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Karen Ann Niedermeyer
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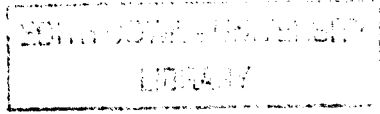
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**THE EFFECTS OF NATIONALITY AND EDUCATIONAL
BACKGROUND ON WORLD MUSIC PREFERENCE OF A
SAMPLE OF EXPATRIATE STUDENTS IN SINGAPORE**

BY

KAREN ANN NIEDERMEYER DIP. TEACH (SECONDARY)

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENT FOR THE AWARD OF
BACHELOR OF EDUCATION WITH HONOURS
IN THE FACULTY OF EDUCATION
EDITH COWAN UNIVERSITY**

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USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

Abstract

The purpose of this study was to examine expatriate students' World music preferences and investigate the relationship between the number of years students have spent in international school education and their preferences for World music, and their ability to identify its origins.

The researcher was of the view that two prime determinants probably influence World music preferences:

- a) the length of stay in an international school,
- b) positive cultural exposure in a harmonious, multi-cultural society.

The research methodology used in examining the above determinants on World music preferences involved two separate tests, taken consecutively. Firstly, *The World Music Preference Inventory* (WMPI), formulated by Dr C V Fung (1994). The WMPI is a listening test requiring students to make three types of responses to 24 excerpts from eight different geographic regions: Australia, Japan, Indonesia, Western Europe, Malaysia, India, China, and South America. The researcher modified the WMPI to tailor the questions to the expatriate students being tested.

Secondly, a Student Profile Questionnaire (SPQ) was administered to ascertain the effect of variables, such as the students' nationalities, involvement in instrumental music studies, the number of languages spoken and the length of exposure to foreign cultures, on students' preferences.

The WMPI and the SPQ were administered to 105 students, aged 11 to 16 years, selected from a large international school in Singapore (United World College of South East Asia) with a population of 1,787 students from 57 different nationalities.

A significant correlation between World music preference and the number of years in international schools would have tended to support the view that exposure to other cultures plays an important role in World music preference. In addition, a significant correlation between the number of languages spoken and World music preference would add further support.

Contrary to expectations, the results indicated no significant correlation between either the number of years in an international school or multi-lingualism and World music preferences.

With regard to World music preferences in the group, Asian music was generally rated as not liked, even by Asian students. Possible reasons for this result have been postulated. In general, students did not tend to prefer music from their own cultures although they were able to identify it.

Declaration

I certify that this thesis does not incorporate, without acknowledgment, any material previously submitted for a degree or diploma in any institution of higher education and that, to the best of my knowledge and belief, it does not contain any material previously published or written by another person except where due reference is made in the text.



K.A. Niedermeyer

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CHAPTER ONE

RESEARCH AIMS

Introduction

After several years working in both private and government primary and secondary schools in Western Australia as a music specialist, this researcher was appointed in 1992 to a music teaching position in Singapore at the United World College (UWC) of South East Asia in 1992.

The environment of UWC is quite unusual, as the College has students from 57 different nationalities. Being an international school, it is outside the jurisdiction of the Singapore education authorities and is governed by a Board of Directors. The Singapore government does not allow Singaporean nationals to attend the College, unless one parent holds a foreign passport. Therefore, the vast majority of students at the College are children of expatriates. These students are generally well-travelled and as a consequence, exposed to a variety of different cultures which they would not necessarily have experienced had they been living and schooling in their home countries.

The researcher's own children began to reflect this unique environment by developing an interest in their dual nationality. They have a German father and an Australian mother. In Australia, they were raised bi-lingually, speaking German and English. Once the children were old enough to interact in conversations with other Australian children, they soon lost all interest in speaking German and it became a struggle to maintain their bi-lingualism. They had no motivation to pursue their German. In public, they would become embarrassed if either parent spoke German to them. Eventually, with much parental guidance, they could understand German, although they spoke basic German.

Once they settled in Singapore, the children began to develop an interest in their German heritage. In Australia, they always maintained they were Australians. In Singapore, when asked of their nationality, they would reply “German and Australian”.

Studying at the United World College, the researcher’s children became very aware that most people around them spoke at least two languages and that many of their fellow students had dual nationalities. Their friends with dual nationalities often spoke more than two languages fluently. Through peer pressure, the children began to show an interest in developing their second language, German.

This positive change in their attitude motivated the researcher to examine other expatriate students and their upbringing, in terms of exposure to different cultures. One event that had a particular impact on the researcher as a teacher at the UWC was the annual United Nations Evening. The evening included a concert of items from different countries, presented on stage in the Main Hall, as well as a food fair, comprising food stalls from different countries held outdoors in the surrounding quadrangle. The event was student-led, with minimal supervision by teachers who only coordinated the final presentation for the evening. Throughout the first half of the term, students grouped themselves into their respective nationalities and prepared an item to contribute to the evening or a particular food stall. The concert presentation comprised items of national dances and songs, acting out of folk legends and instrumental performances. Students were in national costumes and the event was very colourful with some outstanding performances. The Korean students performed a traditional candle dance while the Japanese students did a combination of performances; a traditional fan dance, drum playing and popular modern dancing. The Malaysian students performed a folktale and sang a song. The male New Zealand students performed a Haka, while the girls sang

and danced in Maori costumes. The Australian students did a modern dance to the music of Yothu Yindi (an Aboriginal band combining traditional didgeridoo and rhythm sticks with modern instruments). The dance depicted aborigines and whites coming together in harmony. A group of senior rugby players, of various nationalities, performed a Himalayan hunting dance in traditional dress. A few solo performances by individuals included an Indian classical dance, a Balinese mask dance, and sitar and tabla piece. The food stalls were equally colourful, complete with national decorations and an array of traditional foods.

The researcher reflected on the attitudes and pride the students took in the preparation and execution of the evening. Even non-participating students came decked in their respective national dress to join in the festive mood. Owing to the excellent standard of some of the performances, it was obvious that many of the students were involved in, and had developed an understanding of their traditional dancing and culture on a more regular basis than just preparing for this particular event.

The researcher wondered if these students had developed an interest in their own cultural backgrounds as a result of living away from their home countries and being exposed to a variety of different cultures, as appeared to be the case with her own children. Did the experience of being exposed to different cultures other than their own, also result in students developing a greater tolerance for other cultures? This line of query was pursued with particular reference to students' preferences in music of other cultures.

Background

Fung (1994), investigated the relationships between multi-cultural attitudes and World music preference, and found a significant correlation between the two, indicating that cultural attitudes play a role in World music preference. This study further investigates World music preferences by examining the relationship between exposure to different cultures and World music preferences of expatriate students in Singapore who come from various parts of the world. It was the intention of the researcher to examine if exposure to different cultures, not unlike the setting created at the United World College, could influence World music preferences by virtue of a change in cultural attitudes through such exposure. In this respect, the researcher hoped to build upon the work and findings of Fung.

The term 'World music' is used to refer to art, folk and popular music worldwide. It was first used at the 1978 Music Educators National Conference held in Chicago, U.S.A. when the name of the Ethnics Musics Committee was changed to the Ethno and World Musics Committee. This was because the word "ethnic" was seen as being too limiting, as it refers only to folk music (Volk, 1993, p. 142). The alternative "ethno" incorporates the different forms of art, folk and popular music which are derived from the different ethnic peoples. This is an important distinction as research into World music poses a wider range of topics of discussion than just research into folk music as such.

The research project was carried out in the unique environment of an international school in Singapore, which has a multi-racial society and a world business centre, with a large number of expatriates working in high-level management posts in the commercial and industrial sectors. There are 12 international schools which cater for

the children of expatriate families living in and around Singapore. The transient nature of the expatriate population results in the average stay of students at these schools as 2.7 years. This presents a challenge to educators in international schools to structure and design curricula that are meaningful to the students. Music educators are faced with students of quite disparate backgrounds. Examples used in traditional Western European classrooms and instrumental music curricula may have little meaning to students coming from non-Western cultures and who are expatriates for the first time.

This researcher believes the role of music educators is to expose students to different musical experiences which may ultimately prepare them for making informed choices regarding their future involvement with music, agreeing with Rentz: “Such considerations might be relevant to music selection, concert attendance, performance opportunities, future education and general involvement with music, past the secondary education years. It is imperative that musical selections be substantive enough to maintain student interest.” (1994, p.16). Information gained from music preference research can assist educators in planning more relevant musical experiences for students.

Students for the study were chosen from the United World College of South East Asia. It is the largest secondary international school in Singapore with a current population of 1787 students, from 57 different countries. The College has an average annual intake of 450 students, aged 11 years to 18 years. Of these 450, 20 are scholars from different parts of the world, who are on UWC Movement scholarships and enter at year 6 to participate in the International Baccalaureate. Of new students entering the school, some are leaving their homeland and entering expatriate life for the first time and others come from international schools in other countries. Appendix 1 shows the population

breakdown of nationalities of the expatriates' children studying at the United World College by percentage, in decreasing order.

The College buildings were originally the home of the "St John's Army School", a British school providing education to the children of servicemen living in the region. The school was officially closed in 1971, when the British Army withdrew from Singapore. The Prime Minister, Mr Lee Kuan Yew, requested the Singapore International Chamber of Commerce to investigate whether an international school in Singapore would be viable. This coincided with Lord Mountbatten's plan to look for a site to set up a Singapore version of Atlantic College, a United World College in Wales. In this respect, it was quite different from most international schools, which were mere extensions of the home country's education system. The United World College of South East Asia is set up outside the jurisdiction of the Singapore educational authorities and has its own policy guidelines and teaching programmes. It is governed by a Board of Governors which has overall responsibility for the running of the school.

The College follows its own general curriculum in the first three years of study, after which, students take a two year course aiming to prepare for the external General Certificate of Secondary Education examinations (GCSE). The examination boards for the various GCSE subjects offered in Singapore are based in England. Students take the International Baccalaureate examinations after their final two years of study.

Over the last 20 years, the role of international schools has matured from just meeting the needs of a majority nationality in the school population to being sensitive to every nationality of students present in the school community. Such schools now cater for students of many different nationalities and generally actively promote cross-cultural studies and activities, recognising the many advantages this confers in the modern

world. It is possible that an international school education "... might reflect an emerging transnational culture" (Willis, 1991, p. 6).

The United World College movement is dedicated to the principle of achieving international understanding by encouraging learning about the world's cultures. As the United World College of South East Asia is a member of the United World College movement since 1971, the College has incorporated the ideals of the movement to,

foster and enhance international cross-cultural understanding through curricula which provide binational opportunities, encourage mutual respect and understanding of both nationality and first language, promote the benefit of cross-cultural experience, enrich the national culture of students by learning about and being a part of a different culture, promote lasting friendships with others of many different nationalities, and foster tolerance of differences better than single-nationality, monolingual schools" (Willis, 1991, p. 5).

In April of 1991, the United World College Executive Committee incorporated the following mission statement into the fabric of the school curricula for all the United World Colleges worldwide:

Through international education, shared experience and community service, United World Colleges enable young people to become responsible citizens, politically and environmentally aware, committed both to the ideals of peace, justice, understanding and cooperation, and to the implementation of these ideals through action and personal example.

With such a policy, the environment in the United World College of South East Asia provides a unique opportunity for closely examining the question of whether students who have been exposed to a culture other than their own have a greater tolerance and acceptance of music from different cultures.

Purpose of the Study

The purpose of the study was to examine expatriate students' World music preferences and investigate the relationship between the number of years students have spent in international school education and their preferences for World music. Other variables considered are the students' nationality, age, involvement in instrumental studies and fluency in different languages.

The aim of examining age as a continuous variable and how it relates to World music preference is to determine whether maturity is a factor in the preference of World music and the ability to identify the origins of World music. In a study with undergraduate students aged 18 - 36, Fung (1994) found that maturity did play a role in the identification of various World music excerpts. The age range to be examined in this research is from 11 years to 16 years. Many students of parents who have been working internationally for some time are children of inter-ethnic marriages. Often, more than one language is spoken in the home. The number of languages spoken will be examined as an independent variable. The question of whether students who speak more than one language have different music preferences will be examined.

The variable of involvement in instrumental music studies will be used to examine the relationship between musical understanding, musical preference and the ability to identify musical styles.

Research Questions

The four major research questions are:

1. What are the expatriate students' preferences for the eight World music styles as depicted through the World Music Preference Inventory?
2. How does the nationality of students affect their World music preferences?
3. Do the students' nationalities affect their ability to identify the origin of World music excerpts?
4. Does the length of time spent in an international school affect the students' preferences for World music and their ability to recognise its origins?

Subsidiary questions arising from the above are:

1. Does the age of the students affect their World music preferences and their ability to recognise the origins of World music?
2. Do the students' degrees of multi-lingualism affect their World music preferences and their ability to recognise its origins?
3. Is there a correlation between students' involvement in instrumental studies and their preferences for World music and their ability to recognise its origins?
4. Does familiarity with World music play a key part in influencing preferences?
5. Are the students' abilities to identify World music related to their preferences or familiarity?

CHAPTER TWO

LITERATURE REVIEW

Introduction

This chapter presents a discussion of the various available literature on World music preferences. It uses a model for assessing music preferences formulated by LeBlanc (1980), as a focal point in reviewing the literature, by dividing this chapter into three sections: musical elements, situational variables and subject variables.

LeBlanc (1980), developed a detailed model for music preference in the form of a hierarchical table (see Figure 1, on page 15). The table consists of eight levels, beginning with the input level and situational and musical variables (at level 8), then moving up to subject variables (at level 4) and finally the preference decision of the listener (at level 1). The model includes links for interacting variables, such as any physiological enabling conditions (at level 7), the listener's attention span (at level 6) and the current affective state at the time of decision-making of the listener (at level 5). In previous research, all of the above-mentioned factors have been considered important influences on music preference.

The variables are categorised by LeBlanc as:

- c) musical elements (independent variables),
- d) situational variables (which include media and peer group pressure) and
- e) subject variables (affecting the listener).

These three classes of variables are considered by LeBlanc as independent variables affecting music preferences. Music elements include tempo, meter, tonality and styles.

Situational variables include musical experience, familiarity with test pieces, socio-

economic status of the subject (the listener), teaching methods employed, the subject's educational background, musical training and media exposure to World music. Subject variables include age and gender.

History of Music Preference Research

Interest in music preference first developed from attitudinal studies based on social psychology in the 1940's. These studies focused on the relationships between attitudes to music and subject variables such as intelligence, personality, musical aptitude, gender and age. Little research was carried out in the 1950's. However, there was a resurgence of interest in music preference research in the 1970's with a shift in focus towards situational variables such as familiarity of the subject with music materials, teaching methods, community attitudes, socio-economic status, educational background and musical training. More recently, music preference research has broadened to include musical elements such as style, tempo, timbre, meter, tonality, complexity and volume. Many studies involved the inter-relationships between these elements and their relationships with non-manipulative situational variables. The musical element variables have been isolated in several studies to determine what elements were affecting music preference (LeBlanc, 1982; Kuhn, 1980; Wapnik, 1976).

Definitions of music preference and discussion on what processes are involved in forming musical preference are based on the construct of attitude. Kuhn states that "attitudes are expressed verbally as opinions, and behaviourally as preferences" (1980, p. 3). Kuhn defines preference as:

the act of choosing, esteeming, or giving advantage to one thing over another through a verbal statement, rating scale response, or choice made from among two or more alternatives, Preference includes measurements made on individuals reacting to a referent stimulus in a given context. (1980, p.3)

Later, Finnas defined musical preference as

affective reactions to a piece of music or to a certain style of music that reflects the degree of liking or disliking for that music, and it is not necessarily based on cognitive analysis or aesthetic reflection regarding the music. (1989, p. 2)

Musical Elements

Musical elements refer to the physical properties of the music, the complexity of music, the referential meaning of the musical stimulus and the performance quality of the music used in the listening experiment. These factors correspond to four out of nine factors under level 8 of LeBlanc's model for the assessment of music preferences. (see Figure 1, on page 15).

Investigations into tempo and the musical preferences of children reveal that children prefer music with faster tempo to music with slower tempo. (LeBlanc, Coleman, McCrary, Sherrill & Malin, 1988; LeBlanc & McCrary, 1983; LeBlanc 1981). Similarly, music with a regular rhythmic pulse is preferred to music with less regularity of rhythm.

Several studies on preference using Western music have shown that instrumental music tends to be preferred to vocal music (Darrow, Haack & Kuribayashi, 1987, LeBlanc & Cote, 1983, LeBlanc, 1981). Studies by Shehan (1981) found a preference for vocal timbre in relation to Western popular music. In a study on cappella choral music, Rentz (1994) found that harmony was the most influential variable in determining preference for music students, and rhythm was the most important for non-music students.

Melodic complexity has been studied by McMullen and Arnold (1976), who found that students preferred melodies of an intermediate complexity, with a range of five to eight different pitches and repetition of these pitches within the melody. As for stylistic preferences, researchers have found that young people prefer popular styles of music as compared to Western Art Music, (Rentz, 1994; LeBlanc, Sims, Silvoia, Obert, 1993; Shehan, 1982, LeBlanc, 1981). Students are also found to prefer consonant (tonal) music to dissonant (atonal) music (Fung, 1995, pp. 34-35).

Many of the findings on World music preference parallel the findings on preference studies of Western music. These include the general findings for a preference for faster tempo (Fung, 1992) and a regular beat pattern. Fung found that rhythm regularity was the most influential musical element in determining music preference for World music (Fung, 1994). Fung also found a greater preference for consonant rather than dissonant World music. (1992). As for Western music, several studies have shown that instrumental music tends to be preferred to vocal music in World music preferences (Fung, 1994, Shehan, 1988, Darrow, Haack & Kuribayashi, 1987; Shehan, 1983).

