

MESSAGES FROM THE HEART? : AN EXPLORATORY STUDY ON SONGS

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GRADUATION EXERCISE
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE
DEGREE OF BACHELOR OF ARTS

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
UNIVERSITY OF MALAYA
1984/85

ACKNOWLEDGEMENT

To my supervisor and mentor,
Puan Mazidah Zakaria,
without whose patience and guidance
this work could not have been completed:

"I was confused, you cleared my mind
when I was lost, you took me home
you gave me hope, when I was at the end
you even called me friend..."^a


To Cheah See Lin and Amos Ooi,
producers of Sunday Request and Chartbuster,
without whose contribution
this work could not have started:

"you didn't have to speak to me like you did
but you did, but you did
and I thank you
you didn't have to make it like you did
but you did, but you did
and I thank you..."^b

And to Tengku Atikah, Tuck Meng, Cynthia, Phaik Hoon,
the record companies: CBS, WEA, EMI and ARACO,
New Thrill, New Wave Musical Enterprise,
the respondents and all those who have in some way
contributed to this work:

"you don't know me, but I know you
you must be friends of mine
and as of today, I'm happy to say
you'll always be on my mind
it's been so good to see you all
I shan't forget a single day
maybe you'll forgive me (please forgive me)
if I forget to remember some of your names..."^c

To all of you....THANK YOU VERY MUCH.


CHING LAI HOCK
University Malaya
January, 1985.

from: you needed me (a)
I thank you (b)
you'll always be on my mind (c)

SYNOPSIS

MESSAGES FROM THE HEART? : AN EXPLORATORY STUDY ON SONGS

As suggested by the title, the objective of this study is to determine whether songs project the values and attitudes of their fans. In order to achieve this objective, this study will first try to determine if all songs are popular because of their lyrics. If not, what type of songs, based on their lyrical content, are. After identifying the songs which are meaningful to their fans, this study tries to identify the values and concepts described by those songs. From here, we can compare the 'picture' as described by those songs with existing known concepts about a subject. Therefore, this study being exploratory is basically an attempt to gather evidence to substantiate present general opinion about the role of song and its components.

SINOPSIS

Saperti yang dikemukakan oleh tajuknya, tujuan kajian ini ialah untuk menentukan samada lagu-lagu (lagu Inggeris) menggambarkan nilai serta sikap peminat-peminat mereka. Untuk mencapai tujuan kajian ini, usaha awal dibuat untuk menentukan samada senikata-senikata lagu mempunyai makna kepada pendengar-pendengar mereka. Ini dilakukan melalui penggunaan kaedah soal-selidik. Seterusnya, kajian ini cuba menentukan samada semua lagu-lagu yang disukai oleh peminat-peminatnya berdasarkan senikata/isi-kandungan lagu-lagu tersebut. Setelah mengenalpasti jenis lagu-lagu yang bermakna kepada peminat-peminat mereka, kajian ini akan cuba menonjolkan nilai-nilai serta konsep-konsep yang digambarkan oleh lagu-lagu itu. Jadi, kita boleh membuat perbandingan antara gambaran yang terdapat di dalam lagu-lagu dengan konsep-konsep yang wujud secara nyata. Sebagai ringkasan, kajian yang berbentuk 'exploratory' ini cuba memperolehi matlumat-matlumat untuk membuktikan pengetahuan umum mengenai lagu-lagu serta peranan komponen-komponennya sebagai penghibur dan pencerita.

USED TO BE

Superman was killed in Dallas
There's no love left in the palace
Someone took the Beatles' lead guitar

Have another Chivas Regal
You're twelve years old and sex is legal
Your parents don't know where - or who you are

Used to be the hero of the ball game
Took the time to shake the loser's hand
Used to be that failure only meant you didn't try
In a world where people gave a damn

Great big wars in little places
Look at all those frightened faces
But don't come here we just don't have the room

Love thy neighbor's wife and daughter
Cleanse your life with holy water
We don't need to bathe, we've got perfume

Used to be a knight in shining armor
Didn't have to own a shiny car
Dignity and courage were the measure of a man
Not the drugs he needs to hide the scar

Can your teacher read
Does your preacher pray
Does your president have soul
Have you heard a real good ethnic joke today

Mama took her speed
Daddy ran away
But you mustn't lose control
Let's cut a class
I got some grass
The kids are wild we just can't tame 'em
Do we have the right to blame 'em

We fed 'em all our indecision
Raped their minds with television
But what the hell, they're too young to feel pain

I believe that love can save tomorrow
I believe the truth can make us free

Someone tried to say it
And we nailed him to a cross
I guess it's still the way
It used to be

LIST OF CONTENT

	page
Dedication	i
Acknowledgement	ii
Synopsis (English)	iii
(Bahasa Malaysia)	iv
Used to be - a song	v
List of content	vi - viii
List of tables and charts	ix

CHAPTER ONE WANNA BE STARTIN' SOMETHIN' - THE INTRODUCTION. 1

1. 1	Introduction	2
1. 2	Objective	3
1. 3	Assumptions	3
1. 4	Scope	4
1. 5	Significance of study	5
1. 6	Method	6
1. 7	Problems	7

CHAPTER TWO ALL KINDS OF EVERYTHING - CONCEPTUAL FRAMEWORK. 10

2. 1	Song	11
2. 2	Sunday Request	12
2. 3	Fans, Listeners, Requesters, Selectors and Respondents	12
2. 4	Like, Prefer	13
2. 5	Music, Lyrics	14
2. 6	Romantic love	15
2. 7	Stages of romantic love	17
2. 8	Life	19
2. 9	Stages of Life	20
2.10	Spiritual life	22

STEP BY STEP - ANALYSES OF SONG PREFERENCE.

