

## **An Attempt at Surveying Musical Knowledge among Hiroshima University Students**

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### **Abstract**

*At the end of the twentieth century, we are exposed to an extraordinary variety of music from all parts of the world and consisting of many different styles. Educational programs have been adjusted to respond to this. Yet, to what extent do students retain this knowledge acquired in schools? What kind of general musical knowledge do university students exhibit and how does this vary amongst factors such as academic specialty, sex, age, etc.? In an attempt to explore such issues, an attempt was made to survey the musical knowledge of Hiroshima University students.*

Ethnomusicologists, as researchers, are frequently concerned with questions of musical knowledge, often needing to weigh seemingly conflicting pieces of information. Many times we can only come to conclusions about such knowledge through increasing understanding of the background of the people we work with.

Of course, much musical knowledge comes initially from participation, whether it be active or passive. Knowledge about a greater variety of musics is naturally increased with greater exposure to this diversity.

At the end of the twentieth century, record stores are crammed with an extraordinarily large selection of many genres of music, from all over the world, covering over a century of recorded sound. Certainly this variety and availability is greater than it has ever been before in history.

In Japan, in addition to such stores, television broadcasts an almost comparable diversity: within a week's viewing it is easy to be exposed to Japanese traditional and folk music, string quartets, subtitled operas, *Lieder*, jazz, and *enka*, and just about impossible to avoid J-pop videos and performers.

Certainly in Japan there is the potential for becoming familiar with a tremendous variety of musics. But is this potential realised? Has all of this exposure had any effect on the musical knowledge of Japanese people? Do music students themselves display any better general musical knowledge than their peers in other disciplines? Is there marked variation of knowledge shown which may be the result of differences in age or sex?

Papua New Guinea provides a considerable contrast to the situation in Japan. Radio is much more important than television—there is one television station and only local pop music is presented. Radio, rather than television, reaches a much greater audience, although again it predominantly plays local and overseas pop with, perhaps, an occasional program of Western classical music. While there are few compact discs of any music available, cassettes are very popular, although almost exclusively of local,

Pacific, or Western pop.

Since Papua New Guinea contrasts so dramatically with Japan in regards to the exposure to and availability of this recorded musical diversity, I became fascinated with such questions and discussed with my graduate seminar students (in “Education in Etho-Arts”, taught in the Spring 1998 semester with Yamada Yôichi) possibilities for seeking some preliminary answers by conducting a survey of a relatively easily accessible population: Hiroshima University students.

In Papua New Guinea, a number of surveys of musical knowledge have been attempted:

- a) panpipe music from North Solomons Province. A distinctive traditional ensemble found throughout the province, but with regional variations. Participants, all from North Solomons, listened to recordings and were asked to identify the appropriate region of the province (Vatahi 1989).
- b) stringband music from various parts of the country. Stringband music is a type of popular music consisting of singing accompanied by guitars and, often, ukuleles. Played examples were fifteen to thirty seconds long, and participants were asked to name the province of origin. This project was meant to investigate regional stringband styles (Crowdy 1997).
- c) traditional music from various parts of the country. Examples chosen were felt to be distinctive of the areas concerned and the type of music most Papua New Guineans would have been exposed to in regional shows, at schools, or through the media.

Because of the great musical diversity within Papua New Guinea itself and the comparatively minimal access and exposure to different musical styles from overseas, these surveys attempted to explore knowledge about regional styles within the country. In contrast, the survey in Japan was intended to focus not just on Japanese traditional or popular music, but also on other styles to which Japanese students would have been exposed, hence, it was intended to consider general, rather than specific, musical knowledge.

My own involvement in this project was further encouraged because of the publication, in English, of the courses of study produced by the Japanese Ministry of Education, Science and Culture (Government of Japan 1983a-c). These three books list the syllabus for elementary school (grades 1-6), junior high school (grades 7-9), and senior high school (grades 10-12), noting the type of musical materials to be covered for each grade.

