

# Roles of Mass Media and Music Education played on the Musical Tastes of Students. : Research on the Trend of Public Taste

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# Roles of Mass Media and Music Education played on the Musical Tastes of Students.

— Research on the Trend of Public Taste\* —

by Tomoko Kido

## 1. The Purpose of the Research.

The aim of the pursuit of this subject for years has been to investigate socio-cultural factors exerting influence on the development of musical taste and to analyze the changes in students' musical taste. I hold that this study will give a clue to the study of Japanese culture and the behavior of Japanese people through musical activities. Therefore, to my view, this study is a step in investigating the growth and changes in musical taste and musical styles as socio-cultural aspects.

What has been made clear in this research so far is that mass-media have had a strong effect on contemporary urban students' music life. In addition, I wondered if music education, at home or in school, exerts an influence on students' music interests. It has turned out that music education in a broad sense has an enormous effect on development of taste for music and certain other issues also. These findings should be highlighted by comparing them to examples of other countries. An inquiry into the socio-cultural factors affecting the process of forming musical tastes will show distinctly the outline of Japanese culture and social structure.

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\* The research in 1982 was subsidized by Hosei University and was done in cooperation with Ms. Tatsuko Takizawa, assistant professor of Aichi University of Education and Mr. Kazuyuki Tanimura, professor of Hokkaido University of Education.

In 1982, students who might become connected with music education and those majoring in music were added to the pool of students at large who had been polled every year since the end of 1970's in order to try to find the correlation between their behavioral patterns integrated with music life.

Although this series of surveys has been done on college students so far, clearing up how the young generation as an age group throughout the country is characterized, we may discern a clue to understanding Japanese music culture as a whole and eventually expect an orientation as to what music education should be. For this purpose I would say that I am now at the stage of seeking data. I would like to summarize the study I have completed so far as follows.

## 2. Brief resume of previous findings.

William Weber has worked on the historical study of musical tastes and "taste publics" in Europe<sup>(1)</sup>, and current trends are brought forward by MEDIACULT<sup>(2)</sup> through which information on new trends are internationally collected and exchanged. This study is to bring to light the Japanese results along MEDIACULT's lines. As mentioned above, one cannot discuss this subject without considering music education in describing the status of the music life of the young. The matter speaks for itself even without turning to music sociologist, Prof. Kurt Braukopf's words. The reason is that the "sociology of music" forms a link in the chain of "education of music". This study was started from the writer's experience in the course of teaching the cultural history of music at colleges and tried a fact finding survey.

Recently the urban student's musical taste has been changing drastically and shows a remarkable tendency towards diversity: the divergence of values not only in music life but cultural life in general. In other words, we see an individualization of taste. This trend is

particularly remarkable in matters of taste in popular music.

Popular music lovers, as we can suppose, overwhelm classical music lovers in number. In the 1970's, preference had been concentrated on foreign popular music, among others rock music, within that, a diversity, but in the early 1980's, taste has gradually changed to Japanese pops, that is, from rock to so-called Japanese "folk" (not traditional) or "new music" sung by singer/song writers. At the same time, all-round-type-listeners who don't stick any special genre of music have also been on the increase. They listen to both popular and classical music. This means classical and popular music build on each other and fuse into one or harmonize; popularly arranged classical music, for example, "Jesus, Joy of Man's Desiring" (Cantata 147 by J.S. Bach —piano version—), or the long best sellers among classics in Japan: Vivaldi's "Four Seasons" performed by "I Musici", and background music or easy listening like Richard Clayderman, Paul Mauriat and such, are popular.

What type of music do students most frequently listen to? Violent, furious, heavy metallic rhythms like hard and punk rock are shunned, and rather affable, suave "soft and mellow" types fusing various elements are welcomed. I found this tendency is closely related to the media by which and to the way in which students listen to music: that is they listen to music, doing other things (working, reading, etc.), and also, they listen to any type of music coming into hearing range. Hence, so long as they listen to music while doing other things, it may well be reasonable that they like music which goes in one ear and out the other without concentrating on the music itself. Of course there is individual variation as to what type of music is considered "soft and mellow" or easy listening; a generalization, however, to some extent is possible.

In addition, the surveys show that the media students most frequently used were FM stations and cassette tapes until 1983. In 1984

listening to music on TV drastically increased (that will be considered later). Another characteristic is that there is music from which young people have become estranged and finally dislike since they have seldom an opportunity to listen to it or have no intention of listening to because it's alien to their life style. As mentioned above, they became cut off from hard rock in the beginning of the 1980's. Some students distinctly disliked "rock", female students among others. On the other hand, Japanese new "folk" or "new music" were also disliked by some of the male students because of its female flavor. The dislike for jazz and classical music shows almost the same proportions. The former case results from preoccupation or prejudice (they don't know what jazz is) and the latter case from what they consider its interminable length and boredom. Classical music they regard as requiring intricate principles or mastering of an art to understand. Lacking those, it would not be enjoyable. Therefore, it is troublesome and unpleasant. Music is for them "life in itself" and to enjoy the sounds as it might be accepted without logical explanation. Accordingly music they feel is unpleasant is shunned and disliked. Incidentally, I might note that their favorite length of music is mostly 4 or 5 minutes a piece.<sup>(3)</sup>