In a review on studies of non-Western music preference, Fung reported that in various studies that combined World music and popular and classical styles of Western music, popular music was preferred (1993, pp. 26-27, Shehan, 1982).

Situational Variables

Under level 8 of LeBlanc's model on music preferences, while four of the nine variables relate to music elements, the remaining five can be classified as situational variables, that is: peer group, media, family, educators and authority figures and incidental conditioning.

Research relating to the effects of instruction and understanding on music preference is not conclusive. Some research using Western music (Gregory, 1993; Zeigler, 1974, Bartlet, 1973), showed that instruction can increase Western music preference. Gregory (1993) found that high school students who were actively involved in music performance had a higher preference for classical music than students who were not musically active. Fung (1992, p. 179) reports that previous research has indicated that music preference is enhanced with exposure and familiarity.

Other studies (Brown, 1976; Prince, 1974) found no significant relationship between prior knowledge and preference for musical examples. Fung points out that any generalisations drawn from studies relating to prior musical knowledge and music preferences should be made with caution, with a thorough understanding of each study in question (1994).

Although Fung mentions the dangers of generalising certain conclusions from such studies, he does not elaborate on what those dangers are. In this respect, Shehan provides examples of flawed studies leading to incorrect conclusions on the relationship between prior musical knowledge and music preferences. A definition of musical knowledge is wanting as the time-frame in which subjects are exposed to World music is important. In some studies, subjects were bombarded with World music for six to ten weeks intensively and then given a music preference test. It must be highlighted that subjects have inherent cultural attitudes, regardless of whether they are positive or negative. A short-term exposure to World music prior to a music preference test may not be enough to classify such exposures as 'musical knowledge'. (Shehan, 1984, pp. 84-85). It was in the interest of the researcher to use as test samples, students at UWC,

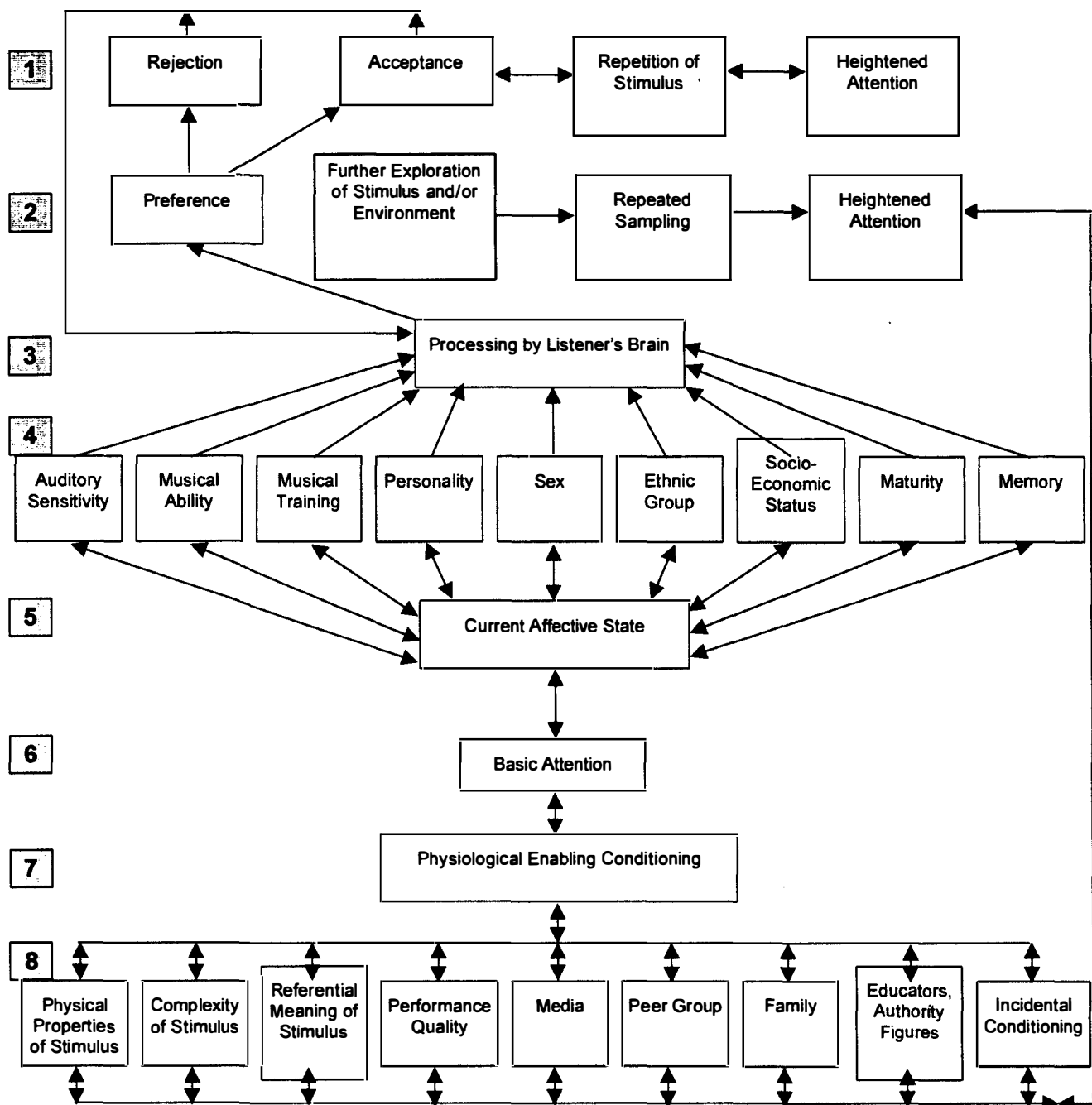


Figure 1: LeBlanc's Preference Model on Sources of Variation in Music Preference

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who have an average term stay of two years. The researcher believes subjects, such as expatriate children, are a unique example of long-term exposure to foreign culture, especially a racially harmonious environment, such as Singapore.

Music Education

In LeBlanc's Model for Preference, he classifies 'educators and authority figures' as a situational variable. The researcher, at this point of discussion, would like to emphasise the distinction between music education (classified by the researcher under level 8 of LeBlanc's chart) and music training (classified by LeBlanc under level 4 of his chart). In this respect, Fung's studies on music education, of a multi-cultural nature, and its effect on World music preference would be classified under level 8 of LeBlanc's model. Other writers on this subject will also be reviewed in general below.

Fung (1995) outlines three rationales for teaching World music: (i) social, (ii) music and (iii) global.

(i) The "Social Rationale" refers to the role of music education in developing a multicultural understanding amongst students, thus encouraging a greater awareness and tolerance for cultures other than their own through the study of World music. This is a common view shared by most writers, which can be summed up in a statement made by Shehan: "Just as tolerance for the world's people is the rationale for multicultural education, one of the critical issues of music education is the broadening of musical taste preference for World music..."(1986, p. 163).

Boyer-White claims that teaching about music of many cultures can lead students to value cultural pluralism (1988, p. 53). Shehan supports this view and states that

multicultural music education can make a significant contribution to students' emerging musical understanding, taste and tolerance for other peoples of the world (1988, p. 23).

(ii) The "Music Rationale" is seen not only as expanding listening experiences of students but also of providing a wider base of materials for the study of music elements. Fung points out that music in different societies can actually fulfil integral functions and instil values into the roles of society, thus exposing students to different processes of music other than the Western concept of music.

(iii) The "Global Rationale" relates to the understanding of a global view of humanity. Fung states that music is a global phenomenon and no culture is without music". Care must be taken when using the term "music" as a global term, as some cultures do not have a word for "music" because it has become such a part of daily life or so integrated into their religious rituals that those cultures do not have a separate word for it. He points out the danger of removing World music from its context when teaching it in the classroom. There is a need for authenticity and for students to understand the indigenous context. When issuing these warnings, Fung is speaking in the context of music education in America.

Research on the effects of instruction and exposure on the preferences of World music have shown that preference increases with instruction and exposure (Fung, 1997; Darrow, Haack & Kuribayashi, 1987; Peery & Peery, 1986; Shehan, 1985). However, Shehan's study, it was found that an increase in preference for taught pieces did not transfer itself to untaught pieces of World music (1985). An important factor to remember is that the exposure in all but one of these studies consisted of a teaching programme of not more than five weeks. Fung (1997) carried out testing before and after a 10-week course. In this study, the transfer of preference from taught to untaught

pieces did occur. Fung points out that the method of instruction and the length of instruction is important in expanding students' preferences for World music beyond taught pieces. Performance based teaching, with active student participation, is reportedly more effective in expanding students' preferences for World music (Fung 1994, Fung, 1993; Shehan, 1984).

This researcher has included instrumental involvement, as an independent variable in this study, to further examine the relationship between musical understanding and World music preference.

Exposure To Foreign Culture

Classifying exposure to foreign culture as part of incidental conditioning, and preference as a function of environment has been explored by Darrow, Haack & Kuribayashi (1987) and Nekazawa (1988) in studies with Japanese students in the United States of America and in Japan. Their investigations revealed that Japanese students raised in America had a greater preference for other World music than did Japanese students raised in Japan. Being raised in America, and therefore exposed to a foreign culture, resulted in these students developing a greater interest and appreciation for the music of their own culture. These students were also more tolerant of other musical styles. Together, these results suggest that while students prefer music from their own ethnic background, exposure to different cultures may play a role in developing positive attitudes to the music of other cultures.

Closely related to research into the effects of the cultural environment on World music preference is the study of the effects of different attitudes on music preference. Fung (1994) found a significant correlation between multicultural attitudes and World music

preference. Various studies based in America have shown students to prefer music from their own ethnic background (McCrary, 1993, Shehan 1983, Darrow, Haack & Kuribayashi, 1987).

In observations of an American music classroom where 15% of the school population were Japanese students, Nekazawa (1988) reported that where students from different cultural backgrounds are taught together, they develop an appreciation of each other's cultures in their everyday school life. This study hopes to further investigate the view that exposure to different cultures as experienced in an international school will reflect these views in the World music preference of students.

Fung was the first person to examine the relationship between multicultural attitudes and World music preferences (1994). He found a significant correlation between the two, but did not make any predictions as to whether this was a causal relationship, or as to the direction of such a relationship. The researcher proposes that multi-cultural attitudes are borne out of exposure to foreign culture. Research in music education relating to World music has focused on the need to enhance students' listening experiences in a global context. This study intends to steer the focus away from World music education as a tool for promoting World music and positive cultural attitudes to that of exposing students to a wider range of foreign cultures and providing social interaction with multi-cultural peoples to enhance preference for World music.

Fung investigated the relationship between familiarity and World music preference and found that self-reported familiarity accounted for between 11% and 22% variance in preference. This researcher views familiarity as akin to exposure to foreign music, which is in turn, akin to exposure to foreign culture. By deduction, the researcher draws

the conclusion that exposure to foreign culture, such as foreign music, through familiarity, can bring about a positive preference for World music.

Subject Variables

Subject variables under level 4 of LeBlanc's model relate to the listener's auditory memory, musical ability, musical training, personality, sex and ethnic group, socio-economic status and maturity. The researcher has also included the acquisition of one or more second languages as a subject variable in assessing the preference of the subject.

Acquisition Of a Second Language

It is generally thought that exposure to a second language is beneficial in the overall linguistic development of a child. The acquisition of a second language stimulates intellectual development. Also, children who become bi-lingual find it easier to pick up a third language. (Willis, 1991, p. 9). The researcher concurs with this view and the view that exposure to a second or third language could be an indication of exposure to a different culture, as with inter-ethnic marriages.

Age and Gender

Studies of the effects of age and gender on music preference have yielded considerable variation in results. LeBlanc, Coleman, McCrary, Sherrill and Malin recorded a preference curve when examining preference as a function of age, using traditional jazz music examples. The curve was at its highest level of preference at the youngest age of the sample (third grade), then declined with age until mid-adolescence. Preference then increased to young adult college students (1988, p. 164). LeBlanc explains this by referring to younger students as being "open-eared". This declines with age and then

maturation improves tolerance, explaining why preference levels increase again after adolescence (1993, p. 5).

Fung (1992) found that among adult musicians there was no significance difference in preference for vocal or instrumental excerpts. In Fung's study on musicians' preference of World music, he found that students preferred excerpts that they perceived as being similar to Western music. In the same study, no difference was found between the genders.

The Singapore Context

Singapore represents a unique environment in which there are four major ethnic groups (namely, the Chinese, Malays, Indians and Eurasians) living together. Such representation can be seen in the media where the national television station (The Television Corporation of Singapore) runs three television channels: an English-speaking channel, a bi-lingual (Mandarin and Malay) channel and lastly, a multi-lingual channel for cultural and artistic programmes.

Public holidays for the different religions of the four major ethnic groups are shared by all, as are the festivities that go with these occasions.

Therefore, in the researcher's opinion, it is difficult for expatriate children to remain culturally insular in school and at home, when there is constant exposure to the different cultures in Singapore via television and radio. Singapore, with its juxtaposition of Eastern and Western historical architecture of post and pre-colonial periods and a multi-lingual people, serves to provide contextual and authentic stimuli for the education of World music. The researcher concedes that the current music programme at the UWC of South East Asia is highly Western-oriented. Nevertheless,

by virtue of the country's natural surroundings, it is believed that the element of cultural exposure is prevalent, acting as a situational variable influencing a greater preference for World music, outside the music classroom at UWC of South East Asia.

Expatriate Status – Ethnocentric or Multi-cultural?

Local Singaporeans are legally not permitted to attend an international school unless one parent holds a foreign passport. Therefore, an international school, such as the UWC of South East Asia, would have a population of children of expatriates.

Originally, the word 'expatriate' was used to describe a person who had been banished from their society, or to describe individuals who had deliberately removed themselves from their society or country. Later, the term was used to define people who are voluntarily and temporarily living in a foreign country, for reasons which Cohen states as being for business, missionary, teaching and research, and leisure purposes (1977, p. 6).

Owing to the economic changes in the South East Asia region, the expatriates in Singapore are no longer predominantly European. The United States of America has much business interest in the region, as have Japan and other Asian countries. Consequently, over the last decade, the expatriate community in Singapore has become more diversified.

Cohen (1977, p. 7) describes expatriate communities as having a privileged status in their host society, the reason for this being rooted in the history of white colonialism. However, expatriate workers who come to Singapore are usually given a contractual package that enables them to live a lifestyle at least in the manner, if not better, than that to which they are accustomed in their home country. This usually includes

providing children's education in either an international school or a school based on the curriculum of their nationality and in the language of their home country. Examples include The Australian International School, The German School and The American School.

Besides schools, Singapore has clubs and associations for the expatriate community. Cohen sees these school, clubs and associations as symbolising the "separateness and exclusiveness" of the expatriate community from the host society. Cohen observes that expatriates tend to remain socially self-sufficient and isolated and do not usually mix with their Asian hosts outside the business arena. He views the expatriate lifestyle of attending natural-language schools and clubs as resulting in ethnocentricity amongst expatriates and feels it may be responsible for conditioning children to reject their host culture. However, most of Cohen's comments about ethnocentricity are applicable only to the study of Americans living in foreign countries (1977, p.45). This has important bearings when examining the World music preferences of expatriate students which also include American students who make up a large minority in the subjects for this research (see Appendix A).

International Schools

In contrast to Cohen's views on the role of international schools in encouraging ethnocentricity, Willis sees them as having a unique role in providing the multicultural environment that best represents the current need to prepare students for the next generation of a more globalised society (1991, p.5). Cohen himself concedes and reports that international schools are no longer extensions of the expatriate's national curricula. He adds that in the last 20 years, the nationalities of students attending international schools have become more diverse, forcing a need to implement a

significantly 'international' flavour to the academic curricula. The largest nationality group in many of these schools is often no longer the majority. In summarising the findings of various reports on American overseas schools, Willis states the following:

Overseas schools are said to improve, foster, and enhance international and cross-cultural understanding through curricula which provide bi-national opportunities, encourage mutual respect and understanding of both nationality and first language, promote the benefit of cross-cultural experience, enrich the national culture of students by learning about and being a part of a different culture, promote lasting friendships with others of many different nationalities, and foster tolerance of differences better than single-nationality, monolingual schools (Willis, 1991, p. 7).

In this respect, music educators have become increasingly aware of the need to present a broader spectrum of musical styles, beyond Western Art music, to prepare students better for a more multi-culturally aware world. This multi-cultural awareness has also brought about a greater preference for World music. The majority of studies on World music preferences have been conducted in the past decade. However, in comparison to studies on preference for Western music styles, the number of studies is still relatively small.

These views of international education fostering positive multicultural attitudes are of interest in the study of World music preferences. If international schools do achieve what they claim, then exposure to different cultures should also enhance acceptance and tolerance of other cultures.

Conclusion

Although much research has been carried out on World music preference, there are still many avenues to be explored to further understand the variables that affect those preferences. The information gained from preference studies clearly reveals the need to develop structured and versatile music curricula, that is, through music education to influence World music preference.

It is important to note that the researcher's thesis sets out to analyse only one key situational variable, namely, the degree of exposure to foreign culture and its effect on World music preferences. Consideration of the findings of research done by predecessors is necessary in order to assess the independence and strength of the data gathered by the researcher amidst other factors which inevitably come into play in deciding World music preferences. It is noted that positive effects of music education can be negated through lack of exposure to foreign cultures. Thus, this research seeks to show that besides using music educators in classrooms, as an instrument for changing World music preferences, simultaneous exposure to a multi-cultural environment like UWC of South East Asia, would be a key situational variable.

