The categories ranged from 'high to low', 'middle of the voice' and 'speechlike'. An additional answer 'I don't know' was added. The range used to indicate the 'high' category included the notes from G above middle C to E. The 'middle of the voice' range was from B below middle C to B above middle C. The range used to indicate the 'low' range included notes below middle C. The category 'speechlike' was indicated by the pitch range which centred around a note. There were five choruses which were classified as lying 'high', four choruses which were classified as lying around the 'middle of the voice' and one chorus which

was classified as being 'speechlike'.

There were two choruses which were classified as 'high' and included *100% Pure Love* and *Anniversary.* Seven choruses were classified as lying 'in the middle of the voice'. They were *You Mean The World, Moving On Up, Back And Forth, That's The Way Love Goes, Dream On Dreamer, She Don't Let Nobody* and *Don't Turn Around.* One chorus was classified as 'speechlike' and was the chorus *Boom Shake The Room.*

5.6 RESULTS - STANDARD 4

The radio chorus quiz was presented to standard 4 on the 2nd August. 31 subjects participated in the quiz of which 18 were boys and 13 were girls. The age ranged from 11 to 12 years with a mean age of 11 and 4 months. Sections A and E were presented in the first lesson while sections B, C and D were presented in the second lesson.

Subjects indicated that their favourite choruses were *Boom Shake The Room* which 55 percent liked, *You Mean The World* which 35 percent liked and two songs tying for third place *That's The Way Love Goes* and *Anniversary* which 10 percent liked.

The section which dealt with popular chorus recognition realized a score of 91 percent.

The style rap was very easily identifiable. Scores indicate that 81 percent of standard 4s recognized the style correctly. The second style which they recognized was the soul-like ballad *You Mean The World* which 61 percent identified correctly. There is a notable drop in style recognition after these two styles. Scores are low on the successive styles. Five of the choruses were in the style of rhythm and blues, but scores indicate that the style is not easily identifiable since subjects scored very low and sometimes not at all in identifying these choruses correctly.

Choruses in the style of rhythm and blues included: *Moving On Up* which 3 percent of subjects recognized correctly, *100% Pure Love* which 3 percent of subjects recognized correctly, *Back And Forth, That's The Way Love Goes* and *Don't Turn Around* which 0 percent of subjects recognized correctly. 35 percent of subjects recognized correctly the chorus in the style of reggae, *She Don't Let Nobody*.

The section which dealt with vocal categories indicates the following results. 20 percent of subjects recognized correctly the category 'one person' while 42 percent of subjects recognized correctly the category 'one person and a chorus'.

The section which dealt with pitch recognition gave the following results. For the 'high' range 87 percent of the subjects recognized it correctly while 19 percent of the subjects

recognized the 'low' range correctly. The range 'speechlike' was recognized by 3 percent of subjects correctly. The results for these choruses suggest that subjects are able to detect 'high' vocal pitch ranges most easily but the answers suggest that they are suspect. The ranges 'low' and 'speechlike' suggest that our subjects are not very discerning listeners in these ranges. However, the terms 'high', 'low' and 'speechlike' may be an anomaly to subjects and in all probability subjects do not associate this detail of analysis with pop music.

5.7 RESULTS - STANDARD 5

The radio chorus quiz was presented to standard 5 on the 4th and 5th of August. 30 subjects participated in the quiz of which 12 were boys and 18 were girls. The age ranged from 12 to 14 years with a mean age of 12 and 9 months. Sections A and E were presented in the first lesson while sections B, C and D were presented in the second lesson.

Subjects indicated that their three favourite choruses were *You Mean The World* which 20 percent liked. Two choruses tied for second place which were *100 % Pure Love* and *Boom Shake The Room* which 17 percent of subjects liked.

The section which dealt with popular chorus recognition realized a score of 100 correct. The rap style was easy identifiable by the standard 5s and scores indicate that 80 percent of subjects recognized it correctly. Their second successful style identification is the rhythm and blues chorus *Back And Forth* which 70 percent of subjects identified correctly. However, the remaining four choruses in the same style does not rate very high. The scores are as follows: *Moving On Up, 100% Pure Love* and *That's The Way Love Goes* which 0 percent of subjects recognized correctly. *Don't Turn Around* was recognized by 7 percent of subjects correctly. The chorus *She Don't Let Nobody* in the style of reggae was recognized by 10 percent of subjects correctly.

The section which dealt with vocal categories gave the following results. The category 'one person' was recognized correctly by 56 percent of subjects while the category 'one person and a chorus' was recognized correctly by 55 percent of subjects.

The section which dealt with pitch recognition gave the following results. 50 percent of the subjects recognized the 'high' range correctly while 30 percent of the subjects recognized the 'low' range correctly. Only 3 percent of subjects recognised the range 'speechlike' correctly.

5.8 DIFFERENCES

There is a notable difference in preference between the standard 5s' and 4s' listening habits. Standard 5s indicated that they were very familiar with popular music heard on radio since they recognized all choruses correctly. Standard 4s were 91 percent familiar with the choruses. Standard 5s also indicated that their favourite choruses were not necessarily those which were prescribed by radio. Their preferences vary. This suggests personal growth in developing a preference. Standard 4s seem to be easily swayed by what is heard and presented in the media, as their favourite chorus centres around one particular chorus, *Boom Shake The Room* which is more lively and simplistic.

A notable difference in style is evident between the favourite chorus of standard 5s and 4s. The standard 5s prefer the more soul-like ballad *You Mean The World* as opposed to *Boom Shake The Room*.

The section dealing with vocal categories seemed to be unfamiliar to standard 4s. Scores do no rate very high. The results indicate that work in this area needs to be done.

Pitch recognition poses a problem for both standards. Scores are low. It is apparent that subjects have not listened to, or have not sensitised to music requiring identification of the various pitch ranges. This category of criticism in popular music is

something which subjects had not realized could enter this genre.

An interesting factor to note is that in the style recognition section, subjects generally recognized the chorus in the style of rap easily whereas in the vocal categories section they could not very easily connect it as being 'speechlike'.

5.9 THE PARENTS AND FRIENDS

A quiz was given to subjects with the aim of ascertaining their fathers', mothers' and friends' chorus preference. The quiz consisted of the same ten choruses given to subjects. They had to indicate by placing a numerical number which ranked from 1 to 3 next to the three favourite choruses which they thought their father, mother and friends would prefer (cf. Appendix D).

Standard 4s indicated that their fathers prefer the choruses in the following order: *You Mean The World* which 68 percent of fathers liked; *She Don't Let Nobody* which 46 percent of fathers liked and *Moving On Up, 100% Pure Love* and *That's The Way Love Goes* which 41 percent of fathers liked. Standard 5s indicated that their fathers prefer the choruses in the following order: *You Mean The World* which 77 percent of fathers liked; *Dream On Dreamer* and *Anniversary* which 55 percent of fathers liked; and

100% Pure Love which 46 percent of fathers liked.[1]

Standard 4s indicated that their mothers prefer the choruses in the following order: *You Mean The World* which 82 percent of mothers liked; *That's The Way Love Goes* which 59 percent of mothers liked; and *Moving On Up* which 46 percent of mothers liked. Standard 5s indicated that their mothers prefer the choruses in the following order: *You Mean The World* which 82 percent of mothers liked; *Dream On Dreamer* which 59 percent of mothers liked; and *Moving On Up* which 50 percent of mothers liked.

Standard 4s indicated that their friends prefer the choruses in the following order: *Boom Shake The Room* which 68 percent of friends liked; *Back And Forth* which 64 percent of friends liked; and *You Mean The World* which 59 percent of friends liked. Standard 5s indicated that their friends prefer the choruses in the following order: *You Mean The World* which 73 percent of friends liked; *100% Pure Love* which 68 percent of friends liked; and *Dream On Dreamer* which 59 percent of friends liked.[2]

---

1. These statistics may suggest that fathers are protective towards their children entering puberty. This topic is best dealt with in the "Family Guidance" classes.
2. These statistics suggest that fathers, mothers and friends share a common feeling/notion i.e. "romance".

5.10 THE TITLE OF THE CHORUSES

The particular style of choruses presented obviously have qualities that appeal to adolescents. What makes the chorus so memorable and what significant meaning do these choruses have for these pre-adolescents?

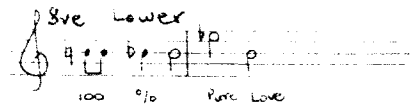
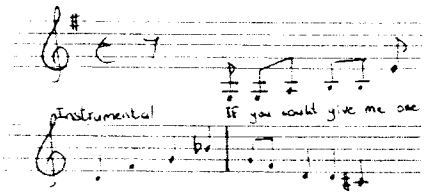
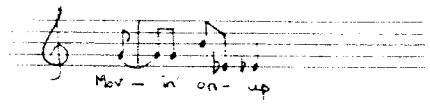
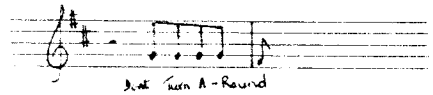
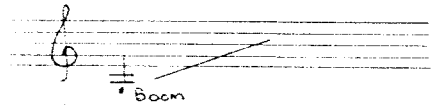
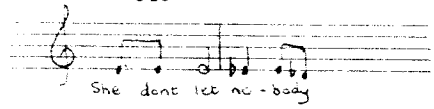
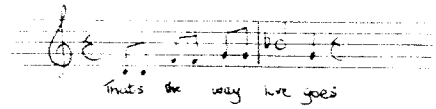
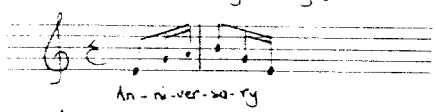
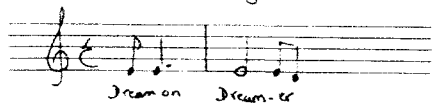
The study examines the emotive power of the title which appears in the chorus. Ira Gerswhin stated:

> a title,
> is vital,
> once you 've it'
> prove it
> (quoted in Davis 1989:19).

Davis (1989) states that the title is the name of the product which listeners ask for in the record stores. "If it's a forgettable one, not strongly and clearly placed in the lyric, or not repeated enough throughout the lyric, you may lose the sale" (1989:19). The success of the song depends on it being able to compete with noise or sounds in the environment.
In spite of having audio visual commodities available which help to promote the sale of records, CDs, Tvs, hi-fi's or walkmans, "the non-performing songwriter still must design a song for the radio", should incorporate a *hook* and "a memorable word combination that cuts through ringing telephones, crying babies and jet roar to grab the ears of your non-captive audience" (Davis 1989:19).

Therefore, it becomes apparent that the ten choruses played on RGH and which were presented to subjects have these qualities, i.e. that they are the products of successful marketing, as well as having a general emotional/musical appeal to a listenership of all ages.

TABLE 5.1 - The popularity of the Title

Title of chorus	Number of times title appears in the chorus	Hook
100% Pure Love	2	
You Mean The World	1	
Back And Forth	5	
Moving On Up	5	
Don't Turn Around	2	
Boom Shake The Room	3	
She Don't Let Nobody	8	
That's The Way Love Goes	3	
Anniversary	7	
Dream On Dreamer	3	

Most of the choruses are in binary time which, because of its simplistic nature, is appealing to adolescents. Afro-American traits are evident in these choruses. The choruses deal with heterosexual love. Two aspects of love are dealt with: the positive and the negative. On the positive side, choruses such as *She Don't Let Nobody, Boom Shake The Room, Anniversary,* and *That's The Way Love Goes,* express a desire for love-making or loyalty to a partner.

These aspects are emphasized by the heavy thudding of drums which suggests that the music has sexual connotations. The functional use of the drums is a far cry from the initial function of drumming when Africans were taken to America.

> The rhythmic accompaniment to song which as we have seen, is fundamental in African musical expression,was forced into various channels. The slave-owners found to their cost that drums which beat for dances could also call to revolt, as that it came about that in many parts of the New World the African types of hollow-log drums were suppressed, being supplanted by other percussion devices less susceptible of carrying messages and could thus be restricted to beating rhythms.
> (Herskovits 1941:138)

All choruses can be danced to. Some choruses suggest dancing with a partner - *You Mean The World, That's The Way Love Goes, Anniversary* and *Dream On Dreamer* while others suggest dancing without a partner - *Boom Shake The Room, Moving On Up* and *Don't Turn Around.*

Some choruses are community orientated since they make use of a pattern used in African music: call-and-response.