The most outstanding feature concerned with their taste in music is that half of the types which they actively dislike and to which they give no ear, even to the pointing of switching them off if they happen hear them are Japanese traditional music (Gagaku, Noh-gaku, Kabuki or Hohgaku, Minyouh, Rohkyoku, Enka and the like). What does it mean? This writer sees in it the tremendous effects of mass-media's stance and music education. To demonstrate this fact, the writer tried to analyze the allotment of music programming on FM stations on which the students most frequently listen to music; time period, duration, and types of music on the air what considered. Having made the allotment analysis, it has verified the

correlation between radio, television programming, education and the tendencies of public taste. The following are found:

- (1) Very short hours are allotted for traditional music in general; one hour a day in Tokyo during the day time, that is the time period when students have no chance to listen.<sup>60</sup>
- (2) Very few students had experienced the learning or listening to traditional music at high school.<sup>61</sup> If they did, it was so unimpressive that they hardly remembered what they listened to.
- (3) There are very few public concerts of the traditional arts which fill their audiences with listeners gathered privately by practitioners or their apprentice. So public concerts of traditional music are limited to avant-garde offshoots independent of the conventional "Iemoto" system.

Thus an opportunity for listening to the traditional music is closed to the public in general. It is no wonder that the music from which the public are naturally alienated, with which they become unfamiliar and to which they are unlikely to listen. They hardly have a chance to have contact with it. The correlation between allotment of hours and popularity will increase, as long as a director edits the music program according to the marketability of the music, that is the traditional is for senior citizens but not for the young, so a director doesn't expect the young to listen to the traditional music; lower rated music programs are put in a time period with the lowest audience share. This is not the case only in regard to traditional music.<sup>62</sup> Further, the survey has shown that males and females have their own cultural identities.

### 3. The Respondents in the Investigation.

Students in Tokyo, since 1979 and music students in Tokyo and Sapporo (northern part of Japan) have made up the pool of respond-

ents, students in general from Nagoya (middle part of Japan), Kumamoto (southern part of Japan) being added in 1982 in order to compare students of music to others and to see if public preferences vary in different localities. Each group of college students numbered between 150-200. The ratio of male to female is 6 : 4. The same number of male and female, music major and minor and regional subjects might be desirable but the purpose of this study does not lie in determining exact statistical differences between them, but among differing results, to zero in on the factors which make them different. The most important matter is to find the major tendencies in public taste through several similar surveys. In 1982 it was tried to find if there is the difference between music major and minor students, and regional differences. A questionnaire was used to gather information. Respondents could designate their favorite music and musicians without restrictions.\*\*

table 1. Respondents (1982)

	male (%)	female (%)	total (%)
music major students	66 (12)	248 (48)	341 (58.7)
students general	126 (23.5)	95 (18)	221 (41.3)
total	192 (35.9)	343 (64.1)	535 (100)

#### 4. Findings and Analysis.

##### 4-1 Diversity of values.

Students of different schools show some differences as to their favorite musicians and music but the general tendencies are common. Diversification of values of contemporary students is sustained in their music activities. In 1982, for example, favorite

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\*\* A copy of survey sheets is omitted here owing to limited space.

table 2. Top ten of the favorite musicians (1982)

order	total (f*)	%
1. Off Course (Jg)	52 (40)	5.5
2. Ashkenazy (Fp)	29 (23)	3
3. Southern All Stars (Jg)	27 (13)	2.9
4. Chopin (Fp)	27 (21)	2.9
5. Berlin Phil (Fg)	23 (13)	2.4
6. Nakajima Miyuki (Js)	21 (12)	2.2
7. Argerich (Fp)	18 (18)	1.9
8. Matsutohya Yumi (Js)	18 (15)	1.9
9. Ozawa Seiji (Jc)	17 (16)	1.8
10. Beethoven	17 (10)	1.8
runner-up :		
Pollini (Fp)		
The Beatles.	16 (—)	1.7
Matsuda Seiko (Js)		
( ) F=foreign J=japanese g=group p=piano musician s=singer/song writer c=conductor		

% = out of 946 they mentioned as their favorites.

\*f = female

musicians and groups were named by 452 of 535 respondents. The total number of artists and group names reached 946. 266 among the 452 (50%) were mentioned by only one respondent. This shows a decentralization of preference. While the young show strong other oriented behavioral patterns, one can observe their *diversification in conformity*. Even the most popular musicians among them garners only 5.5% (see table 2). The same tendency can be said to exist from 1982 and later.

#### 4-2 What type of music did the respondents like and dislike.

Their favorite type of musicians and the top ten choices are



**table 3.** Top ten of the favorite musicians only general students. (1985)

order	total (f)
1. Southern All Stars	26 ( 15)
2. Matsutohya Yumi	24 ( 20)
3. Sano Motoharu (Js)	14 ( 4 )
4. The Beatles	13 ( 1 )
5. Sugiyama Kiyotaka & his group (Jg)	12 ( 8 )
6. The Square (Jg)	10 ( 5)
Anzenchitai (Jg)	10 ( 9)
Hamada Shohgo (Js)	10 ( 4 )
9. Billy Joel (Jg)	9 ( 4 )
10. Cassiopeia (Jg)	8 ( 4 )
Matsuda Seiko	8 ( 4 )

No classical music genre appeared in Top Ten.

**table 4.** The Instruments that they can play (1982)

order	total (%)
1. piano	358 (66.9)
2. harmonica	232 (43.4)
3. brass & woodwinds	139 (26 )
4. guitar	128 (23.9)
5. string instruments	93 (17.4)
6. percussions	47 ( 8.8)
7. koto (Japanese harp)	27 ( 5 )
8. Shamisen (Japanese traditional three strings plucked instrument)	25 ( 4.7)
9. Synthesizers	23 ( 4.3)
10. others	35 ( 6.5)
Total	1107 *

\* This number shows one person can play several kinds of instruments.  
Almost all Koto & Shamisen are by music students.

shown in table 2 and 3. Both classical and popular musicians are listed together there. According to these, it is distinctive that pianists and the piano music composers are ranked high. Obviously enough, we can recognize a difference between male and female. The study reveals an association of females and piano music, correlating with the instruments respondents said they could play (see table 4), and also shows symbolically a characteristic feature of today's Japanese cultural situation irrespective of majoring in music (sexual function of music culture will be considered later).