	page
<u>CHAPTER THREE</u> - AGE, LYRIC AND SOCIAL INFLUENCE.	24
3. 1 Question 1	25
3. 2 Question 2	28
3. 3 Question 3	29
3. 4 Question 4	30
3. 5 Question 5	31
3. 6 Question 6	34
3. 7 Question 7	35
3. 8 Conclusion	36
 <u>CHAPTER FOUR</u> - AGE AND THEME.	 38
<u>Section I</u>	
4. 1 Analysing of songs from Sunday Request . . .	39
4. 2 Distribution of songs according to category	40
4. 3 Hint of control?	40
4. 4 Conclusion	42
<u>Section II</u>	
4. 5 Reason for choosing the songs for Part B of the questionnaire	43
4. 6 Distribution of songs according to theme . . .	44
4. 7 Frequency of selection	44
4. 8 Ranking of songs according to frequency of selection	45
4. 9 Ranking of the songs according to age group	45
4.10 Frequency of selection according to category	46
4.11 Relative popularity of top five categories	46
4.12 Generalisation of the three age groups . . .	47
4.13 Popularity of <u>Current Hit</u> songs	48
4.14 Popularity of <u>Romantic Love</u> themed songs . . .	49
4.15 Popularity of <u>Break-up</u> themed songs	50
4.16 Popularity of <u>Life</u> themed songs	51
4.17 Popularity of <u>Against the Odds</u> themed songs	51

	page
4.18 Reason for selecting a song	52
4.19 Conclusion	53

CHAPTER FIVE THE LANGUAGE OF LOVE - ROMANTIC LOVE SONGS.	55
5. 1 <u>Question Love</u> songs	56
5. 2 <u>Love</u> songs	58
5. 3 <u>Break-up</u> songs	61
5. 4 Other examples	64

CHAPTER SIX WE'VE ONLY JUST BEGUN? - THE CONCLUSION.	67
6. 1 Question a	68
6. 2 Question b	68
6. 3 Question c	69
6. 4 Question d	70
6. 5 Question e	70
6. 6 Question f	71
6. 7 Faults and suggestions	71

NOTES

Chapter one	75
Chapter two	76
Chapter three	77
Chapter four	78
Chapter five	80

APPENDIX I (TABLES)	AI i - xix
APPENDIX II (QUESTIONNAIRE)	AII xx & xxi
BIBLIOGRAPHY	xxii & xxiii

LIST OF TABLES

<u>No</u>	<u>TITLE</u>	<u>PAGE</u>
3. 1	Distribution of respondents according to sex.	28
3. 2	Distribution of respondents according to age and race.	29
3. 3	Distribution of answers to question 4.	30
3. 4	Distribution of answers to question 5.	32
3. 5	Distribution of answers to question 6.	34
3. 6	Distribution of answers to question 7.	36
4. 1	Aspects and criteria in a song.	AI i
4. 2	Main theme/categories of the song.	AI ii
4. 3	Ranking of songs from Sunday Request based on frequency of being requested.	AI iii
4. 4	Distribution of songs according to category	AI vi
4. 5	Content, theme and reason for inclusion of the 30 songs suggested in question 8.	AI vii
4. 6	Distribution of songs according to theme.	AI viii
4. 7	Frequency of selection according to the three age groups.	AI ix
4. 8	Ranking of songs based on frequency of selection.	AI x
4. 9	Respective ranking of songs in the three age group.	AI xii
4.10	Frequency of selection according to category.	AI xiii
4.11	Relative popularity of the top five categories based on average frequency.	AI xiii
4.12	Reason for liking a song.	AI xiv
5. 1	Distribution of songs from Sunday Request according to category.	AI xvii
5. 2	Reason for liking/selecting different categories of songs.	69

LIST OF CHARTS

3. 1	Bar-chart distribution of respondents according to age.	26
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CHAPTER ONE

1.1 INTRODUCTION

Often we hear of mothers lullabying their children, suitors crooning to their loves, sufferers lamenting their troubles, patriots boosting their troops' morale and hymns that wet the eye. They are songs that move one's feelings, soothing him down or prompting him on. What is it in songs that can do these wonders ? Could it be the musical modulation provided by the instruments accompanying the song, the meaningful words that were sung or perhaps the voices of the singers ?

Many have claimed that it is the tempo of the music that controls the heart and hence one's feelings. A tempo of 60 - 70 beats per minute coincides with man's pulse and is definitely suitable for a love song. A tempo much slower than this would put one to sleep but doubling or even tripling the tempo would just be ideal to 'loosen' one's feet.

What about the words in it ? Do they not play a part in moving the heart ? How would movies like West Side Story^{1*} or The Sound of Music² fare if not for their music and songs ? If songs indeed have an effect on one's feeling, then a study on the songs preferred by a group would reflect the values, attitudes and concepts held by such a group. This is what this study hoped to achieved.

* all footnotes are given at the end of chapter 6, pp 75 - 80

1.2 OBJECTIVE

My objective is to determine the roles played by popular songs in portraying the feelings, aspirations, values and concepts held by their fans. I hope to achieve this by analysing the content of these popular songs. Hence, data could be gathered and sorted out to show the various topics that are liked by their fans.

From such a study, it is hoped that the following questions can be answered.

- (a) What is the most important reason for liking a song?
- (b) How important the lyrics of songs are to their listeners?
- (c) Are certain songs well-liked because of a particular reason?
- (d) Is a song's popularity determined by the age of its fans?
- (e) What are the favourite themes mentioned in the songs?
- (f) Is there any difference between what is described in the songs compared with local norms in terms of the fan's feelings, values and concepts of their society?

Therefore, it would be safe to say that the objective for carrying out this study is to answer all the questions mentioned above. In short, my objective would be to determine the role of songs in portraying some aspects of the culture of a society, other than as a form of entertainment.

1.3 ASSUMPTIONS

It is assumed that songs requested or selected by their fans mirror the fan's state of mind. Whether consciously or

otherwise, it is assumed that they agree and accept the values and attitudes described by the songs. The condition for this assumption is that the fan must like the song he/she has selected. Should the songs be requested or selected for other reasons, it is also assumed that they were eliminated by the process of neglecting songs that were mentioned less than a certain number of times. The above set of assumptions are necessary because if otherwise, it would be meaningless to deduce what is on the listeners' mind based on the songs they listen to. However, this assumption was later proven to be inaccurate.

It is also assumed that the songs actually broadcasted by Sunday Request are those that were selected by the requesters. Although quite a number of the songs requested were not aired, this assumption will help to simplify the study.³ Along the way, additional assumptions will be introduced when needed.

1.4 SCOPE

My list of songs to be content analysed was obtained from the radio programme Sunday Request that was broadcasted between 1st January, 1983 and 30th April, 1984. Based on frequency, only 80 songs were used. However, an additional 15 songs were used in the questionnaire making a total of 95 songs used for the entire study. This figure does not include any other songs used as references. It must also be noted that

this study involves only english songs.

