

DECLARATION

THE AFFECTIVE DOMAIN OF MUSIC

**FACTORS AFFECTING MUSICAL AESTHETICS
AMONG SOME KENYATTA UNIVERSITY STUDENTS**

**A PROJECT SUBMITTED TO THE FACULTY OF ARTS IN
KENYATTA UNIVERSITY**

**IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS IN THE DEPARTMENT OF MUSIC**

**BY
JACQUELINE MUUYA**

JULY 1994

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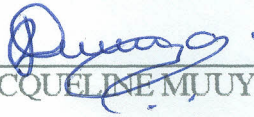
Muuya, Jacqueline
*The affective domain
of music: factors*



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DECLARATION

This research project is my own original work and has not been presented for a degree in any other University.



JACQUELINE MUYA.

This project has been submitted for examination with my approval as University supervisor.



Mr. OCHIENG' S. MAC' OKEYO
LECTURER
MUSIC DEPARTMENT
KENYATTA UNIVERSITY.

ACKNOWLEDGEMENTS

DEDICATION

I was very fortunate to have a group of people who helped me to complete this project. To them all I express my sincere gratitude and appreciation.

Mr. Timothy Lam and Ngoc Hoa were my chief supervisors and I would like to thank them for their guidance and support.

It is with deep appreciation and a delightful heart that I dedicate this work to my loving son Edy who is a sheer joy to have. His arrival enabled me to pull myself together, keep my head up, and have a good reason to live and 'smile' again.

My family and friends provided me with moral support and encouragement throughout the process. I am grateful to you all.

To all my other viewers whom I can't mention by name, I would like to express that I am unable to express in words how helpful they were. To my friends who read through the first draft of this thesis, your constructive criticism and comments improved this work. I thank you all.

I am much indebted to Mr. George Myernd for giving this document a professional look. I express my deeper gratitude to his wife Margaret for warmly welcoming me into their home. Thank you for allowing George to read and comment on this thesis.

Visually impressive persons have made contributions of all kinds to this endeavour. Dr. Paul Kavya, chairman of the Permanent President's Council, the various music scholars, all the libraries I visited and their personnel, to name a few, I am grateful to you all.

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Mr. Timothy Kamau Njoora who was my chief supervisor and Mr. Samuel Ochieng' Mak'Okeyo who supervised the final stages of this document deserve my kind regards for their guidance, patience and encouragement. To Kenyatta University which provided the academic facilities and also granted me the scholarship, and to the following departments: Mathematics, Physics, Business, Literature, Fine Art and Music, whose permission and assistance greatly contributed towards the success of my research; I am very grateful to you all.

To all my interviewees whom I can't mention by name and who contributed so much that I am unable to express in words how helpful they were. To my friends and colleagues who read through the first draft of this thesis, your constructive criticism and comments improved this work. I thank you all.

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Special thanks to my brothers and sisters who, together with the aforementioned, have all been a source of great encouragement to me throughout the research period.

Last but not least, I thank my parents who, apart from performing their parental duties most efficiently, have been most instrumental in ensuring that I complete this project successfully in the face of the most *trying* period of my life when Edy's father was suddenly *Promoted to Glory*.

May God bless you all.

Lastly, I thank our Heavenly Father who has given me good health and continues to guide me through life.

ABSTRACT

The purpose of the present study was to investigate which factors affect Music appreciation among Kenyatta University students.

A total of sixty respondents, aged between 17 and 25 years taken from the first year of study, were selected from six disciplines in three faculties in the University, for the research sample. Data was obtained by means of a questionnaire, coupled with taped music specimen, as primary sources. Secondary sources included interviews, and behavioral observations. No scientific measurements of musical qualities were used for the study.

Data obtained from the study revealed that the respondents enjoyed a wide variety of musical tastes. Findings showed that the respondents preferred soft, soothing, easy-flowing, expressive music to loud, noisy music.

Further findings revealed that the respondents' internal mood effects and facial expressions varied considerably between the periods prior to and immediately following the playing of the music excerpts used to test their aesthetic reactions.

Additional findings revealed that Music was seen to be a means of communication and a vehicle of expression for various musical components including melody, rhythm, and texture. Music was also seen to consist of:

- (i) the production and appreciation of organized, pleasant sounds peculiar to every culture, and
- (ii) sounds used to excite an individual's dreams, cultural expressions and experiences, and his perceptions about life.

Generalizations can be made regarding persons of the same age-bracket even though these persons may not necessarily be University students.

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DEFINITION OF TERMS

Aesthetic Experience:	A reaction resulting from preferential perception of music.
Artistic Infection:	An individual's conception and perception of music he has been exposed to.
Emotions:	Awareness within an individual which elicits certain moods to that individual.
Harmony:	The logical progression of chords made functional by the composer's preferential choices, shaped by his traditions and practices.
He:	In this document, use of the male gender <i>he</i> will be taken to embrace both male and female genders.
Humanities:	Liberal Arts including Literature, History and Philosophy.
In concert:	All together, at the same time.
Intensity of Music:	The power transmitted by music as it unfolds within its various components.
Melody:	A series of sounds performed upon organized rhythm.
Rhythm:	The regular succession of weak and strong stresses, accents, sounds or movements.
Texture:	The arrangement of various melodic lines, creating harmony that is played or sung at the same time.

CHAPTER ONE

1.0 BACKGROUND INFORMATION

1.1 INTRODUCTION

The human being is creative by nature and creativity, the divine principle in art, has its fountainhead in the imagination, which manifests itself in the projection of images. Art, as defined by Fleming (1974), is "the language in images by which man communicates his ideas, as well as his concepts about himself, his fellow men, and his universe."¹ Webster (1975), further views art as the making or doing of things that have form and beauty. Music has traditionally been viewed as one of the arts due to its nature in form and execution.

Music is composed of patterns of sound acceptable to the people of some sub-culture, as viewed by Farnsworth (1969). Traditionally, music refers to the elicitation of or listening to auditory stimuli. Rigden (1985), singles out melody and rhythm as characteristics of musical sound. Other characteristics include harmony, tone colour or timbre, and texture.

Music forms an integral part of the everyday life of individuals in many African cultures. Concerning African religion for instance, Mbiti (1975), states, "Through music, singing and dancing, people are able to participate emotionally and physically in the act of worship."² For the African, then, music and life are inseparable since there is music for

¹ Fleming, W. 1974, Arts and Ideas, Holt, Reinhart and Winston, Inc., New York. *loc cit.*

² Mbiti, J.S., 1975, Introduction to African Religion, Heinemann, Whistable, Litho Ltd., Whistable, Kent, Great Britain. *loc cit.*

many of the activities of everyday life, as well as music whose verbal texts express the African's attitude to life, his hopes and fears, his thoughts and beliefs; Nketia (1963).

Best (1975), asserts that where the African is concerned, music which is regarded as the soul of traditional culture, transcends and penetrates all life to its depths. This view encompasses Nketia's (1963) views that music has a markedly utilitarian function due to its being socially controlled in African communities. Furthermore, concerning African music in Ghana, Nketia (1963), has noted that there is a clear awareness of the emotional value of music which is used in a particular manner to meet the requirements of social life. Enjoyment is always considered to be at the forefront, for music and dancing constitute a dominant avenue of dramatic expression.

Various interviewees, who include music educators and administrators, interviewed on the beauty of music, all concur on the view that musical beauty is caused by the melodic contours, the rhythms used, as well as by the intervals and harmonic structure of the musical compositions. Regarding the beauty of African music in particular, several interviewees concurred on the view that African music provides an individual with some leeway for venting out his feelings, thus drawing him to dance and appreciate that music. In the same vein, an individual listening to some music would tend to compare it with some music he has previously been exposed to. As such, then, he would initially appreciate those aspects of the music with which he is familiar, before appreciating other aspects of some unfamiliar music, hence going from the known to the unknown.

In any ethnic group, a combination of various musical characteristics makes up the overall pleasantness of the music. These include the singing, playing, instrumentation, involvement and skill of the participants, among others.

On the whole, it seems that music reaction tends to be universal among individuals, regardless of their social and cultural backgrounds. It can therefore be boldly asserted that music is seen to be of great importance in both African and Western cultures. This view can be generalized as being true of many other cultures.

1.2 STATEMENT OF THE PROBLEM

A number of researches carried out by various scholars have experimented with various musical components, which include texture, design, harmony, rhythm, melody, tone colour, timbre, and intensity, among others.

A joint research carried out by Washburn and Dickinson (1927), on music appreciation, dealt with five of the above mentioned music components namely rhythm, melody, design, harmony and tone colour. Their experiment, however, only centred on Western instrumental music, without including Western vocal music.

Despite the fact that various researches have been carried out to investigate the music components in question, available literature to the researcher has not yielded any research addressing itself to the effect of melodic structure, rhythmic patterns and textural organization upon music appreciation of University students. This research is therefore intended to investigate how specific elements of music expression (such as melody, rhythm, and texture) influence the positive and negative musical responses of sixty Kenyatta University students from (three faculties) and six departments.

1.3 OBJECTIVES OF THE STUDY

The study sought to:

- (a) Establish which musical components among melody, rhythm, and tempo are most towards music appreciation among male and female Kenyan university students between the ages of 17 - 25 years.
- (b) Find out if there are any significant differences in the way respondents of different gender in Kenyatta University perceive the musical components in traditional African and Western music excerpts.
- (c) Find out the respondents' aesthetic reaction to the music they are exposed to.

1.4 RESEARCH PREMISES

The research revolved around the following premises:

- (1) A person's musical taste is determined to a large extent by his/her cultural, familial background, age and religious affiliations.
- (2) Music elicits physical, emotional, and intellectual responses in listeners (Blacking, 1989).
- (3) University students between the ages of 17 - 25 years have characteristics that affect their appreciation of music.

1.5 RATIONALE OF THE STUDY

One of the most important tenets of music education is critical listening. This involves the analysis of music in terms of its composition and performance. Since music is essentially a phenomenon of sound, it becomes almost the surest way of drawing desired feelings from it.

1.6 SIGNIFICANCE OF THE STUDY

The results of this research will make us know, to some extent, the impact of the 8-4-4 music curriculum on the music taste of students that went through the second phase of the system. From the deductions drawn from the responses of students who did not take music in secondary schools, we may make generalized statements about the influence of people's peer-group on the type of music that appeal to them.

From the study it is also possible to make inferences about the effect of familial exposure and cultural background on the aesthetic experience of pre-university students. These results may be used by music lectures to determine which kinds of music are less valued and so endeavour to make wise selections of such in order to 'guide' the students' actual listening thereby encouraging them to appreciate all kinds of music and to learn what to listen to in a piece of music.

In addition, the results may be useful to the 8-4-4 curriculum developers in as far as determining the shortcomings of the music curriculum, and they may know in advance what and how to improve upon it.

1.7 LIMITATIONS OF THE STUDY

The following were the limitations of the study:

- (1) The research limited the scope of coverage of the selected musical components common to both African and Western music to melody, rhythm, and texture. The effects of other elements of musical expression such as pitch with its resultant tint, as well as harmonic colour, dynamics and tempo were not investigated due to inadequacy of time, finance, and lack of appropriate research tools. Perhaps

harmony, colour, dynamics and tempo will need more specialised longitudinal research.

- (2) A second limitation was that no scientific measurements of musical qualities such as intensity of sound or acoustic properties were considered. Qualitative analysis was preferred in this research due to the subjective nature of music appreciation.
- (3) This research was limited only to first year Kenyatta University students aged between 17 to 25 years in the department of Music, Literature, Fine Art, Physics, Mathematics and Business. Perhaps interesting results would be found if the research were extended to all the departments in the campus, and to second, third and fourth years.

THE USE OF MUSIC FOR COMMUNICATION

Music may be viewed as a language, used by persons from different cultures, ages and backgrounds, to communicate various messages. In order for music to be said to exist, there must initially be persons whose desire is to communicate their thoughts and emotions.

The process of 'communication through music' depends on the interaction of two parties for its success in communicating the originally intended message. The parties include the composer, who sends the messages, the composer's audience, who

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

2.1 INTRODUCTION

Various research findings have established that music affects individuals in a variety of ways, due to a variety of reasons.

Some of the reactions to music may include an individual's societal and cultural background, his exposure to music of various types, and the individual's emotional state at the time of listening to music.

The literature review will look into the use of music for communication, with particular emphasis on factors affecting musical taste of a people, and the general principles regarding the 'aesthetic theory' and 'beauty', and how these are applied to music.

2.2 THE USE OF MUSIC FOR COMMUNICATION

Music may be viewed as a language, used by persons from different communities and backgrounds, to communicate various messages. In order for the language process to be said to exist, there must initially be persons whose desire is to communicate their thoughts and emotions.

The process of 'communication through music' depends on several factors or parties for its success in communicating the originally intended message. These three parties include the composer, who sends the messages, the conductor and performer, who

¹ Fenwick, P.R., 1969, *The social Psychology of Music*, Iowa State University Press, Ames, Iowa.

² Tinney, Igor, 1963, *An Anthropology*, New York, Simon and Schuster.

receive those messages; they in turn transmit their interpretations of those messages to the listener.