CHAPTER THREE

RESEARCH PROCEDURE

Background

Previous Findings on Music Preference for Western Music

More research into preference of Western music has been carried out than on preference of World music. Because of this, some generally consistent conclusions from previous studies were taken into account when determining the criteria for selecting musical excerpts for the listening test for this study.

Measurement of Music Preference

In the first half of the twentieth century, research focused on the physiological effects of music, such as heart rate, blood pressure and breathing. Later the focus shifted towards studying what influenced music preference. With this shift, new testing measures were developed. The most common measurement methods are self-reporting, in which subjects are required to respond to musical stimuli by indicating a preference on a scale. Such scales include “paired comparisons” where subjects choose between two musical examples and the choices are recorded. Multiple choice scales involve more choices. Pictographic scales are often used with young children, with pictures representing how they feel about the musical examples (for example: happy face, sad face). Rating scales, using a continuum ranging from three to ten different levels, are the most common measures used in preference studies (Kuhn, 1980).

In a review on the methods of preference measurement, Kuhn describes the various self-reporting methods as well as behavioural methods. He concludes that self-reporting rating measures are the most appropriate and most efficient when studying independent variables of preference for a group of subjects (Kuhn, 1980, p. 14). He also

points out that care must be taken, when using self-report measures with groups of students, to avoid any peer pressure expressed via non-verbal communication during the testing.

Self-reporting Measurement of Music Preference

This study uses self-reporting measures in the form of two Likert scales for preference and familiarity, and a multiple choice for identification of regions. The Likert scales use five points. Fung used seven point scales in similar studies but his subjects were college students who were older than the subjects in this study who are only high-school students. Although a 7-point scale provides for greater variance in preference, it was felt that a 5-point scale would be more appropriate for younger students.

Response Time

One issue relating to the methodology involved in self-reporting ratings when listening to musical excerpts, is determining when the subject should be allowed to respond. There are differing opinions on whether subjects should be made to listen to the entire excerpt before giving a preference rating, or whether subjects should be allowed to respond immediately. In a study by Britten & Sheldon (1995), static and continuous measurements were compared. A Continuous Response Interface was used to gauge the changes in preference over the length of time of the stimulus, ranging from 30 - 48 seconds. The results indicated a variation in preference over time.

Fung (1992) asks subjects to use their immediate impressions in their responses. Similarly, LeBlanc argues this is the most realistic way to test preference, as in real life situations, people normally act on their immediate impressions when making choices or decisions such as listening to a particular radio station over another. With the use of

remote controls, such behavioural action based on preference decisions can occur in as little as two to three seconds (LeBlanc, 1991).

On the basis of such findings, the researcher used excerpts, performed on traditional instruments of the culture of origin, which are approximately 40 seconds long. In total, there are 24 excerpts. The listening test is divided into two parts, test A and test B. Each test contains 12 excerpts, of which the subjects listened to the 12 excerpts from one of the tests continuously before filling in the Student Profile Questionnaire. The remaining 12 excerpts were listened to after completion of the questionnaire. The test was split into the two halves to counteract effects of listening fatigue which would contribute to a degree of variance in music preference. Half the students were given test A first and the other half were given test B first.

Test Instrument- World Music Preference Inventory

Subjects took part in a listening test originally designed by Fung (1994) called World Music Preference Inventory (WMPI). The researcher made some modifications to Fung's original design, with the inclusion of a familiarity 5 point Likert scale. The WMPI designed for this study comprised 24 excerpts, three each from eight different geographic regions: China, Malaysia, Japan, India, Indonesia, Australia, Western Europe, and South America.

The regions were selected according to the percentage representation in the student population at United World College of South East Asia, with South America added to counteract the Asian bias (See Appendix 1 for nationalities of students at the UWC). Of the 57 different nationalities of students at the college, those with more than 2%

representation were taken into consideration in selecting the regions for the test instrument.

Singapore was not chosen as a region for testing, although Singaporean students represent 3.58% of the student population. This is because the term “Singaporean” comprises three main ethnic groups, namely, Chinese, Malay and Indian. These ethnic groups tend to follow the music of their origins. The styles of music from these three groups are represented in the WMPI as separate regions.

The three excerpts chosen from each geographic region are similar in style, and represent the ethnic, or folk music typical of the region. This provides for greater inter-item reliability. Fung (1994), found that the results of his research into World music preference and multicultural attitudes showed low inter-item reliability. This was a result of choosing diverse musical styles within a region and must rightly be considered as a statistical flaw. Fung suggested that “the homogeneity of musical styles sampled within a region should be taken into account in future research.” (1994, p. 55)

Where “Art” music differs greatly in style to the ethnic or folk music of a region, it is excluded. This is the case for Western Europe and Australia, and hence no examples of Western Art music (classical music) are used.

All examples used are of ensemble instrumental music. Past research in musical preference has shown that instrumental music is preferred to vocal music in world preference. (Darrow, Haack & Kuribayashi, 1987; Shehan, 1988; Fung, 1994). Therefore, the researcher has chosen only ensemble instrumental music so as to create a homogeneity in musical style, to fine-tune student’s preferences for each excerpt.

Selections of examples were based upon musical value and interest, style and tempo. The tempo of the excerpts ranges from moderate to fast (average tempo, crotchet = 90), although not all World music has a constant tempo in the same sense as tempo is considered in Western art music. LeBlanc & McCrary (1983) found that faster tempi are likely to be preferred over slower tempi in investigations with children. However, it must be kept in mind that these tests were carried out using Western music and it may not necessarily hold true for tempo in World music.

An expert in ethnomusicology at the Nanyang Technological University, Mr Hilarian Francis, offered advice on the final selection of excerpts, within the set criteria. The order of the excerpts was randomly determined. Examples were taken from compact disc recordings purchased by the author, upon the advice of Mr Francis. All excerpts were recorded onto a high quality compact disc in the UWC recording studio. Details of the excerpts used and discography are provided in Table 1, on page 32. Music excerpts have to be played on a high quality sound and recording system, as LeBlanc has factored performance quality of the stimulus as a music element variable, which can play an important part in influencing music preference (see Level 8 of LeBlanc's model in Figure 1, page 15).

Procedure

The WMPI was delivered on a high quality stereo system with speakers, in the familiar and comfortable environment of the Music Studio at the College. The excerpts were presented in random order, with no two pieces from the same region in succession. At the beginning of the testing session, students were provided with an answer sheet (see Appendix E). They were told they would hear 12 examples of various musical styles, and each example would be followed by 10 seconds of silence during which to respond

to questions on the example (this was originally set at 15 seconds, but revised after the pilot test as mentioned below). On the answer sheet, there were three questions related to each excerpt. The first question assesses the students' opinions on a 5-point Likert scale: 1 for strongly like, ranging to 5 for strongly dislike. The second question requires the student to circle one of 8 geographic regions from which they believe the excerpt came. The third question assesses familiarity on a 5-point Likert scale: 1 for totally unfamiliar, ranging to 5 for very familiar.

Students were first played a practice example. Each question on the practice example was discussed briefly to clarify any possible confusion. Once students had indicated no further clarification was necessary, the excerpts would commence. Before giving each example, the example number was announced on the recording, and students were instructed to listen to each example completely before responding to the questions. This is important as studies on continuous response to musical preference have shown degrees of change.

Once the first half of the listening test was completed (either test A or test B), students were asked to complete the Student Profile Questionnaire before the second half of the listening test was presented. Between the two halves of the listening test, students were asked to complete a questionnaire providing a student profile (See Appendix E). Details on the questionnaire included (1) sex, (2) age, (3) nationality, (4) languages spoken in the home, (5) foreign languages studied, (6) length of stay in Singapore, (7) history of schools attended, and (8) history of instrumental studies.

Table 1: Order of Excerpts in the WMPI Tests

Test 1

Test 2

Question	Excerpt Region and Number	Question	Excerpt Region and Number
1	India 1	1	China 2
2	Europe 1	2	India 3
3	Indonesia 1	3	Australia 2
4	South America 1	4	Indonesia 2
5	China 1	5	Malaysia 2
6	Japan 1	6	Japan 2
7	Australia 1	7	Europe 2
8	South America 3	8	India 2
9	Europe 3	9	Malaysia 3
10	Japan 3	10	China 3
11	Malaysia 1	11	Indonesia 3
12	Australia 3	12	South America 2

Table 2: Details of Excerpts

Region	Title	Compact Disc Title	Label	Track Position
Australia 1	Bali Doo	Rainbow Serpent	Celestial Harmonies	Track 1: 00.60-1.05
Australia 2	Karanda Warrior	Rainbow Serpent	Celestial Harmonies	Track 6: 00.20-1.05
Australia 3	Message Stick	Rainbow Serpent	Celestial Harmonies	Track 2 : 0040-01.25
China 1	Zi Zhu Diao: Purple Bamboo Melody	Chinese Folk Music: The Chen Dacan Chinese Ensemble	ARC Music EUCD 1167	Track 1: 01.15-02.00
China 2	Da Chen Jing	Music of the Guanzi: Hu Zhihou	JVC World Sounds VICG - 5260	Track 4: 1.40-02.25
China 3	Wenjingi Wenjingi (Dayue ensemble)	Dongjing Music in Yunman China Vol 1	World Music Library King Record Co KICC 5189	Track 1: 01.00-01.45
Europe 1 (Ireland)	Slieve Russel/ Eavesdropper (jig)	Traditional Irish Music, Midnight on the Water	ARC Music EUCD 1271	Track 10: 01.00-01.45
Europe 2 (Germany)	Bayrishcer Landler: Lustig ist das Zigeunerleben	The Music of Germany	Tring International WLD003	Track 6: 00.15-01.00
Europe 3 (Sweden)	Val (Orsa), traditional	Dances of the World	Elektra Nonsuch 9 79167-2	Track 15: 01.20-2.05
India 1	Poorbi Dhun-traditional	Music of the Bansuri: A flute of Tajasthan	JVC World Sounds VICG - 5220	Track 1: 13.00-13.45
India 2	Singh Bhairavi (morning Raga)	Spirit: Classical Traditional Music from Asia: The Living Collection1	New Earth Records LC 3768	Track 5: 01.00-01.45
India 3	Dhun in Chancar & Teental	Incredible Ravi Shankar - Raga Charukauns	Shefali Nag Indische Tanzschule "Chandra Dhara", Stuttgart	Track3: 05.30-06.15
Indonesia 1	Kacapi Suling: Sumorean and Layung Sari	Sundanese Classical Music	World Music Library King Records KICC 5131	Track 4: 05.20-06.05

Region	Title	Compact Disc Title	Label	Track Position
Indonesia 2	Gendhing Kembang Mara	Klenegan - Session of Solonese Gamelan 1	World Music Library King Records KICC 5185	Track 1:22.45-23.30
Indonesia 3	Tarna Jaya	Gamelan Gong Kebyar "Tirta Sari" Ensemble of Peliatan Village, Bali	JVC World Series VICG - 5215	Track 7:01.00-01.45
Japan 1	Echigojishi (The Echigo Lion)	Dances of the World	Elektra Nonsuch 9 79167-2	Track 9: 00.30-01.15
Japan 2	Hachidan	The Art of Japanese Bamboo flute and Koto - A selection of Japanese Chamber Music. Yamato Ensemble	ARC Music Productions EUCD 1248	Track 1: 06.20-07.05
Japan 3	Sakuru I	The Music of Japan	MCPS QED193	Track8: 00.20-01.05
Malaysia 1	Seringgit Dua Kupang (Inang)	Muzik Tarian Malaysia Vol 1: Cultural Dance Musik of Malaysia	Life Record Industries HMCD 5017	Track 1: 00.30-01.15
Malaysia 2	Serampang Laut (joget)	Muzik Tarian Melayu: Traditional Malay Dance Music Vol 1	Muzika Entertainment ME 786-8CD	Track 4: 01.00-01.45
Malaysia 3	Zapin Budiman	Muzik Tarian Malaysia Vol 1: Cultural Dance Musik of Malaysia	Life Record Industries HMCD 5017	Track 12: 00.30-01.45
South America 1	Kantu de Charazani (Kantu) - traditional, Bol.	Kanchay Machu Picchu: The Music of the Andes	TUMI CD-011	Track 3: 00.30-01.15
South America 2	Cascada (Carnival)	Inti Punchai Musica de Bolivia: Music of the Incas	Bell Records BLR 84 056	Track 3:01.18-02.03
South America 3	Irpita (Sikuriada)	Inti Punchai Musica de Bolivia: Music of the Incas	Bell Records BLR 84 057	Track 13:01.00-01.45

Pilot Test

A pilot test was conducted to evaluate the WMPI and the Student Profile Questionnaire.

Two classes were tested, each receiving the two halves of the test in a different order.

Pilot Test

A pilot test was conducted to evaluate the WMPI and the Student Profile Questionnaire. Two classes were tested, each receiving the two halves of the test in a different order. The test was administered by the researcher to the first class, which completed the entire listening test before receiving the Student Profile Questionnaire. This class comprised grade 10 students. From a discussion with these students after the test, it was decided to present the Student Profile between the two tests. This allowed for a break in listening concentration as they felt that hearing 24 examples was too tiring without a break in between.

The second group of students who participated in the pilot test were grade 8 students. The test was administered by their form teacher. These students took test B first and then test A, with the Student Profile between the two parts of the WMPI listening test. The researcher passively observed the testing. The teacher administering the test did not successfully maintain class silence during the testing. This caused problems in that too much peer pressure was evident and independence in choice of preference could have been tampered with. Some students expressed their preferences either vocally or with overt non-verbal communication, such as grimaces or movements in time with the livelier excerpts. It is noted that such body language was communicated to the other members of the class. These observations were taken into account in the planning for the administering of the main test. It was necessary to establish a more formal and disciplined approach in preparing students for the main test. To minimise the effects of peer pressure, students with strong, influential personalities were identified in each class, and were seated at the back of the room so that the majority of their classmates could not see them.

Student Feedback

After the pilot test, students were interviewed. As a result of discussions with students, the gap of silence between excerpts was reduced from 15 to 10 seconds. Several students were reluctant to wait for the full 40 seconds of listening to the excerpts before responding on the answer sheet. These students determined their preferences within the first 10 seconds of listening to the examples and argued that waiting for the full 40 seconds did not affect how they felt about their preferences. However, most students waited the full 40 seconds before circling the region, as they felt that some of the Asian excerpts were difficult to distinguish.

It is interesting to note that in this pilot test, it was the European students who commented on the Asian excerpts as being too similar, while the Asian students disagreed, making the point that the Japanese, Chinese and Indian excerpts were distinct in style. It was generally agreed among the students that the Malaysian excerpts were difficult to place.

Several of the Asian students expressed confusion over the identity of the South American excerpts. Students were generally interested in the test and keen to discuss it afterwards, and compare their preferences. Most students requested to go through it again, wishing to know the answers to the regions.

Outline of Data Analysis

In the analysis of data of music preference, the researcher has tabulated the scores according to the eight geographical regions of which the typical styles of music have been selected for the excerpts in the WMPI listening test. For each region, there are three excerpts with scores for preference, familiarity and identification. Composite scores reveal the mean scores for the preference, familiarity and identification scores.

The data was analysed using the SPSS (Statistical Package for the Social Sciences). It was hoped that through the interpretation of the values of the three scores of each region, the researcher's hypothesis that exposure to culture influences World music preference would be proven.

Students' Preferences for World Music Styles

Results were tabled to show the rank order of means, indicating which excerpts were preferred and which excerpts were the most easily identified and which were the most familiar, in descending order of preference.

The Effects of Nationality

The difference between results of Asian and European students scores was examined using an independent samples t-test for composite, region and excerpt scores.

Descriptive statistics were applied to the composite and region scores to establish a rank order of regions for their preference, familiarity and identification scores. This indicates whether there is a direct or inverse or any kind of correlation between the students' preferences for a particular region and their respective nationalities.

Subject Variables Tested

Gender

A t-test for independent samples was applied to composite and region scores to determine any difference in scores owing to gender.

Musical Background

The effects of musical background was examined using a t-test for independent samples for students who play a musical instrument and students who do not, for composite and region scores.

Degree of Multi-lingualism

The effects of the number of languages spoken at home were examined by distinguishing students who speak only one language and students who speak at least two languages. This was done using a t-test for independent samples for the two groups and composite and region scores for preference, familiarity and identification.

Key Situational Variables Under Scrutiny

Exposure to Foreign Culture via the International School

A correlation matrix was used to examine the effects of the following continuous variables from the Student Profile on students' preference, familiarity and identification of World music:

1. number of years in international education;
2. number of different international education experiences;
3. number of years spent in Singapore; and
4. age

Through this final analysis from the correlation matrix, the researcher hoped to draw a positive link between the length of stay in an international school and multi-racial society, such as Singapore, and a preference for World music.

The Pearson correlation coefficients were calculated to determine the results for the above variables.

Relationships Between Preference, Familiarity and Identification

Pearson correlation coefficients between the composite and region preference, and between familiarity and identification scores, were calculated to determine the

relationships between the three components of preference, familiarity and identification.

An analysis of the correlation between familiarity and correct identification of the regions was examined to determine the amount of guesswork used by students.

Validity

Three excerpts were chosen to represent each of eight different regions. In order for the test to be valid, the excerpts within each region needed to be typical of the region, and not too varied in style as to be confused for different regions. An expert in ethnomusicology provided advice in the final selection of examples for the WMPI.

Reliability

The ranges and means for the inter-item correlations and the Cronbach alpha were examined to show which of the three excerpts were the least and which were the most correlated, within a region, for preference, familiarity and identification. This indicated whether students rated the three excerpts similarly or disparately within each region.