Sunday Request being a request-type programme was picked in order to satisfy the criteria that the songs broadcasted were actually chosen by the public. To make sure, the assumption in 1.3 was made.

Based on earlier interviews with Cheah See Lin and Amos Ooi, the respective producer of Sunday Request and Chartbuster,⁴ the sample of the respondents is limited to people of both sexes of ages between 15 and 30 years, and only the 3 dominant races of Malaysia, namely the Malays, the Chinese and the Indians. The economic status, educational and social background of the fans were not taken into consideration. The analyses will seek to correlate the songs with their fans' age.

Based on the above scope, the objectives thus mentioned in 1.2 will only concern the Malay, Chinese and Indian youths between 15 and 30 years old from both sexes.

1.5 SIGNIFICANCE OF STUDY

Being a pioneering effort, exploratory in nature, it is hoped that this study will be useful. Due to the limited foresight of the researcher, it is difficult to imagine the significance of a study of this nature as Peltó (1970:321) said:

"No one can predict in advance the potential future usefulness of a particular scientific discovery."

However, it is believed that society and its culture need not necessarily be expressed in explicit writings and physical artefacts. They can be subtly expressed in the various creative arts, including music and songs.

1.6 METHOD

In order to achieve the objective mentioned earlier, a few research techniques were used, namely unstructured interviews, content analyses and data gathering through the use of questionnaires.

1.6.1 Interview

Unstructured interviews were used to provide background information, as information thus gathered is more accurate because they came directly from people-in-the-know. The interview with Cheah See Lin, producer of Sunday Request, was conducted in the canteen of Radio Malaysia, Penang from 11.35 am to 12 noon on 28th July, 1984. The interview with Amos Ooi, producer of Chartbuster, was conducted in a recording room at Angkasapuri, Kuala Lumpur from 3.05 to 3.25 pm on 6th August, 1984.

1.6.2 Content Analyses

This technique was used to determine the content of all 95 songs gathered from the two sources, ie Sunday Request and the questionnaires. The International Encyclopaedia of the Social Sciences (vol.3:371) explains content analyses as a

technique that:

"...employs an explicit, organised plan for assembling the data, classifying or quantifying them to measure the concepts under study, examining their patterns and interrelationships, and interpreting the findings"

1.6.3 Questionnaire

Two sets of questionnaires were used for this study. The first (please see Appendix II, page xx) was given to 74 respondents. It serves to gather information on why youths like a song and how important the lyrics of the songs are to them. It also serves to collect a new list of songs preferred by the man-on-the-street. The second set of questionnaire was handed out to 68 respondents. This set is similar to the first set except for the last question which requires the respondents to specify the reason why they like a particular song they have selected.

1.7 PROBLEMS

Being the first in the department to carry out a research on this topic, many problems were encountered. Personally, this researcher believes that the biggest obstacle faced was actually he himself. There was so much that could be done, so many possibilities that he had problems reducing this research to a smaller and more manageable scale.

Another problem encountered was the difficulty in gathering the lyrics of songs needed for this study. Most albums

imported⁵ into Malaysia came without their lyrics. Beside this setback, most of the record companies except CBS (Malaysia)⁶ were not so enthusiastic in helping to provide the lyrics of those songs that do come with the album. New Thrill, a twice weekly newsmagazine was very helpful the first time but not the second time around.

The lyrics although being printed surprisingly raises a problem. Certain lines in some songs differ from sources to sources. For example, in the song Maniac (SN 8)⁷, a line goes in one version: "...there's a cold kinetic heat..."⁸ while another source says "...there's a come connected heat..."⁹. Which version should be used? To decide, a recording of such songs were listened to.¹⁰ This method was also used to collect whatever lyrics that could not be obtained in print. However, with all the latest electronic wizardry, it was difficult to catch the words of some songs, let alone understand the whole song.

If not for a few song books and help from some friends, this researcher would still be stuck with a big problem of content analysing a song without knowing its lyrics. In order to solve this problem, the order of preference used to select the sources of a song's lyrics are as follows:

- (a) Official lyric sheet that came with/on the albums;
- (b) Song books: Let it be me: Encyclopaedia Volume 2 (1984),
Let it be me: Encyclopaedia Volume 1 (1983) &
Let it be me: Year Book 1981 (1981)

- (c) Unofficial lyric sheet from cassettes and friends etc;
- (d) Listening to the songs; and
- (e) Give up (such songs was categorised as Unknowns¹¹).

The meaning of a song can sometimes be vague or ambiguous. An interview with a local commercial composer showed that when she (the composer) writes the lyrics for^a song, a second meaning was sometimes implied other than the 'surface' meaning literally described by that song. Hence, when interpreting the meaning of a song, the problem of objectivity arises when we have to decide which is the 'real' meaning of that song. The interpretation may still be subjective in the sense that the meanings were compared with the concepts and understanding of those who interpret them. Therefore, to be as objective as possible, efforts were made to exclude personal feelings while interpreting the songs. This was done with the help of discussions which try to interpret the songs from an average listener's point of view.

CHAPTER TWO

This chapter will explain the concepts and theories used in this study.

2.1 SONG

It is difficult to determine exactly when songs were first sung. It probably followed after man discovered music as explained by Bowra (1962):

"Where music existed, dancing is not far away...
and where there is dancing, there is rhythm
and music and song may not be unknown."

Collier's Encyclopaedia (1976, vol.17:54) explained a song as "a vocal setting of a poetic text with or without accompaniment". Encyclopaedia Britannica (1970, vol.20:907) added the word "instrumental" by saying "...a piece of music performed by a single voice with or without instrumental accompaniment".

Britannica went on saying that "to primitive man words and tunes were inseparable...primitive songs are also closely associated with nature and with the supernatural inherent in nature; hence they always have a definite purpose".(ibid:907). Today such purposes survive in the shape of lullabies, work songs, sea shanties, and the like but "...a great many songs do no more than tell a story or sing of the joy and disappointment of love" (ibid:907). As will be proven later in this study, the preceding statement is generally true.