## Preparation

Consequently, it was decided to prepare an appropriate survey for Hiroshima University students. The decision process followed in selecting musical examples and appropriate questions was, in many ways, just as important as the results of the survey itself. The graduate students were involved in every step, requiring them to consider questions of musical knowledge, difficulty, and appropriateness themselves.

Six different categories of music were chosen, influenced considerably by groupings used in Japanese record shops: Japanese traditional music, J-pop, *enka*, Western classical music, world music, and international popular music; however, these were not explicitly designated as such in the survey itself. Five examples in each category were to be selected by the graduate students, making a total of thirty questions. Knowledge of genres, composers, ensembles, instruments, regions, names of singers, and song titles were to be tested, varying according to the category under consideration.

Considerable discussion was held in regards to what musical examples were to be included. The questions could neither be too easy nor too difficult. As it was decided that we were most interested in get-

ting a large quantity of relatively easily analysable results, rather than a small number of interpretations, it was felt that a multiple choice format was preferable. This also meant that particular attention had to be paid to the range of multiple choice answers given. For example, playing an Indian *rāga* and asking to identify whether it was from Bangladesh, Pakistan, India, or Sri Lanka, would be a great challenge for anyone but a specialist, while playing J-pop song and asking if it was from Australia, Japan, Mexico, or Zaire would be too little of a challenge.

As the graduate students in the class were themselves products of the Japanese education system, were exposed to the same media influences we were trying to gauge, and consisted of both those with and without music as their speciality, their input was essential in deciding what were reasonable expectations for including a mixture of questions ranging from basic to challenging.

Musical examples were meant to be short, preferably c. 30 sec each, but no longer than one minute. The idea was that short examples would test general knowledge which would be unaffected by long examples. As the choices were not meant to be trick questions, the examples would have to focus on something felt to be distinctive in helping to identify the selection. Some planned inclusions were not possible because of the inavailability of resources, so last minute substitutions were necessary.

General information about participants was also sought in the survey, the goal being to enable consideration of results between sexes, different faculties at the university, undergraduates and graduates, and those for whom music is a major part of their academic study in contrast to those for whom it is not.

From the outset, however, it was realised by all of us that this was only meant to be a first step towards more meaningful testing and to suggest untapped possibilities in such research. We were well aware that the survey would reveal as much about the people who prepared it as those who took it. Therefore, the examination here is as critical of the test itself, as it is of the results. The limited length of the class and my stay in Japan made it impossible to critically refine the test and fully discuss the results, much less to modify it appropriately and administer the revision. Hence, the comments here are presented as a partial remedy to these inadequacies, with the hope that they may be useful to future explorations of musical knowledge. Because of the joint nature of this project, problems raised are felt to be inadequacies of the lecturer (Niles), not of the students who did so much to enable this survey to be conducted at all.

## Results for Questions

In total, the results of 236 questionnaires were received. The students identified themselves as follows:

<i>faculty/school</i>	<i>undergraduate</i>		<i>graduate</i>		<i>total</i>
	<i>male</i>	<i>female</i>	<i>male</i>	<i>female</i>	
School Education	36	91	1	11	139
Education	7	31	3	1	42
Applied Biological Science	13	10			23
Medicine	5	18			23
Engineering	6				6
Science	1				1
Grad. Sch. for International Development and					

Cooperation				1	1
<i>Total supplying information</i>	68	150	4	13	235
[no information]					1
<b><i>Grand total of surveys</i></b>					<b>236</b>

The translation of the questionnaire is presented below in Helvetica font, while discussion of the questions and results for the population in general is presented in Times, in indented paragraphs. The percentage of replies to a given answer is provided in brackets, with the correct answer underlined.

### A Survey of Musical Knowledge among Hiroshima University Students

Hiroshima University, Graduate School for International Development and Cooperation  
 Division of Educational Development and Cultural and Regional Studies  
 Department of Basic Education for Development  
 Visiting Professor: Don Niles

For this questionnaire, please supply information in the blanks concerning your department, year of university, sex, and age.