Participants

Of the student population at UWC, 21 students were selected from each of the first five grades. This represented one tutor group from each of the first five years. The tutor group from each year was selected randomly. Tutor groups meet for 20 minutes each morning for the purpose of pastoral care and passing on information and having assemblies. It is the College's policy to have a mix of nationalities, day students and boarders in each tutor group. New students are distributed randomly throughout the tutor groups. Therefore, it was convenient for the purpose of this study to test students in lessons where they are kept together as a tutor group. Grades 6 - 8 students were

tested during the time-slots for their music lessons (compulsory for these grades). Grades 9 and 10 students were tested during an English lesson. Seven tutor groups were randomly selected for the study. Two tutor groups were involved in a pilot test. Modifications were made to the listening test after receiving student feedback from the pilot test. Subsequently, five tutor groups were involved in the main test.

Figure 2, on page 42, shows the nationality of students at United World College, categorised by World regions. Figure 3 on page 42, shows the nationalities of the test sample, categorised by World regions. For full details of the nationalities of students at UWC, see Appendixes A and B.

Table 3: Nationality of Students in Test Sample

Nationality	Frequency	Percentage of Sample
<u>Asian Nationalities</u>	43	41
Indian	12	11.4
Indonesian	4	3.8
Japanese	10	9.5
Korean	8	7.6
Malaysian	2	1.9
Pakistani	2	1.9
Singaporean	3	2.9
Taiwanese	1	1.0
Thai	1	1.0
<u>European Nationalities</u>	44	41.9
Belgian	1	1.0
British	25	23.8
Finnish	3	2.9
French	2	1.9
German	3	2.9
Dutch	5	4.8
Italian	1	1.0
Norwegian	1	1.0
Portugese	2	1.9
Swiss	1	1.0
<u>Others</u>	17	16.2
American	5	4.8
Australian	5	4.8
Canadian	6	5.7
Egyptian	1	1.0
South African	1	1.0

n=105

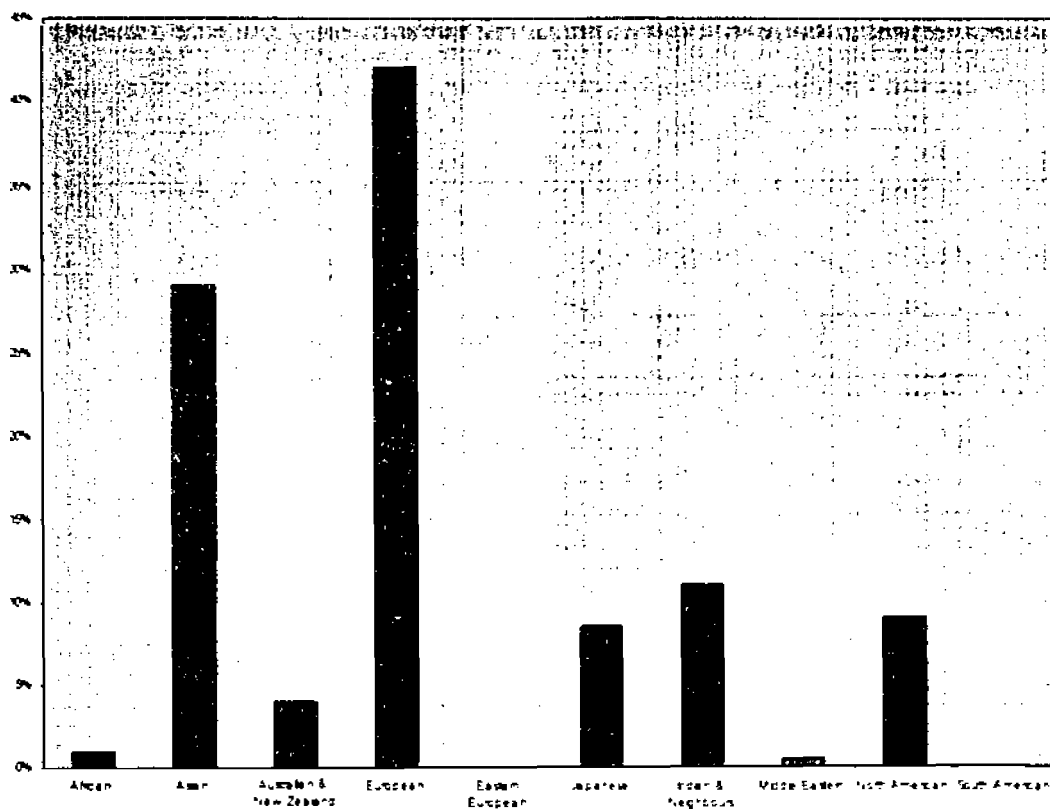


Figure 2: UWC Student Nationalities

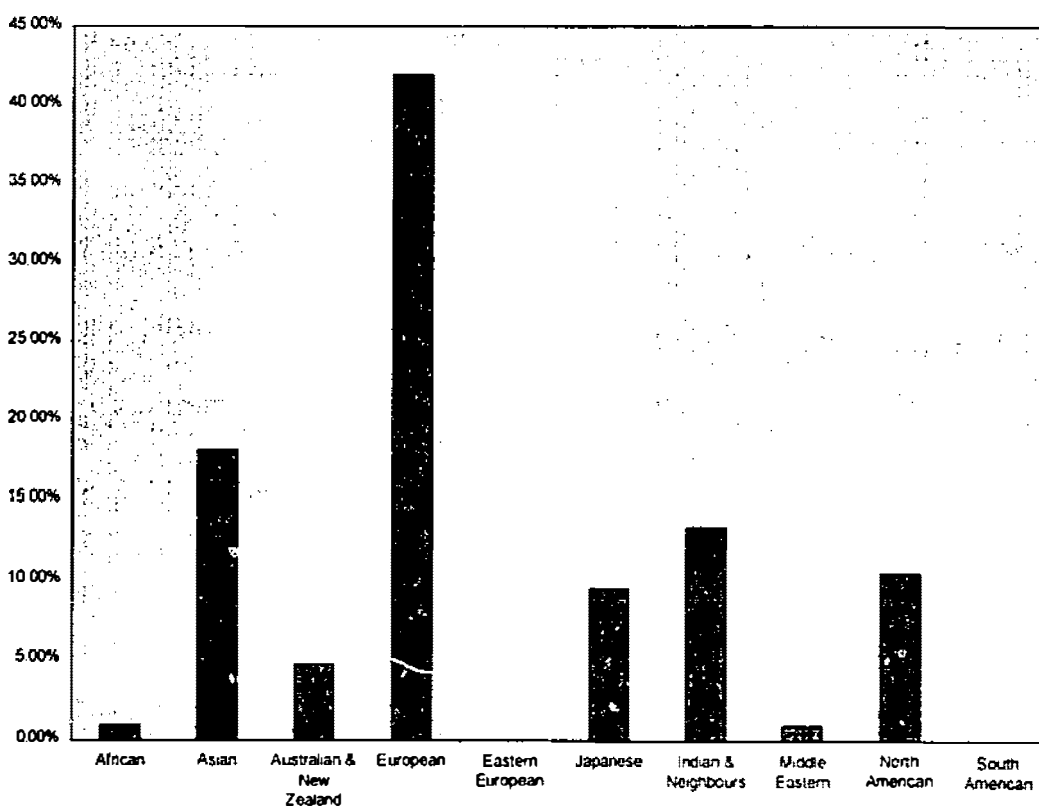


Figure 3 Test Group Nationalities

CHAPTER 4

DATA ANALYSIS RESULTS

This chapter reports the results of the analysis of the data from the World Music Preference Inventory (WMPI) test and the Student Profile. The results are presented for the three main variables; preference, familiarity and identification scores. For each of these variables, three scores are listed. These are the composite score (the mean score for the test as a whole), the region scores (the mean scores for each of the eight regions), and each individual excerpt score.

Rank Order Of Preference Mean Scores For Regions And Excerpts

The mean scores for preference are based on the Likert Scale range from 1 to 5, where 1 = strongly dislike and 5 = strongly like. A score of 3 represents a neutral midway point between dislike and like.

Table 4 on page 44, shows the rank order of means for preference for the composite test score, the region scores and the excerpt scores. Excerpts are labelled by region and number, with three excerpts per region, numbered, 1, 2 and 3. For full details on title, composer and discography for each excerpt, refer to Table 2 on page 33, in Chapter 3.

Region Composite Preference Scores

The composite preference score, 2.91, is just below the neutral point. For Europe, South America, Australia and Malaysia, preferences rate above the neutral mark. The preference means for the other four regions of India, Japan, Indonesia and China fall below the neutral point. Australia shows the highest standard deviation for preference region scores, indicating the greatest variability. South America and Malaysia have the lowest standard deviation for region preference, indicating the least variability.

Table 4: Rank Order and Descriptive Statistics for Preferences for Composite, Region and Excerpt Scores

Region/Excerpt	Mean	Standard Deviation
<u>Composite</u>	2.91	0.62
<u>Region</u>		
Europe	3.60	0.86
South America	3.19	0.82
Australia	3.16	1.12
Malaysia	3.09	0.80
India	2.64	0.83
Japan	2.58	0.91
Indonesia	2.57	0.84
China	2.42	0.86
<u>Excerpt</u>		
Europe 2	3.79	1.13
Europe 1	3.77	0.96
South America 1	3.55	0.96
Malaysia 2	3.37	1.00
Australia 1	3.31	1.27
Europe 3	3.24	1.08
Malaysia 1	3.15	1.09
Australia 3	3.10	1.25
Australia 2	3.05	1.26
South America 3	3.04	1.13
South America 2	2.99	1.13
India 3	2.78	1.07
Indonesia 2	2.75	1.16
Malaysia 3	2.73	0.96
Japan 2	2.70	1.13
Indonesia 3	2.66	1.17
India 1	2.60	0.98
China 1	2.59	1.03
Japan 3	2.56	1.01
India 2	2.54	1.02
China 3	2.50	1.10
Japan 1	2.48	1.05
Indonesia 1	2.30	1.02
China 2	2.17	0.96

Excerpt Mean Preference Scores

Excerpt mean preference scores range from 3.79 (Europe 2) to 2.17 (China 2). Out of the 24 different regional excerpts, 10 scored above-neutral preference means. The top 10 excerpts preferred comprised all three European and Australian excerpts, two South American and two Malaysian excerpts. The other South American excerpt scored only just below the neutral mark with a score of 2.99.

All Indian, Indonesian, Chinese and Japanese excerpts fell below the neutral point. The three Indonesian and Malaysian excerpts show the greatest range of means. All three Australian excerpts have the greatest range of preference, with standard deviations for mean preference, ranging from 1.25 - 1.27.

Rank Order of Familiarity Mean Scores for Regions and Excerpts

The mean scores for familiarity are also based on a Likert Scale from 1 to 5, where 1 = totally unfamiliar and 5 = very familiar. A score of 3 is the neutral midway point.

Table 5 on page 47, shows the rank order of means for familiarity for the composite test score, the region scores and the excerpt scores.

Composite And Region Familiarity Scores

The composite familiarity score, 2.95, is just below neutrality. The familiarity means for Europe, Australia, China and India rank above the neutral point, whereas, the familiarity means for the other four regions; Japan, Indonesia, Malaysia and South America fall below. Malaysia and South America, which ranked fourth and second place respectively for the region preference mean scores, ranked seventh and last place for the region familiarity mean scores.

As with preference, Australia shows the highest standard deviation for region familiarity scores, indicating the greatest variability for every component of the test. South America and Malaysia have the lowest standard deviation for region familiarity scores, indicating the least variability. This means that the students were consistently unfamiliar with the Malaysian and South American music. This is to be contrasted with the students' consistent preference for Malaysian and South American music as reported earlier.

Excerpt Mean Familiarity Scores

Mean familiarity scores range from 3.67 (Europe 2) to 2.19 (South America 3). Thirteen excerpts have familiarity means that rank above the midway point of 3. Europe 1, 2 and 3 and Australia 1, 2 and 3 ranked above the midway point for familiarity. This means that the students were familiar with European and Australian music, which is also consistent with the students' overall top preference for European and Australian music. However, conclusion may not be drawn that there was an overall relationship between the students' familiarity with the music and their preferences. In contrast it can be seen in the excerpt mean familiarity scores of Malaysia and South America, that although the results showed the students to have a lack of familiarity for music from these regions, they ranked highly for preference. South America is the only region with all three excerpts below the midway point. One out of three Malaysian excerpts scored above the midway point 3 for familiarity.

Table 5: Rank Order and Descriptive Statistics for Familiarity for Composite, Region and Excerpt Scores

Region/Excerpt	Mean	Standard Deviation
<u>Composite</u>	2.95	.61
Europe	3.50	.95
Australia	3.19	1.34
China	3.15	1.02
India	3.06	1.02
Japan	2.83	1.06
Indonesia	2.74	1.09
Malaysia	2.68	.88
South America	2.43	.82
<u>Excerpts</u>		
Europe 2	3.67	1.17
Europe 1	3.54	1.17
China 3	3.31	1.26
India 3	3.30	1.24
Australia 3	3.30	1.51
Europe 3	3.28	1.11
Indonesia 2	3.27	1.35
China 1	3.25	1.21
Australia 2	3.18	1.56
Australia 1	3.10	1.49
Malaysia 2	3.08	1.19
India 1	3.07	1.24
Japan 2	3.06	1.24
Japan 3	2.93	1.36
China 2	2.90	1.16
India 2	2.81	1.23
Malaysia 1	2.66	1.11
Indonesia 3	2.65	1.32
South America 1	2.58	1.15
South America 2	2.52	1.10
Japan 1	2.49	1.20
Indonesia 1	2.31	1.28
Malaysia 3	2.30	1.15
South America 3	2.19	1.12

Australia excerpts have the highest standard deviation, ranging from 1.49 - 1.56 for familiarity, indicating the greatest variability of scores. This indicates that the students varied in familiarity among the Australian excerpts, in spite of an overall high awareness of Australian music.

Chinese and Indian excerpts have two mean familiarity scores above the midway point and one below. Once again, this confirms the researcher's view that familiarity does not play a crucial role in influencing preference for music of a particular region. Chinese and Indian music were relatively familiar among the students but found little favour in terms of preference for music from those regions. Japanese and Indonesian excerpts scored 1 out of 3 excerpts for the respective regions, above the midway point 3, for familiarity. Japanese and Indonesian excerpts were largely unfamiliar and relatively disliked among the students. Japanese and Indonesian music ranked sixth and seventh out of eight regions, in terms of preference. Chinese music ranked last in spite of a relatively high familiarity mean score.

Rank Order Of identification Mean Scores For Regions And Excerpts

For each excerpt, students were required to circle one of eight regions to indicate where they thought the excerpt came from. Each student obtained a percentage correct score for each of the eight regions as well as a percentage correct composite score. Table 6 on page 50, shows the rank order of means for composite, region and excerpt identification scores.

The mean composite Identification score is 61%, indicating that this sample of students could identify more than half of the excerpts.

Europe, China, Australia and India have a mean region identification score of 75% and above. Two other regions, Japan and Indonesia, have a mean score of above 50%. Japan has a mean score of 55%, while Indonesia's mean score stands at 54%. Only two regions, South America at 36% and Malaysia at 28%, have mean scores below 50%.

Australia shows the highest standard deviation for region identification scores, indicating the greatest variability for every component of the test.

Excerpt identification scores range from 87.62% correct for Europe 2 to 13.33% correct for Malaysia 2. European, Australian and Chinese excerpts all have mean identification scores above 75%. India has all three scores above 50% with one above 74%. Indian and Japanese excerpts have two mean identification scores above 50% and one below. All Malaysia and South American excerpts have mean identification scores below 50%.

Table 6: Rank Order and Descriptive Statistics for Identification for Composite, Region and Excerpt Scores

Region/Excerpt	Mean	Standard Deviation
<u>Composite</u>	61%	15%
Europe	85%	24%
China	81%	26%
Australia	80%	34%
India	75%	25%
Japan	55%	33%
Indonesia	54%	30%
South America	36%	29%
Malaysia	28%	31%
<u>Excerpt</u>		
Europe 2	88%	33%
India 3	87%	34%
Australia 3	85%	36%
Europe 1	85%	36%
Europe 3	84%	37%
China 3	84%	37%
China 2	81%	39%
China 1	79%	41%
Australia 2	78%	42%
Australia 1	78%	42%
India 1	73%	44%
Indonesia 2	69%	47%
Japan 3	64%	48%
Japan 2	61%	49%
Indonesia 3	60%	49%
India 2	53%	50%
South America 3	48%	50%
Malaysia 3	44%	50%
South America 1	43%	50%
Japan 1	41%	49%
Indonesia 1	34%	48%
Malaysia 1	27%	44%
South America 2	18%	39%
Malaysia 2	13%	34%

N = 105

Effects Of Nationality

Asian and European Students

Students who participated in the test represent 24 different nationalities (see Appendix A for a breakdown on the numbers for each nationality). Students from the test sample were classified as either European or Asian, in order to examine any differences in preference, familiarity and ability to identify regions for World music excerpts, between Asian and European students. Of the 105 students, 43 were classified as Asians, (representing 41%) and 44 were classified as Europeans, (representing 42%). Asian and European students make up 83% of the 105 students involved in the test. This equates with the breakdown in nationalities of the whole school population where 40% are Asian and 42% are European. The students not classified as either Asian or European are North and South Americans, Canadians, Africans, Australians, New Zealand and Middle Eastern students. These represent a total of 17% of students in the test sample.

The composite and region preference, familiarity and identification means for Asian and European students are presented in Table 7, on page 52.