2.2 SUNDAY REQUEST

This programme was started more than seven years ago by the Blue Network of Radio Malaysia. It is currently produced in Penang by Cheah See Lin who has been producing this programme for more than five years. The programme broadcasted songs that were requested by listeners who wrote in to the programme. According to the producer, it also serves as a voice of the government. She said:

"The objective of any government body is to disseminate the governments' policy, information through the mass media and RTM (Radio Television Malaysia) as you would realised is a government body, so even through entertainment programmes for that matter would very subtly inject certain government policies or perhaps civic consciousness, cleanliness, whatever is good for the country which the government advocates."¹²

Other than reaching Malaysians from both the Peninsular and East Malaysia, this programme can also be received in Singapore, Padang Besar (southern Thailand) and parts of Indonesia across the Straits of Malacca.¹³ However, the majority of the requesters are from Malacca, Perak (especially the district of Batu Gajah) and Kuala Lumpur. Only a small number of the requesters are from Indonesia, Singapore and the east coast states of Malaysia.

2.3 FANS, LISTENERS, REQUESTERS, SELECTORS AND RESPONDENTS

By fans, it means the group of people who participate

either as requesters of Sunday Request or the respondents of the questionnaires. Hence, a fan is anybody who likes the songs mentioned either in TABLE 4.3 (see Appendix I, page iii) or TABLE 4.5 (see Appendix I, page vii).

Listeners are those who do just that - listen. It is not important to know whether they like or not like what they are listening nor whether they participated directly in the radio programme or questionnaire.

Those who participated directly are termed as requesters if they write to Sunday Request asking for a certain song to be broadcasted, or selectors if they select songs from the list provided in question 8 of the questionnaire. Respondents are those who answered the questionnaires circulated. Hence, both the respondent and the selector refer to the same person.

2.4 LIKE, PREFER

To like is to find something enjoyable or agreeable according to Collins Dictionary of the English Language (1979:85). Hence, to like something would mean that the object agrees to the tastes and concepts of the person who likes while giving him/her pleasure. To prefer means making a choice, deciding one of the two (or more) that one likes more compared to the other/s.

Based on the above explanation, the choices made by the requesters and selectors showed that they prefer them (the

choices) from the other songs available. Because they preferred one from the other, this means that their choices gave them more pleasure and/or are more agreeable to their individual standards. This forms the basis of the assumption mentioned in 1.3, that is: the preferred song/s mirror their fans' state of mind. As will be proven later, not all songs do. Only the lyrical component of a song can explicitly mirror its fans' state of mind. The entertainment component of a song must not be overlooked.

2.5 MUSIC, LYRICS

Music is "an art form consisting of sequences of sounds in time, especially tones of definite pitch organised melodically, harmonically, rhythmically and according to tone colour" (Collins, 1979:970). Collier's Encyclopaedia (op cit: 2) explained that music has dual influence on the character of man. It said:

"Music may be a force for 'good', evoking that which is spiritual, patriotic, noble, or ethical. It may be a force for 'evil', exciting the merely physical and lascivious and may be subversive of moral behavior."

Hence, music can be seen as a medium that can influence emotions and consequently change the behavior of its listeners.

Lyrics are the combination of words, a poetry written specially to be sung. One of the basic orders of poetry concerned primarily with the subjective in human experience

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Lyrics are the combination of words, a poetry written specially to be sung. One of the basic orders of poetry concerned primarily with the subjective in human experience

with emotion and thought rather than with persons and events in the external world. Hence, most lyrics describe one's feeling or according to Collier's (vol.15:138)

"Lyrics has its origin in the human impulse to tell how one feels"

For this study, the lyrics of a song is seen to play a descriptive role in narrating a message or a story to the listeners while music is seen as the entertainment component of a song capable of influencing its listeners' mood. Hence, for example, a song with lyrics about love may be accompanied by music of a slow or fast tempo. Seldom do we see partners dancing a waltz in a discotheque playing Chemistry.¹⁴

2.6 ROMANTIC LOVE

A couple who decides to marry is said to be in love although arranged marriage still exists in some societies. Winch (1971:483) viewed love as something borne out of needs. His definition:

"Love is the positive emotion experienced by one person (the person loving, or the lover) in an interpersonal relationship in which the second person (the person loved, or the love-object) either (1) meets certain important needs of the first, or (2) manifests or appears (to the first) to manifest personal attributes (beauty, skills, status) highly prized by the first, or both."

However, Winch also explained that such a definition has a rather wide meaning.

Romantic love must be differentiated from friendship or love for God, child or another older/same-sex adult. Again, a precise definition of romantic love cannot be given. For this study, romantic love is seen as the emotional and physical interaction between two heterosexual adults not related to each other by blood ties. Middlebrook (1974:435) regarded love as:

"...having two components: an intense, affectionate concern and an intense sexual desire."

Middlebrook continued by giving a few characteristics of this romantic love.

In romantic love, fantasy plays a much greater role than in friendship. When in love, one may fantasise about his/her love-object and visualise him/her as a perfect creature capable of meeting all her/his needs. The initial intensity of this love also seems to diminish over time, to the extent that such passionate love is aroused more by the fantasies than by realistic assessments of the other. Passionate/romantic love is also associated with a variety of conflicting emotions. However, the above may not be true in all cases of romantic love.

Rubin (1973) found that the general expression of feelings by persons about their boyfriends/girlfriends contains three consistent components: attachment, caring and intimacy. Thus, love can be measured. A lack of these three components

would mean a lack of love feelings between the couple.

2.7 STAGES OF ROMANTIC LOVE

The rift between the sexes of pre-teenagers heal when girls entering puberty become attracted to boys and begin to try to attract the other sex's attention. This rift disappears completely when the pubescent boys respond and return the attention. From here onwards, distinct heterosexual couples go hand in hand. Until then, romantic love does not exist.

Winch (op cit) said:

"One of the overriding tasks during the end of adolescence and start of young adulthood is mate selection"

Murstein (1971) suggested that a couple progresses through three stages before deciding to marry.

2.7.1 Stimulus Stage

This so-called stage is one in which people are attracted and learn about the other with a minimal interaction. Each may try to find out important attributes they seek or want in the other fleetingly.

2.7.2 Value Stage

This stage is one in which a couple is concerned with evolving compatible values and attributes between them.

Middlebrook (op cit:440) explained:

"By far the most important variable in mate-selection revealed by correlational studies is similarity".

Winch supported this conclusion, saying that people tend to marry homogamously with respect to race, religioethnic identity and socio-economic status.

2.7.3 Role Stage

This stage is one in which partners are concerned about the adequacy of the 'fit' between themselves. They are concerned about their ability to function as a unit, a team complementing each other.