Department  
 Year of university  
 Sex  
 Age

In this questionnaire, Hiroshima undergraduate and graduate students are the subject of a study to survey their musical knowledge. Listen to the tape and mark the correct response from the multiple choice answers.

#### Western classical

A mixture of questions requiring identification of composers, ensembles, and genres. Examples mix compositions studied in school with those which are not, hence exploring the students' ability to apply knowledge about styles.

1. Choose the **composer** of this music from the multiple choice answers below.

① Vivaldi [88%] ② Bach [3%] ③ Mozart [7%] ④ Beethoven [<1%] ⑤ Don't know [2%]

The high percentage of correct responses here is undoubtedly due to the required teaching of the example played here, "Four Seasons", in grade 7 and the general popularity of this composition in the media. There is even very little confusion with other, more well-known composers.

2. Choose the **composer** of this music from the multiple choice answers below.

① Chopin [11%] ② Schubert [5%] ③ Satie [43%] ④ Debussy [15%] ⑤ Don't know [26%]

Fewer than 50% answered this question correctly. About a decade ago, Satie became popular among classical music lovers and his compositions were used as background music on television dra-

mas. However, while his music became familiar to many people through this usage, most viewers did not know the composer. Hence, while the music of this example (an orchestral version of *Gymnopédies*) was probably familiar to many, the composer was not, accounting for the high number of people who answered they did not know. Nevertheless, the greatest confusion here is with Debussy, whose music is chronologically and stylistically much closer to Satie than to Chopin or Schubert, thus suggesting that the students have a fair acquaintance with stylistic periods.

3. Choose the **musical style** from the multiple choice answers below.

①Piano concerto [73%] ②Symphony [19%] ③Piano quartet [2%] ④String trio [1%] ⑤Don't know [5%]

Concertos are studied in grade 9, but the biggest confusion here is with the other main orchestral genre included here, the symphony, in spite of the prominent presence of the piano at the beginning of this Chopin concerto.

4. Choose the name of the musical **genre** from the multiple choice answers below.

①Gospel [4%] ②Canzone [4%] ③Shōmyō [1%] ④Gregorian chant [77%] ⑤Don't know [14%]

In spite of the fact that Gregorian chant is not listed in the school syllabus, there is a high degree of identification and little confusion with the other genres listed—excluding those answering “don't know”, 90% answered correctly. Perhaps this is the result of the popular use of Gregorian chant as a type of healing music.

5. Choose the name of the musical **genre** from the multiple choice answers below.

①Ballet music [1%] ②Opera [80%] ③Musical [17%] ④A cappella [1%] ⑤Don't know [2%]

This excerpt from Mozart's *The Magic Flute* was primarily mis-identified as a musical. Although the singing styles are considerably different, singing with orchestral accompaniment is common to both, therefore an understandable confusion.

### Japanese traditional

A varied selection requiring answers about instruments, genres, region of folk music, and the correct identification of the title of a composition learned in school, minus the identifying words.

6. Choose the name of the **musical instrument** used from the multiple choice answers below.

①Flute [1%] ②Shakuhachi [83%] ③Shō [8%] ④Hichiriki [3%] ⑤Don't know [5%]

Certainly the *shakuhachi* is a very familiar, well-known instrument of Japanese music, even abroad, and is studied in grade 9. While it was initially felt that this question was too easy, 17% of the students either answered incorrectly or did not know. Perhaps, instead of using “flute” as a possible answer, another Japanese instrument should have been substituted.