Preference Scores

Independent samples t-tests were used to compare Asian and European students on composite and region preference, of World music excerpts. The results are presented in Table 7 on page 52.

While European students had a higher mean for composite preference than Asian students, the difference was not statistically significant. European students had a higher preference mean than Asian students for three out of the five Asian regions. For region preference scores, European students had a significantly higher mean than Asian

Table 7: Composite and Region Preference, Familiarity and Identification Means for Asian and European students

Region	Asian		European		df	t	Significance
<u>Preference</u>	M	SD	M	SD			
Composite	2.86	0.69	2.92	0.59	85	0.48	
Australia	2.65	0.95	3.43	1.14	85	3.46	**
China	2.26	0.86	2.48	0.81	85	1.23	
Europe	3.68	0.91	3.63	0.81	85	0.29	
India	2.65	0.95	2.63	0.78	85	0.12	
Indonesia	2.57	0.87	2.58	0.86	85	0.09	
Japan	2.75	0.98	2.33	0.86	85	2.15	
Malaysia	3.10	0.82	3.16	0.80	85	0.33	
South America	3.19	0.85	3.14	0.88	85	0.27	
<u>Familiarity</u>							
Composite	3.01	0.66	2.94	0.60	85	0.56	
Australia	2.53	1.17	3.73	1.20	85	4.76	***
China	3.36	0.99	2.98	1.12	85	1.67	
Europe	3.27	0.90	3.79	0.84	85	2.80	**
India	3.12	1.06	2.74	0.87	85	3.73	***
Indonesia	2.99	1.24	2.63	0.98	79.78	1.51	
Japan	3.23	1.26	2.42	0.80	71.00	3.56	**
Malaysia	2.79	0.95	2.62	0.83	85	0.89	
South America	2.41	0.75	2.57	0.92	82.37	0.87	
<u>Identification</u>							
Composite	63%	0.15%	61%	0.15%	85%	0.89%	
Australia	72%	0.37%	86%	0.30%	81%	1.95%	
China	88%	0.20%	78%	0.26%	81%	1.91%	
Europe	80%	0.26%	89%	0.21%	80%	1.86%	
India	79%	0.25%	73%	0.24%	85%	1.20%	
Indonesia	54%	0.30%	55%	0.32%	85%	0.04%	
Japan	67%	0.36%	47%	0.27%	77%	2.86%	**
Malaysia	33%	0.34%	23%	0.26%	85%	1.38%	
South America	30%	0.24%	42%	0.32%	80%	2.03%	*

N = 87, *p<0.05, **p<0.01, ***p<0.001

students for Australian excerpts, indicating that European students prefer Australian excerpts as compared to Asian students.

To more closely examine the significant differences between Asian and European students' preference means, an independent samples t-test was conducted for excerpt scores.

Table 8 on page 56, reports the results only for excerpts which indicate a significant difference of means between Asian and European students for preference. The results do not indicate a difference in general preferences of Asian and European students.

Europeans had a significantly higher preference mean than Asian students for all three Australian excerpts. Asian students had a significantly higher mean for the Japanese 1 excerpt.

Familiarity Scores

Independent samples t-tests were used to compare Asian and European students on composite and region familiarity of World music excerpts. The results are presented in Table 7, on page 52.

Asian students had a higher composite familiarity mean than European students, but again, the difference was not statistically significant. Asians had a higher familiarity mean for all five Asian regions.

Europeans students had a significantly higher mean for familiarity of Australian excerpts than Asian students, indicating that European students are more familiar with Australian excerpts than Asian students.

As expected, European students are also significantly more familiar with European excerpts than Asian students. However there was no significant difference in Asian and

European preference for European excerpts. Asian students had a significantly higher mean than European students for region familiarity scores for Indian and Japanese excerpts, thus indicating that Asians are more familiar with Indian and Japanese music than European students.

When examining the results of the independent samples t-test for excerpt scores, half of the 24 excerpts showed a significant difference of familiarity means between Asian and European students (see Table 8, on page 56). Of this half, eight are Asian excerpts, with Asian students having the higher mean. Asian students had a significantly higher familiarity mean for all three excerpts from Japan and India, one Malaysian excerpt (Malaysia 1) and one Indonesian excerpt (Indonesia 1).

European students had a higher familiarity mean for all three Australian excerpts, and one European excerpt (Europe 1).

These results indicate that Asian students at UWCSEA are generally more familiar with Asian World music than European students. However, this was not the case for preference of World music.

Identification Scores

Independent samples t-tests were used to compare Asian and European students on composite and region identification of World music excerpts. The results are presented in Table 7, on page 52.

At the composite level, there was no significant difference in Asian students and European students' ability to identify World music excerpts.

For region scores, Asian students had a significantly higher mean than European students for identifying Japanese excerpts, indicating that Asian students were better

able to identify Japanese excerpts than European students. European students had a significantly higher mean for identifying South American excerpts ($p < 0.05$).

At the excerpt level, Asian students had a significantly higher mean than European students for identifying all three Indian excerpts.

Other Nationalities

Appendix D presents the rank order of mean region score for preference, familiarity and identification for different nationality groupings. The nationality groupings presented are those where $n < 5$. Owing to the small sample sizes of the individual nationality groupings, no further statistical analyses were carried out to compare the groupings. However, the rank orders for each nationality are of interest in examining whether students prefer excerpts from their own cultural roots and any other interesting trends. These are discussed in Chapter 5.

Table 8: Excerpt Preference Means for Asian and European students that Show a Significant Difference of Means

Region	Asian Students		European Students		df	t	Significance
<u>Preference</u>	M	SD	M	SD			
Japan 1	2.74	1.14	2.23	.96	85	2.29	*
Australia 2	2.42	1.05	3.52	1.25	85	4.46	***
Australia 1	2.93	1.30	3.50	1.21	85	2.12	*
Australia 3	2.61	1.14	3.27	1.26	85	2.59	*
<u>Familiarity</u>							
India 3	3.84	1.21	2.98	1.13	85	3.42	**
India 2	3.19	1.31	2.51	1.17	85	2.32	*
India 1	3.53	1.20	2.68	1.16	85	3.37	**
Japan 3	3.44	1.42	2.32	1.16	85	4.05	
Japan 2	3.40	1.40	2.70	1.11	80.04	2.55	*
Japan 1	2.86	1.44	2.25	.94	72.18	2.33	*
Australia 2	2.49	1.43	3.75	1.47	85	4.05	***
Australia 3	2.65	1.45	3.80	1.41	85	3.74	***
Australia 1	2.44	1.35	3.66	1.36	85	4.18	***
Malaysia 1	3.05	1.09	2.36	1.04	85	3.00	**
Europe 1	3.14	1.08	4.07	0.87	85	4.41	***
Indonesia 1	2.84	1.43	2.02	1.13	79.88	2.94	**
<u>Identification</u>							
China 3	.95	.21	.75	.438	62.59	2.76	**
India 1	.88	.32	.64	.487	75.10	2.80	**
India 2	.67	.47	.43	.501	85	2.32	*
India 3	.95	.21	.82	.390	66.88	2.01	*
Europe 1	.74	.44	.93	.255	66.90	2.42	*
Indonesia 1	.37	.49	.32	.471	85	4.41	*
Japan 1	.63	.49	.23	.424	82.75	4.08	***
Australia 1	.65	.48	.89	.321	72.90	2.67	**

N=87 *p<0.05, **p<0.01, ***p<0.001

Gender

An independent samples t-test for gender revealed no significant difference for composite scores and region identification scores.

For region preference scores, male students had a significantly higher mean ($M = 3.525$, $SD = 1.027$) than female students ($M = 2.767$, $SD = 1.082$) for Australian excerpts, $t(103) = 3.69$, $p < 0.001$. No other region preference scores showed a significant difference for gender.

For region familiarity scores, male students had a significantly higher mean ($M = 3.500$, $SD = 1.287$) than female students ($M = 2.869$, $SD = 1.287$) for Australian excerpts, $t(103) = 2.47$, $p < 0.05$. No other region familiarity scores showed a significant difference for gender.

Effects Of Playing A Musical Instrument (Musical Training)

Students were grouped into those who play an instrument and those who did not. An independent samples t-test was used to analyse the data for any significance between the groups for composite and region scores. There was no significant difference for composite scores for preference, familiarity and identification.

Preference Scores

Students showed a significant difference in preference means for only two regions. The regions are Japan and Indonesia. However, it must be highlighted that neither of those regions rated above neutral preference scores among the students tested. Students who played a musical instrument had a significantly higher preference mean ($M = 2.74$, $SD = 0.881$) than students who did not ($M = 2.198$, $SD = 0.867$), for Japanese excerpts,

$t(103) = 2.94$, $p < 0.01$. The region preference mean for students who played a musical instrument ($M = 2.676$, $SD = 0.784$) was also significantly higher than for students who did not ($M = 2.323$, $SD = 0.937$) for Indonesian excerpts, $t(103) = 2.00$, $p < 0.05$. This shows that while the students, on the whole, may not prefer Japanese or Indonesian music, musical training only serves to raise the level of appreciation for, perhaps, a wider range of musical instruments.

Familiarity Scores

Japan was the only region with a significantly higher familiarity mean for students who played a musical instrument, ($M = 2.96$, $SD = 1.08$) than for students who did not ($M = 2.51$, $SD = 0.969$), $t(103) = 2.05$, $p < 0.05$. A conclusion may be made, based on the familiarity scores, that being able to play a musical instrument does not naturally lead to a greater familiarity of World music than for one who does not know how to play any instrument.

Identification Scores

There was no significant difference between means for region identification scores. This suggests music training fails to increase a person's ability to identify the regions of the music played.

Effects of Number of Languages Spoken in the Home

While the influence of languages on preference is a major area of research in its own right, it was useful to survey this aspect and determine if there were any apparent effects on preference for World music. Thus, this researcher has given a one dimensional treatment on the subject by using only instrumental excerpts and not excerpts with lyrics or vocals included. This was done to eliminate a number of factors,

such as lyrical content, students' experiential understanding of the content of the music, preferences for vocal styles and many other factors which are not part of this thesis.

The effects of languages spoken in the home were examined in terms of students who spoke only one language and students who spoke at least two languages. Students who spoke only one language totalled 34% of the test sample, 53% of students spoke two languages and 13% spoke three languages. Appendix C gives details of the students' nationality and the languages spoken. Of all the students who spoke only one language, 89% were from Western countries; America, Australia, Canada and Great Britain; 64% of British students are monolingual. Of the students who spoke more than one language, 58% were Asians (14% Japanese) and 27% were Europeans other than British.

The effects of languages on preferences for World music will begin with a discussion of the region preference, familiarity and identification of World music as a whole. Independent samples t-tests were run for the two groups on composite and region preference, familiarity and identification of World music. The results are presented in Table 9, on page 61. There were no statistically significant differences between the two groups for composite preference, familiarity or identification scores.

Monolingual students had a significantly higher mean for preference, familiarity and identification of Australian music than students who spoke two or more languages. This relates to the previously reported finding that Europeans had a significantly higher mean than Asians for preference and familiarity of Australian excerpts, as 64% of the monolingual students are British and hence European. This could have contributed to the significantly higher mean for Australian excerpts. There were no significant differences between the means for preference of the other regions.

Students who spoke more than one language have significantly higher means for familiarity with Chinese and Japanese music. Students who spoke more than one language also had a significantly higher mean for identifying Chinese, Japanese and Malaysian excerpts.

Effects of Key Situational Variables

In line with examining the effects of a uniquely international environment, such as UWC in multi-cultural Singapore, this researcher has classified the four variables set out below as one main variable, entitled as 'educational background'. Table 11, on page 66, presents the Pearson Correlation Coefficients for four variables from the Student Profile and the WMPI scores. The four variables are:

1. Number of Years of International Education
2. Number of Different International Experiences
3. Number of Years in Singapore
4. Age

The correlations in Table 10, on page 63, are between these four variables and composite and regional preference, familiarity and identification.

Table 9: Composite and Region Preference, Familiarity and Identification Means for Monolingual Students and those at least Bi-lingual

Region	One language		Two or more lang		df	Significance
						t
<u>Preference</u>	M	SD	M	SD		
Composite	2.9225	0.542	2.8967	0.654	103	0.20
Australia	3.6111	1.073	2.9179	1.070	103	3.15 **
China	2.3519	0.805	2.4589	0.889	103	0.60
Europe	3.5833	0.753	3.6087	0.913	103	0.14
India	2.6852	0.865	2.6184	0.817	103	0.39
Indonesia	2.5926	0.836	2.5556	0.855	103	0.21
Japan	2.3519	0.858	2.6957	0.918	103	1.86
Malaysia	3.0741	0.731	3.0918	0.846	103	0.11
South America	3.1296	0.798	3.2271	0.841	103	0.57
<u>Familiarity</u>						
Composite	2.9109	0.578	2.966	0.631	103	0.44
Australia	3.8241	1.212	2.8647	1.289	103	3.69 ***
China	2.7778	0.847	3.3478	1.059	103	2.79 **
Europe	3.5926	0.909	3.4444	0.975	103	0.76
India	2.9352	0.929	3.1256	1.062	103	0.91
Indonesia	2.6667	0.832	2.7826	1.207	95.07	0.58
Japan	2.5000	0.826	2.9952	1.133	91.84	2.56 *
Malaysia	2.5370	0.782	2.7488	0.926	103	1.17
South America	2.45	0.859	2.4203	0.808	103	0.20
<u>Identification</u>						
Composite	0.58	0.134	0.6347	0.152	103	1.94
Australia	0.92	0.216	0.7440	0.375	101.90	2.99 **
China	0.70	0.306	0.8696	0.216	53.58	2.90 **
Europe	0.87	0.255	0.8454	.226	103	0.51
India	0.75	0.257	0.7488	0.245	103	0.02
Indonesia	0.46	0.290	0.5845	0.305	103	1.97
Japan	0.44	0.319	0.6087	0.323	103	2.48 *
Malaysia	0.20	0.215	0.3188	0.340	99.13	2.12 *
South America	0.37	0.326	0.3575	0.276	103	0.83

2

N=87 *p<0.05, **p<0.01, ***p<0.001

Number Of Years Of International Experience On World Music Preference, Familiarity And Identification of Regions

The results in Table 10, on page 63, reveal no significant correlation between the number of years spent in international education and preference for World music, and students' familiarity with World music.

For region identification score, only identification of Indonesian excerpts was significantly correlated with the number of years spent in international education. However, the number of years spent in international education explains only 4% of the variance in identification scores for Indonesian excerpts.

Effects Of Number Of Different International Academic Experiences On World Music Preference, Familiarity And Ability To Identify Regions

There was a significant correlation between the number of different international experiences and composite preference. The number of international experiences was also significantly correlated with preference for Indian and Indonesian excerpts. The number of international experiences is significantly correlated with familiarity for Malaysian excerpts. There were no significant correlations between the number of different international experiences and the students' ability to identify regions for World music.

Table 10: Pearson Correlation Coefficients for Variables on the Student Profile and Composite and Region Preference, Familiarity and Identification

Regions	Years of International Experience	Number of different Int. Experiences	Number of Years in Singapore	Age
<u>Preference</u>				
Composite	0.1071	0.2058 *	0.2550 **	0.1228
Australia	0.0151	0.0429	0.0766	0.1120
China	0.0454	0.1870	0.0796	0.1480
Europe	0.0242	0.0272	0.1318 **	0.0835
India	0.0886	0.2903 **	0.3054 **	0.1263
Indonesia	0.1768	0.3349 ***	0.3532 ***	0.2096 *
Japan	0.1644	0.1269	0.2105 *	0.0984
Malaysia	0.0663	0.1676	0.2206 *	0.0904
Sth America	0.0708	0.0083	0.0822	0.0243
<u>Familiarity</u>				
Composite	0.1121	0.1659	0.3369 ***	0.0187
Australia	0.1000	0.0632	0.2597 **	0.1903
China	0.0864	0.1241	0.1883	0.0178
Europe	0.0630	0.0426	0.1315	0.1048
India	0.0159	0.1377	0.1914	0.0807
Indonesia	0.1877	0.1849	0.2920 **	0.1127
Japan	0.1745	0.1098	0.1766	0.0438
Malaysia	0.0419	0.1978 *	0.1761	0.0807
Sth America	0.0895	0.0151	0.1529	0.1840
<u>Identification</u>				
Composite	0.1565	0.0364	0.1295	0.0807
Australia	0.0423	0.0300	0.1936 *	0.1467
China	0.0509	0.0368	0.0332	0.0604
Europe	0.0315	0.0739	0.0405	0.1586
India	0.0752	0.0172	0.2462 *	0.1731
Indonesia	0.1975 *	0.0274	0.0288	0.1862
Japan	0.0346	0.0387	0.1039	0.0619
Malaysia	0.0252	0.0572	0.1675	0.2920 **
Sth America	0.1113	0.0588	0.0226	0.1186

N=105 *p<0.05 **p<0.001 ***p<0.001

Effect of Number of Years In Singapore On World Music Preference, Familiarity And Identification

Students' composite preferences for World music significantly correlated with the number of years spent in Singapore. Preferences for four out of five Asian regions were significantly correlated with the number of years in Singapore. The highest correlation is for Indonesian excerpts. Preference for European excerpts was also correlated with the number of years in Singapore.

Composite familiarity scores showed a significant correlation with the number of years in Singapore. This was the case for Australian and Indonesian region familiarity scores.

There was no significant correlation between the ability to identify World music and the number of years in Singapore for composite identification. A correlation does exist, however, between years in Singapore and identification of Australian and Indonesian excerpts. (See Table 10, on page 63).