Thus, this theory suggests that at the different stages, different factors become the main determinant of attraction. Generally, physical attractiveness is the main determinant in the first stage, similarity the second and complementarity the third. If all goes well, the couple coexist until death do they part.

However, not all relationships survive. As a couple becomes more intimate, they discover more about each other and will know enough of each other to decide if they form a good team or not. If the answer is "no" then break-ups will happen anywhere along the three stages. Even after marriage, new discoveries made then might show that the couple have made a mistake. Divorce looms near. This is especially so with the current trend towards younger first marriage. Knox (1977:93) explained the situation in America:

"Most young Americans enter marriage with the hopeful and even romantic expectation that it will be successful and mutually satisfying".

The decision to continue or discontinue a relationship is largely determined by two factors, explained Middlebrook (op cit:467). They are: the relative number of pleasant and unpleasant aspects of the relationship and the strength of the constraints against terminating the relationship.

As the couples' relationship gets more intimate, they are more likely to do things together to the extent of merging their roles and identity. If a break-up is inevitable, forced by external influences, incompatibility or death, the survivor will grieve over the loss of the 'other-half'.¹⁵ A good illustration is the reaction some spouses go through on the death of their mate. Middlebrook (op cit:465) explained:

"Unable to perform in their familiar 'team' environment, they find even the activities they used to perform alone or with others no longer satisfying or meaningful".

Here, they give the impression that somehow they are dead, not physically but spiritually, having no will or desire to continue living.

2.8 LIFE

Life is the act of living. It begins the moment a human being started breathing on his own and ends when he stops doing so. One cannot live alone like Robinson Crusoe¹⁶ (even so, he still has Friday). Man being a social animal needs others. Therefore, he must learn the requirements for getting

along in his society. This process of learning the requirements is called socialisation and it continues as long as that man socially lives. Thus, socialisation as explained by Bertrand (1973:53), is the process:

"...whereby the newly born infant was gradually inducted into the culture of his social group or society, including its values, norms, beliefs, sentiments, and other patterns for living."

Hence, a person living in a social group has to learn, understand and behave accordingly to the group's social norms, values and his/her social position (ascribed or achieved) in that group. As one conforms to the group's rules and regulation, he/she will at the same time try to develop some kind of personal consistency and a sense of identity or individuality.

2.9 STAGES OF LIFE

During the few years before puberty, physiological maturity slows down, its gradual and even pace induces psychological stability and consolidation. During puberty and the adolescence years, biological changes accelerate while cognitive dexterity enters the formal operational stage proposed by Jean Piaget (1971). Morgan (1979:384) explained this stage where:

"...physiological changes accelerate, sexual maturity arrives, social relationship become more intense, and new cognitive capacities emerge."

The 'metamorphosis' from a child to an adult has begun. Being in a transitional stage, the adolescent is half-child and half-adult. He/she acts his/her role inconsistently, torn by conflicting desires to be independent (having the freedom to 'do his/her own thing') or to be dependent and told what to do. Conflict in the family increases when these teenagers become more assertive while their parents in turn, more authoritarian. Being segregated, they feel a strong need to be accepted, to belong. Hence, group membership assumes more importance among them. Morgan (ibid:393) explained:

"A peer group can provide a stabilising influence for young people who are in conflict with their parents."

To sustain membership in the group, they feel a great need to conform in order to be accepted. For the group:

"There is a distinct peer culture of the 'latest' dress and hair styles, music, language, issues and ideas." -ibid:394.

Such allegiance to the group's norms may contradict their own judgement and reasoning.

The period of transition is also related to role changes. Two of these critical role changes occur at marriage and the onset of parenthood. Biological changes from adulthood onwards are slow and gradual until senescence. The cognitive functions of the adults become expanded versions of the adolescents, developing horizontally by acquiring new knowledge, new per-

spectives and new ways of organising their thoughts.

Havighurst (1972) found that early adulthood was a period of beginnings, a period of finding and marrying a mate, starting a family, managing a home, embarking on an occupation, entering the arena of public responsibility and finding a compatible group of friends. Hence, the adolescent years can be seen as the search-for-self stage while the early adulthood years as the stage of establishing the found self-identity. Needless to say, throughout these years, a person would have encountered many problems.

2.10 SPIRITUAL LIFE

All this while, the stages of romantic love and life are correlated with the chronological age of man. It was assumed that at a certain age one would probably be at a particular stage.

A person will experience changes in his life as he/she gets older. These changes are either a product of physical development or a product of experience. The former will cause maturity while the latter will induce learning. Usually, most changes that occur are due to the joint influence of both maturity and learning.

Biological or physical maturity generally occurs at a predictable time but not learning. This forms the basis for the concept of spiritual life.

Spiritual life can be interpreted as a life-style where one is motivated to continue living. Morgan (op cit:210) explains motivation as something that:

"...arouse(s) behavior and direct(s) it towards an appropriate goal."

Maslow (1973:243) defined motivation growth as:

"...strivings towards self-actualisation and knowledge which motivate behavior when lower physiological needs are satisfied."

Hence, without motivation, a person will not experience any push (or pull) to continue living since he/she has no goal to strive for. Consequently, a person will not make any attempt to change. Without this change, that person will not learn. As such his cognitive capacity will not develop but remain stagnant at a particular level. When a person is in such a situation, we can say that spiritually he/she is dead (or dying) although biologically he is still living.

This concept of spiritual life is used in this study to describe the situation or experience of the survivor of a terminated relationship. As an example:

"...there goes my reason for living
There goes the one of my dream
There goes my only possession
There goes my everything..."

(from the song:
There goes my
everything)

3

let me hear a melody
I start to sing along
loud and strong
I love to sing along

a simple singing song, and I sing along
la dee da dee da, doo dee doo dee doo
I hear a tune begin
la dee da dee da, dum dee dum dee dum
and before I know it
I join in

let me hear a melody....

from:
Sing along

CHAPTER THREE

This chapter deals with Part A of the questionnaire used for this study. It will explain the purpose of the first seven questions asked in the questionnaire and then the interpretation of the results obtained from the respondents.

3.1 QUESTION 1 : Age

This question determined the respondent's age. It was compulsory because my entire study was to correlate findings with the age of the respondents. The age in months was added to give more accuracy.

For analyses purposes, a respondent who gave his age as X years and Y months, would be categorised as X years old if Y is equal to or less than 6 months. If Y is 6 or more than 6 but less than 12 months, then he would be categorised as X + 1 years old.