> Responsorially structured songs are numerous in Southern Africa and are to be found in the older and newer traditions of African music of all peoples of African Cultural origins.
> (Hansen 1992:2)

In America this pattern dates back to the time when Africans were brought to America as slaves. Levine holds that

> the call-and-response pattern which Negroes brought with them from Africa and which was reinforced by the relatively similar white practice of 'lining out' hymns-placed the individual in continual dialogue with his community, allowing him at one and the same time to preserve his voice as a distinct entity and to blend it with those of his fellows.
> (1977:109)

Choruses which have this pattern are *100% Pure Love, Back And Forth, Boom Shake The Room, She Don't Let Nobody, That's The Way Love Goes* and *Dream On Dreamer.*

Instrumentation used is typical of pop music in that it includes the use of drums, synthesizers, electric guitar and studio mixing. However, in the chorus *You Mean The World* a cymbal-like quality with orchestral backing is heard; the chorus *Back And Forth* employs a flute-like quality with orchestral backing and the chorus *Anniversary* employs a violin with orchestral backing.

5.11 SUMMARY

The results of the quiz suggest that the choice of music subjects are listening to is not in defiance of their parents, nor does the choice of music have broader connotations of protest. The analysis also suggests that a communal spirit is evident amongst parents, children and friends.

In conclusion it is clear that these pre-adolescents feel comfortable with this choice of music. According to a description on BBC radio,

> You get the beat, get the urge to dance: you know, chat a bird up and start dancing. Your feet are tapping and then your hands starts. It just builds up.
> (Quoted in Chambers 1986:15)

5.12 INTRODUCTION TO RAP

This quiz aims to analyze the structure of the rap song *Boom Shake The Room*. The rap quiz was given to pupils since they indicated that they recognized this style of music easily.

5.13 THE RAP QUIZZES

> Popular music, through its qualities as substitute imagery, may give some clue to direction and some sense of one's place in all this increasing change; it may even

> permit individuals and social groups indeed, whole strata of society, to create out of available materials their own personal worlds and distinct subcultures - new forms of community -within the existing social chaos. Rap music is but the latest cultural expression of this tendency. (Pratt 1990:31)

The *Grove Concise Dictionary of Music* describes rap "as a style of black American popular music consisting of improvised rhythmic accompaniment" (1988:613). Costello's and Wallace's (1990) definition of rap is described as that which has no melody besides canonized fragment progression.

5.14 RAP QUIZ - NUMBER 1

In September 1994 pupils were asked to answer questions about the rap song, *Boom Shake The Room*. These questions were aimed at analysing the song very simplistically, both musically and structurally. 21 standard 4s participated of which 14 were boys and 7 were girls while 21 standard 5s participated of which 8 were boys and 13 were girls. The words of the chorus were given in the quiz which consisted of ten questions. For the first 9 questions pupils had to circle the appropriate answer. In the tenth question pupils had to list two words which suggested the song was violence-orientated.

5.15 FORMAT OF QUIZ NUMBER 1

Subjects were asked questions about how often the chorus was repeated and had to state how many verses are in the song. They had to indicate whether there was a section which could be classified as either a chorus or a verse; whether the song centred around a male hero; whether the male hero wanted an answer to what he was saying; and whether the section which started with the words "Pump it up Prince" expressed excitement. They also had to indicate whether their parents would listen to the song and had to list the words which suggested violence in the song (cf. APPENDIX E).

5.16 ANSWERS TO QUIZ NUMBER 1

For question 1 subjects had to indicate that the chorus was repeated six times. In question 2 they had to state that there are three verses to the song. For question 3 they had to state that a chorus and a verse were evident. In question 4 they had to state that the song centred around a male hero. For question 5 they had to state that the male hero wanted an answer to what he was saying while in question 6 they had to state that the song was violence-orientated.

In question 7 they had to state which section started with the words "Pump it up Prince". For question 8 they had to indicate that the drum was the most prominent instrument.

5.17 RESULTS - STANDARD 4

	% Correct
Subjects who stated how often the chorus appeared.	43
Subjects who stated the number of verses.	67
Subjects who stated that a chorus and verse was evident.	52
Subjects who stated that the male hero wanted an answer to what he was saying.	48
Subjects who stated that the song was violence-orientated.	52
Subjects who stated that the section which started with the words "Pump it up Prince" suggests excitement.	90
Subjects who indicated that the drum was the most prominent instrument.	95

43 percent of subjects indicated that their parents would listen to the song and 86 percent of subjects encountered no problem in understanding the words.

5.18 RESULTS - STANDARD 5

	% Correct
Subjects who stated how often the chorus appeared.	5
Subjects who stated the number of verses.	57
Subjects who stated that a chorus and verse were evident.	81
Subjects who stated that the song centres around a male hero.	81
Subjects who stated that the male hero wanted an answer to what he was saying.	52
Subjects who stated that the song was violence-orientated.	76

Subjects who stated that the section which started with the words "Pump it up Prince" suggests excitement. 90

Subjects who indicated that the drum was the most prominent instrument. 100

100 percent of subjects indicated that their parents would listen to it and 76 percent of subjects encountered no problem in understanding the words.

Results of the quiz suggest that there is no significant difference in the analysis of musical structure and lyric content. It is evident for both standard 4s and 5s that the only significant difference in answers is that standard 4s and 5s score significantly low in recognizing how often the chorus was repeated and low scores are also evident in the question about whether the male hero wanted an answer to what he was saying.

While pupils indicated that they recognized the rap chorus easily, it must however be emphasized that rap music has not been overplayed in the music broadcast on RGH. The questions raised are: what is the attraction for pupils to this kind of music, does it have an encoded language and what significant musical features does it have?

5.19 RAP QUIZ - NUMBER 2

The researcher in January 1995 conducted a quiz in which 31 standard 5 pupils participated. She posed questions to ascertain

the social effect this form of music had on pupils and their friends. 10 questions relating to recognition and enjoyment of this style of music were asked. With regard to the social aspect, subjects were asked whether they sit by themselves or with friends when they listen to this style of music. Further questions posed were: whether subjects talk to their friends or lie on their bed while listening to the music playing; whether they prefer listening to it at home or at the club.

Questions regarding the physiological aspect were posed. Questions posed ascertained whether subjects sat and listened to the music and if they did sit and listen to it, whether they drummed their hands on something, tapped their feet, moved their body to it and moved their head back and forth. Further questions asked whether subjects danced to this style of music and, if they did, whether it was with one, two or more people. The question of whether dancing to this style of music was preferred at home or at a club and whether they danced to it without moving their feet (cf. APPENDIX F).

5.20 RESULTS OF QUIZ NUMBER 2

	% Attained
Subjects who liked this style of music.	100
Subjects who recognized this style of music as being rap.	100
Subjects who enjoyed listening to this style of music.	94
Subjects who sit by themselves when listening to this style of music.	48

Subjects who lie on their bed and listen to it. 52

Subjects who preferred listening to this style at the club. 38

Subjects who preferred listening to this style at home. 29

Subjects who drummed their hands on something. 58

Subjects who tapped their feet. 52

Subjects who moved their body to it. 77

Subjects who moved their head back and forth. 74

Subjects who danced to this style of music with more than one person. 52

Subjects who preferred either dancing to it at home or at the club. 50

Subjects who would not dance to it without moving their feet. 5 8

5.21 THE SOCIO-POLITICO ASPECTS OF THE QUIZ

In the two quizzes conducted by the researcher it becomes apparent that subjects enjoy this style of music and have no problem in recognizing it. Subjects in their recognition and like of rap, have become united socially and it becomes apparent that this style serves as an indicator of social behaviour. The lyrics and the emotive power of the song have a positive effect in that they have touched these pre-adolescents' emotions.

Pratt (1990) notes that in a survey which Daniel Yankelovich conducted between 1973 and 1981, Yankelovich observed that a number of Americans had a desire to seek mutual identification

with other people, based on close ethnic ties, shared interests, needs, age or values. This need to share in a communal spirit came about because of threatening and impersonal aspects of modern life.

Popular music is seen as a means of expressing social and political behaviour. Over the years it has been observed that different popular music embodied the needs and struggles of a community. Popular music has the ability to keep alive collective feelings of a community and the foundations of a new subculture. Popular forms of music have been evident in the USA since the time of slavery, the early black churches and currently in the urban ethnic neighbourhood.

This particular rap song is typical of male domination and is in keeping with Pratt's (1990) concern that the 1960s and post 1960s, music functioned to a great degree as a medium for males to establish an individual "authenticity". The results of the quiz also indicate that subjects' parents had no problem listening to it. This spirit of shared interest is an indicator that this style of music has become acceptable to a generation beyond both pre-adolescent or adolescent stages.

The researcher's quiz indicates that subjects' experiences are closely aligned with the findings of other research. These help to formulate opinions about rap music as being

> funklike which appropriates jazz's bass melodies hypnotic drive and 4/4 adrenaline, but narrows the wide range of 4/4 pulse patterns to the staccato'd 4/4 - cut that makes all great rock easy to move to. (Costello and Wallace (1990:82)

92 percent of subjects were able to detect this drive in their song with the words "Pump It Up Prince".

The second quiz indicates that rap is music which can be easily danced to. Costello and Wallace notes that it possesses a driving, danceable

> 4/4 cut-time 'krush groove', pyramidical rhythms - within rhythms structure that's derivative both of the finger-in-the air rhythm carpets of 70s disco and of funk's dance - renaissance rebellion against the anti-physical 4/4 time of jazz. (1990:82)

That it involves bodily movement is evident in that 77 percent of subjects moved to it and 74 percent of subjects moved their heads back and forth which is typical of 4/4 rhythm.

The researcher's findings indicate that 95 percent of subjects recognized that the drum was the most prominent instrument in the song. These findings are commensurate with Costello's and Wallace's definition that rap music "is built ... around a digitally synthesized drum-and backbeat" (1990:24).

5.22 THE SOUTH AFRICAN RAP CONNECTION

Morley (1992) notes that rap music in its earlier days was exuberant and upbeat. In its socially conscious forms rap was intended to uplift and was used to educate and build community solidarity. Hager (1984) notes that Caz, a famous rap lyricist, states that his ideas usually come from real experience. It is in this form that rap has entered the South African culture. The power of rap has become evident in the way it has been used during elections to help promote voter education on the radio.

The word rap has become a commodity. The store, Woolworths has recently marketed children's outerwear with the word "rap" written on it. Advertisements have been made in the style of rap. Among these advertisements are the "Kelloggs Rice Crispies" and the rap song used to control the population increase. Two newly formed radio stations: C Flat and Cape Community, have featured rap music as part of their music programmes. Radio C Flat in their religious programme *To Go To Jesus-Style* had a sermon delivered in the style of rap.

The radio station South African FM (SAfm) in the programme *The Poet Speaks* has recently featured a programme of rap poetry on Sunday the 9 July 1995. The South African rap group, *Prophets Of Da City* have used the style of rap to promote their message. This Cape Town based group elicited enthusiasm from overseas audiences in 1994. They combined hip hop, break-dancing,

turntable skills and rapping which moved English critics in praise of them. "Of particular significance is the single ***NEVER AGAIN***, a celebration of the end of apartheid that still retains the frustration and anger felt by those who suffered under such a burden for so long" (*Student Life* 1995:119).

The South African opera composer, Michael Williams (Director of opera at Capab), composed among many other works the opera *The Orphans of Qumbu* in 1993. It is an African opera which celebrates the need for reconciliation and hope in South Africa. The plot focuses on the recent history and current racial conflicts within the country. The opera was performed at 20 schools in the Western Cape and has become a national success.

This opera has "been instrumental in introducing young people to operas in African tradition, with African themes and African music" (*Southern Life Foundation*) (quoted in Williams 1995:vii).

An extract from the opera is quoted. Williams's performance instructions for this particular extract are: "The Orphans down their tools and complain to the audience. The rap is fast, furious and funky" (1995:114)

We're digging the holes
Why nobody knows
Just digging the holes
That's what we've been told
Digging the holes
From morning to night
Just digging the holes
It don't seem right
Digging the holes

Why nobody knows
Just digging, digging
Digging the holes
Just dig, dig, dig - dig, dig
We're digging the holes
Why nobody knows

What do we do but work all day?
Why nobody knows and there's no pay!
From morning to night
With a pick and a spade
No rest in sight
And without being paid -
We're digging, digging, digging,
These damn holes! [1]

5.23 THE DILEMMA OF THE MUSIC EDUCATOR

The New York times described rap music as

> a music in which 'the rhythmic scratching of records [by the DJ] is a ritualized mutilation of technology, and the spare, clattering beat propelling so many records bears an unmistakable resemblance to the sound of gunfire.
> (quoted in Costello and Wallace 1990:44)

Costello and Wallace (1990) defined rap music as being devoid of melody.

According to these definitions it becomes apparent that rap music poses structural, analytical and form problems. The educator is left wondering how the aesthetic aspect of music and the structure of music will ever be known to these children. The

---

1. The words suggest that this kind of music is associated with a socially disadvantaged group.

paramount question and concern is whether music educators will be able to develop their pupils into discerning listeners with finely tuned ears. The music educator faces a dilemma of compromising artistic standards, however temporarily, as no educational solution has been found to dilute interest in rap music. The music educator is also left wondering how to avoid discarding a rich and proven tradition that will aid in developing discerning listeners of music since the very nature of pop music is temporary, and that the pupils should be led to understand this limitation.