Effects of Age

The results showed no significant relationships between the age of the subject (maturity) on World music preference, familiarity and identification for composite scores. For region scores, age was significantly correlated with preference of Indonesian excerpts and identification of Malaysian excerpts..

Relationships Between Preference, Familiarity and Identification for Composite and Region Scores

The results for the correlations between preference, familiarity and identification for composite and region scores are presented in Table 11, on page 66. There was a moderate correlation between composite preference scores and composite familiarity scores. India was the only region where preference and familiarity were not significantly

correlated for region scores, meaning that students' preference for Indian music is not related to their familiarity with Indian music.

A correlation exists between familiarity and identification composite scores, meaning that there is a relationship between students' familiarity of music and their ability to identify it. The only region where familiarity and identification do not correlate is Europe, indicating students' ability to identify European excerpts is not related to their familiarity of them.

There is no significant correlation between composite preference scores and identification scores. There is a significant correlation between identification and familiarity for Australian, Japanese and South American excerpts.

Table 11: Correlations between Preference, Familiarity and Identification for Composite and Region Scores

Regions	Preference and Identification	Preference and Familiarity	Familiarity and Identification
Composite	0.0106	0.3856 ***	0.2506 **
Australia	0.2485 *	0.4976 ***	0.4998 ***
China	0.0940	0.3512 ***	0.3154 **
Europe	0.0804	0.4705 ***	0.1688
India	0.0727	0.1839	0.3695 ***
Indonesia	0.1726	0.4955 ***	0.2318 *
Japan	0.2441 *	0.4596 ***	0.4193 ***
Malaysia	0.0157	0.2972 **	0.3296 ***
Sth America	0.2116 *	0.4829 ***	0.2636 **

N= 105 * $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$

Reliability

All region preference scores were significantly correlated with the composite preference score (ranging from 0.3856 to 0.7928, $p < 0.001$, see Table 12, on page 67). Apart from Australia, all preference region scores were significantly correlated with each other. Coefficients ranged from 0.3489 (Europe and China) to 0.7004 (Malaysia and India), thus indicating that in general, students rated each region similarly, for preference. Australian excerpts were rated differently, with only India and Australia being significantly correlated for region preference scores.

All region familiarity scores were significantly correlated with the composite familiarity score (ranging from 0.4074 to 0.7345, see Table 13, on page 67). All region identification scores were significantly correlated with the composite identification score (ranging from 0.3469 to 0.6531). This indicates that students rated each region similarly for familiarity and identification.

Table 12: Correlation Matrix of Preference Scores among Regions

	Comp Pref.	1	2	3	4	5	6	7
Australia (1)	0.3856 ***							
China (2)	0.7660 ***	0.1080						
Europe (3)	0.6339 ***	0.0388	0.3489 ***					
India (4)	0.7729 ***	0.1957 *	0.5425 ***	0.4041 ***				
Indonesia (5)	0.7795 ***	0.1172	0.6130 ***	0.4155 ***	0.5783 ***			
Japan (6)	0.7773 ***	0.1233	0.6674 ***	0.3858 ***	0.5564 ***	0.6136 ***		
Malaysia (7)	0.7928 ***	0.1147	0.4928 ***	0.6120 ***	0.7004 ***	0.6114 ***	0.5133 ***	
Sth America (8)	0.7837 ***	0.2306	0.6321 **	0.4734 ***	0.4679 ***	0.5449 ***	0.5855 ***	0.5548 ***

N=105 *p<0.05 **P<0.01 ***p<0.001

Table 13: Correlation Matrix of Familiarity Scores among Regions

	Comp Fam.	1	2	3	4	5	6	7
Australia (1)	0.4070 ***							
China (2)	0.7345 ***	0.0554						
Europe (3)	0.5934 ***	0.1993 *	0.4022 ***					
India (4)	0.4494 ***	0.0151	0.2934 **	0.0455				
Indonesia (5)	0.6558 ***	0.1682	0.5186 ***	0.2446 *	0.1932 *			
Japan (6)	0.6953 ***	0.0497	0.6110 ***	0.2975 **	0.1613	0.5098 ***		
Malaysia (7)	0.6933 ***	0.1062	0.4138 ***	0.4431 ***	0.3519 ***	0.3640 ***	0.4134 ***	
Sth America (8)	0.6165 ***	0.2051 *	0.2829 **	0.4129 ***	0.2535 **	0.2456 *	0.3388 ***	0.3971 ***

N=105 *p<0.05, **p<0.01, ***p<0.001

Table 14: Correlation Matrix of Identification Scores among Regions

	Comp ID.	1	2	3	4	5	6	7
Australia (1)	0.5099 ***							
China (2)	0.4568 ***	0.0705						
Europe (3)	0.3469 ***	0.2257 *	0.0722					
India (4)	0.4013 ***	0.2461 *	0.1585	0.2268 *				
Indonesia (5)	0.6531 ***	0.2798 *	0.3375 ***	0.1630	0.1085			
Japan (6)	0.4952 ***	0.0312	0.3075 **	0.0382	0.0796	0.1560		
Malaysia (7)	0.5570 ***	0.1948 *	0.0473	0.1560	0.2274 *	0.2253 *	0.2552 **	
South America (8)	0.5050 ***	0.2041 *	0.1126	0.1697	0.0181	0.2242 *	0.2113 *	0.0886

N=105 *p<0.05, **p<0.01, ***p<0.001

Inter-Item Reliability

Table 15, on page 70, presents the ranges and means for the inter-item correlation coefficients and Cronbach Alphas for each region and composite scores, for preference, familiarity and identification. This gives an indication of which regions have the most correlated excerpts. The high inter-item reliability indicates the researcher was successful in selecting homogenous styles within each region, as advised by Fung (1994, p. 53).

Composite preference shows high reliability with an $\alpha = 0.9087$. The preferences among the three Australian excerpts and the three Chinese excerpts had the highest correlation, and Indonesian and South American were the least correlated.

Composite familiarity has a high level of reliability with an $\alpha = 0.8607$. The highest correlated excerpts for familiarity were the Australian and Chinese excerpts and the least correlated were the South American excerpts.

The alpha scores for identification are low owing to the binary nature of the answer response (correct or incorrect), therefore these results are only useful in terms of comparison between regions as to which have the highest and lowest correlations for identification. Again, the three Australian excerpts show the highest correlation for identification, with a high alpha of .8088, and median $r = 0.5877$. South American and Indonesian excerpts were the least correlated.

Table 15: Inter-item correlation Coefficients

Excerpt	Range of Inter-item r	Median r	Cronbach alpha
<u>Preference</u>			
Composite	-0.1288 to 0.6906	0.3017	0.9087
Australia	0.6704 to 0.6906	0.6821	0.8655
China	0.4866 to 0.6163	0.5440	0.7776
Europe	0.4507 to 0.5109	0.4838	0.7357
India	0.4617 to 0.5528	0.4931	0.7441
Indonesia	0.2154 to 0.5462	0.3515	0.6261
Japan	0.5553 to 0.6358	0.5998	0.8160
Malaysia	0.3778 to 0.5109	0.4336	0.6966
Sth America	0.2873 to 0.5537	0.3893	0.6485
<u>Familiarity</u>			
Composite	-0.1288 to 0.7388	0.2116	0.8607
Australia	0.5922 to 0.7388	0.6659	0.8561
China	0.5363 to 0.5990	0.5761	0.8024
Europe	0.4587 to 0.6048	0.5275	0.7670
India	0.4431 to 0.5831	0.5164	0.7621
Indonesia	0.4916 to 0.5878	0.5274	0.7704
Japan	0.5257 to 0.5898	0.5485	0.7838
Malaysia	0.3116 to 0.4324	0.3803	0.6480
Sth America	0.2459 to 0.3914	0.3011	0.5648
<u>Identification</u>			
Composite	-0.2569 to 0.6103	0.0815	0.6727
Australia	0.5443 to 0.6103	0.5877	0.8088
China	0.2873 to 0.5537	0.3893	0.3763
Europe	0.0015 to 0.2453	0.1580	0.3659
India	0.2070 to 0.2508	0.2236	0.4517
Indonesia	0.0573 to 0.1865	0.1064	0.2606
Japan	0.0629 to 0.2503	0.1810	0.3988
Malaysia	0.1621 to 0.3970	0.2780	0.5054
Sth America	-0.0936 to 0.2928	0.1152	0.2386

N= 105

CHAPTER FIVE

DISCUSSION OF RESULTS

This chapter examines the results and discusses possible reasons for them, together with implications and suggestions for further research.

Preferences for World Music

Major research question 1 asked: *What are the expatriate students' preferences for the eight World music styles as depicted through the World Music Preferences Inventory?*

Summary of Preference Results

The four regions with mean preference scores above the neutral 3.00 point were (in descending rank order): Europe, South America, Australia and Malaysia. Those with mean preference scores below 3.00 were India, Japan, Indonesia and China. As the composite mean score was 2.91, the group as a whole had a slight tendency towards not liking World music.

It is interesting to note that of the four regions that were preferred, only one was Asian (Malaysia), and it was the least preferred of the four. In terms of excerpts, ten of the 24 scored above 3.00, and only two of these were Asian (both Malaysian). The conclusion here is that the group in general did not like Asian music, and it was this that brought the composite mean for preference below the neutral point.

Discussion

An analysis of the music styles associated with each excerpt indicates some characteristics that are likely to be strongly influential in determining preferences. The regions are discussed in descending rank order of preference.

Europe

European excerpts were the most liked, and the European 2 excerpt ranked first for preference, familiarity and identification. It had a mean preference score of 3.79 and is a lively Bavarian Waltz (MM crotchet = 165). The instrumentation is conventional Western wind instruments and accordion. The woodwind instruments are used in a comical fashion with high trills on the clarinets. It is very rhythmical, with the first beat of the bar emphasised by the tuba.

The second most preferred excerpt (Europe 1) is an Irish jig with a lively reel meter (MM crotchet = 123). The piece has equal length phrases and uses the fiddle for the melody line and acoustic guitar for a counter melody and for rhythmic, chordal accompaniment.

The other European excerpt (Europe 3) ranked sixth with a mean score of 3.24. It is a traditional Swedish fiddle tune with two fiddles playing the tune in harmony, shifting from intervals of minor and major thirds. It has a steady metre (MM crotchet = 164) and uses ornamentation. It is not as strongly rhythmical as the other two European excerpts.

These excerpts are folk music from Western countries and not surprisingly they have the strongest characteristics resembling Western music. They all have very directional harmony, are cadence ridden in major keys, homophonic in texture, and the instruments are either conventional Western instruments, or very similar. This confirms the findings of previous studies that Western music is preferred over World music (Fung, 1992; Darrow, Haack & Kuribayashi, 1987; Shehan, 1982). The European excerpts were also the most familiar and most accurately identified by this group of students.

South America

As a region, South America ranked second. The South American excerpts are also quite similar to Western music in terms of their regular rhythm patterns and consonant harmonies. The strong presence of guitar timbre may also be a factor in the music being preferred, as in pop music the guitar is prominent. The instruments are traditionally Bolivian, but closely resemble their Western counterparts in their timbral qualities, especially the panpipes in their higher register. Although South America ranked second for preference, the excerpts were very unfamiliar to this sample of students, and they were not able to identify them as South American. South America ranked last for familiarity (mean score = 2.43) and second last for identification (mean score = 36%). It could be that the musical elements that make the South American excerpts so appealing are the strong steady rhythms and the timbral qualities of the instruments. A preference for strong rhythmic beats was also found to be the case by Fung (1994, 1992) in studies on non-western music.

The South American excerpt which ranked third overall (South America 1) with a mean score of 3.55 has a steady lilting beat (MM= 90) with a pan pipe melody in an aeolian mode. The guitars are used for a counter melody and fast strumming for rhythmical and chordal accompaniment. The South American excerpt which ranked tenth (South America 3) with a mean score of 3.04 (very close to the neutral mark) uses the more unusual airy timbres of the lower pan pipes. The harmony is very simple using only two chords; the major and relative minor. The beat is a steady 4/4, with the bass pan pipe playing on every beat in a very repetitive manner. The limited harmony and constant repetitive pattern have similarities to “techno” music, which may explain its appeal to this group of students. The other South American excerpt (South America 2) ranked

11th and just below the neutral mark with a score of 2.99, again uses the unusual airy timbre of the bass panpipes. They play on the beat and with added doubled melody notes on the offbeats. The walking bass style chords of the guitar gives the piece a very directional harmony with added fast strumming.

Australia

The results for Australian excerpts present an unusual case with a high preference rating. The excerpts have unusual melodic content, and the didgeridoo has a very unique timbre that is unrelated to any Western instruments. It could be that the high preference rating is due to this sample of students being familiar with the didgeridoo as indicated by Australia ranking second for familiarity and third for identification with a mean accuracy score of 80%. The close proximity of Australia to Singapore may also be a factor pertaining to familiarity, but not necessarily to preference. All three Australian excerpts are very minimalistic and repetitive with a steady beat throughout. This is further evidence that a steady, predictable beat pattern is preferred.

Malaysia

Malaysia represented the only Asian region with a mean preference score above the neutral mark (mean score = 3.09). Two excerpts scored above the neutral mark and one scored below. Malaysian excerpts were not familiar to this group of students as indicated by Malaysia ranking seventh for familiarity with a mean score of 2.68 and last for identification with a mean score of 28%. Given the close proximity of Malaysia to Singapore, this may at first appear very surprising. However, the excerpts chosen are very traditional dances, not often heard on the radio or on the television. The Malaysian radio and television stations and the record shops in Singapore are constantly promoting Malaysian pop music, which is similar to various styles of Western pop

music, but with Malaysian lyrics. Despite the many Malaysian record stores in Singapore, the researcher had a difficult job locating traditional Malaysian music compact discs that also use traditional instruments.

The Malaysian excerpt that scored the highest, ranking fourth with a mean score of 3.37, was Malaysia 2. This excerpt is a traditional dance with a steady repetitive 2 beat pattern held by different pitched drums and a tambourine playing the offbeats. The accordion provides a lively monophonic ornamented melody in a major key, which is then imitated on the fiddle with the accordion providing offbeat chords. The harmony is simple, as is the texture.

The Malaysia 1 excerpt ranked seventh with a mean score of 3.15, also has a steady repetitive rhythmic pattern played on different pitched drums, with the first beat of each bar strongly emphasised. There are more instruments playing all in unison. The flute and the accordion are easily recognised and the plucked and strummed instrument resembles the sound of a guitar. The other Malaysian excerpt (Malaysia 3) ranked 14th with a mean score of 2.73, is also a dance, with the same instrumentation but with a more complicated rhythmic accompaniment than the other two excerpts.

India

India ranked fourth for familiarity (mean score = 3.06) and fourth for identification (mean score = 75%) and fifth for preference (mean score 2.64), indicating that this group of students was familiar with Indian music and were able to identify it, but tended to not like it. The India 3 excerpt ranked 12th with a score of 2.78. This excerpt is for sitar, tanpuras and tabla. The beat is a steady, regular beat with a repetitive 16 beat rhythm pattern. The melody line is improvised in nature with many half-tones and quarter tones and sliding microtones. The India 1 excerpt ranked 17th with a mean

preference score of 2.60. It is a variation on a folk tune, performed on two transverse bamboo flutes, accompanied by tabla, tambura and the surimandle, a stringed instrument. It is in a steady $\frac{3}{4}$ metre with no harmony, as such. It is a fluid interplay between the two flutes that bend the pitch on a repetitive note pattern. India 2 was the least preferred excerpt. It is a raga with no clear melodic line.

Japan

Japan ranked sixth for preference (mean score = 2.58). The characteristics of the Japanese excerpts that make them different from Western music are the irregular phrasing, irregular beat and rhythm patterns and the microtones created by sliding on the strings of the koto and the shamisen (a three stringed instrument similar to the banjo). These microtones give the effect of sounding “out of tune” to the unaccustomed ear. The scale used in two of the excerpts uses the notes DEFAB, which is quite different from the conventional Western scales. These characteristics could account for the low preference of Japanese excerpts.

Excerpt Japan 1 has a drum beat with an irregular pattern. The flute plays an improvised melody, which intertwines, with a similar melody on the shamisen, which is a plucked instrument with three strings that is similar to the banjo. The phrasing is also irregular and unpredictable to the unaccustomed ear.

The second Japanese excerpt (Japan 2), is a piece for koto. The lower strings provide a drone a fifth apart. The upper strings play a melody that sounds improvised and has irregular phrasing. The sliding on the strings provides microtones. The third piece is for flute and koto and is imitative and also irregular in its phrasings.

Indonesia

Indonesia ranked seventh as a region with a mean preference score of 2.57. It ranked sixth for familiarity (mean score = 2.74) and sixth for identification (mean score = 54%). This indicates that not only did this group of students dislike Indonesian music, they were unfamiliar with it and only half of the students could identify it. The Indonesia 2 excerpt ranked 13th for preference, with a mean score of 2.75. It is a Javanese Gamelan piece with a steady beat. The piece has clashing harmonies played on hanging gongs and kettle gongs that have a harsh metallic, percussive tone. This was the only Indonesian excerpt to score a familiarity score over the neutral mark (mean score = 3.27). The identification score for this excerpt was 69%. The Indonesia 1 excerpt ranked second last for preference with a mean score of 2.30. It is a Balinese gamelan piece played on the pelog scale which utilises $\frac{1}{2}$ tones and $\frac{1}{4}$ tones. The beat is steady with uneven rhythmical phrases. It is a repetitive melody line with different degrees of ornamentation. The overall effect is harsh, with metallic, percussive sounds.