Altogether, for this study, a total of 142 respondents were interviewed and their age distribution ranges from 15 to 30 years. This distribution can be seen in a bar-chart on page 26.

The bar-chart showed that the distribution is not very smooth. Although ease of accessibility to certain respondents play a part in determining such a distribution, attempts were made to collect respondents from different places and ages. As such the distribution of respondents obtained was assumed to

be accidental and random.

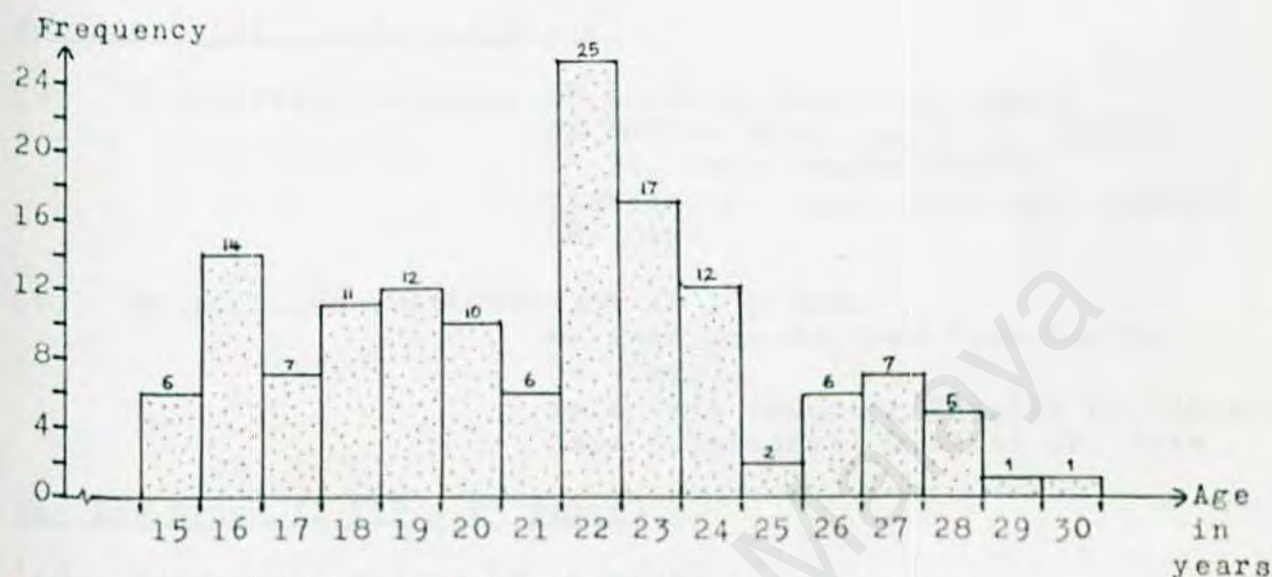


FIGURE 3.1 BAR-CHART DISTRIBUTION OF RESPONDENTS
ACCORDING TO AGE

The 16 age categories were divided into 3 age groups. The first group comprised of respondents between 15 and 18 years (inclusive). This group was assumed to represent the public who are still students, that is people who have yet to complete their basic education requirements.¹⁷

The second age group includes respondents more than 18 years old up to those 23 years old. This group of respondents was assumed to represent the majority who had left school and are pursuing their vocation.

The third age group comprised of respondents between 24 and 30 years old. They were assumed to represent the public who have settled in their career and early adult life.

To help ensure that the 3 assumptions for the 3 age groups are reasonable and accurate, the respondents were

gathered from the following places:

For Age Group I (15 - 18 years)

- (a) 4 secondary schools: SM Assunta (Petaling Jaya),
SM Sultan Abdul Samad (P. Jaya),
SM St. John (Kuala Lumpur)
Stamford College, a private school,
(P. Jaya).
- (b) Respondents-on-the-street at 3 places:
Merdeka Square, New Town Centre
(P. Jaya),
Asia Jaya Shopping Complex (P. Jaya),
Jaya Supermarket Complex (P. Jaya).

For Age Group II (19 - 23 years)

- (a) University Malaya (K. Lumpur)
- (b) A private company (P. Jaya)
- (c) Respondents-on-the-street at the 3 places mentioned above.

For Age Group III (24 - 30 years)

- (a) 3 government office: Jabatan Kerja Raya (K. Lumpur),
Jabatan Parit dan Taliair (K. Lumpur),
Jabatan Perumahan Negara (K. Lumpur).
- (b) 2 private companies (both in P. Jaya)
- (c) A hotel (K. Lumpur)
- (d) Respondents-on-the-street at the 3 places mentioned above.

From the interview with Sunday Request, it was discovered that the majority of its fans were recent school leavers. Hence, Age Group II which more or less correspond to these people makes up about half (to be precise - 49.3%) of the total respondents. The remaining 50.7% of the respondents were divided roughly into the other two age groups i.e 26.8% for Age

Group I and 23.9% for Age Group III.

As explained above, the three age groups were assumed to represent the three life stages, where Age Group II was considered to be the transitional stage_{between being a student and the stage} of a working person. These three age groups will be frequently referred to in this study.

3.2 QUESTION 2 : Sex

Question 2 separates the respondents into the two sexes. It was intended that 50% of the respondents were to be males and the remaining 50% females. The purpose of this question serves purely to give a fair representation based on sex. Therefore, no analysis will be correlated with the sex of the respondents. This is to limit the scope of this study to a more manageable scale. Anyway, a table showing the distribution of the respondents according to their sex is given as below.

TABLE 3.1 DISTRIBUTION OF RESPONDENTS ACCORDING TO SEX

i	AG I		AG II		AG III		OALL	
	ii	iii	iv	v	vi	vii	viii	ix
SEX	f	%	f	%	f	%	f	%
Male	22	57.9	30	42.9	19	55.9	71	50.0
Female	16	42.1	40	57.1	15	44.1	71	50.0
TTL	38	100.0	70	100.0	34	100.0	142	100.0

where: f = frequency
 % = percentage
 TTL = total
 OALL = overall/total respondents

AG I = Age Group one
 AG II = Age Group two
 AG III = Age Group three
 i, ii, ... represent the columns i, ii, and so on.