Piano is a required instrument for future music teachers at most teacher's colleges. Music students at music and teacher's colleges are required to study classical music and next to none dislike classical music. It is natural that the classical music lovers among them increase. Statistically, classical musicians represent the majority of their favorite musicians. However, the decentralization of taste is still notable, and the favorite musicians of music students also correspond to their major subject, that is say, piano, singing, string, brass, and the like. Music students also name more performers as their favorites. This is the same as in the popular music lover's case. In short, professional technical training provides for the future vocation and the students are expected to realize their own intentions. Hence it seems natural that music major students like classical music more than non-music students.

table 5. Response for and against traditional music (1982)

	pros(ms)*	%	cons(ms)	%
traditional				
classical music	29 (24)	5 (7.6)	155 (78)	29 (24.8)
folk song	10 (5)	1.9 (1.6)	153 (79)	28 (25)
popular song	110 (38)	20.5 (12.1)	50 (38)	9.3 (12.1)
Enka	— —	— —	186 (126)	34.8 (40)

\* (ms) = music major students

Students of music teacher training schools show the same tendency as students in general. Their favorite type of music is new music, and more than half of the supporters are female. But the much more important matter here is that about 70% students listen to any type of music without sticking to a specific genre, not responding that they like mainly classical or rock, and the like. They have music of a type that they hardly listen to, but accept any types that happen to come into their ears. They pay little attention to some types and choose their listening to fit time, place and occasion. We can easily discern the reason why new music is popular as an intermediate combination of various elements. This is related the way of listening to music to be discussed later.

The most unerring trend as to favorite music is the reaction to Japanese traditional music, both classical and popular. The results are the same for music majors as well as others, at least 25% of them dislike the traditional types, especially Enka (35%), traditional classics and folk (Min'yoh). Moreover, surprisingly enough, students of the departments of music at Tokyo University of Arts in 1982 had actually attended appreciation classes of traditional music. In a sense their saving grace is that, there were students, very few though (7.6%), who like the traditional music (table 5). Almost all students in general in Tokyo never actively like the traditionals. No matter what subjects they major in, their dislike focuses on the Japanese traditional music. It will be our task to explain this trend. It is worth noting that recent Japanese popular songs (Kayohkyoku) of a traditional type have become acceptable, perhaps because not all of them are Enka tunes but westernized. What makes them different is very ambiguous, partially they may be classified according to who sings them.

In the 1970's and at the beginning of the 1980's student's favorite music and instrument they play were folk and guitar. Recently they

began to sing Karaoke songs (music minus one of popular songs); that means that the students who play guitar but hesitate to sing traditional Japanese popular songs (which make up most of Karaoke songs) will decrease.

Although Enka is the favorite type of song of Japanese people, according to nation-wide statistics, more than half like such a song if it includes Kayohkyoku flavored with Enka. The reasons why the students shun this type of song arise from the fact that the respondents are urban young and members of anti-Enka generation. The reasons why they don't like Enka lie first of all in the lyrics unconnected to their lifestyles and feelings. We can easily imagine the deep connections between urbanity, provinciality, age group and musical taste. Classical music lovers dislike Enka and vice versa. Enka is accepted by older generations and in regional districts and supposedly performs a nostalgic function that might correspond to the "country music" situation of the U. S. A.<sup>47)</sup> This trend, however may not yet be well established.

What type of music students actually like to listen to for enjoyment? Of course, classical music but also popular music, favouring idol stars. Among the classical music taste is concentrated on the style and composers between the Baroque and the Romantic Era; as for contemporary music, Stravinsky and Debussy, and Ravel as piano music composers at the most recent. It sounds rather conservative. Piano music and pianists catch on with females, orchestral music and musicians with the male students.

The popularity of classical music among the students is as likely to be affected by mass-information as that of popular music. This generation is sensitive to fashion. Their favorite musicians are those who are well known in Japan, recently the talk of the country, or recent visitors to Japan. Therefore performers become more popular than composers. Respondents could not designate the composers'

names of music pieces that are used in TV commercials or films, for example, Ravel's "Bolero", Johann Strauss' Waltz, R. Wagner's "Walküre" and the like. So, the writer intends to go on with the questionnaires about musical taste, not studying so much who are popular but how preferences shift. Research will continue on the stability of students' taste and the determining factors of the preferences.

##### 5. What determines the students' musical taste?

Judging from the fact of the diversity of their musical taste and its changes, I would here like to analyze the factors causing the changes. Judging the changes in students' tastes is not my intention here. I find certainly some differences between general students and the music majors, and yet there are also similar behavioral patterns.

How do students listen to or contact with music ... radio, record, television, cassette tapes etc. or concerts? Almost all students listened to music via FM stations until 1983 at least; however TV has overwhelmed FM since 1984.

Music students frequently go to classical music concerts and spend much more money on music activities than others, for classical concerts are expensive except for amateur performances. Therefore to study music in Japan costs them dearly. This reflects on the pocket money they spend on music (see table 6).