5.24. SUMMARY

From the two quizzes conducted, statistics between June 1994 and March 1995 have indicated that rap music is enjoyed by these Standard 4 and 5 subjects. However, through observation and by verbal commentary from the standard 4 and 5 classes, interest in rap music has waned since March 1995. Among reasons cited for the decline are: the words are inaudible, the melody is monotonous and the music is not 'beaty' enough. In spite of this decline from certain individuals it would seem that because of media coverage rap music is here to stay for a time.

CHAPTER 6 ANALYSIS OF FINDINGS CONTINUED

6.1 INTRODUCTION TO THE LYRIC QUIZ

The *Oxford Modern English Dictionary* defines the word "lyric" which is an adjective as "expressing the writer's emotions, usually briefly and in stanzas or recognized forms" (1993:637).

The song *You Mean The World* conforms to the above definition in that the lyricists Babyface, Reid and Simmons expressed their emotions in four stanzas. Each stanza varies in content and emotion.

6.2 THE LYRICS

> Pop songs celebrate not the articulate but the inarticulate, and the evaluation of pop singers depends not on words but on sounds - on the noises around the words.
> (Frith 1983a:35)
> (quoted in Middleton 1990:228)

This statement suggests that the lyrics of a song serve as a vehicle for expressing meaning which cannot be heard or conveyed articulately enough by conversation but through song. Storr (1992) notes that people who have an interest in classical music find it unsettling that they remember words and lyrics of popular songs more easily than the music which is more meaningful to them. Lang (1969) argues "that the words of a song inhabits, and that the musical signified may best be verbalized in meta-

language whose terms refer to the structure of that universe" (Quoted in Middleton 1990:228).[1] Frith (1988) holds that the words of a song are the sign of the voice, i.e. they depict the emotional needs of the present time.

The lyrics of *You Mean The World* has universal and timeless appeal. Its language is everyday language. The use of language goes back to an age before the pre-adolescent stage, i.e. it is a language to which the parents can relate.[2] The lyrics have succeeded in making everyday language intense and dynamic. Frith (1988:123) believes that "Pop love songs do not 'reflect' emotions, then, but give people the romantic terms in which to articulate and so experience their emotions."

---

1. The underlying meaning of words in a "love song" are basic to each generation. However, as time progresses, words take on a different significance i.e. they coincide with the era it serves and the vocabulary of the 'day' becomes meaningful.

2. It is not the aim in this dissertation to focus on the taste of the pupils' parents. The researcher suggests that the music pupils are listening to evokes the same feelings in them as in their parents. The question is posed whether the pupils are qualified to analyze their music along the lines of serious art-music which the pop songs purport to be.

6.3 INNATE QUALITIES OF THE SONG (EMOTIVE, LOVE)

The song has an emotive quality resulting in an atmosphere of intimacy. The singer is able to use the song as a vehicle for an intimate conversation with the individual listener. The success of the song hinges on the one-to-one conversation. It is also meaningful at a time when teenage boys and girls are becoming aware of their masculinity and femininity and by implication, of romantic ambitions and disappointments. They are conscious of the appeal of the opposite sex.

Mooney (1988) suggests that three types of pop songs exist: songs which describe happiness in love, frustration in love, and novelty songs with sex interest. He poses the question of whether these songs suffice to serve the emotional needs of the time? To answer his questions, romantic or love songs have always been part of every era. The need to love or be loved has always been a basic human need. Thus in this case a song such as *You Mean The World* has been part of every era's repertoire and this need to love or be loved is very prevalent still in the 1990s which reflects the belief and values of the society (cf. Frith 1988:107).

You Mean The World is a typical love song without being too obvious. Its language is poetic, but does not overtly portray the word "love" and avoids the trap of exposed lines i.e. it does

not spell out every intention. The lyrics relate a story of hope that searches for happiness. This type of narration is typical of love's drama sequence in the 1990s, as opposed to the sixties pop which stressed hedonism, movement, freedom and choice.

6.4 THE FORM OF THE SONG

The song is in verse and chorus form. This form has been around since the time of the American Civil War. It became popular with songs from that period being *Kingdom Coming* by Henry Clay Work and Dan D. Emmett's *Dixie*. Words were learnt easily by soldiers from songsters. The lyrics appeared in pocket edition form and the content ranged from army life and political life to romantic oldies, like *Oh Susanna*. The verse/chorus has the power of emotional rhetoric, i.e. it has the ability to arouse. Another song of note which uses the form is *After The Ball* by Charles K. Harris (1892). In former times a verse was a section of the song which set the stage and preceded the melody. However in contemporary songs the story is told in the verse, as is evident in *You Mean The World*.

6.5 THE QUIZ

Subjects were given a handout on the 24th October 1994 which contained *The Lyric Quiz*. The quiz consisted of 12 questions. The words of the entire song were printed on the same sheet. The words of the chorus appeared at the top of the sheet while the verses followed in sequential order. The words of the chorus were not printed at every interval it occurred after the verse. This method of printing just the words of the chorus was introduced as a means of making subjects analyse the structure in terms of chorus and verse (cf. APPENDICES G and H).

Only the chorus of the entire song was played. The reason for not playing the song was to make subjects think analytically instead of being influenced by what they were hearing. The entire quiz took 30 minutes to administer.

6.6 THE DESIGN OF THE QUIZ

The questions of the lyric quiz were based on a *Focusing Quiz* by Davis (1985) given to students as an exercise which would assist them to focus their ideas when writing a lyric. The Davis questionnaire was divided into 8 sections with twenty questions. Section 1 consisted of 4 questions which asked who was singing the song. Section 2 dealt with the singers' emotion or attitude towards the topic. In section 3, the lyricist focused on the

elements the lyricist wanted to particularize. Sections 4, 5 and 6 took into consideration the setting, time frame and song form. In section 8 the content of the song was summarized.

The researcher based her questionnaire on Davis's. Questions 1, 2 and 3 were based on Davis's section 1. Question 4 was based on section 2. In questions 5 and 6, Davis's section 5 was used while questions 7 and 8 were based on Davis's section 6 and question 12 on section 7. In the researcher's questionnaire questions 7 and 8 were introduced as a means of establishing a particular structure to the song, i.e. verse and chorus form. The concept of rhyming was introduced in question 9. This concept was introduced to make subjects conscious of the fact that a good lyric should rhyme. Subjects were asked in question 10 to list words which rhymed. The idea of ascertaining parents' interest in question 11 was introduced to see whether a relationship in listening interest existed between parents and their children. Question 12 ascertained whether pupils were conscious of a story-line and whether they understood the content.

The researcher's lyric quiz posed the following questions. Question 1 ascertained whether the song was sung by a male, female or chorus of males and females. In question 2 the researcher ascertained whether the singer was singing to a particular You or You in general. Question 3 ascertained whether the singer was thinking about the lyrics or talking to someone.

In question 4 the researcher posed whether the singer was pleading for something. In questions 5 and 6 the time sequence was taken into consideration and ascertained whether the action was currently taking place or was still to come.

Structural analysis was the aim of questions 7 and 8, which ascertained how many verses and choruses there were. The idea of poetic analysis was posed in questions 9 and 10 which ascertained whether there were any rhyming words. In question 11 the social aspect was brought into play by ascertaining whether parents of subjects would listen to the song. Question 12 was posed to ascertain whether subjects understood the content of the song. They had to summarize the underlying theme in one sentence.

6.7 RESULTS - STANDARD 4

22 Subjects participated in the exercise of which 15 were boys and 7 were girls.

	%
Subjects who indicated that a female was singing.	100
Subjects who indicated that the singer addressed a particular you..	86
Subjects who indicated that the singer was singing to someone.	86
Subjects who were pleading for something.	81

Subjects who indicated that the action was taking place in the present.	55
Subjects who indicated that the action was still to come.	73
Subjects who indicated correctly that the song had 4 verses.	64
Subjects who indicated that the chorus appeared 5 times.	27
Subjects who indicated that the words rhymed.	73
Subjects who indicated that their parents would listen to the song.	73
Subjects who indicated that the song was about someone pleading for love.	100

6.8 RESULTS - STANDARD 5

23 Subjects participated in the exercise of which 15 were boys and 8 were girls.

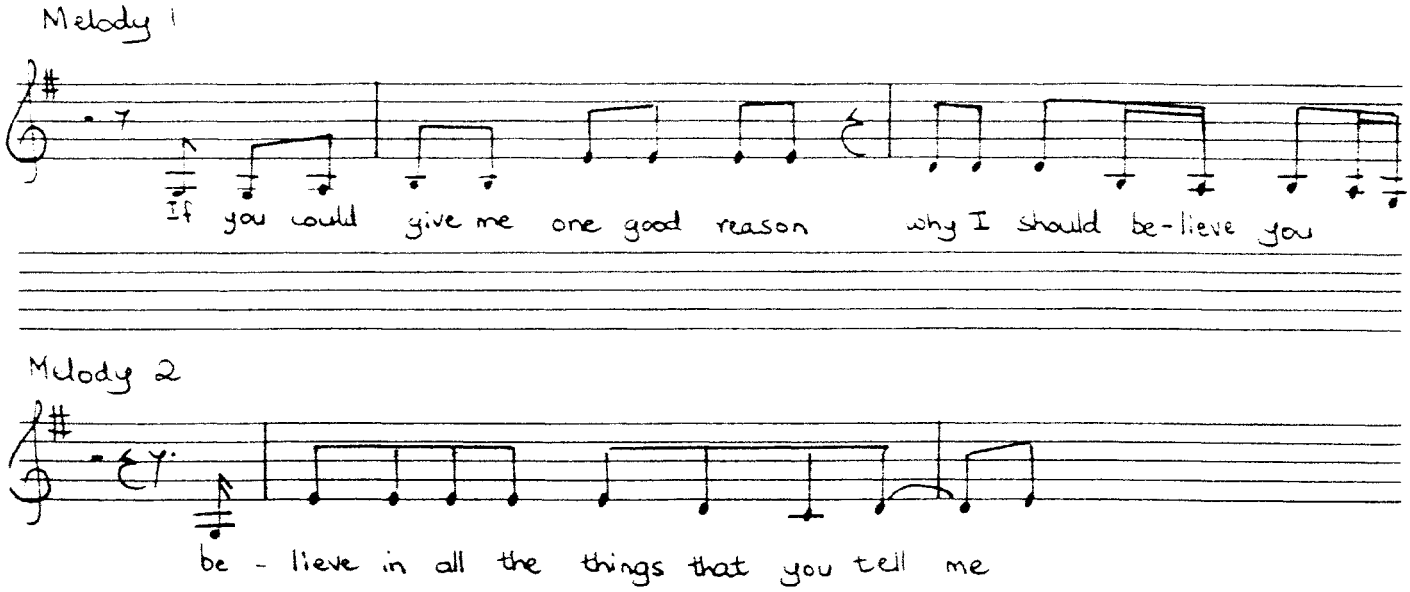
	%
Subjects who indicated that a female was singing.	100
Subjects who indicated that the singer addressed a particular you.	83
Subjects who indicated that the singer was singing to someone.	91
Subjects who indicated that the singer was pleading for something.	87

Subjects who indicated that the action was taking place now.	65
Subjects who indicated that the action was still to occur.	61
Subjects who indicated correctly that the song had 4 verses.	61
Subjects who indicated that the chorus appeared 5 times.	5
Subjects who indicated that the words rhymed.	61
Subjects who indicated that their parents would listen to the song.	74
Subjects who indicated that the song was about someone pleading for love.	100

Both standard groups score significantly for most questions. However, for both standard groups scores are less than significant in the area where subjects had to indicate how often the chorus appeared. This result may suggest that the repetitiveness of the chorus does not allow subjects to listen critically and analytically. They are most comfortable on hearing the chorus being repeated that they do not exert any effort to listen critically but listen for their enjoyment and pleasure. This type of listening as indicated by Storr (1992) is typical of the mnemonic power of music which is still prevalent in modern culture. In addition, the repetitive verse/chorus form lends itself to a sing-along chorus.

6.9 MELODY OF THE SONG

The melody is written in a warm G major key. The verse has basically two melodies.



These phrases are repeated again in lines of the verse. Melody 1 appears at points where the singer is not too sure of the person. There are many 'ifs' whereas in melody 2 there are lots of uncertainties.

The mezzo-soprano quality of the voice creates a very mellow atmosphere which puts the audience into their comfort zones. The time signature which is in 4/4 adds to the calmness and limited movement which the song requires on the dance floor. Simple instruments such as the synthesizer dominate, with minimal thudding coming from the drums.

6.10 SUMMARY

It becomes apparent that the lyrics have appeal for both pre-adolescents and adults although they may perhaps be understood differently. There is very little difference in taste between these two age groups. One might speculate that roles have become reversed: parents are re-living their early fantasies and pre-adolescents are wanting to be in the position their parents are in? On the other hand, the popularity of *You Mean The World* may be that the lyricists have a good grasp of appeal. As Barry Manilow states : "If there's anything I've learned over all these years, its that you've got to let the listener know when you've hit your chorus" (Davis 1985:43).