3.3 QUESTION 3 : Race

Question 3 separates the 142 respondents into the three dominant races of Malaysia ie the Malays, the Chinese and the Indians. The suggested answer "others" was added to sieve out those who were not of these three ethnic groups. For analyses purposes, questionnaires answered by respondents of "other" races were rejected and replaced. TABLE 3.2 below shows the distribution of the respondents according to their race and age.

TABLE 3.2 DISTRIBUTION OF RESPONDENTS ACCORDING TO AGE AND RACE

Yrs	AG		I		AG			II		AG				III			OALL
	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	%
M	1	4	4	1	1	2	3	6	7	5	1	4	2	0	1	0	29.6
C	5	5	1	3	6	6	1	15	5	7	0	2	5	1	0	1	44.4
I	0	5	2	7	5	2	2	4	5	0	1	0	0	4	0	0	26.1
TTL	6	14	7	11	12	10	6	25	17	12	2	6	7	5	1	1	100.1
	38 resp. (26.8%)				70 resp. (49.3%)				34 resp. (23.9%)								

where: M = Malays
C = Chinese
I = Indians

R = Race
Yrs = Years
resp. = Respondents

The last column in the above table shows that of the total 142 respondents, 42 (29.6%) of them were Malays, 63 (44.4%) were Chinese and the remaining 37 (26.1%) were Indians. This result serves merely as a record.

3.4 QUESTION 4 : If a song is currently a hit overseas (or locally) but you have never heard it before, do you think you will like it if you were to hear it?

This question was included to determine how true the general public opinion is on "people especially the youths in developing countries who indiscriminately ape the west". On a more general scale, this question seek to determine if a person will follow the opinion of the masses. If not, does it mean that he personally has to judge for himself before deciding? For analyses purposes, the answer "yes" means that the respondent simply accepts whatever was offered, following the others while a "no" answer meant otherwise. The answer "maybe" means that the respondent could not decide at that moment without hearing the song first.

Although this question may seem unwarranted for this study, it actually substantiates the opinion that people prefer to hear a song first before deciding whether they will like it or not. The answers received supports this opinion.

TABLE 3.3 DISTRIBUTION OF ANSWERS TO QUESTION 4

1 ANSWER	AG I		AG II		AG III		OALL	
	ii f	iii %	iv f	v %	vi f	vii %	viii f	ix %
yes	8	21.0	18	25.7	8	23.5	34	23.9
no	1	2.6	2	2.9	0	0.0	3	2.1
maybe	29	76.3	50	71.4	26	76.5	105	73.9
TTL	38	99.9	70	100.0	34	100.0	142	99.9

Column (ix) of TABLE 3.3 shows that 73.9% of the respondents answered "maybe" while 23.9% answered "yes". Only 2.1% of the total respondents gave "no" answers. The percentages for the individual age groups followed closely the overall figures. This implies that the majority of the youths below 30 years do not simply follow the crowd or apes the west. Only every one in four do. Hence, it is shown that most people cannot decide whether they will like a song (or not) without listening to it. However, such a deduction cannot be accepted as conclusive by merely proving that 75% of the respondents answered "maybe" to the question.

3.5 QUESTION 5 : Why?

This question being related to question 4, will help substantiate the deduction made in 3.4. Although this question is of the open-ended type, the various answers given could be sorted out into only four categories. They are:

(a) Haven't heard it yet

In this category, the reasoning was that since they have not heard it yet, it would be difficult to decide if the song was up to their taste.

(b) It must be good!

In this category, the respondents reasoned that since the song is a hit, it must be good and they should/would like it.

(c) Strange answers

This category was for those respondents who gave meaningless or ambiguous answers.

(d) No answer

This category was for those respondents who did not give any answer at all.

Since the responses from this question is related to those of question 4, TABLE 3.4 tabulates these responses correlated with the three possible answers of question 4.

TABLE 3.4 DISTRIBUTION OF ANSWERS TO QUESTION 5

i ANSWERS	ii	AG I	AG II	AG III	OALL		TTL
		iii %	iv %	v %	vi f	vii %	viii %
X	Y	0.0	2.9	2.9	3	2.1	64.8
	N	0.0	2.9	0.0	2	1.4	
	M	55.3	65.7	58.8	87	61.3	
G	Y	7.9	18.6	11.8	20	14.1	19.7
	N	0.0	0.0	0.0	0	0.0	
	M	7.9	2.9	8.8	8	5.6	
S		10.5	5.7	5.9	10	7.0	7.0
O		18.4	1.4	11.8	12	8.5	8.5
TTL		100.0	100.1	100.0	142	100.0	100.0

where column (i) denotes the 4 possible answers to question 5, where: X = Haven't heard it yet

G = It must be good

S = Strange answer

O = No answer

and column (ii) denotes the 3 possible answers to question 4, where: Y = Yes

N = No

M = Maybe

Column (viii) shows that the distribution of all the responses among the four possible reasons for question 5 are 64.8%, 19.7%, 7.0% and 8.5% respectively.

It was shown in column (viii) of TABLE 3.3 that 105 respondents answered "maybe" to question 4. Column (vi) of TABLE 3.4 shows that out of those 105 respondents, 87 of them (or 82.9%)¹⁸ reasoned that they cannot decide whether they might or might not like the 'hit'. This means that for every 100 persons who answered "maybe", 83 of them will reason "not sure if up to my taste".

Out of the 34 respondents who answered "yes" for question 4, 20 of them (58.8%) reasoned that since the song is a 'hit', they would or should like that song. The combination of answers "maybe - not sure if up to my taste" with a strong conditioning probability of 82.9% compared with 58.8% for the combination "yes - because it is a hit" shows that the public does sieve through the songs that were offered.

Another way of proving this point can be seen in column (vii) of TABLE 3.4. From this column, we can see that only a definite 14.1% of the 142 respondents will accept a song (by answering "yes" to question 4) because that song is a 'hit'. Hence, we can conclude that not many people will follow the taste of others (the majority). Only one out of every seven listeners will. On the other hand, a definite 61.3% of the respondents ^ewere unsure if they will like a 'hit'

because they have yet to hear the song.

3.6 QUESTION 6 : Which is the most important part of a song?

This question aimed to determine the most important reason for liking a song - whether because of its music, singer or lyric. The suggested answer "others" was added for the respondents who find that the three choices provided were inaccurate or insufficient. This fourth option is open-ended.