Most students are the type who "study or work, while listening to radio or watching TV". It is not surprising that for this purpose they listen to music that goes in one ear and out the other. What type of music they pay no attention to listening to is different among individuals: how he/she is involved in this or that type of music. As a result, a soft and mellow type, not a noisy one is preferred. So far as it goes, students listen to any type of music without sticking to a certain one. Very few listen attentively to music but those who do, do so according to time and circumstances. Music students listen

table 6. Monthly expense that they use for music (1982)

Amount ( ¥ )	number
1,000	59 ( 6 )
1,000 ~ 2,000	52 ( 13 )
2,000 ~ 3,000	132 ( 73 )
4,000 ~ 5,000	90 ( 67 )
6,000 ~ 8,000	49 ( 43 )
10000 or so	62 ( 58 )
15,000 ~ 20,000	31 ( 27 )
20,000 & more.	17 ( 15 )
almost none	29 ( 4 )
others	11 ( 8 )

( ) Music major students.

attentively to their major subject, classical music, and hear light music while they do other things.

The media by which they listen to music are ranked from FM station at the top to cassette tape which might be used to record from records and FM stations. The rapid development of rental record shops and their use is therefore not astonishing in the case of general students. The amount of pocket money for their music activities underscores this trend. A rental record costs about 250-300 yen a day (compare to more than 2500 yen for a new LP).

Music students characterize their music activities: that is, frequently going to concerts, being fond of classical music, relatively less prejudice against traditional music, because of some knowledge and opportunity to listen to it and spending a lot of time and money on music. This fact definitely proves what an important function music education performs.

Mass-media, mode of listening and education play major roles in determining musical tastes.

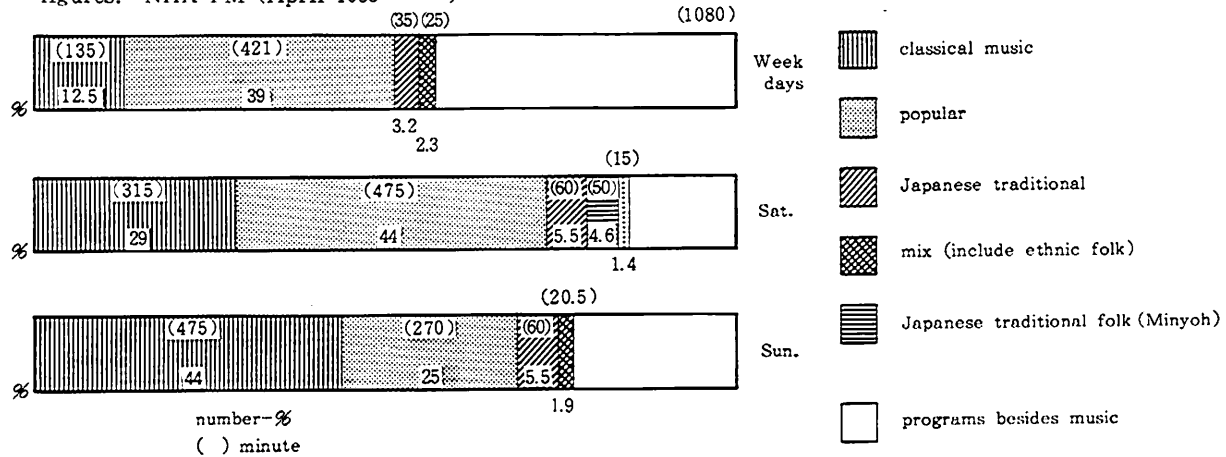
## 6. Analysis of Media

The writer tried to analyze the music programs of FM stations which all students listen to as to what type of music is played in which time period for how long, in order to inquire to what extent mass-media are involved in developing musical tastes.

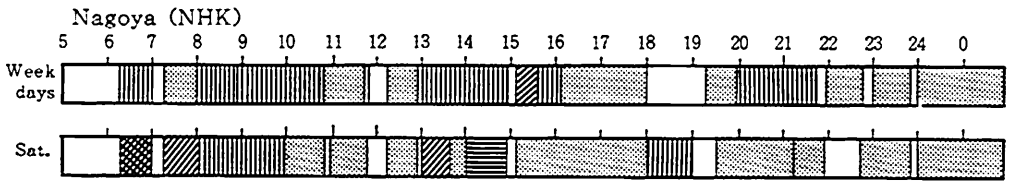
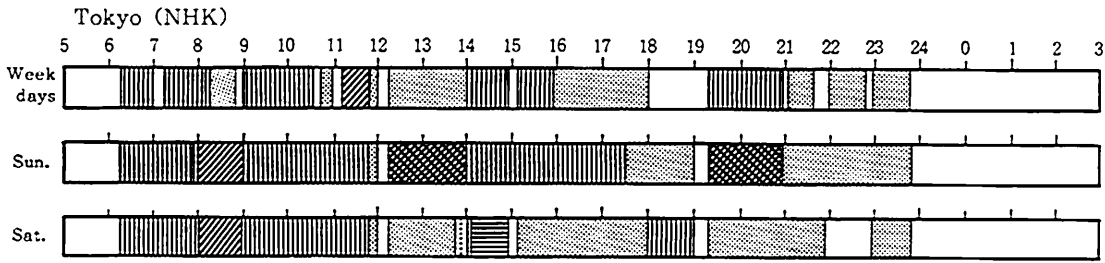
Are there any local differences? The writer examined FM broadcast music programs of the Chuhbu Chiku (middle part of Japan; Nagoya) district, the Hokkaido and Tohoku (northern part of Japan) district, and Tokyo. In Tokyo the allotments of music on two stations remained the same from 1980, until April 1985. Classical music hours were certainly cut shorter Nagoya (Chuhbu district) and Hokkaido district show a similar pattern, but even less classical music than Tokyo. Regarding classical music, even NHK daytime hours are given over to local programming in outlying districts. Private FM stations allot an average of around one hour a day to classical music. In Nagoya, there was nothing classical on Saturday, but one hour before 9:00 a. m. on Sunday, until 1985. (See figures since 1985)