6.11 INTRODUCTION TO THE MUSICAL EXTRACT - JINGLES

The *Oxford Handy Dictionary* (1991) describes the word "advertisement", a noun, as that which makes generally or public known the merits of goods to encourage sales. It describes the word "jingle", a noun, as being repetitive of the same sounds in words in a short verse which is used in advertising. The words are imbued with alliteration and rhyme. Both words have a common denominator in that they are used to encourage sales to the public. However, the description of a jingle omits the accompaniment of music to words which promote sales.

6.12 THE PURPOSE OF THE JINGLES

Jingles are the backbone of a commercial radio station. They bring in revenue. People listen involuntarily to them. They are usually of short duration and precede or interrupt a programme. No programme on a commercial station can exist without a jingle. Because people are drawn automatically into listening to them, they have the capacity to make people react. They affect our physical state. We react to either liking or disliking them, thus affecting our pulse rates and blood pressure levels. They provoke certain behaviours in that listeners easily become enslaved to them. The advertiser imposes his belief upon our mind and privacy through the advertisement or jingle. The life-span of jingles can be short. As soon as the product is sold, the jingle is no longer heard and vice-versa. However, if it is very popular, the jingle is rearranged to coincide with (or to dictate) the musical taste, style and appeal of a changing society.

A successful jingle has a one-to-one appeal. The spoken voice is greater than the written word in that it reaches more people than the written word. Its appeal is far-reaching in that it addresses all categories of society because of the availability and portability of the radio.

The words in advertising are vital but are intentionally enhanced by the accompaniment of music. Although the subject-matter deals with everyday commodities, the addition of music gives it a status which sets it above mere speech.

In the researcher's observation of subjects, she noticed that when this exercise was given to them, they sang along with the jingles. The questions she posed are: were the jingles played so often that subjects could recall both tune and words automatically? And in spite of recalling them, did they genuinely dislike or like them?

On analysing jingles, they consist of two distinct components, music and words. The words have a mnemonic appeal; they evoke imagery; they are emotive; and are imbued with alliteration and rhyming words. Because of these properties, jingles have cognitive appeal which enables people to recall them easily whether they wish to or not. Booth remarks that the ability to recall jingles is a state which is closely aligned to the memory of proverb. A proverb, he holds,

> is what every slogan aspires to become, but to describe the condition fairly easily arrived at by song as proverb-like does not necessarily imply easy success for song in motivating sales.
> (1981:323)

If it is not the proverbial saying that entices people to purchase a product or help in the decision making to purchase a product, what is the dynamic behind the jingle? Is it the melody?

6.13 THE MELODY OF THE JINGLE

Since jingles are accompanied by music, one can deduce that the underlying success of a jingle must be the melody. The music of jingles has the capacity to communicate. It has popular appeal in that people regardless of age, creed or gender relate to them negatively or positively. It therefore has a social value. Booth notes that with the beginning of American radio in the 1920s, commercial advertisers were made conscious of citizens' persuasions.

> A speaking voice for advertisers was of such value, and the addition of a speaking image to facilitate the self projection of the consumer was such a grand bonus, that the commercial advertisers undertook and have sustained the sponsorship of the entire American broadcast culture.
> (1981:322)

The jingle evokes aural imagery which succeeds despite the lack of visuals. The melody is pleasant, or sometimes "ugly-pleasant" which appeals. It is singable, repetitive and has short melodic phrases which uses a limited vocal range. The words together with the melody do not require much imagination to visualise what is taking place. Often the content of a true jingle is not far removed from peoples' current situation, allowing them to identify with the jingle. All these aspects are of commercial value, manipulating and working on the psychological state of the person.

The musical success of a jingle can then be compared to popular song. Popular song consists of a "hook" which serves as a journey through the song for both listener and producer. A "hook" is a phrase that is sung repeatedly. It has a way of hooking itself onto the listener and thus the product is lodged with the listener. Hooks are short phrases of limited vocal range, but have a hypnotic effect which register with the listener negatively or positively.

The advertising hook aims not only to register a product in the mind of the buyer, but pulls him or her to the product. The important function of the hooked words are that they

> must rely on semantic reference of the hooked words back along the attached line, and this reference is in conflict with the self-reference that lodges the hook. (Booth 1981:324)

6.14 THE JINGLE QUIZ

The quiz was given to 22 standard 4 subjects and 23 standard 5 subjects on the 13th October 1994. This quiz consisted of 8 jingles lasting approximately two minutes in duration. The particular title for the quiz, *The Musical Extract Quiz*, was given to enable subjects to distinguish clearly between the semantic difference of the words "advertisement" and "jingle." This exercise was given to subjects in the hope of ascertaining how it could be used as a teaching tool, which could form part of the school music curriculum (cf. **APPENDIX I**).

The researcher devised a quiz which consisted of 7 questions. Eight jingles of two minutes' duration were played. Subjects were given pencils and a quiz sheet with instructions to circle the appropriate answer.

In question 1 subjects had to indicate whether the music just heard was either a jingle or an advertisement. Subjects in question 2 had to state whether the extracts were repetitive or non-repetitive by circling one of the 8 digits. For question 3 subjects were given a choice of 6 radio stations: Radio South Africa, Afrikaans Stereo, Good Hope Stereo, Radio Kfm, 5FM, and Metro. Subjects had to state which radio station broadcast the extracts just played. In question 4 subjects had to indicate which extracts promoted a particular radio station. For question 5 subjects had to indicate their favourite musical extract from the 8 played. In question 6 subjects had to indicate which extract of the eight was the most popular. Subjects in question 7 had to indicate whether this particular musical extract appealed to them.

6.15 THE ANSWERS

The first question indicated that the word "jingle" described the extracts just heard most correctly. In question 2, two of the jingles, numbers 3 and 8 were classified as repetitive while numbers 1, 2, 4, 5, 6 and 7 were classified as non-repetitive. The radio station which broadcast them was Radio Good Hope, which was also being promoted. Question 5 indicated a personal preference for the music just heard, while question 6 ascertained which extract was the most popular.

6.16 RESULTS - STANDARD 4

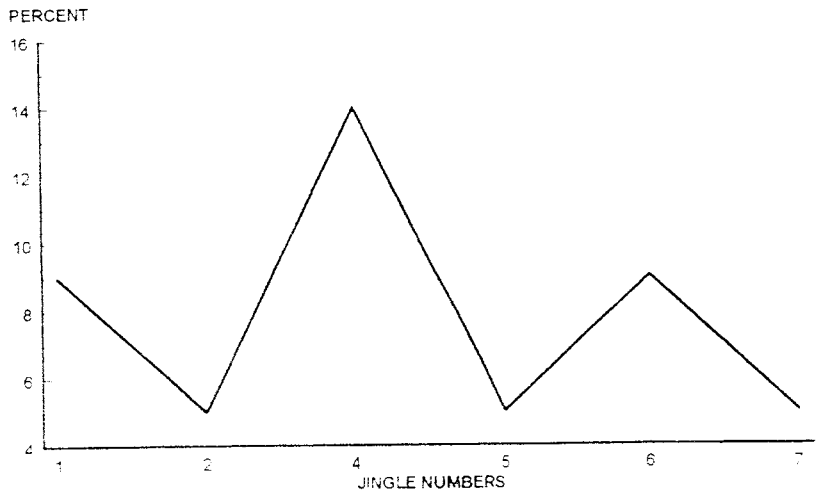
	%
Subjects who indicated that the extracts played were jingles.	27
Subjects who indicated that jingle number 3 was repetitive.	36
Subjects who indicated that jingle number 8 was repetitive.	36
Subjects who indicated that jingle number 1 was non-repetitive.	9
Subjects who indicated that jingle number 2 was non-repetitive.	5
Subjects who indicated that jingle number 4 was non-repetitive.	14
Subjects who indicated that jingle number 5 was non-repetitive.	5

Subjects who indicated that jingle number 6 was non-repetitive. 9

Subjects who indicated that jingle number 7 was non-repetitive. 5

Subjects who did not respond to the question on non-repetitive jingles. 45

NON-REPETITIVE JINGLES



Subjects who indicated that the jingles promoted Radio Good Hope. 2

Subjects who indicated that the jingles promoted a particular radio station. 91

Subjects who indicated that their favourite musical extract was number 4. 32

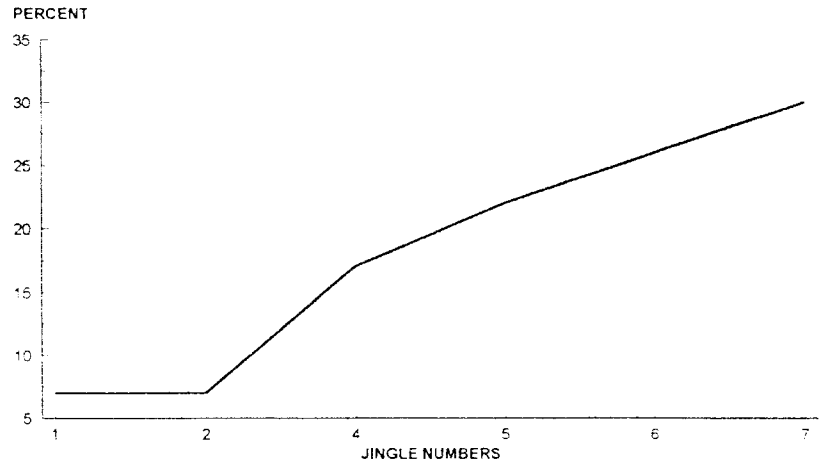
Subjects who indicated that the most popular extract was number 8. 23

Subjects who indicated that this particular style of musical extract appealed to them. 64

6.17 RESULTS - STANDARD 5

	%
Subjects who indicated that the extracts played were jingles.	22
Subjects who indicated that jingle number 3 was repetitive.	13
Subjects who indicated that jingle number 8 was repetitive.	13
Subjects who indicated that jingle number 1 was non-repetitive.	7
Subjects who indicated that jingle number 2 was non-repetitive.	7
Subjects who indicated that jingle number 4 was non-repetitive.	17
Subjects who indicated that jingle number 5 was non-repetitive.	22
Subjects who indicated that jingle number 6 was non-repetitive.	26
Subjects who indicated that jingle number 7 was non-repetitive.	30
Subjects who did not respond.	43

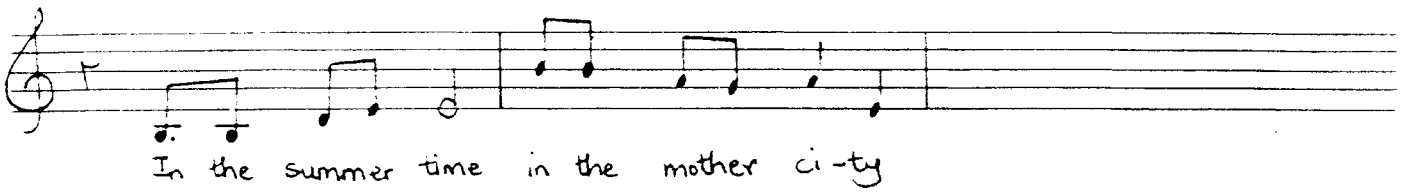
NON-REPETITIVE JINGLES



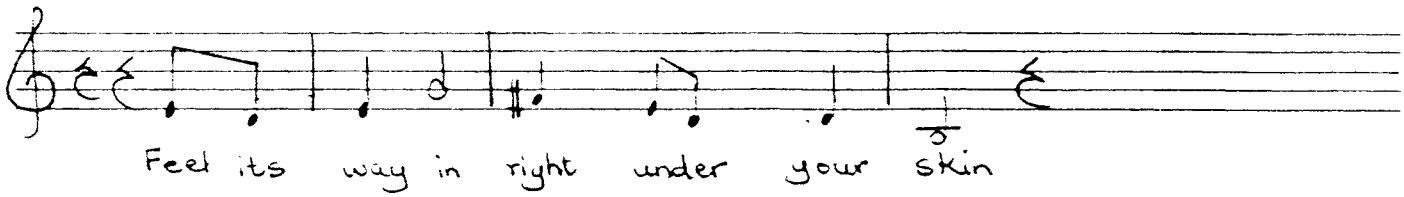
	%
Subjects who indicated that the jingles promoted Radio Good Hope.	100
Subjects who indicated that the jingles promoted a particular radio station.	83
Subjects who indicated that their favourite musical extract was jingle number 8.	17
Subjects who indicated that the most popular musical extract was jingle number 8.	26
Subjects who indicated that this particular musical extract appealed to them.	48

6.18 A MUSICAL ANALYSIS OF THE JINGLES

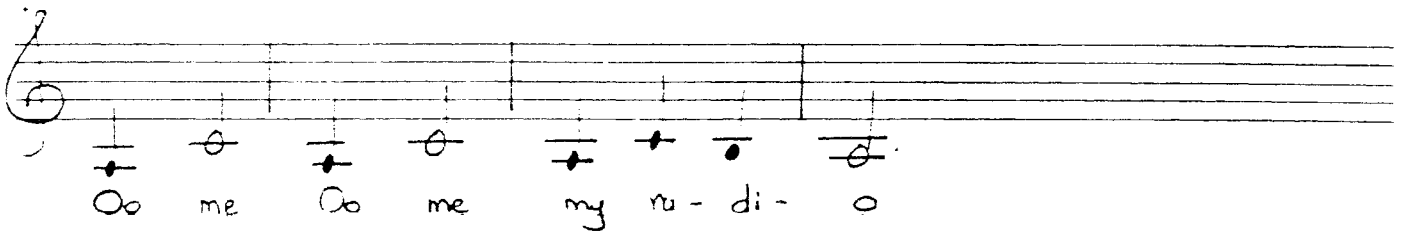
The first jingle's melodic phrase has an ascending passage which serves as a "call" passage which is answered by an "answer" in a descending passage. The words are imbued with imagery e.g. "mother" is answered by "summer" which evokes scenes of warmth. "Time" is contrasted with "city". It establishes a location (cf. APPENDIX J).



