Generic music style preferences of urban South African adolescents: a follow-up study including additional genres of Hip-Hop, House, Kwaito, Metal and Rhythm & Blues

by

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Where words fail, music speaks.

Hans Christian Andersen

Let my teaching fall like gentle rain.

May my words descend like morning dew,

like moderate rain on tender shoots,

like spring showers on the garden.

For it is in God's name I teach.

Respond to the greatness of our God!

His works are perfect and

His ways are fair and just.

Deuteronomy 32: 2 & 3

Abstract

This exploratory study measured the generic music style preferences of urban South African adolescents using a cross-section of grade nine adolescent learners living in Johannesburg. Johannesburg is the third largest city in Africa and the largest in sub-Saharan Africa. Quantitatively, through a survey, the research determined which music styles were preferred and qualitatively, through interviews, established the extent to which multifarious variables affected preference. LeBlanc's Model of the Sources of Variation in Music Preference was used as the theoretical framework upon which the study was built. A similar study, completed ten years ago on South African urban adolescents, conducted by Jennifer James, inspired this study and was used as a point of departure for this project. James's 2000 study was entitled, *Generic Style Music Preferences of Urban South African Students.*

Examples of fifteen generic styles of music, selected from popular, classical and indigenous traditions, were used as music excerpts in the listening test (Music Preference Questionnaire). Through purposive sampling, a total of five-hundred and sixty-eight learners in grade nine participated in the study. The learner sample used was demographically true in its representation of the country's population.

Three broad categories of variables pertaining to preference were delineated and discussed within the study. These encompassed listener, music and environmental variables. Learner variables included: music training, gender (sex), ethnic group (race and language), socio-economic status, and age. Music variables pertaining to preference included: physiological properties of the stimulus [music], complexity of the stimulus [music], and referential meaning of the stimulus [music]. Environmental variables pertaining to preference included media, peer influence, family influence, and the influence of teachers and authority figures.

The study revealed that the current generic music style preferences of South African urban adolescents in order of most to least preferred were: Rhythm and Blues, Western Pop, Kwaito, Reggae, House, Hip-Hop, South African Pop, Western Choral, Metal, Rock, Gospel Jazz, Traditional African, Western Classical and Indian Classical.

Keywords

LeBlanc
Music preferences
Music styles
Questionnaires
South Africa
Urban learners

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As the music is, so are the people of the country.

Turkish Proverb

Chapter 1 Research Methodology and Background

1.1 Introduction

As a music teacher, I marvel at the capacity that music has in wholeheartedly consuming its listeners. Whether the listening experience is favourable or disapproved of by the listener is immaterial. What is interesting about the listening experience in and of itself is that music, regardless of its genre, will elicit some sort of response from the listener. What fascinates me more, however, is the extent to which the individual or groups of individuals choose to like the music they listen to, and through which preferred manner or mode of listening these individuals or groups of individuals listen to it.

The purpose of this study serves to identify the current generic music preferences of urban adolescents living in the Johannesburg area. It further serves to highlight the current modes of listening of these adolescents as well as the many possible variables affecting their music preferences. The broader aim of the research project is to use the results gathered through the study to enhance educational practices in specialist music classrooms as well as in the generalist classroom.

If South African teachers are able to identify, understand and contextualise the current preferred listening genres of their learners, they might use this knowledge to enhance the teaching and learning of Arts and Culture as well as using the knowledge base attached to adolescent children's listening preferences as the point of departure for the development of integrated Arts and Culture and other learning programmes. Specifically, however, this knowledge base might expressly be used for the upliftment of music education in the South African classroom.

Over the last ten years, I have taught class music to children at primary school level (grade R through seven), music as a subject to high schoolers (grade eight through twelve) and music methodology to university students specialising in music education (first, second and third year under-graduate students). What stands out for me as an educator is the extent to which the role that music plays in each of the above mentioned age groups differs. This is not in the sense that music is observed to be more or less important to one group over another (because it appears to hold equal importance for all age groups). What appears to be exclusively different, rather, is music's function for adolescents: more than any other age group adolescents appear to deliberately allow music to shape their individual and collective identity.

When considering music preference, many questions come to mind. For example, to what extent do people learn to listen to particular types of music? Does the number of times a piece is listened to or played sway preference? To what extent does the preference of one group of people affiliated to a particular culture or race or religion differ from another? When considering music preference amongst adolescents one must query the extent to which peer, educator or parental influence affects preference decisions.

Three years ago, due to curriculum requirements placed on educators by the National Curriculum Statement (NCS), I designed an integrated Arts and Culture programme for grade six and seven learners, based on Hip-Hop. In teaching adolescents, I have noticed the strength of the impact the learners' listening preferences has on their thought, behaviour, dress, peer interaction and general identity. Denora (2000: 61) states:

> Music is often described as an active ingredient in the organisation of self, the shifting of mood, energy level, conduct, style, mode of attention and engagement with the world. In none of these, however, does music simply act upon individuals like a stimulus. Rather, music's effects come from the ways in which individuals orient to it, how they interpret it and how they place it within their *personal musical maps.*[1]

[1] Emphasis of these three words has been added by the researcher. He interprets the phrase 'personal music maps' within the context of the above quotation to mean 'desired music preference/s'.

Music, according to Eyerman (2002: 447), is a form of cultural expression and can serve to articulate as well as fuse a group, offering a sense of belonging and collectivity. In certain instances, some authors (Meng-Jinn et al 2006, Pearson & Dollinger 2004 and Rentfrow & Gosling 2003) go as far as to say that one's music preference may also be indicative of behaviour traits like aggression tendencies and levels of fear, etc. However, music is not the only factor to be considered when quantifying and qualifying music style preferences because the elements[2] that govern music are not in themselves emotional; it is when music, made up of the 'elements of music,' acts in accordance with certain other variables[3] not directly linked to music, that a music style preference is elicited from the listener, based on his or her emotional responses and reasoning.

In December 2000, Jennifer James, a doctoral student at the University of Durban-Westville under the supervision of Professor J.D. Jansen, completed a dissertation entitled *Generic Music Style Preferences of Urban South African Students*. James's study aimed to identify the dominant music style/s preferred by junior secondary students in urban South African schools.

1.2 James's 2000 Study

James's study spanned three major urban[4] city centres: Johannesburg, Cape Town and Durban, and targeted six demographically representative high schools in each urban city centre. Eighteen schools in total were used in the study, targeting one grade nine class in each school. The following ten generic styles of music, bracketed under the genres of popular and classical music, were used in the study: Jazz, Reggae, South African Pop, Gospel, Western Pop, Rock, Indian Classical, Western Classical, Western Choral and Traditional African.

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[2] Pitch, rhythm, time, tempo, timbre, texture, harmony, melody, mood, articulation, dynamics, etc.

[3] Listening variables such as age, sex, culture, social context, the influence of media, etc. according to LeBlanc (1982) and Prince (1972) also include factors like: influence of peer group's music listening preference, influence of mothers' music listening preference, influence of fathers' music listening preference, formal music experience, informal music experience, familiarity with music, media, etc.

[4]Schools in rural areas in the country tend not to be demographically[4] representative in that, during apartheid, some racial groups were forced to live in areas outside the cities (James 2000: 16).

Learners listened to examples of each of the afore-mentioned music styles and then indicated their personal preference for each music excerpt on a music preference rating sheet (MPR). James used the test-retest design to gather data from the total sample of students as per the quantitative method of research. Three percent of that sample completed interviews in an endeavour to collect more in-depth data according to the qualitative method of research.

1.3 Johannesburg Schools Survey

The Johannesburg Schools Survey (JSS) undertaken in my study spanned nine demographically representative schools falling within the Johannesburg metropolitan district, an area encompassing an approximate radius of fifty kilometres from the city[5] centre outward. Five hundred and sixty-eight learners (N=568) in grade nine participated in the study. The data collection was conducted in a similar fashion to that of James's 2000 study in that data was collected through a group-administered test (Music Preference Questionnaire). There were three salient differences between the two studies:

Firstly, where James's sample spanned three urban centres (Johannesburg, Cape Town and Durban) this study focuses on adolescents living in the Johannesburg area. One of the reasons for this is that differences in preference ratings revealed in James's 2000 study indicated almost no differences in the preference of adolescents in three urban centres. Secondly, while James used the test/retest design for her 2000 study, LeBlanc (1979: 83) states that the test-retest reliability measure is generally a weak gauge for rating preference when it comes to individual students' preference ratings. It was for this reason that only one test was done. Thirdly, five additional generic styles were added to the Johannesburg schools survey.

This study, in nature, was a survey of the listening preferences of varying groups of adolescent children. The most suitable research design for this study took the form of a survey. According to Weiten (1995: 51),

[5] Johannesburg according to PriceWaterhouseCoopers (2010) is Africa's third largest city. First is Cairo and second is Lagos. In Sub-Saharan Africa, Johannesburg is considered to be not only the largest but also the city the highest distribution of wealth per capita.

> …surveys are often used to obtain information on aspects of behaviour that are difficult to observe directly. Surveys also make it relatively easy to collect data on attitudes and opinions from large samples of subjects.

Mouton (2002: 152-153) states that surveys are usually quantitative in nature. They aim to provide a broad overview of a representative sample of a large population employing structured questionnaires and structured interviews as their primary mode of observation and data collection. A thorough literature study of music preferences and the influences of music on identity formation as well as a comparative analysis of already existing data from a similar study conducted by James several years ago, constitute the framework on which the study was built, using as a point of departure the critical research question.

In certain instances, due to the subjective perspectives of individuals, interviews[6] cannot be described as quantitative in nature: they will, however, still be used in this study to provide a broad overview from a representative sample of a larger population. In part, this study relates to the formation of music identities among adolescent children, the measurement of which might not always be possible through mathematical means, negating quantitative methods or formulas. "Within modern societies music's powers are typically invisible and difficult to specify empirically" (Denora 2000: ii).

This data has been captured and analysed and the findings have been compared to those revealed in James's 2000 study of *Generic music style preferences of urban South African students.* Additional information or data have been obtained from an in-depth literature study, which includes sources such as magazine and journal articles, newspaper and media reports, and information available on the Internet.

[6] Interviews can be seen as a way of understanding social reality and society from the perspective of the participants who interpret their world through and in social interaction.

1.4 Study objectives and motivation

Various researchers have suggested that a clear shift from the aesthetic philosophy of music education to a more praxial philosophy of music education is warranted (Mhlambi 2004; Nzewi 2003; Elliott 1995; Reimer 1989; Nketia 1974). It was, in fact, this very notion that prompted the curriculum designers of the NCS to recognise the performance-based and integrated nature of art forms embedded in Arts and Culture as they occur in indigenous African societies (Herbst et al 2005: 261). Song, dance, drama, poetry and/or design are integral parts of indigenous African genres and activities as well as cultural rituals and festivals (DOE 2004: 5). This in essence reiterates David Elliott's recent praxial philosophy applied to music education. The term 'expressive arts' within an African context can also be referred to or inter-changed with the term 'musical arts'.

The term 'musical arts' was introduced by Meki Nzewi in 2001 in his keynote address at the Pan African Society for Music Education (PASME) in Lusaka, Zambia. As a result of his address, the name of the society was changed to the Pan African Society for Musical Arts Education (PASMAE) to reflect the integrated nature of music, dance, drama and the visual arts in indigenous Africa (Herbst et al 2005: 276).

The South African Department of Education expects teachers of Arts and Culture to teach the four expressive art forms or musical arts (music, dance, drama and visual art) as one unit banded together under the umbrella learning area of Arts and Culture. They further expect these teachers to integrate the expressive arts into other non-music learning areas like maths and literacy (DOE 2004: 7).

1.5 Background

During Apartheid (1948-1990), all South Africans were legislatively separated into categories according to race. Under the banner of the Department of National Education, the National party government created four separate departments of education for each race group: the Department of Education and Training (DET) for black schools, the Department of Education and Culture in the House of Representatives (HOR) for coloured schools, the Department of Education and

Culture in the House of Delegates (HOD) for Indian schools and for Whites the Department of Education and Culture in the House of Assembly (HOA) (Parker 1986). Music education varied radically in each of these departments.

With regard to African music education during Apartheid, Mngoma (1986: 116) states:

> Music in African schools is given a peripheral position and is not given the central position it should have in the light of the central position music takes in African life in South Africa.

According to James (2000: 9), 'Black' schools had no official music education curriculum although in rare instances, limited music theory was taught. Thus 'Black' South Africans relied on indigenous music traditions of African communities to develop through enculturation and informal music education. In some instances, however, depending on the availability of teachers who were choir conductors within their communities, some schools offered choir participation as an extramural activity. Their repertoire drew on western choral music and African traditional songs, which were often presented at choral competitions.

In 'Coloured' schools, Hoffman (1986) states that music education struggled to exist due to a lack of properly trained music teachers. Those that were trained at college level continued the music traditions that they had experienced during their student teaching. Western music was emphasised in the curriculum and while music existed in theory as an 'exam subject' in 'Coloured' schools, few of these offered music as an examination subject. This, according to James (2000: 10), was due to the lack of qualified music teachers.

In 'Indian' schools, according to Jackson (1986: 125), students were limited to learning the recorder and repertoire was confined to Western Art music. James (2000: 11) states that while 'singing for appreciation' existed in Indian schools, it was subject to a confined list of British and Germanic songs.[7]

[7] This scenario, due to colonisation, would probably be the case in many places the world over.

At 'White' schools, formal music education was based on the teaching of music in schools in America, Britain and Europe, who based their music curricula on Western Art Music. In theory, South African 'White' schools took one of two forms of music education. The first was music as an examination subject, colloquially known as 'exam music'. The second was music-for-appreciation known as 'class music'. Implicit in 'exam music' was the option for learners to play a wide variety of instruments to matric level as an examination subject. Implicit in 'class music', where resources allowed, were basic non-melodic and melodic percussive instrumentation, recorder playing and singing for appreciation. In practice, however, few South African government schools for 'Whites' had exam music.

In 1993, Hauptfleisch published a comprehensive study on music education in South Africa. She stated:

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

In 1994, the new African National Congress government called for a total transformation of the education system. As a result, Outcomes Based Education (OBE) was adopted (Geyser 2000: 22). The process of democratic change that followed the 1994 elections spurred hope in the hearts of music educators that a new education policy would help promote the arts and especially music education. In 1996, a draft white paper promoting the arts and music education was presented by the then South African Department of Arts, Culture, Science & Technology and received an affirmative nod by members of parliament. As a result, in 1998, the

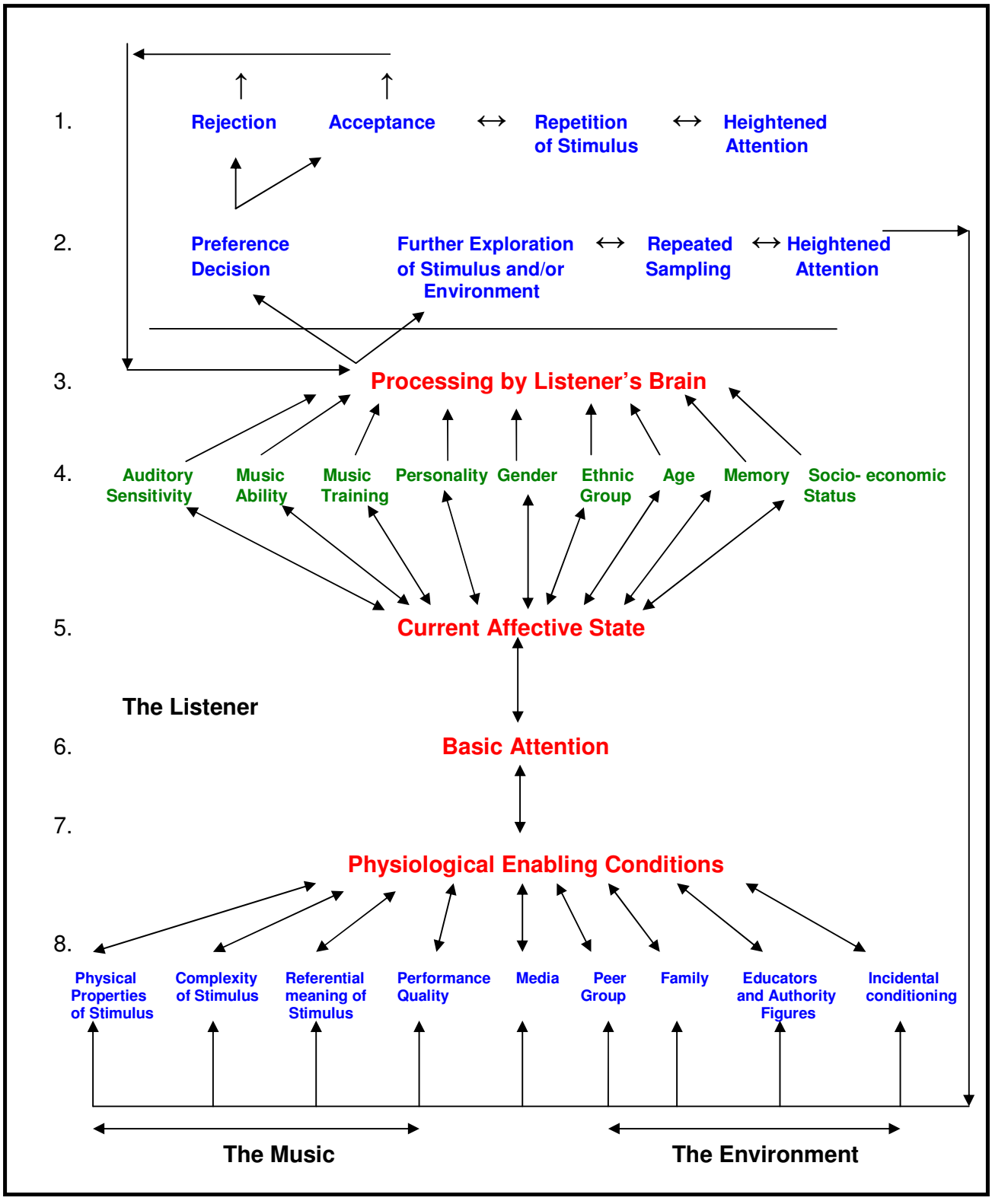
document 'The Green Paper on Education and Training' was accepted. The revised education policy now affords the arts a new status and the four expressive or musical arts (music, dance, drama and visual art) within the Arts and Culture learning area have been banded together.

While the philosophies governing music education in South Africa have shifted paradigms from a strongly aesthetic teaching model to a more praxial one, the South African schooling system is still prolifically punctured. It is apparent amidst a desperate deficit of resources that former teacher training failed to properly equip music teachers with the practical performance skills needed to adequately teach music (Herbst et al 2005: 273). There are other discrepancies too, however. James (2000: 14) claims that the sole use of Western classical music in the South African schooling system prior to 1994 has created a 'gap' for other styles of music.

Literature reviewed for this research project and expounded in chapter two focuses primarily on concepts of music preference and secondarily on music influences in identity formation. Chapter two provides an overview of the field of music preference by offering global and local descriptions of music preference or taste, examining related research findings by considering the extent to which music preference contributes to one's music identity. The latter half of chapter two serves to depict the extent to which non-music aspects, in contrast to music aspects, contribute to one's music identity.

The study relies heavily on LeBlanc's model of the sources of variation in music preference (adapted from Cutietta 1992: 300 and illustrated on page 9 below). The model is used as the theoretical framework upon which the study is structured. It serves largely as an interpretation and analysis tool of the data gathered from the Johannesburg Schools Survey.

Figure 1: *LeBlanc's Model of the Sources of Variation in Music Preference*



1.6 Delineating LeBlanc's model for music preference

LeBlanc's model of the sources of variation in music preference is comprised of eight levels of variables, which represent sources of variation in music preference. The JSS incorporated variables from levels 1, 2, 4 and 8, which were employed directly through the music preference questionnaire and interviews to gather data. The broader aim of the study was to gather the extent to which variables in levels 4 (specifically music training, gender (sex), ethnic group, age and socio-economic status) and 8 (specifically variables pertaining to: a. the music physical properties of music stimulus, complexity of stimulus, referential meaning of stimulus, performance quality, and b. the environment: media, peer group, family and educators and authority figures) affected preference.

The only variables significant to the study in level 1 were *Rejection* and *Acceptance.* The *Repetition of Stimulus* variable was not applicable within the test procedure because learners only heard each excerpt once. In level 2, the only variable considered was *Preference Decision.* No *Further Exploration of Stimulus and/or Environment* occurred in either the quantitative testing or qualitative sampling through either the *Repeated Sampling* or *Heightened Attention* variables.

The variables in level 4 encompass the personal characteristics or attributes of *The Listener.* Because the focus of the study was not to investigate the *Auditory Sensitivity* of the listener, this variable was excluded altogether. In the same vein, *Musical Ability, Memory* and *Personality* were also excluded. When one considers *Auditory Sensitivity, Musical Ability, Memory* and *Personality* in the light of music research studies, these variables are considered to be innate qualities of the listener, which when measured are qualitative in nature. *Music Training, Gender (sex), Ethnic Group, Socio-Economic Status and Age* as variables relating to the listener were significant and measurable in the context of the study.

The intervening variables 5 (*Current Affective State*), 6 (*Basic Attention*), and 7 (*Physiological Enabling Conditions*), while not treated as separate variables are, logically, implicit within the context of the listener and were thus incidental within the test procedure.

When considering the variables in level 8, as mentioned above, these were divided into two categories: 1. *The Music* and 2. *The Environment.* Variables pertaining to *The Music* category included: *Physical Properties of the Stimulus, Complexity of the Stimulus, Referential Meaning of the Stimulus* and *Performance Quality.* Variables pertaining to *The Environment* category included: *Media, Peer Group, Family, Educators and Authority Figures.* While *Incidental Conditioning* is also a variable in level 8 bracketed under *The Environment,* it was not dealt with or measured in the study.

1.7 Research methodology

This study is largely empirical in nature. This means that the researcher relied on formal, systematic observations to explore and answer the critical research question. Due to the fact that this research project took the form of a survey, it was largely quantitative[8] in nature. However, five percent of the sample group completed interviews, which, in nature, are qualitative. This study was therefore conducted within the quantitative paradigm but also relying on the interpretation and analysis of the interviews, to bring to the study nuances from the qualitative paradigm.[9] The use of both quantitative and qualitative methods within a study serves to satisfy the purposes of 'methodological triangulation'[10] (Janesick 1998: 46).

Mouton (2002: 152) states that surveys are linked to a more behaviourist[11] or positivist meta-theory when in actual fact they are more closely associated with the tradition of variable analysis[12]. This study aimed to quantify the listening preferences of South African adolescents and then through literary study and the qualitative

[8] Analysis of data within a quantitative paradigm helps towards an understanding of the individual's subjective perceptions of experiences in a complex social world.

[9] One of the major distinguishing characteristics of qualitative research is the fact that the researcher attempts to understand people in terms of their own definition of their world (Henning 2004).

[10] One of the principal aims of triangulation in the social sciences seems to be to corroborate one set of findings with another in the hope that two or more sets of findings will converge on a single proposition.

[11] Behaviourism according to Weiten (1995: 709) is a theoretical orientation based on the premise that scientific psychology should study only observable behaviour.

[12] Variable analysis or variability according to Weiten (1995: 718) is the extent to which the scores in a data set tend to vary from each other and the mean.

analysis of interviews to account for the reasons behind such listening preferences or tastes in music. Behaviourists endeavour to account for overt behaviours or responses by linking them to observable events or stimuli[13] in the environment. While this notion accounts for affective variables such as ethnic group, socio-economic status, music training and maturity, it does not completely account for variables such as music ability, auditory sensitivity, memory, personality and gender, etc.

1.8 The research questions

The study is based on the following main, critical research question:

To what extent have the generic music style preferences of urban South African adolescents changed over a ten year period?

The following sub-questions function to embellish the critical research question:

1. What are the current preferences for different generic styles of music among South African urban adolescent learners living in Johannesburg?
2. How do preferences for different styles of music for learners from James's 2000 study and the Johannesburg Schools Survey compare?
3. Through which mode/s do urban adolescents living in the Johannesburg area listen to/ hear music?
4. To what extent do these modes differ?
5. How do urban adolescents living in Johannesburg obtain the music they listen to?
6. To what extent do important social and cultural variables affect the listening preferences of adolescent learners?
7. Which physical properties of music account for the music preferences adopted by adolescent learners?

[13] According to Weiten (1995: 8) a stimulus is any detectable input from the environment and can range from light and sound waves to words on a page, advertisements on TV, or sarcastic remarks from a friend.

8. Which environmental factors influence the music preferences of adolescent learners?

1.9 Quantitative data collection

Quantitative data was collected from nine demographically representative schools. Participation in the JSS was not obligatory. Schools participating in the study included: Bracken High School, Harvest Christian School, Jeppe High School for Boys, Jeppe High School for Girls, Leshata Secondary School, New South Baptist School, Nirvana Secondary School, Thamsanqa Secondary School and Waterstone College.

To stabilise to some extent the validity of the study, selection of schools was limited to urban areas only. This was done for two reasons: 1. the differences between rural and urban life in South Africa is in many instances vastly different. Thus, using schools from both urban and rural settings could drastically affect study reliability and validity; 2. James based her 2000 study on urban schools only. In qualifying a true comparison between the studies, similar if not exact sampling should be employed.

The researcher, when approaching schools to request their participation in the study, requested each school to allow one-fifth of the total school population (specifically the entire grade nine set at each school) to participate in the study. The reason for this was to allow for an incidental cross section[14] of the school population representing the current and true demographic[15] make-up of grade nines at each school. The only schools where this was not possible were Jeppe High School for Boys and Jeppe High School for Girls where learners were told about the study and then invited to participate in the survey outside of school hours one Friday afternoon. In this instance, however, both schools provided a venue on campus to allow for sampling.

[14] This meant that the independent schools sample were much smaller than the government schools' sample.

[15] The entire sample represented the various ethnic and racial groups within the South African population.

Every other school participating in the study made provision for the researcher to carry out the survey during official educators' contact time with learners during the course of the school day. None of the schools participating in the study revealed single race population; however, two of the schools, Thamsanqa and Leshata Secondary, came close. In this instance, these schools were almost completely black in their demographic build.

The typical age for learners in grade nine in South African schools is fourteen to fifteen years old. While the bulk of learners participating in the study did fall into this age category, some[16] for various reasons did not. Adolescent learners between the ages of fourteen and fifteen are at a critical stage at this age because individual identity formation begins to be asserted and inferential thought is established. Also, at this age, Sloboda (1986: 214) states that a progression from judgements based on simple features from age six evolves into a complex judgement of multidimensional aspects of style underlying language by the age of fourteen. This naturally affects taste in music and thus the assertion of preference for various genres.

1.9.1 Instruments

The main instruments used in the study were 1. the Music Preference Questionnaire (MPQ – see Appendix C) and 2. the music (fifteen pre-recorded music excerpts representing the various genres each sixty seconds in duration). The MPQ involved subjects indicating on a specially designed answer sheet their level of preference for the specified genres based on a five-point scale. These included:

1	2	3	4	5
like a lot	like	not sure	dislike	dislike a lot

For each of the fifteen genres represented[17] subjects could choose one of the above categories for each genre, thus indicating preference. Written questions on the test answer sheet allowed subjects to indicate vital variable information - for example gender, age, home language and music training. Subjects were also asked key

[16] This variable is affected by the enrolment of learners in grade one as well as the retention of learners.
[17] See chapter four for a comprehensive list of the excerpts used.

questions pertaining to LeBlanc's model of preference to highlight key variables. For example:

1. *What you makes you like a piece of music or influences your liking of that music*?:
    a. Your parents
    b. Your friends
    c. It is played often on radio or TV
    d. Your teacher teaches it to you
    e. Other (please list)

2. *When you listen to the music, what aspect of the music makes you like it?* (You may choose more than one)
    a. Fast tempo
    b. Slow Tempo
    c. Melody
    d. Harmony
    e. Lyrics
    f. Instruments
    g. Rhythm

While James employed the test/re-test method in her 2000 study, her findings indicated that test measures between the test and retest were acutely marginal (less than 0.2 and 0.4%) and therefore insignificant. Thus the test/retest method of gathering quantitative data was not repeated in the Johannesburg Schools Survey.

1.9.2 Procedure

The actual listening test was fifteen minutes in duration because each excerpt was sixty seconds long. In total, the entire questionnaire took approximately twenty-five to thirty minutes from start to finish, which included the time verbal instructions were given to the completion of the last two written questions. Subjects were encouraged to indicate their preference for each genre while the relevant excerpt was being played. This was done for two primary reasons. 1. To minimise the time used, and 2. James indicated that the interval of fifteen seconds inserted between each excerpt of

her 2000 study for the purpose of allowing subjects time to indicate preference was too long.

1.9.3 Qualitative data collection

The qualitative[18] data gathered consisted of fifty-one music preference interviews[19] conducted by the researcher. On average, interviews took approximately five to ten minutes each[20] to allow the researcher time to discuss with learners some of the answers they had indicated with regard to their individual choice of preference.

In aiming to gather an interview sample of plus minus ten percent of the total sample, interviews took place at the school at which the researcher worked. This allowed the researcher, with the school's permission, the use of time allocated to grade nine academic support/non-academic teaching/life-orientation periods in which to conduct interviews. This was done over a three week period.

1.10 Glossary, acronyms and abbreviations

Aesthetic experience	Intense subject and personal experience. Feeling reaction. Requires perception, experience of feelings and reactions, and psychological involvement.
Affective response	Reaction involving feelings and emotions. Learned behaviour resulting from a life history of interactions with musical stimuli; encompassing mood - emotional, preference, and taste responses.
Altruism	Selfless concern for the welfare of others, which leads to helping behaviour.

[18] In qualitative analysis, concepts and constructs should be interpreted in such way to allow the researcher to gain a greater depth of insight and understanding into the subject material being investigated. Because qualitative research often occurs in a non-structured manner it is open to the contextualisation of events, attitudes and perceptions (Taylor & Bogdan 1998).

[19] These were largely self structured.

[20] One of the limitations listed by James in her 2000 study was the fact that the time allotted to her by participating schools seriously hindered the number of total interviews collected (twenty in total). On average, James spent approximately thirty minutes per interview.

Appreciation	Awareness of salient characteristics. May imply a deeper involvement, understanding and/or familiarity. Sometimes used to express a liking for or deeming worthy as expressed by seeking more.
Arousal	A physiological and psychological state of being awake and reactive to stimuli. It involves the activation of the reticular system in the brain stem, the autonomic nervous system and the endocrine system acting together, which often leads to increased heart rate and blood pressure and a condition of sensory alertness, mobility and readiness to respond.
Articulation	Refers to the direction or performance technique which affects the transition or continuity on single, or between multiple notes or sounds. There are many different forms of articulation, each having a different effect on how the note is played, whether short or long, hard or soft, or varying. Some articulation marks include the slur, phrase mark, staccato, staccatissimo, accent, sforzando, rinforzando, and legato.
ASCAP	The American Society of Composers, Authors and Publishers.
Attitude	A learned predisposition reflecting the way one feels about a subject while not in the presence of that subject, which is not directly observable. Positive and negative evaluations, beliefs, and feelings regarding phenomenon that may produce error in perception and recall. Generally used synonymously with opinion: however, opinion is a verbal reaction to a stimulus, and is directly observable. Defined by the use of the attitude scale.
Audiophile	A hobbyist who seeks high-quality audio reproduction via the use of non-mass-produced high-end audio electronics.
Auditory memory	The ability to remember what the ear hears.
Aural	Related to the ear and hearing.
Beat	The regular rhythmic pulse of music.
Behavioural intention	Opinion or stimulated preference expressed in the absence of a stimulus object, but with contextual referents given.
Behavioural preference	Difference response for one stimulus as opposed to another. Demonstrated choice through non-verbal actions, such as concert attendance, recording purchase, choosing to listen to specific music. Also called operant preference.
Big Four	Universal Music Group, Sony Music Entertainment, Warner Music Group, and EMI.

BMI	Broadcast Music Incorporated.
Canned music	Music prepared or recorded in advance for non-specific use or wide distribution. It often lacks originality or individuality because it is mass produced. Sometimes called *muzak*.
CCC	Clear Channel Communications.
CD	Compact Disc.
Complexity	Low uncertainty with incongruity, establishing expectancies that are not followed. Information content, ranging from little information, and therefore boring, to so informative as to be difficult to comprehend and appreciate.
Decentration	One's ability to focus on more than one feature of a problem at a time.
Demographic	A statistic characterizing human populations or segments of human populations often broken down into categories by age, sex, race, income, etc.
DET	Department of Education and Training.
Discrimination	Perception of quantitative or qualitative differences. Detection of similarities and differences.
DJ	Disc-jockey.
DoE	Department of Education.
DVD	Digital Versatile Disc.
Dynamics	Degrees of loudness or softness.
EMI	Electrical Music Industries.
Emotion	A general affective reaction encompassing the feeling states. Affective experience.
Evaluation	To judge the relative worth, meaning, or significance.
Familiarity	Assumption of having heard it somewhere before. Predictability, as a result of repeated exposure to same or similar music.
Form	The physical structure or shape of a piece of music, its fundamental elements being repetition, contrast and variation.

Formal operational	One of Piaget's stage theories, which refers to mental operations applied to abstract concepts, sometimes referred to as 'abstract thought'.
GDE	Gauteng Department of Education.
Harmony	A succession of sounds which achieve a distinct vertical line in music. The unit of harmony is the chord.
Hedonic value	Reward value as judged by the capacity of a stimulus to reinforce a response, and degree of preference or pleasure reflected in verbal evaluations. A consequence of arousal-raising and arousal-reducing stimulus properties; includes pleasantness and unpleasantness, reward-punishment, positive-negative feedback, attractiveness-repulsiveness, and positive-negative incentive value.
HoA	House of Assembly.
HoD	House of Delegates.
HoR	House of Representatives.
IFPI	The International Federation of the Phonographic Industry.
Interest	Perceptions of certain novelties arise out of variations on the familiar. A term used to measure in the affective domain.
Instrumentalisation	Instrument playing.
Interesting	Holds the attention of the listener. An attitude that a stimulus object is significant, accompanied by selective attention toward that object.
Judgement	A critical evaluation or decision made after perception and discrimination.
Kinesthetic	The sense that provides awareness of movements of the muscles of the body and position of the joints.
MCPS	Mechanical Copyright Protection Society.
Melody	A succession of sounds which achieve the distinct shape of a horizontal line.
Meta-cognition	The ability to reason about one's thought processes.

Metalinguistic Awareness	The ability to reflect on the use of language, which leads to playing with language e.g. use of puns, riddles and metaphors.
Mood	The atmosphere or a piece of music creates.
MPR	Music Preference Rating sheet or score card.
MPQ	Music Preference Questionnaire.
Musical Intelligence	According to Howard Gardner, musical intelligence encompasses the capability to recognize and compose musical pitches, tones, and rhythms. Auditory functioning is required for a person to develop this intelligence in relation to pitch and tone, but is not needed for the knowledge of rhythm.
Muzak	A trademark used for recorded background music transmitted by wire or radio to places of business on a subscription basis. Sometimes called *canned music.*
NCS	National Curriculum Statement.
Operant preference	Difference response for one stimulus as opposed to another. Demonstrated choice through non-verbal actions, such as concert attendance, recording purchase, choosing to listen to specific music. See behavioural preference.
Opinion	Reaction to an idea or a stimulus while in its presence. An evaluation is generally associated with the liking or disliking of a single phenomenon.
Perceive	To be aware of, primarily through the senses.
Perception	The process through which sensory data are received by means of the senses and the individual becomes aware of features. The way an individual hears and interprets music.
Pitch	How high, in a middle range or low music is.
Physiological	Pertaining to physiology: relating to the science of the functions of living organisms.
Preference	A choice; liking of something over something else.
PRS	Performing Rights Society.
Psychological	Of or relating to psychology: the study of human behaviour.

Record	For the purposes of this study: a phonographic recording in either a physical or digital sense.
Responsive Listening	When in listening to music or a sound source, the listener responds kinesthetically, orally or instrumentally.
Rhythm	The organisation of music in relation to time.
SCT	Social constructionist theory.
SIT	Social identity theory.
Subjective complexity	Perceived complexity level of information content, which is mutable and a function of the listener and past musical experience.
Taste	A person's overall attitude toward collective music phenomena. Long-term commitment to musical preferences. A social matter that tends to vary with varying groups of people, places, and times, and that gives the impression that preference for one kind of music is better than preference for another.
TED	Transvaal Education Department, which included the now GDE, although it encompassed a larger geographic area.
Tempo	The pace of a piece of music i.e. fast, medium or slow.
Texture	The thinness or thickness of the sound of music, depending on the number of instruments or voices used.
Timbre	The individual quality of tone of an instrument. Sometimes referred to as tone colour.
Time signature	The time signature specifies how many beats are in a measure.
Tone	Any sound considered with reference to its quality, pitch, strength, source, etc.
Tone-deaf	Inability to distinguish differences in pitch.
Values	What individuals consider good or beneficial to their well-being. Values are not innate, but are acquired through experience.
Valuing	Believing or knowing that a thing, phenomenon, or behaviour has worth.

The first question I ask myself when something doesn't seem to be beautiful is, "Why do I think it's not beautiful?" And very shortly you discover that there is no reason.

John Cage

Chapter 2 Literary review

2.1 Introduction

The relationship between music and preference is multifarious. Why listeners prefer one type of music over another is elemental in investigating the factors that may influence music preference. Coupled with this is the degree to which listeners may like or dislike that music. Logic dictates that degrees of like or dislike may vary considerably and might change over time. One constant, however, in music preference research is the generally agreed notion that music, intrinsically, is able to evoke and express emotion. This singular facet might well serve to attract listeners to it (Schubert 2007: 500).

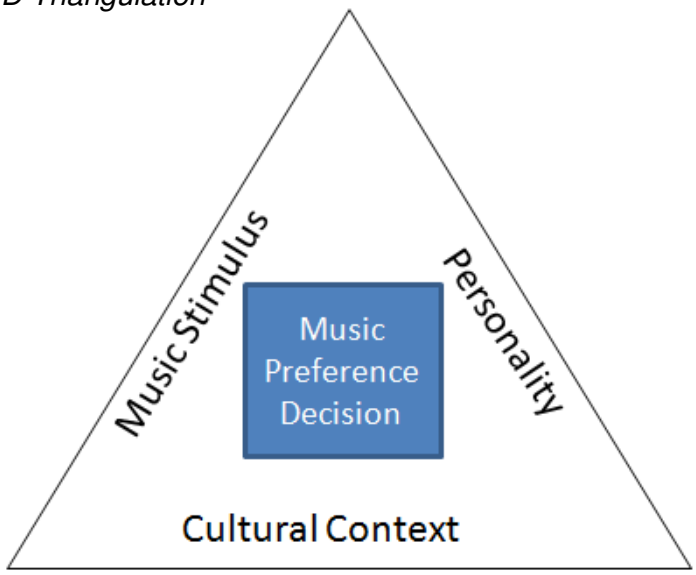
While various definitions for music preference, music taste or music attitude abound, for the purpose of this study music preference shall basically be defined as an indication of like or dislike by the listener for a particular type of genre or style of music. This definition has been extrapolated from the various definitions of music preference that follow.

Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment (LeBlanc 1982: 29). Hargreaves (1986: 108) describes music preference as any reaction that any person might have to a piece of music. Price (1986: 154) defines music preference as a differential response for one stimulus as opposed to another, expressed through non-verbal actions. Farnsworth (1969: 116) characterizes music taste as the overall attitudinal set one has toward the phenomena which collectively comprise music. Radocy & Boyle (1979: 22) classify music preference as an expressed choice of one musical work or style over other available works or styles.

Research trends in philosophy, psychology, sociology, politics and education, etc. often link music preference either to studies of human behaviour, intelligence and identity formation or to aesthetics. These fields often account for music preference primarily as an issue of cultural context affected directly by social and personality parameters. Research trends in the field of music generally concur. Preference ratings are thought to be directly proportional to the listener's cultural affiliation or cultural context (Teo et al 2008; Abril & Flowers 2007; Denora 2000; Morrison & Yeh 1999; Fung 1994; Killian 1990; Shehan 1985).

Music preference decisions are not isolated incidents. They occur continually on a daily basis. Over time, various factors, both external and internal, function to alter or maintain the listeners' preference decision. There exists a basic triangulation of factors that achieve this. They are 1. the music stimulus itself, 2. the characteristics of the listener (personality) and 3. the listener's cultural context. These three factors occur incidentally in triangulation; they thus need not occur in a specific order for music preference decisions to be made. Figure 2 below was designed by the author to exemplify this.

Figure 2: *MPD Triangulation*



Music Stimulus + Personality + Cultural Context = Music Preference Decision

It is interesting in the field of music preference that few studies exist on music preference in multicultural societies. Apart from James's 2000 study on the generic music preferences of urban South African adolescents, there are two other studies that deal specifically with music preference in multicultural societies. The first is that of Teo, Hargreaves & Lee (2008) who highlight the differences in music preference between adolescents in Singapore and the United Kingdom. The second is that of Abril & Flowers (2007) who investigated the music preference of adolescents from different linguistic backgrounds living in the United States of America. All of the above researchers illuminate the strong influence that Western music has on non-Western societies and thus stress the importance of adopting culturally diverse music education programmes (Volk 1998; Floyd 1996; Campbell 1992). Abril and Flowers go on to say that music is experienced in a sociocultural dimension that includes complex interactions among the cultural connotations of a song, the social context in which the song is experienced and the culture of the listener/performer (2007: 205).

Because cultural context is a key aspect in music preference, South Africa's broad cultural and racial demographic make-up must be taken into consideration when conducting studies on music preference. South Africa, often referred to as the 'Rainbow Nation[21]', is made up of a wide range of cultures[22], religions[23] and

[21] Nelson Mandela is credited with coining the phrase "Rainbow Nation" when he used it in his inaugural address on May 9th 1994: "*We enter into a covenant that we shall build a society in which all South Africans, both black and white, will be able to walk tall, without and fear in their hearts, assured of their inalienable right to human dignity – a rainbow nation at peace with itself and the world.*"

[22] South Africa's ethnic diversity is such that it is sometimes difficult to highlight or pin-point individual groups or cultures. What follows is simply a few examples of the wide range of cultures represented within SA: White English speaking, White Afrikaans speaking, Coloured (English and Afrikaans speaking), Indian (various castes and languages e.g. Tamil and Gujarati), Asian (Chinese and Indonesian, etc.), Black (Nguni: Zulu, Sotho, Tswana, Pedi, Ndebele and Xhosa; others include: Venda, Tsonga and the Khoi-San).

[23] Many religions abound and are given equal status by the constitution. E.g. Traditional African, Zionism, Bahá'í Faith, Christianity, Gnosticism, Islam, Judaism, Rastafari, Unitarian, Universalism, Buddhism, Hinduism, Jainism, Sikhism, Confucianism, Shinto, Taoism, Neo-paganism, New Age, Esotericism, Mysticism.

languages[24]. It is thus a good example of a multicultural, multi-faith and multi-linguistic society.

Education plus the influences of one's educators are also key factors in determining music preference. Droe (2006: 8) states that at any level, music education and the role of parent or teacher may influence preference. In the light of South Africa's troubled past, Primos (2001: 1) suggests that it is impossible to consider music learning and development in Africa and thus South Africa without being drawn into historical, cultural and political issues. Specifically within the South African context, due to the gross fragmentation of education across colour lines during apartheid, it is pertinent here to highlight the following.

Prior to 1994, systems of education in South Africa were largely Western in nature. They were Eurocentric, content laden and racially divisive[25]. Cognisant of the various atrocities of apartheid, the first democratic South African government implemented in 1997 a system of outcomes-based education. According to the Revised National Curriculum Statement issued by the South African Department of Education in 2002, music education falls within the Arts and Culture learning area, which includes the four expressive arts: music, dance, drama and visual art, which form a compulsory component of the revised curriculum (NDE 2002).

What must here be noted, however, is that one of the salient reasons for the changes to the South African education system post 1994 was that previous systems ignored the role of learning implicit in Indigenous Knowledge Systems[26] and thus

[24] South Africa's constitution, which came into effect on 4 February 1997, recognises eleven official languages, to which the state guarantees equal status. They are: Afrikaans, English, Ndebele, Pedi, Sotho, Swazi, Tsonga, Tswana, Venda, Xhosa and Zulu. Other languages spoken and mentioned in the constitution are the Khoi, Nama and San languages, Sign language, Arabic, German, Greek, Gujarati, French, Hebrew, Hindi, Portuguese, Sanskrit, Tamil, Telegu and Urdu. A few indigenous creoles and pidgins are also mentioned.

[25] This statement refers both to Christian National Education and Bantu Education.

[26] Indigenous Knowledge Systems refer to intricate knowledge systems acquired over generations by communities as they interact with the environment. These communities refer to groups having common or corresponding interests in or through specific music aspects. It is important to note that these communities are influenced by both cultural and non-cultural aspects. The term encompasses technology, and social, economic, philosophical, learning and governance systems. It can further be defined as 'the participants'

indigenous musical arts. The revised curriculum statement and subsequent policies on education now emphasise the numerous benefits of indigenous knowledge systems while negating the overbearing emphasis on written musical literacy (van Heerden 2007: 13).

This study focuses on South African urban adolescents and their generic music style preferences. It is interesting to note the substantial value and amount of time adolescents place on music and spending time listening to music. Jaffe (1998: 13) states that listening to music is highest on the list of adolescent leisure pursuits. Listening to music is central in the lives of adolescents (Zillman & Gan 1997: 162) and is an integral part of everyday life (Pavlicevic 2003; Tarrant et al 2002). Leisure-time activities comprise between 40-50% of an adolescent's life (Caldwell, Smith, & Weissinger, 1992). It is easy to see then why listening to music and making music preference decisions would impact greatly on adolescent identity formation.

2.2 Concepts of music preference

Music preference research finds its genesis in studies on attitudes toward music, taste in music and music consumption, collectively expressed under the banner "affective domain of music" (Abeles & Chung 1996: 312). The affective domain defined by Power et al (2008:8) indicates the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasm, motivation and attitudes. The affective domain is one of three[27] modes/categories of learning originally identified and classified by Benjamin Bloom and other researchers in cognitive psychology at the University of Chicago in the 1950s. Music is identified as an affective art form because it has the potential to elicit a strong emotional response in the listener and, according to Mullins (2008: 6-7), aesthetic judgements in music attend to its elements such as mood, harmony, lyricism, resonance and emotiveness.

knowledge' or their temporal and social space. As such, it not only refers to the knowledge of indigenous peoples, but also to that of any other defined community (Odora-Hoppers 2001 in van Heerden 2007:14).

[27] The other two are cognitive (mental skill) and psychomotor (manual or physical skill).

In the 1980s Albert LeBlanc proposed a theoretical model of the sources of variation in music taste. LeBlanc, with the growing number of studies on the topics of taste and preference, developed and published in 1982 a theoretical model with a primary focus on music preference. This model was called 'An Interactive Theory of Music Preference' (Cutietta 1992: 300). LeBlanc's model of the sources of variation in music preference is illustrated in the first chapter of this study and was used as the point of departure for this research project as it is a key theoretical guide on music preference.

Edwards (1992: 41) states that LeBlanc's model has evolved from various studies on music preference. It is constructed in such a way as to present the possible influences that could lead a listener to a single music preference decision, which could be either the acceptance or rejection of it. LeBlanc's model reflects the possible sources that could account for music preference, illustrating a number of variables that cover the cognitive, affective and psychomotor dimensions of music learning. LeBlanc's model is based upon a hierarchical structure of variables, which consists of eight levels. Level one is input variables, which include physical properties and cultural influences. Level two, three and four cover physiological enabling conditions, basic attention and current affective state. Level five consists of personality, training and maturation influences. Level six, seven and eight determine preference, brain processing, decision point and preference judgement.

Walker's (1980) so called "Hedgehog model" of music preference investigates the relationship between the complexity of music and preference (Droe 2006 :24). The model likens the listeners' behaviour of rejecting certain stimuli to that of the hedgehog, who when over-stimulated tends to curl up and draw away from the source. Walker's core theory is twofold. His first premise is that psychological events nearest optimum complexity are preferred because their incidence produces simplification; and secondly that repetition of a complex stimulus produces simplification (Walker 1980 :471). Individuals, according to Walker, possess an optimum complexity threshold that yields an optimum preference. Both frequent and infrequent stimuli result in low preference as well as either too little or too much complexity, because the listener may give up processing the stimulus. Repetition of a complex stimulus originally considered too complex will increase preference, while

repetition of a stimulus considered not complex/of too little complexity will decrease preference. Droe (2006: 24) cites the following example:

> This theory may explain the differences in preferences within school ensembles for music being rehearsed. While one section is performing complex music, another section may be performing relatively simple music. For example, euphonium players tend to like Sousa marches, while many horn players do not.

Madsen & Geringer (2008) developed a model of meaningful listening based on the listener's focus of attention. The model suggests that the listener's attention must be focused directly on the stimulus before any information concerning that stimulus can be processed. The model accounts for situations in which listeners hear background music and do not directly process the music as a stimulus. However, once the listener's attention is directly focused on the music stimulus, aural discrimination and emotion will provide a basis for meaningful listening because, according to Madsen and Geringer (2008: 42), discrimination and focus of attention affect the emotional state of the listener. In turn, the emotional state affects the focus of attention and subsequent discrimination.

While Madsen & Geringer rule out the possibility of music preference decisions as a result of background music or muzak[28] because it could be considered an indirect stimulus, many theorists (Ritossa & Rickard 2004; Fredrickson 1999; Siebenaler 1999; Gregory 1994; Price 1986; Bradley 1971; Getz 1966) account for it through the principles of 'familiarity' and 'predictability'. Familiarity results as an assumption of having heard the music somewhere before and predictability results in repeated exposure to the same or similar music (Price 1986: 153).

Ritossa & Rickard in their 2004 study of elementary school children entitled *The relative utility of pleasantness and liking dimensions in predicting the emotions expressed by music* concluded that the emotions associated with music could be predicted from ratings of familiarity, pleasantness and arousal, stating that familiarity was found to positively affect the music preference of listeners (Ritossa & Rickard 2004: 22).

[28] Please refer to glossary in chapter one for definition.

In 1966, Getz (1996: 192), after an intensive study of three-hundred and forty young adolescents[29], who for ten weeks were repeatedly exposed to forty examples of classical music[30], concluded that "familiarity"[31] through repetition had an overall positive correlation with preference. Getz cited the most frequently elicited reasons for liking a particular piece of music as fast tempo and "familiarity" through repetition.

In a similar study by Bradley in 1971, young adolescents[32] were repeatedly exposed to contemporary art music for a period of fourteen weeks. He concluded that 'familiarity" indicated a significant gain in preference. Adding to this, Bradley also states that "familiarity" correlates to the perception of emotion in music (Bradley 1971: 298).

Conversely, lack of familiarity and predictability act as an obstacle in music preference decision making because they may be outweighed by pre-existing music preferences, often influenced by factors such as peer approval, limited listening experiences and lack of knowledge regarding different musical styles or genres (Hash 2002: 1).

Reimer (2003: 132) states:

> A great deal of music is meaningless to a great many people because they are ignorant of the music's style[33]; that is, they cannot perceive and react to the aural events as being coherent, interrelated, unified and sensible.

[29] Grade sevens.

[30] These were unfamiliar pieces by familiar composers.

[31] While incidental listening is classified as 'familiarity' and repeated exposure to music as 'predictability', studies before 1986 often incorrectly use the terms 'familiarity' and 'predictability' interchangeably. It appears that only after Price (1986) distinguishes between the two in his study entitled *The effects of repetition on listening response* does this change.

[32] Grade sevens.

[33] Or genre.

LeBlanc (1982: 29) lists three different categories[34] of variables which affect music preference. The first category relates to the music itself and includes structural elements like style and tempo, complexity, referential meaning, performance medium and performance quality. The second category revolves around the characteristics of the listener. These include auditory sensitivity, musical ability and training, personality, gender, ethnic group, socio-economic status, maturation and memory. The third category revolves around the listener's environment, which includes media, peer group, family, authority figures and external conditioning.

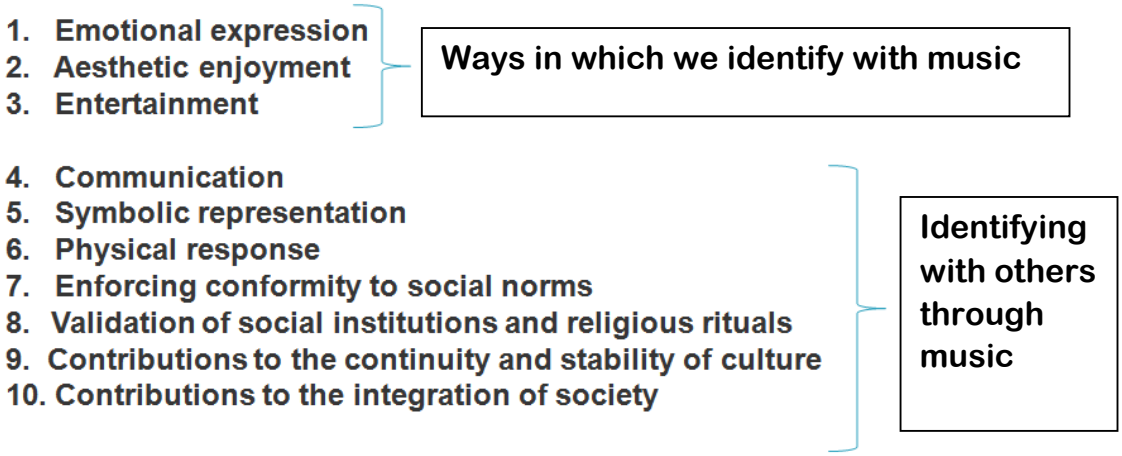
2.3 Merriam's ten functions of music

While Merriam's (1964) ten functions of music are not directly aligned to studies in music preference and identity, they serve to enlighten various aspects of both because they endeavour, in the words of Radocy & Boyle (1988: 12), to account for humankind in relation to music. Of Merriam's ten functions, the first three serve to illuminate some of the ways in which individuals identify with music. The rest serve to highlight some of the ways in which individuals identify with others. Merriam maintains that music is in a sense a summatory activity for the expression of values, a means whereby the heart of the psychology of a culture is exposed (Merriam 1964: 225).

Merriam's functions of music can be utilised to explain the broader purposes for which music is used. Merriam (1964) himself states that the functions are uniform across cultures: however, their application, depending on the culture in question, may differ. For example, teenagers in one culture may practise traditional dances as entertainment whereas teenagers in another culture may visit dance clubs as a means of entertainment. Merriam's ten functions of music are as follows:

[34] LeBlanc's model of the sources of variation in music preference is outlined in detail on page 9 of this study.

Figure 3: *Merriam's Ten Functions of Music adapted from Radocy & Boyle (1988:11-13)*



Emotional expression functions to provide a vehicle for the expression of ideas and emotions which might not ordinarily be revealed in everyday social discourse. *Emotional expression* works to convey either individual or group emotions. For example, marginalised races in South Africa during apartheid sang songs of freedom in an act of social protest. The function of *emotional expression* served to allow these individuals a platform to express their displeasure with the prevailing political situation through a socially tolerable medium such as song. *Emotional expression* thus allows individuals a means of expressing their feelings towards subjects that may be considered taboo.

Aesthetic[35] *enjoyment* functions to fulfil humans' physiological[36] need to create and enrich their sensory environment. While the notion of the subjective nature of what one may consider to be aesthetic against the backdrop of another is not negated here, *aesthetic enjoyment* simply substantiates humans' need to see beauty in music. Gaston (1968) states that creating and contemplating elements of beauty in

[35] Introduced into the philosophical lexicon during the Eighteenth Century, the term "aesthetic" has come to be used to designate, among other things, a kind of object, a kind of judgment, a kind of attitude, a kind of experience, and a kind of value (Shelley 2009: 1).

[36] This response is considered to be physiological in that the dispensation of reward and punishment is a function related to the limbic system (Roederer 1975:164) because creating beauty and being sensitive to what is beautiful comprise a basic need for humankind's well-being.

music is evident in both Western and non-Western societies (Gaston 1968 in Radocy & Boyle 1988: 11).

Perhaps music's most notable function the world over is that of *entertainment*. Music functions as *entertainment* in societies because it engages the attention agreeably and amuses or diverts (Musselman 1974: 140). Music functions as *entertainment* in a variety of capacities - for example, music in dance, music as background (muzak), music as accompaniment, etc.

Merriam suggests that music's function as *communication* is perhaps the least understood of the ten major functions. He notes that music is not a universal language; rather it is shaped in terms of the culture of which it is a part. It may convey emotion or something similar to emotion to those who understand the culture's musical idioms, although it is doubtful that all individuals within a given culture will receive the same emotional meaning. Farnsworth (1969: 80) notes that the mood or emotion conveyed depends on a variety of factors external to the music itself. A listener's personality structure, the mood he or she holds just prior to a listening period, the word meanings of the libretto/lyrics, if applicable, and the listener's attitudes towards music in general and the particular composition in question all affect the mood or emotion perceived. Gaston (1968) maintains that music's ability to provide non-verbal communication reflects its potency and value. He maintains that feelings or emotions can be conveyed non-verbally through music.

In connection with *symbolic representation* of other things, ideas and behaviours, Merriam cites two essential attributes of a symbol. Firstly, a symbol must be different in kind from that which it symbolises, or it becomes an icon. Secondly, a symbol must have ascribed meaning. According to Merriam, symbolism in music can be considered at four levels: 1. The symbolism evident in the song text, 2. The symbolic reflection of affective or cultural meaning, 3. The reflection of other cultural behaviour and values, and 4. The deep symbolism of universal principles.

Music's function as a *physical response* is based on the fact that music does elicit physical response. The use of music with dance is a part of all cultures. Music elicits,

excites and channels crowd behaviour, although the type and extent of the behaviour is also shaped culturally.

Enforcing conformity to social norms is one of music's major functions. Merriam notes that songs of social control play an important part in many cultures by providing either direct warnings to erring members of society or by indirectly indicating what may be considered 'proper behaviour'. Related to this function is the function of *validation of social institutions and religious rituals.* Social institutions are validated through songs which tell people what to do and how to do what it is they should do. Religious systems are validated through recitation of myth, legend or doctrine in song.

By providing a construct through which emotion can be expressed, aesthetic experience and entertainment can be received, communication can occur, physical response is elicited, social norms are reinforced and social institutions and religious rituals are validated. Thus music also *contributes to the continuity and stability of culture* (Radocy & Boyle 1988: 13).

Perhaps music's greatest function is its *contribution to the integration of society.* Music is a truly social phenomenon, inviting, encouraging and in some instances almost requiring individuals to participate in group activity. Music is used as a signal to draw people together or as a rallying point around which individuals gather to engage in activities which require group co-operation and coordination. Music's ability to function in all of the above ways depends, of course, on a commonality of experience with music in the appropriate functional contexts. Emotional expression of taboo subjects is less meaningful to those for whom the subjects never have been taboo. Music with powerful religious significance may lack any validation or ritualistic function for persons who do not practise religion.

2.4 Identity

Identity, defined by the Oxford Dictionary (2008), is a 'person's individuality', 'unique personality', their 'self' or 'being the same as' or 'associating with' others. Schaffer (1996: 482) defines identity as a 'sense of who one is, where one is going and how

one fits into society'. Hine (1998) describes identity as the 'quality or condition of being a specified person or thing'. According to Ruud (1998), identity is 'self-concept, self esteem, ego ideal and a sense of my individual person' as well as 'what and how I feel and think about myself'. Social psychologists Baron and Byrne (2003) refer to social identity as 'attributes that are shared with others'.

Ruud (1998), when explaining the differences between self-concept and self-esteem, states that individuals' self-concept is defined by the perceptions that they have of their unique attributes or traits. Self-esteem is the evaluation by the individual of those attributes or traits. Thus self-concept coupled with self-esteem aids in the construction of one's individual identity.

Regardless of who the definer may be, one common thread abounds in identity research: identity exits as a dicotyledonous paradox in that it is all about 'self' in relation to the 'other'. In other words, the individual perceives and evaluates him/herself in relation to others. The individual thus reflects society and vice versa. Reinforcing this concept, Bakhtin (1981: 287) states:

> I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another . . . every internal experience ends up on the boundary. . . 'to be' means to communicate ... 'to be' means to be for the other; and through him, for oneself. Man has no internal sovereign territory, he is all and always on the boundary.

Mead (1934) places great emphasis on the interplay between self and society, stressing that we cannot develop an understanding of one without the other and that this is achieved through interaction with others. Jourdan (2005: 4) reiterates the above notion, stating that one's 'self' is not entirely private as one's 'self' is continually being shaped and informed by one's 'public self' and that one's 'public self' is continually shaped and informed by one's 'private self'. Which of these interactions occurs first, for the purpose of this study, is immaterial.

Therefore, when considering music identity formation, the process involves combining the multifarious influences that society has on the individual. These strata or identity formation characteristics then begin to shape not only the general identity

of the individual but also his/her music identity. This identity formation occurs both consciously and sub-consciously. For the purpose of this study these influences have been bracketed under four broad headings: 1. informal influences, 2. informal music education, 3. formal music education and 4. the role of music domain.

2.4.1 Informal influences

Informal influences that contribute to identity formation include variables such as social status; political background; physiological and psychological aspects; cultural milieu; family setting and accessibility to formal music education. Also included under the umbrella of informal influences are cognitive and affective influences as well as music experienced in everyday life through media and retail and lastly through the influence of music experienced at school such as incidental music-action song games (Nzewi 2003; Grant 1999; Friedman 1994).

2.4.2 Informal music education

As mentioned above, because South Africa is a large multicultural society, and because some 'formal' education occurs in a non-Western fashion within the context of some rural areas and townships, it is necessary to consider the influences of both non-Western and Western educational philosophies in the formation of music identity. Smit & Hauptfleisch (1993) and van der Walt et al (1991) concur, saying that because South African citizens are exposed to non-Western and Western educational processes, they are thus shaped by both.

Herbst et al (2003) state that in many indigenous African cultures, informal music education is the only way of transferring musical knowledge, often by means of oral tradition. Informal music education also includes non-musical influences, such as psychological, neurological, biological, social, cultural and financial aspects, that play a role in the development of one's music identity.

2.4.3 Formal music education

Regelski (1981: 33) defines music education as the invention and establishment of musical and pedagogical environments, situations and events for the purpose of inducing fruitful music actions. These music actions, often referred to as skills, involve singing, listening to music, playing instruments, creativity, movement and

notation. Music knowledge is thus conveyed through active involvement in the learning process, as participants gradually develop their skills. This reiterates Elliott's notion of praxis, which in essence claims that musical skill is gained through practice. To further delineate, Elliott (1995:12) defines music education in four basic categories. They are as follows:

- Education in music, involving the teaching and learning of music and music listening.
- Education about music, involving the teaching and learning of formal knowledge about music making, music listening and music history.
- Education for music, involving teaching and learning as preparation for making music, or becoming a performer, composer or music teacher.
- Education by means of music, involving the teaching and learning of music in direct relation to goals such as improving one's health, mind and soul.

2.4.4 Musical domain

Musical domain is delineated as a specific field of study under the umbrella term Music. It includes ethnomusicology, music performance, choral conducting, music education, music psychology, music technology, music therapy and music theory (van Heerden 2007: 11).

2.5 Identity in crisis

At the onset of adolescence or puberty, the adolescent learner begins to experience radical physiological, cognitive and emotional changes. While the boys lag behind the girls in the development of their secondary sexual characteristics, this phase in the life of the adolescent child is one fraught with change. For most learners, puberty or adolescence strikes in their final or penultimate year of primary school. These learners are faced with many decisions: high schools, subject choices, possible career paths, bullies, acceptance by new peers, girlfriends and boyfriends, peer pressure, etc. It is a time period wherein individual identities continue to be forged amidst mass confusion. The individuals' yearning for belonging and acceptance may cause them to 'hide', sometimes anonymously in the safety of the collective and the collective's identity.

In the field of science what is considered to be normal can often be explained through investigating what is considered to be abnormal. For example, by investigating why and how a child is deaf may explain how and why the ear perceived sound originally. In a similar vein, by understanding the individual in the context of his/her identity in crisis helps to formulate a better understanding of continued positive identity formation.

In 1968 Erikson, through his studies on identity formation, coined the phrase 'identity crisis'. Tarrant et al (2002) define 'identity crisis' as the uncertainty and discomfort that adolescents experience when they become confused about their present and future roles in life. When an identity crisis occurs, Erikson (1963) suggested that the individual would begin to resolve his/her identity crisis through the exploration of other various possible identities, making a commitment to a particular identity.

Schaffer (1996: 483) notes four states which he believes characterise identity crisis. They are 1. diffusion, 2. foreclosure, 3. moratorium and 4. achievement. Diffusion occurs when the adolescent individual has not attached him/herself to a particular identity. Diffusion also exists, however, when an individual has not yet begun to consider his/her lack of identity and therefore his/her commitment to a particular identity.
Foreclosure occurs when the adolescent individual makes a commitment to a particular identity without having experienced an identity crisis. Moratorium occurs when the adolescent individual actively explores alternate identities in order to attach or make a commitment to a particular identity. Achievement occurs when the adolescent individual has experienced an identity crisis, explores alternative identities and makes a commitment to one of the actively pursued identities.

Identity crises may be exacerbated by what Louw (1998) refers to as adolescent milestones or tasks, which include the following:

- Acceptance of changed physical appearance
- Development of sex-role identity
- Development of strong emotional bond with another
- Preparation for marriage and family responsibility

- Development of intellectual skills and concepts so that the individual will in due course be able to fulfil adult responsibilities
- Selection of and preparation for a career
- Achievement of financial independence
- Independence from parents and/or other adults
- Acceptance of the self as a person of worth and development of an 'own' identity
- Development of socially responsible behaviour
- Development of moral values and concepts that serve as standards for behaviour
- Development of a value system based on a realistic and scientific world view
- Development of a world-view of life.

Listening to music, as is mentioned above, is rated highly on the list of preferred leisure pursuits of adolescents. The palpable magnetism that music has for adolescents lies in its ability to assist these young people in addressing various developmental issues. North et al (2000) claim that music assists the adolescent in fulfilling emotional needs, relieving tension and stress as well as assisting the individual in expressing various emotions. More than this, however, music allows the adolescent individual a medium through which he/she is able to explore various identities and then present these to his/her peers and gauge their responses (Ruud 1998).

North et al (2000) further state that adolescents will deliberately listen to particular styles or genres of music for three reasons: firstly, listening in order to project or create a particular self-image; secondly, listening to be accepted or considered popular, trendy or cool and thirdly, listening in order to please others such as one's peer group.

Sloboda (2005: 204), in analysing the cognitive content of the emotional responses of listeners, highlighted the commonalities of sixty-seven listeners. These responses

appear to be on par with some of those listed by North et al (2000) above. They are as follows:

- Music relaxes me when I am tense and anxious
- One feels understood and comforted in pain, sorrow and bewilderment
- Involvement in music detaches me from emotional preoccupations
- Through hearing emotions in someone else's music, it is possible to feel that emotions are shared and not your burden alone
- Music motivates and inspires me to be a better person (e.g. more agreeable and loving).

Another interesting component implicit within Sloboda's study was that listeners felt that music offered them an alternative perspective on various situations, allowing them to construe things differently. Such emotional responses may then serve to align listeners with one identity group over another, reinforcing achievement. Again, some common responses were as follows:

- Music releases emotions (e.g. sadness, joy, hope, etc.) that would otherwise be bottled up
- Music helps me discover what I am actually feeling
- Music reconnects me to myself when my emotions are ignored or suppressed
- Music makes me feel more alive, more myself
- Music can provide a trigger for the outlet of my emotions concerning memories of pleasurable or painful experiences in my past.

2.6 Social identity theory

Social identity theory (SIT) was conceived by Tajfel in 1978. SIT posits that all human beings are members of social groups. These may be large-scale categories such as gender and race to which the individual is ascribed automatically or they may be smaller scale groups such as peers. However, in the instance of small-scale categories, membership is usually earned. SIT further claims that individuals seek to enhance and then maintain a high level of self-esteem by identifying with specific social groups who have a positive self image (Jourdan 2005; Baron & Byrne 2006; Hargreaves et al 2002; Vanbeselaere 1991; Tajfel & Turner 1986). Because the

individual chooses one group over another, a dichotomy is created whereby he/she is able to make both personal and social comparisons.

The relationship between adolescents and their peers should never be minimalised. Hargreaves et al (2002: 9) remind us that personal and social identity are inextricably linked: this core notion is fundamental to SIT, which explains why adolescents revere peer approval and acceptance so highly. Adolescents' peers, in essence, are their life-blood (Konopka 2005).

When adolescents align themselves with a particular identity group, they view that group in a positive light and thus consider that group to be the 'in' group/crowd. This means that individuals who belong to other groups assume the title of the 'out' group/crowd. When individuals attain 'achievement' like this, Tarrant et al (2002: 137) suggest that this categorisation instils a sense of social identity in the individual, which in turn promotes a positive sense of self.

'In' crowds are perceived positively by the individual and are rendered 'favourable' whereas 'out' crowds are perceived negatively and are thus rendered inauspicious (Baron & Byrne 2006). Hargreaves et al (2002) further this notion, stating that individuals maximise the differences between the two groups by attributing undesirable traits to those members of the 'out' crowd or group because this improves the positive image of the 'in' crowd and thus uplifts the self-esteem of the individual affiliated to the group.

When adolescents make group-based social comparisons, their actions function to secure a positive evaluation of their peer groups, thereby maintaining a positive self-concept. Positive identification with those who are perceived to have a positive self-image allows the individual to maintain positive self-esteem (Dibben 2002; Hargreaves et al 2002; Tarrant et al 2002). Josselson (1994: 39) states that identifying positively with others is especially prominent during adolescence when there is a constant editing, modifying, enriching and extending of themselves in relation to others.

According to Davis (1999), Geter & Streisand (1995), Larson et al (1989) and Lyle & Hoffman (1972), the most preferred form of media that adolescents engage in is music. Music provides a means through which adolescents identify with certain peer groups, disregarding others. This concept is called social discrimination. When an adolescent identifies with a particular style of music, which is viewed favourably by the peer group, he/she is able to distinguish him/herself from less favourable styles of music. In doing so, the individual is able to maintain positive relationships with his/her peer group.

2.7 Social constructionist theory

Until fairly recently, psychology taught that one's personality was set in early infancy and remained largely unchanging for life. However, research in the field of identity formation now results in different teaching, in which it is claimed that personality and the view of self is constantly being reconstructed and renegotiated according to experiences, situations and other people with whom/which we interact in everyday life (MacDonald, Hargreaves & Miell 2002; Josselson 1994).

Social constructivist theory (SCT) posits that individuals have more than one identity, and even many identities, which are created and shaped through interaction with other people. SCT thus opposes the notion of a unitary core identity (Hargreaves et al 2002: 10). These authors state that an individual's various identities may be contradictory. For example, a learner at school may be withdrawn and introvert but at home may be extrovert - outgoing and confident. In social constructivist terms, identities are always evolving and shifting and each interaction may lead to new constructions.

Various researchers in SCT (Hargreaves et al 2002; Tarrant et al 2002; Bruner 1990; Bakhtin 1981; Mead 1943) remind readers that language is a key aspect in developing identity. Because language is core to SCT, Hargreaves et al (2002: 11) hypothesise that Western theories pertaining to the 'self' have probably stuck to the view of a single, unitary self for so long because most Western languages use words such as 'I' and 'me' which imply that a consistent singular personal agent exists which underlies our actions. To support this, Hargreaves et al (2002: 10) highlight

that in the languages of some non-Western and more collectivist cultures, like Japan, the self is referenced very differently and is signified by many more words, depending on the other participants in the interaction. This should be noted within the South African context, considering that most black languages in South Africa have extensive noun classes, extending to the pronoun. Furthermore, the notion of Ubuntu: *I am because you are* supports both SCT and SIT.

Why music is important to SCT is obvious. Music is a fundamental mode of communication. It is integral to our everyday lives and there are times when our musical experiences become pivotal moments in both our personal and collective lives (Pavlicevic 2003: 66). Music is thus a medium through which individuals construct new identities and shift existing ones, which constitutes meaningful discourse. Gergen (1994: 8) defines meaningful discourse as follows:

> Meaningful language is the product of social interdependence. It requires the co-ordinated actions of at least two persons, and until there is mutual agreement on the meaningful character of words, they fail to constitute language. If we follow this line of argument to its ineluctable conclusion, we find that it is not the mind of the single individual that provides whatever certitude we possess, but relationships of interdependency... We may rightfully replace Descarte's dictum 'cogito ergo sum' with 'communicamus ergo sum'. We communicate, therefore I am.

2.8 Music identity

Music has always played a fundamental role in shaping the identities of individuals and groups. This is so, suggests Folkestad (2002: 151), because music provides a means of defining oneself as an individual belonging to and allied with a certain group, and of defining others as belonging to other groups which are separate from one's own. He continues by saying:

> The development of a musical identity is not only a matter of age, gender, musical taste and other preferences but is also a result of the cultural, ethnic, religious and national contexts in which people live. Individuals forming their musical identities are part of, influenced by and a product of several such collective musical identities and these exist in parallel and on several levels including the local, the regional, the national and the global.

2.8.1 Communicative musicality

The formulation and expression of identity begins at a very early age through what researchers often refer to as 'communicative musicality'. Communicative musicality explores the intrinsic musical nature of human interaction. The theory itself explains how through mother/infant communication noticeable patterns of timing, pulse/beat, timbre and gesture exist. Without intending to, the exchange between a mother and her infant follows many of the rules of musical performance. .

Communicative musicality focuses on the rhythm and sympathy of musical expression in human communication, from infancy. It demonstrates how speaking and moving in rhythmic musical ways is the essential foundation for all forms of communication, even the most refined and technically elaborated, just as it is for parenting, good teaching, creative work in the arts and music therapy (Malloch & Trevarthen 2008: 1).

Through communicative musicality humans begin to assimilate cultural conventions and meanings as these are communicated intuitively (Trevarthen 2002). Communicative musicality is beneficial in that we begin to identify with those around us, formulate our own identity within our immediate family group and communicate this through musical behaviour (Hargreaves et al 2002, Trevarthen 2002). Pavlicevic (1997: 101) states that this intimate emotional relationship is critical for the infant in developing a sense of him/herself as a social being and part of a human community.

Researchers (Hargreaves et al 2002; Malloch 1999; Pavlicevic 1997; Papaeliou & Trevarthen 1994) argue that infants are musical in forms of song and dance before they are verbal and that musical forms hold the basic motives of human communication, these being language and inter-subjectivity. Language can be defined as the systematic means of communicating by the use of sounds or conventional symbols. It is language that largely sets humans apart from animals. Inter-subjectivity suggests that people can reach consensus about knowledge or about what they have experienced in their life-world, at least as a working agreement if not a claim to objectivity.

Humans have an intrinsic need for companionship. Through this companionship a sense of identity is gained by sharing actions, feelings and experiences with those who are willing to participate. Trevarthen (2002: 34) states:

> Even in the first half year ... an infant exhibits a powerful and growing sense of self, a self-consciousness that is intensely aware of the regard of others, and therefore a moral self, not an isolated, intending, object-conceiving and problem-solving ego.

Trevarthen (2002: 32) compares the early formation of identity to the search for identity in early adolescence. He notes that psychological abilities for recognition are enhanced at two periods of life, in toddlers and in early adolescence. Konopka (2005: 4) echoes this, saying that adolescence could be viewed as a time of rebirth as this period in life is as significant for the development of the total personality as are the first years of childhood.

Music identity begins to take shape long before the onset of adolescence. After birth, infants display what researchers call 'innate psychological foundations' of musical behaviour and awareness. These innate musical behaviours and the awareness of musical qualities such as rhythm, pulse, timing and timbre are unique to human beings and are referred to as 'musicality'. Musicality can be observed through the way in which infants respond to or interact with those around them and also through how they express themselves.

Musicality incorporates both bodily gestures and vocal expressions that contain the power to communicate. Trevarthen & Malloch (2000) refer to this as communicative musicality. Communicative musicality is displayed by infants and parents who synchronize their responses to each other through the regulation of pulse, vocal quality and narrative form. As the parents 'attune' to the infant's expressions they are able to communicate without spoken language, using the above mentioned parameters.

The influence that music in general has on human beings and the context in which music is listened to greatly affect the shaping of music preference and identity. This is not to negate the characteristic nuances of any particular genre of music, because

in actual fact listening to music through various modes in a variety of contexts only serves to augment these. It is a generally agreed notion that music in whatever form has the capacity to penetrate to the very core of individuals. Whether or not the individual is consciously aware of the physiological effects on his/her brain and body is neither here nor there in relation to this study. What is interesting, though, is that human beings cannot help but react to music as a stimulus. It does not matter if the listening experience is pleasurable or non-pleasurable; the music will elicit some kind of a response from the listener.