7. Choose the **performance style genre** of music used from the multiple choice answers below.

①Nō [34%] ②Sankyoku [2%] ③Beijing opera [<1%] ④Kabuki [57%] ⑤Don't know [7%]

The significantly high percentage of wrong answers here demonstrates considerable difficulties in differentiating between *kabuki* and *nō*, and it is possible that a longer example (instead of only 26 sec) may have benefitted students. The example used here lacked the use of a distinctive instrument of

*kabuki*, the *shamisen*, which is absent from *nô*. Perhaps a *kabuki* excerpt would have made this questions easier. *Nagauta* from *kabuki* is studied in grade 8. Significantly, few students answered *sankyoku*—a genre using *shamisen*, *shakuhachi*, and *koto*. It may have been preferable to include a genre of Japanese traditional music instead of “Beijing opera” as a possible answer.

8. Choose the **performance style genre** of music used from the multiple choice answers below.

① *Gagaku* [84%] ② *Nô* [12%] ③ *Kabuki* [0%] ④ *Gamelan* [<1%] ⑤ Don't know [3%]

The piece performed here, 越天楽 “Etenraku”, is studied in grade 8 and is probably the only well-known *gagaku* composition amongst the general public. There is a high percentage of correct answers, yet notable confusion with the aurally, completely different *nô*. Such confusion between traditional genres, as displayed here and in question 7, is perhaps indicative of declining interest in them, in spite of frequent performances on television. The use of another Japanese genre, rather than *gamelan*, would have been preferable in the possible answers.

9. Choose the **area (prefecture)** of which this folk music is distinctive from the multiple choice answers below.

① Hokkaido [0%] ② Ōsaka [0%] ③ Hiroshima [<1%] ④ Okinawa [99%] ⑤ Don't know [0%]

Only one person in the whole survey got this question wrong. Within about the last five years, Okinawan folk music has become very popular. The distinctive scale and, perhaps to a lesser extent, language, made this example, ていんさぐぬ花 “Tinsagunu hana”, performed by a group of women with *shamisen* accompaniment, easily distinguishable from folk music from other parts of the country.

10. Choose the **title** of this music from the multiple choice answers below.

① *Bokujô no asa* [<1%] ② *Haru no ogawa* [99%] ③ *Haru ga kita* [<1%] ④ *Yûyake koyake* [0%] ⑤ Don't know [<1%]

All of the song titles here are *Mombushô-shôka*, music specifically composed for schools to introduce various features of music to students and, consequently, all of these songs are well-known to all students. “Haru no ogawa” is taught in grade 3 but, the performance here is as piano solo, without text. Nevertheless, only three students answered incorrectly when listening to the quite short (26 sec) example, demonstrating the importance of such music in the early music education of students.

## World music

This section is primarily focused on the ability to associate musical sounds with a particular country, but also included one question on instruments.

11. Choose the **area (country)** of which this musical form is distinctive from the multiple choice answers below.

① China [3%] ② Turkey [9%] ③ Senegal [6%] ④ Indonesia [64%] ⑤ Don't know [19%]

Considering that Balinese *gamelan* is probably one of the best known, most frequently recorded genres of world music, now forms part of the introduction to ethnomusicology classes in high schools, and that Bali is a popular area for holidays, there is a considerably high number of those who answered “don't know”.

12. Choose the **area (country)** of which this musical form is distinctive from the multiple choice

answers below.

- ①Thailand [26%] ②Japan [0%] ③China [66%] ④Iran [2%] ⑤Don't know [6%]

Although Beijing opera can occasionally be heard on television, this example is, perhaps, not well chosen as the distinctive vocal technique of the genre is not heard. Instead, there is a predominance of instrumental ensemble playing which may explain the high confusion with Thailand. Significantly, no one answered "Japan"; the inclusion of another country would have been preferable as a possible answer.

13. Choose the **area (country)** of which this musical instrument is distinctive from the multiple choice answers below.

- ①Papua New Guinea [6%] ②Mongolia [32%] ③Peru [26%] ④Iraq [9%] ⑤Don't know [27%]

This question proved the most difficult—only 22 students answered correctly. Probably 'ud music is little known and, hence, not distinctive enough for most students. Interestingly, the highest percentage of answers was given to "Mongolia", another country with an important tradition of string instruments. Although this was the shortest musical example (19 sec), it is doubtful a longer example would have made much difference in the responses. Surely there was much guessing for this question. A different musical example would have been better here.