Every language has its own grammar. This is also true of music which has detailed rules governing the use of its melodic and harmonic signs. However, these rules may vary to some degree from one era to the next, since culture is dynamic and therefore always changing, and at the same time composers generally write their music with reference to their cultural exposure.

Several scholars and renowned music composers have expressed their views in connection with 'communication through music'. Farnsworth (1969) for instance, observes that "No music... is ever truly pure or 'absolute', for its elements possess connotations derived from the musical culture."³ Musicians may not always communicate as much as they believe they do. Instead, they sometimes delude themselves into believing that others must somehow understand them in full, while forgetting that the listeners or receivers of the music may interpret it differently due to their different cultural origins and influences.

Stravinsky (1936), a twentieth-century composer, considers music by its very nature to be "essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, or a phenomenon of nature"⁴. Copland (1939), however, agrees only in part with Stravinsky, saying,

³ Farnsworth, P.R., 1969, The social Psychology of Music, Iowa State University Press. p. 70.

⁴ Stravinsky, Igor, 1963, An Autobiography, New York, Simon and Shuster. p. 53.

Heaven knows it is difficult enough to say precisely what it is a piece of music means, to say it definitely, to say it finally so that everyone is satisfied with your explanation. But that should not lead one to the other extreme of denying to music the right to be expressive.⁵

Mendelssohn (1842), who is completely opposed to Stravinsky's view point, states:

People usually complain that music is so ambiguous, that it is so doubtful what they ought to think when they hear it; whereas everyone understands words. With me it is entirely the converse... The thoughts which are expressed to me by a piece of music which I love are... too definite (to be put into words).⁶

Ethnomusicologists have, however, constantly rejected the view that music is a 'universal language'. One such scholar, Seeger, (1941) wrote:

We must... be careful to avoid the fallacy that music is a 'universal language'. There are many music communities in the world, though not, probably, as many as there are speech communities. Many of them are naturally unintelligible.⁷

Years later, Herzog (1946), took a similar view, terming the notion that music is a 'universal language' a 'popular myth'. Regarding music as a universal language, Herzog had this to say: "Our music... consists of a number of dialects, some of them as mutually unintelligible as are found in language."⁸ As such, then, there is a striking difference between 'music as communication' and music as a 'universal language'. Music is seen to

⁵ Copland Aaron, 1939, *What to Listen for In Music*, New York, McGrawHill. p. 12

⁶ Mendelssohn, Felix, 1842, Letter to M.A. Souchay, Berlin, Oct.5.

⁷ Seeger, Charles, 1941, *Music and Culture*. Proceedings of The Music Teachers. p.122

⁸ Herzog, George, 1946, *Comparative Musicology*. The Music Journal 4 (Nov. - Dec.). p.11.

communicate within a given music community, according to Merriam (1964), "...with that communication being effectuated through the investiture of music with symbolic meanings which are tacitly agreed upon by the members of the community."⁹

Cross-culturally speaking, one may say that the fact that people make music may communicate certain limited ideas to members of markedly different music communities. Meyer (1956), argues that all musics have certain things in common, though it is not clear whether he assumes that this makes music intelligible cross-culturally. He notes:

Yet while recognizing the diversity of musical languages, we must also admit that these languages have important characteristics in common. The most important of these, and the one to which least attention has been paid, is the syntactical nature of different musical styles. The organization of sound terms into a system of probability relationships, the limitations imposed upon the combining of sounds,... are all common characteristics of musical language.... But different musical languages may also have certain sounds in common. Certain musical relationships appear to be close to universal.¹⁰

Meyer views the musical intervals of the octave, the fourth, and the fifth as stable focal tones, used in almost all cultures.

Merriam (1964), on the other hand, suggests, "The problem of cross-cultural music communication depends both upon understanding, and more important, receptivity to understanding".¹¹

⁹ Merriam, A.P., 1964, The Anthropology of Music, Northwestern University Press. p. 10

¹⁰ Meyer, L.B., 1956, Emotion and Meaning in Music. Chicago: University of Chicago Press. pp. 62-3.

¹¹ Merriam, A.p., 1964, *op.cit.*, p.354

It may then be concluded that music is viewed as, and at the same time used as a very essential 'tool' for communication purposes, more or less universally, and that it is the degree of communication that actually takes place which may vary from one community or group of people to the next.

2.3 AESTHETIC THEORY AND BEAUTY (AESTHETICS)

Concerning aesthetic theory, Santayana (1955), asserts that "...the aesthetic theory has received such little attention world-wide due to lack of an adequate motive for speculating upon it, as well as due to the small success of the occasional efforts to deal with it."¹² Santayana views beauty from three different angles. According to him:

- (1) "Beauty as we feel it is something indescribable".

Other scholars including the researcher contend that there are specific ways of describing musical beauty using certain words, which the researcher provided to guide the respondents.

- (2) "Nothing but the good of life enters into the texture of the beautiful".

Beauty is relative; that which Santayana calls 'the good' may also be viewed as 'the bad' since what is 'good' in one culture may be considered to be 'bad' in another. Could this have some influence on the respondents' musical taste?

- (3) "Beauty is an experience".¹³

¹² Santayana, George, 1955, The Sense of Beauty, Dover Publications, Inc. New York. Being the Outline of Aesthetic Theory. p.3.

¹³ *Ibid.*, pp. 158 - 163.

The term 'experience' covers a broad spectrum and as such the researcher undertook to specify various categories of musical experiences.

Sparshott (1963), gives five different meanings of 'aesthetics':

- (1) Beauty is equated with its orderliness in its metaphysical context.
- (2) In its epistemological context, it is thought of as adequacy to the mind in perception.
- (3) Its anthropological view is sensual attractiveness.
- (4) The legislators of taste view beauty as one aesthetic quality variously differentiated among another, while
- (5) Criticism reflectors talk of 'aesthetic excellence'.¹⁴

Various disciplines describe aesthetic experience in accordance with the views held in their areas of specialization. However, the researcher considers aesthetic experience with regard to music as a reaction resulting from preferential perception of music. (adapted from Reimer, 1989).

Sparshott (1963), also views beauty as a general term of approbation, applied indiscriminately to almost everything that is pleasing, either to the sense, the imagination, or the understanding. In Greek, goodness and beauty are sometimes identified, where whatever is excellent is both good and beautiful.

¹⁴ Sparshott, F.E., 1963, The Structure of Aesthetics, University of Toronto Press, Roulledge and Kegan Paul. pp. 59 - 62.

Beautiful things, according to Knight (1805), are those which please on being seen, thus pertaining to the cognitive faculty. Using the broadest aesthetic sense, Pepper (1949) has termed a beautiful thing as one liked for itself. This he calls 'common beauty', while the organization of elements of common beauty into works of art he terms 'excellent beauty'; this is one of the meanings attributed to 'aesthetics' by Sparshott (1963).

Beauty is linked very closely with art. An artist views an object of beauty as one which is pleasing to the sight sense in the same manner that a musician will appreciate or be drawn emotionally towards music that is pleasing to the ear. Reimer (1970) states that the experience of art is related to the experience of life at the deepest levels of life's significance. One can therefore share the insights of art by going deeper into the aesthetic qualities the art work contains. As such, then, "If the experience of art is to be significant for life, the experience of art must be aesthetic experience." (Reimer, 1970)¹⁵

The more we become familiar with art, the more we find that one of the strongest motivations in aesthetic reaction is the element of recognition. This refers both to exposure to some given music as well as attributing excellence to it simply because we recognize its type or style, its subject-matter, or simply its title.

The researcher will test whether various elements of recognition influence the respondents' music appreciation.

The study of different kinds of art objects and musics benefit the individual in his gaining a notion of how different cultures operated, how they thought and felt, while at the same time increasing one's receptivity to other men's ideas. For the average uninitiated

¹⁵ Reimer, Bennett, 1970, A Philosophy of Music Education, Englewood Cliffs, New Jersey: Prentice-Hall.
Loc. cit.

person in music, appreciation and enjoyment of the music is often limited by an approach which measures the importance of the music by the degree of excitement and drama in the musician's life. In appreciating music, there is the physical beauty which includes elements such as texture, compositional strength, emotional quality and balance. This physical beauty may change from one period to the next.

For a respondent to know exactly what to listen to in music, they must have undergone some music training in the second phase of the 8-4-4 educational system. The researcher intends to find out whether the control group's prior musical training influences their music taste to the extent that they can readily identify the various components of the musical entity.

Three musical components which are often considered in musical appreciation are melody, rhythm and texture. Generally speaking, all melodies have rhythm. Melody refers to a line of pitches running horizontally, and organized in a certain manner. Copland (1957) states that the idea of melody is associated with mental emotion, which may generally be said to run horizontally and in an organized pattern, on the whole, and particularly when an individual's thought system may be said to be 'related', thus causing no undue emotional 'stress' or confusion, in which case there would tend to be more than one emotional line, and these would not all necessarily run horizontally.

The researcher intends to find out whether the horizontal phenomenon of music's unfolding contributes to the aspect of recognition.

Hoffer (1984), terms rhythm as the flow of music in terms of time. Rhythm is seen as the initial stage of the presence of music, as most historians agree that if music started anywhere, then it started with the beating of a rhythm. Since rhythm is an activity which

repeats itself within a space of time, it would be interesting to find out whether this enhances the aspect of recognition in the respondents' music appreciation.

Texture refers to the 'heaviness' or 'lightness' of music as it sounds to the keen listener, when one, several, or all instruments, including voices, are heard in concert.

According to Pepper (1949), appreciation is, "The liking of things for themselves. It is having vivid pleasant experiences".¹⁶ He goes on to suggest that there are some objects designed to stimulate the appreciative attitude and to hold it steadily once it is attained. These he terms works of art. Tolstoy (1975), views a work of art as, "All that imparts to mankind something new, achieved by an artist's stress of feeling and thought."¹⁷ As such, then, the artist must create a good art work for its reception to the perceiver to be good.

The cultural grooming of the music creator shapes his genetic endowment of creativity and taste such that the piece of music he composes will have discernible patterns and aesthetic qualities in accordance with the cultural dictates of his people. The researcher intends to find out whether the respondents would respond most favourably to the African music excerpts on the ground of cultural familiarity.

While viewing music as an art, we find that music can present a sense of human feeling because music is, as expressed by Dewey (1958), "a complex experience that moves and changes."¹⁸ Since music flows through time, listeners and critics have been unable to pin-point the particular musical process which evokes the affective response which they describe. As with all designations in art, therefore, the thing designated must enter into the

¹⁶ Pepper, *op. cit.*

¹⁷ Tolstoy, *op. cit.*

¹⁸ Dewey, John 1958, Art as Experience. New York; Capricorn Books. *loc.cit.*

aesthetic components of the work if it is to contribute to the aesthetic effect of the work. Meyer (1956).

2.4 SCHOLARLY VIEWS ON 'TASTE'

Considering aesthetic taste, both the English and French scholars hold that it is 'taste' which decides what is beautiful, and that the laws of taste are not only not laid down, but they cannot be determined. For instance, Joad (1929), describes a person who consistently passes judgements on the aesthetic value of works of art which are reasonably near the truth, or which are nearer the truth than those of most, as a person of good taste. Culture seems to play a very important role in the shaping of an individual's musical taste.

Runes (1942), offers two statements which are quite different in meaning, concerning 'artistic taste'. The first is "the faculty of judging art without rules, through sensation and experience."¹⁹ The second refers to "the ensemble of preferences shown by an artist in his choice of elements from nature and tradition, for his works of art."²⁰ The term 'preferences' as used by Runes should refer to overall typical sets of emotionally oriented attitudes, perhaps even including the striving for appreciations not yet gained.

The researcher intends to find out whether the musical preferences of the respondents are a product of their mental predispositions or traditions.

Farnsworth (1969), describes 'musical taste' roughly as "the overall attitudinal set one has toward the phenomena which collectively comprise music."²¹ He goes on to elaborate on the various facets or communication expectancies one has which form a part of

¹⁹ Runes, D.D., 1942, The Dictionary of Philosophy, ed., New York, Philosophical Library. *loc. cit.*

²⁰ *Ibid.*

²¹ Farnsworth, *op. cit.*

one's musical taste. These include the attitudes built up in oneself towards the composer and toward the modal, finality, key, and other musical effects, as regards Western music.

The African musician does not perceive his music in terms of mode, key, or finality, but instead attaches a lot of importance to the overall music effects.

on the respondents' view on the question?

Musicologists and social scientists have accumulated facts which seem to point towards a cultural explanation of taste whose hypothesis is that contemporary taste in music is largely culturally derived. A common occurrence is that people of each cultural area are likely to regard their art forms as superior to those of their neighbours. This may tend to affect their objectivity towards taste where music from other cultures is concerned. Musical taste may either be instinctively learned or else it may be acquired through other external factors such as the mass media.

On musical taste there is a close relationship between eminence, knowledge, and preference. Eminence is viewed traditionally as an elevated condition among men; a place or station above men in general, with this elevated status being as a result of social evaluations which are relative to particular times and places. On eminence, we find that the most eminent composer is not necessarily the best known or even the man whose works are most preferred.