Storr (1992: 84) has documented some of the physiological changes experienced by the individual as he/she listens to music:

> … (Musical) Arousal manifests itself in various physiological changes, many of which can be measured. The electro-encephalogram shows changes in the amplitude and frequency of the brain waves, which it records. During arousal, the electrical resistance of the skin is diminished; the pupil of the eye dilates; the respiratory rate may become either faster or slower, or else become irregular. Blood pressure tends to rise, as does the heart rate. There is an increase in muscle tone, which may be accompanied by physical restlessness. Recordings of muscle 'action potentials' on another instrument, the electro-mygraph, showed an increase in the electrical activity in the leg muscles whilst listening to music even when the subject has been told not to move.

Van Niekerk et al (1995: 1) state at the outset of a South African high school music education guidebook published by the then Transvaal Education Department (TED) that:

> Music arises from and functions within a rich variety of life experiences. Life experiences are sometimes so personal or entrenched that certain kinds of music become part of different people's identities. This is why learners react favourably to some music and not others.

In the same vein Gaston (1968: 15) states: music is the essence of humanness, not only because man creates it but because he creates his relationship to it. Mithen (2005) in his book *The Singing Neanderthals* notes that human beings spend a great deal of time, effort and often money to listen to it [music]. Many people practise hard to perform it [music] and we admire and often idolise those who perform it [music] with expertise, originality and flair. Mithen (2005: 1) continues saying:

> The explanation has to be more profound than merely invoking our upbringing and the society in which we live, although these may largely account for musical tastes. The appreciation of music is a universal feature of humankind; music-making is found in all societies and it is normal for everyone to participate in some manner.

We may then assume that the general physiological effects of music on the individual, coupled to the context of their life experiences within the circumstance of wanting peer approval and acceptance, is what actually makes one genre of music more appealing than the next.

Music identity and preference are inextricably linked. Most, if not all, people admit to having definite tastes in music: likes and dislikes. Hargreaves et al (2002: 11) state that even those who might proudly (and erroneously) label themselves as being tone-deaf are likely to have clear cut preferences. Individual patterns of preference are an integral part of one's self-concept but it appears that the importance of definitive preferences is most acute during adolescence (Kemp 1996; Hargreaves 1986). As is pointed out earlier in this chapter, there are various factors which affect preference. Because some of these factors change constantly, like mood and social situations or contexts, fundamental to music, preference is not only 'what' music individuals listen to, but also 'how' they listen to music.

The last three decades in particular have seen extraordinary advances in the music industry, especially when considering the progress made specifically in technology and commercialisation. Consequently more and more people have greater access to music. This is largely a result of changed modes of listening. For example, listeners today have relatively inexpensive access to music through a variety of different listening modes: IPods, MP3/4 players, cell phones, Midi interface, note books, radio and television, etc. Hargreaves et al (2002: 1) state:

> The ways in which people experience music as consumers, fans, listeners, composers, arrangers, performers or critics are far more diverse than at any time in the past, as are the range of contexts in which this takes place.

To further this notion, Martin (1995: 1) has the following to say:

> In advanced industrial societies music is all around us, a major element in our culture, in contrast to the situation in pre-electronic times when it was a much less pervasive medium, and a much smaller part of most people's experience. It is this contrast, though, that may serve to arouse our sociological curiosity: instead of just taking music for granted, we might begin to ask why it has come to occupy such a prominent place in our world.

A direct consequence of the advances of the music industry is that it has a greater impact on identity formation. Hargreaves et al (2002: 1) go on to say that we not only use music as a means to regulate our everyday moods and behaviours, but also can use music to present ourselves to others in the way we prefer. This is because the individual's music preference or taste can function to make important statements about his/her tacit values and attitudes.

Cook (1998: 5) phrases it as follows:

> In today's world, deciding what music to listen to is a significant part of deciding and announcing to people not just who you ***want to be*** but ***who you are***. Music is a very small word to encompass something that takes as many forms as there are cultural or sub-cultural identities.

2.8.2 Music preference and gender identity

When considering concepts of the gender of music, Western cultural notions often structure it according to the mind-body split, assigning it to the feminine. McClary (1991) states that feminist scholars have argued that male musicians have compensated for this by emphasising the rational in music, claiming objectivity and transcendence for it and prohibiting female participation, whereas Richards (1998: 165) argues that one should not essentialize music as feminine or physical, but should rather consider it as a phenomenon which is remade with divergent meanings in its inscription within particular discourses. While each of the above reflects true concepts of the various notions or theories attached to the gendering of music, Dibben (2002: 121) states the following in regard to preference and the gendering of music:

> Generalised cultural polarities are useless in understanding taste choices, or the gendering of musical participation; specification is needed of the social relations of particular contexts. It is therefore necessary to look at the way in which gender is enacted in particular musical, historical and cultural contexts.

Within Western society and culture, musical taste or consumption is viewed as an important personal manner in which individuals define themselves and others because music is culturally positioned as an expressive and affective medium. Because preference is not considered 'natural' or 'innocent' (Dibben 2002: 123), due to the central capacity it has in defining the individual in regards to identity construction, one should not make the mistake of viewing music consumption as purely utilitarian in notion, but rather as a means by which social distinctions are made (Richards 1998; Shepherd 1991; Bourdieu 1984; Frith 1983). It must also be noted that adolescents, in an on-going act of social identity construction and maintenance, appear to keep their music preferences and identities mobile.

While the above is true, studies in preference generally indicate clear patterns of gender as well as age-based genre preferences (Dibben 2002; Russell 1997; Zillman & Gan 1997). Thornton (1995: 103), as an example, states that American and British studies (conducted in the seventies and eighties) in music consumption revealed the importance of dancing (at clubs) for women as opposed to men. In this example, dancing was viewed as the only out-of-home leisure activity that women engaged in more than men, whereas men were more likely to attend sporting events, live concerts and visit the cinema.

McRobbie (2000, cited in Dibben 2002: 124) states that preferences for love songs/ballads, popular romantic music and dancing exhibited by young girls were attributed to an emphasis within female culture on finding a husband and establishing a home. What is particularly interesting is that, while the music preferences of male and female adolescents do differ, it appears that a large portion of this differentiation takes place in the discourse around the individuals' actual engagement in music as opposed to the type of music they listen to, which lessens, to a degree, the importance of the formal characteristics of music in preference

decisions. To support this Richards, in his study of the music preferences of adolescents (1998: 172), states the following:

> Both girls and boys were unwilling to invest in fixed taste positions and were only willing to engage in fixing when it was to avoid being attributed with musical tastes which interrupted traditional gender roles.

Various studies underscore the way in which a sense of self is born from social interaction through music. Logic dictates that the social context in which various individuals find themselves will differ to varying degrees. One needs only consider obvious factors like social context and language to emphasize this point. Researchers (Dibben 2002; Koizumi 1999; Richards 1998; Finnäs 1989) have shown that preferences expressed by young people change according to the particular social context they are in at any time, thus highlighting the inappropriateness of attributing any sort of fixity to notions of identity in music. Dibben (2002: 130), commenting on the 'gendering of identity through music', states that it is problematic to attempt to draw conclusions regarding the way music is used in relation to gender identity alone, because it intersects with other aspects of identity such as generation, socio-economic status, socio-historical context and ethnicity.

2.8.3 Music preference and the role of gender in music collecting

Richards, in his 1998 study of the music preferences of adolescents, indicated that music collecting behaviours between boys and girls differed to the point where distinct patterns in gender emerged. As an example, Richards (1998: 173) noted that adolescent boys report spending more money on recordings and sound equipment than do girls and that boys, to a larger extent, enjoy opportunities to display the quality and range of their music collections.

Thornton (1995: 104) states that collecting recorded music may function as a way of marking out an individual identity in the context of family and friends as well as acting as a form of remembering. But it is also suggested that music collections serve to act as a display of one's earning power or economic status, which Richards (1998) qualifies as an attribute of the masculine work ethic, thus affirming masculine identity.

Music collections for adolescent boys and girls appear to effect empowerment and status in regards to identity construction in that choosing and building one's music collection allows them to rationally discriminate between items in and outside of their preference, thus affecting choice and control. These three factors: discrimination, choice and control continually feed into the ongoing construction of one's identity. When it comes to qualifying distinctive characteristics of gender in relation to music collections, girls more often than boys suggest emotional reasons for choosing, whereas boys more often than girls suggest 'sound' and 'quality' as reasons for choosing (Richards 1998: 155).

Interestingly, the music one stops listening to is also significant in the construction of one's identity, because the listener may remove this music from his/her collection and may even go as far to deny previous tastes (DeNora 2000: 73).

2.8.4 National, ethnic and cultural identities

South Africa today is considered to be a 'new nation'. This is as a direct result of the country becoming a democracy in 1994 in which people of many cultures, languages, religions and ethnic backgrounds were re-grouped together under an all-inclusive new banner often referred to as the 'rainbow nation'. Thorsén (1997: 91) states that because South Africa now finds itself in a state of constant change, the formation of a music education system on a national level necessitates (for obvious reasons) decisions on multiculturalism. Because South Africa is an intricate example of a multicultural society, but also because the country has a history of segregation and apartheid, it is beneficial to distinguish between the concepts of national, ethnic and cultural identity.

National identity encompasses the various cultural and ethnic identities attached to particular regions in a country (Smith 2005: 1). In its simplest conceptualisation the term broadly refers to geographical demarcations of land defined in accordance with the language, religion, culture and ethnicity of a particular territory or region. As an example, one might speak of the 'Zulu' or 'Afrikaner' nation. This is, however, largely problematic considering South Africa's political history. Therefore, where the 'old'

South Africa may have been stipulative[37] in nature, describing its demographics as many 'little, individual' nations encompassing one or several countries or homelands, the 'new' South African example is ostensive[38] in nature, defining all South Africans as 'one' united nation, one region, one people, one country. This does not negate the nation's multicultural, multilingual or multi-religious diversity but, rather, serves to augment it.

Interestingly, a group of people using the blanket term 'nation' to describe themselves may not necessarily be confined to a particular geographical region; they may in fact be dispersed over a number of geographical regions, but may continue to subscribe to the notion that they belong to one or more nations due to various shared factors with a common people such as language, culture and religion. A South African Jew, for example, may then ascribe him/herself as belonging not only to the South African nation but also to the Jewish nation.

Nationality, according to Folkestad (2002: 153), is the cement which causes different people in different regions to stay together despite their reciprocal cultural and ethnic differences. Nationalism as defined by Ruud (1996: 100) is the doctrine which states that the legitimate political unit is identical with the ethnic and that nationalism essentially is the marriage between culture and state.

Ethnicity, defined by Banerjee (in Microsoft Encarta 2007), is:

> A system of definition of people who consider themselves or are considered by others to share common characteristics that are different from other people in society. Ethnicity, based on the Greek term ethnos, is frequently distinguished from race, although ethnic groups may share racial characteristics. However, there may exist different ethnic groups within the same race. Attachment to ethnicity, as distinct from attachment to race, may arise in several different ways. First, culturally patterned forms of behaviour by which individuals satisfy their needs may bring them closer to some people rather than others. Second, the similarities between members of an ethnic group may be based on physical characteristics as much as cultural characteristics, to create a 'consciousness of kind'. Third, similarity of cultural behaviour may be seen as a sign of cultural relatedness.

[37] Proposing how the term should be used.

[38] Defining it by illuminating examples.

Folkestad (2002: 154) states that ethnic identity and ethnicity are porous concepts, because in some contexts, 'ethnic' is synonymous with the 'national' and with 'nationality' but in other contexts it may refer to folklore, describing close links with popular culture. Folkestad also points out that various agents incorrectly use the terms 'ethnic' and 'cultural diversity' synonymously. He suggests that to prevent grave misrepresentations of the above concepts, they be defined explicitly in relation to the context in which they are used. Ruud (1997: 165) states that 'ethnicity' is about cultural and personal intrinsic value about identity and dignity. One's ethnicity or ethnic identity is a distinctive characteristic of the individual and should, therefore, be presented in such a way as to positively attain respect for one's differences.

Culture defined in the social anthropological sense of the phrase refers to the beliefs, behaviour, language and/or way of life of a particular group of people at a particular time. Cultural identity is defined through the customs, ceremonies, works of art, inventions, technology and traditions attached to a particular group of people (Weiten 1995: 94). Cultural utterances, like music, typically originate from popular forms developed either long before national boundaries were drawn or among groups of people sharing the same musical preferences, despite their national and/or ethnic affiliations. Thus cultural identity has a direct bearing on music itself and the musical context in which it exists. It also means that individuals can have more than one cultural identity, to the extent that the global multicultural individual is characterised by the possibility and ability to chop and change between several cultural identities (Folkestad 2002: 154).

2.8.5 Youth culture

In anthropology, youth culture is viewed as the collective cultural practices of groups of young people, typically between the ages of 15 and 25. Such collective cultural practices serve to set these groups apart from what might be considered as dominant or mainstream society (Weiten 1995: 95). Psychologists like Weiten distinguish youth groups by their distinctive forms of dress style and shared musical tastes. In consumer-based cultures, which encompass those societies affected by notions of Western culture (which include developed and developing countries), most youth cultural groups are identifiable by a shared name, recognised by members of a given group as well as those outside the group. Such names are generally

associated with the musical genre, taste or style of a particular group; for example, rockers, punks, grungers, ravers and rappers.

2.9 Music listening

Apart from the actual biological process of listening to or perceiving patterned sound through the auditory faculty, listening is a key aspect in both identity formation and preference because the manner in which individuals listen to or experience music serves to reinforce preference, thus affecting identity. Listening can generally be divided into four broad categories: 1. auditory perception of patterned sound, 2. social listening, 3. emotional/personal listening and 4. analytical/musicological listening. Each of these is briefly dealt with below.

James (2000: 22) defines 'music listening' as the process of hearing the sounds of music from a particular source. In other words, the ear, by virtue of its anatomical function, perceives deliberately patterned sound (music) as a physical stimulus from a particular source. The brain, through the sense of hearing, interprets the stimulus and it is at this crucial point, being guided by the subjective nature of the human psyche, that the individual classifies that very same stimulus as either aesthetically pleasing or not. This phenomenon is sometimes referred to as "sensorial" listening.

2.9.1 Auditory perception of patterned sound

Auditory perception is the ability to identify, interpret and attach meaning to sound. The study of sound perception is called psychoacoustics. For every sound the ear-brain system processes, the individual processes information regarding:

- Pitch (high/low)
- Loudness (soft/loud)
- Phase (the brain's sensitivity to sound's increase/decrease cycle)
- Direction (which sound reaches our ears first. Was this the first sound heard?)
- Distance (near/far)
- Timbre (Does the sound contain multiple frequencies?).

Music in one of its simplest definitions is “organised or patterned sound”. Music listening occurs when the individual hears organised sound or the “sounds of music” from a particular source. Auditory perception is the subjective sensation that each person hears when listening to organised sound/the sounds of music. The listener, as defined by Lipscomb (1996: 134), is an active participant in the musical experience. He/she constantly generates expectations based on past experiences, which include multifarious variables like culture, gender, experience and expertise of each listener.

2.9.2 Social listening

The music one chooses to listen to positions one inside a certain social group, excluding others. This is especially evident when considering adolescents and the importance of music in developing and expressing their identity. In adolescence, musical preferences are modified to those of the social group to which the adolescents belong, or want to belong (Tarrant 2002).

Mutual music preference groups individuals together and assists them in constructing their identity in the world. This process is highly complex and other external factors influence the groups belonged to.

2.9.3 Emotional listening

Emotional listening, sometimes referred to as personal listening, is characterised by the referential meaning music has for the listener, either as an individual or a member of a group. Through emotional listening, the listener attaches aesthetic value to the music due to the referential meaning implicit within the context of the actual listening. For example, White Afrikaans speaking South Africans may attach referential meaning to Bok van Blerk’s *De La Rey*, thus finding it aesthetically pleasing. The same may be said for members of the ANC Youth League, who find President Jacob Zuma’s *Umshini Wam* equally pleasing for similar reasons. In a less radical example, however, it is the love ballad playing that reminds the couple in their dotage of first falling in love, etc.

Dibben (2002: 125) states that one of the primary uses of music which people engage in is for memory retrieval: to remember key people in their lives, using an

associated piece of music to relive an event or emotionally critical moment from the past, often a relationship, but more generally using music as a means of self recording (as with photographs, diaries, souvenirs and collecting).

Sloboda (2005: 324), referring to emotional/personal listening, states that the use of music as a cue to reminiscence was the single most frequently reported function of music in a study conducted on two hundred and fifty respondents between 1995 and 1998. Fifty percent of the sample indicated that activities which self-chosen/personal music accompanied were predominantly domestic and solitary. Sloboda, in the same study, endeavoured to gauge in numbers the percentage of listeners who attached value to any of the five general functions listed under 'personal uses of music'. These general functions were:

1. Memory (reminder of a valued past event: 50%);
2. Transcendent (spiritual experience: 6%);
3. Sensorial (evokes visual images/tingles, goose pimples, shivers/source of pleasure and enjoyment: 18%);
4. Mood change (to put in a good mood and/or moves to tears and/or catharsis and/or release and/or excites and/or motivates and/or source of comfort and/or healing and/or calms and/or soothes and/or relaxes and/or relieves stress: 46%); and
5. Mood enhancement (to match current mood: 6%).

2.9.4 Analytical/musicological listening

Analytical or musicological listening is described by Cook (1990: 152) as listening to music by perceiving and analysing its physical properties as well as the compositional techniques used in the structure of the music. For this to take place, the listener requires some degree of musical training. Kofi Agawu (1997: 307), during his tenure at Yale University, commented on analysis saying:

> Analysis plays an even more central role in the discipline of music theory. Traditionally defined, theory undertakes to codify "the various materials of a composition" and to exemplify their functioning in a range of works; it insists that its methods meet explicitly stated criteria of coherence; and it often proclaims aesthetic preferences, though not always directly. Reading

> notation, for example, requires "an analytical act"; analysis is "the prerequisite for an adequate performance", and aesthetic theories on music are "inconceivable without analysis."

2.10 Hearing material

The concept of hearing material was introduced by Gaver in 1993. In his hypothesis, Gaver suggested that listeners hear music in terms of material rather than sound. Gaver qualified his study stating that only two modes of listening existed: 1. “musical” listening in which the listener attends to the acoustic characteristics of sound and 2. “everyday” listening, in which the listener attends to the sources specified by sounds, such as the way in which the sound specifies the size and material of the object that produces it, and the manner in which it has been produced.

Dibben (2003), expounding on Gaver’s theory, states that the actual question behind Gaver’s “hearing material” should be: when and why do listeners hear sounds in one way rather than another? Dibben qualifies this question through the notion of what she refers to as “affordance”. Affordance, primarily, is the way in which the meanings of things are a function of the mutuality of organism and environment and it captures the way in which the meanings specified by sounds are always meanings for someone rather than being properties of an object. Secondarily, affordance differentiates the extension of source specification to include not only physical sources of sounds but also the cultural and historical meanings of material and their compositional functions (Dibben 2003: 196).

Why ‘Hearing Material’ is important in studies of music preference and music identity is that listening studies indicate that listeners are acutely sensitive to the cultural and historical meanings of musical material (Krumhansl 1998). In 2001 Denora, emphasising the above notion, conducted a study in which participants were presented with forty-eight short sound examples of musical and non-musical sounds. They were asked to describe what they were hearing. Responses referred to: acoustic attributes; physical source; genre; compositional function; physical space; proximity of the sound to the listener; performance skill; emotional character and social context. What Dibben found interesting was that listeners described sounds in

terms of their physical and cultural sources more frequently than in terms of their acoustic characteristics which indicated the following:

> For listeners, listening to music involves more than listening to its acoustic attributes; it involves hearing meanings specified by sounds ... It also shows that listeners are sensitive to the physical and cultural sources and associations of sound, contrary to constructions of Western music, and of the Western listening aesthetic as one in which listeners pay attention to pure[39] sounds (Dibben 2003: 198).

2.11 The music industry

When considering the music preference of adolescents, the mode or manner in which adolescent individuals listen to and purchase music plays a major role in how they 'hear' music. Due to swift technological advances in the music industry over the last decade, the mode in which most adolescents currently listen to music is vastly different to the manner/mode in which they did so ten years ago.

One key factor to be considered in modes of listening as well as the buying and selling of music is digital downloading. Presently the world over, the sales of digital downloads have sky-rocketed while physical recording sales are plummeting. To understand this better, the following sections explain how the music industry currently operates, but also explain how it operated in the past.

2.11.1 The function and working of the music industry

The following paragraphs summarise an article written in 2004 by Frith, Simon, Marshal and Lee entitled *Music and the Media.* The article was published in the second edition of *Music and copyright*.

The music industry itself is comprised of various players or agents, including individuals, companies, trade unions, not-for-profit associations, rights collectives and other bodies. Professional musicians, including band leaders, rhythm section members, musical ensembles, vocalists, conductors, composers/arrangers and sound engineers create sound recordings of music or perform live in venues ranging from small clubs to stadiums. Occasionally professional musicians negotiate their

[39] I.e. without overtones.

wages, contractual conditions and other conditions of work through musicians' unions or other such guilds.

Composers and songwriters write the music and lyrics to songs and other musical works which are sold in print form as sheet music or scores by music publishers. Composers and performers receive part of their income from writers' copyright collectives and performance rights organisations such as the ASCAP (The American Society of Composers, Authors and Publishers) and BMI (Broadcast Music Inc.) or MCPS (Mechanical Copyright Protection Society) and PRS (Performing Rights Society) respectively for the UK. These societies and collectives ensure that composers and performers are compensated when their works are used on the radio or TV or in films. When musicians and singers make a CD or DVD, the creative process is often coordinated by a record producer, whose role in the recording may range from suggesting songs and backing musicians to having a direct hands-on role in the studio, coaching singers, giving advice to session musicians on playing styles, and working with the senior sound engineer to shape the recorded sound through effects and mixing.

Some professional musicians, bands and singers sign with record labels. In this instance, record labels often finance the recording process in return for part or full share of the rights to the recording. Record label companies manage brands and trademarks in the course of marketing the recordings. They can also oversee the production of videos for broadcast or retail sale. Labels may comprise a *record group:* one or more label companies, plus ancillary businesses such as manufacturers and distributors. A record group may be, in turn, part of a *music group* which includes music publishers. Publishers represent the rights in the compositions: the music as written, rather than as recorded, and are traditionally separate entities from the record label companies. The publisher of the composition for each recording may or may not be part of the record label's music group. Many publishers are wholly independent and are owned by the artists themselves.

Record labels that are not part of or under the control of the "Big Four" music groups are often classified as *independent* or "indie" labels, even if they are part of large, well-financed corporations with complex structures. Some music critics prefer to use

the term *indie label* to refer to only those independent labels that adhere to criteria of corporate structure and size, and some consider an indie label to be almost any label that releases non-mainstream music, regardless of its corporate structure.

Record labels may use an A&R (Artist and Repertoire) manager not just to seek out bands and singers to sign, but also to help develop the performing style of those already signed to the label. A&R managers may organize shared tours with similar bands or find playing opportunities for the label's groups which will broaden their musical experience. For example, an A&R manager may decide to send an emerging young singer-songwriter with little live playing experience on a major tour with an established act from the same label, so that this person will gain more confidence.

A *record distributor* company works with record labels to promote and distribute sound recordings. Once a CD is recorded, record distribution companies organize the shipping of the CDs to music stores and department stores. When CDs sell in stores or on websites (such as the iTunes Store), part of the money obtained by the record label for the sales should be paid to the performers in the form of royalties. Of the recordings which generate substantial revenues for the labels, most do so only for a short period after they are released, after which the song becomes part of the label's back catalogue or library. A much smaller number of recordings have become classics with longstanding popularity such as CDs by the Beatles or the Rolling Stones. These albums have continued to generate revenue for the labels and often, in turn, royalties for artists, long after their original release.

Successful artists may hire a number of people from other fields to assist them with their career. The band manager oversees all aspects of an artist's career in exchange for a percentage of the artist's income. An entertainment lawyer assists them with the details of their contracts with record companies and other deals. A business manager handles financial transactions, taxes and bookkeeping. A booking agency represents the artist to promoters, makes deals and books performances. A travel agent makes travel arrangements. A road crew is a semi-permanent touring organization that travels with the artist. This is headed by a tour manager and includes staff to move equipment on and off-stage, drive tour buses or vans and do

stage lighting, live sound reinforcement and musical instrument tuning and maintenance, etc.

2.11.2 The 'BIG Four' – the world's largest recording companies

Frith (2010), a lecturer in Law at Edinburgh University, cites the four major corporate recording labels (aka The 'Big Four'[40]) as: 1. Universal Music Group, 2. Sony Music Entertainment, 3. Warner Music Group and 4. EMI (Electrical Musical Industries). Each of these labels consists of many smaller, subsidiary companies and labels serving different regions and markets. The live music industry is dominated by Live Nation, the largest promoter and music venue owner. Live Nation is a former subsidiary of Clear Channel Communications (CCC), which is the largest owner of radio stations in the United States. Other important music industry companies include Creative Artists Agency (a management and booking company) and Apple which is stated as of 2009 as running the world's largest Internet based music store: the iTunes Store (Frith 2010: 5).

2.11.3. A brief history of the global recording industry and its current status quo

Sheet-music publishers dominated the music industry in the United States and Europe in the 19th century. The late 19th century saw the invention of the phonograph by Thomas Edison in 1877. The birth of radio communication forever changed the way music was heard. Opera houses, concert halls and clubs continued to produce music and perform live, but the power of radio through the late 19th century and well into the late 20th century allowed even the most obscure bands to form and become popular on a nationwide and sometimes worldwide scale (Frith 2004: 189).

The record industry quickly superseded sheet music publishers and an array of record labels rose and fell. Some noteworthy labels of the earlier decades of the 20th

[40]By the mid 1980s, six large recording labels dominated the global recording industry. They were known as the "Big 6". The "Big 6" consisted of EMI, CBS (Columbia Broadcasting System), BMG (Bertelsmann Music Group), PolyGram, WEA (Warner Elektra Atlantic Corp) and MCA. (Sony bought CBS Records in 1987 and changed its name to Sony Music in 1991. In 1998, PolyGram was merged into the Universal Music Group (formerly MCA), dropping the leaders down to a "Big 5". They became the "Big 4" in 2004 when BMG merged with Sony.

century include Columbia Records, Crystalate, Decca Records, Edison Bell, The Gramophone Company, Invicta, Kalliope, Pathé and Victor Talking Machine Company.

The International Federation of the Phonographic Industry (IFPI[41]) states that consumers in the beginning decades of the 21st century spent far less money on recorded music than they did in the 1990s in all formats. Total revenues for CDs, vinyl, cassettes and digital downloads in the world dropped 25% from $38.6 billion in 1999 to $27.5 billion in 2008 (IFPI 2009). Similar revenues in the USA dropped from a high of $14.6 billion in 1999 to $10.4 billion in 2008 (IFPI 2009).

Arango (November 5th 2008), writing for the *New York Times,* states that the downward trend in sales of recorded music is expected to continue for the foreseeable future. Forrester Research[42] (an Australian based research company quoted in a *New York Times* article November 2008) predicts that by 2013, record revenues in the USA may drop as low as $9.2 billion. The dramatic decline in revenue has caused large-scale layoffs inside the recording industry, driven retailers (such as Tower Records) out of business and forced record companies, record producers, studios, recording engineers and musicians to seek new business models (Arango 2008).

Frith (2010: 6) states that in the first few years of the 21st century, the record industry took aggressive action against illegal file sharing. In 2001 it succeeded in shutting down Napster (the leading on-line source of digital music); it also threatened thousands of individuals with legal action. This failed, however, to slow the decline in revenue based record sales and proved a public-relations disaster. Legal digital downloads became widely available with the debut of the iTunes Store in 2003. The popularity of internet music distribution has increased dramatically and in 2009,

[41] IFPI represents the recording industry worldwide, with a membership comprising some 1400 record companies in 66 countries and affiliated industry associations in 45 countries. IFPI's mission is to promote the value of recorded music, safeguard the rights of record producers and expand the commercial uses of recorded music in all markets where its members operate. It has its headquarters in London, UK, with regional offices in Brussels, Hong Kong, Miami, Moscow and Peru.

[42] Forrester Research is an independent technology and market research company based in Sydney, Australia.

according to IFPI (2010), more than a quarter of all recorded music industry revenues worldwide now come from digital channels.

Arango (2008) further states that the turmoil currently being experienced in the music industry has changed the twentieth-century balance between artists, record companies, promoters, retail music-stores and the consumer. As of 2010, big-box stores[43] such as Wal-Mart and Best Buy retail more music than music-only stores, which have largely ceased to function as players in the industry. Recording artists now rely largely on live performance and merchandise for the majority of their income, which in turn has made them more dependent on music promoters like Live Nation.

In order to benefit from all of an artist's income streams, record companies increasingly rely on the "360 deal[44]", a new business relationship pioneered by Robbie Williams and EMI in 2007. At the other extreme, record companies can offer a simple manufacturing and distribution deal, which gives a higher percentage to the artist, but does not cover the expense of marketing and promotion. Many newer artists no longer see any kind of 'record deal' as an integral part of their business plans. Inexpensive recording hardware and software has made it possible to record professional quality music in a bedroom and distribute it over the internet to a worldwide audience. This, in turn, has caused problems for recording studios, record producers and audio engineers. Olivarez-Giles (2009), writing for the *Los Angeles Times*, states that as many as half of the recording facilities in Los Angeles have lost revenue, substantially scaled down operations and/or closed.

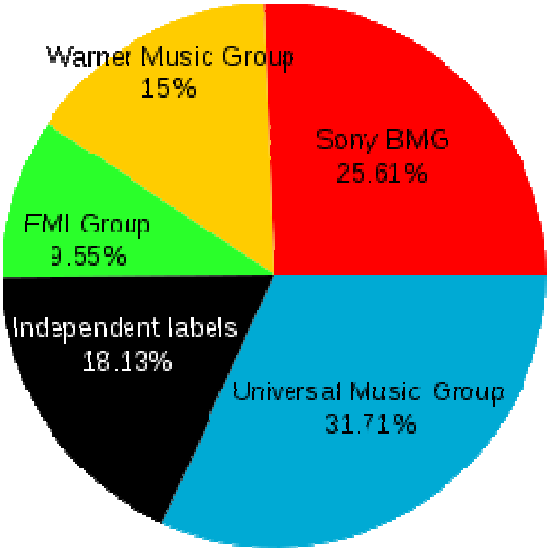
Knopper (2009) in the *Digital Age* states that despite various changes in the music industry, consumers now more than ever have greater access to a wider variety of music at a price that gradually approaches zero. He further states that while 'traditional' record sales continue to plummet, consumer spending on music-related

[43] Big-Box stores are large merchandising shops.
[44] A 360 deal is a business relationship between artist and music industry company. The company agrees to provide financial support for the artist including direct advances as well as funds for marketing, promotion and touring. The artist agrees to give the company a percentage of all of their income including sales of recorded music, live performances and any other income.

software and hardware has increased dramatically over the last decade, providing a valuable new income-stream for technology companies such as Apple.

The following pie chart (Figure 4) indicates USA music market shares, according to Nielsen SoundScan[45] in 2005, highlighting the "Big 4" and Independent labels.

Figure 4: *Music market shares as per Nielsen SoundScan in 2005*



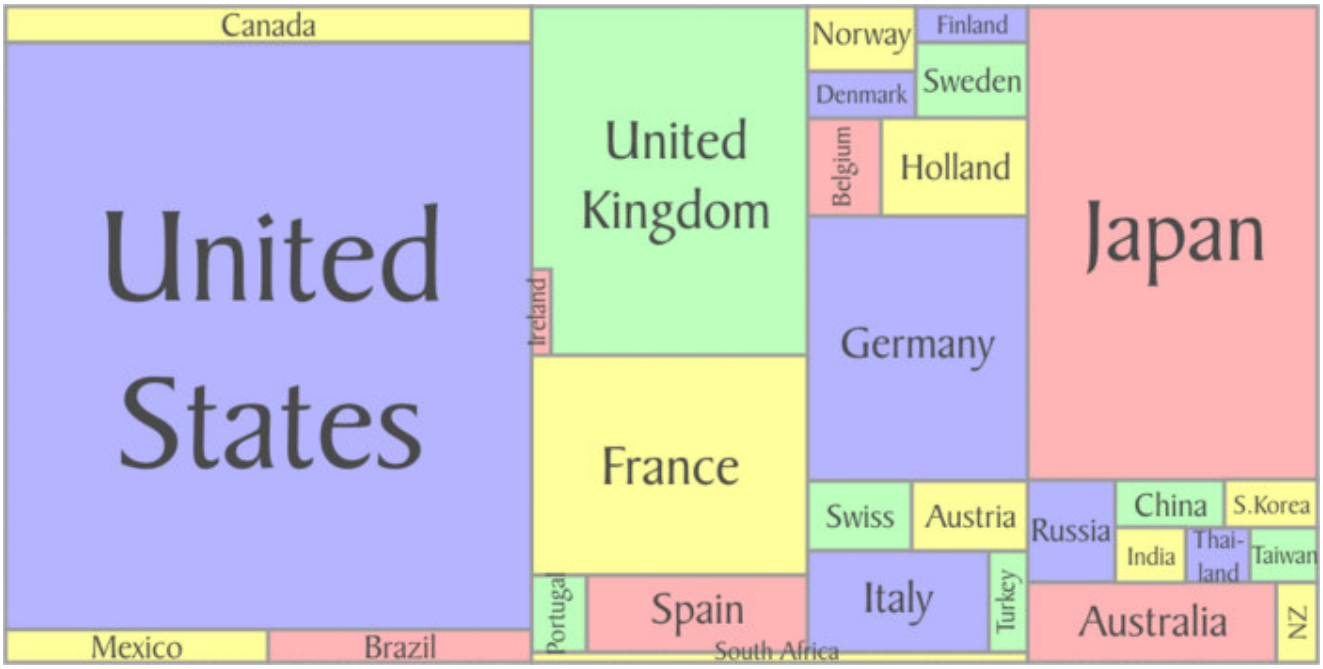
Nielsen SoundScan reported in 2005 that the big four accounted for 81.87% of the US music market in 2005.

- Universal Music Group (France based) — 31.71%
- Sony Music Entertainment (Japan based) — 25.61%
- Warner Music Group (USA based) — 15%
- EMI Group (UK based) — 9.55%
- Independent labels — 18.13%.

[45] **Nielsen SoundScan** is an information and sales tracking system created by Mike Fine and Mike Shalett. SoundScan is the official method of tracking sales of music and music video products throughout the United States and Canada. Data is collected weekly and made available every Wednesday to subscribers, including executives from all facets of record companies, publishing firms, music retailers, independent promoters, film and TV, and artist management. SoundScan is the sales source for the *Billboard* music charts, making it the official source of sales records in the music industry.

According to the IFPI, more than 95% of the total revenue from record sales in 2003 was derived from the thirty major countries in the proportions shown below (Figure 5). These have been positioned roughly by geographic location. It is commonly accepted that the three major music markets are the United States, the United Kingdom and Japan.

Figure 5: *Geographic representation of top thirty record sales in 2003*



The following table (Table 1) shows physical singles sales in the world in the 1990s–2000s and digital single sales in 2005 according to the IFPI.

Table 1: *Physical versus digital single record sales*

Country	Physical Sales (1990s-2000)	Digital Sales (2005)
Australia	1.8-4.6%	0.48%
Austria	0.58-0.82%	0.2%
Belgium	0.8-1.8%	0.2%
Canada	0.1-0.6%	0.2%
Denmark	0.10-0.25%	0.1%
France	4-12.5%	1.9%

Germany	9-12%	5%
Ireland	0.2-0.5%	0.2%
Italy	0.3-1.0%	0.2%
Japan	26-32%	1.7%
Netherlands	1.3-1.7%	0.2%
New Zealand	0.19-0.29%	0.1%
Norway	0.3-0.47%	0.2%
Portugal	0.01-1.0%	0.2%
Republic of Korea	0.02-0.45%	0.2%
Spain	0.3-0.7%	0.2%
Sweden	0.6-0.96%	0.2%
Switzerland	0.5-0.92%	0.2%
United Kingdom	34-50%	13.2%
USA	14.5-16%	6.3%

Album sales share and share of world market value for 2005 is represented in the table below (Table 2).

Table 2: *Album sales shares and share of world market in 2005*

Country	Album Sales Share	Share of World Market
Argentina	0.5–0.7%	0.5–1.0%
Australia	1.5–1.8%	1.5–2.0%
Austria	0.5–0.7%	0.8–1.0%
Belgium	0.7–0.8%	0.8–1.2%
Brazil	2.0–3.8%	1.1–3.1%
Canada	2.6–3.3%	1.9–2.8%
Denmark	0.45–0.65%	0.5–0.8%
France	4.5–5.5%	5.4–6.3%
Germany	7–8%	6.4–5.3%
Italy	1.7–2.0%	1.5–2.0%
Japan	9–12%	16–19%
Mexico	2.1–4.6%	0.8–1.8%
Netherlands	1.2–1.8%	1.3–1.8%
Russia	2.0–2.9%	0.5–1.4%

Spain	1.7–2.3%	1.4–1.8%
Switzerland	0.75–0.9%	0.8–1.1%
Taiwan	0.9–1.6%	0.5–1.1%
UK	7–9%	6.4–9.1%
USA	37–40%	30–35%

Approximately 21% of the gross CD revenue numbers in 2003 can be attributed to used CD sales growing to approximately 27% in 2007. This growth is ascribed to increasing on-line sales of used product by outlets such as Amazon.com. The growth of used music media is expected to continue to grow as the cost of digital downloads continues to rise.

Table 3: *Interim physical retail sales in 2005 - all figures in millions*

Country	Singles	CD	DVD	Totals	$US	Local Currency	Units	Value
USA	14.7	300.5	11.6	326.8	4783.2	4783.2	–5.70%	–5.30%
Japan	28.5	93.7	8.5	113.5	2258.2	239759	–6.90%	–9.20%
UK	24.3	66.8	2.9	74.8	1248.5	666.7	–1.70%	–4.00%
Germany	8.5	58.7	4.4	71	887.7	689.7	–7.70%	–5.80%
France	11.5	47.3	4.5	56.9	861.1	669.1	7.50%	–2.70%
Italy	0.5	14.7	0.7	17	278	216	–8.40%	–12.30%
Canada	0.1	20.8	1.5	22.3	262.9	325	0.70%	–4.60%
Australia	3.6	14.5	1.5	17.2	259.6	335.9	–22.90%	–11.80%
India	–	10.9	–	55.3	239.6	11500	–19.20%	–2.40%
Spain	1	17.5	1.1	19.1	231.6	180	–13.40%	–15.70%
Netherlands	1.2	8.7	1.9	11.1	190.3	147.9	–31.30%	–19.80%
Russia	–	25.5	0.1	42.7	187.9	5234.7	–9.40%	21.20%
Mexico	0.1	33.4	0.8	34.6	187.9	2082.3	44.00%	21.50%
Brazil	0.01	17.6	2.4	24	151.7	390.3	–20.40%	–16.50%
Austria	0.6	4.5	0.2	5	120.5	93.6	–1.50%	–9.60%
Switzerland	0.8	7.1	0.2	7.8	115.8	139.2	n/a	n/a
Belgium	1.4	6.7	0.5	7.7	115.4	89.7	–13.80%	–8.90%
Norway	0.3	4.5	0.1	4.8	103.4	655.6	–19.70%	–10.40%
Sweden	0.6	6.6	0.2	7.2	98.5	701.1	–29.00%	–20.30%
Denmark	0.1	4	0.1	4.2	73.1	423.5	3.70%	–4.20%

Apparent within the configuration of the music industry is a minor collapse[46] of traditional infrastructure due to loss of revenue with regards to plummeting record sales. Those companies, however, who have kept abreast of technological advances like the iTunes Store, continue to flourish and boom.