14. Choose the **area (country)** of which the main musical instrument used in performance is distinctive from the multiple choice answers below.

- ①Sweden [3%] ②Myanmar [31%] ③Scotland [58%] ④Brazil [1%] ⑤Don't know [8%]

Bagpipes, here performed with drums, are often synonymous with Scotland, hence it is surprising that there is not a higher number of correct identifications. The high percentage of students selecting Myanmar is also puzzling.

15. Choose the main **musical instrument** used from the multiple choice answers below.

- ①Marimba [68%] ②Steel drum [12%] ③Timpani [13%] ④Gong [<1%] ⑤Don't know [6%]

This is the only question in the world music section which requires identification of an instrument name, rather than a country. Confusion with the steel drum could be considered understandable, considering some similarity in timbre, but identification with the timpani is more difficult to comprehend.

### J-pop

All questions focus on identifying performers or titles. Where singers are asked to be identified, the multiple choice answers are all of the same sex for a given question. Songs are selected from those popular within the last fifteen years.

16. Choose the **name of the singer** from the multiple choice answers below.

- ①GLAY [2%] ②SHAZNA [<1%] ③TM-Revolution [95%] ④Luna Sea [0%] ⑤Don't know [3%]

A very high percentage correctly identified this song "White Breath" as being performed by TM-Revolution—a likely result, considering that it was a huge hit within the past year.

17. Choose the **name of the singer** from the multiple choice answers below.

- ①Amuro Namie [0%] ②Judy and Mary [<1%] ③CHARA [3%] ④UA [93%] ⑤Don't know [3%]

Again, good correct identification of the performer of the song, popular within the past year, 悲しみジョニー “Kanashimi Jonii”. The length of this example (47 sec) could be shortened.

18. Choose the **name of the singer** from the multiple choice answers below.

①Nagabuchi Tsuyoshi [43%] ②Yoshida Takurô [17%] ③Sera Masanori [12%] ④Yamashita Tatsuro [7%] ⑤Don't know [20%]

Less than half of the students could correctly identify the performer of the song 順子 “Junko”. Additionally, there was a high percentage of people answering “don't know”. In contrast to the preceding songs, popular in recent times, this song is about fifteen years old, making it much more difficult to identify for younger students.

19. Choose the **title of the song** from the multiple choice answers below.

①Itsuka dokoka de [15%] ②Ya-Ya ~ ano jidai o wasurenai [8%] ③Itoshi no Erî [1%] ④One Day [13%] ⑤Don't know [64%]

This instrumental performance of a song made popular by Southern All Stars received the highest number of “don't know” responses and the second lowest score for correct answers, in spite of being the longest example (102 sec). The example should be much shortened. Certainly the absence of the text made this a challenging question.

20. Choose the **title of the song** from the multiple choice answers below.

①Ureshi hazukashi asa gaeri [3%] ②Ureshii! Tanoshii! Daisuki! [76%] ③Eyes to me [2%] ④Mirai yosôzu II [6%] ⑤Don't know [13%]

There are a fairly high number of correct answers, offset only by the number of “don't know” responses. This is a music box version of a song made popular by Dreams Come True. Again, the length of the example (96 sec) could have been greatly shortened.

## Enka

Questions concern the correct identification of male and female performers and titles of enka. Identification of performers requires either familiarity with the song concerned, as well as the distinctive vocal quality of the singer. Again, possible performers are all of the same sex.

21. Choose the **name of the singer** from the multiple choice answers below.

①Itsuki Hiroshi [2%] ②Mori Shin'ichi [87%] ③Hosokawa Takashi [1%] ④Kitajima Saburo [1%] ⑤Don't know [8%]

A high number of students correctly identified this male performer, Mori Shin'ichi. Mori was known for his *enka* with a looser beat, sung in a heterophonic manner, and his distinctive voice is well displayed here in one of his most famous songs, おふくろさん “Ofukuro-san”.