China

The least preferred region was China with a region mean preference score of 2.42. China ranked third for familiarity (mean score = 3.15) and second for identification (mean score = 81%). This indicates that although the students were familiar with Chinese music and were successfully able to identify it, they disliked it. The China 1 excerpt (mean score = 2.59) is based on a pentatonic scale that is not precisely tuned. All the flutes are playing the same melody but not exactly in tune as in Western unison playing. The China 3 excerpt is a dahu ensemble piece, with all instruments playing in unison, some an octave apart, but not precisely tuned as in a Western sense. The China 2 excerpt was the most disliked of all the excerpts and features the guanzi which is a double reed instrument with a high pitched, nasal tone and is accompanied by the

Sheng (bamboo mouth organ) and cymbal type percussion. The melody uses uneven phrases and the pitch is often bent, causing a glissando effect onto each note.

Interpretation

It can be seen that the four Asian regions that scored low preference scores have as a common characteristic the use of smaller intervals than those found in the Western tempered scale. These microtonal inflections are harsh on the unaccustomed ear, giving the music an “out of tune” feel. The phrase lengths of the melodic make-up are also irregular and improvisatorial in nature, making them unpredictable to unfamiliar ears. The rhythmic structure in these examples is also often irregular and the beat patterns are more complex and less predictable.

The four regions that scored above the neutral mark all have directional harmonies, (except for the Australian excerpts) regular phrasings, regular beat and regular rhythmic patterns. These characteristics can be perceived to be more Western in their nature than the musical elements of the Asian excerpts. The instrumentation of the top ten excerpts is also more closely related to conventional Western instruments in their timbral qualities (with the exception of the Australian excerpts). These results concur with Fung’s findings that students prefer World music with musical elements that more closely resemble the elements in Western music (1995). Some of these elements are also found in pop music, such as the repetitive, regular and predictable beat patterns and the guitar timbres of the South American and Malaysian excerpts.

Effects of Nationality on Preferences

Research question 2 asked: *How does the nationality of students affect their World music preferences?*

For the purpose of this section, students were classified as either Asian (41% of the sample) or European (42% of the sample), which closely reflected the proportions of whole school population. The remaining 17% came from other areas and their results were not statistically analysed as the groupings were too small. The analysis compares the preferences of Asian students with those of European students.

Summary of Results

Both Asian and European students scored below the neutral mark of 3.00 for composite preference, indicating that in general their nationality was not an influence in the overall result.

European students rated four of the eight regions above 3.00, while Asian students rated three regions above 3.00. However, the difference was not statistically significant.

In terms of individual regions, the only statistically significant (at $p < 0.01$) result was that relating to Australia. European students ranked this region second, while Asian students ranked it fifth.

The only excerpt to produce a significant difference (at $p < 0.05$) was Japanese 1, which was more disliked by European students.

Discussion

The high ranking of Australian excerpts among European students is interesting because no Australian or New Zealand students were included in the group.

Individual nationality groupings were in relatively small sample sizes, so no statistical analysis was carried out on them. However, the rank orders for each nationality may give an indication of whether students prefer music from their own culture. The nationalities are discussed in alphabetical order. The results are presented in Appendix D.

American

American students had the second highest composite preference score (3.17), rating six of the eight regions above 3.00 for preference, indicating a liking for World music. Surprisingly, they ranked Chinese as the most preferred; but it transpired that three of the five American students came from Chinese ethnic backgrounds. Further study would be needed to determine whether their mixed ethnic background contributed to the preference for World music.

Australian

These students preferred only Australian and South American excerpts, indicating that otherwise they did not like this selection of World music. Australian students rated Australian excerpts at a high preference score of 4.40. This was the highest preference rating of any nationality group for any region. Australian students were the only nationality group to rate the European excerpts below the neutral mark.

British

British students gave preference scores close to the profile for European students.

Canadian

These students gave preference scores close to the profile for the whole group.

Dutch

Dutch students' preferences were similar to those of the composite European students, except that they ranked Australian music excerpts first.

Indian

Indian students had a low mean preference score of 2.60 and gave only two regions (Europe and South America) a mark above 3.00. They did not prefer Indian music.

Indonesian

Indonesian students had a low mean preference score of 2.56 and liked only the European music, giving Indonesian music a neutral score of 3.00.

Japanese

Japanese students rated four regions above 3.00, with Japan ranked third. However, the preference of 3.30 for Japanese music reflects only a slight preference.

Korean

Korean students had the highest composite preference score of 3.18, and gave a mark above neutral to three regions, with a very high preference for European music, followed by Malaysian and South American excerpts.

Interpretation

It seems that in general, nationality has little influence on students' World music preferences. Also, there is little evidence in this group of a preference for music from their own cultural background.

Effects of Nationality on Identification

Research question 3 asked: *Do the students' nationalities affect their ability to identify the origins of World music excerpts?*

Grouping into Asian and European students was as described for the previous section. The results for familiarity are included here because it is considered that this is likely to be correlated with the ability to identify a region.

Summary of Results

Asian students rated four regions as being familiar (China, Europe, Japan and India in descending order). European students rated two regions as familiar (Europe and Australia).

Asian students were able to identify the origins of over 50% of the excerpts for six regions, while European students managed the same results for five regions. There was no statistically significant difference in their identification of music from Australia, China, Europe, India, Indonesia and Malaysia. China received the highest identification score among Asian students and Europe received the highest identification score among European students.

Asian students were significantly ($p < 0.01$) better at identifying Japanese music and significantly ($p < 0.05$) worse at identifying South American music.

Discussion

As could be expected, Asian students were more familiar with Asian music in general than European students, although both groups exhibited familiarity with European music (the European students understandably more so).

Asian students show an ability to identify European music that is almost as good as that of European student. With the exception of Japanese music, European students were surprisingly good at identifying Asian music, and in fact achieved a higher score on Indonesian music (55% vs 54%). These results supports the thesis that an international school environment that promotes interaction among many cultures can influence the students' recognition and appreciation for World music.

Neither nationality scored well with Malaysian excerpts, although Asian students did somewhat better (33% vs 23%). Asian students were poor at identifying South American music (30% vs 42%), perhaps reflecting less exposure.

Interpretation

The results show that, with the exception of Japanese music, nationality does not seem to play a significant role in the students' ability to identify World music. The fact that both groups were relatively good at identifying music from most regions suggests that other factors are more important.

The individual nationality groups are discussed here in alphabetical order. As stated previously, no statistical analysis was carried out on them owing to the relatively small sample size of the groups. However, an indication of the students' ability to identify music from their own culture can be inferred from the rank orders.

American

Despite having the second highest composite preference score, these students had the second lowest composite identification score (52%). American students found Chinese excerpts to be the most familiar and the easiest to identify (89%), but as already mentioned, three of the five American students came from Chinese ethnic backgrounds.

Australian

These students were very familiar with Australian music and were 100% accurate in identifying the excerpts. However, the composite identification score for Australian students was the lowest of all the nationality groups (57%).

British

Surprisingly, British students found Australian excerpts more familiar and easier to identify than European music, although their ability to identify the latter was still high at 87%. Their mean identification score was lower than the composite identification score for European students.

Canadian

These students had a similar profile to the whole group and were no better able to identify South American excerpts.

Dutch

These students had a similar profile to the European students with one difference being they were better able to identify Chinese excerpts. However, their mean ability to identify excerpts was lower than the mean for European students.

Indian

These students found India the only familiar region, and were able to identify the Indian excerpts with 94% accuracy.

Indonesian

These students had the highest composite familiarity score (3.41) and by far the highest composite identification score, being 84%. Indonesian students only had difficulty in identifying South American excerpts. All other regions they were able to identify with a success rate of 75% and above. This indicates that Indonesian students have a good

knowledge of World music. It is interesting to note that apart from South America, their worst result was for Indonesian music (75%).

Japanese

These students had the second highest composite identification score and were able to identify seven of the eight regions with over 50% accuracy. Japanese students were better able to identify South American music than any other nationality group, but had the difficulty in identifying the Malaysian excerpts.

Korean

Despite having the highest composite preference score, Korean students had the lowest composite identification score (46%), indicating that they were not very successful in identifying World music.

Interpretation

A study of the results grouped by nationality shows that all students were familiar with music from their own region or culture, with mean identification scores ranging from 75% (Indian) to 100% (Australian). As expected from the Asian/European grouped studies, those with an Asian background were better at identifying Asian music, while all nationalities were good at identifying European music. The only real anomaly was the relatively low identification ranking of Indonesian music by Indonesian students, although they still managed 75% accuracy.

Influence of International Schooling

Research question 4 asked: *Does the length of time spent in an international school affect students' preferences for World music and their ability to recognise its origins?*

As well as time at UWC, the correlations with number of different international experiences and years in Singapore were also examined.

Summary of Results

There was no significant correlation between years of international school experience and World music preferences, familiarity or accuracy of identification.

A significant ($p < 0.05$) correlation was found between the number of international experiences and preferences. However, the only regions for which the correlation was significant were India ($p < 0.01$) and Indonesia ($p < 0.001$).

A significant ($p < 0.01$) correlation was found between the number of years' residence in Singapore and preference, with Indonesia at 0.001, Europe and India at 0.01, and Japan and Malaysia at 0.05.

A significant ($p < 0.05$) correlation was found between the number of years' residence in Singapore and familiarity, with Australia and Indonesia at 0.01.

Discussion

The finding that there is no correlation with the number of years of international schooling is surprising. This is different from the results found by Fung (1993) and Nekazawa (1988). It is possible that the diverse nature of students in this study, and the small sample size, made this a difficult variable to isolate.

A correlation between the number of international experiences and preference for World music is not unexpected. The fact that it applies only to Indian and Indonesian

music suggests that perhaps those other experiences were predominantly related to those cultures. More investigation would be needed.

Given both of the above, the quite strong correlation between number of years in Singapore and preference and familiarity seems to be inexplicable, and would be need to be investigated further.

Interpretation

There seems to be no useful interpretation to be drawn from the above results. It would be expected that a correlation with the number of years in Singapore would be reflected in a similar correlation with the number of years at an international school. As this is not the case, it would be unsafe to draw any conclusions at this stage.

Subsidiary Questions

This section summarises and discusses the results related to the subsidiary research questions.

Age of Students

Subsidiary question 1 was: *Does the age of students affect their World music preferences and their ability to recognise the origins of World music?*

Summary of Results

At the composite level, there were no statistically significant results relating age to either preference or ability to identify World music.

There was a significant ($p < 0.05$) correlation between age and a preference for Indonesian music, and between age and the ability to identify Malaysian music ($p < 0.01$).

Discussion

In general, age did not have an effect on students' preferences or ability to identify World music. In the particular regional cases, age accounts for only 4% of the variance of preference for Indonesian music and 9% of the variance for identification of Malaysian music. The latter was the least well identified overall.

These results support Fung's findings that age does not correlate with preference for World music (1994, p. 54), but it does not support the findings that age correlates with ability to identify World music. Fung found that older students were better able to identify World music (1994, p.54) However, Fung's study spanned an age range of 18 years to adulthood. This study was restricted to young students in secondary school, and the age range of the students in this test was only five years. This may be an insufficient range to investigate the effects of maturity on students' preferences for World music and their ability to identify it.

Effects of Multi-lingualism

Subsidiary question 2 asked: *Do the students' degrees of multi-lingualism affect their World music preferences and their ability to recognise its origins?*

It was postulated that students who speak more than one language in the home may have been exposed to more than one culture and perhaps have a higher level of cultural understanding and tolerance. If so, that may be reflected in differences in their responses to World music.

Summary of Results

Overall, this study showed no significant correlation between a student's degree of multi-lingualism and either preferences or ability to recognise the origin of World music.

At the regional level, there was a statistically significant ($p<0.01$) preference for Australian music among mono-lingual students, with similar results for identification of Australian music. Multi-lingual students were better at identifying Chinese music ($p<0.01$) and Japanese and Malaysian music ($p<0.05$).

Discussion

The mono-lingual students' results for Australian music could be a reflection of nationality rather than linguistic background, as 64% of the monolingual students are British (hence European) and 11% are Australian. In the independent samples t-tests, European students had a significantly higher mean for Australian excerpts in all three tests.

It should be noted that almost 60% of students who speak two or more languages are Asian, which probably influences their ability to identify Asian music. However, the results here do not parallel those of the independent samples t-test for Asian and European students.

Possibly, students who speak at least two languages have more meaningful exposure to different cultures, but this is not enough to influence their preferences. It does, however, significantly correlate with their ability to identify some Asian excerpts.

Effect of Instrumental Studies

Subsidiary question 3 asked: *Is there a correlation between students' involvement in instrumental studies and their preferences for World music and their ability to identify its origins?*

Summary of Results

There was no significant correlation between involvement in instrumental studies and the students' World music preferences or ability to identify it.

Discussion

In the instrumental programmes in the colleges, instruction in traditional Western instruments is offered and the examination syllabuses followed are all British, these being: Trinity College of London and The Royal Academy of Music (London). The instrumental books that are written for the study of Western instruments are very Western in their teaching repertoire. Beginner instrumental books are full of British children's songs and nursery rhymes and folk tunes. Excerpts from well known classical music are also traditionally used as are some excerpts of classic popular music. It is rare to find tunes of ethnic origins in instrumental teaching books. The scales used are all traditional major, minor and chromatic scales. The researcher has had many experiences with young Asian students who are completely unfamiliar with the typical beginner tunes that are presented to students in their first few months of instrumental lessons. The question must be raised as to the suitability of a totally Western approach to the teaching of instrumental music through so called familiar tunes.

Effect of Familiarity on Preferences

Subsidiary question 4 asked: *Does familiarity with World music play a key part in influencing preferences?*

Summary of Results

There was a strong correlation ($p < 0.001$) between composite familiarity scores and composite preferences for World music. With the exception of Indian music, this was reflected in each of the regions.

Discussion

The study shows that familiarity does play a key role in determining preferences for World music, which is probably to be expected. In the case of Indian music, the results show that familiarity does not significantly influence preference.

Effect of Preferences and Familiarity on Identification

Subsidiary question 5 asked: *Are the students' abilities to identify the origins of World music related to their preferences or familiarity?*

Summary of Results

Overall, there was no correlation between the students' preferences and their ability to identify World music. In the case of regions, there was some correlation ($p < 0.05$) with Australian, Japanese and South American music.

The composite scores showed a correlation ($p > 0.01$) between familiarity and ability to identify World music. This was reflected for all regions except Europe, with strong correlations for Australian, Indian, Japanese and Malaysian music.

Discussion

The results of this study support the findings of Fung (1994) that preference is not a function of students' ability to identify World music. This means that although students

were able to identify World music excerpts, it does not necessarily mean they like them. Their knowledge of them does not influence their preference.

A low correlation occurred for Australian, Japanese and South American music, but the common variance was less than 6%. This has implications for educators wishing to expand students' preferences. It brings into question whether educating students about World music is enough to influence their preferences. Preference is a complicated process of acceptance and liking that is influenced by many variables, as presented in LeBlanc's model for preference. More discussion on this point is given in Further Research on page 95.

Students' self-reported familiarity with World music was correlated with their ability to identify the regions that World music excerpts came from. This seems logical, but only 6.28% of the variance for identification is explained by familiarity, at the composite level. For the individual regions, the common variance ranges from 25% for Australian excerpts to 5.4% for Indonesian excerpts. This means that even for Australian excerpts where there is a strong correlation between familiarity and ability to identify to recognise these excerpts as being from Australia, 75% of the variance is unexplained.

There was no correlation between students' ability to identify European excerpts and their familiarity with them. It may be that the excerpts have such recognisable musical characteristics that students were able to transfer their familiarity with other European music in assisting them in identifying the particular excerpts used in this test.

There is a strong correlation between preference and familiarity. This appears difficult to explain in light of the fact that there is no correlation between students' ability to identify World music excerpts and their preference for them. However, students'

familiarity with World music explains only 15% of the common variance in preference, leaving 85% of the variance for preference unexplained.

Limitations

The relatively small sample size and large number of different nationalities precluded statistical comparisons between nationalities, apart from an arbitrary grouping into Asian and European.

The age range of the students was not wide enough to identify the effects of maturity.

This was a self-reporting quantitative test that was analysed statistically, with only the identification part being objectively measurable. As preferences are influenced by many factors, a qualitative element would probably have given extra information. This could have included activities such as interviews with students, observation of behaviour during music selections and surveys.

In common with other World music preference studies, this paralleled those carried out on Western art music and Western popular music. A possible major limitation in this and similar studies is that the music is necessarily presented out of context. In the case of much Western music, context is not of great significance as much of the music is incidental or usually presented as discrete works that usually span only a few minutes and can be validly given as excerpts.

The problem is that in some non-Western cultures music has a much greater significance and may be closely integrated into many aspects of life. For example, compare an Irish jig with Javanese Gamelan music in which a piece celebrating the birth of a baby can last for a whole day.

It may be that the concept of measuring preference for World music on the basis of short excerpts is itself of questionable validity because it necessarily ignores context and requires the listener to make an immediate judgement on the basis of a few seconds of exposure.

Implications for Music Educators

Music educators have a major role in supporting the development of positive multi-cultural attitudes in students and creating a greater tolerance and understanding towards different and unfamiliar cultures. The results of this study suggest that time spent in an international school does not necessarily of itself have an influence on students' preferences for World music or their ability to identify its origins. The message for music teachers is that perhaps a more positive emphasis on World music would be beneficial.

In civilised societies with modern technology, the media has played a huge role in bringing much Western music to the rest of the world. As a result of globalisation and the commercial media, preference for popular music has increased, particularly that originating from America.

The commercial media has been very powerful in Americanising much popular music in many different countries. Nekazawa found this in her studies in Japan. Japanese youth today relate more to the popular Western music than to their traditional music. This seems to be a worldwide trend and needs to be taken into account by music teachers introducing World music.