When examining the current status of the music industry, an age old paradox applies: 'history repeats itself!'. At the turn of the 20th century, a mere three decades after the invention of the phonograph, advances in technology dramatically changed the face of the then music industry. What was then the music industry's largest seller: sheet music was superseded by physical record sales in various forms but largely by radio, which made music more accessible to the average, everyday (wo)man. Now, a century later, physical record sales have quickly been overtaken by digital downloads. And thus the mode and manner in which people listen to or hear music and purchase it has once again changed and will continue to change.

One thing remains constant, however; music is played and listened to in varying capacities, through varying modes the world over. Regardless of the rapid technological advances in the music industry, human beings have always delighted in and will continue to delight themselves in music.

[46] In some instances this relates to a major collapse and complete bankruptcy.

Who is there that in logical words
can express the effect music has on us?
A kind of inarticulate, unfathomable speech,
which leads us to the edge of the Infinite
and lets us for moments gaze into that.

Thomas Carlyle

Chapter 3 South Africa's demographic build and a summary of James's 2000 study

This chapter is divided into two main sections: the first serves to briefly highlight South Africa's demographic profile while the second serves to summarise the findings of James's 2000 study.

3.1 South Africa's demographic make-up

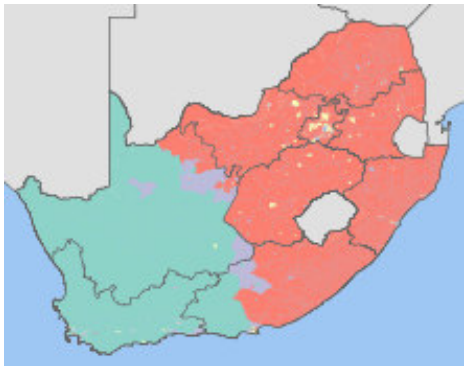
Due to the nature of the study a brief overview of the demographic make-up of South Africa is necessary for two reasons. Firstly, it assists the reader in contextualising certain variables that pertain to and affect music preference. This includes variables such as: ethnicity a brief overview of the demographic make-up of South Africa is necessary for, socio-economic status, cultural affiliation, age, gender, etc. Secondly, due to demographic imbalances which occur as a direct consequence of the legislature that governed Apartheid, demography consequently plays a prominent role in public policy[47].

The following information has been adapted from the country's 2001 census published by Statistics SA, South African communities survey administered in 2007 (published by Statistics SA 2008), facts pertaining to South Africa's demographics, published by Médecins Sans Frontières (2010) as well as the CIA (Central Intelligence Agency) World Fact Book's section on South African demographics (2010).

[47] Public policy is the body of principles that underpin the operation of legal systems in each country, province/state. Public policy addresses social, moral and economic values that tie a society together. These values vary in different cultures and may change over time.

South Africa's demographic make-up has an uncommon profile. As a whole it stands out as a marked heterogeneous population. However, should one concentrate specifically on smaller, isolated rural communities (with low rates of wealth distribution), demographic samples in these areas tend to be largely homogeneous e.g. the former 'homelands' and self-governing territories. Irregularities within South Africa's demography occur largely as a consequence of social issues brought on by the legacy of Apartheid: the deliberate division and subjugation of differing ethnic groups. Variables that dramatically affect the country's demographic build include illness (HIV/Aids, tuberculosis, etc.), emigration and immigration.

3.1.1 Racial build of South Africa



Dominant population groups in South Africa.

Black Coloured Indian or Asian White

Black 79%, Coloured 8.9%, Indian / Asian 2.6%, White 9.5%

Black Africans compose about 79% of the population and represent different ethnic groups, including Zulu, Xhosa, Ndebele, Tswana, Pedi, Sotho, Swazi, etc. Known immigrants from other parts of Africa include Zimbabweans, Mozambicans, Batswana, Congolese, Ugandans and Nigerians.

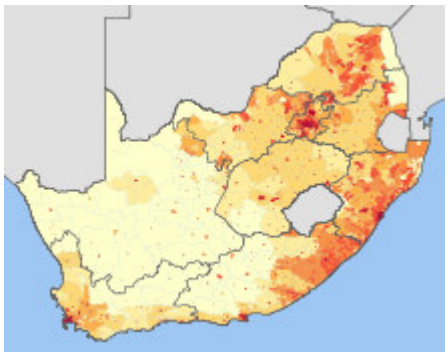
White people compose approximately 9.5%-11% of the population. White South Africans are comprised largely of the descendants of Dutch, French, British, German and Portuguese settlers. Coloureds at 8.9% of the country's demography are 'mixed-race' people primarily descended from the earliest South Africans[48], slaves at the Cape, white settlers and the Nguni. The remaining 2.4% are categorised as Indian or Asian. This population group is comprised of the descendants of Indian indentured

[48] The Khoi-Khoi and Khoi-San.

sugar estate workers and traders who came to South Africa in the mid-19th century (particularly around KwaZulu Natal), as well as a small Chinese[49] population of approximately 100,000 people.

3.1.2 Population density

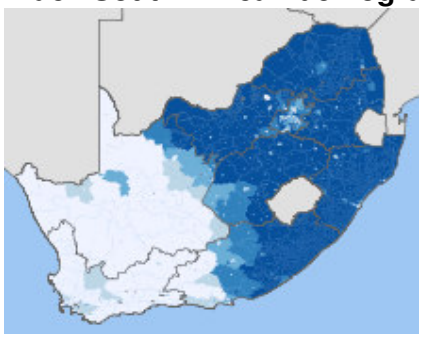
South Africa's total population is estimated at forty-nine million, fifty-two thousand, four-hundred and eighty-nine (49 052 489) (CIA World Fact Book 2010).



Population density in South Africa

<1 /km² 1–3 /km² 3–10 /km² 10–30 /km² 30–100 /km² 100–300 /km² 300–1000 /km² 1000–3000 /km² >3000 /km²

3.1.3 Black South African demographics



Black people as a proportion of the population

0–20% 20–40% 40–60% 60–80% 80–100%

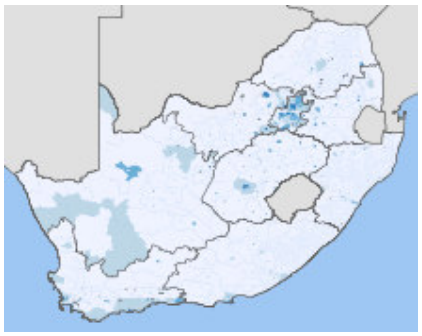
The 2001 census indicated that there were approximately 35 416 164 Black Africans and 8 625 050 Black African households in South Africa. The Black South African population density is 29/km² and the density of Black households is 7/km². The

[49] Cheap Chinese labourers brought to South Africa in 1904 to work the gold mines as well as many recent immigrants.

percentage of all Black African households that is made up of individuals is 19.9% and the average Black household size is 4.1 members.

In South Africa, the Black population is spread out with 34% under the age of 15, 21.6% between the ages of fifteen and twenty-four, 28.3% between the ages of twenty-five and forty-four, 11.8% between forty-five and sixty-four and 4.3% who are 65 years of age or older. The median age of a Black African is twenty-one years. For every one hundred Black females there are 91.1 Black males. For every one hundred Black females aged eighteen and over, there are 86.2 Black males.

3.1.4 White South African demographics



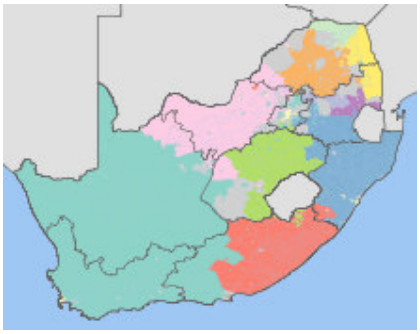
White people as a proportion of the population

0–20% 20–40% 40–60 % 60–80% 80–100%

South Africa's 2001 census indicates that there were 5 265 300 Whites and over 1 500 000 White households in South Africa. The White population density is 4/km² and the density of White households is 1.16/km². Whites make up between 9 and 11% of the total population. The percentage of all White households that is made up of individuals is 19.1% and the average White household size is 3.05 members.

The White population is spread out with 19% under the age of fifteen, 15.1% between the ages of fifteen and twenty-four, 31.0% from twenty-five to forty-four, 23.8% from forty-five to sixty-four and 11.1% who are 65 years of age or older. The median age of a White is thirty-five years. For every one hundred White females there are ninety-four White males. For every one hundred White females aged eighteen and over there are ninety-one White males.

3.1.5 Language



South Africa's constitution, which came into effect on 4 February 1997, recognises eleven official languages, to which the state guarantees equal status. They are: Afrikaans, English, IsiNdebele, Pedi, Sesotho, siSwati, Xitsonga, Setswana, Tshivenda, IsiXhosa, and IsiZulu. Other languages spoken and mentioned in the constitution are the: Khoi, Nama and San languages, Sign language, Arabic, German, Greek, Gujarati, French, Hebrew, Hindi, Portuguese, Sanskrit, Swati, Tamil, Telegu and Urdu. A few indigenous creoles and pidgins are also mentioned.

59.1% of White residents speak Afrikaans at home, 39.3% speak English and 0.1% speak an African language at home. 1.1% of the White population speaks a non-official language at home.

Of Black residents 0.7% speak Afrikaans at home, 0.5% speak English, 2% speak Ndebele, 22.3% speak Xhosa, 30.1% speak Zulu, 11.9% speak Northern Sotho, 10.0% speak Sesotho, 10.3% speak Tswana, 3.4% speak Swati, 2.9% speak Venda, and 5.6% speak Tsonga. 0.3% of the Black African population speaks a non-official language at home.

3.1.6 Religion

Many religions abound and are given equal status by the constitution, for example Traditional African, Zionism, Bahá'í Faith, Christianity, Gnosticism, Islam, Judaism, Rastafari, Unitarian Universalism, Buddhism, Hinduism, Jainism, Sikhism, Confucianism, Shinto, Taoism, Neo-paganism, New Age, Esotericism, Mysticism. Stats SA estimate that Zion Christians make up 11.1% of the total population. Pentecostal/Charismatic 8.2%, Catholic 7.1%, Methodist 6.8%, Dutch Reformed

[50] Southern
[51] Northern

6.7%, Anglican 3.8%, other Christian 36%, Islam 1.5%, Hinduism 1.2%, Judaism 0.3%, other 2%, unspecified 1.4%, none 14.9%.

86.8% of White residents are Christian, 8.8% have no particular religious affiliation, 0.2% are Muslim, 1.4% are Jewish and 2.7% have other or undetermined beliefs. 76.9% of Black residents are Christian, 17.5% have no religion, 2% are Muslim. Approximately 2.3% have other or undetermined beliefs. There exists in SA a fractional Black-Jewish following as well as a fractional Black-Hindu following.

3.1.7 Formal education

With regard to education, 22.3% of Blacks aged 20 and over have received no schooling, 18.5% have had some primary school, 6.9% have completed only primary school, 30.4% have had some high school education, 16.8% have finished only high school, and 5.2% have an education higher than the high school level. Overall, 22.0% of Black Africans have completed high school.

With regard to education, 1.4% of Whites aged 20 and over have received no schooling, 1.2% have had no more than some primary schooling, 0.8% have completed only primary school, 25.9% have had no more than some high school education, 40.9% have finished only high school, and 29.8% have an education higher than the high-school level. Overall, 70.7% of Whites have completed high school.

3.1.8 Socio-economic status

The median annual income of Black working adults (SA Statistics community survey 2007) aged fifteen to sixty-five is R12 073. Black African males have a median annual income of R14 162 versus R8 903 for Black African females. The median annual income of White working adults aged fifteen to sixty-five is R65 405. White males have a median annual income of R81 701 versus R52 392 for White females. The annual income distribution of Whites in South Africa is R62 360 000 per capita. The annual income distribution for blacks is R7 283. The unemployment rate of the Black population aged fifteen to sixty-five is 28.1%. The unemployment rate of the White population aged fifteen to sixty-five is 4.1%.

3.1.9 Age distribution across races

0-14 years: 32.1%	male 7.17 million/female 7.21 million
15-64 years: 63%	male 18.00 million/female 14.74 million
65 years and over: 4.9%	male 0.8 million/female 1.39 million) (2001 est.)
0-14 years: 28.9%	male 7 093 328/female 7 061 579)
15-64 years: 65.8%	male 16 275 424/female 15 984 181)
65 years and over: 5.4%	male 1075117/female 1,562,860) (2009 est.)

3.1.10 Gender ratio across races

At birth:	1.02 males to every female
Under 15 years:	1 male to every female
15-64 years*:*	1.02 males to every female
65 years and over:	0.69 males to every female

3.1.11 Literacy rate

Of the total population aged fifteen and over, SA Statistics estimated in 2003 that 86.4% of the total population were literate. Of that, 87% of the total male population were literate and 85.7% of the total female population were literate[52].

3.1.12 South Africa's largest cities

The following table (table 4) is a list of the five most populous cities/municipalities in the country. Population estimates were based on the 2001 and 1996 census. Some of these cities indicate white majorities; however, their neighbouring townships (designated places for non-whites during Apartheid) have non-white majorities, but are still included inside the city municipality even though some might be as far as fifty kilometres away from the city centre[53]. See table 4 below.

[52] Can read and write.
[53] Like Orange Farm to Johannesburg for example.

Table 4: *Five most populous cities/municipalities in South Africa (1996 & 2001)*

Rank	Municipality Province	Population (2001)	Population (1996)	Percent Change from 1996-2001	Largest Ethnic group (includes neighbouring townships)	Largest Ethnic minorities
1	Johannesburg Gauteng	3 225 812	2 639 110	22.2%	Black	White
2	Durban KwaZulu-Natal	3 090 117	2 751193	12.3%	Black	Asian/Indian, White
3	Cape Town Western Cape	2 893 251	2 563 612	12.9%	Coloured	Black, White
4	East Rand Gauteng	2 480 282	2 026 807	22.4%	Black	White
5	Pretoria Gauteng	1 985 984	1 682 701	18.0%	Black	White

3.1.13 Miscellaneous facts affecting preferences (as per the 2007 SA Stats community survey)

The percentage of White housing units having a telephone and/or mobile phone in their dwellings was 95.4%. The percentage having access to a nearby public telephone was 4.4%. 0.2% indicated that they did not have nearby access or any access at all to public phones.

The percentage of White households having flushing or chemical toilets was 98.7%. Refuse was removed from 90.8% of White households by the municipality at least once a week. 0.5% indicated no rubbish disposal. 87.2% of White households indicated that they had running water inside their dwelling. 95.6% had running water on their property and 99.4% had access to running water.

The percentage of White households using electricity for cooking was 96.6%, for heating 93.2% and for lighting 99.2%. Radios were owned by approximately 94.7% of White households. 92.6% indicated having a television/s. 46% owned computers, 97.6% had refrigerators and 74.6% had one or more mobile phones.

The percentage of Black African housing units having a telephone and/or mobile phone in the dwelling was 31.1%. The percentage having access to a nearby public

phone was 57.2%. 11.7% indicated that they did not have access or nearby access to public phones.

The percentage of Black African households having flushing or chemical toilets was 41.9%. Refuse is removed from 45.3% of Black African households by the municipality at least once a week but 11% indicated no rubbish disposal. 17.9% of Black Africans had running water inside their dwelling. 51.7% had running water on their property and 80.2% had access to running water. The percentage of Black African households using electricity for cooking was 39.3%, for heating 37.2% and for lighting 62%. Radios were owned by 68.7% of Black African households. 44.2% had televisions. 1.8% owned computers and 40% had refrigerators. 24.6% had one or more mobile phones.

3.2 James's 2000 study

The results of James's 2000 study indicated that Reggae was the most preferred generic style of music amongst South African urban adolescents, with Western Pop as the second most preferred style. A common pattern emerged between the two types of data presentation, where Reggae, Western Pop and Gospel were the three most liked generic styles of music, while Western Choral, Western Classical and Indian Classical were the three least liked music styles. The middle four styles, SA Pop, Jazz, Rock and Traditional African, tend to change in order of preference between the two types of data results. See table 5 below.

Table 5: *Preferred genres in order of preference indicated in percentages*

Genre	%
Reggae	61.1
Western Pop	50.6
Gospel	46.1
SA Pop	41
Jazz	37
Rock	31.6
Traditional African	30.3
Western Choral	28.3
Western Classical	24.9
Indian Classical	11.3

Figure 6: *Generic music style preferences of South African students in %*

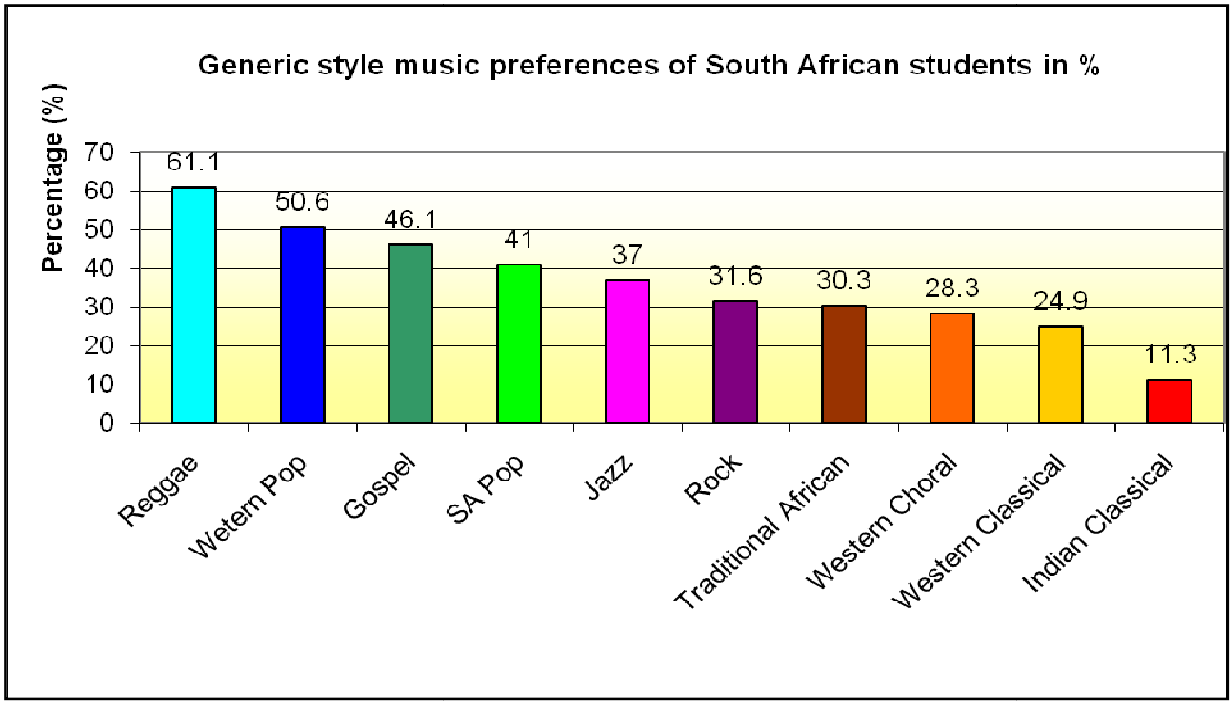
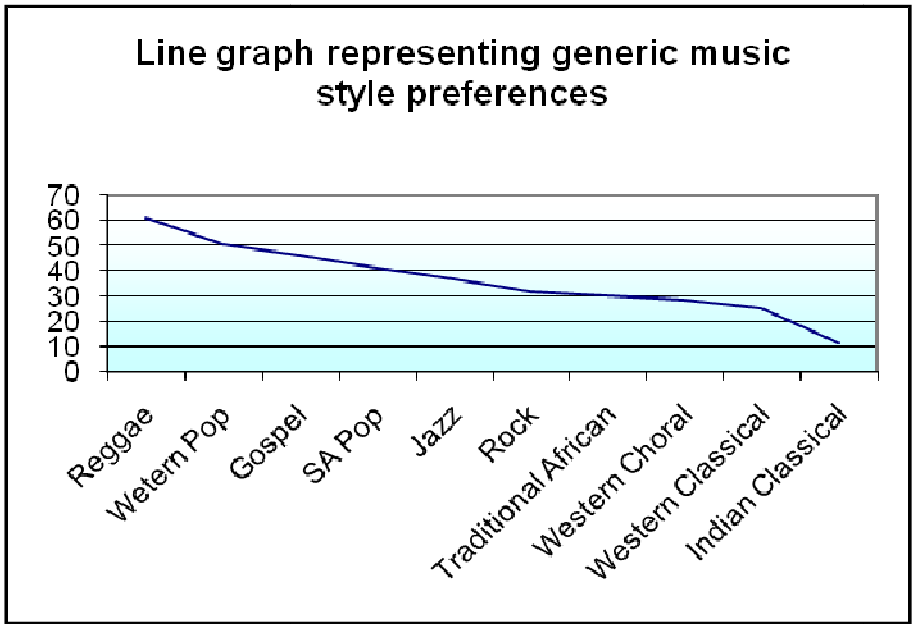


Figure 7: *Line graph representing generic music style preferences*



In her findings, James indicates that there was approximately a 50% difference between the most preferred style, Reggae, and the least preferred style, Indian Classical, in the choices of her sample. This difference in preference represents a wide continuum.

James's quantitative data indicates the top two preferences yielding a difference of 10.5%, which indicated that Reggae was by far the most preferred generic style among urban junior secondary students in South Africa. James's qualitative data indicated that both the last two, least liked styles of music, Western Classical and Indian Classical, had a 13.6% gap between them. This indicated the extent to which Indian Classical was the least liked style of music of all.

The percentages calculated from James's qualitative data reinforced that Reggae was the most preferred and Indian Classical the least preferred genre. The comparative results between the quantitative and qualitative data were similar in respect of the top three and bottom four generic styles of music presented in tables 6 and 7. These two sets of data complemented each other and were indicative of a strong reliability in terms of music preference responses and ratings.

Table 6: *Music style preference from highest to lowest percentage*

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

James indicates overall that Pop music generally was the most preferred style of music found in her study, which was also the case in similar preference studies conducted toward the end of the twentieth century by Van der Walt et al (1993), Herbinger (1987), LeBlanc (1979) and Greer et al (1973).

3.2.1 Sample descriptions

James's study spanned three major urban city centres: Johannesburg, Cape Town and Durban, and targeted six demographically representative high schools in each urban city centre. Eighteen schools in total were used in the study, targeting one grade nine class in each school. James selected students in major urban areas as her primary target group to rule out the possibility of racial bias. Rural areas in the country tend not to be demographically[54] representative in that, during Apartheid, some racial groups were forced to live in areas outside the cities (James 2000: 16).

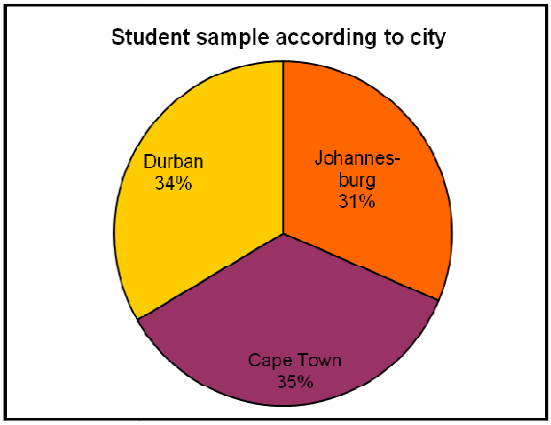
3.2.2 Sample sub-categorisations according to city

The first sub-categorisation of the total urban student sample (N=548) was according to the three cities in which the field work was carried out (see table 7 below). Learners selected to participate in the study were more or less equally spread with 31.4% from Johannesburg, 35.2% from Cape Town and 33.4% from Durban.

Table 7: *Sample sub-categorisations according to city*

City	Frequency	%
Johannesburg	172	31.4
Cape Town	193	35.2
Durban	183	33.4
Total	548	100

Figure 8: *Student sample according to city*



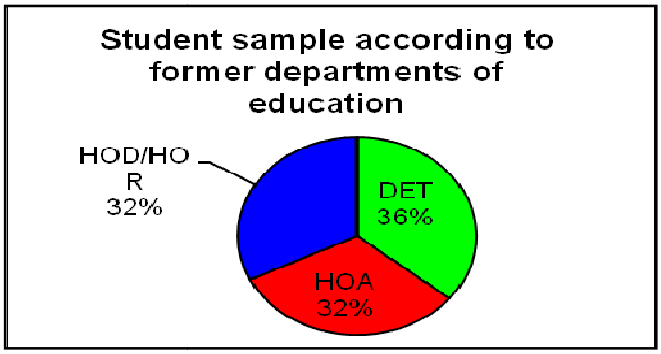
[54] Schools were selected that represented the four major race groups: Blacks, Whites, Coloureds and Indians respectively. The choice of schools used in the study reflected a racial make-up that is typical of South Africa.

The second breakdown of James's sample occurs according to the segmentation of the former departments of education. While these separate departments of education no longer exist, their legacies with regard to separate education for the different races is evident in the racial composition of classrooms during James's study (see table 8 below).

Table 8: *Segmentation of former Education Departments*

Education Department	**Frequency**	**%**
DET	197	35.9
HoA	174	31.8
HoD/HoR	177	32.3
Total	548	100

Figure 9: *Student sample according to the former departments of education*



3.2.3 Sample sub-categorisations according to the former departments of education

An even spread of students among the former departments of education is seen in table 8. Most of the former HOD schools existed largely in Durban, KwaZulu-Natal, with a marginal representation in the other cities. For this reason, James combined the former HOD schools with the former HOR schools in the total sample. This combination did not imbalance student numbers because James did not use the former departments of education as a variable but rather as a device to lead to a specific racial distribution.

3.2.4 Sample sub-categorisations according to race

The racial distribution[55] of James's 2000 sample occurs as a direct outcome of the former departments of education. Table 9 shows the spread according to African, White, Coloured and Indian. The African group represents 51.3% of the sample. The Coloured and White proportions are somewhat higher than was the actual case in their distribution of the population at the time (12% and 14.2%). James qualifies this, claiming that nevertheless these samples fall into accepted interpretations of divisions of the South African population in 2000.

The highly disproportionate number of Indian students reflected in the sample occurs for two reasons: firstly as a result of the shift in South Africa's demographic spread due to the end of Apartheid in 1990, and secondly, a large number of Indian students chose to attend former HOA schools under the perception that the education offered there was of a higher standard. Consequently, Indian students were located in both HOA and HOD schools. This accounts for the high percentage (22.5%) of their occurrence in the sample.

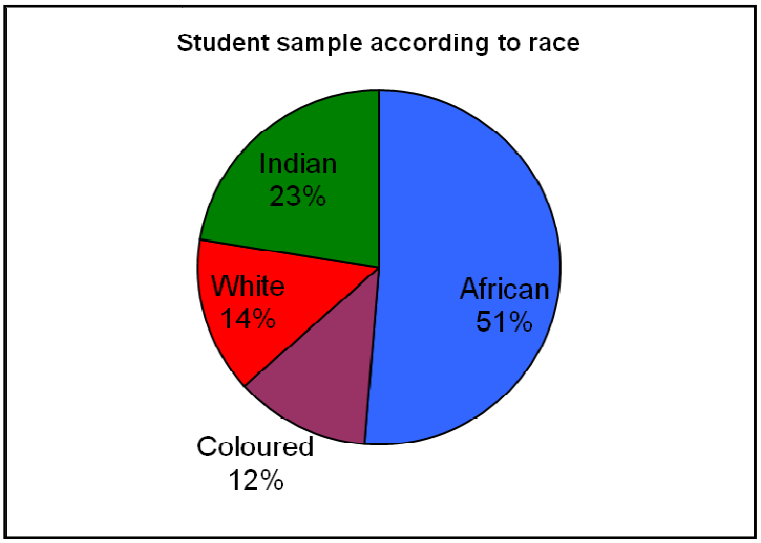
The former DET schools reflect less (if any) integration across the different departments at the time of James's study. Reasons that account for this could be 1. Geographic, in that mostly Africans lived in township areas and 2. The standard of education received by students under the Department of Education and Training was of such a poor standard that students were desperate to leave schools affiliated to it and few were really willing to enter DET schools. Table 9 below indicates student samples according to race.

Table 9: *Sub-categorisation according to race*

Race	**Frequency**	**%**
African	281	51.3
Coloured	66	12
White	78	14.2
Indian	123	22.5
	548	100

[55] Ethnic group.

Figure 10: *Student sample according to race*



3.2.5 Sample sub-categorisations according to music training

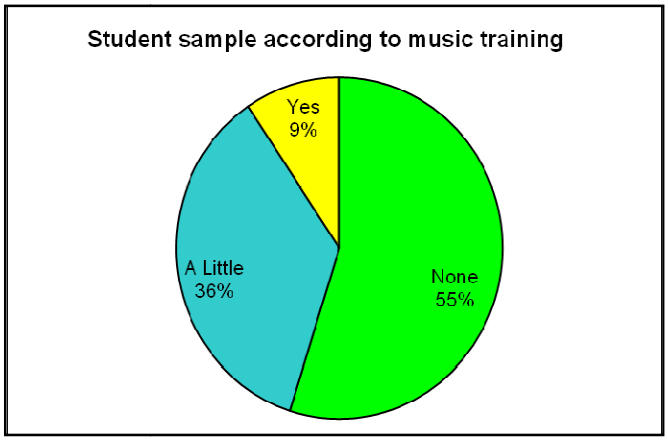
James points out in her study that, where possible, she chose schools that offered some music training to their learners. Schools in the sample that did offer music as a subject were single-sex schools[56]. James selected three such schools to ensure that some of the sample was musically trained. According to the *Musical Training* variable it is evident that only a small percentage (9.5%) of musically trained students existed in the sample, as shown in Table 10. Students who indicated 'a little' music training usually had primary school experience of playing the recorder and/or singing and/or learning the rudiments of the theory of music. Only 35.6% of students fell into this category whilst the majority of students (54.9%) had no musical training whatsoever. See Table 10 below.

Table 10: *Sample according to music training*

Music Training	Frequency	%
None	301	54.9
A Little	195	35.6
Yes	52	9.5
Total	548	100

[56] In this instance all three were girls' schools.

Figure 11: *Student sample according to music training*



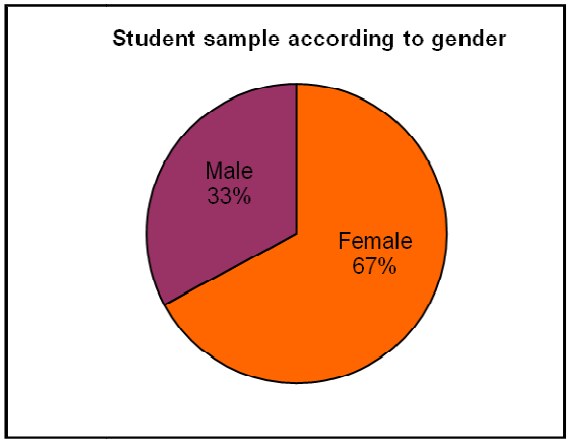
3.2.6 Sample sub-categorisations according to gender

James's decision to include single-sex (female) schools had an effect on the gender distribution of the sample. It created larger female samples (67.2%) compared to much lower male samples (32.8%). This percentage difference was not typical of the general population in 2000 in which statistics of females within the South African population showed marginally higher numbers of females to males. See Table 11 below.

Table 11: *Sample sub-categorisations according to gender*

Sex	Frequency	%
Female	368	67.2
Male	180	32.8
Total	548	100

Figure 12: *Student sample according to gender*



3.2.7 Sample sub-categorisations according to age

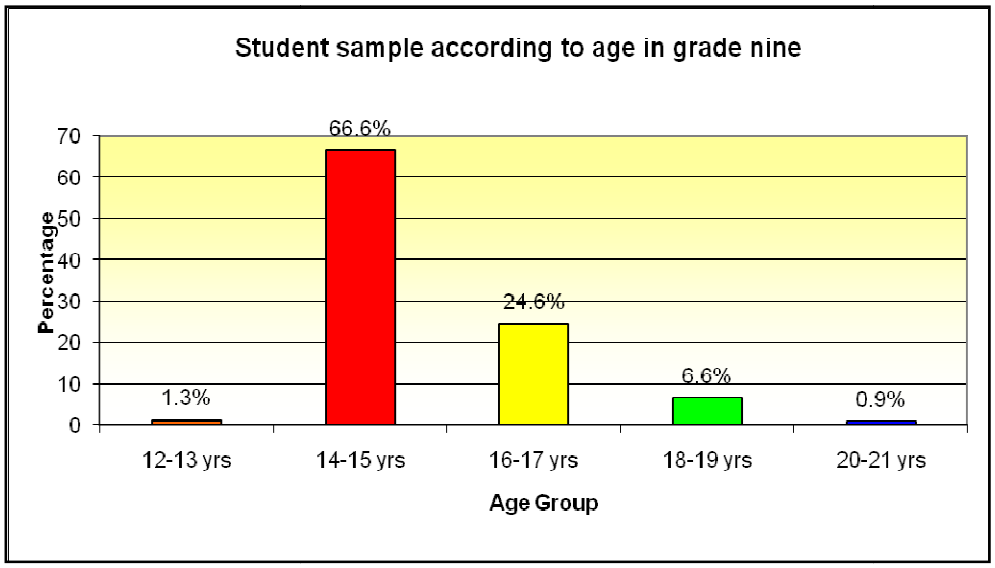
Based on the poor quality of education and educational administration during Apartheid in DET schools, many of the learners in the sample did not attend school until they were much older than the official school-going age. This is evident in the existence of a wide range of age groups in grade nine. There are five categories depicting age levels in the sample of junior secondary students in urban schools in South Africa (see Table 12 below).

There exists in James's sample a small percentage of learners (1.3%) who were either below the average age of students in grade nine or well above it (0.9 and 6.6%). The majority of the sample group belonged to the fourteen to fifteen year age group, which was the appropriate and official age for this grade level in 2000. Almost 66% of the students in the fourteen to fifteen year-old age category made up the sample. The slightly older students (sixteen to seventeen year-old age group) made up 24% of the sample. The existence of various age levels in grade nine in the sample allowed for further inquiry relating to certain variables of the (expanded) *Age* variable in the study.

Table 12: *Student sampling according to age*

Ages	**Frequency**	**%**
12-13 yrs	7	1.3
14-15 yrs	365	66.6
16-17 yrs	135	24.6
18-19 yrs	36	6.6
20-21 yrs	5	0.9
Total	548	100

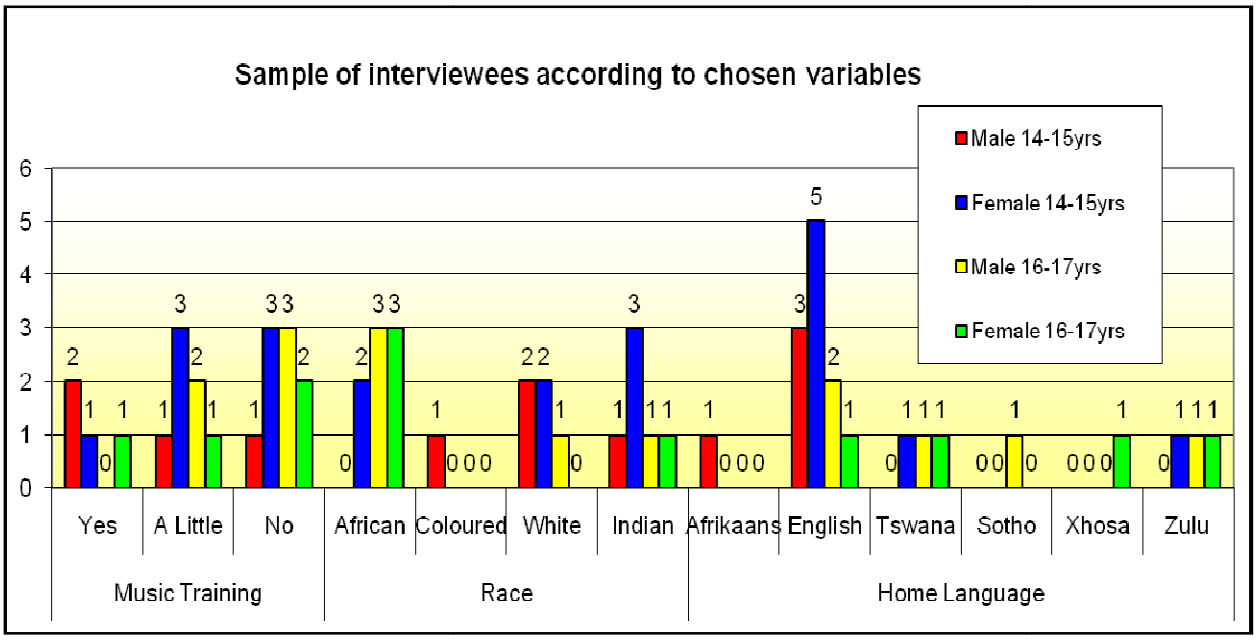
Figure 13: *Student sample according to age in grade nine*



3.2.8 Sample sub-categorisations according to language

Language as a social aspect bracketed under the *Ethnic Group* variable in LeBlanc's Model is an important indicator in defining and delineating preference. Students in James's study were requested to indicate their home language on the music preference rating survey. Some students indicated two languages, which demonstrated the existence of bilingualism within the student population. The following figure depicting the home language of students includes four African languages, two European languages, one Indian language, Afrikaans and English. The bar graph below is presented in order of highest to lowest frequencies occurring in the sample of students.