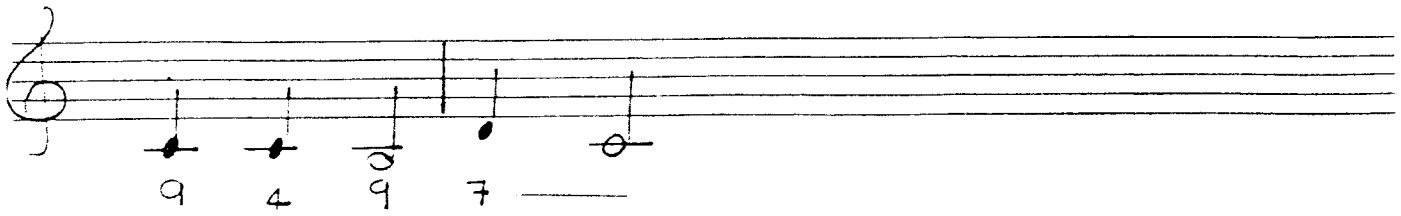
The second jingle is associative. It lodges itself into a definite spot e.g. "in" is connected to "skin". The melodic phrase starts with an ascending passage which is followed by a descending passage.



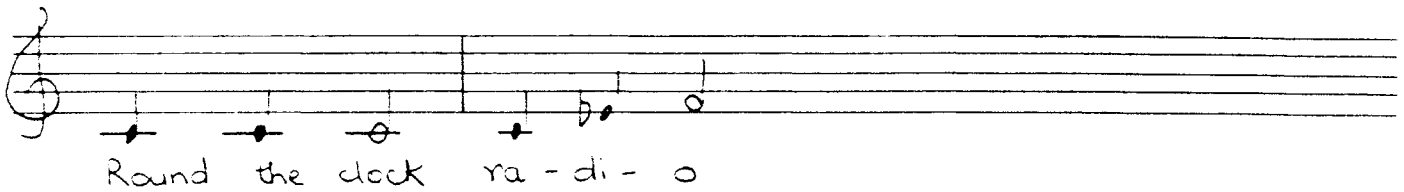
The third jingle evokes a one-to-one image. It uses the consonance sound "oo". The melodic phrase starts on the "oo" sound which rhymes with the end sound "radio".



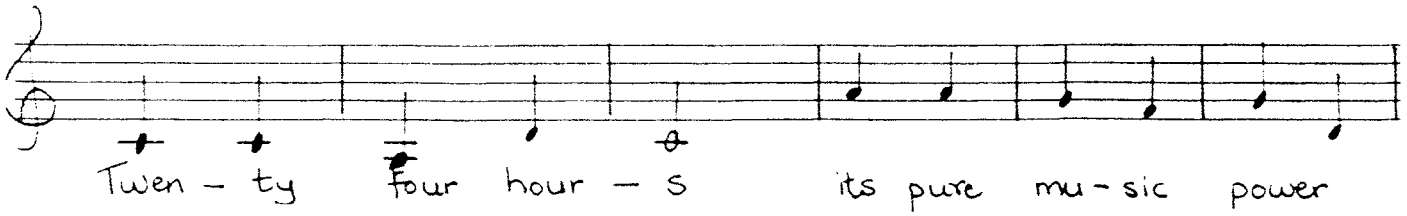
The fourth jingle uses the arabic numerals 9497. The melodic phrase gives no indication to where it is going. It can be deduced that these numerals evoke an association. The subject's task is to recall with which radio these numerals are associated.



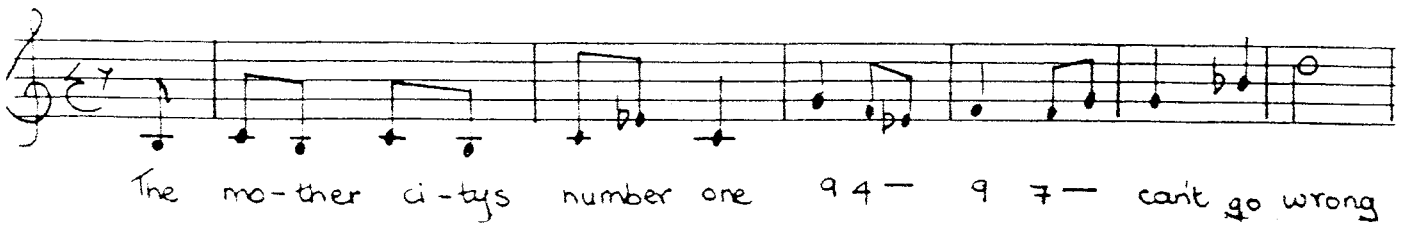
The fifth jingle gives no indication as to which radio station is being promoted. The idea of association is evident.



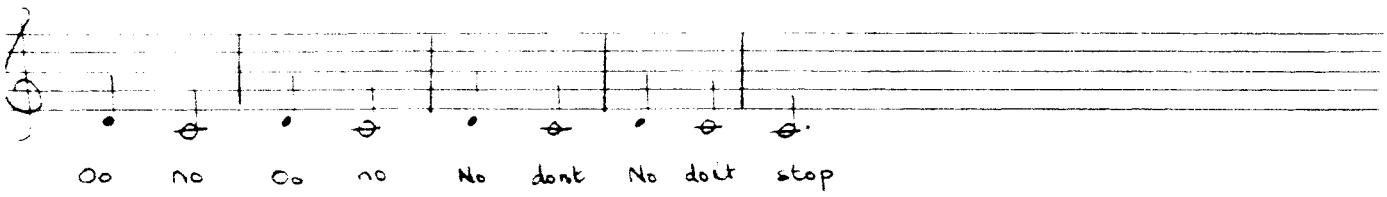
The sixth jingle's melodic phrase uses a call-and-response idea with male voices answered by females. There is no indication as to which radio station is being promoted. Subjects have to associate the words with a station that evokes this image.



The seventh jingle evokes an image. No mention is made of "place" and "radio station". These key words evoke an image of the radio station being promoted.



The eighth jingle has an underlying ostinato which is "speechlike". It is very playful and suggestive in mood and tone. Again no mention is made of the radio station being promoted.



6.19 SUMMARY

These results suggest that subjects are not listening discriminating despite the fact that these jingles are played repeatedly. In the recognition of non-repetitive jingles a difference can be seen occurs between standard 4s and 5s. The standard 4s' results imply that they had difficulty recognizing them. The graph is arch-shaped which suggests significant and non-significant answers. The standard 5s scored more significantly than the standard 4s for this question. The graph's shape ascends. Results suggest that standard 4's at 64

percent, take more easily to this type of musical style quiz than standard 5's at 48 percent of whom are not too enthusiastic. The results also suggest that subjects are not conversant with terminology such as "jingle" and "advertisement". In spite of having the meaning of the word "repeat" explained to them, they could not connect it to the adjectives "repetitive" and "non-repetitive".

The low scores for this question would suggest that both a language problem and perhaps a musical one exist. More musical examples would have to be given to reinforce the idea of melodic phrase. Results suggest that musical phrases from different musical styles can be given to reinforce the idea of repetitive and non-repetitive phrases.

The radio station Radio Good Hope (RGH) has succeeded well in promoting itself, since a significant number of subjects recognized the association. Subjects score low for jingle number 8 as being the most popular. The radio station succeeds in this endeavour in that its profile has been designed for the age groups 18 to 34. This jingle is very suggestive and the scores for standard 4s, 23 percent and standard 5s, 26 percent, suggest that subjects do not register with the mood of the jingle as yet.

The positive results of the exercise suggest that: despite the mnemonic power of the music, our subjects are passive listeners; the jingles serve as background music; a language problem

exists; and music educators can benefit in that an analysis of repetitive and non-repetitive music can be introduced. This exercise also ties in with studies conducted by Meyers (1927) who recognized that the associative response of listeners was characterized by non-musical associative thoughts which the music suggested. Gatewood (1927) recognized that listening to music for pleasure which RGH promotes was associated with "associational and imaginal" listening behaviour.

CHAPTER 7 SUMMARY CHAPTER

7.1 INTRODUCTION

This chapter concludes the investigation on *Pre-Adolescent Music Listening Behaviours on the Cape Flats.* The findings are presented and discussed in relation to the quizzes, music educator and current popular music broadcast on radio as a teaching aid. Recommendations for further research are proposed.

7.2 FINDINGS

7.2.1 Major Finding

Results from the survey indicate that pre-adolescent pupils are listening to music not designed or intended for their age group: Radio Good Hope (RGH) is designed for the age group 18-34.

7.2.2 Minor Findings

(1) A communal spirit exists in that friends and parents listen to the same choice of music as the pupils.

(2) Pupils, at this particular stage of their development are easily influenced by their peers. The fact that the researcher has used current popular musical styles as a medium for class music instruction, suggests that the educator can utilise the media to overcome pupil resistance to class music. This suggests additionally that peer pressures and influences can be manipulated by the sensitive educator. This could at least modify Pera's

(1965) finding, which was that peer group influence and in particular those of class leaders, was completely dominant at seventh-grade (standard 5) level.

(3) The researcher also established that pupils were listening to music purely for entertainment. This finding is commensurate with Hanslick (1854) and Stravinsky (1974) that listening for emotional or "feelingful" response is not representative of true listening behaviour in this age-group.

The researcher further suggests that this particular finding parallels Ortmann's (1927) where he noted that "sensory" type exists as a category. This category of listener reacts primarily to the raw materials or generalized tonal rhythmic stimulus of the music. Pupils in standard 4 and 5 in her current survey reacted very positively and physically to the strong rhythmic elements of the rap music, *Boom Shake The Room.* She notes that 77 percent of pupils moved their body and 74 percent of pupils moved their heads back and forth while listening to the music.

7.3 THE QUIZZES

Pupils generally enjoyed the researcher's quizzes as a medium of class music instruction. They appreciated the fact that current popular musical styles were used in these quizzes. They recognized the source; could relate to it; could share the choice

of music with their peers; and also share the choice of music with their parents.[1]

7.4 RESEARCHER AND MUSIC EDUCATOR

The introduction of current popular music was a surprise to most pupils because it was introduced by the researcher who has an art-music background. The use of popular musical styles as a medium of instruction has awakened an awareness that there is more to music than just passive listening. The questions posed in the quizzes have awakened an awareness that conceptual and structual skills exist.

The pupils, because they realized that the music of their choice was used as a medium of instruction, gave positive responses and participated in a relaxed and enjoyable manner. This finding confirms Prantle's (1977), who found that exposure to music heightened verbalization responses.

---

1. The choice of music was that which was broadcast on RGH. This particular radio station forged deeper links in that their parents grew up listening to this station. Thus a tradition was maintained.

7.5 TEACHING VENUE

The use of recorded music as a medium of instruction was stimulating and successful. The venue, which was an ordinary school classroom proved that success can be achieved in a school situation.

7.6 GENERAL SUMMARY

The researcher and educator met with significant success. This finding confirms Dorrow's (1979) and Alpert's (1980) who found that "respected" adults i.e. teachers, because of their high-approval role, had more influence in changing attitudes of pupils towards classical music than did their peers.

7.7 CONCLUSION

The results of the investigation suggest that if pupils' listening interests and opinions are taken into consideration, they respond positively to class music instruction, especially when music broadcast on radio is used. However, insufficient data exist to conclude whether active listening patterns and aural skills have been developed. Future research is needed to indicate whether pupils who have worked from current popular music styles can be brought to appreciate classical music to a significant degree. However, it appears now that an awareness has been instilled to listen to music beyond their choice.