22. Choose the **name of the singer** from the multiple choice answers below.

①Ishikawa Sayuri [66%] ②Misora Hibari [0%] ③Miyako Harumi [6%] ④Sakamoto Fuyumi [14%] ⑤Don't know [15%]

As Misora and Miyako have very distinctive vocal styles, the main confusion here in identifying the



female singer of 天城越え “Amagi goe” was with Sakamoto.

23. Choose the **name of the singer** from the multiple choice answers below.

- ①Hashi Yukio [3%] ②Maekawa Kiyoshi [8%] ③Itsuki Hiroshi [6%] ④Hosokawa Takashi [76%] ⑤ Don't know [8%]

Again, quite good identification of the male singer of 心のこり “Kokoro no kori”, probably accountable because of the distinctive high range of Hosokawa's singing.

24. Choose the **title of the song** from the multiple choice answers below.

- ①Yogiri no bojô [11%] ②Burandê gurasu [1%] ③Koi no machi Sapporo [2%] ④Yogiri yo kon'ya mo arigatô [53%] ⑤Don't know [33%]

All of the songs listed here were recorded by 石原裕次郎 Ishihara Yûjirô, a singer and actor, although probably more well-known as the latter to younger students. This question received the second highest number of “don't know” responses and only slightly more than half of the students gave the correct answer. In the recorded example, the word *yogiri* is heard sung, hence the main mis-identification as answer 1.

25. Choose the **title of the song** from the multiple choice answers below.

- ①Ringo no hanabira [22%] ②Kurenai ringo [3%] ③Ringo oiwake [45%] ④Ringo bushi [8%] ⑤ Don't know [22%]

Less than half of the students could correctly identify the title of this 1952 hit by 美空ひばり Misora Hibari, a very popular singer in the 1950s known for her use of a Japanese style of vocal production, in contrast to other singers of the time. All the multiple choice answers supplied contain the word *ringo* ‘apple’, yet all are fictitious, except for the correct response. This is a very clever selection of possible answers, requiring precise knowledge of the song title.

### International popular music

All of the questions in this section require the identification of the type of music being performed.

26. Choose the name of the **musical genre** from the multiple choice answers below.

- ①Jazz [64%] ②Gospel [1%] ③Reggae [<1%] ④Blues [31%] ⑤Don't know [4%]

The confusion here between jazz and blues is probably due to the relation between the two genres, yet the female singer's performance, Sarah Vaughan, is definitely the former.

27. Choose the name of the **musical genre** from the multiple choice answers below.

- ①Bossa nova [19%] ②Calypso [7%] ③Reggae [44%] ④Rap [<1%] ⑤Don't know [29%]

In spite of the worldwide popularity of *reggae*, only 44% of the students correctly identified this Bob Marley example, perhaps because younger students would be more familiar with more recent *reggae* developments. There was a very high percentage of “don't know” responses, and a surprising number of students answering *bossa nova*.

28. Choose the name of the **musical genre** from the multiple choice answers below.

- ①Canzone [2%] ②Chanson [81%] ③Tango [3%] ④Bossa nova [5%] ⑤Don't know [9%]

The French *chanson* has long been a distinctive genre in Japan, often with a special section at music shops, and is now even performed in Japanese. There was little confusion here with the Italian *canzone* or the dances included as possible responses.

29. Choose the name of the **musical genre** from the multiple choice answers below.

- ①Rumba [1%] ②Blues [62%] ③Jazz [14%] ④Country [9%] ⑤Don't know [14%]

As in question 26, there is some confusion here between blues and jazz, although the example is clearly the latter, both from the singer's style and instrumental backup.