Figure 14: *Sample of interviewees according to chosen variables*



3.2.9 Sample sub-categorisation according to selected variables

Interestingly, vocal pieces[57] which were ranked highly indicated a trend in preference for 'songs with words' among South African students. The majority of the student sample was made up of African students and their preference for traditional music under the umbrella of 'ethnic' styles of music was placed seventh out of ten in the order of their preferences. As mentioned above, the most disliked excerpt under the umbrella of 'ethnic' styles of music was Indian Classical music. James qualifies this low statistic, based on the findings of her interviews that students experiencing Indian Classical music for the first time experienced the sound and timbre to be 'most foreign' or 'different'.

The results from both sets of James's qualitative and quantitative data confirmed that grade nine students have a typical and clear-minded set of attitudes and taste for Pop music. This was reinforced by the existence of the *Peers* variable which students indicated significantly influenced their preferences for music. Inglefield's 1972 study concluded that peer influence was high on the youngsters' music preference.

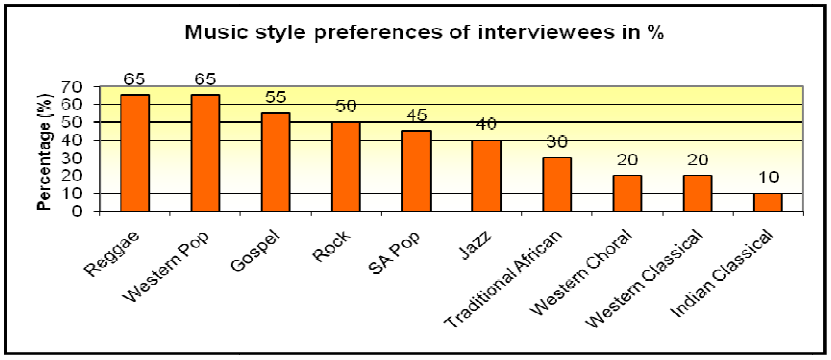
[57] Sloboda (1986: 18) states that most universal of all music forms is the song, where words and music are intimately combined.

James's study specifically revealed the following pertaining to each genre of music: in both her general surveys, 61.1% indicated a preference for Reggae music above other styles of music presented to them via a listening test. The next highest genre after Reggae was Western pop, which measured 50.6%. Gospel music ranked third followed by South African Pop, Jazz, Rock and then Traditional African (represented in table 13 below).

Table 13: *Interviewees' preference in %*

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

Figure 15: *Music style preferences of interviewees in %*



Of the twenty students who were interviewed at length in James's study, 65% indicated a preference for Reggae and Western Pop. Gospel was the third highest in terms of students' liking. Rock followed by SA Pop then Jazz were placed in the middle range of the students' verbal responses to liking the music. The Classical

examples, together with the ethnic or Traditional examples, were not favoured by the interviewees who indicated strongly their dislike for these genres.

Students' preferences from the three urban centres Johannesburg, Cape Town and Durban in James's study indicated similar results: Reggae at the top and Indian Classical last (see Table 14 below).

Table 14: *Student preferences per urban centre*

	Johannesburg		**Cape Town**		**Durban**	
	Music Style	%	Music Style	%	Music Style	%
1	Reggae	20.6	Reggae	21.6	Reggae	19
2	Gospel	18.6	Western Pop	19.9	Gospel	18.2
3	SA Pop	16.6	Rock	10.2	Jazz	17.1
4	Western Pop	16.4	Western Choral	9.8	SA Pop	15.2
5	Jazz	12.1	Gospel	9.3	Western Pop	14.3
6	Traditional African	10.4	SA Pop	9.3	Rock	12.2
7	Rock	9.2	Western Classical	9.2	Traditional African	11.5
8	Western Choral	7.9	Traditional African	8.4	Western Choral	10.6
9	Western Classical	6.3	Jazz	8	Western Classical	9.4
10	Indian Classical	3.5	Indian Classical	4	Indian Classical	3.8

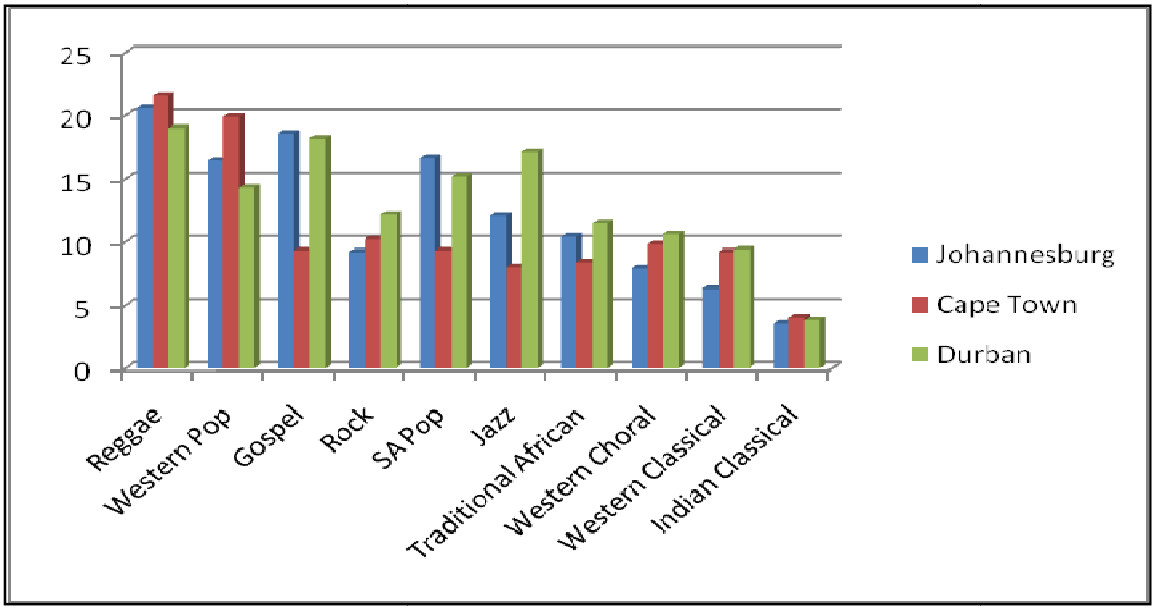
Table 15: *Preference according to rank and urban centre*

	Genre	Johannesburg	Cape Town	Durban
1	Reggae	20.6	21.6	19
2	Western Pop	16.4	19.9	14.3
3	Gospel	18.6	9.3	18.2
4	Rock	9.2	10.2	12.2
5	SA Pop	16.6	9.3	15.2
6	Jazz	12.1	8	17.1
7	Traditional African	10.4	8.4	11.5
8	Western Choral	7.9	9.8	10.6
9	Western Classical	6.3	9.2	9.4
10	Indian Classical	3.5	4	3.8

Reggae in all three cities had closely related percentages, vacillating between 19% and 21.6%. Gospel music was highly preferred by Johannesburg and Durban students whose ratings were 18.6 and 18.2 respectively. Cape Town students rated Gospel with a low 9.3%. SA Pop was rated in the top five for Johannesburg and Durban with ratings of 15.2% and 16.6% while Cape Town students showed a low rating of 9.3%.

While Cape Town students rated Western Pop at 19.9% it still emerged as one of the upper three most preferred music styles for all three urban areas. The general proportion of percentages of liking shown by all three cities was evenly distributed with little indication of difference in liking between each style of music. In other words, there are no extreme measures to indicate unusual liking or disliking of any of the selected genres of music in James's study except in the instance of the Indian Classical music.

Figure 16: *Preferences as per city*



3.2.10 Conclusion

James notes in her study that differences in the preferences of students of varying ethnic groups was noticeable. She claims in explaining this that under the *Ethnic Group* variable the influence of media played an important role in shaping preference. Specifically, th*e music played over different radio stations*, to people

living in differing ethnic communities, may have placed strong emphasis on certain styles of music.

Using 'Fisher's Exact Test' ('Like' and 'Like very much') ratings for both the Test and Retest data, James indicates that the only significant changes in students' preference ratings over a short-term period were with three out of ten styles of music that were used in the study. SA Pop preference ratings were lowered in the Retest. Jazz and Rock ratings were raised in the Retest situation. Ratings of the other seven generic styles of music did not change over the short-term period of four to five months. James states that she used the Test-Retest design to gauge as accurately as possible the differences in music preference. The results revealed that over a short-term period of four to five months, South African students' preferences were largely consistent.

Herberger (1987 in James 2000) states that the music preferences indicated by secondary school students are usually consistent and that their liking for Pop music is also consistent. Stable levels of consistency in attitudes towards Pop music are evident in the Test-Retest data of James's study.

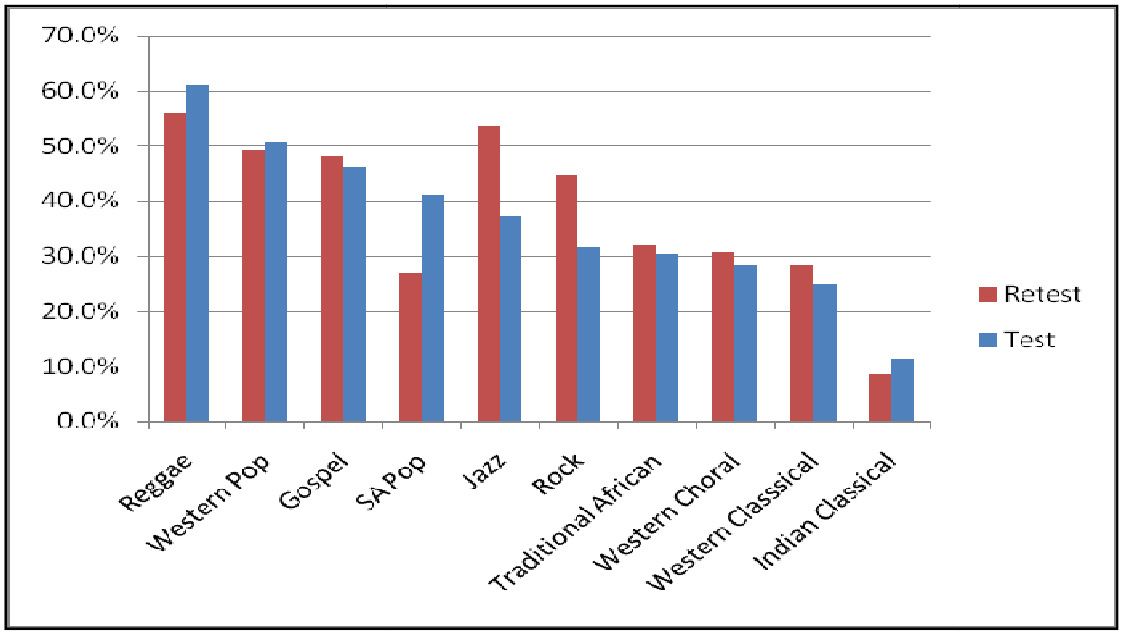
James claims that *Listener* variables/*Music* variables may have accounted for subtle but significant changes in students' preferences for SA Pop, Jazz and Rock. Intervening variables that could have been catalysts to these changes could be accounted for under the *Environmental variables* umbrella. For example, subtle changes may have occurred as a result of the Retest procedure itself.

Table 16: *Test/ retest values*

	Generic Music Style	Test (proportion of 584)	Retest (proportion of 471)	Z Value	P Value	Test	Retest
1	Reggae	335	264	1.6427	0.111	61.1%	56.1%
2	Western Pop	277	234	0.4108	0.706	50.5%	49.3%
3	Gospel	253	227	-0.6464	0.529	46.2%	48.2%
4	SA Pop	225	126	4.7917	0	41.1%	26.8%
5	Jazz	204	252	-5.2098	0	37.2%	53.5%
6	Rock	173	210	-4.277	0	31.6%	44.6%
7	Traditional African	166	151	-0.6076	0.587	30.3%	32.1%
8	Western Choral	155	144	-0.7999	0.448	28.3%	30.6%
9	Western Classical	136	134	-1.31	0.2	24.8%	28.5%
10	Indian Classical	62	40	1.4967	0.144	11.3%	8.5%

Three styles of music showed evidence that South African students change their preference and liking for music. These three styles were SA Pop, Jazz and Rock. The other seven styles of music presented to them showed that over a period of four to five months, students' preference for those styles remained consistent. A visual presentation is evident in table 16 showing the difference in music preferences after a period of four to five months.

Figure 17: *Test and retest results*



James indicates in her findings that *Music Ability* was significantly related to preference decisions where the listener had performed music of that particular style or had taken part in some activity related to that style of music. In other words, dancing or having already danced to a particular style of music in some instances resulted in enjoyment causing preference for that music. James cites Boyle, Hosterman & Ramsey (1981) who claim that some students are influenced by the 'danceability' of music, which may directly determine their preference for that style.

The table below (Table 17) indicates the actual music excerpts used by James in her 2000 survey.

Table 17: *Music excerpts used by James in her 2000 survey*

Genre	**Artist**	**Album**	**Track**
Reggae	Peter Tosh	Mama Africa	Peace Treaty
Western Pop	Beach Boys	Surfin' USA	Surfin' USA
Gospel	The Swan Silvertones	26 Grandes Classiques du Gospel	Basic Quietness
SA Pop	Yvonne Chaka-Chaka	Be Proud to be African	Hayi Fanbeni 'Let Him Go'
Jazz	Dollar Brand	African Dawn	Xaba
Rock	ACDC	Ballbreaker	Hard as Rock
Traditional African	Kolenso Abafana Benkokhelo	Inyama	Sawubona
Western Choral	Choir of Kings College, Academy of St Martin-in-the-fields	CPE Bach Magnificat WQ 215	Et Miseri Cordia
Western Classical	Dvorak American	Quartet no. 6 in F Opus 96	Allegro Ma non troppo, in quartetto Italiano
Indian Classical	Ali Akbra Khan, S. Chaudhuri, Shefali Nag	Rare Artists, Rare Ragas	Mishra Gara

James concludes her study by stating that significant relationships were found to exist between students' preference decisions and race, home language and age. Musical training and gender were significantly related to three generic styles of music. Reggae, South African Pop and Western Choral were significantly linked to

the musical training variable (usually learners had performed these styles) while the relationship between gender and preference was significant for four styles of music: South African Pop, Traditional African, Western Choral and Indian Classical. Preference for performers of the same sex was significant in relation to Reggae, Gospel, Western Pop and Traditional African.

Lyrics and rhythm were indicated as the most influential physiological properties of music in students' liking of music. Fast tempo, slow tempo, instruments, melody and harmony had a decreasing influence over students' preference. Media was the largest preference influence cited by students. The second largest influence cited by students was their peers. Educators and family were listed as minimal influences with regard to preference.

An ear for music is very different from a taste for music. I have no ear whatever; I could not sing an air to save my life but I have the intensest delight in music, and can detect good from bad.

Samuel Taylor Coleridge

Chapter 4 Johannesburg Schools Survey

4.1 Introduction

This chapter serves to summarise the results of a music preference study conducted by the writer in the form of a music preference survey. The study involved five hundred and sixty-eight urban adolescents who completed a music preference survey encompassing fifteen genres of music. The study aimed to identify the dominant music style/s preferred by junior secondary students being schooled in urban South African schools within the Johannesburg metropolitan district while simultaneously investigating the possible variables affecting music preferences: peer, parental and educator influence on preference; media as agent in preference and the effects of physiological properties of music on preference as well as some sort of indication of current modes of listening. The study shall hereafter be referred to as the JSS (Johannesburg Schools Survey).

4.2 Johannesburg Schools Survey

The JSS spanned nine demographically representative schools falling within the Johannesburg metropolitan district. Five hundred and sixty-eight learners (N=568) in grade nine participated in the study. Schools participating in the study included: Bracken High School, Harvest Christian School, Jeppe High School for Boys, Jeppe High School for Girls, Leshata Secondary School, New South Baptist School, Nirvana Secondary School, Thamsanqa Secondary School and Waterstone College. A detailed description of the learner groups who participated (age, gender, home language, race, etc.) and the study findings follow later in this chapter.

4.3 Music samples

LeBlanc (1979) suggests when selecting music for preference research that generic styles are used. “Generic style” defined by Leblanc (1979: 256) is broad stylistic

categories used to specify identifiable types of music within the concert and popular music traditions. For the purpose of this study, music falling within the categories of concert, popular and indigenous music traditions were used.

Generic styles of music used in the study falling into the popular music tradition were R & B, Western Pop, Kwaito, House, Hip-Hop, South African Pop, Rock, Metal, Gospel and Jazz. Generic styles falling into the concert music tradition and used in the study were: Western Choral and Western Classical. Generic Styles falling into the indigenous music tradition and used in the study were: Traditional African and Indian Classical.

Music choices for each genre were selected in two ways. Firstly, as the top selling single for a particular genre according to the RIAA[58] or secondly, as a definitive example[59] of a particular genre.

4.4 Listening excerpts

The table below (Table 18) indicates the genre, music, label and relevant artist used in each genre/sub-genre for the Johannesburg schools music preference survey.

[58]The Recording Industry Association of America (RIAA) is a trust that represents the recording industry distributors in the United States. Its members consist of record labels and distributors, which the RIAA state: "create, manufacture and/or distribute approximately 85% of all legitimate sound recordings produced and sold in the United States".

The RIAA participates in the collective rights management of sound recording. The association is responsible for certifying diamond, gold and platinum albums and singles in the USA.

[59] In other words, the salient, physiological music properties which align one piece of music to a particular genre.

Table 18: *Listening excerpts for JSS*

	Genre	Title	Artist/ performers	Label	Albums[60]
A	South African Pop	Memeza	Brenda Fassie	EMI (released by CCP in SA)	15
B	Rock	Hotel California	The Eagles	Asylum/ Warner Bros (USA)	18
C	Western Pop	We are the World	Live Haiti Charity Concert (2010)	Columbia (USA)	1
D	Western Classical	Beethoven's 9th Symphony, 2nd Movement	Seattle Symphony conducted by Gerard Schwarz	Supergroup (USA)	1
E	Reggae	Buffalo Soldier	Bob Marley and the Wailers	Asylum/ Warner Bros (USA)	11
F	Jazz	Take Five	Dave Brubeck Quartet	Columbia / Legacy (USA)	1[61]
G	Gospel	Move On Up A Little Higher	Mahalia Jackson	Apollo (USA)	1
H	Indian Classical	Raga Kausi Kanhra	Ravi Shankar	ARC[62] Records Warner Bros (USA)	1
I	House	Poker Face	Lady Gaga	Streamline / Interscope (Netherlands)	1
J	Kwaito	Nkalakatha	Mandoza	EMI (SA)	13
K	Metal	Enter Sandman	Metallica	One Studios (USA)	3
L	Western Choral	Handel's Hallelujah Chorus	Cathedral Choir and Orchestra (2008)	Music Inc. (USA)	1
M	Hip-Hop	Rappers Delight	Sugar Hill Gang	Sugar Hill Records (USA)	1
N	Traditional African	Sikhulele Emahlathina	Abomma Be – Kameelrivier Stadium (featured on the album African Renaissance).	Tequila Records.	1
O	R & B	I Will Always Love You	Whitney Houston	Arista Records (USA)	1

[60] This includes '*best of*' albums, cover versions by other artists and boxed sets.

[61] One official original recording but countless cover versions exist.

[62] American Record Company

The following paragraphs give a brief context of each music excerpt used in the JSS, indicating in most instances the salient characteristics attributing it to a particular genre; the name of the group or performer; revenue generated from the music/single at the time it was considered to be most popular either as a top selling single or as a number one billboard single (i.e. played over the radio). Where the above criteria may not apply to a particular piece, such as traditional African music, which in this regard is neither a top selling single nor a top billboard charts single, then the example selected will be considered a 'pure' example of a particular genre due to the physiological properties of the music serving to align it to a particular genre.

4.4.1 South African Pop – *Memeza*

Pop music or popular music is defined by Arnold (1983: 1467) as:

> Music belonging to any number of musical genres having wide appeal and is typically distributed to large audiences through the music industry. It stands in contrast to both art music and traditional music, which are typically disseminated academically or orally to smaller local audiences.

Musicologists (e.g. Hatch and Millward 1987: 1) identify the following characteristics as typical of the pop music genre:

- appealing to a general audience rather than to a particular sub-culture or ideology;
- an emphasis on craftsmanship rather than formal "artistic" qualities;
- an emphasis on recording, production, and technology over live performance;
- a tendency to reflect existing trends rather than progressive developments; and
- much pop music is intended to encourage dancing, or it uses dance-oriented beats or rhythms.

South African Pop is thus music considered to be widely appealing to South African audiences, to which it is distributed through the South African music industry. In this particular example *Memeza* happens to be a South African pop tune written and performed by a South African artist in IsiZulu.

Form in most popular music is sectional, with the most common sections being verse, chorus/refrain, and bridge. The verse and chorus are considered the primary definitive elements of pop music. Each verse will have the same melody but the lyrics for each stanza will often change. The chorus/refrain, however, has a repetitive melodic phrase and key lyrical line. Music composed in the verse-chorus fashion is said to be strophic. Pop songs may have an introduction and coda (tag) but these elements are not essential to the identity of pop music (Tagg 1982: 41). Other Pop music forms[63] include thirty-two-bar form and twelve bar blues.

Memeza, performed and written by Brenda Fassie, was the top selling single in the genre South African Pop in 1998. Fassie was the top selling artist in the category South African Pop in 1998, 1999, 2000 and 2001 (EMI 2010). *Memeza* the album was also the top selling solo album for the same genre in 1998. The single and album were recorded by CCP (Clive Caulder Productions), a subsidiary of EMI. Kergan in his 2007 Biography on Brenda Fassie states that as a South African pop singer, Fassie was known for her outrageousness and was widely considered to be a voice for disenfranchised blacks during apartheid. She was affectionately known as the queen of African Pop. Her nickname "MaBrr" given to her by fans means 'Ma' as in 'mama' and 'Brr' a shortening of Brenda. In 2001 *Time Magazine* (December 17th edition) hailed her as the 'Madonna of the Townships'.

Fassie contributed to Mandoza's album *Tornado* (2002), Miriam Makeba's album *Sangoma* (1988), and Harry Belafonte's 1988 anti-apartheid album *Paradise in Gazankulu*. She also performed Yizo, Yizo the soundtrack for Yizo, Yizo the SABC education television drama series. Fassie was awarded the South African Music Awards (SAMA) prize for Bestselling Album four times in a row. She was also the

[63] Thirty-two-bar form uses four sections, most often eight measures long each (4×8=32), two verses or A sections, a contrasting B section (the bridge or "middle-eight") and a return of the verse in one last A section (AABA). Verse-chorus form or ABA form may be combined with AABA form, in compound AABA forms. Variations such as A1 and A2 can also be used. The repetition of one chord progression may mark off the only section in a simple verse form such as the twelve bar blues.

recipient of a Kora[64] award (the All African Music Awards) for best female artist in 1999. *Memeza* is a Zulu phrase meaning "shout out!".

4.4.2 Rock – *Hotel California*

Rock is a generic term for styles of music that evolved out of rock and roll, which fall into the genre of popular music. Rock has its genesis in 1940s and '50s rock and roll, rhythm and blues and country but in some instances may also draw on folk music, jazz and classical. The sound of rock often revolves around the electric guitar, bass guitar, drums, and keyboard instruments such as Hammond organ, piano or since the late 60s, synthesizers.

Rock music typically uses simple unsyncopated rhythms in 4/4 metre with a repetitive snare drum back beat on beats two and four. Guitar solos feature prominently in rock music; however, keyboard, saxophone and blues-style harmonica are also sometimes used as solo instruments. In its simplest form, Rock has three basic chords, a strong insistent back beat, and catchy melody (Shuker 1994: 41).

Hotel California is the title song from the Eagles album of the same name. It was released as a single in February 1977 and is according to *Rolling Stone* magazine (2004) one of the best-known songs of the Rock era. The Eagles original recording of the song features Don Henley singing lead vocals and concludes with an extended section of electric guitar interplay between Don Felder and Joe Walsh.

Hotel California topped the Billboard Hot one-hundred singles chart (USA) for one week in May 1977. Three months after its release, the single was certified Gold[65] by the Recording Industry Association of America (RIAA). In 1978 the Eagles won the

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[64]Kora was founded in 1994 by Ernest Adjovi. It is the first pan-African music awards, which is internationally recognised. It was first broadcast in 1996 to 45 countries. Today Kora is the only non-sporting event broadcast live in Africa, Europe and Asia.

Kora's objectives are manifold: 1. to promote African artists and their work on an international level; 2. to unite Africa and its Diaspora through music and the arts; and 3. to produce a world-class television show that portrays a positive image of Africa.

[65] I.e. More than one million physical records were sold.

'Record of the Year' Grammy Award for *Hotel California* at the 20th Annual Grammy Awards in 1978. In 2009, *Hotel California* was certified platinum[66] in the category 'Digital Sales Award' by the RIAA.

In 2001 the TV network VH1 named *Hotel California* number thirty-eight on one-hundred Greatest Albums of all time. The song is rated highly in many rock music lists and polls. *Rolling Stone* (2004) magazine, for example, placed it as the 49th greatest song of all time. It is also one of The Rock and Roll Hall of Fame's five-hundred songs that are considered to have shaped Rock and Roll. The song's guitar solo is ranked eighth on *Guitar Magazine*'s Top one-hundred Guitar Solos. *Hotel California* was ranked 13th in a 2005 survey held by British television's Channel 4 to determine the one-hundred greatest albums of all time.

4.4.3 Western Pop – *We Are the World*

We Are the World was originally recorded by Supergroup USA in 1985 as a charity fund raiser for famine relief projects in Africa but specifically Ethiopia. It was written by Michael Jackson and Lionel Richie and co-produced by Quincy Jones and Michael Omartian for the album *We Are the World*. Following Bob Geldof's Band Aid project '*Do They Know It's Christmas?*' project in the United Kingdom an idea for the creation of an American benefit single for African famine relief came from Harry Belafonte and Ken Kragen. The drive was entitled *USA for Africa.*

The actual version used as the music excerpt in the JSS entitled *We Are the World 25 for Haiti*, is the most recent recording/remake of the song to date released as a single in early February 2010 performed by popular vocalists as a fund-raiser for victims and survivors of the 2010 earthquake in Haiti, recorded by Supergroup. This rendition of the song differs slightly from its original arrangement in that a rap section has been added; apart from this the song retains its original integrity.

Soloists in order of appearance on the *We Are the World 25 for Haiti* album included: Justin Bieber, Nicole Schezinger, Jennifer Hudson, Jennifer Nettles, Josh Groban, Tony Bennett, Mary J. Blige, Michael Jackson (stock footage), Janet Jackson, Barbara Streisand, Miley Cyrus, Enrique Iglesias, Jamie Foxx, Wyleff Jean, Adam

[66] I.e. More than one million copies were downloaded digitally.

Levine, Pink, BeBe Winans, Usher, Celine Dion, Orianthi (guitar), Fergie, Nick Jonas, Toni Braxton, Mary Mary, Isaac Slade, Lil' Wayne, Carlos Santana (guitar), Akon, T-Plain, LL Cool J (rap), Will.i.am (rap), Snoop Dogg (rap), Nipsey Hussle (rap), Busta Rhymes (rap), Swizz Beats (rap), Ivaz (rap), Mann (rap) and Kanye West.

We are the World was originally released on 7 March 1985 as the only single from the album with the same name. It was considered an instant worldwide commercial success. In the USA it reached number one on the Billboard Hot 100 on the seventeenth of April 17 1985 and remaining there for four weeks. It immediately sold out its initial shipment of 800,000 copies, and sales reached 1.5 million shortly afterwards. It topped music charts throughout the world and became the fastest-selling American pop single in history (RIAA 2010). *We are the World* is to date the first ever single to be certified multi-platinum, receiving a four-time platinum certification by the RIAA (RIAA 2010).

We are the world was awarded three Grammy Awards, one American Music Award and one People's Choice Award. The song was promoted with a music video, a home video, a special edition magazine, several books, posters and shirts. The promotion of the song through merchandising aided to its dramatic success, which was eventually named by the RIAA as the biggest-selling single of all time. As of 2009 the song had sold more than twenty million units and raised over sixty-three million dollars (US) for humanitarian aid in Africa and the USA.

When first recorded the following solo artists appeared on the album (in order of appearance): Lionel Richie, Stevie Wonder, Paul Simon, Kenny Rogers, James Ingram, Tina Turner, Billy Joel, Michael Jackson, Diana Ross, Dionne Warwick, Willie Nelson, Al Jarreau, Bruce Springsteen, Kenny Loggins, Steve Perry, Daryl Hall, Huey Lewis, Cyndi Lauper, Kim Carnes, Bob Dylan and Ray Charles.

4.4.4 Western Classical – Beethoven's *9th Symphony, 2nd movement*

Western Classical music is the art music produced in or rooted in the traditions of Western liturgical and secular music, encompassing a broad period from roughly the 11th century to present times. The central norms of this tradition became codified

between 1550 and 1900, which is known and referred to as the common practice period (Kennedy 2007).

The form of the second movement of Beethoven's *9th Symphony* is a scherzo in D minor. The opening theme bears a passing resemblance to the opening theme of the first movement, a pattern also found in the Hammerklavier piano sonata, written by Beethoven a few years earlier. It uses propulsive rhythms and a timpani solo (Westrup & Harrison 1991: 65).

Beethoven had been criticised for failing to adhere to standard forms for his compositions. His ninth symphony in particular was used to answer his critics (Westrup & Harrison 1991: 65). Scherzi sections were traditionally written in triple time and while Beethoven did write this section in triple time, he punctuated it in a way that when played *a tempo* it sounds as though it is in quadruple time. While adhering to the standard ternary design of a dance movement (scherzo-trio-scherzo, or minuet-trio-minuet), the scherzo section has an elaborate internal structure in that it is a complete sonata[67] form. Within this sonata form, the first group of the exposition begins with a fugue. The contrasting trio section is in D major and in duple time. It is in the trio that the trombones play for the first time in the symphony.

Beethoven is considered to be one of the world's most famous and influential composers of classical music (Green 2010: 1). His symphony no. 9 in D minor, Op. 125 is his final symphony and was completed in 1824. The symphony according to the *Cambridge Music Handbooks* (Cook 1993: 24) is one of the best known works of Western classical repertoire and is considered by many to be one of Beethoven's masterpieces and possibly one of the greatest musical compositions ever written.

[67] Sonata/first movement form consists of three sections: 1.the exposition with two themes in the tonic and dominant respectively; 2. a modulating development of both themes; and 3. a recapitulation of both themes in the tonic. Sonata form is considered either ternary (ABA) or sometimes open binary (AB) form with an extended development and recapitulation. In the exposition, two musical ideas are presented: the first subject (in tonic) and the second subject (in dominant/relative major) linked with a bridging passage and a closing group at the end. In the development, musical ideas are extended, detailed and developed, usually with the exploration of new keys but staying away from the tonic and it is here that new material may be introduced. In the recapitulation both subjects and the original key return (double return). The second subject is now in the tonic minor instead of its relative major, which allows for modification of the bridge. There may be a coda (addendum/rounding off) at the end (Kennedy & Bourne 1996).

At the time that Beethoven wrote the symphony, it was the first example of a choral symphony (Hill 1949: 114). The words were taken from the poem *Ode to Joy,* written by Friedrich Schiller in 1785 and revised in 1803.

Notable recorded performances according to Taruskin (1989: 242) include those conducted by Wilhelm Furtwangler in 1942[68], 1951 and 1954; Herbert von Karajan's 1963 and 1976 recordings. The following conductors' recordings of the symphony are also highly regarded: Fritz Reiner, Leonard Bernstein, George Szell, and John Eliot Gardiner. Beethoven's Ninth has frequently been incorporated into film scores, music for television as well as being fused into popular music. The following is a partial list of such adaptations (Buch 2003).

- The second and final movements are featured prominently in the Kubrick film adaptation of Burgess's novel *A Clockwork Orange*. The finale of Herbert von Karajan's 1963 Deutsche Grammophon recording is played over the final scene in the movie.
- The beginning of the second movement, the scherzo, is used as the theme of Keith Olbermann's program *Countdown* on MSNBC[69].
- The final movement was adapted by Carter Burwell for a bluegrass tune in his score for the 1987 Coen Brothers' motion picture *Raising Arizona* (It was used as a reference to *A Clockwork Orange)*.
- The final movement was used by Michael Kamen in his score for the 1989 thriller *Die Hard*.
- A portion of the final movement was used in Alan J. Pakula's movie *Sophie's Choice* in 1982.
- The opening measures of the second movement were used as the theme music for an American news broadcast in the 1960s: the *Huntley-Brinkley Report*.

[68] This was a special performance for Hitler on the eve of his 53rd birthday.

[69] MSNBC is a cable news channel based in the United States but available on most satellite television networks around the world. The name MSNBC comes from the blending of "Microsoft" (the Microsoft Corporation) and "NBC" (The National Broadcasting Company). Both these companies own substantial shares in the network and hence the name.

- Satoshi Kon used the fourth movement in his anime film *Tokyo Godfathers* in 2003.
- Billy Joel used the last several measures (the *prestissimo*) to open his *Millennium Concert* in 1999 at Madison Square Garden.
- The symphony was also used in the Trans-Siberian Orchestra's album *Beethoven's Last Night* in 1998.
- A portion of the 4th movement is used in the opening of Michael Jackson's song *Will You Be There* on the 1991 album entitled *Dangerous*.
- Portions of the first and second movements were used in Don Hertzfeldt's animated short film *Rejected* in 2001.
- A portion of the choral finale was used in the 1989 film *Dead Poets Society* during the scene on the lawn.
- The first movement is played in the 2002 film *Equilibrium*.
- The fourth movement is used as the primary opening theme of the U.S. game show *Win Ben Stein's Money* (1997-2002).
- *Ode to Joy* is sung in the 1965 Beatles film *Help!*
- *Ode to Joy* is also used at the end of the 1986 movie *The Money Pit*.
- The fourth movement's main theme was used in the Canadian milk commercial series *Drink Milk, Love Life* in the 1990's.

Other more recent adaptations or uses include:

- The fourth movement is used in *The Simpsons,* episode 14, season 17, *Bart Has Two Mommies* (2006), in the scene where Rod and Tod Flanders discover the joys of the see-saw.
- The second movement has been used as a sample by Microsoft in its Windows XP operating system (2002-2007).

The first recording of the symphony was conducted by Bruno Seidler-Winkler in 1923. The performing soloists were Ethel Hansa, Eleanor Schlosshauer, Eugen Transky & Albert Fisher, with the Berlin State Opera Chorus and the New Symphony

Orchestra of Berlin. It was issued on Grammaphon[70] (69607-69613). The first stereo recording was with Ferenc Fricsay conducting the Berlin Philharmonic in 1958.

While Beethoven's Ninth is popular for various reasons, its political affiliations are numerous. Buch (2003), in his book *Beethoven's Ninth: A Political History,* cites among others several of the examples below:

- This symphony was introduced to Japan by German prisoners of war held in Japan during World War I. Japanese orchestras, notably the NHK Symphony Orchestra, began performing the symphony in 1925. During World War II, the Imperial government promoted performances of the symphony to encourage allegiance to Japanese nationalism. The symphony was considered appropriate in this regard because Nazi Germany was an ally of Japan. After World War II, during the reconstruction of Japan, performances of the piece around New Years Eve were particularly encouraged because of the popularity of the music with the public. In the 1960s, performances of the symphony at New Years Eve celebrations became more widespread due to the participation of local choirs and orchestras. In December 2009 there were fifty-five performances of the symphony by various major orchestras and choirs in Japan (Brasor 2010: 20).
- During the division of Germany in the Cold War, the Ode to Joy segment of the symphony was played in lieu of an anthem at the Olympic Games for the Unified Team of Germany between 1956 and 1968.
- In 1972 the musical backing (without the words) was adopted as the Anthem of Europe by the Council of Europe which later became the EU.
- The European Union in 1985 chose Beethoven's ninth as the official anthem for the European Union.
- The last movement was adopted as a national anthem by the UDI (Unilateral Declaration of Independence) regime of Rhodesia in 1974 and was set to words.
- Ritchie Blackmore's band *Rainbow* used the final *Ode to Joy* movement for their 1980 album *Difficult to Cure*, renaming it to be the title track.

[70] This recording was recently re-issued at www.historic-recordings.co.uk.

- In 1989 students in Beijing's Tiananmen Square broadcast the symphony through loudspeakers as a statement against tyranny.
- Leonard Bernstein conducted a special rendition on 25 December 1989 in celebration of the fall of the Berlin Wall. In this particular rendition “Freude” (joy) replaced “Freiheit” (freedom).

4.4.5 Reggae – *Buffalo Soldier*

Reggae originated in Jamaica in the late 1960s. It is characterised by heavy accents on the off-beat, referred to in the context of rhythm guitar as the “skank”, and mid to slow tempo. The rhythm guitar emphasizes the third beat while the chord is held on the second beat until the fourth is played and the bar is ended. It is mainly the third beat, its tempo and the use of complex bass lines, which differentiate Reggae from Ska[71] and Rocksteady (Johnston 2004: 72).

Buffalo Soldier[72] was co-written by Bob Marley and Noel G. Williams (King Williams). It appeared on the compilation album *Legend* in 1984. The song became a hit in the UK (No. 4); Buffalo soldier was one of two[73] songs published posthumously. The RIAA claims it is one of Marley's best-known songs, has to date sold more than twelve million albums and was classified ten times diamond. In 2004 *Rolling Stone* magazine ranked him number eleven on their list of the one-hundred greatest artists of all time.

4.4.6 Jazz – *Take Five*

Jazz is characterised by 1. improvisation; 2. intensely rhythmic playing; and 3. an individual approach to instrumental and vocal tone as well as rhythmic articulation. While improvisation may be a total aspect of jazz it relies on a simple framework to give it form (Westrup & Harrison 1991: 289).

[71] Other Jamaican genres.

[72] The term ‘Buffalo Soldiers’ refers to the black USA cavalry regiments who fought in the American Indian wars after 1866 (Bogues 2003:182).

[73] The other was Iron Lion Zion.

Take Five was written by Paul Desmond and performed by the Dave Brubeck Quartet on their 1959 album entitled *Time Out*. *Take Five* was first recorded by Columbia/Legacy Records in 1959. *Take Five* became a signature tune for the Dave Brubeck Quartet. The piece is famous for its distinctive saxophone melody and use of the unusual quintuple (5/4) time signature from which its name is derived (Doyle 2004: 90).

Storb (2000: 129) states that while *Take Five* was not the first jazz composition to use this metre, it was one of the first in the United States to achieve mainstream significance, reaching number twenty five on the Billboard Hot 100 and number five on *Billboard*'s Easy Listening survey in 1961 (the precursor to Adult Contemporary charts).

On his death in 1977, Desmond left the rights to royalties for performances and compositions, including *Take Five,* to the American Red Cross.