Regarding traditional music, NHK broadcasts the folk "Min'yoh" according to the same schedule as in Tokyo. Private stations had given half an hour to the folk "Min'yoh" during the day on Saturday in Nagoya, and half an hour before 7:00 a. m. on Saturday and Sunday in Sapporo, Hokkaido until 1985 but now cut off. The traditional folk music is originally based on local and so supposedly succeeds in every day life even without being broadcast, the traditional classical music, especially Hōgaku, had been taken over as merchant class' entertainments. In the local district away from the tradition of bourgeois culture of the centralized society, there is no foundation of traditional classical music and since it is seldom broadcast, it is natural that people hardly form a liking for it. The survey by NHK Seron

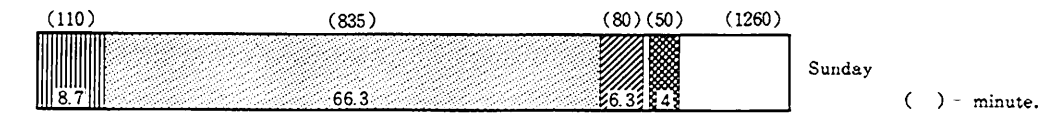
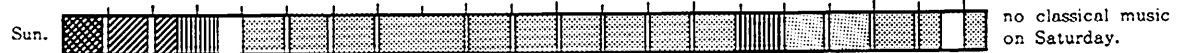
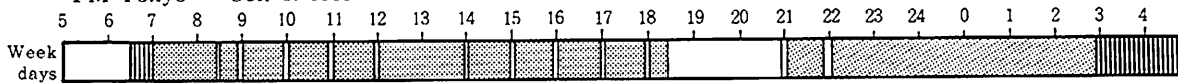
figures. NHK FM (April 1985 ~ )



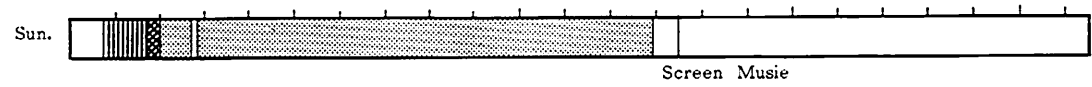
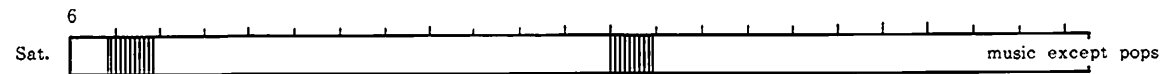
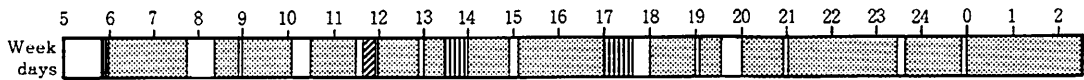


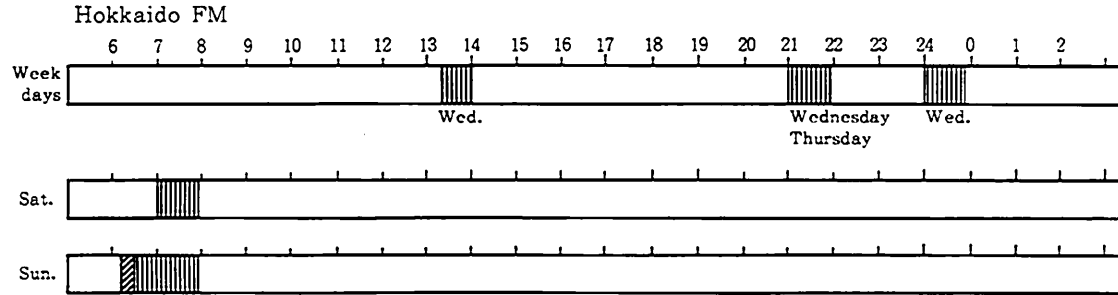
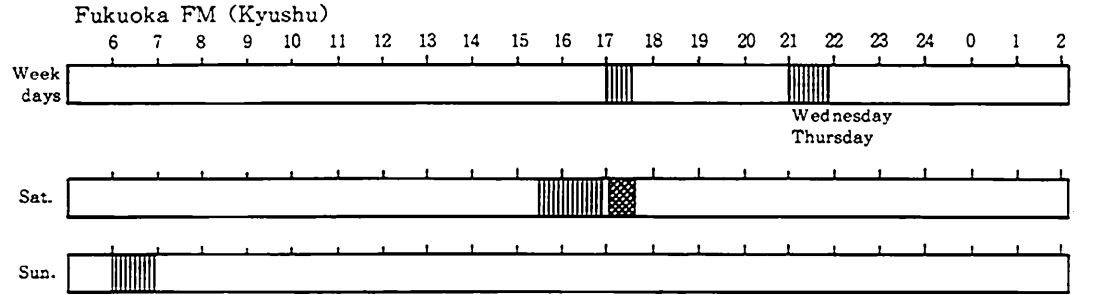