Different standards of taste prevailed in each historical period, and as such there is a relationship between the social and historical forces of each epoch, together with the cultural expression of that time, as revealed in its arts. As such, the various epochs, though different, are linked together through reaction in many ways to the preceding period. At the same time, the general cultural forces of an age may necessitate a kind of style or manner of

execution that can only be found in some previous period. This may therefore cause similar emotional and aesthetic expressions in the arts.

In Africa, population movement, historical accidents, and acculturation forces have jointly influenced the people's music traditions and practices. Could this have any bearing on the respondents' music appreciation?

The present research adopted the following views as a starting point for the study concerning musical taste. The first view, termed 'Biological Relativity', deals with the general patterns of likes and dislikes across animals from lower to higher species. It holds that apart from a small quantity of hereditary differences, the general pattern of men's likes and dislikes can be accounted for in accordance with the general pattern of animals. According to this view, likes and dislikes are *innate*.

The second view, termed 'Cultural Relativity', deals with the influence of social institutions and the role these play in the shaping of man's likes and dislikes, and ultimately their most intimate likes and dislikes. On this view, the general pattern of likes and dislikes are determined by their culture. Since people are born and raised in a particular set of cultures, As for the people's approvals and enjoyments, which are known as 'style'.

The concepts, from work in the literature have sufficient evidence to support the

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

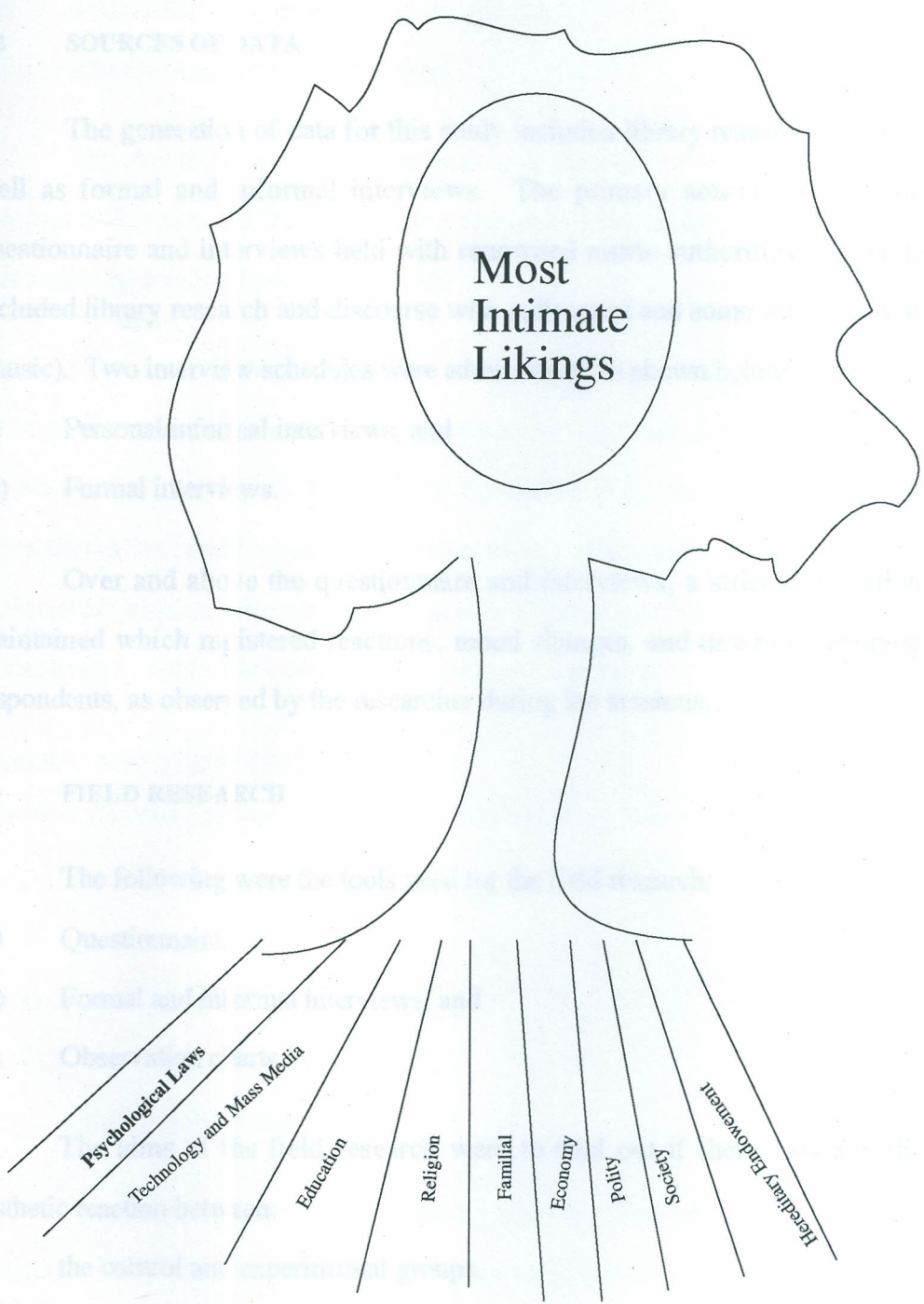
3.1 CONCEPTUAL FRAMEWORK

The present research adapted the following views as advanced by Pepper (1949), concerning musical taste. The first view, termed 'Biological Relativity', observes that basic patterns of likes and dislikes among animals vary from one species to the next. This view holds that apart from a small quantity of hereditary differences, most of the variations in men's likes and dislikes can be accounted for in accordance with biological laws. According to this view, likes and dislikes are controllable.

The second view, termed 'Cultural Relativity', deals with the existence of cultural institutions and the role these play in the shaping of man's ideals and approvals, and ultimately their most intimate 'likings' and 'dislikings'. On the basis of this view, men's tastes are determined by their culture, since people are born and raised in a given culture or set of cultures. As such, people's approvals and enjoyments conform to the cultural pattern known as 'style'.

The conceptual framework below illustrates how cultural relativity works.

agram



individual's most intimate likings are shaped by the various factors that form the root of the framework. Collectively, they intermingle to give a unique attitudinal preference to a person's musical liking. Just like the sap the tree nourishes the stem and the leaves, so do the cultural institutions impinge upon a person's most intimate likings.

3.2 SOURCES OF DATA

The generation of data for this study included library research, a questionnaire, as well as formal and informal interviews. The primary sources of data included the questionnaire and interviews held with renowned music authorities. Secondary sources included library research and discourse with colleagues and some scholars in the field area (music). Two interview schedules were administered as shown below:

- (i) Personal/informal interviews, and
- (ii) Formal interviews.

Over and above the questionnaire and interviews, a strict observation chart was maintained which registered reactions, mood changes, and unwritten expressions of the respondents, as observed by the researcher during the sessions.

3.3 FIELD RESEARCH

The following were the tools used for the field research:

- (a) Questionnaire,
- (b) Formal and informal interviews, and
- (c) Observation charts.

The aims of the field research were to find out if there was any difference in aesthetic reaction between:

- (i) the control and experimental groups,
- (ii) the various musical components tested,
- (iii) African and Western music in general,
- (iv) the various musical textures present in both African and Western music; and

(v) if there was any difference in the definition of the term 'Music' as perceived by the interviewees and the respondents.

The aim of the questionnaire developed was to find out the respondents' aesthetic reaction to African and Western music specimens using melody, rhythm, and texture as the three main measuring tools for the study.

A total of eighteen specimens were used for the study. These were drawn from among African and Western, vocal, instrumental and mixed music textures. Specimens drawn from African music included art (including religious gospel), pop, and traditional types (hereafter identified as A,B,C respectively), while those drawn from Western music included art, pop(including blues), classical, and jazz types (hereafter identified as W,X,Y,Z, respectively). Table 1 below identifies the music specimen.

TABLE 1 - MUSIC SPECIMEN.

Number of Specimen	Specimen Category	Specimen Texture	Specimen Type	Music Component
18	African	Vocal	Art (A)	Melody
		Instrumental	Pop (B)	Rhythm
		Mixed	Traditional (C)	Texture
	Western	Vocal	Art (W)	Melody
		Instrumental	Pop (X)	Rhythm
		Mixed	Classical (Y)	Texture
			Jazz (Z)	

3.4 SAMPLE SELECTION

The sample was drawn from among Kenyatta University students in their first year of study. These students were selected from three faculties of Art, Science, and Business Studies, specifically from the six disciplines of Music, Literature, Fine Art, Mathematics, Physics, and Business, respectively. The rationale for this sample's selection was, firstly,

that it had a relatively homogeneous age bracket, as all respondents were drawn from the Kenyan 8-4-4 education system.

The second rationale was that the control group had, at the time of joining the University, been exposed to similar formal music training in their secondary school music curriculum. The experimental group, on the other hand, had not been previously exposed to any formal music training in their secondary school's curriculum. As such, then, this exposure and non-exposure to formal music training at the secondary school level, made the members of each respective group homogeneous.

A total of sixty respondents was selected for the sample, with ten respondents - five male, five female - being drawn from each discipline. The experimental group's sample was comprised of forty respondents. These were divided into ten respondents from each of the Mathematics, Physics, and Business disciplines, in the Science and Business faculties respectively, thus making a total of thirty, with an additional ten respondents from the Faculty of Art, from the disciplines of Literature and Fine Art.

The control group's sample had twenty respondents. These were all drawn from the Faculty of Art, and were divided into ten Music respondents, coupled with an additional ten respondents from the Literature and Fine Art disciplines. The rationale for the group's varied selection was that the respondents from the various disciplines would each tend to view music appreciation from a different perspective. Table 2 describes the composition of respondents.

TABLE 2 - COMPOSITION OF RESPONDENTS.

Faculty	Department	Male Respondents	Female Respondents	Total Number of Respondents	Number in Experimental Group	Number in Control Group
Arts	Music	05	05	10	00	10
Arts	Literature	05	05	10	05	05
Arts	Fine Art	05	05	10	05	05
Science	Mathematics	05	05	10	10	00
Science	Physics	05	05	10	10	00
Business Studies	Business	05	05	10	10	00
03	06	30	30	60	40	20

The sample selection for each department included five male, and five female respondents. The rationale used for this selection was that the researcher sought to find out whether there was any difference between the male and female respondents' aesthetic reaction.

Every respondent identified for the exercise was issued with a letter of cooperation by the researcher, binding the respondent to loyalty and honesty in his responses, for the duration of the research (see Appendix C).

3.5 DATA COLLECTION

Research data was collected from among African and Western music types, according to the specifications indicated in Table 1 above. Music specimens were drawn from various areas of the African continent in the case of the African music types, and from various parts of the Western world excluding the Asian and African continents in the case of the Western music types.

For the African music excerpts, the researcher went into the field and made 'live' recordings of performances of some of the Kenyan excerpts used. Taped recordings of the African and Western specimens were deemed necessary, and on occasion this necessitated

the researcher's visiting other educational institutions and organizations such as the Kenya Conservatoire of Music and the Kenya Music Festival. Additionally, the researcher also visited and interviewed various music scholars and groups, all in an effort to acquire the most appropriate and efficient recordings of the selected specimens.

As concerns the listening sessions, each discipline had a specific time-table drawn out for the sessions, according to the respondents' most convenient timings, so as to avoid tampering with the set University time-table while the research was in progress. The listening session times ranged from early morning to mid-afternoon, with the various weather fluctuations observed during each session being recorded by the researcher, along with the various moods, facial expressions, and unwritten spontaneous reactions experienced and expressed by the respondents during each session.

At the end of each musical excerpt played, the respondents indicated their emotional feelings towards that excerpt by ranking those feelings on a scale of one-to-ten, where 'one' represented minimum appreciation and 'ten' maximum appreciation. Separate columns provided against each excerpt number in the questionnaire required the respondents to describe their observations and emotional feelings towards each excerpt.

3.6 DATA CLASSIFICATION

The researcher analysed the collected data and the results, given in percentage form, were classified into control and experimental groups as follows:

- (i) The musical excerpts' rating given in the form of male and female responses; these were recorded separately for objective comparison;
- (ii) The various mood responses recorded immediately preceding and following each excerpt played, as identified by the respondents;

- (iii) The explanations, as recorded by the respondents, concerning the positive and negative aesthetic reaction to the various excerpts played. These were recorded under African and Western categories.
- (iv) Responses by respondents to background questions posed by the researcher in the questionnaire were recorded under various disciplines and faculties.
- (v) The various facial and behavioural expressions, and reaction changes as observed on the respondents, by the researcher, during each session were also recorded.

A questionnaire was developed and incorporated into the research exercise which was carried out for a duration of six weeks. Each week, three excerpts of varying music types, and testing varied musical components, were tested. These totalled eighteen excerpts divided equally between nine African and nine Western. These components were used as music appreciation and aesthetic reaction measurement tools.

A rating score of 1 - 10, divided into the minimum (1 - 3), passive (4 - 7), and maximum (8 - 10) ranges, was developed and was designed for the respondents to indicate, by circling, the one number which best described their appreciation level of the excerpts they had most recently listened to.

The researcher posed additional questions in the questionnaire concerning:

- (i) the respondents' mood prior to the start of each session;
- (ii) the respondents' normal music preference;
- (iii) the respondents' perception of music in general;
- (iv) the respondents' main music listening sources.