Take Five was re-recorded and performed many times by the Dave Brubeck Quartet throughout the group's career and has been used in many movie and TV sound tracks. In addition, there have been many cover versions, some featuring lyrics. Notable cover versions include:

- 1962 – Monica Zetterlund – Swedish singer
- 1963 – Antonio Diaz - *Chocolate Mena*: *Eso Es Latin Jazz...Man!*
- 1967 – Trudy Pitts - *Introducing The Fabulous Trudy Pitts*
- 1968 - Val Bennett - *The Russians Are Coming*
- 1973 – Chet Atkins - *Take Five*
- 1974 – Augustus Pablo - *Ital Dud: The Big Rip Off*
- 1977 – Al Jarreau - *Look To The Rainbow*
- 1979 – George Benson - *Take Five*
- 1983 – Quincy Jones - *Take Five*
- 1986 – George Benson - *Live from Montreux*
- 1991 – Acoustic Alchemy - *Reference Point*
- 1992 – Grover Washington, Jr. - *Take Another Five*
- 1996 – The Specials - *Take Five*
- 1996 – Moe Koffman - *Take Five*

- 1997 – Aziza Mustafazadeh - *Jazziza: Take Five*
- 1998 – Eric Singleton - *'XL'*
- 1999 – The String Cheese Incident - *Carnival '99*
- 2002 – Rodrigo y Gabriela - *Take 5*
- 2002 – King Tubby (a dub version released posthumously)
- 2008 – New York Ska Jazz Ensemble - *Step Forward*
- 2009 – Bugge Wesseltoft – *Playing*: *Take Five*
- 2010 – Indigo - Stay Together: *Take Five.*

4.4.7 Gospel – *Move on Up a Little Higher*

Gospel is music written to express either personal and/or communal spiritual beliefs concerning the Christian lifestyle. It finds its stylistic origins in Negro spirituals and Christian hymns. Gospel is characterized by dominant vocals, often with a strong emphasis on harmony, which is usually rudimentary. Most gospel songs have a refrain and a signature syncopated rhythm. In some examples the lower voices in a chorus may rhythmically echo a motive sung by the soprano or lead. Several forms of gospel employ the use of choirs, piano and/or electric piano and/or Hammond organ, drums, bass guitar and, increasingly, the electric guitar.

Written by the Reverend William Brewster, *Move on Up a Little Higher* was first recorded by Mahalia Jackson in 1947 and released early in 1948. The single became the best-selling gospel record of all time, selling in such quantities (eight million copies) that record shops could not meet demand (Koster 2002: 271).

The song literally speaks of heavenward ascent by Christians on the ladder of life but figuratively was a protest song, cloaked by Christianity, encouraging upward black mobility and reflecting post war Afro-modernist sentiment. Brewster, during the struggle for black equality in the USA, opposing the government's policies on "separate but equal", is quoted by Ramsey (2003: 51) as saying:

> The fight for rights here in Memphis was pretty rough on the Black church ... and I wrote that song *Move on Up a Little Higher* ... We'll have to move in the field of education. Move into the professions and move into politics. Move in anything that any other race has to have to survive. That was a protest idea and inspiration. I was trying to inspire Black people to move up higher. Don't be satisfied with the

> mediocre ... Before the freedom fights started before the Martin Luther King days, I had to lead a lot of protest meetings. In order to get my message over, there were things that were almost dangerous to say, but you could sing it.

Mahalia Jackson, hailed as the "queen of gospel", was played widely on traditional gospel and Christian radio stations throughout the USA. Her music was heard for decades on family radio. The National Academy of Recording Arts & Sciences created the Gospel Music or Other Religious Recording category for Jackson (singing *Move on Up a Little Higher*) making her the first Gospel Music Artist to win a Grammy Award. In 1998, Jackson was honoured by being posthumously inducted into the Grammy Hall of Fame. In 2005, the Library of Congress honoured *Move on up a Little Higher* by adding it to the National Recording Registry. It was also included in the list of *Songs of the Century* (RIAA) and the National Endowment for the Arts in the USA. The song is also featured in the Rock and Roll Hall of Fame as one of the 500 songs that shaped rock. In December 2008, Jackson was inducted into The Louisiana Music Hall of Fame.

4.4.8 Indian Classical – *Raga Kausi Kanhra*

Indian Classical music is based on the system of scales or modes known as raags/ragas. A raag is broadly defined as a series of musical notes which are systematically organised within a scale (Sadarang 2006). Each raag has a certain set of notes which are adhered to. The ascending order and grouping of musical notes is called the "Aaroh" and the descending is known as the "Avrohi". Raags can use both flattened and sharpened notes and the number of notes within each scale may vary.

Raags will typically repeat a key note/s known as the "vaadi". The note which supports the vaadi is known as the "samvadi". A raag may be characterized by phrases of notes called "pakar" which specifically denote or characterise the movement ("chalan").

Ravi Shankar's *Raga Kausi Kanhra* is a modern Carnatic[74] composition written in the style of the raag. It is performed on the sitar, which Shankar is famous for playing. While originally known for his dexterity in the lower register of the sitar, Shankar's

[74] Hindustani Classical music.

more recent compositions tend to fall in the mid to high register. He is notably famous for his unusual style and asymmetrical rhythms.

4.4.9 House – *Poker Face*

House is mid-tempo (118-135 beats per minute) electronic dance music. It is believed to have originated in Chicago in the early 1980s. It was popularised in the mid-1980s by discothèques catering to African-Americans, Latino-Americans and gay communities, first in Chicago and later in Detroit, New York City, Los Angeles and Miami. By the early 1990s, House was accepted into mainstream Pop music in the USA and UK in the category of dance (Creekmur & Doty 1995: 440).

House finds its stylistic origins in Boogie, Soul, Disco, Funk, Electro-pop, Synthesised-pop and Jazz. It generally mimics disco's percussion with the use of prominent kick drum on every beat, usually generated by a drum machine, synthesizer or sampler. The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hi-hat cymbal patterns that frequently include a hi-hat on quaver off beats between each kick and a snare drum or clap sound on beats two and four of every bar. This pattern comes from "four-on-the-floor" dance drumbeats of the 1960s and disco drumming from the 1970s. Producers commonly layer sampled drum beats over one another to achieve a more complex sound. They also tend to tailor the mix for large club sound systems, de-emphasizing lower mid-range frequencies where the fundamental frequencies of the human voice and other instruments lie in favour of the bass and hi-hats (Fikentscher 2000: 45). This is done to increase the danceability of the music.

Poker Face, written and recorded by Lady Gaga, appears on her debut album entitled *The Fame*. *The Fame* was produced by Red One and released as the album's second single in 2008. Her fist single was *Just Dance*. The song attained worldwide success, topping the billboard charts in twenty-one countries (Australia, Austria, Belgium, Canada, Denmark, Finland, France, Germany, Hungary, Ireland, Italy, Japan, the Netherlands, Norway, Slovakia, South Africa, Spain, Sweden, Switzerland, the United Kingdom and the United States of America). To date *Poker Face* is considered the most downloaded song in British chart history. It is among the best-selling singles of all time, having sold over 9.8 million copies (UK Singles Charts: 2009).

Gaga performed the song for the eighth season of the television show *American Idol* as well as the Fame Ball and Monster Ball tours. The live performances included an electronic version and an acoustic version, which she played on the piano. It was nominated for both Song of the Year and Record of the Year at the 52nd Grammy Awards. *Poker Face* received the Grammy Award for Best Dance Recording (2010). *Rolling Stone* ranked it number ninety-six on their list of 100 Best Songs of the 2000s (2009).

Poker Face entered the Billboard Hot 100 (USA) at ninety-two but by the second week of March 2009 it reached third place where it stayed for two weeks. The song topped the Billboard Hot 100 in April of 2009. Because *Poker Face* was Lady Gaga's second consecutive single on the Billboard Hot 100 it marked the first time a new artist had his or her first two singles achieve number one status on the Billboard Hot 100s since Christina Aguilera with *Genie In a Bottle* and *What a Girl Wants* in 1999 and 2000. *Poker Face* also peaked on the Hot Dance Airplay, Hot Dance Singles and Hot Dance Club charts and became the first single since Madonna's 2006 single *Sorry* to top all three dance charts in a single week. The song to date has sold more than 5.84 million paid digital downloads in the United States (Nielsen Soundscan2010), rendering Gaga the first artist in digital history to top the five million mark in paid downloads with two songs: *Poker Face* and *Just Dance.*

4.4.10 Kwaito – *Nkalakatha*

Kwaito emerged in South Africa during the 1990s. It takes its name from the Amakwaito, two gangs in Johannesburg: one in Sophiatown during the1950s and another in Soweto during the 1970s and ‘80s. The actual word “Kwaito” comes from the Afrikaans word “Kwaai” meaning angry. The word “Amakwaito” means “the angry ones” or “the wicked ones” (Ballantine 2003: 35). In the streets of South Africa, the word “Kwaai” has come to mean “cool”.

Kwaito is dance music. It is a combination of House, Hip-Hop and Traditional African. Distinctive in its characteristic elements, Kwaito is performed at slower tempi (plus/minus 100 beats per minute), contains catchy melodic and percussive loop sections and deep bass lines and lyrical lines that are often shouted, blabbered and/ or chanted (Impey 2001: 45).

Nkalakatha written by Mandoza (Mduduzi Tshabalala) was released in 2000 as the title track for the album of the same name. The song quickly reached multi-platinum status and is considered to be the first Kwaito "crossover hit", being popular with both black and white South African audiences. *Nkalakatha* was awarded Song of the Year for 2001at the South African Music Awards of the same year. At the 2001 Metro Music Awards, Mandoza received awards in the categories Best Kwaito Artist, Best Male Vocalist, Best Album, Best Styled Artist and Metro FM Song of the Year. Also in 2001, Mandoza was awarded Best Artist: Southern Africa, at the Kora All Africa Music Awards. In 2006, Mandoza shared the Channel O Music Video Awards: Best Collaboration with Danny K.

4.4.11 Metal – *Enter Sandman*

Metal is a genre of rock music that developed in the late 1960s and early 1970s, largely in the United Kingdom and the United States. Metal has its stylistic origins in blues-rock and psychedelic rock. Metal typically has a thick texture characterized by highly amplified distortion, extended guitar solos, emphatic beats and overall loudness (Berelian 2005).

Enter Sandman was released as the first single from Metallica's 1991 eponymous fifth album, *Metallica*. The music was written by Kirk Hammett, James Hetfield and Lars Ulrich. The lyrics written by Hetfield centre around the concept of a child's nightmares.

In 1991, the single achieved gold certification (RIAA 1991) for more than 500 000 copies shipped in the United States. Since then the album *Metallica* has attained platinum status with over 2.5 million copies being sold. In 1991, *Enter Sandman* reached number one on the Norwegian and Canadian Singles Charts, number five on the UK Singles Chart, number ten on the Australian Singles Chart and number sixteen on the US Billboard Hot 100. *Enter Sandman* is featured in all of Metallica's live albums and DVDs released after 1991 and has been played live at numerous live aid benefit concerts.

4.4.12 Western Choral - Handel's *Hallelujah Chorus*

Handel's *Messiah* (HWV 56) is considered to be one of the most popular works in Western Choral literature (Mosteller 2008: 242) The libretto by Charles Jennens is

drawn entirely from the King James version of the Bible and interprets the Christian doctrine of the Messiah.

Composed in London during the summer of 1741, Handel completed the Messiah in twenty-four days (August 22–September 14). Mosteller (2008: 242) suggests that Handel wrote the piece while staying as a guest at Jennens's country house, Gopsall Hall, in Leicestershire. It premiered in Dublin in April 1742 as part of a series of charity concerts in Neal's Music Hall on Fishamble Street near Dublin's temple bar district. Handel led the performance from the harpsichord with Matthew Dubourg conducting the orchestra. Dubourg was an Irish violinist, conductor and composer who had worked previously with Handel.

Messiah is divided into three parts, which encapsulate: 1. The Annunciation: prophesies concerning the birth of Christ; 2. The Passion: Christ's suffering and crucifixion; and 3. The Aftermath: promise of redemption, judgement, victory over death and the glorification of Christ. The *Hallelujah Chorus* ends the second section of the oratorio and is possibly the most well-known work within *Messiah.*

While the work itself was conceived by Handel for secular theatre, it has become common practice since Handel's death to perform *Messiah* during Advent, Lent and Eastertide. Christmas concerts will often feature only the first section of *Messiah* plus the *Hallelujah Chorus*. At Eastertide, some performances will contain the selections emphasising only the Passion.
The text for the *Hallelujah Chorus* is drawn from three passages in the New Testament book of Revelation:

- "And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, *Alleluia: for the Lord God omnipotent reigneth"* (Revelation 19:6)
- "And the seventh angel sounded; and there were great voices in heaven, saying, *The kingdoms of this world are become the kingdoms of our Lord, and of his Christ; and he shall reign for ever and ever"* (Revelation 11:15)
- And he hath on his vesture and on his thigh a name written, *king of kings, and lord of lords"* (Revelation 19:16).

The rendition used in the JSS was that of the Cathedral Choir and Orchestra, which is the Mormon Tabernacle Choir and orchestra, in whose repertoire *Messiah* is very popular.

4.4.13 Hip-Hop - *Rappers Delight*

Hip-Hop music as a genre grew up alongside Hip-Hop culture. Key elements within Hip-Hop are DJ-ing, MC-ing (rapping), B-boing and Graffiti. DJ-ing is done by the DJ who lays down the beats and basic melody, over which the MC will rap. He/she uses vinyl records on a turntable to produce the required music. MC-ing is the action of speaking or rapping over what the DJ does. The MC uses a lot of rhyme and poetry. He/she must think on his/her feet and will sometimes have a conversation or argument with another MC while performing.

B-boing is the Hip-Hop dancing style much like break-dancing. B-boing incorporates wide, swift movements on all space levels and uses the entire body, like spinning on one's back or head. B-boing relates to the dance component of arts and culture.

Graffiti is the visual art side of Hip-Hop music. The action of putting graffiti onto a wall or surface is called 'bombing'. Hip-Hop artists have 'tags'. These tags are identifying labels or symbols. The graffiti artist is sometimes referred to as the 'verbal visualist'.

The 1970s is saturated with examples of Hip-Hop tunes like Chick's *Good Times* and the Fatback Band's *King Tim III* (Personality Jock). The ultimate Hip-Hop break-through, however, is believed to have occurred in October 1979 when a new record label called Sugar Hill Records released a single entitled *Rapper's Delight*.

The song was performed by a trio known as the Sugar Hill Gang. *Rappers Delight* was an instant success. By January of 1980 the song was at thirty-six on America's pop charts and at number four on the Billboard R & B charts. Brewster & Broughton (2006: 252) suggest that it was due to the lyrics of *Rapper's Delight* that the term "Hip-Hop" was coined in referring to rap music.

Salient characteristics that align *Rappers Delight* to Hip-Hop are its distinctive breakbeat and rhyming lyrics, which are rapped and not sung over a rhythmically repetitive melodic accompaniment. The chorus section of the song *Rapper's Delight* is as follows:

I said a hip hop
The hippie the hippie
To the hip hip hop and you don't stop the rock it
To the bang bang boogie, say up jumped the boogie
To the rhythm of the boogie, the beat
(Greenberg 1999: 23)

4.4.14 Traditional African – *Sikhulele Emahlathina*

Performed by Abomma Be (a group of married Ndebele women) this was recorded at the Kameelrivier Stadium. The song formed part of a series of songs and dances for the South African[75] Ndebele society's annual first fruits celebration called "luma" (Levine 2005: 107). While *Sikhulele Emahlathina* is performed in the style of traditional African music by Abomma Be, the words of the song in this performance have been altered or re-arranged by S. Masilela for the first fruits festival mentioned above. The form of song is call and response.

In traditional African music, call and response is a succession of two distinct phrases sung by: 1. a soloist (in the case of the song above an older married Ndebele woman) and 2. a chorus (a small group of married Ndebele woman). The second phrase is heard as a direct response to the first.

Listeners hearing *Sikhulele Emahlathina* will note the use of a whistle employed intermittently during the performance. Whistles among the Ndebele are called "ifengwana[76]" and/ or "ipembhe". The whistle is played at various intervals as either a legato phrase over one and then later several bars and then in short staccato

[75] Not Zimbabwean.

[76] Traditionally these whistles were made from animal bone and had two holes. Nowadays they are made from plastic and have one hole (Levine 2005: 105).

bursts of plus minus five repeats on the off-beat and usually beginning on the last off-beat of the preceding bar.

4.4.15 R & B – *I Will Always Love You*

R & B combines the stylistic elements of Hip-Hop, Soul, traditional R & B, Pop and Funk. While the abbreviation "R & B" is derived from traditional rhythm and blues music, which grew out of the 1940s and was considered a pre-cursor to Rock and Roll, the term R & B today is most often used to describe a style of African American music originating in the 1980s. As a delineating marker, modern R & B is referred to as Urban Contemporary R & B (Ripani 2006: 131).

Urban Contemporary R & B has a polished record production style characterised by smooth vocal arrangements, drum machine-backed rhythms and the occasional saxophone (or other instrument) solo (saxophone solos occurred more frequently in R & B music prior to 1995). Urban Contemporary R & B vocalists are known for their use of melisma[77], popularized by vocalists such as Michael Jackson, Stevie Wonder, Whitney Houston and Mariah Carey.

I Will Always Love You was written by Dolly Parton in 1973. Parton released the song as a single in 1974 where it achieved number one status on the USA Billboard Hot Country Songs and number four on the Canadian Country Songs Chart. Parton re-recorded the song in 1982 to include it on the soundtrack of *The Best Little Whorehouse in Texas*, the film version of the Broadway musical of the same name. This version also reached number one on the USA Billboard Hot Country Songs[78]. The 1982 version also saw limited crossover pop success reaching number fifty-three on the Billboard Hot 100 and number seventeen on the Hot Adult Contemporary Tracks. In 1995 the song peaked at number fifteen on the USA Billboard Top 100 in December of that year[79], making it the third time the song was a hit for Parton.

[77] Ornamental phrases of several notes sung to one syllable of text as in plainsong or blues singing.

[78] This was the first time in USA Billboard history that the same song reached number one on the same chart twice by the same artist.

[79] This re-recorded version was sung as a duet by Dolly Parton and Vince Gill.

In 1992, Whitney Houston recorded the song for the soundtrack *The Bodyguard*, which was Houston's film debut. This version was a massive worldwide success, selling over twelve million copies. It became a regular on countdown lists: appearing at number eight on VH1's "100 Greatest Songs of the Past 25 Years"; number four on VH1's "100 Greatest Songs of the 90s" and number one on VH1's "100 Greatest Love Songs." The song also lists at number sixty-eight on *Billboard*'s "Greatest Songs of All Time."

The single spent fourteen weeks at the top of the USA Billboard Hot 100 where it became Houston's longest run at number one, beating her previous record of three weeks with the *Greatest Love of All* in 1986. It is also to date the longest running number one single from a soundtrack album[80]. The song stayed at number one for five weeks on the Hot Adult Contemporary Tracks and for eleven weeks on the Hot R & B Singles chart, becoming the longest running number one on the R & B charts at the time and remained in the top 40 for twenty-four weeks and became Arista Records' biggest hit.

The single had massive international success peaking at number one on many other singles charts around the globe including: Eurochart Hot 100 Singles where it spent thirteen weeks at number one. It reached poll position for ten weeks in Australia, five weeks in Austria, seven weeks in Belgium, eight weeks in France, six weeks in Germany, eight weeks in Ireland, two weeks in Italy, six weeks in the Netherlands, eleven weeks in New Zealand, nine weeks in Norway, six weeks in Sweden, eight weeks in Switzerland and ten weeks in the United Kingdom.

Houston's ten week reign in the UK set the record for the longest run at number one by a solo female artist in the history of the British singles chart. It was also the only single to have ever topped the USA, UK and Australian singles charts for ten weeks consecutively. In the United Kingdom the single sold over 1 450 000 copies, becoming the tenth best-selling single of 1990s, and was certified twice platinum by the British Phonographic Industry (BPI) on January 1, 1993. It was certified Platinum for shipments of over 500 000 copies by the Bundesverband Musikindustrie (BVMI) in Germany. In Japan it sold over 810 000 copies, staying for twenty-seven weeks on

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[80] *The Bodyguard.*

the chart, and became the best-selling single by a foreign female artist in Japan at the time. *I Will Always Love You* won the Record of the Year, and Best Pop Vocal Performance (female) at the 36th Grammy Awards in 1994.

According to Nielsen SoundScan (2009) the single has sold 4 591 000 copies, and is the second best-selling physical single in the USA alone, only behind Elton John's single *Candle in the Wind (A tribute to Princess Diana)* in 1997. In 2003, CMT (Country Music Television) ranked it number 16 on their 100 Greatest Songs in Country Music. A year later, CMT ranked it number 1 on their 100 Greatest Country Love Songs. The most recent release of the song appears on Parton's 2008 album *Backwoods Barbie*, which features a live version.

4.5 JSS findings

Learners participating in the JSS indicated R & B (68.4%) as their most preferred style of music. Second was Western Pop (60%). Kwaito (59.4%) was indicated as the third most preferred genre, very closely rated behind Western Pop with only a 0.4% difference. There was a 1.8% difference between Kwaito and Reggae (57.6%), which was indicated as the fourth most preferred style and House (56.8%) with a 2.6% difference, which was indicated as the fifth most preferred style. The three least preferred styles indicated were Indian Classical (20.5%), which was least, then Western Classical (23.2%), liked second least, and Traditional African (24.9%) liked third least.

Table 19: *JSS generic music styles listed in order of preference*

Music style	**Preference Percentage**
R & B	68.38
Western Pop	60.04
Kwaito	59.37
Reggae	57.57
House	56.83
Hip Hop	48.35
South African Pop	46.83
Western Choral	34.75
Metal Rock	33.56

Rock	32.64
Gospel	30.85
Jazz	30.18
Traditional African	24.93
Western Classical	23.20
Indian Classical	20.46

Figure 18: J*SS generic music style preferences in relation to each other*

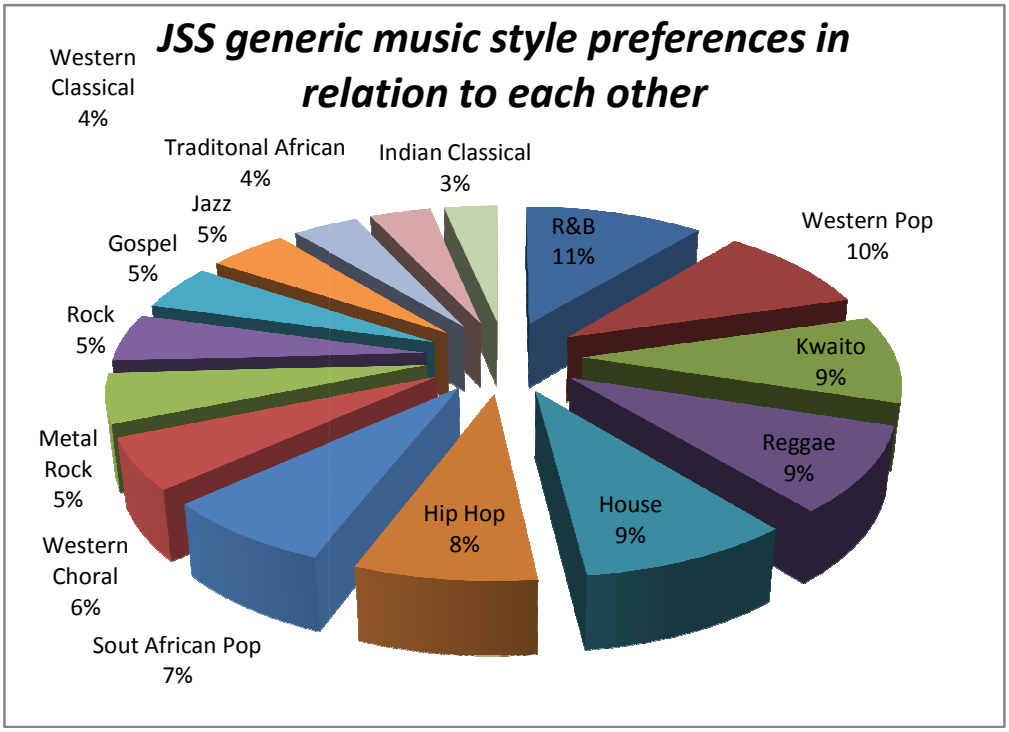
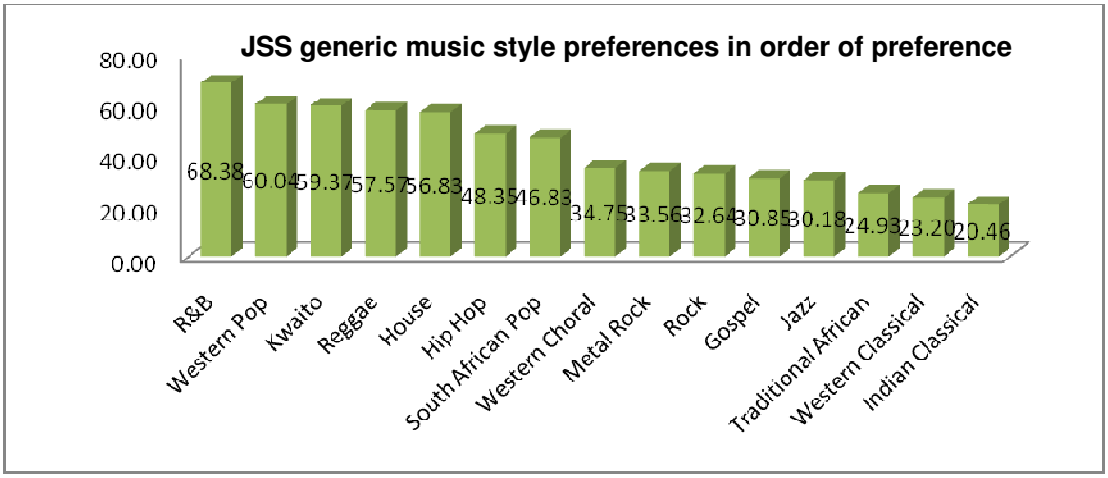


Figure 19: *JSS generic music style preferences in order of preference*



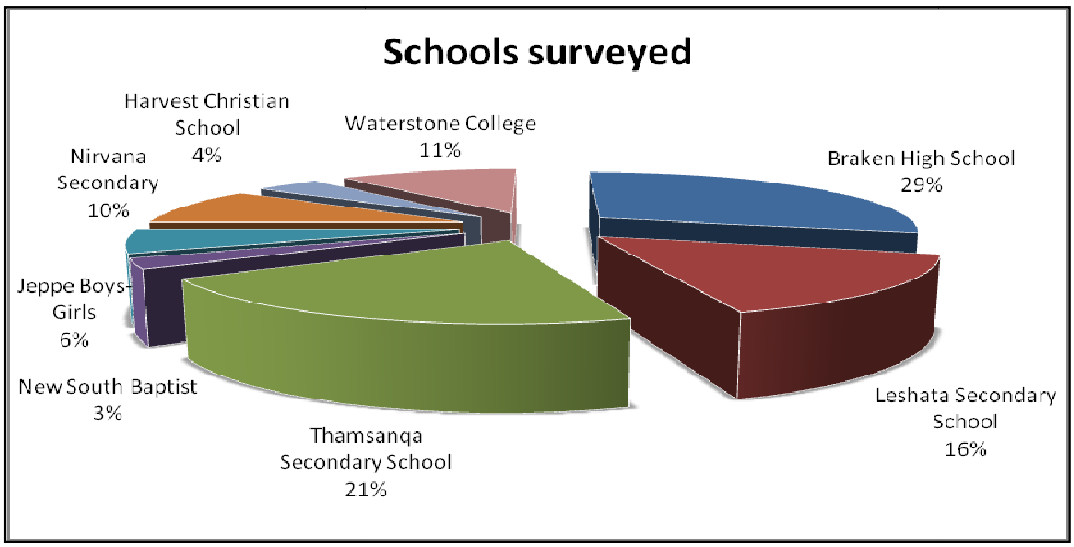
4.5.1 Sample descriptions

Schools participating in the study included: Bracken High School, Harvest Christian School, Jeppe High School for Boys, Jeppe High School for Girls, Leshata Secondary School, New South Baptist School, Nirvana Secondary School, Thamsanqa Secondary School and Waterstone College. Six of the nine are government schools, the other three, Harvest Christian, New South Baptist and Waterstone College are independent schools.

Table 20: *Schools surveyed*

School	Learner Numbers
Bracken High School	166
Harvest Christian School	23
Jeppe High School for Boys / Girls	35
Leshata Secondary School	120
New South Baptist School	15
Nirvana Secondary	55
Thamsanqa Secondary School	90
Waterstone College	64
Total	568

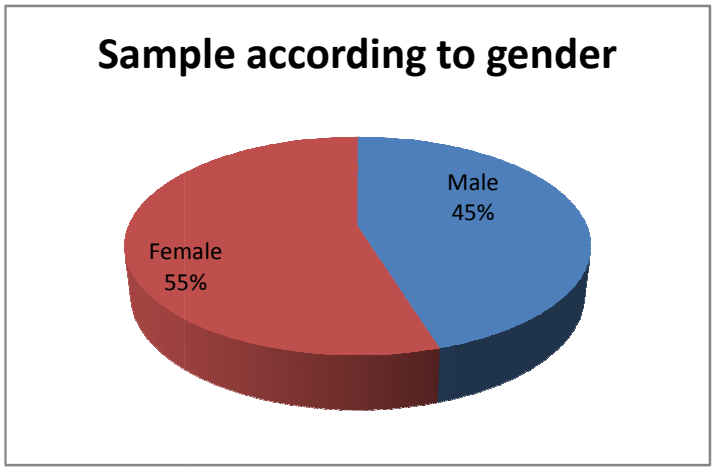
Figure 20: *Schools surveyed*



4.5.2 Sample according to gender

Of the total student sample, 257 were male and 311 were female. One possible reason why female participation superseded that of male participation was that JSS was a voluntary survey. The researcher thus noted that more girls chose to participate in the survey than did boys. The survey may have held more interest for girls in grade nine than it did for boys.

Figure 21: *Sample according to gender*



4.5.3 Sample according to age

Most learners participating in the survey (453) fell into the 14 to 15 age category. There were, however a few learners in the 12 to 13 (6) category as well as the 16 to 17 (101) and 18 to 19 (8) categories. The six learners who fell into the 12 to 13 age-group celebrated birthdays in the latter part of the year (from June through December), which meant that they were four turning five when commencing grade one. This in turn placed them in the 12-13 age category for grade nine. The eight learners who indicated their age in the 18-19 category were either: 1. multiple retention candidates (having failed[81] more than one grade twice) or 2. older candidates who were, allowed by some loophole, to register for grade nine.

[81] Technically learners in South African government schools may not repeat a grade in the same phase twice.

Table 21: *Learner age groups in grade nine*

Age group	Frequency
12-13	6
14-15	453
16-17	101
18-19	8

Figure 22: *Learner age-groups in grade nine*

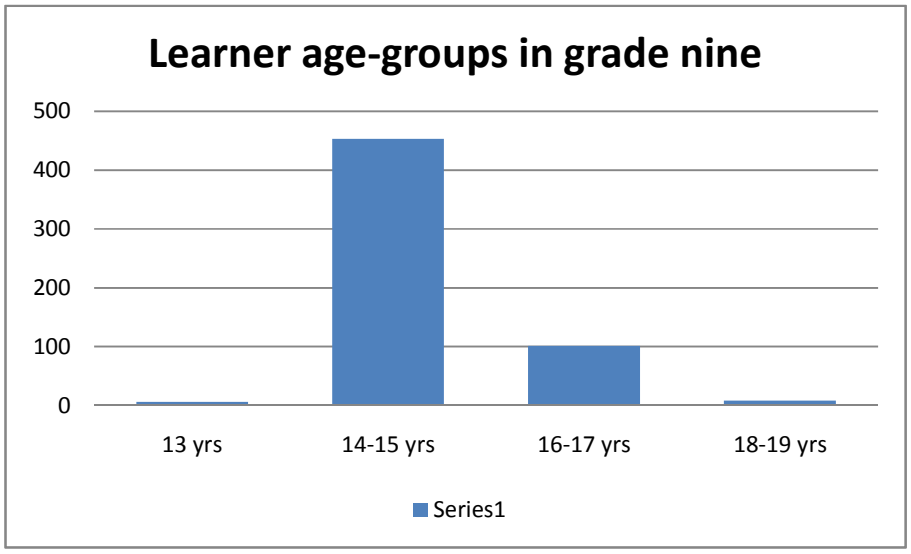
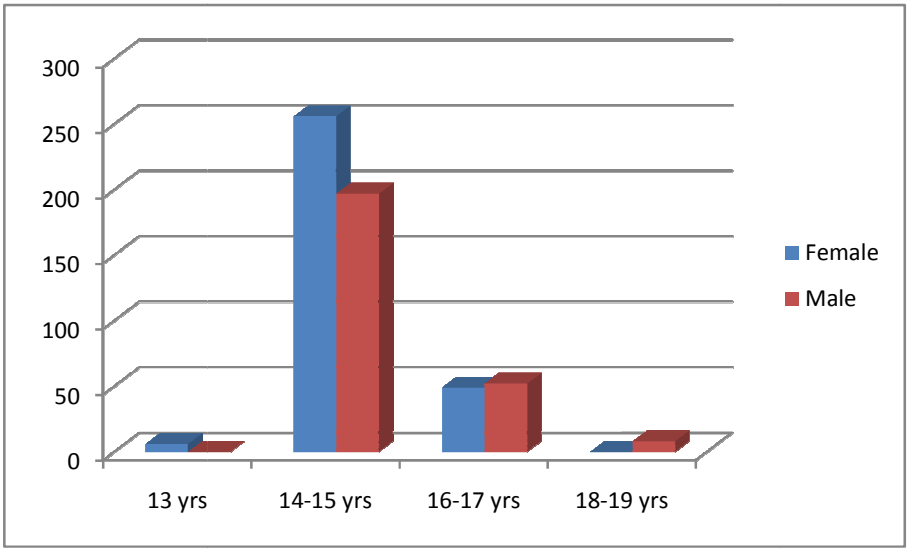


Table 22: *Learner sample according to age and gender*

Age group	Female	Male	Total
12-13	6	0	6
14-15	256	197	453
16-17	49	52	101
18-19	0	8	8

Figure 23: *Learner sample according to age and gender*



It is interesting to note that the six learners who fell into the 12-13 age category were female. There were no male learners in this age-group who participated in the survey. Considering the survey was voluntary, reasons for this include: 1. the survey may have been considered of more interest to the girls and 2. considering that in some instances the survey took place outside of the academic timetable after school, more of the boys may have been participating in extramural activities, which may have prevented them from participating. However, at the other end of scale, the eight learners who fell into the 18-19 age category participating in the study were male. There were no females in this group.

4.5.4 Sample according to home language

Learners participating in the survey were asked to indicate their home language. These are highlighted in table 23 and figure 22 and 23 below. The five most frequently occurring languages indicated in order of frequency were English (36.1%), Zulu (23.1%), Sotho (20.1%), Xhosa (4.2%) and Tswana (4.0%).

Table 23: *Sampling according to home language*

Language	Frequency	%
Afrikaans	14	2.5%
Chinese	1	0.2%
English	205	36.1%
French	2	0.4%
Hindi	1	0.2%
Ndebele	1	0.2%
Pedi	17	3.1%
Portugese	1	0.2%
Shona	1	0.2%
Sotho	114	20.1%
Swati	4	0.7%
Tsonga	15	2.6%
Tswana	23	4.0%
Venda	8	1.4%
Xhosa	24	4.2%
Zulu	131	23.1%
Total	568	

Figure 24: Language frequency

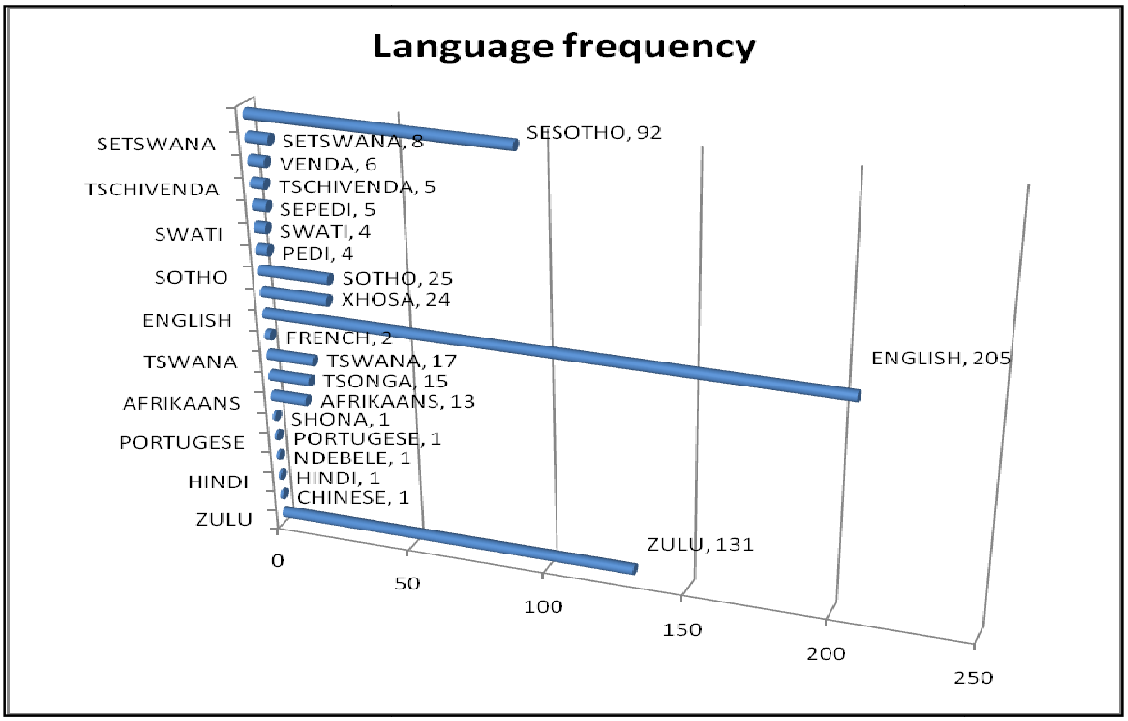
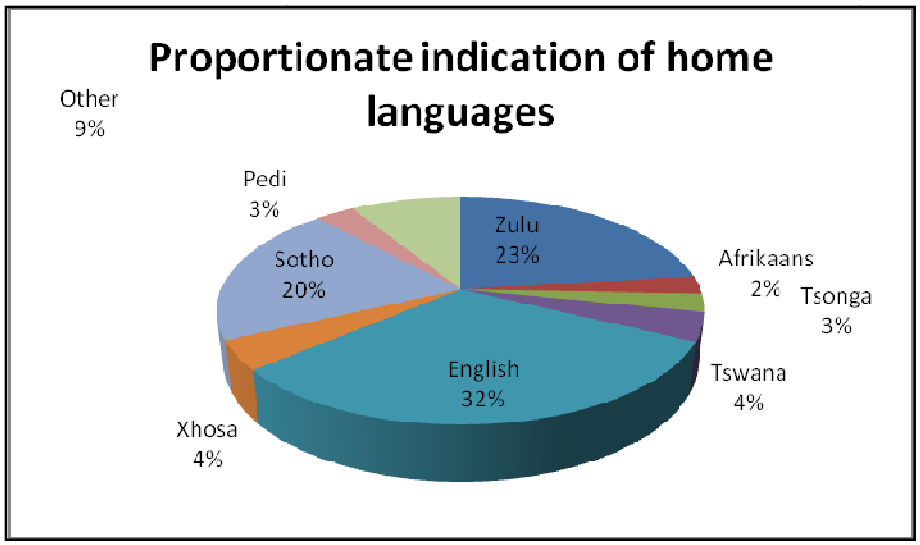


Figure 25: *Proportionate indication of home languages*



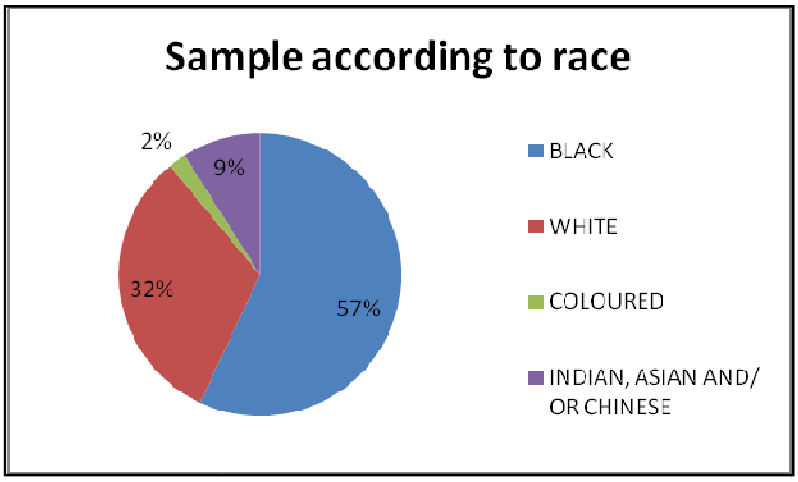
4.5.5 Sample according to race

Out of a total sample of five-hundred and sixty eight learners 57% were black, 32% were white, 9% were Indian/Asian and/or Chinese and 2% were coloured.