7.8 RECOMMENDATIONS FOR FUTURE RESEARCH

(1) That the questionnaire be administered in different provinces with some modification responding to radio listenership.

(2) That the questionnaire be administered to another age group, preferably older pupils.

(3) That the quizzes be administered to another age group, preferably older pupils.

(4) That the current musical styles broadcast on radio be used more broadly to introduce older musical styles.

7.9 SUMMARY

This chapter concludes the investigation on *Pre-Adolescent Music Listening Behaviours on the Cape Flats*. The major and minor findings are discussed in relation to the research, a conclusion is drawn and recommendations for future research are proposed.

BIBLIOGRAPHY

Abeles, H.F., Hoffer, C.R., Klotman, R.H. (1984) *Foundations of Music Education. New York*: Schirmer Books.

Abrahams, Randall. (1994/5) Interview, 18 May, 07 June, 29 June, 30 June, 13 March.

Addison, Richard. (1990) "Parents' Views on their Children's Musical Education in the Primary School: A Survey". Article in: *British Journal of Music Education,* (Cambridge) vol. no. 7, 2, p. 133-141.

AMPS (1992) *All Media and Products Survey,* (Johannesburg) vol. 5.

AR Annual Report. (1959) *South African Broadcasting Corportion* (Johannesburg) Successive volumes in 1965, 1966, 1967, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993.

Argus. (1995) "Dream up the party of your life and win". Article in: *Argus* (Cape Town), April 28, p 12.

Baldridge, William R. (1984) "A Systematic Investigation of Listening Activities in the Elementary General Music Classroom". Article in: *Journal of Research in Music Education,* (Reston, VA) 32/2 p. 79-93.

Bower, James. (1995) "DIY Kit to beat drug menace". Article in: *Sunday Times,* (Johannesburg) 30 December p.1.

Burrows, David. (1990) *Sound, Speech, and Music.* Amherst: University of Massachuetts Press.

Bell, Judith. (1987) *Doing your research project.* Bristol: J. W. Arrowsmith Ltd.

Bérard, Guy. (1993) *Hearing equals behavior.* Connecticut: Keats Publishing Inc.

Berland, Jody. (1990) "Radio Space and industrial time: music formats, logical narratives and technological mediation". Article in: *Popular Music*, (New York) 9/2, p. 179-192.

Blacking, John. (1981) "Making artistic popular music: the goal of true folk". Article in: *Popular Music*, (New York) 1, p. 9-14.

Cape Broadcasting. (1995) "Mermaid Lisa Brings Hope to Children". *Cape Grapevine*, (Sea Point), April/May.

Capel, David and Dawson, Jeremy. (1994) "'Payola' probe launched": Article in: *Sunday Times* (Cape Metro) (Johannesburg), 10 July, p.7.

Cape Times. (1994) "Radio: medium of the future set to play an important role in a changing society", (Cape Town) 13 July, p. 7.

_____(1994) "Radio the biggest medium in South Africa", (Cape Town) 12 July, p. 5.

Chambers, I. (1985) *Urban Rhythms: Pop Music and Popular Culture.* London: Macmillan.

Cook, Nicholas. (1990) *Music, Imagination and Culture.* Oxford: Clarendon Press.

Copland, Aaron. (1952) *Music and Imagination.* New York: The New American Library of World Literature.

Copland, Aaron. (1957) *What to listen for in music.* New York: McGraw-Hill Book Company, Inc.

Costello, Mark and Wallace, David Foster. (1990) *Signifying Rappers: Rap and Race in the Urban Present.* New York: Ecco Press.

Crous, Arnold. (1995) Interview, 15 December.

Davis, Sheila. (1985) *The Craft of Lyric Writing. Cincinnati: Writer's Digest Books.*

Dawson, Jeremy. (1994) "Battle of airwaves for South African music", Article in: *Sunday Times* (Cape Metro) (Johannesburg), 10 July, p. 7.

_____ (1995) "SABC to sell Kfm and 5 other stations",Article in: *Sunday Times* (Johannesburg), 6 August, p.1.

De Kock, Nico. (1994) Interview, 30 June.

Department of Internal Affairs (Coloured Affairs). (1982) *Education Bulletin* (Cape Town) Printer: Galvin and Sales (Pty) Ltd.

Devenish, Marc. (1995) "Specialised: Where radio of tomorrow is going", Article in: *Argus* (Tonight) (Cape Town), 22 May p. 4.

Dunbar-Hall, P. (1993) "Designing a Teaching Model for Popular Music". Article in: *International Journal of Music Education* (Netherlands), vol. 21, p. 16-24.

Evans, Martyn. (1990) *Listening to Music.* London: Macmillan.

Frith, Simon. (1988) *Music For Pleasure: Essays in the Sociology of Pop.* Cambridge: Polity Press.

Fowler, F.G. (1991) and H.W. *The Oxford Handy* Dictionary. London: The Bath Press.

Gibson, P., Norris P. (1992) Alcock, P. *Music the Rock-Classic Connection.* Cape Town: Oxford University Press.

Green, Lucy. (1990) *Music on Deaf Ears: Musical Meaning, Ideology and Education.* Manchester: University Press.

Hager, Steven. (1984) *Hip Hip: The illustrated history of break dancing, rap music, and graffiti.* New York: St Martin's Press.

Hansen, D. (1981) Compilation of Lecture Notes,1992 based on *The Music of the Xhosa-speaking People*, vol. 1 and 2, PhD thesis, University of Witwatersrand.

Herskovits, M.J. (1941) *Myth of the Negro Past*. New York: Harper.

Haack, Paul, A.(1980) "The Behavior of Music Listeners " Article in: Hodges, D.A. (ed)(1980). *Handbook of Music Psychology*. Lawrence: National Association for Music Therapy.

Hamm, Charles. (1991) "The constant companion of man: Separate Development, Radio Bantu and music". Article in: *Popular Music* (New York), 10/2 p. 147-173.

_____ (1991) "The fourth audience". Article in: *Popular Music* (New York), 10/2 p. 123-141.

Kierman, Sean. (1986) *"Vers L'Ecoute Humaine": Tomatis's Theories on Audio-Psycho-Phonology*. Magister Artium Degree, University of Port Elizabeth.

Kwami, Robert. (1993) "Music Education in Britain and the School Curriculum: A Point of View". Article in: *International Journal of Music Education* (Nedlands), volume 19, p. 25-38.

Kivy, Peter. (1990) *Music Alone*. Ithaca: Cornell University Press.

Leedy, Paul D. (1993) *Practical Research*. 5th ed. New York: Macmillan Publishing Company.

Levine, Lawrence W. (1977) *Black Culture and Black Consciousness*. New York: Oxford University Press.

Loots, Ansie. (1993) "Musical Learning from Subcultures". Article in: *Musical Learning and Learning Musically.* Proceedings of the Fifth Southern African Music Educators' Congress, ed. Loftus Heunis, SAMES, (Orange Free State), p. 43-49.

Le Roux, Annette. (1994/5) "Music Education in a Multicultural Society". Article in: *The South African Music Teacher* (Walmer), vol. 125, p. 29,30,39, vol. 126, p. 13-14.

Louw, Joan. (1995) "Gillman's Gimmick a great success". Article in: *Weekend Argus* (Cape Town), April 8, p. 12.

Lowery, H. (1952) *The Background of Music.* New York: The Mayflower Press.

Middleton, Richard. (1990) *Studying Popular Music.* Ballmoor: Open University Press.

Middleton, Richard. (1993) "Popular music analysis and musicology: bridging the gap". Article in: *Popular Music* (New York), 12/2, p. 177-189.

Morley, Jefferson. (1992) "Rap Music as American History". Article in: Stanley, Lawrence A. (ed) (1992). *Rap the Lyrics.* Harmondsworth, Middlesex:Penguin Group, pp xv-xxxi.

Music Educators National Conference (MENC). (1992) "Student Response Questionnaire (General Music Instruction: Grades 4-8)". *School Music Program Evaluation.* (Reston VA).

Menuhin, Yehudi. (1979) *The Music of Man.* London: Methuen Publications.

Negus, Keith. (1993) "Plugging and programming: pop radio and record promotion in Britain and the United States". Article in: *Popular Music*(New York), 12/1, p.57-67.

Petersen, Hennie. (1995) Interview, 09 September.

Plummeridge, Charles. (1991) *Music Education in Theory and Practice.* London: The Falmer Press.

Prato, Paolo. (1984) "Music in the streets: the example of Washington Square Park in New York City". Article in: *Popular Music* (New York) p. 151-163.

Pratt, Ray. (1990) *Rhythm and Resistance: Explorations in the Political Uses of Popular Music.* New York: Prager Books.

Radocy, E.R. and Boyle, J.D. (1979). *Psychological Foundations of Musical Behaviour.* Springfield: Charles C. Thomas Publishers.

Rai, Marcelle. (1993) *A diachronic and synchronic study focusing on pitch perception.* Unpublished B. Mus (Hons) thesis, University of Cape Town.

Rösing, Helmut. (1984) "Listening behaviour and musical preference in the age of 'transmitted music'". *Article* in: *Popular Music* (New York), 4, p. 119-149.

Sapa-Reuter. (1994) "Music soothes stressed surgeons". *Argus*(Cape Town), September, 27, p 5.

Sadie, Stanley (ed). (1988) *The Grove Concise Dictionary of Music.* London: Macmillan Press.

Schafer, R. Murray. (1974) *The Tuning of the World.* New York: Knopf.

Schuker, Roy and Pickering, Michael. (1994) "Kiwi rock: popular music and cultural identity in New Zealand". *Article in: Popular Music* (New York), 13/3, p. 261-277.

Schuter-Dyson and and Gabriel. (1981) *The Psychology of Music Ability.* Second Edition. London: Cambridge University Press.

Silberman, Alphons. (1963) *The Sociology of Rock.* London: Butler and Tanner Ltd.

Sessions, Roger. (1965) *The Musical Experience of Composer, Performer, Listener.* New York: Atheneum.

Small, Christopher. (1977) *Music - Society - Education.* New York: Schirmer Books.

Spence, Keith (ed). (1981) *How Music Works.* London: Macmillan Publishing Co., Inc.

Stemmet, Johann. (1995) Interview, 14 August.

Storr, Anthony. (1992) *Music and the Mind.* London: Hartnollss Ltd.

Suzuki, S. (1975) *Nurtured by Love: a new approach to education:* New York: Exposition Press.

Swannell, Julia (ed). (1993) *The Oxford Modern English Dictionary.* New York: Oxford University Press.

Tagg, Philip. (1994) "From refrain to rave: the decline of figure and the rise of ground". Article in: *Popular Music* (New York), 13/2, p. 209-222.

Tomaselli, John and Muller R. (1989) *Currents of Power: State Broadcasting in South Africa.* Bellville, Cape: Anthropos.

Toop, David. (1984) *The rap attack: African Jive to New York Hip Hop.* London: Photobooks Limited.

Venter, Chris. (1988/89) "Toetsing en remediëring van 'n swak Toonhoogtesin by Sommige Musiekstudente". Article in: *South African Journal of Musicology* (Pretoria), 8/9, p. 53-63.

Viljoen, Hendrik. (1992) "Report of the Task Group on Broadcasting in South Africa". Government Publishers (Cape Town) (G 68 E2).

Visser, Nicholas. (1993) *Handbook for Writers of Essays and Theses,* 2nd Edition. Cape Town: Maskew Miller, Longman (Pty) Ltd.

Wallis, Roger and Malm, Krister. (1984) "Patterns of Change". Article in: Frith, S. and Goodwin A. (ed) (1990). *On Record, Rock, Pop and the Written Word*. New York:Pantheon Books.

West, Norman. (1995) "Forum to promote coloured interests". Article in: *Sunday Times (Johannesburg)*, July 30 p.2.

Western Cape Education Department. (1995) *Interim Syllabus*, (Cape Town) Government Publishers.

Whaler. (1995) "Reviews - Music". Article in: *Student Life (Claremont)*, 2/1, p 119.

Williams, Michael. (1995) *The Orphans of Qumbu and other South African operas for young people*. Isando: Heinemann Publishers (Pty) Ltd.

Woodward, Sheila C. (1992) *The transmission of music into the human uterus and the response to music of the human fetus and neonate*. PhD. thesis, University of Cape Town.

APPENDIX A

THE QUESTIONNAIRE

SCHOOL / INSTITUTION
SURBURB

Circle the appropriate answer for both SECTIONS A and B.

SECTION A

1. Name.
2. Age.
3. Standard.
4. Sex.
5. Religion. Christian/Muslim/Jewish/Non-Practising.
6. Father's Occupation.
7. Mother's Occupation.
8. Number of family members in the house. Grandpa/Grandma/Daddy/Mommy/ Brother(s)/Sister(s)/Other.
9. Number of musical instruments in the home.