The first question was to be answered at the start of each listening session, while the rest were to be answered during the first session only. The aim of these questions was to

acquaint the researcher with the respondents' actual sources and preferences of musical exposure, as well as to find out if there was any bias on the part of the respondents, between their normal music exposure and the specific excerpts they were required to comment on.

4.0 DATA ANALYSIS AND INTERPRETATION

At the end of the final session, the respondents were verbally asked some general questions concerning their latest musical preferences, having been recently further exposed to a wider variety of music.

The following is a list of the music specimens required for the aesthetic ratings and reactions.

The following is the title list of the music specimens used:

TABLE 3: TITLE LIST OF MUSICAL SPECIMENS

SPECIMEN TYPE	TITLE OF COMPOSITION	COMPOSER
AFRICAN		
ART (A)	1. <i>Wanga Jaka</i>	Wanga Jaka
	2. <i>Ma Banga</i>	Ma Banga
	3. <i>Wanga Jaka</i>	Wanga Jaka
	4. <i>Wanga Jaka</i>	Wanga Jaka
POP (B)		
	1. <i>Wanga Jaka</i>	Wanga Jaka
	2. <i>Wanga Jaka</i>	Wanga Jaka
TRADITIONAL (C)		
	1. <i>Wanga Jaka</i>	Wanga Jaka
	2. <i>Wanga Jaka</i>	Wanga Jaka
WESTERN		
ART (W)		
	1. <i>Wanga Jaka</i>	Wanga Jaka
POP (X)		
	1. <i>Wanga Jaka</i>	Wanga Jaka
	2. <i>Wanga Jaka</i>	Wanga Jaka
	3. <i>Wanga Jaka</i>	Wanga Jaka
CLASSICAL (Y)		
	1. <i>Wanga Jaka</i>	Wanga Jaka
	2. <i>Wanga Jaka</i>	Wanga Jaka
JAZZ (Z)		
	1. <i>Wanga Jaka</i>	Wanga Jaka

Table 3 lists 30 music specimens chosen for the study. The specimens were used in the data collection for the aesthetic ratings and reactions.

CHAPTER FOUR

4.0 DATA ANALYSIS AND INTERPRETATION

4.1 THE QUESTIONNAIRE

This consisted of a set of seven questions requiring the respondents to give specific aesthetic ratings and reactions.

The following is the title list of the music specimen used for the research:

TABLE 3: TITLE LIST OF MUSIC SPECIMEN

SPECIMEN TYPE	TITLE OF COMPOSITION	COMPOSER or ARRANGER
AFRICAN		
ART (A)	Utukufu kwa Mungu Juu Chang'aa Na Bangi Baba Yetu Mwamba Wenye Imara	Kayetta B. Mganga B. Mganga G. Steboins
POP (B)	Jabala Beyanga No Woman, No Cry	Jimmy Katumba Mbilia Bel Bob Marley
TRADITIONAL (C)	Mwana Wa Mama Wakaniru	Luhya Traditional Song Kikuyu Traditional Song
WESTERN		
ART (W)	Operator Oh! It is Jesus	J. Gras/T.W. Aas J. Gras/T.W. Aas
POP (X)	Happy Birthday Love Found Me Weeping Willow Blues	Stevie Wonder Crystal Gayle/D. Locoeriere Bessie Smith
CLASSICAL (Y)	Lift Up Your Heads Wedding March Minute Waltz	G.F. Handel F. Mendelssohn F. Chopin
JAZZ (Z)	The Five Planets	A. VollenWieder

Table 3 lists the music specimen chosen for the study by the researcher. The music excerpts were used in the data collection for the specimen texture and type, music

components, as well as the control and experimental groups' rating. The following tables illustrate the respondents' ratings of these music specimens under each category mentioned above.

TABLE 4 (a): PERCENTAGE OF SPECIMEN TEXTURE RATING

GROUP NAME	MUSIC TYPE	SPECIMEN TEXTURE	RATING		PERCENTAGE
			IN	PERCENTAGE	
Control	African	Vocal	Minimum	Passive	Maximum
		Vocal	03.0	44.0	53.0
	Western	Vocal	08.0	62.0	30.0
		Instrumental	08.0	62.0	30.0
	African	Instrumental	15.0	48.0	37.0
		Mixed	07.0	45.0	48.0
Western	Mixed	27.0	48.0	30.0	
Experimental	African	Vocal	03.0	58.0	39.0
		Vocal	17.0	64.0	19.0
	Western	Instrumental	11.0	65.0	24.0
		Instrumental	21.0	56.0	23.0
	African	Mixed	11.0	54.0	35.0
		Mixed	24.0	47.0	29.0
Control Mean Percentage	African		06.0	50.0	43.0
	Western		17.0	53.0	32.0
Experimental Mean Percentage	African		08.0	59.0	32.0
	Western		21.0	55.0	23.0
Overall Mean Percentage	Control		11.0	51.0	38.0
	Experimental		14.0	57.0	28.0
Overall Median Percentage	Control				
	Experimental		12.5	54.0	33.0

Table 4(a) describes the Specimen Texture rating. Significant differences were observed by the two categories namely 'Minimum' and 'Maximum'. As can be seen from the data, the ratings arrived at were based on these two categories.

The following presents the Mean of the Specimen Texture rating. The results are as follows:

1. The Passive category recorded the highest percentage of ratings for specimen texture by respondents in both Control and Experimental groups. The Control group's overall mean score was 51.0%, while that of the Experimental group was 54.0%.

Table 4 (b) Overall Specimen Textures' Joint Ratings

Group Name	MUSIC TYPE	CATEGORY	RATING IN PERCENTAGE
Control	African + Western	Vocal	94.5%
		Instrumental	88.5%
		Mixed	85.5%
Experimental	African + Western	Vocal	90.0%
		Instrumental	84.0%
		Mixed	82.5%
Control + Experimental	African	Vocal	97.0%
	Western	Vocal	87.5%
	African	Instrumental	90.5%
	Western	Instrumental	82.0%
	African	Mixed	91.0%
	Western	Mixed	77.0%
Control + Experimental	African + Western	Vocal	92.3%
		Instrumental	86.3%
		Mixed	84.0%
		Difference in % between highest and lowest specimen texture	08.3%
Overall Mean Percentage	African Western	Passive + Maximum	92.0%
			81.5%
		Difference in Percentage	10.5%
Overall Mean Percentage	Control Experimental		89.0%
			85.0%
		Difference in Percentage	04.0%

Table 4(a) describes the Specimen Texture rating. Significant results were yielded by the two categories namely 'Passive' and 'Maximum'. As such then, the conclusions arrived at were based on these two categories.

The following were the findings of the Specimen Texture ratings as recorded above:

1. The Passive category recorded the highest percentages of positive aesthetic reaction to specimen texture by respondents in both Control and Experimental groups. The Control group's overall mean score was 51.0%, while that of the Experimental group was 57.0%.

The experimental group's aesthetic response to specimen texture showed a significant preference to it in comparison to the control group.

2. The Control group's African group type's mean rating in this category was 50.0%, while that of the Western group type was 53.0%. The Experimental group's African and Western group type's mean rating in the same category were 59.0% and 55.0% respectively. The Control group's aesthetic response to specimen texture was lower in Western and higher in African music than the Experimental group's.

3. The Control and Experimental groups' highest Specimen Texture ratings were found in the Western Vocal and African Instrumental 'Passive' Specimen Textures. In each case, the Control group's Western Vocal and African Instrumental Specimen Textures recorded 62.0% while in the Experimental group the same Specimen Textures recorded 64.0% and 65.0% respectively. The Experimental groups tended to appreciate Western Vocal and African Instrumental specimen texture more than the Control group.

4. Comparing Specimen Textures, African Instrumental Texture ranked highest in positive aesthetic reaction in both Control and Experimental groups. This was closely followed by the Western Vocal group; all these ratings were in the Passive category.

5. In the Maximum category, the highest rating in both groups was found in the African Vocal Specimen Texture, while in close competition was the African Mixed Specimen Texture.

Table 4(b) describes the overall joint results for the specimen textures' Positive and maximum categories.

1. The overall mean percentages for the joint Control and Experimental Specimen Textures revealed that the African specimen textures ranked first, second, and third consecutively. Vocal texture rated highest with 97.0%, while Mixed and Instrumental textures' ratings were 91.0% and 90.5% respectively. From among the Western Specimen

Textures, Vocal Texture rated highest with 87.5%, followed by Instrumental and Mixed textures, each rating second and third with 82.0% and 77.0% respectively.

2. The overall mean percentage for the joint Control and Experimental African and Western groups' Specimen Textures, revealed that Vocal texture rated highest overall with 92.3%, while Instrumental and Mixed textures ranked second and third, with each recording 86.3% and 84.0% respectively. The percentage difference between the highest and the lowest rating was 08.3%.

Table 5(a) illustrates the African and Western Music Specimen Types' rating.

TABLE 5 (a): PERCENTAGE OF MUSIC SPECIMEN TYPES' RATING.

GROUP NAME	MUSIC TYPE	SPECIMEN TYPE	RATING Minimum	IN Passive	PERCENTAGE Maximum
Control	African	Art (A)	04.0	43.0	53.0
	Western	Art (W)	08.0	67.0	25.0
	African	Pop (B)	07.0	61.0	32.0
	Western	Pop (X)	28.0	48.0	24.0
	African	Traditional (C)	13.0	47.0	40.0
	Western	Classical (Y)	12.0	40.0	48.0
	Western	Jazz (Z)	15.0	60.0	25.0
Experimental	African	Art (A)	03.0	50.0	47.0
	Western	Art (W)	20.0	69.0	11.0
	African	Pop (B)	07.0	65.0	28.0
	Western	Pop (X)	27.0	45.0	28.0
	African	Traditional (C)	18.0	62.0	20.0
	Western	Classical (Y)	17.0	55.0	28.0
	Western	Jazz (Z)	27.0	53.0	20.0
Control Group's Mean Percentage	African		08.0	50.0	42.0
	Western		15.0	54.0	31.0
Experimental Group's Mean Percentage	African		09.0	59.0	32.0
	Western		23.0	55.0	22.0
Overall Mean Percentage	Control		13.0	52.0	35.0
	Experimental		17.0	57.0	26.0
Overall Median Percentage	Control		08.5	54.5	37.0
	Experimental		19.0	54.5	26.5
Overall Mean Percentage			13.5	54.5	31.5

Table 5 (b) Overall Specimen Type's Joint Ratings.

GROUP NAME	MUSIC TYPE	SPECIMEN TYPE	RATING IN PERCENTAGE Passive + Maximum
Control	African	Art (A)	96.0%
	Western	Art (W)	92.0%
	African	Pop (B)	93.0%
	Western	Pop (X)	72.0%
	African	Traditional (C)	87.0%
	Western	Classical (Y)	88.0%
	Western	Jazz (Z)	85.0%
Experimental	African	Art (A)	97.0%
	Western	Art (W)	80.0%
	African	Pop (B)	93.0%
	Western	Pop (X)	73.0%
	African	Traditional (C)	82.0%
	Western	Classical (Y)	83.0%
	Western	Jazz (Z)	73.0%
Overall Percentage	African	Art (A)	96.5%
	Western	Art (W)	86.0%
	African	Pop (B)	93.0%
	Western	Pop (X)	72.5%
	African	Traditional (C)	84.5%
	Western	Classical (Y)	85.5%
	Western	Jazz (Z)	79.0%
Overall Percentage	African		91.0%
	Western		81.0%
		Difference in Percentage	10.0%
Overall Mean Percentage	African + Western, Control + Experimental	Art (A, W)	91.2%
		Pop (B, X)	80.5%
		Traditional (C)	82.3%
		Classical (Y)	85.5%
		Jazz (Z)	79.0%
		Difference in Percentage between highest and lowest overall rated Specimen Type	12.2%

6 Significant results for the specimen Type's rating were yielded by the Passive and Maximum categories as recorded in table 5(a). As such, the following conclusions were drawn based on these two categories.

1. The Passive category realized the highest percentage in both Control and Experimental groups, with an overall mean percentage of 54.5%. The Maximum category ranked second overall with an overall percentage of 31.0%.

2. The Experimental group's Passive category's overall mean score was 57.0% while that of the Control group was 52.0%, indicating a higher rating in the Experimental group. However, the Control group's Maximum rating was higher than that of the Experimental group. The ratings for these groups were 35.0% and 26.0% respectively.

3. The Control group's African group type's mean rating in the Passive category was 50.0% while that of the Western group type was 54.0%. In the Experimental group, the African and Western group type's mean ratings in the same category were 59.0% and 55.0% respectively. From this experiment, we can infer that the respondents' preference to the Western type of musical texture could be as a result of their prior music exposure in the second phase of the 8-4-4 educational system.

4. In the Passive category, the overall median percentages in the Control and Experimental groups were similar both recording 54.5%. The percentages of the same groups for the Maximum category were 37.0% and 26.5% respectively. These results seem to point towards a more or less similar preference for the same types of music.

5. The Control and Experimental groups' highest Specimen Types' ratings were found in the Western Art (V), followed very closely by the African Pop Types. The ratings in both groups' Western Art type were 67.0% and 69.0% respectively, while in both groups' African Pop type the ratings were 61.0% and 65.0% respectively.