30. Choose the name of the **musical genre** from the multiple choice answers below.

- ①Salsa [45%] ②Mambo [24%] ③Tango [12%] ④Flamenco [2%] ⑤Don't know [17%]

Less than half of students correctly identified this *salsa* example, there is considerable confusion with *mambo* and *tango*, and a fairly high number of "don't know" responses. All this in spite of the lengthy excerpt (75 sec). Perhaps this genre is not that popular in Japan and the example could have benefited from cutting the long instrumental introduction to focus on the distinctive vocal section.

Thank you for your cooperation.

### Consideration of results for different faculties and the status of students.

The following table summarises the overall average scores for all 236 students and compares these to the results from the different faculties represented, the year of study (i.e., graduate or undergraduate), major (music or non-music), and sex, by showing the percentage deviation of these from the overall average. Results are also summarised for each section of the survey. The faculties with only one student represented (i.e., Science and IDEC) are omitted.

	Total	Classical (Q1-5)	Japanese traditional (Q6-10)	World (Q11-15)	J-pop (Q16-20)	Enka (Q21-25)	World pop (Q26-30)
<b>Average score (236)</b>	66%	72%	84%	53%	64%	65%	59%
<i>Variation from average (graduate vs. undergraduate):</i>							
<b>Graduate (17)</b>	8%	25%	3%	13%	-2%	3%	9%
<b>Undergraduate (218)</b>	-1%	-2%	0%	-1%	0%	0%	-1%

*Variation from average (by faculty/school):*

#### School Education

All (139)

	0%	-3%	0%	-3%	1%	2%	2%
<b>Music: Graduate (11)</b>							
	8%	24%	5%	11%	1%	2%	8%
<b>Music: Undergraduate (34)</b>							
	3%	6%	-2%	5%	1%	7%	2%
<b>Education</b>							
<b>All (42)</b>							
	5%	24%	2%	10%	-8%	-1%	2%
<b>Music: Graduate (4)</b>							
	2%	28%	6%	12%	-24%	-5%	-4%
<b>Music: Undergraduate (35)</b>							
	7%	24%	3%	13%	-7%	3%	5%
<b>Engineering (6)</b>							
	-12%	-29%	-11%	-16%	13%	-9%	-19%
<b>Applied Biological Science (23)</b>							
	-5%	-13%	-3%	4%	2%	-9%	-11%
<b>Medicine (23)</b>							
	0%	-5%	1%	-1%	0%	1%	2%
<i>Variation from average (music vs. non-music):</i>							
<b>Music Majors</b>							
<b>All (84)</b>							
	5%	17%	1%	9%	-3%	4%	4%
<b>Graduate (15)</b>							
	7%	25%	5%	11%	-5%	0%	5%
<b>Undergraduate (69)</b>							
	5%	15%	0%	9%	-3%	5%	3%
<b>Non-music Majors</b>							
<b>All (152)</b>							
	-3%	-9%	-1%	-5%	2%	-2%	-2%
<b>Undergraduate (150)</b>							
	-3%	-10%	0%	-5%	2%	-2%	-3%
<i>Variation from average (by sex):</i>							
<b>Female (163)</b>							
	2%	4%	1%	2%	-1%	2%	2%
<b>Male (72)</b>							
	-3%	-10%	-1%	-4%	3%	-4%	-3%

In considering the average scores by themselves and in comparison with other divisions, it should be noted that the highest overall score of 97% (29 out of 30 correct answers) was obtained by one male undergraduate in Medicine and one female graduate student in School Education, while the lowest score of 23% (7 correct answers) was obtained by an undergraduate in School Education, not majoring in

music.

As seen from the results for overall average scores (hereafter, abbreviated as OAS), highest and lowest scores were obtained in the sections for Japanese traditional and World music, respectively. Comments on individual questions, which may have influenced such results, are provided above.