Table 24: *Sample according to race*

Sample according to race	%
BLACK	57
WHITE	32
COLOURED	2
INDIAN, ASIAN AND/ OR CHINESE	9

Figure 26: *Sample according to race*



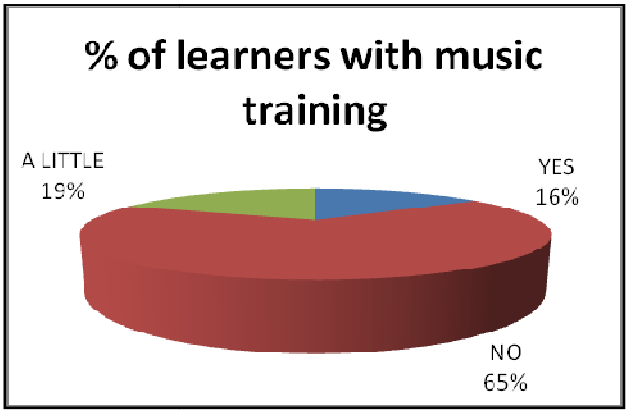
4.5.6 Music training

Out of a total sample of five-hundred and sixty-eight learners, 65% indicated that they had no music training whatsoever. 19% indicated “a little” music training and 16% indicated that they did have music training.

Table 25: *Music training*

Music training	Frequency	%
Yes	90	16%
No	370	65%
A little	108	19%
Total	568	100%

Figure 27: *% of learners with music training*

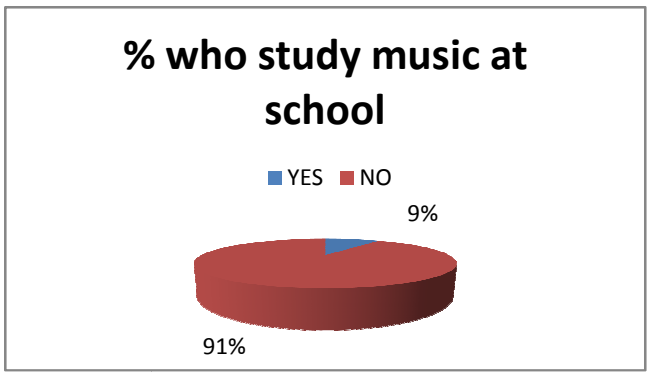


When asked to inidcate whether or not they studied music at school, 91% indicated “no” while 9% indicated “yes”.

Table 26: % who study music at school

Study music at school	Frequency	%
Yes	53	9%
No	515	91%
Total	568	

Figure 28: *% who study music at school*

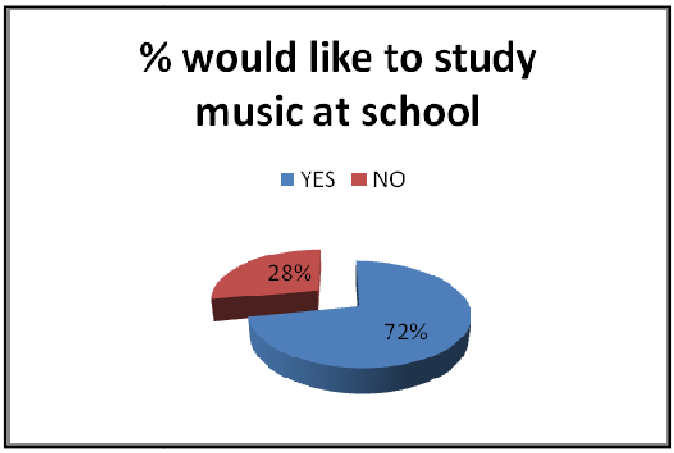


When asked to indicate whether or not they would like to study music at school, 72% indicated they would while 28% indicated they would rather not.

Table 27: *% who would like to study music at school*

Study music at school	Frequency	%
Yes	409	72%
No	159	28%

Figure 29: *% who would like to study music at school*



4.5.7 Aspects that influence preference

Learners were asked to indicate which influences most affected their preference. Choices included:

- parents
- friends

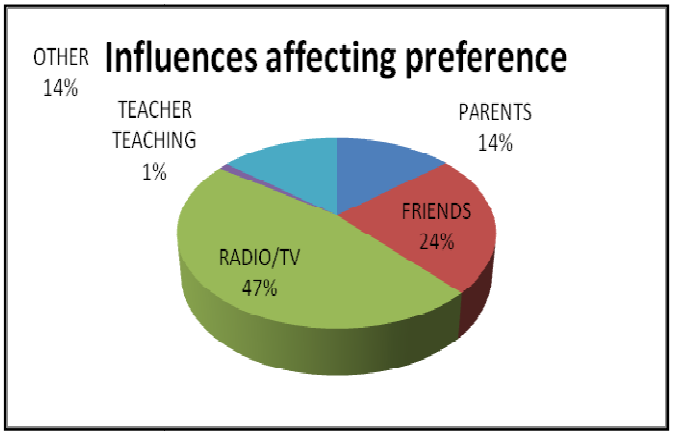
- teacher/s
- played often on TV and/or radio, and/or
- other (in this instance learners were asked to indicate on their MPQ).

The aspect indicated as mostly affecting preference was “played often on TV and / or radio” (47%). The second most frequently occurring aspect was that of peer influence (24%). 14% of the total sample cited other reasons as “influences affecting preference”. Some of these included danceability, having performed the piece vocally or instrumentally, the performing artist, and mood. Parental influence, while nominal for this age-group, was 14%. Teacher influence was the lowest occurring factor affecting preference at 1%.

Table 28: *Influences affecting preference*

Influences affecting preference	**Frequency**	**%**
Parents	112	14%
Friends (peer influence)	190	24%
Teacher /s or teaching	370	1%
Played often on TV and / or radio	9	47%
Other	114	14%
Total	568	

Figure 30: *Influences affecting preference*



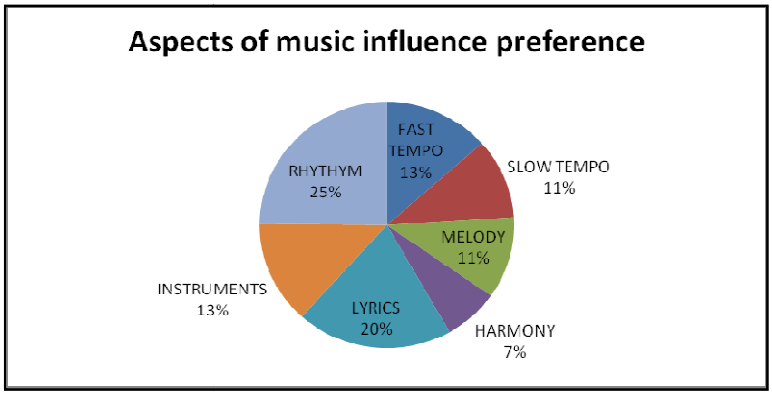
The music aspect most indicated as affecting preference was rhythm (25%). The second highest aspect of music affecting preference indicated by participating

learners was lyrics (20%) followed by instruments (13%) and fast tempo (13%). Other aspects of music influencing preference are also indicated below.

Table 29: *Music aspects affecting preference*

Music aspects affecting preference	Frequency	%
Rhythm	391	25%
Lyrics	312	20%
Instruments	213	13%
Fast Tempo	211	13%
Melody	169	11%
Slow Tempo	167	11%
Harmony	111	7%

Figure 31: *Aspects of music influencing preference*



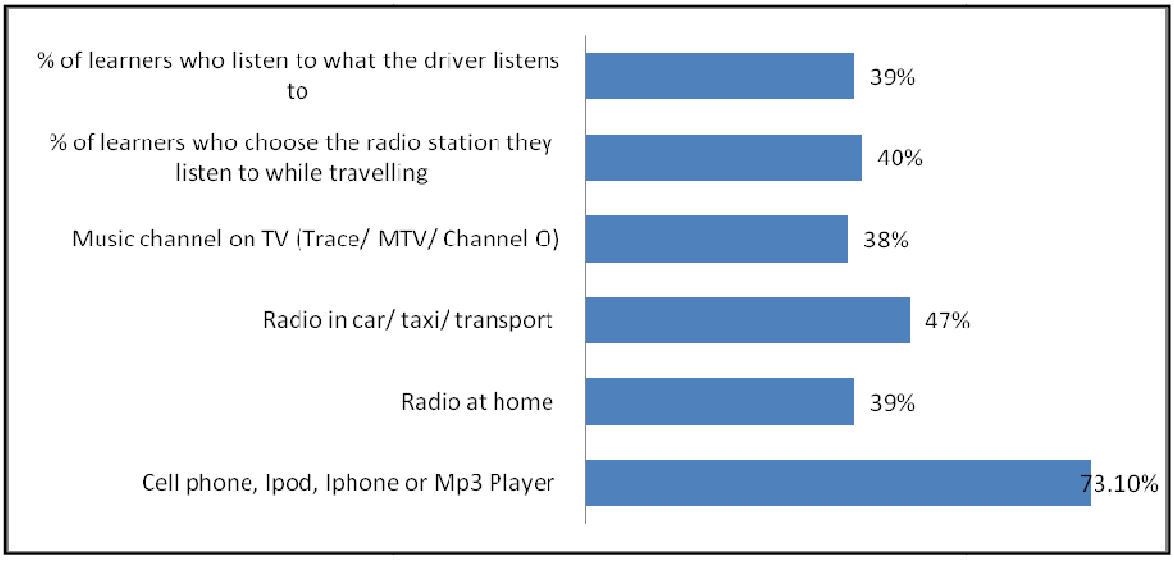
4.5.8 Modes of listening

When asked to indicate modes of listening, 73.1% of learners indicated a preference for listening to music on their cell phone/Iphone, IPod or MP3 player. 47% indicated that they listened to the radio while travelling (taxi, car or bus); of this 40% indicated that they chose the radio station while travelling, while 39% indicated that they were obligated to listen to what the driver had chosen. 39% indicated that they listened to the radio at home. 38% indicated listening to music on television, listing Trace, MTV and Channel O as examples.

Table 30: *Modes of listening*

Modes of listening	**%**
Cell phone, IPod, Iphone or Mp3 Player	73.10%
Radio at home	39%
Radio in car/ taxi/ transport	47%
Music channel on TV (Trace/ MTV/ Channel O)	38%
% of learners who choose the radio station they listen to while travelling	40%
% of learners who listen to what the driver listens to	39%

Figure 32: *Modes of listening*



4.6 Interviewee responses

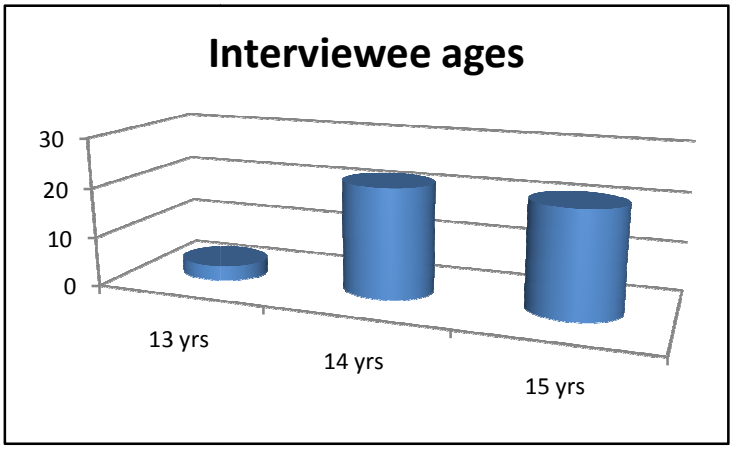
Out of a total sample of five-hundred and sixty-eight learners, fifty-one (approximately 9% of the total sample) completed music preference interviews. These interviews allowed the researcher greater insight into the variables affecting preference.

Of the fifty-one learners who completed interviews, 6% were thirteen years old, 48% were fourteen years old and 46% were fifteen years old.

Table 31: *Interviewee ages*

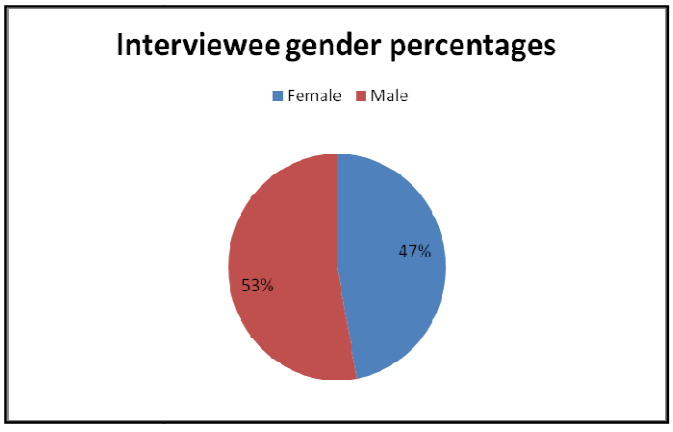
Interviewee ages	*Number*	*%*
13 years old	3	6%
14 years old	22	48%
15 years old	21	46%

Figure 33: *Interviewee ages*



Of the fifty-one learners who participated, 47% (24) were female and 53% (27) male.

Figure 34: *Interviewee gender percentages*



Question one asked learners why they liked the piece of music they chose as their most preferred or number one genre. Among others, responses[82] in no particular order, other than the genre referred to, included:

- I play an Indian classical instrument. This music fascinates me. It is relaxing. (Indian Classical)
- It was calm and relaxing. It made me feel happy and imaginative. (Indian Classical)
- I liked the singer's voice and the language it was sung in. (Traditional African)
- It is my cultural song. (Traditional African)
- It was inspiring and the collage of different artists made it different. (Western Pop)
- It has powerful words. (Western Pop)
- Because it spoke to my heart and the words of the song always inspire me. (Western Pop)
- I liked it because the words are really nice and touching. (Western Pop)
- Because I like the song and how they put the different artists together to sing. (Western Pop)
- Because it's calming and has a positive influence. (Western Pop)
- I like this music because it's slow and Michael Jackson was one of my greatest pop singers. (Western Pop)
- The beat was really enjoyable. I often listen to this type of music so it was sort of comfortable. (Metal)
- The way it builds. The power it holds. Loud and powerful. (Metal)
- This piece of music stood out with guitar and it was just nice and raucous. (Metal)
- Suits my personality. (Metal)
- I simply like the guitar. (Metal)
- It had a really nice acoustic feel to it. It was very simple yet it was enough to move you. Not a lot of instruments to distract you. (Rock)

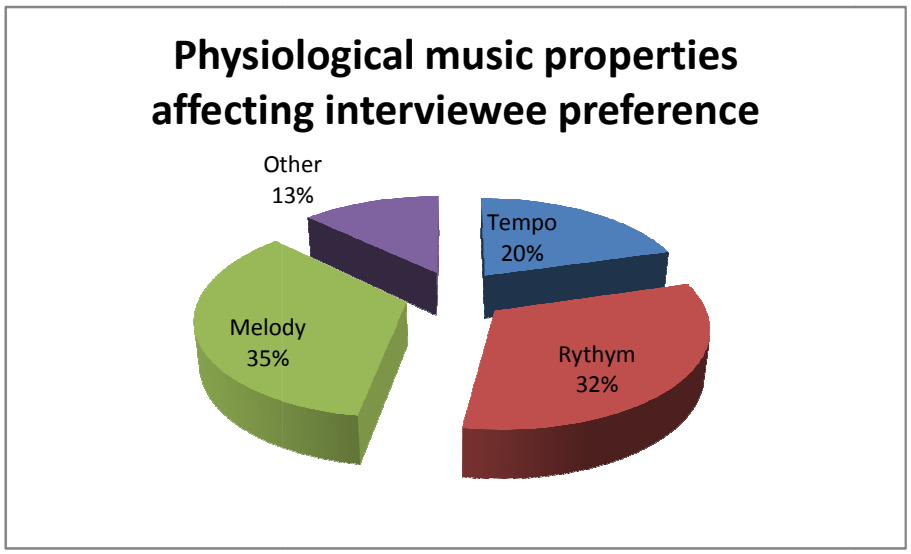
[82] The preferred genre is indicated in brackets after each response.

- I enjoy songs that start with a single instrument or solo – in most cases guitar - and I enjoy songs that build from softer to louder and more powerful. (Rock)
- It has a nice beat. It's catchy. It is a nice song. (Rock)
- Because of the guitar. I play guitar and enjoy Rock music. (Rock)
- It's a classic and has an awesome guitar intro and solo. (Rock)
- Because I like the sound of the instruments. (Rock)
- It's just such a chilled song it makes you feel relaxed. (Rock)
- I love the band that sings it. (Rock)
- The words to the song. (Rock)
- The solo saxophone piece. (Jazz)
- I like jazz music. (Jazz)
- It flowed nicely and it was calming. (Jazz)
- Liked the sound of the instruments. (Jazz)
- It's good music and helps me to relax. (Jazz)
- It is chilled and relaxed and great stuff to listen to on a Sunday afternoon. (Jazz)
- Easy to sing. (Reggae)
- I like it for its beat, rhythm and vocals. It is easy on the ears (Reggae)
- It's so soothing and reminded me of my childhood. (Reggae)
- I liked it because when I was young my dad used to play it all the time so I grew up knowing the lyrics and beat. (Reggae)
- I liked this piece of music because it is nice to listen to. (R & B).
- Because I enjoy listening to R & B. (R & B)
- I like the rhythm and soul and comfort. It's so nice and soothing. (R & B)
- It's easy to listen to. Makes me dance and get very happy. I grew up with this type of music. (R & B)
- Because I like R & B music. (R& B)
- The beat is catchy, the piano is striking and the voice unusual. (Gospel)
- I like the combination of instruments and voice. (Gospel)
- It was vibey and has a nice beat to dance to. (House)
- Because she (Brenda) sings with her life and about the past of her life. (South African Pop)

- It is a very calming form of music. When it reaches its climax it excites me. (Western Classical)
- I liked this piece of music because it has a soothing effect on me and calms me down when I need to be. This is not my favourite type of music but is enjoyable when I feel like it. (Western Classical)
- The intro is striking. The orchestra (different instruments) all piece so well together.
- I like this piece of music because I used to listen to it with my friends. (Kwaito)
- I like this piece of music because it is not too slow or too fast and I always listen to it. Genre??
- Liked it because it relates to the type of genre I listen to which is Hip-Hop. The music has a nice rhythm and tune to it which I mostly enjoy. (Hip-Hop)
- It's Powerful. (Western Choral).

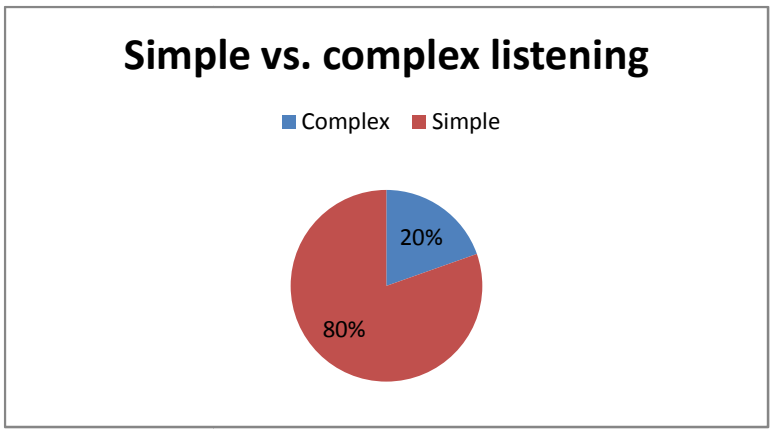
Question two asked interviewees what it was about the music, in relation to its physiological properties, they liked. Learners mostly indicated rhythm (32%), melody (35%) and tempo (20%), but when asked to cite other properties affecting their preference, "volume", "texture", "lyrics" and "artist" were cited.

Figure 35: *Physiological properties of music affecting interviewee preference*



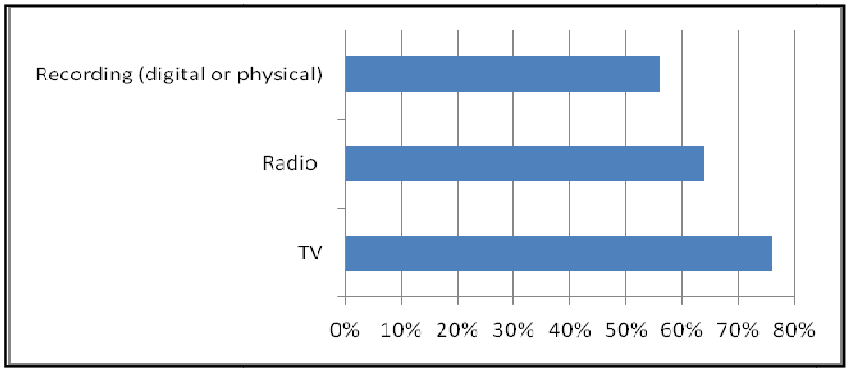
Question three asked interviewees to indicate whether their preferred genre was simple or complex to listen to. 80% indicated that it was simple and 20% complex. As is suggested by various researchers on aspects of music preference, there appears to be a direct relationship between familiarity and preference. The researcher noted that when listeners were familiar with a particular piece or excerpt they tended to suggest it was simple to listen to as opposed to complex. This was illustrated in the case of Western Classical, Indian Classical and Traditional African where learners hearing these excerpts for the first time more often than not indicated they were complex to listen to.

Figure 36: *Simple vs. complex listening*



Question four asked interviewees if they had heard their preferred genre or music like it on television, radio and/or recording[83]. Of a total sample of fifty-one interviewees, 76% indicated television; 64% radio and 56% recording.

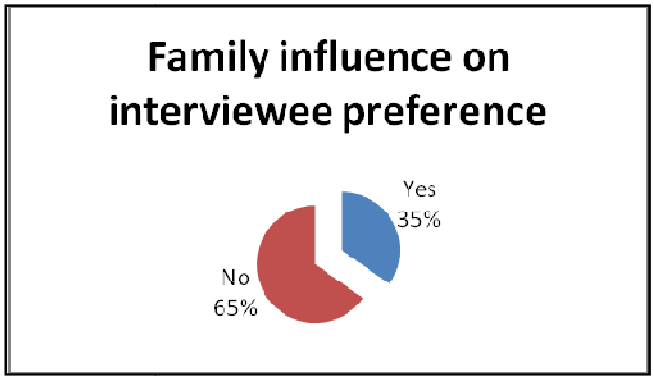
Figure 37: *Listening mode of preferred genre or music similar to it*



[83] This was any recording, digital or physical.

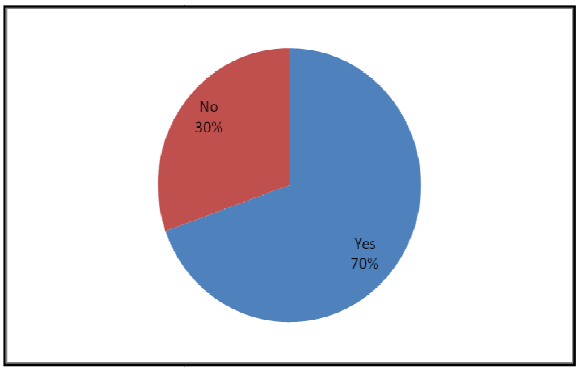
In question five, interviewees indicated whether their families influenced their preference decision. 65% indicated “no” and 35% “yes”.

Figure 38: *Family influence on interviewee preference*



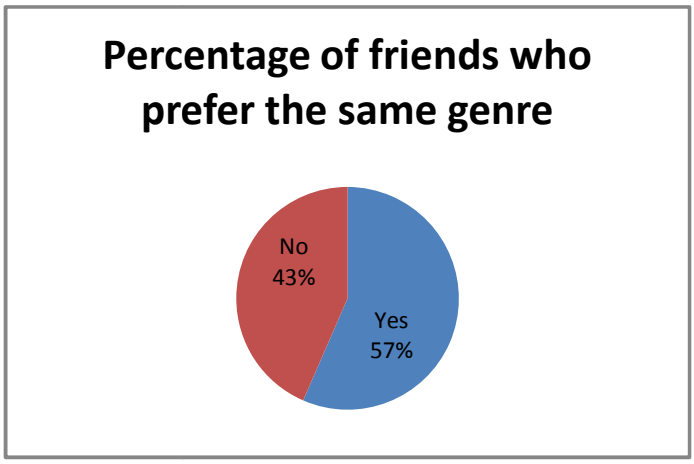
Question six asked interviewees if they would like their teachers to use music indicated in their preferred genre or music similar to it in their teaching. 70% indicated “yes” and 30% “no”.

Figure 39: *% who would like their teachers to use preferred genre or music similar to it in their teaching*



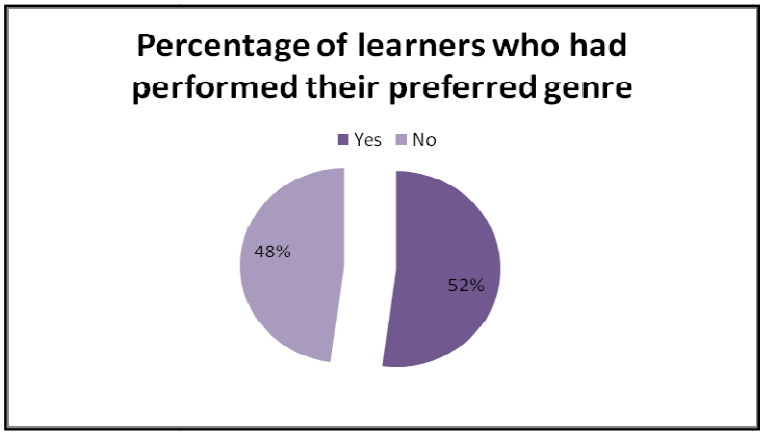
Question seven asked interviewees to indicate the extent to which their friends liked the same genre. 57% indicated “yes” and 43% “no”.

Figure 40: *Percentage of friends who prefer the same genre*



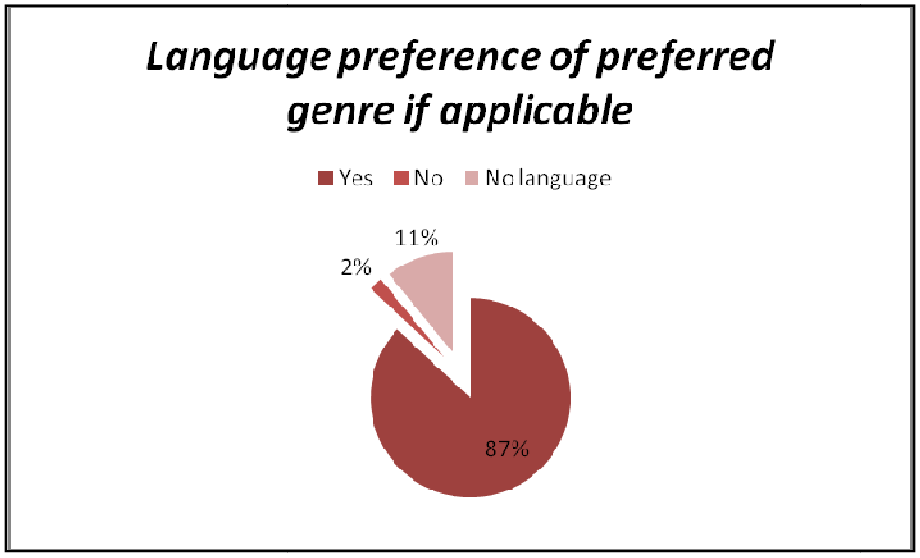
Question eight asked interviewees if they had performed their indicated preferred genre. 47% indicated that they had. 53% indicated that they had not.

Figure 41: *Percentage of learners who had performed their preferred genre*



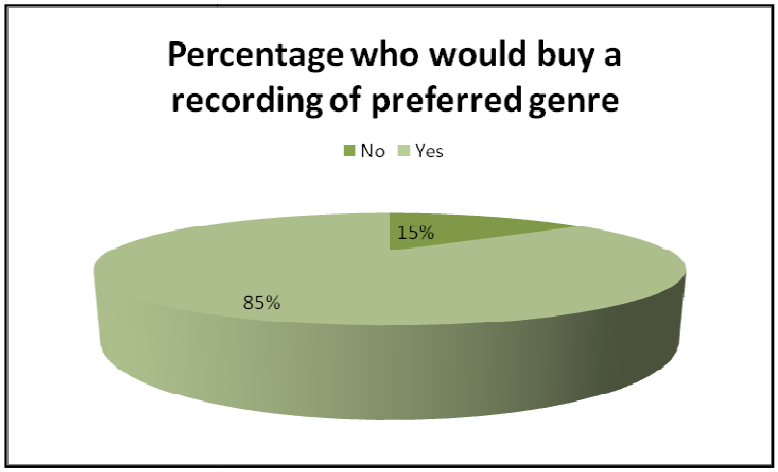
Question nine asked interviewees to indicate whether they liked the language their preferred genre was written in, if applicable. 86% indicated “yes”, 2% indicated “no” and 12% indicated “no language”.

Figure 42: *Language preference of preferred genre if applicable*



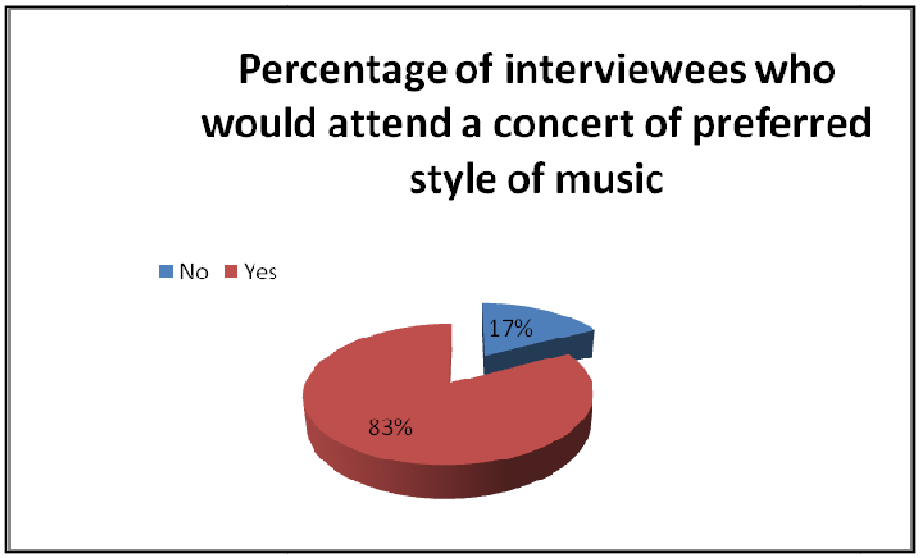
Question ten asked interviewees to indicate if they buy a recording (digital or physical) of their preferred genre. 84% indicated “yes” and 16% “no”.

Figure 43: *Percentage who would buy a recording of preferred genre*



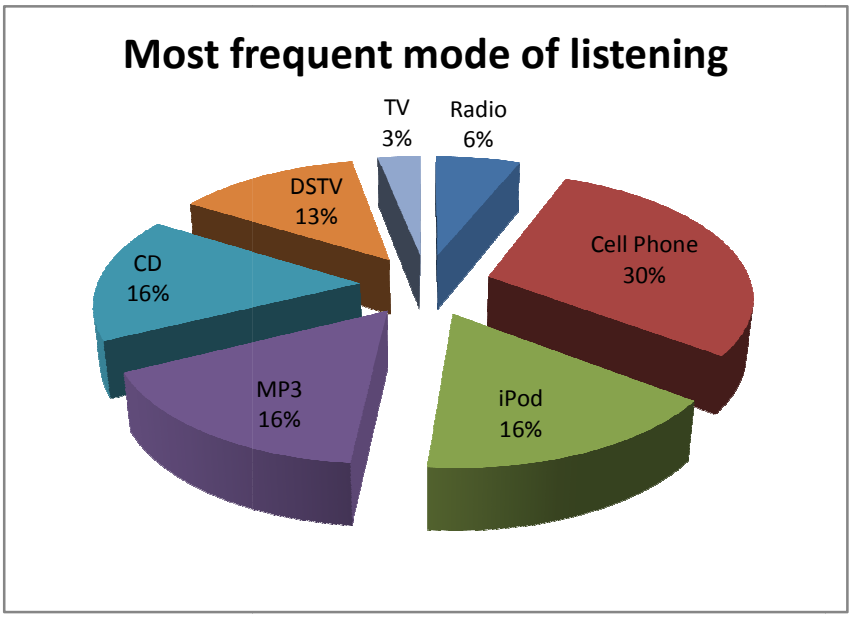
Question eleven enquired of interviewees if they would go to a concert of this style of music. 82% indicated “yes”; 18% indicated “no”.

Figure 44: *Percentage of interviewees who would attend a concert of preferred style of music*



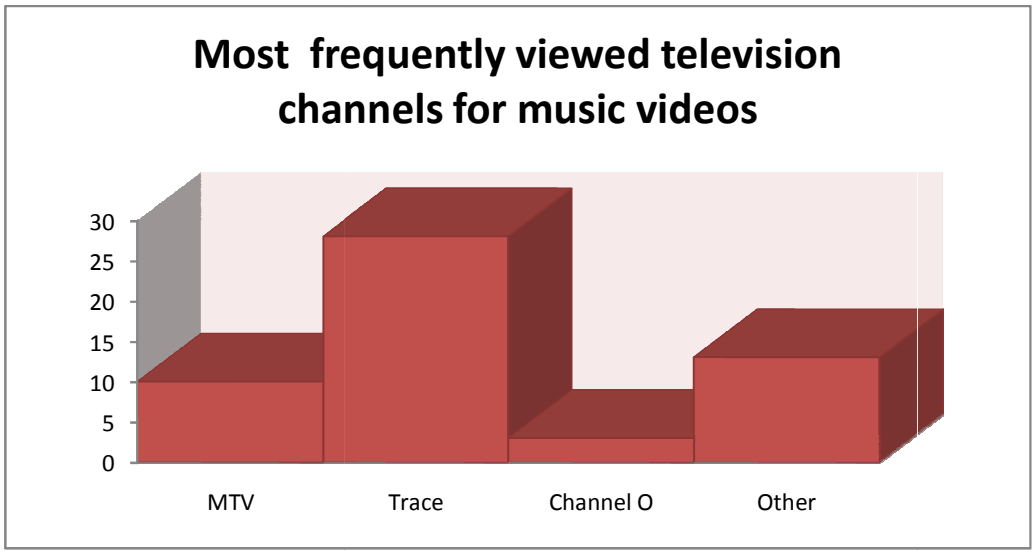
Question twelve asked interviewees to indicate the mode through which they most frequently listened to music. 30% indicated cell phones; 16% indicated iPods; 16% indicated MP3 players; 16% indicated CD; 13% indicated DSTV; 6% indicated radio; and 3% indicated TV (SABC and e). A small portion of learners indicated their laptops and/or computers.

Figure 45: *Most frequent mode of listening*



Question thirteen asked learners to indicate on which television channel they most frequently watched music videos. In order of frequency, interviewees listed Trace, other (VH1), MTV and Channel O.

Figure 46: *Most frequently viewed television channels for music videos*



Significant relationships were found to exist between students' preference decisions and language, gender and age. Musical training and gender were significantly related when learners had performed those genres. The relationship between gender and preference was significant for four styles of music: R & B, House, Rock, Metal, Jazz, Gospel and Traditional African.

Rhythm, melody and tempo were indicated as the most influential physiological properties of music in students' liking of music. Media was the largest preference influence cited by students. The second largest influence cited by was students' peers. Educators and family were listed as minimal influences with regard to preference.

4.7 Listening test observations

As in James' 2000 study, the listening test in the context of each school was never without some sort of overt behavioural reaction from learners toward the various music excerpts. Some general observations included:

- Change in facial features and posture: raised eyebrows and change from more relaxed posture to rigidity (usually leaning toward rigidity) often indicating surprise, especially in the instances of Traditional African, Indian Classical and Western Classical;
- Finger tapping or rapping on desk or chair;
- Foot tapping;
- Keeping the beat on knees, legs or thighs;
- Mimicking instrument playing, especially amongst the boys, of the guitar or drums;
- Mouthing the words;
- In a few instances whistling.