6. In the Maximum category, the highest Specimen Type rated both the Control and Experimental groups was African Art (V) which recorded 53.0% and 47.0% respectively.

Table 5(b) describes the overall joint results for the Specimen Types' Passive and Maximum categories.

1. The overall mean percentages for the joint Control and Experimental Specimen Types revealed that African Art, African Pop, and Western Classical types ranked first, second and third recording 96.5%, 93.0%, and 85.5% respectively. The least popular Specimen Type was Western Pop, which recorded 72.5% overall.

2. The Control and Experimental groups' overall ratings for African and Western music were 91.0% and 81.0% respectively. The percentage difference recorded for these two groups was 10.0%. Their overall preference for African music over Western music could have been as a result of their background in African music and culture.

3. The overall mean ratings for the joint African and Western group types, in both the Control and Experimental groups, revealed that Art, Classical, and Traditional types ranked first, second, and third with 91.2%, 85.5%, and 82.3% respectively.

The difference between the highest and lowest overall rated Specimen Types was 12.2%.

Table 6 illustrates the Music Components' rating.

TABLE 6(a): PERCENTAGE OF MUSIC COMPONENTS' RATING

GROUP NAME	GROUP TYPE	MUSIC COMPONENT	RATING		PERCENTAGE
			Minimum	IN Passive	
Control	African	Melody	03.0	45.0	52.0
	Western	Melody	15.0	60.0	25.0
	African	Rhythm	10.0	52.0	38.0
	Western	Rhythm	07.0	50.0	43.0
	African	Texture	05.0	53.0	42.0
	Western	Texture	28.0	44.0	28.0
Experimental	African	Melody	02.0	57.0	41.0
	Western	Melody	19.0	54.0	27.0
	African	Rhythm	15.0	61.0	24.0
	Western	Rhythm	13.0	64.0	23.0
	African	Texture	05.0	55.0	40.0
	Western	Texture	33.0	45.0	22.0

Control Group's Mean Percentage	African	06.0	50.0	44.0
	Western	13.0	51.0	32.0
Experimental Group's Mean Percentage	African	07.0	58.0	35.0
	Western	22.0	54.0	24.0
Overall Mean Percentage	Control	11.0	51.0	38.0
	Experimental	15.0	56.0	29.0
Overall Median Percentage	Control	15.5	52.0	38.5
	Experimental	17.5	54.5	31.5

Table 6(b) Overall Music Components' Joint Ratings

GROUP NAME	MUSIC TYPE	MUSIC COMPONENT	RATING IN PERCENTAGE Passive + Maximum
Control	African	Melody	97.0
	Western	Melody	85.0
	African	Rhythm	90.0
	Western	Rhythm	93.0
	African	Texture	95.0
	Western	Texture	72.0
Experimental	African	Melody	98.0
	Western	Melody	81.0
	African	Rhythm	85.0
	Western	Rhythm	84.0
	African	Texture	95.0
	Western	Texture	67.0
Control + Experimental Mean Percentage	African	Melody	97.5
	Western	Melody	83.0
	African	Rhythm	87.5
	Western	Rhythm	88.5
	African	Texture	95.0
	Western	Texture	69.5
Overall Percentage	African		93.1
	Western		80.3
		Difference in Percentage	12.8
Overall Mean Percentage	African + Western	Melody	90.2
	Control + Experimental	Rhythm	88.0
		Texture	82.1
		Difference in Percentage between the highest and lowest overall rated music component	08.1

Significant results for the Music Components' rating were yielded by the Passive and Maximum categories as recorded in Table 6(a). Conclusions were therefore drawn based on these two categories, as follows:

1. The Passive category realized the highest percentage on both the Control and Experimental groups, with an overall mean percentage of 51.0% and 56.0% for the Control and Experimental groups respectively. The Maximum category ranked second overall with an overall mean percentage of 38.0% and 29.0% in the Control and Experimental groups respectively. The percentages recorded above indicate that the Experimental group's rating was higher in the Passive category, and lower in the Maximum category, than that of the Control group.
2. The Experimental group's African group type's rating recorded 58.0% over the Western group type's 54.0%, the former thus rating higher than the latter. However, in the Control group, the Western group type was rated higher than that of the African group type, with each recording 51.0% and 50.0% respectively.
3. The overall median rating of music components for the Control and Experimental groups were 52.0% and 54.5% respectively for the Passive category, and 38.5 and 31.5 respectively for the Maximum category. Therefore, there tends to be greater positive aesthetic reaction to the music components in the Control group over the Experimental group.
4. The Experimental groups' highest ratings were found in the Passive category's Western and African Rhythm, whose ratings were 64.0% and 61.0% respectively. The Control group's highest ratings, on the other hand, were found in the Passive category's Western Melody and African Texture whose ratings were 60.0% and 53.0% respectively.
5. The highest music component ratings in the maximum category were found in the Control and Experimental group's African melody, which recorded 52.0% and 41.0% in

each case respectively. The second most popular music component in this category, in both groups, was African Texture which recorded 42.0% and 40.0% respectively in the Control and Experimental groups. Western Rhythm in this category was only popular with the control group, recording 43.0% against the Experimental group's rating of 23.0%.

Table 6(b) describes the overall joint results for the Music Components' Passive and Maximum categories. The following explanations were drawn from this table.

1. The overall mean percentages for the joint Control and Experimental Music Components revealed that African Melody, African Texture, and Western Rhythm ranked in the top three positions with each recording 97.5%, 95.0% and 88.5% respectively. The least popular Music Component was Western Texture which recorded 69.5% overall.
2. The Control and Experimental groups' overall ratings for African and Western music were 93.1% and 80.3% respectively. The percentage difference recorded for these two groups was 12.8%.
3. The overall mean ratings for the joint African and Western, Control and Experimental groups, revealed that Melody, Rhythm, and Texture ranked first, second and third overall with each group recording 90.2%, 88.0%, and 82.1% respectively.

The percentage difference between the overall highest and lowest rated music component was 08.1%.

Table 7(a) illustrates the male and female groups' music component rating.

TABLE 7(a) - PERCENTAGE OF GENDER GROUPS' MUSIC COMPONENT RATING.

GROUP NAME	GROUP TYPE	MUSIC COMPONENT	GENDER GROUP	RATING OUT OF 50		
				Minimum	Passive	Maximum
Control	African	MELODY	Male	00.0	22.0	28.0
			Female	02.0	23.0	25.0
		RHYTHM	Male	05.0	27.0	18.0
	Western	TEXTURE	Male	03.0	25.0	22.0
			Female	02.0	28.0	20.0
		MELODY	Male	05.0	30.0	15.0
Experimental	African	MELODY	Male	08.0	27.0	15.0
			Female	21.0	17.0	12.0
		RHYTHM	Male	04.0	25.0	21.0
	Western	TEXTURE	Male	03.0	25.0	22.0
			Female	01.0	27.0	22.0
		MELODY	Male	01.0	33.0	16.0
Experimental	African	MELODY	Male	01.0	33.0	16.0
			Female	01.0	27.0	22.0
		RHYTHM	Male	09.0	29.0	12.0
	Western	TEXTURE	Male	06.0	31.0	13.0
			Female	04.0	29.0	17.0
		MELODY	Male	04.0	29.0	17.0
Control Group's Mean Percentage	African	MELODY	Male	04.0	29.0	17.0
			Female	01.0	26.0	23.0
		RHYTHM	Male	10.0	27.0	13.0
	Western	TEXTURE	Male	09.0	27.0	14.0
			Female	03.0	36.0	11.0
		MELODY	Male	10.0	28.0	12.0
Experimental Group's Mean	African	MELODY	Male	03.0	36.0	11.0
			Female	16.0	25.0	09.0
		RHYTHM	Male	18.0	20.0	12.0
	Western	TEXTURE	Male	16.0	25.0	09.0
			Female	18.0	20.0	12.0
		MELODY	Male	10.0	27.0	13.0
Control Mean Percentage	African	Male	02.0	14.0	09.0	
	Western	Female	01.5	13.5	10.0	
Experimental Mean Percentage	African	Male	04.5	13.5	07.0	
	Western	Female	06.0	13.0	06.0	
Overall Mean Percentage	African	Male	06.5	27.5	16.0	
	Western	Female	07.5	26.5	16.0	
Control	African + Western		Male	14.0	54.0	32.0
	African + Western		Female			
Experimental	African + Western		Male			
	African + Western		Female			
Difference in Percentage between Control and Experimental Groups	African + Western		Male			
	African + Western		Female			

Table 7(b) - Overall Gender Groups' Joint Rating

GROUP NAME	MUSIC TYPE	MUSIC COMPONENT	GENDER GROUP	RATING IN PERCENTAGE Passive + Maximum
Control	African	Melody	Male	100.0
			Female	96.0
		Rhythm	Male	90.0
			Female	90.0
		Texture	Male	94.0
			Female	96.0
Control	Western	Melody	Male	90.0
			Female	84.0
		Rhythm	Male	92.0
			Female	94.0
		Texture	Male	84.0
			Female	58.0
Experimental	African	Melody	Male	98.0
			Female	98.0
		Rhythm	Male	82.0
			Female	88.0
		Texture	Male	92.0
			Female	96.0
	Western	Melody	Male	80.0
			Female	82.0
		Rhythm	Male	80.0
			Female	94.0
		Texture	Male	68.0
			Female	64.0
Control Group's Mean Percentage	African	Melody + Rhythm + Texture	Male Female	94.6 94.0
	Western	Melody + Rhythm + Texture	Male Female	88.6 78.6
Experimental Group's Mean Percentage	African	Melody + Rhythm + Texture	Male Female	90.6 94.0
	Western	Melody + Rhythm + Texture	Male Female	76.0 80.0
Difference in Percentage between Control and Experimental Groups	African	African + Western	Male	04.0
			Female	00.0
	Male		12.6	
	Female		01.4	
Experimental	African + Western	Male	91.6	
		Female	86.3	
Difference in Percentage between Control and Experimental Groups	African + Western	Male	83.3	
		Female	87.0	
Difference in Percentage between Control and Experimental Groups	African + Western	Male	08.3	
		Female	00.7	

Overall Mean Percentage	African	Melody + Rhythm + Texture	Male	92.6
			Female	94.0
			Male	82.3
			Female	79.3
Difference in Percentage			Male	10.3
			Female	14.7
Overall Mean Percentage	African + Western		Male	87.4
			Female	86.6
Difference in Percentage				0.8

Significant results for the male and female Music Components' rating were yielded by the Passive and Maximum categories as shown in Table 7(a). As such, the conclusions were drawn based on these two categories.

1. The Passive category realized the highest percentage in both Control and Experimental groups, with an overall mean percentage of 54.0%. Second overall in ranking was the Maximum category with 32.0%.
2. The male groups in both Control and Experimental groups realized a higher percentage in the Passive category with 14.0% and 13.5% respectively, over the female group's 13.5% and 13.0% respectively.
3. The Maximum category recorded a draw in both male and female groups in their overall mean percentages, with each recording 16%.

Table (7b) describes the overall joint results for the gender groups' Music Components' Passive and Maximum categories. The following were the conclusions drawn from the Table.

1. The overall mean percentage for the gender Music Components revealed that the African group's Female gender ranked higher than the African group's Male gender with each group recording 94.0% and 92.6% respectively. However, the Western group's Male gender ranked higher than the Western group's Female gender, with each gender group recording 82.3% and 79.3% respectively. The

percentage differences for the joint African and Western Music gender groups were 14.7% and 10.3% for the Female and Male genders respectively.

- The overall mean rating for the joint Control and Experimental, African and Western gender groups' Music Components revealed that the Male and Female genders ranked highest and second highest respectively, with each gender group recording 87.4% and 86.6% respectively. The percentage difference between the two gender groups rating was 0.8%.

4.2 MOOD RESPONSES

The researcher recorded the respondents' mood responses both immediately preceding, and immediately following each musical excerpt played. The respondents' mood descriptions immediately preceding the playing of the music specimens were divided into the following mood effect types:

TABLE 8 - MOOD EFFECT TYPES.

POSITIVE	PASSIVE	NEGATIVE	OTHER
Happy	Normal	Sad	Serious
Excited	Semi-relaxed	Dull	Worried
Calm	Careful	Bored	Tense
Carefree			Tired
Relaxed			Stressed
			Anxious

These mood effects were used by the researcher to qualify the respondents' mood effects to the specimen textures played to them. These specimen textures included vocal, instrumental, and mixed textures, and were analysed under the Control and Experimental groups as shown in the table below.

TABLE 9 - SPECIMEN TEXTURE - VOCAL.

GROUP NAME	POSITIVE	PASSIVE	NEGATIVE	OTHER
Control	Happy Calm Excited Carefree	Careful Semi-relaxed	Bored Dull	Tense Tired Serious Anxious Worried Stressed
Percentage	65%	06%	09%	20%
Experimental	Happy Excited Carefree Calm	Normal	Dull Bored	Serious Worried Anxious Stressed
Percentage	55%	05%	10%	30%

TABLE 10 - SPECIMEN TEXTURE - INSTRUMENTAL.