SECTION B

1.	Do you play a musical instrument?	Yes/No.
2.	Name the musical instrument.	_____
3.	Where do you receive musical instruction?	At School/ Out of school.
4.	Who in the family plays a musical instrument?	Grandpa/Grandma/Daddy/Mommy/ Brother(s)/Sister(s)/Other.
5.	Indicate which instrument.	Casiotone/Piano/Recorder/ Guitar/Violin/Organ/Drums/ Woodwind/Brass/Other.
6.	Do you sing in a choir?	Yes/No. At Church/Other.
7.	Do any instruments accompany your worship?	Casiotone/Piano/Recorder/ Guitar/Violin/Organ/Drums/ Woodwind/Brass/Other/

Indicate your answer with a tick
for Sections C and D.

SECTION C

	Yes	Somewhat	Don't Know	No
1. I enjoy listening to music with a beat.				
2. I enjoy listening to music with a tune.				
3. I enjoy listening to music which has words.				
4. I enjoy listening to music which has no words.				
5. I enjoy listening to music because of what I learnt in music class.				
6. I hear more interesting things when I listen to music because of what I learnt in music class.				
7. Styles of music:				
(a) I listen to Pop,				
(b) I listen to Country and Western,				
(c) I listen to Rock,				
(d) I listen to Jazz,				
(e) I listen to Classical-Orchestral,				
(f) I listen to Bands,				
(g) I listen to Musicals,				
(h) I listen to Ballet,				
(i) I listen to Opera.				

SECTION D

1. I listen to music when I'm alone.				
2. I listen to music when I'm with friend(s).				
3. I listen to music when I'm feeling good.				
4. I listen to music when I,m sad.				
5. I listen to music when I study.				
6. I listen to music on my portable CD player.				
7. I listen to music on my walkman.				
8. When I listen to music I make movements.				
9. When I listen to music I make movements.				
10. When I listen to music I sit still.				
11. RADIO				
(a) I listen to Radio SA.				
(b) I listen to Afrikaans Stereo.				
(c) I listen to Radio Good Hope Stereo.				
(d) I listen to Radio Kfm.				
(e) I listen to 5 FM.				
(f) I listen to Radio Lotus.				
(g) I listen to Metro.				
12. TV				
(a) I listen to and view TV 1.				
(b) I listen to and view CCV.				
(c) I listen to and view NNTV.				
(d) I listen to and view M-Net.				

SECTION E

Circle the appropriate answer for Sections E and F.

1. Is the melody you have just heard loud or soft?
2. Is the melody you have just heard high or low?
3. Is the melody you have just heard fast or slow?
4. Is the melody you have just heard happy or sad?

SECTION F

1. Is the instrument you have just heard a Piano/Violin(s)/Guitar.

APPENDIX B

ANALYSIS OF QUESTIONNAIRE

SECTION A

The subjects who have participated in the questionnaire are in the age range between 10 and 15 with a mean age of 12 years 2 months. The standards represented in the sample range from 3 to 5.

TABLE 1 - School Standards

Standard	3	4	5
Number of Subjects	4	94	98

The sexes who responded to the questionnaire were represented as follows : 107 (51.94%) boys and 98 (47.57%) girls.

Of a sample of 206 subjects, 200 (97.08%) subjects responded to the question on religion which was categorized into four categories of belief. 6 (2.91%) subjects did not respond.

TABLE 2 - Religion

Belief	%	Number of subjects responding
Christian	75	150
Muslim (Hindu)	19	38
Jewish	2	4
Non-Practising	4	8
	T O T A L	200

The father's and mother's occupation was classified into four categories. The sample consisted of 206 subjects.

Parent	Profes-sional	Skilled	Semi-Skilled	Unskilled	Number Responding	%
Father	33	68	11	55	167	81.06
Mother	43	38	12	86	179	86.89

TABLE 3 - Number of grandparents and parents present and absent.

	Grandfather	Grandmother	Father	Mother
Present	18	45	151	182
Absent	188	161	55	24

Most subjects reported that they had brothers and sisters living at home, with brothers totalling 138 and sisters totalling 129. 33 subjects reported that other members of the family formed part of the household. These members included cousins, step-fathers and stepmothers.

Out of a sample of 206 subjects, 97 (47.08%) reported that they possess a musical instrument.

SECTION B

Out of a sample of 193 subjects, 59 (30.56%) reported that they play an instrument.

TABLE 4 - Instruments played by subjects

INSTRUMENT	NUMBER OF SUBJECTS
Casio	3
Piano	19
Recorder	13
Guitar	9
Organ	2
Drums	2
Woodwind	7
Brass	1
Other	3
T O T A L	59

Woodwind instruments played are the clarinet, flute and saxophone. The brass instrument played is the trumpet. A sample subject, from Nyanga, reported playing the panflute.

TABLE 5 - Instruments played by geographical area [1]

Area	C	P	R	G	O	D	W/W	B	OT	Total	%	No. Responding
Lansdowne		2	1	2			1		1	7	14	49
Nyanga		2	3	1	2	1			1	10	24	43
Mitchell's Plain		2	3	2		1				8	16	49
Rondebosch	3	13	6	4			6	1	1	34	65	52
Total	3	19	13	9	2	2	7	1	3	59		193

The schools in Lansdowne and Rondebosch offer instrumental tuition as an extra-curricular subject. This activity enables subjects to have access to this facility more easily than the two schools that are situated in Nyanga and Mitchell's Plain. Of note, is that Nyanga has the second highest figure among the four school that have subjects learning an instrument out of school but still in the western tradition.

The data reveals that 51 subjects are playing one instrument. 6 subjects are playing two instruments with the following combinations:
guitar and clarinet, saxophone and recorder, piano and flute, piano and guitar, piano and saxophone and piano and recorder.
2 subjects are playing three instruments with the following combinations: piano, recorder, organ and piano, recorder and clarinet.

---

1 Explanation of code.
C = Casiotone, P = Piano, R = Recorder, G = Guitar, O = Organ,
D = Drums, W/W = Woodwind, B = Brass, OT = other.

TABLE 6 - Instrumental interest among the sexes

INSTRUMENT	MALE	FEMALE
Casio	2	1
Piano	10	9
Recorder	6	7
Guitar	6	3
Organ	1	1
Drums		2
Woodwind	4	3
Brass	1	
Other	1	3
T O T A L	31	29

Out of a sample of 121 subjects who responded 54 (44.62%) receive musical instruction at school while 31 (25.61%) receive musical instruction out of school.

TABLE 7 - The family members who play an instrument

INSTRUMENT	FAMILY MEMBERS
Casiotone	11
Piano	53
Recorder	34
Guitar	11
Violin	11
Organ	11
Drums	17
Woodwind	8
Brass	11
Other	19

No specific instrument was mentioned for the category other.

Out of a sample of 206 subjects who responded:
10 (4.85%) subjects have grandfathers who play an instrument.
10 (4.85%) subjects have grandmothers who play an instrument.
38 (18.44%) subjects have fathers who play an instrument.
28 (13.59) subjects have mothers who play an instrument.
49 (23.78%) subjects have brothers who play an instrument.
33 (16%) subjects have sisters who pay an instrument.

Out of a sample of 196 subjects who responded, 78 (39.78%) sing in a school choir while 32 (16.32%) sing in another choir.

TABLE 8 - Instruments that accompany the worship

INSTRUMENTS	NUMBER
Casiotone	14
Piano	57
Recorder	21
Guitar	32
Violin	8
Organ	57
Drums	26
Woodwind	6
Brass	11
Other	22

TABLE 9 - Psychological Aspects

		Yes	%	Number Responding
D3	I listen to music when I'm feeling good	176	88	200
D4	I listen to music when I'm sad	117	59	197
C3	I enjoy listening to music which has words	165	89	185
C4	I enjoy listening to music which has no words	75	40	187
C5	I enjoy listening to music because of what I learnt in music class	118	63	186
C6	I hear more interesting things when I listen to music because of what I learnt in music class	51	28	183

TABLE 10 - Percentages who listened to the following styles of music.

STYLE	NUMBER LISTENING	%	NUMBER RESPONDING
Pop	140	74	190
Country and Western	25	14	179
Rock	98	52	188
Jazz	104	54	194
Classical-Orchestral	35	19	182
Bands	101	52	193
Musicals	58	31	186
Ballet	28	15	182
Opera	26	14	183

TABLE 11 - Styles of Music

149 subjects answered all parts of this question. 57 subjects did not respond.

NUMBER LISTENING	NUMBER OF STYLES	STYLES
12	4	Pop, Rock, Jazz, Bands
10	3	Pop, Rock, Jazz
7	2	Pop, Jazz
6	5	Pop, Jazz, Classical-orchestral, Bands, Musicals
6	3	Pop, Jazz, Bands
5	5	Pop, Rock, Jazz, Bands, Musicals
5	3	Pop, Rock, Bands
4	9	Pop, Country and Western, Rock, Jazz, Classical-Orchestral, Bands, Musicals, Ballet, Opera
4	4	Pop, Rock, Jazz, Musicals
3	7	Pop, Rock, Jazz, Classical-Orchestral Bands, Musicals, Ballet
3	1	Pop
3	6	Pop, Rock, Jazz, Classical-Orchestral Bands, Opera

NUMBER LISTENING	NUMBER OF STYLES	STYLES
2	7	Pop, Classical-Orchestral, Jazz, Country and Western, Bands, Musicals, Ballet
2	7	Pop, Rock, Jazz, Classical-Orchestral Band, Musicals, Opera
2	6	Pop, Rock, Jazz, Bands, Musicals, Ballet
2	5	Pop, Country and Western, Rock, Jazz, Bands
2	5	Pop, Rock, Jazz, Classical-Orchestral Bands
2	5	Pop, Country and Western, Rock, Jazz, Musicals
2	5	Pop, Rock, Jazz, Classical-Orchestral, Opera
2	5	Pop, Rock, Jazz, bands, Opera
2	4	Pop, Rock, Classical-Orchestral, Bands
2	4	Rock, Jazz, Classical-Orchestral, Bands
2	3	Pop, Rock, Musicals
2	2	Pop, Bands
2	4	Pop, Rock, Bands, Opera

NUMBER LISTENING	NUMBER OF STYLES	STYLES
1	8	Pop, Rock, Jazz, Classical-Orchestral Bands, Musicals, Ballet, Opera
1	7	Pop, Country and Western, Rock, Jazz, Classical-Orchestral, Bands, Opera
1	7	Pop, Country and Western, Rock, Jazz, Classical-Orchestral, Bands, Opera
1	7	Pop, Country and Western, Rock, Classical-Orchestral, Musicals, Ballet, Opera
1	7	Pop, Jazz, Classical-Orchestral, Bands, Musicals, Ballet, Opera
1	6	Pop, Country and Western, Rock, Jazz, Bands, Musicals
1	6	Pop, Country and Western, Rock, Classical-Orchestral, Musicals, Ballet
1	6	Rock, Jazz, Classical-Orchestral, Bands, Musicals, Ballet
1	6	Pop, Country and Western, Rock, Classical-Orchestral, Bands, Opera
1	6	Pop, Country and Western, Rock, Jazz, Bands, Opera

NUMBER LISTENING	NUMBER OF STYLES	STYLES
1	6	Country and Western, Rock, Jazz, Classical-Orchestral, Bands, Opera
1	6	Pop, Rock, Jazz, Musicals, Ballet, Opera
1	6	Pop, Rock, Classical-Orchestral, Musicals, Ballet, Opera
1	5	Pop, Country and Western, Rock, Bands, Musicals
1	5	Country and Western, Rock, Jazz, Bands, Musicals
1	5	Rock, Jazz, Classical-Orchestral, Bands, Musicals
1	5	Pop, Jazz, Classical-Orchestral, Bands, Musicals
1	5	Pop, Rock, Jazz, Bands, Ballet
1	5	Pop, Rock, Bands, Musicals, Ballet
1	5	Country and Western, Jazz, Bands, Musicals, Ballet
1	5	Rock, Jazz, Classical-Orchestral, Bands, Opera
1	5	Rock, Jazz, Classical-Orchestral, Musicals, Ballet
1	5	Country and Western, Bands, Musicals, Ballet, Opera
1	4	Pop, Country and Western, Rock, Jazz

NUMBER LISTENING	NUMBER OF STYLES	STYLES
1	4	Pop, Country and Western, Rock, Bands
1	4	Pop, Rock, Jazz, Musicals
1	4	Rock, Jazz, Musicals
1	4	Pop, Country and Western, Bands, Musicals
1	4	Pop, Jazz, Bands, Ballet
1	4	Country and Western, Jazz, Bands, Ballet
1	4	Rock, Classical-Orchestral, Bands, Ballet
1	4	Rock, Jazz, Musicals, Ballet
1	4	Pop, Classical-Orchestral, Bands, Opera
1	4	Jazz, Classical-Orchestral, Bands, Opera
1	4	Pop, Rock, Classical-Orchestral, Jazz
1	3	Pop, Jazz, Classical-Orchestral
1	3	Pop, Rock, Classical-Orchestral
1	3	Rock, Jazz, Bands
1	3	Pop, Bands, Musicals
1	2	Pop, Rock
1	2	Rock, Bands
1	2	Pop, Musicals
1	1	Rock

TABLE 12 - Physiological Aspects

		Yes	%	Number Responding
C1	I enjoy listening to music with a beat	172	88	195
C2	I enjoy listening to music with a tune	141	73	195
D1	I listen to music when I'm alone	154	83	186
D2	I listen to music when I'm with friends	174	86	202
D5	I listen to music when I study	90	46	198
D8	When I listen to music I make movements	149	76	197
D9	When I listen to music I sing with it	168	84	199
D9	When I listen to music I sit still	37	19	197

TABLE 13 - Sociological aspects

		YES	%	NUMBER RESPONDING
D6	I listen to music on my portable CD player	107	54	197
D7	I listen to music on my walkman	146	72	194
D11a	I listen to Radio SA	36	19	189
D11b	I listen to Afrikaans Stereo	45	26	183
D11c	I listen to Good Hope Radio	143	75	190
D11d	I listen to Radio Kfm	64	34	191
D11e	I listen to 5 FM	97	51	189
D11f	I listen to Radio Lotus	30	16	188
D11g	I listen to Metro	127	68	186

TABLE 14 - The Radio Listeners

138 subjects answered all parts of the question about the radio. 68 subjects did not respond.