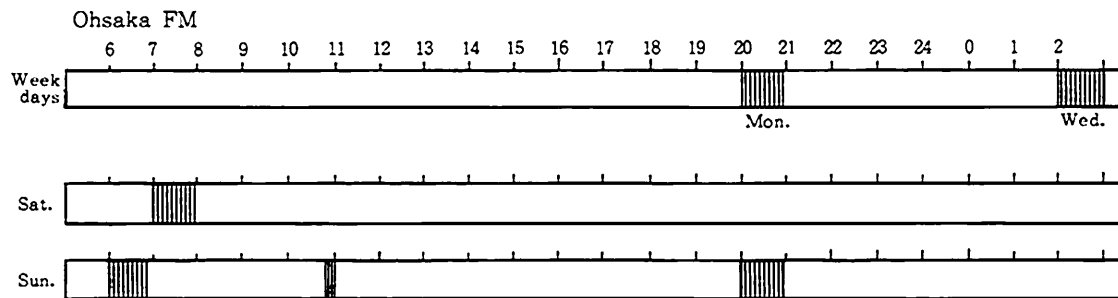
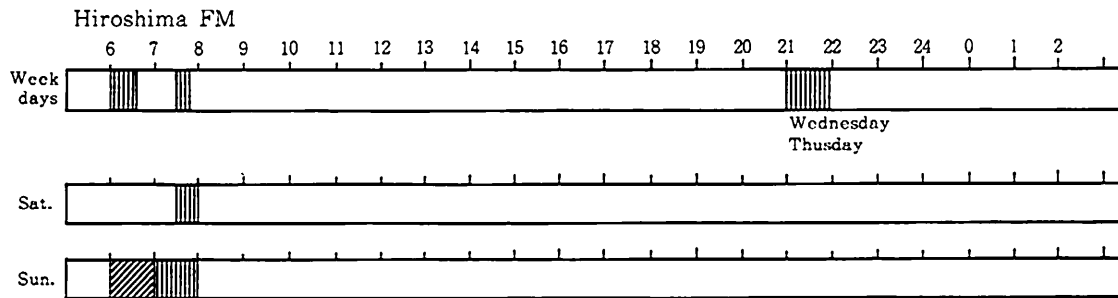
FM Tokyo Oct. 5, 1985 ~



Aichi FM







Chohsajo (Opinion Research Center) also supports this fact.<sup>69</sup> Whether on NIKK or private stations, if students listen to music while studying at night or mainly on Saturday and Sunday, they are obliged to listen to popular music. Although it is possible to tape music with automatic timing equipment while being out now. But it is well known that the generation of students today who have been brought up in a society in which they conform their tastes and even their way of life in accordance with the behavior and thought of others, tend to maintain their tastes in common with their friends in order that they communicate well in their circle. They have to be information mongers with highfidelity radar to delicately catch the current fashion in order to be an opinion leader. For this purpose they invest a little money in music, making use of rented records of the hit chart numbers from rental shops and tape them, distributing the copies among the members of their groups. They then make this music the topic of conversation when they meet together. Thus music is a life unto itself for the young generation, the main theme and instruments to communicate within the circle. There was once an age when people had to convey their intentions to each other by written words but now the young have made known their mutual understanding by sounds and fashions. To this end they have at least a radio-cassette recorder for audio-equipment. If they have enough pocket money they buy a video-deck and tapes (from '84 on). Living alone in apartments, all have TV's, a necessity for isolated urban life. Recent music promotion TV is on the air at midnight, mostly rock music for the young. Therefore, the decline in rock music has suddenly reversed itself again since 1984. The rock music rebound apparently reflects the televising of promotional music video.

## 7. Music: Man and Woman.

As the functions of man and woman in music life in Europe in the 19th century were different from one another, the same trend is seen in the musical taste of the young today. Since functional allotment to men and women is different based on the social structure, their functions in musical life presumably differ. First, let's look at the ratio of male and female students at music schools. The females predominate among the students. Why, is another problem. Aside from the question here, apparently, male and female students in general major in different fields. The fact that female music students predominate determines to some extent the trend of music students' tastes. The hypothesis can be built up from this that the type of music female students like leads to the female dominant tendency in activities and movements in music education.

We found here that musical tastes among females follow common tendencies throughout in Japan, even among music students. Primarily, the female students are partial to piano music and to new music or folk that is "soft and mellow" more than that overflowing with energetic violent rhythms. This apparently reflects the domestic education in middle classes (bourgeois families) to have daughters take piano and ballet lessons, which tradition has been traced back to 19th century European bourgeois family education.<sup>(9)</sup> The piano industry tries to exploit the middle class family with a piano lesson boom.<sup>(10)</sup> And what type of music do the male students like? They like and play orchestral music and instruments and also piano music. There is a lot in common with the 19th century European cultural situation.<sup>(11)</sup> Furthermore, because of the development of the brass bands and their music in compulsory education, students become familiar with brass instruments and orchestral music.<sup>(12)</sup> The male students take more interest in rock and jazz

than the females and also like new music, folk and female idol singers. They presumably grasp music as a kind of fashion, topical music or musicians captivate them. That is the behavioral pattern common to, music majoring students or not, regional or urban, contemporary young people. (The music students taste is more marked by their individuality to the extent of investing more money in music.) In macroscopic comparison of male and female students, the latter are inclined to be swayed by outside information easier than the former, in other words, susceptible to the fashion of the day. While having a tendency toward a diversity of tastes, the females show a tendency to more concentration than the males. On the other hand, the males show rather more decentralization, that is to say they are more individual. While the male and the female students show different tastes like that, they approach each other, as they both like new music. Generally speaking, they are absorbed in "soft and mellow". This is the trend of the tastes of the generation without the experience of wars. Not only in Japan, influenced by the U. S. A. where, it is well known, after the golden age of rock music in the 1960's from the latter half of the 1970's on when Vietnam War had ended, the musical taste of the young generation has gradually changed to "soft and mellow" or cross-over. Japan seems relatively to be focused on the culture of the young, so table luxuries like wine, tea, and cigarettes are also intended for mildness<sup>(13)</sup>; uncommon tastes are shunned. Music without exception swims with the tide of the lag. Can it be said to be an effeminate culture?