GROUP NAME	POSITIVE	PASSIVE	NEGATIVE	OTHER
Control	Happy Excited Carefree Calm	None	Dull Bored	Worried Serious Tired Anxious Tense
Percentage	50%	00%	20%	30%
Experimental	Excited Happy Carefree	Normal	Bored Dull Sad	Serious Worried Anxious
Percentage	55%	10%	15%	20%

TABLE 11 - SPECIMEN TEXTURE - MIXED.

GROUP NAME	POSITIVE	PASSIVE	NEGATIVE	OTHER
Control	Happy Excited Carefree Calm Relaxed	Normal Careful Semi-relaxed	Dull Bored	Serious Anxious Worried Tired Tense
Percentage	50%	15%	10%	25%

GROUP NAME	POSITIVE	PASSIVE	NEGATIVE	OTHER
Experimental	Happy Relaxed Calm	Normal	Dull Bored	Serious Anxious Worried
Control	Excited Carefree			
Percentage	70%	05%	10%	15%
Overall mean %	Control Group	55.0%	Experimental Group	60.0%

The Positive category received the highest rating overall by both the Control and Experimental groups. The overall mean percentages of the Positive category's ratings immediately preceding the playing of the music specimen, for the Control and Experimental groups, were 55.0% and 60.0% respectively.

The respondents' mood descriptions immediately following the playing of the music specimens were divided into the following mood effect types:

TABLE 12 - MOOD EFFECT TYPES.

POSITIVE	PASSIVE	NEGATIVE	OTHER
Joyful/Joyous	Calm	Dull	Serious
Attentive	Cool	Bored	Worried
Happy	Thoughtful	Sad	Anxious
Carefree	Brooding	Disinterested	Cloudy
Excited	Indifferent	Irritable	Sleepy
Light-hearted	Contemplative	Negative	Solemn
Tender	Meditative	Disturbing	Prayerful
Romantic		Uncomfortable	Tense
Sentimental			Sorrowful
Peaceful/Relaxed			Unsettled
Appreciative			Restless
Overjoyed/Jovial/Lively			Repulsive
Quietness			Mixed feelings
Intoxicated			Confused

The following were the respondents' mood reactions to the music specimens played to them.

TABLE 13 - SPECIMEN TEXTURE - VOCAL.

GROUP NAME	POSITIVE	PASSIVE	NEGATIVE	OTHER
Control	Happy/Jovial Joyful/Joyous Carefree Light-hearted Excited Relaxed Peaceful Quietness	Calm Thoughtful Meditative	Dull Bored Sad	Solemn Serious Restless Worried Sorrowful
Percentage	60%	10%	10%	20%
Experimental	Happy Joyful/Jovial Overjoyed Carefree Light-hearted Excited Relaxed Peaceful Quietness	Thoughtful Calm	Dull Sad Bored	Solemn Serious Unsettled
Percentage	65%	15%	10%	10%

TABLE 14 - SPECIMEN TEXTURE - INSTRUMENTAL.

GROUP NAME	POSITIVE	PASSIVE	NEGATIVE	OTHER
Control	Joyful/Joyous Happy Relaxed Carefree Attentive Excited Lively Jovial	Brooding Calm Indifferent	Dull Sad Bored Irritable	Solemn Serious Tired
Percentage	65%	10%	15%	10%
Experimental	Joyful Happy Relaxed Carefree Overjoyed Excited	Calm Contemplative	Dull Bored Uncomfortable Disturbing	Sleepy Anxious Solemn Mixed feelings
Percentage	50%	05%	25%	20%

TABLE 15 - SPECIMEN TEXTURE - MIXED.

GROUP TYPE	POSITIVE	PASSIVE	NEGATIVE	OTHER
Control	Joyful Joyous Intoxicated Relaxed Carefree Tender Excited Emotional Sentimental	Pensive Calm Thoughtful	Dull Sad Bored Disinterested Irritating Repulsive	Serious Worried Confused Restless Solemn
<i>Percentage</i>	50%	10%	20%	20%
GROUP TYPE	POSITIVE	PASSIVE	NEGATIVE	OTHER
Experimental	Joyful Careful Excited Relaxed Happy Sentimental Joyous	Calm Pensive Thoughtful	Dull Negative Bored	Serious Cloudy Anxious Restless
<i>Percentage</i>	50%	10%	20%	20%
<i>Overall mean %</i>	<i>Control Group</i>	58.3%	<i>Experimental Group</i>	55.0%

4.3 RESPONDENTS' AESTHETIC REACTIONS.

(a) The respondents' positive and negative aesthetic reaction to the music excerpts were recorded under the various specimen textures used. These included Vocal, Instrumental, and Mixed textures.

The following were the responses cited by the respondents concerning Vocal specimen texture:

SPECIMEN TEXTURE: Vocal**CONTROL GROUP - POSITIVE AND NEGATIVE AESTHETIC REACTION.**

Positive aesthetic reaction included clear/good embellishments, and melodic shifts and variations, rhythmic syncopations and variations,

- harmonic blend and contrast,
- phrasing, mood effects,
- solo/response,
- sequential lines
- bass lines
- vocal blend
- build up of the climax sections
- cadential endings
- tone quality
- tempo variations
- articulation - including accents, staccato, markato etc.
- modulations
- diction - clearly understood message when the language of communication is easily understood for instance English and Kiswahili.

Negative aesthetic reaction included use of

- dull starts,
- static melodies,
- short note-ranges,
- weak responses,
- strained singing; also lack of
- embellishments,
- rhythmic contrast,
- vocal blend/balance.

EXPERIMENTAL GROUP - POSITIVE AND NEGATIVE AESTHETIC REACTION.

Positive aesthetic reaction included good

- melodic flow,
- vocal blend,
- rhythmic blend and contrasts,
- solo/response,
- harmonization,
- tonal blend,
- diction,
- tempo contrasts.

Negative aesthetic reaction included lack of

- rhythmic variation,
- melodic variation.

SPECIMEN TEXTURE: Instrumental.

CONTROL GROUP - POSITIVE AND NEGATIVE AESTHETIC REACTION.

Positive aesthetic reaction included good

- instrumental blend and contrast,
- melodic variations,
- mood contrasts,
- rhythmic variations
- clear rhythmic themes.
- bass line,
- embellishments
- beat accentuation
- articulative variations,
- use of danceable rhythms.

Negative aesthetic reaction included lack of

- rhythmic variation,
- instrumental variation,
- mood variation,
- textural variation.

EXPERIMENTAL GROUP - POSITIVE AND NEGATIVE AESTHETIC REACTION.

Positive aesthetic reaction included good

- mood contrasts,
- tonal blend,
- instrumental blend,
- rhythmic variation.

Negative aesthetic reaction included lack of

- tempo variation,
- textural variation,
- clear melodic lines.

SPECIMEN TEXTURE: Mixed.

CONTROL GROUP - POSITIVE AND NEGATIVE AESTHETIC REACTION.

Positive aesthetic reaction included good

- rhythmic variation
- instrumental variety,
- tempo contrasts,
- mood contrasts,
- melodic shifts between the vocal and instrumental parts
- special voice effects which include ululations and whistling, in African traditional songs.

Negative aesthetic reaction included lack of

- rhythmic variety
- soloist effectiveness,
- vocal vibrancy - in African traditional songs,
- textural variations,
- dynamic contrast,
- harmonic variation.

EXPERIMENTAL GROUP - POSITIVE AND NEGATIVE AESTHETIC REACTION.

Positive aesthetic reaction included good

- vocal and instrumental blend,
- diction,
- textural contrasts,
- melodic flow,
- rhythmic flow,
- appealing message

Negative aesthetic reaction included lack of

- melodic variation,
- tempo variation,
- clear message - in instances where the language used for communication was not understood to most respondents.

These results indicate that the most frequent causes for enjoyment of any music, be it vocal, instrumental, or mixed, include the following:

- good vocal, instrumental and tonal blend,
- good mood, dynamic, melodic, rhythmic, textural and tempo contrasts,
- a clearly understood message and clear diction,
- good melodic flow and shift between voice and instrumental parts,
- good solo and response co-ordination,
- clear phrasing,
- clear rhythmic articulation and syncopation,
- clear build up of the climax,
- clear modulations and embellishments,
- clear bass lines,
- use of special voice effects such as ululations and whistling.

4.4 DECLARED MUSIC PREFERENCES.

(b) The respondents' responses to background questions posed by the researcher in the questionnaire are recorded below.

1. The following is a list of the respondents' normal music listening preferences:

CONTROL GROUP

EXPERIMENTAL GROUP

joyous
soothing
lively
light
tender
cool
soft
ordinary
solemn
serious

joyous
light
tender
soft
solemn
serious

2. The respondents' usual sources of music listening included the following:

CONTROL GROUP

record player
radio cassette
mass media
television
concert hall
cinema hall
disco

EXPERIMENTAL GROUP

record player
radio cassette
mass media
television
disco
church services
choirs

3. The various music-types preferred by the respondents included:

CONTROL GROUP

Traditional African
West African
Reggae
Pop
Blues
Sacred and choir
Spirituals
Instrumental
Contemporary
Classical
Jazz
Funk

EXPERIMENTAL GROUP

Traditional African
West African
South African
Reggae
Pop
Blues
Sacred and choir
Instrumental
Contemporary
Funk
Country
Soul
Indian
Rap
Calypso

4. The respondents' various definitions of 'Music' were recorded under two categories as

- (i) responses given during the respondents' initial two listening sessions, and
- (ii) responses given during the respondents' last two listening sessions.

(i) 'Music' as recorded during the respondents' first two listening sessions, constituted the following:

Control Group

- the organization of sounds peculiar to every culture,
- the organization of sounds which is a progression of musical notes with pitch, melody, rhythm, and harmony,
- any organized sound without any jerky movements,
- the collection of pleasant sounds which motivate appreciation and approval to the listener,
- an art which gives pleasure and relaxation to the listener,
- a musician's self expression,
- the artistic ability to express one's culture and communicate to the world at large,
- a combination of pleasant sounds which execute one's emotions, leading the individual to respond,
- the performance of and ability to appreciate songs, poems, and orations,
- an artist's expression of his experiences, his dreams and perceptions about life and extra-ordinary things.

Experimental Group

- the rhythmic flow of the melody,
- a form of education where an artist tries to convey an intended message to the listener,
- organized sound with well organized instruments, appealing to one's emotions, and conveying a message,
- a group of words systematically arranged to produce agreeable sounds to the listener,
- 'sang poetry' i.e. the audible harmony of components such as rhythm, words, instrumentation and melody,

- a performance with harmonizing voices and instruments with good melodic flow,
- a form of relaxation (a mood 'tonic') and enjoyment,
- a good tune from which the listener derives satisfaction,
- a source of joy, entertainment, relaxation, and a form of worship and praise,
- that which puts an individual in a world of his own, enabling him to go through life,
- rhythmic sound with an effect over the artist's mood.

(ii) 'Music', as recorded during the respondents' last two listening sessions, constituted the following:

Control Group

- the production and appreciation of organized sounds,
- the skillful combination of sounds that excite the human emotions and leads to a pleasant response,
- the progression of notes having pitch and rhythm, creating organized sound peculiar to a culture,

- any organized, well balanced sound, without very high, piercing pitches,

- an artist's way of expressing his feelings such as joy, love, moodiness, and others,

- orderly and pleasing self-expression which enables listeners to grasp the musician's message,

- anything pleasant to listen to, depending on the listener's mood,

- any regular presentation of sounds that captivate our senses.

Experimental Group

- the production of organized sounds with various purposes,

- organized 'noise' designed to convey messages to the listener,

- well arranged sounds and instruments,

- (i) - any entertaining tune,
- recogni - a way of expressing one's feelings through systematically arranged words,
- liked. - a form of entertainment,
- counte - the rhythmic flow of a melody,
- overall - the combination of a song and music instruments to create a certain texture,
- overall melody, or rhythm,
- (ii) - words touching on an aspect of humanity, expressed harmoniously, with or without instrumental accompaniment,
- (iii) - the art of producing creatively organized sounds meant to appeal to the listener,
- respon - rhythmically composed instrumentation, melody, texture, and poetic effect,
- contou - an art that appeals to the senses, having the ability to change an individual's mood,
- lively. - the art of producing sound and expressing oneself in an organized, beautiful, pleasant manner,
- (d) - the use of vocal and instrumental music in relaying a message.

The researcher recorded the respondents' responses to what constitutes 'music' into two categories, in an effort to discover whether the respondents' definitions of 'music' changed or were influenced by the music they were exposed to during the six listening sessions.

(c) The respondents' facial expressions at the start of each listening session was 80.0% excited or passive, and 20.0% pensive or expectant.

At the end of each musical excerpt played, the moods varied depending on the respondents' appreciation experience of each excerpt. Appreciation levels varied as shown below:

(i) Positive appreciation rating - happy/excited facial expression was noted. Smiles of recognition and appreciation of some melodies were noted when such melodies were well liked. Lively melodies and rhythms received joyful responses and relaxed facial countenances. Positive appreciation accounted for 50.0% of responses, thus rating highest overall. Passive appreciation accounted for 30.0% of responses, thus rating second highest overall.