NUMBER LISTENING	NUMBER OF STATIONS	STATIONS
21	3	Good Hope, 5FM, Metro
19	1	Good Hope
8	2	Good Hope, Metro
7	6	SA, Afrikaans Stereo, Good Hope, KFm, 5FM, Metro
6	5	Good Hope, Kfm, 5FM, Lotus, Metro
6	3	Good Hope, Kfm, Metro
4	5	SA, Good Hope, Kfm, 5FM, Metro
3	5	Afrikaans, Good Hope, Kfm, 5FM, Metro
3	5	SA, Good Hope, Kfm, Lotus, Metro
2	7	SA, Afrikaans Stereo, Good Hope, Kfm, 5FM, Lotus, Metro
2	6	SA, Good Hope, Kfm, 5FM, Lotus, Metro
2	4	Afrikaans, Good Hope, 5FM, Metro
2	3	SA, Good Hope, Metro
2	1	Metro
1	6	Sa, Afrikaans, Good Hope, Kfm, Lotus, Metro
1	5	SA, Afrikaans, Good Hope, Kfm, Lotus, Metro

NUMBER LISTENING	NUMBER OF STATIONS	STATIONS
1	5	SA, Afrikaans, Good Hope, Kfm, Metro
1	5	SA, Afrikaans, Good Hope, 5FM, Metro
1	4	Afrikaans, Good Hope, 5FM, Lotus
1	4	SA, Afrikaans, Good Hope, Metro
1	4	SA, Afrikaans, Kfm, Metro
1	4	Afrikaans, Good Hope, Kfm, Metro
1	4	Afrikaans, Kfm, Lotus, Metro
1	4	SA, Afrikaans, Good Hope, 5FM
1	3	SA, Afrikaans, Metro
1	3	Afrikaans, Good Hope, Metro
1	3	Afrikaans, Kfm, Metro
1	3	Afrikaans, 5FM, Metro
1	3	Afrikaans, Kfm, Metro
1	3	Afrikaans, Lotus, Metro
1	2	Lotus, Metro
1	2	Good Hope, Metro
1	2	SA, 5FM
1	2	Afrikaans, 5FM

TABLE 15 - Percentages who listened to the following stations

RADIO	NUMBER LISTENING	%	NUMBER RESPONDING
SA	36	19	189
AFRIKAANS	45	25	183
GOOD HOPE	143	75	190
Kfm	64	34	191
5FM	97	52	189
LOTUS	30	16	188
METRO	127	68	186

TABLE 16 - Percentages who viewed the following channels

	YES	%	Number Responding
D12a I listen and view TV1	153	77	153
D12b I listen and view CCV	162	81	199
D12c I listen and view NNTV	48	25	189
D12d I listen and view M-Net	169	85	199

TABLE 17 - Percentages who listened to and viewed the following channels.

TELEVISION	Number Listening	%	Number Responding
TV1	153	72	198
CCV	162	81	199
NNTV	48	25	189
M-NET	169	84	199

183 subjects answered all parts of the question about the TV. 23 subjects did not respond.

TABLE 18 - Number listening and viewing the following channels.

NUMBER LISTENING	NUMBER OF CHANNELS	CHANNELS
79	3	TV1, CCV, M-NET
56	4	TV1, CCV, NNTV, M-NET
14	2	TV1, CCV
9	2	CCV, NNTV, M-NET
8	3	CCV, NNTV, M-NET
6	3	TV1, CCV, NNTV
6	3	TV1, M-NET
2	1	CCV
2	1	M-NET
1	2	NNTV, M-NET

TABLE 19 - Percentage who perceived the aural aspects of the melody correctly.

MELODY	CORRECT ANSWER	%	NUMBER RESPONDING
loud/soft	151	75	202
high/low	98	48	204
fast/slow	199	97	205
happy/sad	202	99	205

TABLE 20 - Percentage who recognized the instrument correctly.

INSTRUMENT	CORRECT RECOGNITION	%	NUMBER RESPONDING
Piano	6	3	205
Violin	196	96	205
Guitar	3	1	205

APPENDIX C

RADIO CHORUS QUIZ

NAME

STANDARD

Indicate with a numeral in column A e.g. 1/2/3/4/5/6/7/8/9/10 the order of the songs/chorus you have just heard.

	A	B	C	D	E
You Mean The World					
Moving On Up					
100% Pure Love					
Back And Forth					
Dream On Dreamer					
Thats The Way Love Goes					
Boom Shake The Room					
She Don't Let Nobody					
Don't Turn Around					
Anniversary					

Choose from the list of styles below the style that matches the song/chorus e.g. **Parents don't understand** is Rap. Indicate your answer in column B.
1.Rock 2.Pop 3.Rhythm and Blues 4.Soul 5.Reggae 6.Punk
7.Rap 8.Ballad 9.Disco 10.Ballad 11.Jazz
12.Jazz Fusion 13. I don't know

Indicate with a numeral in column C whether the song/chorus is sung by 1.one person / 2.one person and a chorus
3.a chorus / 4.I don't know.

Indicate with a numeral in column D whether the vocal part is
1.high/ 2.low/ 3.in the middle of the voice/ 4.speechlike/
5.I don't know.

Indicate in column E your first three favourite songs/chorus.

APPENDIX D

THE SONG TITLE QUIZ

NAME

STANDARD

You have been given the following 10 song titles. Using Arabic Numerals indicate the first three favourite songs you think your father,mother and friends would like.

	Father	Mother	Friends
You Mean The World			
Moving On Up			
100% Pure Love			
Back And Forth			
Dream On Dreamer			
Thats The Way Love Goes			
Boom Shake The Room			
She Don't Let Nobody			
Don't Turn Around			
Anniversary			

APPENDIX E

RAP QUIZ NUMBER 1

NAME

STANDARD

BOOM SHAKE THE ROOM

The chorus consists of the following words:

Boom shake shake shake the room
Boom shake shake shake the room
Boom shake shake shake the room boom
tick tick tick tick
Well yo ar y'all ready for me yet
Pump it up Prince

Circle the appropriate answer.

1. How often does the chorus appear? 1 2 3 4 5 6 times.

2. How many verses are there to the song? 1 2 3 4.

3. Is there a section to the song which can be classified as either a chorus or a verse?

4. Does the song centre around a male hero? Yes/No/ I don't know.

5. If so, does he give the impression that he wants an answer to what he is saying? Yes/No/I don't know.

6. Is the song violence-orientated? Yes/No/I don't know.

7. Does the section which starts with the words "Pump it up Prince" suggest excitement? Yes/No/I don't know.

8. Which instruments appear often in the song?
Drums/Keyboard/Guitar/Orchestra.

9. Would your parents listen to this song? Yes/No/I don't know.

10. List two words which suggest violence in the song.

APPENDIX F

RAP QUIZ NUMBER 2

NAME

STANDARD AGE

Circle the appropriate answer.

1. Do you like this style of music? Yes/No/I don't know.

2. What is this style of music called? Rap/Rock/Jazz.

3. Do you enjoy listening to this style of music? Yes/No/I don't know.

4. When you listen to this style of music:
   Do you sit by yourself? Yes/No/I don't know.
   Sit with your friends? Yes/No/I don't know.
   Talk to your friends while its playing? Yes/No/I don't know.
   Lie on the bed and listen? Yes/No/I don't know.
   Do you prefer to listen to this style of music at home or at the club? Yes/No/I don't know.

5. If you sit and listen to it:
   Do you drum your hands on something? Yes/No/I don't know.
   Do you tap your feet? Yes/No/I don't know.
   Do you move your body to it? Yes/No/I don't know.
   Do you move your head back and forth? Yes/No/I don't know.
   Would you dance to this music? Yes/No/I don't know.
   If so, with one, two or more people? One/Two/More.

6. Do you prefer dancing to it at home or at the club? Home/Club.

7. Would you dance to it without moving your feet? Yes/No/I don't know.

APPENDIX G

THE LYRIC QUIZ

Circle the appropriate answer.

1. Who sings the song? A male/ female/ a chorus of males and females.
2. Is the singer singing to a particular YOU or YOU IN GENERAL?
3. Is the singer thinking about the lyrics (words) or talking to someone ?
4. Is the singer pleading for something ? Yes/No/I don't know.
5. Is the action taking place now ? Yes/No/I don't know.
6. Is the action still to come ? Yes/No/I don't know.
7. How many verses to the song ? 1 2 3 4 5
8. How often does the chorus appear ? 1 2 3 4 5 6 times.
9. Do words rhyme in any of the verses or chorus ? Yes/No/I don't know.
10. If so, list two instances. _____
11. Would your parents listen to this song ? Yes/No/I don't know.
12. Summarise the content of the song in one sentence.

APPENDIX H

YOU MEAN THE WORLD

CHORUS You mean the world to me
You are my everything
I swear the only thing that matters
Matters to me
Oh baby, baby, baby, baby.

If you could give me one good reason
Why I should believe you
Believe in all the things that you tell
I would sure like to believe you
Just make me know that you are sincere
You know I'd love for you to lead me
And follow through completely
So won't you give me all I ask for
To bring me happiness
I'll just show you just how much
I adore you

CHORUS

Now its gonna take some workin'
But I believe you're worth it
As long as your intentions are good
So good
There is just one way to show it
And boy I hope you know it
That no one could love you like I could
Lord knows I wanna trust you
And you know baby how much I love you
But I'm not sure if love is enough
And I will not be forsaken
And I hope there's no mistakin'
So tell me that you'll always be true cause

CHORUS

You mean so much
You mean so much baby
Oh yeah yeah yeah
There's a feeling in my heart
That I know I can't escape
So please don't let it be too late
There's a time when words are good
And they just get in the word
So show me how you feel
Baby I'm for real
Oh Baby baby baby baby baby

REPEAT CHORUS TWICE

You mean the world to me
You are my everything
The only thing that really really really
Matters to me (matters to me)
Oh baby baby baby baby baby
Oh darling
'Cause you mean so much
You mean so much to me baby
Ooh...

CHORUS

APPENDIX I

THE MUSICAL EXTRACT QUIZ

Circle the appropriate answer.

1. Which word would you use to describe the music you have just heard?

   Jingle/Advertisement

2. Are the extracts repetitive or non-repetitive? Circle the digit which indicates the repetitive or non-repetitive ones.

   Repetitive 1 2 3 4 5 6 7 8.

   Non-Repetitive 1 2 3 4 5 6 7 8.

3. Which radio station broadcast them: Radio SA, Afrikaans Stereo, Good Hope Stereo, Radio Kfm, 5FM, Metro.

4. Does any of the extracts promote a particular radio station?

5. List your favourite musical extract:

   1 2 3 4 5 6 7 8.

6. Which extract is the most popular?

   1 2 3 4 5 6 7 8.

7. Does this particular style of musical extract appeal to you?

   Yes/No/I don't know.

APPENDIX J

MUSICAL EXAMPLES ON CASSETTE

Side A	Tape Counter
Introduction et marche royale du lion	000
Aviaries	006
Le Cygne	012
Finale	021
Spring	031
You Mean The World	039
Moving On Up	048
100% Pure Love	061
Back And Forth	070
Dream On Dream	080
That's The Way Love Goes	095
Boom Shake The Room	112
SIDE 2	
She Don't Let Nobody	123
Don't Turn Around	134
Anniversary	153
Boom Shake The Room	164
In the summertime, in the mother city	211
Feel it's way in	213
Oo me Oo me	215
9497	216
Round the clock radio	218
Twenty four hours its pure music power	219
Mother's City Number 1	222
Oh No Oh No	224