If we recognize the established allotment of the roles of man and woman in the society as a whole, the music world is not exceptional. The fact that most students of music schools are female exposes the social expectation and home education for woman; "girls are not expected to be controversial; rather it might be better for them to acquire complete mastery of their arts (special skills like

piano and ballet) that might be useful in making a living if they have them" someday. "Girls" are securely wedded to "piano training" after all. The reason why they major in music in the first place lies in the fact that they have no strong point worth mentioning except playing piano, for instance. And women at music schools relatively and absolutely have been increasing in number. Most seats at piano recitals as well as ballet performances are filled with young ladies; this seems typical for Japan.

## 8. Summary.

Looking from an international view point, although we observe more young audiences attending classical music concerts, it can not be denied that the young have become estranged from classical music.

Judging from the successive surveys over a period of years, a trend of musical behavior of the young fits a pattern. A new problem we face is the fact that the number of female students majoring in music education is increasing and there still exist male and female cultures in musical life. How does this concern music education? To investigate this problem, as a basic data, we need to analyze gender and the special fields of students at music schools and music teachers training schools. Especially music education, music teachers in compulsory education courses and students' musical surroundings play an important role. To my best knowledge, Toyo Ongaku-Gakkai (The Society for Research in Asiatic Music) has surveyed how the Japanese traditional music has been treated at the college level, but it is more necessary to investigate the reality of how music is taught at the compulsory education level and together analyze the institutional phase of music education. For example, what is required for a music teacher's license in compulsory education versus the actual curricula of music teacher training schools. Both



such institutional aspects and musical taste and its development in pupils at the compulsory education level, should be brought to light. It remains to be investigated in the future.

In the general view, the characteristic trends of recent music behavior among the young are:

- 1) Although there was a steady taste for rock music in the 1970's, there has been a gradual distancing from it in the beginning of the 1980's. Consequently,
- 2) there is a noticeable inclination to new music (see below) and
- 3) listening to any kind of music without loyalty to a particular genre.
- 4) Forming a group to play together themselves rather than listening.
- 5) More indifference or rejection of the traditional music than ever before.
- 6) The young are easily come round to commercialism. Whether classical or rock music, their favorite pieces are the ones adopted by commercial films on TV.
- 7) They have come to listen and watch promotional videos on TV which are mostly rock music, so rock music has experienced a revival since 1984. (See below)
- 8) The same social psychological behavioral pattern of music lovers, both in popular and classical music, is observed.

Folk and rock music and musicians have flourished from the end of the 1960's to the 1970's. Rock music had ruled the era of the 1960's as a symbol of the "youth culture" or "counter-culture" in the U. S. A. Japan was affected and struck by a rock whirlwind, but different from that of the U. S. A., for in most cases, it found its way into acculturation only as a new fashion. Sociologists and political scientists dispute the sociology of rock. There was mainly an ideological analysis of the words of protest songs against war and the estab-

ishment. Therefore scholars discussed rock as a symbol of the counter-culture of youngsters, and an aspect of mass-culture. Rock fever gradually went out of vogue after the end of the Vietnam War and disbanding of the Beatles. The "soft and mellow" age has arrived in the U.S.A. Japanese young people also have become estranged from year to year. So a new type of music called cross-over, fusion, new wave, whatever, this mixed style of various elements came to the fore. Among students, their favorite songs have tended in the direction of Japanese popular songs rather than foreign ones. For one thing Japanese songs and performances are reaching the standards of foreign ones. Students came to like more Japanese songs whose meaning they understand for they are technically able to play them, rather than foreign songs at which they clutched at first because they were unusual and came from the West. That is the reason why a new music type has risen to prominence. They like foreign, in this case English, songs, not because of attractive lyrics but because of the singer's personality or the atmosphere as a whole. As to Japanese songs, except for a few cases, they like or dislike them because of sympathy with the words. The foreign songs the students like nowadays are primarily love songs, for the words are simple and several patterns are repeated, making the songs understandable. A catchy tune helps, Stevie Wonder's "I Just Called to Say I Love You" bears this out. Such preferences are the outcome of a generation without the experience of war and the duty of military service, of a middle class young steeped in a well-off life pursuing the "soft and mellow": apathetic, spiritless irresponsible during a moratorium of controversy, rather than stating their own opinions and acting on their own responsibility. We can read such a philosophy in the words of foreign popular songs, for example, Billy Joel's and Bruce Springsteen's (popular among Japanese students). On the other hand, the contents of the songs by popular new music singer /

song writers are mostly the simple description of the daily routine life. Yumi Matsutohya (known as Yuhmin) for example, maintains continuous popularity among female students by singing about feelings and life that draw their sympathy. Female students who like her songs are appealed to by the words. It is not impossible to know today's young mind by such a content analysis.