Percentage figures of deviation from these OAS reveal some interesting results. While scores of undergraduates, as a group, varied little from the OAS, graduates did significantly better most sections. However, because the vast majority of graduate students surveyed had music as their specialty (15 out of 17), such results reflect a hoped-for greater musical knowledge among such students, rather than graduate students as a whole. Many more graduate students without a music speciality would have to be surveyed before anything could be concluded about them as a group in contrast to undergraduate students.

Curiously, the only section in which the graduate students surveyed scored less well than undergraduates was on the J-pop questions, a trend also revealed, more dramatically, in comparing the Faculty of Education students, both graduate and undergraduate. In contrast, engineering students, who overall had the lowest scores by far (12% below the OAS), significantly out-scored all other groups in the J-pop section, getting 13% above the OAS for that category. In all other sections, they received the lowest scores.

The second lowest scores overall were received by applied biological science students, although doing better than the OAS in the World and J-pop sections. However, the results do not enable a conclusion that students with scientific majors know less about music because the scores of medical students were about average and on a par with the results obtained from all students within the Faculty of School Education.

However, it is clear that, as one would probably expect, music students as a whole group and also as undergraduates do display significantly greater musical knowledge than their non-music counterparts in all categories except, again curiously, J-pop (perhaps suggesting that music students develop a more diversified knowledge of music or are simply less interested in J-pop). This is most evident in comparing scores for the Western classical music section, but is also apparent across the range of musical categories selected.

Considering the sex of the students, J-pop again reveals itself as an interesting category of division: only in J-pop did males outscore females.

As can be seen from the above table, in general, students scored best in the Japanese traditional music section, followed by Classical, *enka*, J-pop, World pop, and, finally, World music. In addition to higher scores in the J-pop section for Engineering, Applied Biological Science, non-music majors, and male students, and lower scores for Education students and music majors, considerable variation also exists in the World music section. Here, Education, Applied Biological Science, and graduate music students scored music better than the overall average. Finally, as would probably be expected, non-music majors had much more difficulty with the Classical music section than did music majors, even though many of the examples played were those studied in school.

### **Other criticisms**

Criticism of the content of the survey itself has been included above. This section considers other, miscellaneous problem areas. The tape of examples lasted 23: 48, with individual items ranging from 19 seconds (question 13) to 1: 42 (question 19). Greater consistency must be given to the length of examples in the future. Long introductions should be omitted or shortened, the space between examples kept

to a minimum, a short announcement of the question number be included before each example, and the recording levels be kept constant.

There was inconsistency in students stating their major on the survey, often only their faculty was noted. A special space should be provided to explicitly request this information.

While there was good overall variety among undergraduates with varying majors, there was too much of a predominance of graduate students with a music major to enable a comparison with non-music graduate students.

## Conclusions

As has been stated numerous times throughout this report, although considerable thought, discussion, and planning went into the preparation of this questionnaire, it was always clear that this was only an initial experiment, bound to reveal inadequacies. Nevertheless, the preliminary results presented here suggest that there indeed is a value to such investigations.

Since there was no group tested which has not been exposed to the great variety of musics present in contemporary Japan, the effects of such an exposure could not be directly compared, yet the diversity of the music included in the survey and the varying responses to the questions between different groups at the university do reveal future research possibilities, hopefully to be conducted with a more refined technique.

Further, while this survey was intended to measure general musical knowledge over a wide range of musical types, subsequent work may wish to focus on specific categories in more detail, particularly those specific to Japan, such as, Japanese traditional music, folk music, J-pop, and *enka*. What are the best ways for exploring knowledge in these categories? Examination could also focus on the distinctiveness of vocal expression by using examples of obscure songs by well-known singers and asking for identification of the vocalist. How do factors of age, academic major, province of upbringing, sex, radio and TV habits, record buying preferences, etc. relate to this knowledge? What percentage of airtime is devoted to these and other genres in the media? What are the record buying trends among students? How do students compare in musical knowledge to other population groups? I hope that this experiment may stimulate thinking about approaches to such questions.

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