The results from this study suggest that in presenting World music for the first time, it may be more effective to select music from Europe, South America, Australia and

Malaysia. Students prefer music which has a regular steady beat, regular phrasings, directional harmony and simple harmonies. Music from Asian countries which is very different from the Western characteristics needs to be introduced very carefully as students may find the timbre, closeness of intervals and irregular patterning difficult to follow.

Further Research

To fully understand preference, the psychology of the development of preference needs to be considered, and account taken of the various stages involved. There is a need for a multi-disciplined approach to combine a study of the psychology of ethnic attitudes and the development of World music preferences to further enhance knowledge.

This study suggests that there are many interweaving factors affecting preference; cultural exposure is not enough to ensure preference for World music. Further research could investigate what other factors may be involved, and to what extent. LeBlanc's Preference Model contains some factors not considered in this study and may be a good starting point.

The whole question of the validity of measuring World music preference on the basis of short excerpts could form the basis of a new line of research. This would be aimed at finding new ways of determining preferences, taking cultural context into account. It may be that the study of preferences per se is not relevant, and that research into ways of enhancing the understanding and appreciation of World music would be more useful.

In view of the apparently anomalous result that years in an international school do not influence preferences for World music and the ability to identify it, whereas years in

Singapore do have an influence, this factor could be investigated in more detail in a future study. A larger sample size would be preferable.

To more fully examine the effects of intercultural experiences, and international exposure, further comparative studies are needed on the preference of students abroad and those in their homeland, along the lines of Nekazawa's studies on Japanese students in America and Japanese students in Japan (1988).

It would be worthwhile conducting studies with students and adults covering a wider age range, to determine whether age and maturity do have an effect on the ability to identify World music.

Given that traditional Western instrumental studies did not have an effect on students' preferences in these tests, it would be interesting to carry out a similar trial that included students who had received instrumental tuition more related to other types of music.

Further investigations of this sort should include measures of the extent and type of intercultural experiences and their effects on World music appreciation.

Conclusion

Fung found that social and cultural attitudes play a role in World music preference, but he found no causal relationships (1994). If World music preference is related to ethnic attitudes, then the factors associated with such attitudes need to be considered. Such factors are affective, perceptive and cognitive. Preference is an affective response and is not necessarily influenced by perception or cognition. Being an affective response, preferences may be difficult to change. Preference develops before familiarity and before cognition, ie: ability to identify. An understanding of the psychology of

preference may lead the way in understanding how to influence students' World music preferences.

This study has indicated that many factors that would logically be assumed to affect preferences are probably minor or have no effect. Further studies to determine just what are the key factors would be very useful in helping to devise music education programmes that are effective in promoting an appreciation of World music.

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APPENDIX A

NATIONALITY LISTING IN PERCENTAGE ORDER

Nationality	Number	Percentage	Nationality	Number	Percentage
British	475	26.58	Filipino	6	0.34
Indian	163	9.12	Polish	6	0.34
Japanese	157	8.79	Bruneian	5	0.28
Australian	106	5.93	Iranian	5	0.28
Korean	104	5.82	Moldavian	4	0.22
Indonesian	81	4.53	Mexican	3	0.17
Dutch	79	4.42	Portuguese	3	0.17
American	76	4.25	Swazi	3	0.17
Singaporean	64	3.58	Argentinean	2	0.11
Malaysian	56	3.13	Austrian	2	0.11
Canadian	51	2.85	Brazilian	2	0.11
German	45	2.52	Cambodian	2	0.11
Chinese	37	2.07	Chilean	2	0.11
New Zealand	30	1.68	Croatian	2	0.11
Norwegian	25	1.40	Egyptian	2	0.11
Swedish	25	1.40	Ghanaian	2	0.11
Danish	21	1.18	Kenyan	2	0.11
French	17	0.95	Saudi Arabian	2	0.11
Thai	15	0.84	Spanish	2	0.11
South African	13	0.73	Turkish	2	0.11
Pakistani	12	0.67	Hungarian	1	0.06
Italian	11	0.62	Maltese	1	0.06
Russian	10	0.56	Mauritian	1	0.06
Belgian	9	0.50	Nepalese	1	0.06
Sri Lankan	9	0.50	Slovenian	1	0.06
Swiss	9	0.50	Ukrainian	1	0.06
Irish	7	0.39	Venezuelan	1	0.06
Israeli	7	0.39	Yugoslavian	1	0.06
Bangladeshi	6	0.34			
Total number of students: 1787					

APPENDIX B

ALPHABETICAL LIST OF NATIONALITIES

Nationality	Number	Percentage	Nationality	Number	Percentage
American	76	4.25	Korean	104	5.82
Argentinean	2	0.11	Malaysian	56	3.13
Australian	106	5.93	Moldavian	4	0.22
Austrian	2	0.11	Maltese	1	0.06
Bangladeshi	6	0.34	Mauritian	1	0.06
Belgian	9	0.50	Mexican	3	0.17
Brazilian	2	0.11	Nepalese	1	0.06
British	475	26.58	New Zealand	30	1.68
Bruneian	5	0.28	Norwegian	25	1.40
Cambodian	2	0.11	Pakistani	12	0.67
Canadian	51	2.85	Filipino	6	0.34
Chilean	2	0.11	Polish	6	0.34
Chinese	37	2.07	Portuguese	3	0.17
Croatian	2	0.11	Russian	10	0.56
Danish	21	1.18	Saudi Arabian	2	0.11
Egyptian	2	0.11	Singaporean	64	3.58
French	17	0.95	Slovenian	1	0.06
German	45	2.52	South African	13	0.73
Ghanaian	2	0.11	Spanish	2	0.11
Dutch	79	4.42	Sri Lankan	9	0.50
Hungarian	1	0.06	Swazi	3	0.17
Indian	163	9.12	Swedish	25	1.40
Indonesian	81	4.53	Swiss	9	0.50
Iranian	5	0.28	Thai	15	0.84
Irish	7	0.39	Turkish	2	0.11
Israeli	7	0.39	Ukrainian	1	0.06
Italian	11	0.62	Venezuelan	1	0.06
Japanese	157	8.79	Yugoslavian	1	0.06
Kenyan	2	0.11			

Total number of students: 1787

APPENDIX C

NATIONALITY AND LANGUAGES SPOKEN IN THE HOME

Nationality	First Language	Second Language	Third Language	Total Number of Students
American	English			2
Australian	English			4
British	English			23
Canadian	English			3
Indian	English			1
Singaporean	English			2
South African	English			1
American	English	Indonesian		1
British	English	Chinese		1
Canadian	English	French		1
Canadian	English	Mandarin		1
Egyptian	Arabic	English		1
Finnish	English	Indonesian		1
Finnish	Finnish	English		2
French	French	English		1
German	German	English		3
Dutch	Dutch	English		4
Indian	English	Hindi		4
Indian	Hindi	English		2
Indian	Tamil	English		3
Indonesian	Indonesian	English		4
Italian	English	Italian		1
Japanese	Japanese	English		8
Korean	Korean	English		8
Malaysian	English	Malay		1
Malaysian	Malay	English		1
Norwegian	Norwegian	English		1
Pakistani	English	Pakistan		1
Pakistani	Pakistan	English		1
Portuguese	Portuguese	English		2
Singaporean	English	Tamil		1
Thai	Thai	English		1
American	English	Indonesian	Portuguese	1
American	English	Cantonese	Mandarin	1
Australian	English	Mandarin	Indonesian	1
Belgium	Flemish	English	French	1
British	English	Dutch	Danish	1
Canadian	English	French	Polish	1
French	English	French	Mandarin	1
Dutch	Dutch	English	German	1
Indian	English	Tamil	Hindi	1

Nationality	First Language	Second Language	Third Language	Total Number of Students
Indian	Indian	English	Hindi	1
Japanese	English	Japanese	French	1
Japanese	Japanese	Arabic	English	1
Swiss	English	Malay	French	1
Taiwanese	Mandarin	Indonesian	English	1

APPENDIX D: RESULTS GROUPED BY NATIONALITY

Nationality: American

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
China	3.47	0.90	China	3.67	0.97	China	0.87	0.18
Europe	3.40	0.86	Japan	3.13	0.45	Europe	0.80	0.30
Sth America	3.27	0.55	Europe	3.13	0.69	India	0.73	0.28
Malaysia	3.20	0.80	Australia	2.80	1.43	Australia	0.53	0.45
Australia	3.13	0.84	India	2.53	0.73	Indonesia	0.53	0.30
Japan	3.00	0.41	Malaysia	2.20	0.90	Japan	0.40	0.30
India	3.00	0.62	Indonesia	2.13	0.69	Sth America	0.27	0.28
Indonesia	2.87	0.87	Sth America	1.67	0.62	Malaysia	0.13	0.18
Composite	3.17		Composite	2.66	0.62	Composite	0.52	0.12

n=5

Nationality: Australian

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Australia	4.40	0.83	Australia	4.60	0.89	Australia	1.00	0.00
Sth America	3.60	0.83	Indonesia	3.07	0.49	Europe	0.93	0.15
Europe	2.93	1.09	India	2.93	1.23	Indonesia	0.60	0.15
Japan	2.87	0.87	Europe	2.73	1.69	India	0.60	0.28
Indonesia	2.73	0.64	China	2.73	0.43	China	0.47	0.38
India	2.53	0.61	Japan	2.47	0.30	Sth America	0.40	0.43
China	2.47	0.93	Sth America	2.33	0.67	Japan	0.40	0.28
Malaysia	2.40	0.89	Malaysia	2.33	0.85	Malaysia	0.27	0.28
Composite	2.99	0.38	Composite	2.90	0.44	Composite	0.57	0.06

n=5

Nationality: Canadian

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	3.67	0.70	Europe	3.94	0.93	Europe	0.94	0.14
Australia	3.61	1.08	Australia	3.33	1.56	Australia	0.94	0.14
Sth America	3.23	0.54	Japan	3.17	0.81	India	0.83	0.18
Malaysia	2.89	0.46	China	3.06	0.77	China	0.78	0.34
Japan	2.67	0.60	Malaysia	3.06	0.83	Japan	0.61	0.33
India	2.67	0.52	India	2.78	0.81	Malaysia	0.44	0.40
China	2.44	0.40	Sth America	2.33	0.70	Indonesia	0.44	0.35
Indonesia	2.28	0.85	Indonesia	2.22	0.09	Sth America	0.39	0.39
Composite	2.93	0.40	Composite	2.99	0.52	Composite	0.66	0.19

n=6

Nationality: European

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	3.63	0.81	Europe	3.80	0.84	Europe	0.89	0.21
Australia	3.43	1.14	Australia	3.73	1.20	Australia	0.86	0.31
Malaysia	3.16	0.80	China	2.98	1.12	China	0.79	0.26
Sth America	3.14	0.88	India	2.74	0.87	India	0.73	0.24
India	2.63	0.78	Indonesia	2.63	0.98	Indonesia	0.55	0.32
Indonesia	2.58	0.86	Malaysia	2.62	0.83	Japan	0.47	0.27
China	2.48	0.82	Sth America	2.57	0.92	Sth America	0.42	0.32
Japan	2.33	0.86	Japan	2.42	0.80	Malaysia	0.23	0.26
Composite	2.92	0.59	Composite	2.94	0.60	Composite	0.61	0.15

n=44

Nationality: Indian

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	3.58	0.83	India	4.61	0.49	India	0.94	0.13
Sth America	3.08	0.84	China	2.81	0.80	China	0.89	0.22
Malaysia	2.81	0.90	Europe	2.53	0.64	Europe	0.81	0.26
India	2.67	1.11	Malaysia	2.50	0.67	Australia	0.69	0.36
Australia	2.42	1.06	Australia	2.25	0.53	Indonesia	0.58	0.25
Japan	2.11	0.54	Sth America	2.19	0.72	Japan	0.44	0.36
China	2.08	0.78	Japan	1.97	0.77	Sth America	0.28	0.19
Indonesia	2.06	0.63	Indonesia	1.81	0.63	Malaysia	0.25	0.21
Composite	2.60	0.64	Composite	2.58	0.41	Composite	0.62	0.12

n=12

Nationality: Indonesian

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	3.67	1.09	Indonesia	4.83	0.33	Australia	1.00	0.00
Indonesia	3.00	1.05	Malaysia	4.00	1.28	Malaysia	0.92	0.17
Australia	2.75	1.26	Europe	3.75	0.57	India	0.92	0.17
Sth America	2.67	0.90	China	3.67	1.22	China	0.92	0.17
Malaysia	2.50	0.69	Japan	3.50	1.40	Japan	0.83	0.33
Japan	2.17	0.88	India	3.00	1.31	Europe	0.83	0.19
India	2.00	0.90	Australia	2.42	4.81	Indonesia	0.75	0.32
China	1.75	1.07	Sth America	2.08	0.83	Sth America	0.33	0.00
Composite	2.56	0.78	Composite	3.41	0.91	Composite	0.81	0.10

n=5

Nationality: Japanese

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	3.73	0.80	Japan	4.40	1.04	China	0.93	0.14
Sth America	3.37	0.73	Indonesia	3.70	1.20	Japan	0.87	0.23
Japan	3.30	0.92	China	3.63	1.02	Europe	0.83	0.24
Malaysia	3.17	0.59	Europe	3.53	0.74	Indonesia	0.70	0.29
Indonesia	2.73	0.68	India	2.97	1.02	Australia	0.70	0.33
India	2.63	0.48	Malaysia	2.77	0.98	India	0.67	0.31
Australia	2.57	0.72	Sth America	2.67	0.87	Sth America	0.50	0.28
China	2.53	0.82	Australia	2.67	1.42	Malaysia	0.17	0.24
Composite	3.00	0.52	Composite	3.29	0.82	Composite	0.68	0.12

n=10

Nationality: Korean

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	4.21	0.92	Europe	3.79	0.71	China	0.79	0.25
Malaysia	3.67	0.80	China	3.67	1.04	Europe	0.75	0.35
Sth America	3.50	0.94	Japan	3.17	0.93	India	0.58	0.24
India	2.96	1.03	India	2.83	0.59	Japan	0.54	0.35
Japan	2.96	1.19	Indonesia	2.79	0.99	Australia	0.38	0.45
Australia	2.83	1.21	Malaysia	2.71	0.77	Indonesia	0.29	0.21
Indonesian	2.67	1.13	Sth America	2.50	0.93	Sth America	0.17	0.18
China	2.63	0.82	Australia	1.83	0.69	Malaysia	0.13	0.17
Composite	3.18	0.86	Composite	2.91	0.55	Composite	0.46	0.05

n=8

Nationality: British

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Europe	3.53	0.80	Australia	3.97	1.05	Australia	0.91	0.28
Australia	3.42	1.12	Europe	3.73	0.85	Europe	0.87	0.25
Malaysia	3.05	0.76	China	2.81	1.00	India	0.76	0.24
Sth America	2.97	0.83	India	2.76	0.92	China	0.73	0.27
India	2.58	0.82	Sth America	2.65	0.98	Indonesia	0.51	0.32
Indonesia	2.52	0.74	Malaysia	2.56	0.83	Japan	0.44	0.28
China	2.33	0.67	Indonesia	2.47	0.87	Sth America	0.42	0.33
Japan	2.22	0.79	Japan	2.38	0.85	Malaysia	0.17	0.19
Composite	2.83	0.52	Composite	2.92	0.62	Composite	0.59	0.14

n = 25

Nationality: Dutch

Preference	Mean	SD	Familiarity	Mean	SD	Identification	Mean	SD
Australia	3.83	1.50	Europe	3.83	0.62	China	0.89	0.27
Europe	3.56	0.62	Australia	3.72	1.32	Australia	0.83	0.28
Sth America	3.44	0.58	china	2.89	0.86	Europe	0.78	0.17
Malaysia	3.06	0.83	Indonesia	2.72	1.06	India	0.67	0.21
India	2.67	0.52	Sth America	2.72	0.57	Indonesia	0.61	0.25
Indonesia	2.39	0.74	India	2.56	0.89	Japan	0.56	0.17
Japan	2.39	0.85	Malaysia	2.44	0.40	Sth America	0.44	0.46
China	2.33	0.37	Japan	2.17	0.69	Malaysia	0.11	0.27
Composite	2.96	0.26	Composite	2.88		Composite	0.60	0.13

n = 5

APPENDIX E

WMPI ANSWER SHEET

WORLD MUSIC PREFERENCE INVENTORY

You will be required to make three responses to each musical excerpt.

1. Indicate how much you like each one by circling the appropriate level (from 1 to 5).
2. Circle the region or country which you think the musical excerpt comes from.
3. Indicate how familiar the piece of music is to you by circling the appropriate level (from 1 to 5).

EXCERPT 1.

Strongly Dislike				Strongly Like
1	2	3	4	5

China	Malaysia	Australasia	Japan	South America
Western Europe	Indonesia	Middle East	North America	India

Totally Unfamiliar				Very Familiar
1	2	3	4	5

APPENDIX F

STUDENT PROFILE

1. **SEX:** Female Male (Circle appropriate)

2. **AGE:** years: _____ months: _____

3. **NATIONALITY** (if unsure, put which passports held)

4. **Languages spoken at home:** 1st language _____

2nd language _____

3rd language _____

5. List any foreign languages studied, and give the number of years studied:

Language

Number of years studied

6. **How long have you been in Singapore?** _____

7. **List all the schools you have studied at, and state which country and the approximate dates you studied there.**

NAME OF SCHOOL	COUNTRY	DATES	TOTAL - YEARS or MONTHS

8. List the musical instruments you play and the number of years played.

Instrument

Number of years played