This music itself is not different from pop songs, the mass-production of which had gotten its start in Tin Pan Alley Rhythms as repetitions of the same patterns. For the same reasons, students come not to be reluctant to hear the old type of Japanese pops (Kayohkyoku), that is, the old type of Japanese pops and new music became indistinguishable from each other. The former is sung by an idol singer drawn into commercialism, the latter written and sung by personalities who seldom appear on TV. Moreover, since new music singer/song writers make melodies for idol singers and the same persons often arrange for them both,<sup>(10)</sup> the only difference may well be the singers. Therefore, it is the very nature of the thing for people to listen to any type of music without sticking to a particular one, letting it go in one ear and out the other through a mixed program. However these tendencies have been changing since 1983, TV is now ranked at the top among audio-visual media to take in music because promotional video films are televised at night literally to promote the revival of rock music. TV is still the leading entertainment in Japan where there are so many TV stations that people are oriented to spend free time at home. This is a different characteristic from a car-oriented nation like the U. S. A, which has more specialized FM stations; rock, jazz, opera, classical music, country western, etc.

So the taste for music would be presumably controlled by socio-cultural structures. The important matter is not what type of music a group likes or not, but how their taste changes or what controls

taste. As an example, the recent rock revival, shows definitely an influence of the mass-media. The point is not that rock rather than something else, has revived but what factors changed or influenced tastes and behavior. At this juncture, mass-media and education definitely regulate musical taste and behavior.

In conclusion, I would like to point out some behavior of classical concert-goers. That young audiences are conspicuous among classical concert-goers could be a particular feature of Japanese society. 20 years ago or more, classical concertgoers were more polite and quiet, but nowadays, the behavior of young audiences especially at the end of performances, has become showy. The young rush to the stage in order to give their gifts to the star they like and to shake hands. This attitude is not different from that of a rock star's or idol singer's groupies. Moreover, they tend to favor the personalities who are reported on by the mass-media and internationally well known artists, without concerning themselves with skill and artistic impression. Even at a questionable performance, they never criticize. For example, Seiko Matsuda, one of the idol singers ..... any of her songs are welcomed, the same tendency on the classical side can be said to apply to Karl Böhm and Stanislav Bunin's concerts.<sup>(15)</sup> Even if their overt behavior were different, the psychological background is the same. Young people show in general timidity toward the things that the mass-media will not take up, even though they are of great quality. Regardless of quality, international popularity charms them; youth, handsomeness, prettiness, loveliness, such features make personalities into idols. The fact that performers take the measure of composers in viewing the classical music world tells the same story. Accordingly, such musical behavior of young people is apparently manipulated by commercial propaganda. It is necessary for us to investigate the relationship between mass-media and the music industries. An allotment analysis of the time schedules of music pro-

gramming has been done but the classification of music styles has not yet been done in detail, For example, whose music is mostly publicized or which piece of music is more often performed. It is our next task to prove the relationship between public tastes and the music industry and general education.

#### NOTE

- (1) See William Weber, *Middle Class and Music* (London: Croom Helm, 1975.)
- (2) International Institute for Audio-Visual Communication and Cultural Development, Former IMDT, located in Vienna, Austria.
- (3) For example, Gustav Mahler's and Bruckner's symphonies are extraordinarily long. Nevertheless, they have become popular among young classical music fans. Although this is a striking characteristic worth mentioning and seemingly contradictory, the statistical number are limited and minor.
- (4) This is applies not only to the traditions, but Minyo (traditional folk) is not allocated to the time period when most of the young might listen even to provincial stations. The world ethnic folkloric music program of NHK also was shifted to Saturday early morning at 6:00 from 10:00 p. m. in 1982. Who listens to music at such an early hour on Saturday? The time period was shifted again to week-days 10:35 a. m. for around 10 minutes in a mixed music program in April, 1985. Moreover FM programs of NHK changed and some classical music programs were cut, NHK responded to public criticism to the change by saying that classical music was not cut, but rearranged according to the audience share.
- (5) Giving a chance at learning is up to the teacher, if she/he is interested in, or has an ability to teach traditional music.
- (6) See note (4).
- (7) "No Mule Sings it: Folk Purity, Avant-Gardism and Nostalgia in American Country Music. "A seminar report by Richard A. Peterson, Vanderbilt University: An oral statement and the paper released in Trent, Italy in 1982.
- (8) See, NHK Seron Chohsajo, ed., *Gendaijin to Ongaku* (People and Music in Our Time) (Tokyo: 1982).
- (9) Weber, op, cit.

- (10) For instance, YAMAHA piano lesson class. The piano industry has gradually declined. Instead electronic instruments are in demand. In China now, a piano lesson has become so popular as a status symbol that the supply of pianos has not been able to keep up with the sudden demand.
- (11) Weber, *op. cit.*
- (12) In this connection, Ravel's orchestral music has become popular.
- (13) Spicy and hot ethnic foods arranged à la tropical mode became fashionable among the young from 1986. This trend added to the choices in a gourmet boom.
- (14) For example, Yumi Matsutohya and her husband create the tunes and arrange the music for Seiko Matsuda, an idol singer. "Akai Suihōpih" (Red Sweet Pea).
- (15) Bunin was the first prize winner in the Chopin Concours for 1985, and gave piano concerts in Japan after the Contest. The tickets were immediately sold out when they went on sale. His appearance in Japan created a sensation. Even those who had never been to a classical music concert at all and who didn't know what Bunin was rushed to get the tickets. This is reported that the promoter received more than 150,000 telephone inquiries about him. This is surely because NHK televised the progress of contest. Although he himself was dissatisfied with his performances, audiences, particularly the young, behaved fanatically.

In 1986 a commercial film for whisky used Händel's "Largo" from Opera "Xerxes" song by Kathleen Battle. Now her CDs have sold more than 250,000 copies, her first concert in Japan took place in May 1987 and the tickets were sold out at once.