(ii) Passive appreciation rating - Passive facial expression was noted. Respondents wore looks of deep concentration during the playing of these excerpts.

(iii) Negative appreciation rating - Passive or bored facial expressions were noted. Some respondents became notably restless (passive) and fidgety when the melodic and rhythmic contours were monotonous, lacking much variation. If, however, the tune became more lively, there was a noticeable facial expression change to relaxed, 'positive' expression. Negative appreciation accounted for 20.0% of responses, thus rating third overall.

(d) The weather fluctuations during the listening sessions ranged from bright and sunny to cool, dull and cloudy. These weather fluctuations tended not to discernibly affect the respondents' appreciation of the music excerpts played to them.

The main external factors that respondents cited as affecting their moods at the start of two of the listening sessions included the approach of the impending exams and sickness on the part of 15.0% of the respondents.

1. On the average, the respondents showed a preference for Western music group types.
2. The respondents preferred Vocal specimen texture to instrumental textures respectively.

CHAPTER FIVE

5.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.

5.1 INTRODUCTION.

This chapter draws the summary, conclusions and recommendations arising from the present study. In addition, the researcher suggests possible research areas associated with the subject matter, which have not been dealt with in the present study. Conclusions for the study were drawn from the questionnaire, mood effect responses, aesthetic reaction, background questions, physical/facial expressions, perceived or experienced effects of weather fluctuations.

5.2 SUMMARY.

The following is the summary of the results of the Data Analysis and Interpretation, with the recorded significant findings being drawn mainly from among the respondents' most significant aesthetic reaction ratings.

5.2.1 QUESTIONNAIRE - AESTHETIC REACTION RESPONSES

The following is the summary of the findings of Kenyatta University students' aesthetic reaction responses:

1. On the average, the respondents showed a preference for African music over Western music group types.
2. The respondents preferred Vocal specimen texture to Instrumental and Mixed textures respectively.

3. The respondents' overall preferred specimen type was Art music. This was followed in preference by Classical, Traditional, Pop and Jazz music types respectively.
4. Melody was the best preferred music component, followed by rhythm and texture respectively.
5. (i) The Male gender group type was ranked above the female gender group type in the overall African and Western music component ratings.
(ii) The study however recorded a converse relationship in the gender group types' ratings. The female gender group type showed a preference for African music while the male gender group type showed a preference for Western music overall.

5.2.2 MOOD EFFECT RESPONSES

With regard to the respondents' mood responses, the findings showed that:

1. The most significant mood effect type recorded by the respondents in the periods both immediately preceding and following the playing of the music excerpts, was the 'Positive' (i.e. 7 -10) category. The order of frequency of the other categories was 'Other', 'Negative', and 'Passive' respectively.
2. The respondents' responses realized a marked difference in their mood effect ratings in all categories, during the periods immediately preceding and immediately following the playing of the music excerpts. Whereas these mood effect ratings were rather vaguely described in the period immediately preceding the playing of the music excerpts, these same mood effects were very explicitly described in the period immediately following the playing of the said excerpts.

The researcher found that this reflected the respondents' greater awareness of the mood descriptions and variations upon their listening to the various music excerpts played

to them. At the same time, the respondents' awareness of their 'covert' moods gave vent to the unveiling of some 'hidden' understanding of their music preferences 'vis-a-vis' their musical exposure, prior to the commencement of this aesthetic reaction test.

The researcher contends that it was the same 'covert' understanding that was consciously re-awakened during the playing of the excerpts, thus giving rise to all the explicit explanations and descriptions of the respondents' responses and mood effects in the latter period.

5.2.3 AESTHETIC REACTIONS

The aesthetic reaction responses yielded the following results:

1. The respondents' most pronounced causes for Positive aesthetic reaction to the specimen textures used in the study included good
 - vocal, instrumental, and tonal blend;
 - solo - response co-ordination;
 - melodic flow and melodic shifts between the voice and instrumental parts; and clear
 - phrasing of melodic lines;
 - mood, dynamic, melodic, rhythmic, instrumental, textural, and tempo contrasts;
 - diction;
 - note articulation and rhythmic syncopation;
 - build-up of the musical climax;
 - bass lines;
 - modulations and embellishments;
 - tempo variations;
 - harmonization;

- cadential endings;
- use of danceable rhythms;
- use of special voice effects such as whistling and ululations.

2. The respondents' most pronounced causes for Negative aesthetic reaction to the various specimen textures used in this study included the use of -

- dull starts;
- static melodies;
- short note -ranges;
- weak responses;
- strained singing ;

and lack of

- embellishments;

- rhythmic, mood, instrumental, melodic, tempo, textural, harmonic, and dynamic contrast;

- clear melodic movement;
- vocal blend;
- soloist effectiveness;
- vocal vibrancy - particularly in the African traditional songs;
- a clearly brought-out message, particularly in instances where the language used for communication was not understood by the respondents.

These results suggest that whenever some of the aspects cited above as causing 'Positive aesthetic reaction' were lacking in a musical excerpt, then the end result was the respondents' experiencing 'Negative aesthetic reaction'.

5.2.4 RESPONSES TO BACKGROUND QUESTIONS.

1. Several adjectives were derived to express the respondents' responses to background questions posed in the questionnaire concerning their normal music listening preferences. The respondents indicated that they listen to the following varieties of music:

- joyous -tender -ordinary
- soothing -cool -solemn
- lively -soft -serious
- light

It was evident that the respondents generally prefer much calmer and easy to listen types of music. These responses suggest that on the whole, the respondents did not react favourably towards loud or noisy music.

2. The following were the respondents' normal music listening sources:

- record player;
- cassette recorder;
- radio;
- mass media;
- television;
- concert hall;
- cinema hall;
- disco;
- Church service; and
- choirs.

These results were divided into three categories for analytical clarification as follows:

<u>Category I</u>	<u>Category II</u>	<u>Category III</u>
-record player	-mass media - including	- concert hall
-cassette recorder	- radio	- cinema hall
	- television	-disco
		-Church service
		-choir.

- (a) Category I cited above was the only instance where the respondents had complete control over what music to listen to at their discretion. This meant that they had to provide the music they wished to listen to themselves, thereby further enhancing their already developed tastes.
- (b) Category II cited above, where the respondents had the least freedom over their music listening choices, was referred to most frequently as being the respondents' main music listening sources. As such, then, their musical tastes were largely modelled by this second category, where the respondents involuntarily acquired some other individuals' tastes. These individuals would include the music programme presenters both on the radio and on television. The presenters' music selections would normally suggest a bias towards some particular music types, thus playing those music types frequently on the air, while other music types would normally be given minimal air time in the media, and in certain instances they would be totally left out from any media air time.
- (c) Category III cited above was described by the respondents as being an occasional music listening source, since concert halls, cinema halls, discos, Church services and

choir performances are all venues which are attended only occasionally by interested parties and organised by prior arrangement.

As such, then, respondents falling in this category to some extent have an option concerning where to go to for musical entertainment, although once they arrive at these venues they may not have much control over the music they are likely to be exposed to.

1. PREFERRED MUSIC TYPES.

A wide variety of musical taste was cited by the respondents. The respondents' preferred music types included classical, contemporary, secular and sacred, vocal, instrumental and mixed types, originating from the African, Western and Oriental cultures.

2. PHYSICAL/FACIAL EXPRESSIONS.

As expressed earlier, music has the power to stimulate various kinesthetic emotions. In this study, a carefully constructed inventory of physical/facial expressions was maintained throughout the study. Accordingly these tended to vary in accordance with the respondents' mood expressions during the playing of the music excerpts. Positive mood effects experienced by the respondents were as a result of their listening to music which emitted sounds pleasing to the ear. Negative mood effects were caused by sounds which were termed as 'noise' by some respondents; these sounds were not at all pleasing to the listeners' ears. The expressions recorded were taken from observable behaviour. No scientific measurements were employed.

Generally speaking in each case, the facial expressions normally corresponded with the mood effects being experienced by the respondents at the actual music listening period.

3. WEATHER FLUCTUATIONS.

The weather fluctuations varied from sunny through to cloudy and dull weather. No rainy spells were experienced during the listening sessions.

On the whole, the weather did not appear to affect the respondents' mood responses and aesthetic reaction ratings of the music excerpts played to them.

4. RESPONDENTS' PERCEIVED DEFINITIONS OF 'MUSIC'.

The respondents' definitions of the term 'Music' consisted of the following:

- the organization of sounds peculiar to every culture;
- the organization of sounds which is a progression of musical notes having pitch, melody, rhythm, and harmony;
- the skillful combination of pleasant sounds which excite one's emotions, leading the individual to respond;
- the production and appreciation of organized sounds;
- the collection of pleasant sounds which motivate appreciation and approval of the listener;
- the artistic ability to express one's culture and to communicate to the world at large;
- an art which gives pleasure and relaxation to the listener;
- the performance of - and ability to - appreciate songs, poems, and orations;
- an artist's expression of his experiences, dreams and perceptions about life and extra-ordinary things;
- organized sound with well organized instruments which appeal to one's emotions and convey a message;

- 'sang poetry', that is, the audible harmony of components such as rhythm, words, instrumentation, and melody;
- a source of joy, entertainment, relaxation, and a form of worship and praise;
- rhythmic sound with an effect over the artist's mood;
- any regular presentation of sounds that captivate our senses;
- the combination of song and music instruments used to create a certain texture, melody, or rhythm;
- words touching on an aspect of humanity, expressed harmoniously, with or without instrumental accompaniment;
- rhythmically composed instrumentation, melody, texture, and poetic effect.

These are the respondents' joint responses to what constitutes 'Music' as recorded during the music listening sessions. From the two categories of the respondents' responses to what constitutes 'Music', as recorded in the previous chapter, it was found that the respondents' responses were somewhat influenced by the music they were exposed to during the listening sessions. This fact was made evident through the modifications prevalent in the respondents' latter responses which grew more 'weighty' in their explanatory content.

5.3 CONCLUSIONS.

The following conclusions have been drawn from the summary of findings arising from the present study.

- (a) Conclusions drawn concerning the Questionnaire indicate that Kenyatta University students prefer the following musical types:
 - African music to Western music;
 - Art music to any other specimen type;

-Melody as a music component.

- (b) Conclusions drawn concerning the students' mood effect responses indicate that:
- Kenya University students emitted mostly positive moods prior to the start of each music listening session;
 - the students' mood effect ratings recorded a marked difference during the periods prior to, and immediately following, the playing of the musical excerpts, thus reflecting the students' awareness of their internalized mood changes as each musical excerpt was played. The students' ability to express these mood effect changes in written form was considered by the researcher to be a reflection of their positive awareness towards the present study, since the researcher found that the students made every effort to record, as accurately as possible, every mood and mood change they experienced as each excerpt was played.
- (c) Conclusions concerning the students' aesthetic reactions were recorded as follows:
- (i) Positive aesthetic reaction to the music excerpts played to the students was caused by good overall blend and flow of instruments and vocal parts, and clear
- phrasing of melodic lines;
 - contrast of the various components present in the excerpts;
 - diction;
 - note articulation and rhythmic syncopation;
 - build-up towards the musical climaxes;
 - modulations and embellishments;

- (ii) -harmonization;
 -cadential endings;
 -use of various special effects which greatly contributed towards the listeners' greater appreciation of the music expressed to them.
- (ii) Negative aesthetic reaction was caused by:
 -lack of any of the aspects mentioned above as causing Positive aesthetic reaction, including
 -strained singing;
 -dull starts; and
 -lack of vocal vibrancy.
- (d) The students' responses to background questions posed to them in the questionnaire revealed the following:
- (i) The students' normal music listening preferences' responses revealed that the students reacted unfavourably towards loud music terming it as 'noise'.
- (ii) The students indicated that their normal music listening sources included most of the entertainment facilities available to them. However, some of these facilities were more readily available and more frequently used by the students, than others. These included radio, record player, cassette recorder and television.

- (iii) The students' preferred music types' list indicated that they enjoyed a wide variety of musical taste, which originated from various cultures, and encompassed various geographical boundaries.
- (iv) The students' facial expressions varied depending on the mood effects occasioned on them by the various musical excerpts played.
- (v) The various weather fluctuations, noted during the listening sessions did not appear to discernibly affect the students' mood responses and aesthetic reaction ratings.
- (vi) Concerning the students' various definitions of 'Music', it was generally agreed that 'Music' consisted of the following elements:
- organized sounds peculiar to every culture;
 - well organized instruments, rhythm, pitch, melody, and harmony;
 - pleasant sounds which excite an individual's emotions leading to a positive response from the individual;
 - the production and appreciation of pleasant sounds, songs and orations;
 - the expression of an individual's dreams, culture, experiences, and perceptions about life and extra-ordinary things.

Music was also seen to have the following usages:

- a means of communication;

- a means of mearging various musical components;
- a means of varying an individual's emotions and moods.

5.4 RECOMMENDATIONS.

Recommendations drawn from the study were made for consumption by the following public institutions, organizations, and groups:

Category A

- The Educational policy in Kenya and the Permanent Presidential Music Commission;
- Educational Institutions and the Kenya Institute of Education;
- Post graduate music composition students.