On almost every test occasion except in the instance of Jeppe Boys/Girls when the reggae excerpt was played, subjects more often than not launched uninhibited into singing along with the excerpt. This was usually accompanied by movement of the upper body to the off-beat. Interestingly, when the Kwaito example was played, subjects would often indicate approval by exhibiting some sort of gesture before beginning to speak (more than sing) the words. On one occasion some learners stood to their feet and began to dance to it (two male learners at New South Baptist School).

In the instance of the Hip-Hop excerpt some learners (more often than not the boys) began to replicate the song's strong percussive backing (beat-boxing) with their hands in front of their mouths in a typical Hip-Hop gesture. Some other learners (more often than not the girls) began to speak or rap the words during this example, usually before the actual words had begun in the recorded example of the piece.

4.8 Conclusion

Through the JSS, South African urban adolescents living in Johannesburg indicated over and above the other fourteen generic styles of music used in the study a general preference for urban contemporary Rhythm & Blues. As mentioned above, Urban Contemporary Rhythm & Blues combines the stylistic elements of Hip-Hop,

Soul, traditional R & B, Pop and Funk. The fact that R & B has been popularized by vocal artists such as Michael Jackson, Stevie Wonder, Whitney Houston and Mariah Carey may also contribute to the genre's overwhelming popularity.

Music aspects most often indicated as affecting preference were rhythm and fast tempo. But learners also rated highly the value of the influence of lyrics and instruments. Where *The Music* variable was considered, the *Referential Meaning of the Stimulus* played a major role in affecting the listeners' preference. This was particularly so with regard to R & B.

Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it.

Aristotle 384 – 322 BC

Chapter 5 Findings, conclusions and reflections

This chapter discusses the findings related to this study. It describes and explains these by using the salient research questions posed in Chapter 1. The study is comparative in nature in that it was based on the Johannesburg sample of James's 2000 music preference survey carried out on South African urban adolescents, and draws parallels.

The research is valuable in that it attempted to identify the current listening preferences of adolescents living in Johannesburg, the largest city in South Africa and third largest city in Africa. The study has far reaching implications and should be considered within the context of further music preference research in South Africa. The findings add scope to both general and music education in that they illuminate the function of music with regard to preference in terms of individual and collective identity formation and assertion.

With its potential for further research on music preference, it is hoped that government agencies, educators and researchers alike will utilise this study in an endeavour to better understand the changing music preferences of South African urban adolescents and use this as a point of departure in shaping future curricula and learning programmes.

5.1 Introduction

The aim of this study was to ascertain the current generic music style preferences of urban South African adolescents. At the outset, the researcher commented on the intrinsic capacity music seems to possess in wholeheartedly consuming its listeners.

But not all music woos the listener; some music may violently repel listeners. And logic dictates that not everyone likes the same type of music.

People the world over listen to music. Researchers concur: music in its multifarious forms and modes is highest on the list of leisure pursuits of human beings. So important is the function of listening to music that various individuals and groups of individuals choose to use music as well as the manner in which they listen to it to express their identity and values. This is particularly so with adolescents. When adolescents begin to employ the use of specific genres of music as a means of identity assertion and formation, they automatically attach themselves to one collective group over another. These groups, for various reasons beyond the assertion and formation of identity, will often choose to listen to similar genres of or the same music. The converse, however, also applies. Some individuals may deliberately attach themselves to one collective group over another whose categorical claim it is not to listen to specified genres of music. There are also those individuals who align themselves to neither of the above groups.

A range of questions pertaining to preference or taste in music fascinated the researcher and conceived this study. The critical underlying question was why individuals and groups of individuals choose to like the music they listen to. Various suppositions were then used as a point of departure into the study. For example, to what extent could preference and the multifarious variables affecting preference be measured with specific regard to South African adolescents living in urban areas? Could one simply isolate the music, break down its physiological components and use these findings to account for preference? Or rather, is it the listening experience itself that determines preference? Perhaps the environment in which the listener finds him- or herself determines preference? The definitive question, however, sufficiently substantiating this study's critical research question, could be phrased as such: to what extent does the subjective nature of the environment, coupled to the specific contexts in which the listener finds him/herself in relation to the physiological aspects of the music, affect preference?

The subjective nature of listening to or hearing music is dependent on a myriad of factors, many of which can be, to an extent, quantified. Qualifying the extent to which the individual or group of individuals choose to like the music they listen to is a much

more difficult task. Logical deduction points to the answers through empirical research, which can launch many other such studies.

5.2 How the study's results fit into LeBlanc's Model of the Sources of Variation in Music Preference

As in James's 2000 study, LeBlanc's model was used in this study as a frame of reference in the delineation and conceptualising of the multifarious variables affecting the current music preferences of South African urban adolescent learners. James states that the theoretical framework based on LeBlanc's model served to guide the methodology of her study, which ultimately led to the choice of research questions relevant to the South African context (James 2000: 124). This study, in a similar fashion, focuses specifically on the variables in levels 4 and 8 of LeBlanc's model[84]. Levels 4 and 8 are specifically operational when processed through levels 2 and 1. The multifarious variables pertaining to levels 4 and 8 were thus individually delineated in direct relation to levels 2 and 1.

Level 4: **Music Ability; Music Training; Sex (gender); Ethnic Group; Socio-economic Status; and Age**

When the variable, *Music Ability* was coupled to *Preference Decision* in level 2, the outcome was *Acceptance* in level 1. Learners who indicated that they had performed a particular genre whether vocally, instrumentally, through dance or choreographed movement more often than not expressed preference for that genre. Seven generic styles of music reflected a significant relationship between *Music Ability* and A*cceptance:* Indian Classical, Western Classical, Western Choral, Metal, Rock, Kwaito and Western Pop. While the bulk of learners in the sample were not musically trained in the sense of having either private music tuition, or music as a subject at school, many of them indicated that they had performed various genres of music through their exposure to choir, school concerts, eisteddfods, local music competitions and/or arts upliftment community projects/programmes through extra-curricular and co-curricular activities.

[84] LeBlanc's model of the sources of variation in music preference is outlined in detail on page 8 of this study.

The relationship between *Sex (gender), Preference Decision* (level 2) and *Acceptance* (level 1) was significant in some regard for most generic styles of music. While trying not to stereotype listeners, the following idiosyncratic observations were revealed through the study. Male listeners, more often than not, indicated instrumentation as a factor in determining preference. A direct relationship between gender, instrumentation and preference was significant in Rock, Metal, Jazz and Gospel. Male listeners over and above female listeners often indicated "volume" and "quality of recording" as factors influencing preference. One may then posit that technical aspects, including the volume at which an excerpt is played, hold significance for male adolescent listeners.

Female learners were more inclined to indicate preference for performer of the same sex, specifically in the generic styles of R & B, House, Gospel and Traditional African. When hearing Western Pop, the second most preferred genre in the study, female learners, more often than not, were inclined to indicate "artist" and "lyrics" as reasons for preference. This perhaps indicates that the popularity of certain artists may be considered more important to adolescent female learners than to male adolescent learners. Lyrics (dealt with in level 8) appear to hold greater significance with female listeners. In this instance, female listeners cited referential meaning of the stimulus with regard to lyrics as a factor largely influencing preference.

The *Ethnic Group* variable within the South African context was only significant in the context of the study in relation to race, language and culture with regard to Traditional African and South African Pop (two genres out of a possible fifteen). This was in direct contrast to James's 2000 study wherein nine genres out of ten exhibited significant relationships between race and preference (Reggae, Western Pop, Gospel, South African Pop, Jazz, Traditional African, Western Choral, Western Classical and Indian Classical).

James completed her music preference study four years after South Africa became a democracy. Substantiating the link between the *Ethnic Group* variable and *Preference,* James states that the racial divisiveness of Apartheid reflected in South Africa's historical and political past were not surprising factors influencing preference (James: 2000: 127). While this appears, to a large extent, not to be the case with this

study, the researcher still takes into consideration that the racial divisiveness of Apartheid reflected in the country's historical and political past may to some extent continue to indirectly (and in some instances directly) affect the listening preferences of urban South African adolescents. This is particularly so, however, with regards to social context and socio-economic status.

The *Socio-economic Status* variable was significant in the context of the study in relation to most genres of music. The JSS spanned schools falling into the low economic category (township schools: Thamsanqa and Leshata Secondary Schools in Orange Farm) through the middle to low economic category (Bracken High School, Nirvana Secondary and Jeppe Boys and Girls) to the upper-middle to middle economic category (Harvest Christian School, New South Baptist and Waterstone College).

It was apparent throughout the study that most if not all adolescents participating had access to or owned one or more than one of the following: cell phone, IPod/Mp3, Radio, CD, TV, DVD and/or computer. Learners coming from areas where there was greater distribution of wealth (middle to upper-middle economic categories) more often than not showed higher preference for non/less-familiar genres of music (Indian Classical, Traditional African, Jazz, Gospel and Western Classical).

The researcher posits that reasons for this include: 1. learners from more affluent economic strata have greater access to a variety of differing genres and are thus more likely to indicate preference for them, 2. learners from affluent backgrounds are more likely through family leisure pursuit activities to be exposed to a broader variety of genres and thus may indicate preference for them, and 3. learners from more affluent backgrounds who attend schools with greater access to resources (books, internet, quality teaching, etc.) may be exposed to a larger variety of genres and are therefore more likely to indicate preference for them. Interestingly, learners from all socio-economic strata more often than not indicated preference for Western Choral. In fact, more learners indicated a preference for Western Choral than did so for Rock.

The *Age* variable was significant in the context of the study in relation to most genres of music. While the sample was only constituted of grade nine learners, the ages of

learners in this specific sample, for various reasons accounted for in chapter four, ranged from twelve to nineteen years old. The study findings thus yielded a number of choices of *Acceptance* and *Rejection* for preference indicating that *Age* and *Preference* were inextricably linked for all but three generic styles of music: Indian Classical, Traditional African and Western Classical.

Level 8: **Physical properties of stimulus; Complexity of stimulus; Referential meaning of stimulus; Performance quality; Media; Peer group; Family; Educators and authority figures**

Learners listening to music excerpts during the Johannesburg Schools Survey heard each excerpt for only sixty seconds. Most excerpts had lyrics[85]. The importance of understanding the lyrics was vital in learners' decision making when indicating preference. Because most South Africans are not first language English speakers, the lyrics, while not considered a physical property of music (Cutietta 1992: 300), may nonetheless have impacted the learners' decision to mark an excerpt largely in favour of or against their preference.

Female learners participating in the JSS often cited the lyrics of a song as an influence affecting preference. This was specifically noted with female learners' responses to R & B, Western Pop and South African Pop. The value of the meaning of lyrics in this regard appears to play a role here. Some learners, for example, indicated that the lyrics of the above excerpts were: "uplifting", "meaningful" and "inspiring".

When lyrics were conveyed in a language the listeners were familiar with, it appeared to affect their preference positively. For example, learners who indicated preference for Traditional African music often indicated that they liked the language it was written in.

Lyrics in and of themselves are not directly linked to any of LeBlanc's variables for music preference (LeBlanc et al 1981: 144). They can, however, be indirectly

[85] House, Hip-Hop, R & B, Reggae, Kwaito, Western Pop, Gospel, SA Pop, Traditional African and Western Choral all had lyrics while Rock (the first sixty seconds of Hotel California comprise a guitar solo and excerpts were only sixty seconds in duration), Jazz, Western Classical and Indian Classical did not.

connected to LeBlanc's sources of variation in music preference if they are bracketed under the *referential meaning of stimulus* variable. As in James's study and the JSS, learners who heard lyrics in their mother tongue indicated a strong preference for that music. This phenomenon thus demonstrates a pivotal link between the *referential meaning of the stimulus* (level 8) and *ethnic group* (level 4). The above relationship is significant for two reasons. Firstly, the *referential meaning of stimulus* (level 8) coupled with *ethnic group* (level 4) led to a definite *preference decision* (level 2). Secondly, considering *physiological enabling conditions* (level 5), for example the physiological ability to hear and perceive patterned sound and the cognitive ability to understand and interpret language, coupled with *basic attention* (level 6), also led to a *preference decision* (level 2).

An interesting factor that affects both the *referential meaning of stimulus* (level 8) and *ethnic group* (level 4) variables when considering attitudes toward language in a spoken context as well as language in the context of songs is that language barriers negatively influence music preference (Abril 2005: 37). As mentioned above, listeners often indicate a stronger preference for music performed in their vernacular. Abril (2005: 52) states that listening to songs in languages that are "foreign"[86] may prime listeners to more strongly identify with their own linguistic background.

Stafford et al (1997: 255) substantiate the above claim, stating that attitude judgements toward the particular language of a performer are made not on the phonetic properties of a language but rather on the social connotations of that language. This may explain why black adolescent listeners may indicate a negative preference decision for songs performed in Afrikaans.

Researchers over the years, Morrison & Yeh (1999), Fung (1994), Killian (1990) and Shehan (1985), claim that preference ratings are directly linked to the listeners' cultural affiliation in that the further removed the music from their culture, the lower the preference rating. This may substantiate why Indian Classical music was rated as the least liked genre in both studies. It may also explain why Traditional African

[86] Or not in the mother tongue of the listener.

music received such a low rating in both studies (the second least liked genre in the JSS and fourth least liked genre in James's 2000 study).

The Traditional African excerpt selected for the JSS was an Ndebele call and response song. Out of five-hundred and sixty-eight learners only one percent of the total sample indicated that they spoke Ndebele. This far removed the other South African language and culture groups from them, which may explain learners' dislike for this genre. The same reason may account for the response to James' 2000 study wherein a Zulu call and response song was used. In that instance, however, a larger portion of James's sample were in fact Zulu speakers, which accounts for Traditional African music receiving a slightly higher ranking in James's study.

Abril and Flowers (2007: 206) claim that adolescents were positive in indicating preference when it was perceived that the musical performers were of their own race and gender. Interestingly, McCrary (1993: 210), who investigated the effects of listeners and performers' race on music preference, suggests that black listeners gave stronger preference ratings for music they perceived to be performed by black musicians while white listeners' preferences were no different for either black or white performers. McCrary goes so far as to say that formalistic elements of music like instrumentation and style may be more powerful influences of preference for white listeners, whereas sociocultural elements like the performer's ethnic background[87] and language may be more powerful for black listeners. The above factors relate to levels 4 and 8 of LeBlanc's variables for music preference under *Ethnic Group* (level 4) and the referential meaning of stimulus.

Learners in the JSS indicated Rhythm, Lyrics, Instrumentation, Fast Tempo, Melody, Slow Tempo and Harmony as the physiological properties of music affecting preference. These are listed in order of decreasing influence on preference for different styles of music. This indicates the concatenation of *Physical Properties of Stimulus* in level 8 coupled with learners' *Age, Musical Ability, Musical training* and *Gender (Sex)* in level 4, leading to *Preference* (level 2).

[87] Morrison (1998: 208) rightly speculates and logic dictates that it is more difficult to ascertain the ethnicity of a performer if the music is instrumental rather than sung.

A large number of learners expressed a dislike for complex music, indicating *rejection of the Stimulus* while fewer learners, who had some musical training, preferred this type of music, indicating *acceptance of the Stimulus.* This shows that the *Complexity of Stimulus* variable (level 8) coupled with *Musical Training* (level 4) led to a *preference decision* (level 2). Koelsch et al (1999: 105) state that *Musical Training* leads to enhanced cognitive processing as well as significantly stronger mood responses in individuals while listening to classical as compared to popular music. Davidson & Edgar (2003), Abeles & Chung (1996), Brennis (1970), Winold (1963) and Sopchack (1955) concur.

When listeners hear the *physical properties of* [a] *stimulus* (music excerpt) woven together in a 'tapestry of sound[88]' what they actually listen for is the nuance/s that attach(es) that particular music excerpt to a specific style or genre of music that they are familiar with. This listening experience is unavoidable. Learners thus prefer styles of music that are familiar or popular over those that are less familiar (Abril & Flowers 2007, Brittin 2000, Fung et al 2000 and Flowers 1980). Researchers suggest that adolescent learners and specifically learners at middle school (grades six through eight) take comfort in listening to music that is familiar because they perceive themselves to understand it and thus identify with it (Abril & Flowers 2007: 205).

As in James's 2000 study, *Media* has been grouped with *the Environment.* However, according to LeBlanc's model, *media* is usually positioned between *the music* and *the environment*. This is because LeBlanc (1982) interprets *media* as drawing music stimuli from *the music* variables and then addresses sociocultural issues from *the environment* variable. Interestingly, due to the racial and cultural diversity inherent across the South African population demographic, it appears that South African learners in this study tended to listen to radio programmes[89] that appealed specifically to their ethnicity and mother tongue. *Media* coupled to *ethnic group,* for example, explains why black learners preferred what they perceived as South

[88] Adapted from Coplan's 1985 definition for style of music.

[89] This was not the same for TV music channels where learners across the colour line indicated a general interest in Trace, MTV and Channel O, etc.

African ”black” pop radio stations over South African “white” pop stations - i.e. Y or Khaya FM over Radio 5, Jacaranda or Highveld Stereo. Equally, the converse was true for white learners. It thus makes sense within a South African context that *Media* coupled with *the Environment* variables attempts to better explain music preference because this combination of variables deals directly with sociocultural issues and ideas.

In relation to the influence of their peers on music preference, learners in this study, as in James's 2000 study, indicated a 10% difference between the influences of their peers (24%) as opposed to the influence of their families (14%) on preference decisions. This result is consistent with Jaffe's (1998) predictions for peer predictability.

The low 1% of *Educators' and Authority Figures'* (Level 8) influence over learners' music preference decisions indicates that general educators in South Africa use few music examples if any in their teaching and classroom practices. It is thus surmised that general South African educators have little influence over their learners' music preference decisions. However, where learners indicated preference for specific genres, which included music that may have previously been considered unfamiliar, due to having performed those genres of music, this suggests that the role of specialist music educator is indirectly fundamental in influencing learners' preference.

Regardless of whether or not a learner indicated preference for the various genres used in this study, most indicated that they would accept their teachers' use of various styles of music within the classroom context. Radocy & Boyle (1988: 261) state that music preference can be altered through education. Being a music educator, the researcher wholeheartedly concurs. Teachers, music and/or arts teachers, individual instrument tutors, band leaders and choir conductors through their function and role as teachers have ample opportunity to expose their learners to a variety of styles of differing music, thus not only raising awareness of the music of other cultures and sub-cultures and people but also expanding preference.

While the *Performance Quality* variable was not directly explored in this study with specific regard to preference, it did indirectly play a role. Because listeners were played from CD small excerpts of music exemplifying the fifteen generic styles of music explored in the study, the quality of each recording was enhanced[90] slightly for the purpose of the listening test.

5.3 Answering the research questions

The JSS was based on the following main, critical research question: To what extent have the generic music style preferences of urban South African adolescents changed over a ten year period?

Ten years ago James's 2000 study revealed that Reggae was the most preferred genre amongst South African urban adolescents living in Johannesburg. In order of decreasing preference after Reggae the other genres were: Western Pop, Gospel, South African Pop, Jazz, Rock, Traditional African, Western Choral, Western Classical and Indian Classical. Ten years later, the Johannesburg Schools Survey indicated that R & B was the most preferred genre of South African urban adolescents living in Johannesburg. In order of decreasing preference after R & B the other genres were: Western Pop, Kwaito, Reggae, House, Hip-Hop, South African Pop, Western Choral, Metal, Rock, Gospel, Jazz, Traditional African, Western classical and Indian Classical.

The most consistent genres throughout James's 2000 study and the JSS were: Western Pop, which ranked as the second most preferred genre in both studies; Indian Classical, which ranked as the least preferred genre in both studies; Western Classical, which ranked as the second least preferred genre in both studies; Traditional African, which was ranked as the fourth least preferred genre in James's 2000 study but was ranked third least in the JSS; and South African Pop, showing levels of consistency in both studies, being ranked fourth in James's 2000 study and sixth in the JSS.

[90] The researcher felt it necessary to have a sound technician re-master each excerpt to improve the overall quality of sound.

The following sub-questions functioned to embellish the critical research question. Each one is discussed after the question:

5.3.1 What are the current preferences for different generic styles of music among South African urban adolescent learners living in Johannesburg?

Highlighted in the critical research question above, the current preferred generic styles of music among South African adolescents in order of preference were: R & B (68.38%), Western Pop (60.04%), Kwaito (59.37%), Reggae (57.57%), House (56.83%), Hip-Hop (48.35%), South African Pop (46.83%), Western Choral (34.75%), Metal (33.56%), Rock (32.64%), Gospel (30.85), Jazz (30.18), Traditional African (24.93), Western classical (23.20) and Indian Classical (20.46).

5.3.2 Through which mode/s do urban adolescents living in the Johannesburg area listen to/ hear music? How do these listening modes differ?

Urban adolescents living in Johannesburg most frequently listened to music on their cell phones or Mp3 players/IPods. When asked how music content was downloaded to their cell phones and or Mp3s/IPods, learners cited digital downloads, swapping music files with friends by Bluetooth, text filing, CD or USB data exchange, etc. Interestingly, when learners asked if they would purchase a CD of the music they showed preference for, just less than half indicated they would. Reasons that accounted for low interest in buying physical CDs of a preferred genre included: CDs being cited as too expensive especially since one could download from various sites on the internet almost any song in Mp3 format for a small fee (pay per song download) or for free. Some learners indicated that they preferred watching the music videos attached to their preferred genre on TV but also frequently cited YouTube.

The second most frequently listed mode for listening was the radio. 47% of the total sample indicated that they listened to music on the radio while travelling in the car of their parents and/or on public transport. 39% of the total sample indicated that they listened to the radio at home, while 38% indicated listening to music on TV.

5.3.3 To what extent do important social and cultural variables affect the listening preferences of adolescent learners?

The largest cultural variable affecting preference and dealt with above was that of language. Most South Africans are not first language English speakers. It is thus a vitally imperative aspect to be considered when researching or conducting studies into the preference decisions of South African adolescents.

The largest social variable affecting the listening preferences of South African urban adolescents and dealt with above was that of socio-economic status. To a small degree, ethnicity also affected preference but not nearly as much as was reflected in James's 2000 study. This is encouraging for various reasons. 1. It demonstrates to an extent a lesser focus on race where the ethnicity variable is concerned. This is perhaps a good thing for post-Apartheid South Africans who are overtly aware of race; 2. It suggests that the influences of apartheid with regard to the influences of segregation and isolation of the different race groups is vastly diminished; and 3. It demonstrates an awareness of African culture on the whole not in terms of race, i.e. Black, White, Coloured, Indian/Asian, etc. which emphasises the positive effects of integration through naturally occurring and not forced processes.

5.3.4 Which physical properties of music account for the music preferences adopted by adolescent learners?

As is mentioned above, the physiological properties of music accounting for the music preferences of South African adolescent learners, listed in order of decreasing influence, were: rhythm, lyrics, instrumentation, fast tempo, melody, slow tempo and harmony.

5.3.5 Which environmental factors influence the music preferences of adolescent learners?

The environmental factor most affecting the preference decisions of South African adolescents was the media. In particular, radio and television were indicated as the highest contributing environmental variables in shaping preference (47%). Second to radio and television, subjects indicated peer influence at 24%. The parental and/or family influence variable measured a low frequency (14%) of effect on preference

decisions, which while considered as minimal was not nearly as low as the teacher and/or authority figure variable, which measured a meagre 1% .

5.4 Study limitations

Most studies will be limited in one regard or another. This study was limited by the following:

Due to the nature of the study not all of Leblanc's variables pertaining to music preference could be investigated. These included variables such as *Incidental Conditioning, Personality, Music Ability* and *Memory*. I believe these variables to be important, playing a significant role in the delineation of preference. Further studies into these variables and the extent to which they affect preference of specifically adolescents would benefit music preference research.

Due to the time factor, the Music Preference Interviews were completed by learners from one school only. While the interviewee sample was true in its demographic as well as gender representative nature, through purposive sampling, the study could have been broadened had more learners from the other schools been used to complete music preference interviews.

5.5 Recommendations for future research

Due to the subjective nature of preference, the researcher encourages further qualitative research into the music preferences of urban adolescents. Perhaps comparative studies on the preference of learners living in rural and urban areas could be measured and then compared.

Further, more detailed studies into the modes of listening of adolescent learners could give researchers greater insight into and possibly account to some extent for the trends of declining record sales around the world. A study in the same vein would also benefit socio-anthropologists studying youth culture in South Africa. This, with particular regard to music sharing amongst adolescents at school, would also benefit music research.

5.6 Implementation recommendations

With regard to music education practice, the possibilities for using music to expand preference in the classroom are endless. Both music and general educators could enhance learning in their classrooms and simultaneously expand the preference of their learners when using various generic styles of music. Possible teaching and learning platforms include:

- Illuminating a point
- Enhancing a context (cultural, racial, political, language, historical, musical, etc.)
- Delineating the physiological properties of music into individual elements
- Investigating musical form
- Encouraging presentations around the music of other cultures and/or countries. This is particularly so with world sporting events, for example soccer world cups, cricket world cups, summer and winter Olympics, Commonwealth games, etc.
- Encouraging the presentation of the preferred genres of different people directly linked to learners. For example siblings, family members, parents, grandparents, great-grand parents, etc.

While some researchers suggest a move away from the use of Western classical music in the classroom, perhaps a move toward using a balanced selection of examples from the classical, popular and indigenous music traditions around the world would serve our learners better.

With the country presently finding itself at a crossroads with regard to change of curriculum, curriculum authors and educators could employ the study findings when considering:

- The revision of the NCS in regard to arts and culture curricula but specifically curriculum development in music education in South Africa
- Techniques, concepts and teaching strategies for teaching arts and culture and specifically music to learners

- Approaches to music instruction in the South African classroom.

5.7 Concluding remarks

While the value of music preference and its profound effect on the identity formation and expression of values of adolescent learners is duly noted in this study, the researcher concludes by emphasising the fundamental role of educators (music and/or general) as agents for expanding and to a degree shaping the preference of learners in their classrooms.

In most instances where various genres of music were indicated as unfamiliar, for whatever reasons, learners listening to these styles of music more often than not rejected it. However, where learners had previously been exposed to unfamiliar styles of music, often by their music and/or drama and/or dance teachers who had encouraged performances of these styles in some capacity or another, they often cited preference for these genres later on.

In agreeing with Hugh (2010), the researcher posits that educators who encourage and inculcate the expansion of learners' music preferences within their classrooms may incidentally encourage tolerance for other cultures, languages and races. In other words, expanded music tolerance leads to social tolerance (Hugh 2010: 1).

Music educators, through their teaching, should aim to expose learners to as large a variety of music genres as is possible. In so doing they will inspire their learners to become music omnivores. Apart from the multifarious music benefits of a broad exposure to different genres of music, expanded music preference augments the function and role of music in everyday life and leads to greater music awareness.

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Appendix A

INFORMED CONSENT LETTER

Contact details of study leader
Prof. C. van Niekerk
Tel: 012-420 2600
e-Mail: caroline.vanniekerk@up.ac.za

Department of Music
Faculty of Humanities
University of Pretoria

Dear Grade Nine Learner

I would like to invite you to participate in a study which I am currently undertaking on the music preferences of adolescent learners in South Africa. Through this study I hope to find out which types of music (music genres) grade nine learners such as yourself prefer to listen to.

It is important to the integrity of this research project that, should you choose to participate, you answer all questions as honestly as possible. Keep in mind that there are no right or wrong answers to any of the questions.

Please take note of the following:

1. Should you agree to participate in this survey, you will be doing so on a completely voluntary basis.
2. This is an anonymous survey and your name and surname is therefore not required.

Thank you for your time.

Robert Matthews (researcher) Prof. C. van Niekerk (supervisor)

Signature of learner: .....

LETTER TO PROVINCIAL DIRECTORS GENERAL FOR EDUCATION FOR GAUTENG, WESTERN CAPE AND KWAZULU NATAL

Contact details of study leader
Prof. C. van Niekerk
Tel: 012-420 2600
e-Mail: caroline.vanniekerk@up.ac.za

Department of Music
Faculty of Humanities
University of Pretoria

To: The Provincial Director General for Education for FET for Gauteng,

Mr Lucas Mosuwe

Dear Mr Mosuwe

Thank you for your telephonic communication on October 4th 2009 with regard to my Masters research into the generic music style preferences of urban South African adolescents in grade nine.

The aim of this research project is to identify the current generic music style preferences of urban South African adolescents in grade nine. What is of particular interest is the way in which the learners' own music preferences and musical identities are shaped and developed by what they listen to and consider a preferred genre. Other interesting factors will include modes of listening or how these learners are currently listening to music as well as the extent to which their peers, educators and parents assist in the shaping of their prefernces.

In order to identify the current listening preferences of South African adolescents living in Johannesburg, questionnaires and interviews will be used as a key method for gaining information. However, other methods, including an extensive literature review, will also be used. The data collected through the above measures will be used in the refinement and interpretation of data obtained primarily through questionnaires. Thereafter, conclusions and recommendations will be based on the data collected. A comparative analysis of the findings of a similar study completed ten years previously by a doctoral student at the University of Durban-Westville will be included.

No risks or discomforts are foreseen. Interviewees will participate voluntarily, and without any financial compensation. They will be informed about all implications of this research programme before participation. Once schools, parents and learners have granted permission, learners will be invited to complete and sign a consent form prior to being interviewed. They may at any time have the right to withdraw from the proceedings.

As this study may impact the views of arts education in South African schools, should you declare an interst in the final findings of the research project, access may be granted to it through the University of Pretoria. At present, for ethical reasons, the only persons to gain access to the data and records of the participants will be myself, the researcher, Mr R. E. Matthews, and my supervisor, Prof. C. van Niekerk. On completion of the study, the initial research data will be kept in storage for the required fifteen years according to international guidelines.

While I understand that permission from the provincial Directors General for the concerned regions is not strictly necessary, this letter is simply a gesture of courtesy and goodwill to inform you of the of the above mentioned research project.

Should the need arise, please find below comprehensive contact details at your disposal.

Yours in the spirit of education

Robert Eric Matthews
MMus student/researcher

Prof. C. van Niekerk
Study leader/Supervisor

Researcher : **Robert Eric Matthews**
Department : **Music**
Student No. : **24504582**
Student address : **P.O. Box 990070**
Kibler Park
2053
Email address : **robm@waterstonecollege.co.za**
Tel. No. of student : **011 943 2682/ 084 534 0206**
Title of the study : **Generic music style preferences of urban South African adolescents: a follow-up study including additional genres of Hip-Hop, Kwaito, House, Metal and Rhythm & Blues**

To: The principal and Governing Body of participating school

Dear Sir/Madam

I am currently busy with a Masters Dissertation in music (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. My research project is entitled: ***Music style preferences of urban South African adolescents: a follow-up study including additional genres of Hip-Hop, House, Kwaito, Metal and Rhythm & Blues.***

The aim of this study is to determine the current listening preferences of adolescent grade nine learners in three major urban settings within South Africa and then compare and contrast it's findings to a similar study conducted ten years previously by Dr. Jennifer James Singh, the then head of music education at the University of Natal.

I request permission to use your school and one or two class of grade nine learners in this research project.

The actual research involves one class of grade nine learners completing the attached music preference questionnaire based on the following fifteen genres of music: Jazz, Reggae, South African Pop, Gospel, Western Pop, Rock, Metal, Indian Classical, Western Classical, Western Choral, Traditional African, Hip-Hop, Kwaito, House and Rhythm & Blues. Ten percent of this sample would then be required to complete a ten minute interview with the researcher.

Yours faithfully,

……
Robert Matthews: Researcher

I, ……..…… have read and understood the contents of this letter and give permission to the researcher to use the above mentioned school and grade nine learners in this research project. Provided that parental consent is given for learners to participate.

Signed: ……

Dear Parent/Caregiver

I am currently busy with a Masters Dissertation in music (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. My research project is entitled: ***Music style preferences of urban South African adolescents: a follow-up study including additional genres of Hip-Hop, House, Kwaito, Metal and Rhythm & Blues.***

The aim of this study is to determine the current listening preferences of adolescent grade nine learners in three major urban settings within South Africa and then compare and contrast it's findings to a similar study conducted ten years previously by Dr. Jennifer James Singh, the then head of music education at the University of Natal.

I request permission to use your school and one class of grade nine learners in this research project.

The actual research involves one class of grade nine learners completing the attached music preference questionnaire based on the following fourteen genres of music: Jazz, Reggae, South African Pop, Gospel, Western Pop, Rock, Metal, Indian Classical, Western Classical, Western Choral, Traditional African, Hip-Hop, Kwaito, House and Rhythm & Blues. Ten percent of this sample would then be required to complete a ten minute interview with the researcher.

Yours faithfully,

……

Robert Matthews: Researcher

I: _____, parent/caregiver of: _____ have read and understood the contents of this letter and give permission for my child to participate in the abovementioned research project.

Signed: _____ Date: _____

Appendix B

A1: GROUP 1

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

NUMBER: _____ .

COURSE: _____ .

YEAR OF STUDY: _____ .

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

INSTRUCTIONS:

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

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

II) Immediately after writing (1) above, use an "X" to cross out whether the length of listening time was sufficient or not. {on the "a" of each number}

BEGINNING OF LISTENING TEST:

1. _____

(a). Too Long | Long Enough | Short | Too Short

2. _____

(a). Too Long | Long Enough | Short | Too Short

3. _____

(a). Too Long | Long Enough | Short | Too Short

4. _____

(a). Too Long | Long Enough | Short | Too Short

5. _____

(a). Too Long | Long Enough | Short | Too Short

6. _____

(a). Too Long | Long Enough | Short | Too Short

7. _____

(a). Too Long | Long Enough | Short | Too Short

8. _____

(a). Too Long | Long Enough | Short | Too Short

9. _____

(a). Too Long | Long Enough | Short | Too Short

10. _____

(a). Too Long | Long Enough | Short | Too Short

A2: GROUP 2

A. PILOT STUDY FOR EXPERIENCED MUSIC STUDENTS.

NUMBER: _____.

COURSE: _____.

YEAR OF STUDY: _____.

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

INSTRUCTIONS:

i). Please listen to each excerpt and write down what you think is the name of the musical style that each represents.

[Nos 1 to 10]

ii). Immediately after writing (i) above, use an "X" to cross out whether the length of listening time was sufficient or not. [on the "a" of each number]

BEGINNING OF LISTENING TEST:

1. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

2. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

3. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

4. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

5. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

6. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

7. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

8. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

9. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

10. _____

(a). [Too Long] [Long Enough] [Short] [Too Short]

THANK-YOU.

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

A:3:TEST **No. .....**

ANSWER SHEET FOR MUSIC LISTENING TEST

1. NAME ..... **2. INTERVIEWED:** **YES** **NO**

BACKGROUND INFORMATION – *Please Cross "X" the relevant blocks*

3. **MALE** **FEMALE**

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

5. HOME LANGUAGE

AFRIKAANS **ENGLISH** **TSWANA** **SOTHO** **XHOSA** **ZULU**

OTHER *SPECIFY* _____

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

7. DO YOU STUDY MUSIC AT SCHOOL **YES** **NO**

If *NO* – Would you like to study music at school? **YES** **NO**

LISTENING TEST:

INSTRUCTION: **Listen to the following musical excerpts and after each example you have 15 seconds in which to answer whether you like or dislike it**

All you have to do is put a "X" on your choice.

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

A4: RETEST No. .....

ANSWER SHEET FOR MUSIC LISTENING SHEET TEST 2

B. 1. NAME ..... 2. INTERVIEWED: YES NO

3. NAME OF SCHOOL

.....

4. DID YOU ANSWER A GREEN FROM IN THE LAST TEST? YES NO

LISTENING TEST:

INSTRUCTIONS: Listen to the following musical excerpts and after each example you have 15 seconds in which to answer whether you like or dislike it.

All you have to do is put a "X" on your choice.

Choose one of the five choices.

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

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

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

i Your Parents ii Your Friend iii It is played often on Radio & T.V iv Your Teacher teaches it to you

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

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

Appendix C

Music Preference Questionnaire					**Sex**	M	F
Age	12-13	14-15	16-17	18-19			
Home Language							
Music Training	Yes	No	A little				
Do you study music at school?	Yes	No					
Would you like to study music at school?	Yes	No					

Listening Test

Key	**1**	**2**	**3**	**4**	**5**
	like a lot	**like**	**not sure**	**dislike**	**dislike a lot**

Music Excerpt	**like a lot**	**like**	**not sure**	**dislike**	**dislike a lot**
A	**1**	**2**	**3**	**4**	**5**
B	**1**	**2**	**3**	**4**	**5**
C	**1**	**2**	**3**	**4**	**5**
D	**1**	**2**	**3**	**4**	**5**
E	**1**	**2**	**3**	**4**	**5**
F	**1**	**2**	**3**	**4**	**5**
G	**1**	**2**	**3**	**4**	**5**
H	**1**	**2**	**3**	**4**	**5**
I	**1**	**2**	**3**	**4**	**5**
J	**1**	**2**	**3**	**4**	**5**
K	**1**	**2**	**3**	**4**	**5**
L	**1**	**2**	**3**	**4**	**5**
M	**1**	**2**	**3**	**4**	**5**
N	**1**	**2**	**3**	**4**	**5**
O	**1**	**2**	**3**	**4**	**5**

CIRCLE YOUR ANSWER.

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

a. Your parents
b. Your friends
c. It is played often on radio or TV
d. Your teacher teaches it to you
e. Other (please list)

2. When you listen to the music, what aspect of the music makes you like it?
<u>You may choose more than one</u>.

a. Fast tempo
b. Slow tempo
c. Melody
d. Harmony
e. Lyrics
f. Instruments
g. Rhythm

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Music Preference Interview

Preferred Genre _____**Age:** _____

School: _____

1. Why did you like this piece of music?

_____

_____

_____

2. What was it about the music you liked? (tempo, rhythm, melody)

_____

_____

3. Was it simple or complex to listen to? **Simple** / **Complex**

4. Have you heard it, or music similar to it on radio, TV or a recording?

_____

5. Do you think your family may influence your decision? **Yes** / **No**

6. a. Do your teachers use it or music similar to it in class? **Yes**/ **No**

   b. Would you like them to use it in their teaching? **Yes** / **No**

_____

7. Do your friends like it? **Yes** / **No**

8. Have you performed this music? **Yes** / **No**

9. Did you like the language it was written in? **Yes** / **No**

10. Would you buy a recording of this type of music? **Yes** / **No**

11. Would you go to a concert of this style of music? **Yes** / **No**

12. Through which mode do you most frequently listen to music? **Radio** / **TV** / **MP3 Player** / **CD** **DSTV**

13. On which Television channel do you most frequently watch music videos? **Trace** / **MTV** / **Channel O** **SABC** / **Other (please list)**