Category B

- Kenya Music Festival Organizers and Adjudicators;
- Churches and non-Institutional music groups;
- the Mass Media, and finally

Category C

- Music composers

5.4.1

Category A

- (a) Kenya's educational policy and the Permanent Presidential Music Commission's policy.

Some pointers suggested here may help improve the school curriculum through these two groups' intervention and positive output. These include:

- (i) The inclusion of all music types, components, and textures in the school curriculum for analysis, appreciation, and recognition purposes, so as to create musical literacy among students in all the musical aspects included in the curriculum.
- (ii) The inclusion of more African melodies, including traditional, pop, and art songs, in the curriculum.
- (iii) The inclusion of more African rhythms, which are easily recognizable and easily appreciated by the students due to their catchy 'pulse' or 'beat'. These rhythms would tend to bring out more positive aesthetic reactions in the respondents due to their light, danceable textures.
- (iv) The inclusion in the curriculum, of more traditional-songs and dances from various African and Western cultural and geographical origins. This would enhance the students' positive aesthetic awareness of various cultures' dance-steps, rhythms, and instrumental accompaniment.
- (v) The inclusion of a wider variety of Western music including pop, art, traditional, classical and jazz types, for use in making comparisons between African-oriented and Western-oriented music.

(b) Concerning educational institutions, the following recommendations may be implemented:

(i) Music students in various educational institutions should be encouraged to recognize, both verbally and in writing, the various music components, textures, and types used in the excerpts played to them in class. This would enable the students to correct or add to any additional points which they may have overlooked or omitted to point out, while at the same time enhancing their positive aesthetic reactions towards them.

(ii) Music students should also be encouraged to mentally recognize, analyze and interpret music specimens and excerpts that they happen to come across in their activities, so as to create in them a conscious awareness towards all music specimens placed at their disposal. This would also greatly improve the students' spontaneous recognition of various elements comprised in the music specimens. Some of these specimens that the students may come across may include those played in public transport such as Matatus, music from the radio, the cassette recorders and record players. Others include music sung during Church services, music sung by choirs, and music played and performed at various other functions.

(c) Concerning the Kenya Institute of Education, the following recommendations may be implemented:

The Kenya Institute of Education should have as many collections as possible of various composers' and arrangers' works, these same having incorporated as many elements as possible which would lead to the listeners' experiencing some positive aesthetic reactions as a result of listening to such music.

(d) Post-graduate Music Composition Students.

Post-graduate Music Composition students may look into additional ways of creating Positive aesthetic reaction not only among Kenyatta University students, but also among a wider group of respondents, so as to provide additional information concerning the subject-matter.

5.4.2 Category B.

Kenya Music Festival Organizers and Adjudicators.

(a) Kenya Music Festival Organizers and Adjudicators.

Efforts should be made by the Kenya Music Festival Organizers to standardize the music festivals by implementing the following:

- (i) Including an equal number of set-pieces from African and Western origins so as to balance the participants' Positive aesthetic reaction music specimen sources.
- (ii) Including as many music styles, textures, types and components as possible, in the selection of vocal and instrumental set-pieces.
- (iii) Including specific music specimens to be adjudicated in a variety of specified Music adjudication classes.

The Kenya Music Festival Adjudicators on the other hand, can assist the organizers by:

- (i) Encouraging the participation of as many entries as possible of groups from various cultures' ethnic and geographical origins;
 - (ii) Encouraging music excellence by whatever categories that are entered by participants, thereby raising the existing standards;
 - (iii) Giving relevant suggestions and outlines, in their comments, concerning what is expected of participants in specific entries, while discussing the factors which are deemed to be most crucial to each entry;
 - (iv) Encouraging positive aesthetic responses in the participants' presentations at all times;
 - (v) Emphasizing the importance of clearly relayed messages in whatever medium the performers choose to communicate, with articulation being the performers' objective.
 - (vi) Ensuring that all 'set-pieces', 'own choice', and 'original composition' works selected for competitions have the qualities aforementioned, in the Conclusion, in contributing towards 'Positive aesthetic reaction'.
- (b) The Mass Media.

The following recommendations are designed for the mass media which airs all compositions presented to them. The officials responsible for the music programmes in the mass media should endeavour to:

- (i) promote as many music types, textures, components as possible so as to cater for as many listeners' preferences as possible.

- (ii) air that music which has incorporated those elements laid down for the composers as causing Positive aesthetic reaction.
- (c) Churches and Non-Institutional Music groups.
- (i) Churches, religious gatherings, and non-institutional music groups, should work in concert with music composers, in order to present to the congregations and audiences music which incorporates as many elements as possible that create Positive mood effects to the receivers of that music.
 - (ii) It has been noticed that congregations in Churches and other religious gatherings normally enjoy the visual and audio effects of performances when presented in concert. As such, then, song and dance when presented on a regular basis, would lighten the worshippers' moods, thus enabling the message contained in the music to be more readily received and welcomed by them.

5.4.3 Category C.

Music composers

The following recommendations are designed for the music composers who transcribe, and in most cases train the performers, in the exact styles, moods and other requirements suggested in the music compositions.

Music composers should compose music using the following qualities, to be promoted by its airing in the mass media, as follows:

- (i) Music with contrasts between the various music components including texture, melody, rhythm, dynamics, tempo, articulation and tone;

- (ii) Composing more vocal music with the message being clearly brought out;
- (iii) Composing music using 'catchy' interesting African-based rhythms;
- (iv) Using clearly defined mood variations;
- (v) Using clear bass-lines, phrasing, and cadential endings;
- (vi) Using special effects including whistling, ululations, embellishments and syncopation, designed to create additional excitement to the listeners;
- (vii) Using appropriate vocal blend between various voice-parts;
- (viii) In instances where composers are sponsored by agencies, the latter should include, as a requirement, a list of stipulations governing each composer's sponsorship.

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Faculty: _____

Department: _____

Sex: _____

Date of Test: _____

Time of Test: _____

Past Music Education: _____

Note: Your co-operation is needed in answering this questionnaire. Please be as objective as possible in indicating your appreciation level of each musical component that is played to you during this session.

The three musical components which will be emphasized during all the sessions are:

- (I) melody - i.e. the linear movement of the upper voice of music.
- (II) rhythm - i.e. the 'beat' or 'pulse' of the music, and
- (III) texture - i.e. the 'thickness' or 'thinness' or 'heaviness' or 'lightness', 'fullness' or 'harmness' of the music in terms of the number of instruments.

Instructions

Each excerpt will be played twice. The first time only a short section (less than a one minute) will be played, whose aim is to orientate your mind to the style and type of the selected music. The second time you will listen to the whole excerpt.

Please answer the following questions before listening to extract our questions.

- Q.1. State your mood immediately preceding the last time that you listened to music (serious, excited, worried, carefree, other).

Ans. _____

- Q.2. What type(s) of music do you normally prefer to listen to? (e.g. symphony, jazz, serious, light, tender, other(s)).

APPENDICES

Appendix A: Questionnaire

Name: _____

Faculty: _____

Department: _____

Sex: _____

Date of Test: _____

Time of Test: _____

Past Music Education: _____

Note: Your co-operation is needed in answering this questionnaire. Please be as objective as possible in indicating your appreciation level of each musical component, on the music played to you during this session.

The three musical components which will be emphasized during all the sessions are:

- i) melody - i.e. the linear movement of the upper voice of music,
- ii) rhythm - i.e. the 'beat' or 'pulse' of the music, and
- iii) texture - i.e. the 'thickness' or 'thinness' or 'heaviness' or 'lightness', 'fullness' or 'boreness' of the music in terms of the individual audible lines.

Instructions:

Each excerpt will be played twice. The first time only a short section, lasting about one minute will be played, whose aim is to orientate your mind to the style and type of the selected music. The second time you will listen to the whole excerpt.

Please answer the following questions before listening to extract number one.

- Q.1. State your mood immediately preceding the test (e.g. happy, sad, dull, serious, excited, worried, carefree, other).

Ans. _____

- Q.2. What type(s) of music do you normally prefer to listen to? e.g. solemn, joyous, serious, light, tender, other(s).

Ans. _____

Q.3. Indicate your main source of music listening (e.g. Mass media, record player, radio cassette, television, disco, concert hall, cinema, other).

Ans. _____

Q. 4, 5, 6. See note on 'melody', 'rhythm', and 'texture', on previous page. Circle your ranking of each of the following musical components, derived from the excerpt you have just listened to, numbered 1 - 10, where 1 indicates minimum enjoyment while 10 indicates maximum enjoyment.

At the end of each excerpt indicate whether your enjoyment or lack of it is derived from melody, rhythm or texture. Please indicate, at the end of each excerpt, any mood change you may have experienced. (Answer on the last two columns of the chart as indicated).

(See chart on the next page)

Q.7. In your own words, explain what you perceive music to be.

Ans: _____

Signed: _____

Appendix B: Letter of Permission

Excerpt Number	AESTHETIC REACTIONS	AESTHETIC REACTIONS		COMMENTS		
		Minimum	Passive	Maximum	Reasons for cause of or lack of enjoyment	Mood change (e.g. sad to joyful).
Q.4.	Enjoyment derived from MELODY	1 2 3	4 5 6 7	8 9 10		
Q.5.	Enjoyment derived from RHYTHM	1 2 3	4 5 6 7	8 9 10		
Q.6.	Enjoyment derived from TEXTURE	1 2 3	4 5 6 7	8 9 10		

SUBJECT: USE OF SOME FIRST YEAR STUDENTS FROM YOUR DEPARTMENT FOR AN M.A. RESEARCH

I am humbly requesting your office to grant me permission to use ten first year students from your department for my ongoing research.

I am currently undertaking a research project concerning an 'Music and Mood' study at Kenyatta University Nairobi'. The purpose of this research is to find out:

1. What in Music appeals most to the selected University students?
2. What types of music the selected respondents prefer.

As such, my research will utilize sixty University students from six departments, two departments from the Arts Faculty, two departments from the Education Faculty and one department from the Business Faculty.

The questionnaire attached will be used to test the respondents. A list of names of the respondents will be required for the success of this endeavour.

I am therefore requesting you to release to me ten students; five under the name of the first name. The time-taking modules will be worked out so that the students do not miss any of their classes. The exercise may last for 2 to 6 weeks, depending on the number of sessions that you will allow me per week.

Waiting to hear from you soonest.

JACQUELINE NJUYA
CSW766799
M.A. STUDENT
MUSIC DEPARTMENT

Appendix B: Letter of Permission.**KENYATTA UNIVERSITY****INTERNAL MEMO**

FROM: Jacqueline Muuya

DATE: 15th Feb. 1993

TO: The Chairperson,

**SUBJECT: USE OF SOME FIRST YEAR STUDENTS FROM YOUR DEPARTMENT FOR MY
M.A. RESEARCH**

I am humbly requesting your office to grant me permission to use ten first year students from your department for my on-going research.

I am currently undertaking a research project concentrating on 'Music Appreciation among some Kenyan University Students'. The purpose of this research is to find out:

1. What in Music appeals most to the selected University students; and
2. What types of music the selected respondents prefer.

As such, my research will utilize sixty University students from this University, taken from six departments, with three departments from the Arts Faculty, two departments from the Science Faculty, and one department from the Business Faculty.

The questionnaire method will be used to test the respondents. A total of six one-hour sessions will be required for the success of the endeavour.

I am therefore requesting you to release to me ten students; five male, five female, for this purpose. The time-tabling modalities will be worked out so that the students do not miss any normal class-work. The exercise may last for 3 to 6 weeks, depending on the number of sessions that may be fitted in per week.

Waiting to hear from you soonest.

JACQUELINE MUUYA
C50/7667/90
M.A. STUDENT
MUSIC DEPARTMENT

JACQUELINE MUUYA
C50/7667/90
M.A. STUDENT
MUSIC DEPARTMENT

Appendix C: Letter of Co-operation.

KENYATTA UNIVERSITY
INTERNAL MEMO

FROM: Jacqueline Muuya
TO: All Respondents

DATE: 12th January, 1993.

LETTER OF CO-OPERATION

I am a Master's student in the department of Music, currently undertaking a research project on "Music Appreciation among Kenyatta University students". The aims of this research are:-

- i) What in Music most appeals to the selected University students.
- ii) What types of Music the selected respondents prefer.

You will be required to attend each session; there will be a total of six one-hour sessions.

Your co-operation will be highly appreciated.

Thanking you in advance.

JACQUELINE MUUYA
C50/7667/90
M.A. STUDENT
MUSIC DEPARTMENT

Appendix D: Letter of Appreciation

KENYATTA UNIVERSITY

INTERNAL MEMO

FROM: Jacqueline Muuya

DATE: 19th October, 1993.

TO: MATHEMATICS, PHYSICS, LITERATURE, BUSINESS, FINE ART, MUSIC DEPARTMENTS.

This is to sincerely thank you for your co-operation and support in assisting me in my M.A. research project by making available to me the students I requested for from your department. These students were most co-operative on the whole.

I trust that in future if I need any further assistance from your department, it shall be readily forthcoming.

Thank you.

JACQUELINE MUUYA
C50/7667/90
M.A. STUDENT
MUSIC DEPARTMENT

KENYATTA UNIVERSITY LIBRARY