From the respondents who answered "others", almost all of them mentioned that two or all three of the suggested answers were equally important.¹⁹ In such cases, then for this study, the "others" reason was neglected and as replacement the two or three equally important reasons were considered. However, if the answer provided by the respondents differ from the above possible options, they were then considered as believing other reasons as more important. TABLE 3.5 below tabulated the responses received for this question.

TABLE 3.5 DISTRIBUTION OF ANSWERS TO QUESTION 6

i ANSWER	AG I		AG II		AG III		OALL	
	ii f	iii %	iv f	v %	vi f	vii %	viii f	ix %
music	25	53.2	58	65.2	19	54.3	102	59.6
singer	7	14.9	3	3.4	4	11.4	14	8.2
lyric	15	31.9	27	30.3	12	34.3	54	31.6
others	0	0.0	1	1.1	0	0.0	1	0.6
TTL	47	100.0	89	100.0	35	100.0	171	100.0

Since there were a few respondents who gave more than one answer, a total of 171 responses were recorded. From this table, we can say that the most important part of a song for all three age groups^{is its music} - 60% of the respondents thought so. However, the lyrics of songs are also quite important. It must be admitted that question 6 is rather vague. Perhaps a better or more accurate conclusion can be made if this question was rephrased, for example to - Usually, why do you like a song? - which is more direct.

3.7 QUESTION 7 : When you are singing a song, are the words in it very important (meaningful) to you?

One of the main assumptions was that the lyrics of songs were meaningful to their listeners and thus would reflect their attitudes, values and concepts of their society. Question 7 was included to determine how accurate and reliable the assumption was.

The phrase "when you are singing a song" was added because it was assumed that one of the ways of showing you like a song is by singing it. If these songs are meaningful, then it follows that the songs that a person sings shows his agreement with the values and attitudes described by those songs.

For analyses purposes, the total number of respondents who answered "yes" and "most of the time" would show that the songs a person sings reflects his opinion. Consequently, the total number of respondents who answered "sometimes" and "no"

would mean that the assumption made was wrong. Whichever two possibilities the majority of the respondents vote would decide the utility of this assumption.

TABLE 3.6 DISTRIBUTION OF ANSWERS TO QUESTION 7

i ANSWER	AG I		AG II		AG III		OALL	
	ii f	iii %	iv f	v %	vi f	vii %	viii f	ix %
yes	14	36.8	15	21.4	9	26.5	38	26.8
most of the time	10	26.3	26	37.1	18	52.9	54	38.0
sometime	14	36.8	27	38.6	7	20.6	48	33.8
no	0	0.0	2	2.9	0	0.0	2	1.4
TTL	38	99.9	70	100.0	34	100.0	142	100.0

TABLE 3.6 above shows that the lyrics of songs are important and/or meaningful because 64.8% of the respondents said so. Only 1.4% of the total 142 respondents gave a definite "no" answer which means that 98.6% of the total respondents said that the lyrics of songs are at the least sometimes important to them. Hence, it can be concluded that the assumption is reasonable and appropriate.

3.8 CONCLUSION

As a conclusion for this chapter, the following was proven. Question 4 and 5 shows that the majority of the listeners do not simply accept a song although it may be a hit else-

where. They prefer to sample the song first before deciding whether they like it or not. Although question 6 shows that the music of a song is more important than its lyrics, question 7 shows that its lyrics are still very important to the listeners. Anyway, one must remember that a song has two components. Its musical component functioned more to entertain while its lyrical component expresses a message or tell a story.

Therefore, based on the results obtained from the questions 4, 5, 6 and 7 of the questionnaire used for this study, we can prove the reliability of the assumption that "songs a person likes usually have lyrics that are meaningful to their fans and hence will reflect his attitude and values". As such, we can concluded that songs are "messages from the heart".

4

I put the words and the melodies together
I am music and I write the songs

I write the songs that makes the whole world sing
I write the songs of love and special things
I write the songs that makes the young girls cry
I write the songs, I write the songs....

oh my music makes you dance
and teach the spirit to take a chance
and I wrote some rock 'n' rolls so you can move
music fills your heart
well that's a real fine place to start
it's from me, it's for you
it's from you, it's for me
it's a world-wide symphony....

from:
I write the songs

CHAPTER FOUR

This chapter will analyse the songs that were selected by their fans. As there were two collection of songs - from Sunday Request and from the questionnaires - this chapter is divided into two section.

SECTION I

4.1 Analysing of songs from Sunday Request

A list of all songs broadcasted by Sunday Request between 1st January, 1983 and 30th April, 1984 was obtained. This list contained 188 songs. To cut down this rather long list, a second list was made. However, this list only recorded those songs that were broadcasted three or more times during the sixteen months period.²⁰ Altogether there are eighty songs in the new list where the song with the highest frequency of being broadcasted is listed first, followed by the second most frequent song and so on.²¹ The last song listed is therefore the song which was broadcasted only three times.

The lyrics of all eighty songs were then studied. Their contents were analysed and matched in the aspects and criteria described in TABLE 4.1 (please see Appendix I, page i). The combination of all the various aspects and criteria were then summarised into a main theme²² as given in TABLE 4.2 (please see Appendix I, page ii).

The result of the above processes can be seen in TABLE 4.3 (please see Appendix I, page iii). From this table, we

can see that the most popular song is Flashdance - What a feeling (SN 1) which was broadcasted fourteen times throughout the sixteen months period. This song was also the most frequently broadcasted song for the programme Chartbuster.²³

The next twelve songs in TABLE 4.3 was distributed equally among the three categories of Life, Love and Break-up. This give the impression that songs with these three themes are frequently on the minds of the requesters.

4. 2 Distribution of songs according to category

All the eighty songs listed in TABLE 4.3 were then sort-out and grouped together based on their respective themes as indicated in column (v) of TABLE 4.3. The result is the TABLE 4.4 (please see Appendix I, page vi). This table shows that songs with Life, Love and Break-up themes are indeed the three most popular category of songs among the requesters. 33.7% of the total songs were about Love making it the most popular theme. Songs about Break-ups and Life make up 18.7% and 13.7% respectively.

The remaining 33.8% of the total 80 songs were distributed among the seven other categories of which Unknowns make up 7.5%. Hence, the remaining six categories of songs were relatively insignificant contributing only 26.3% (or 21 songs) of the total 80 songs.

4. 3 Hint of control?

From TABLE 4.3, the frequency of a particular song being

played can be seen in column (iii). By adding the respective frequencies of all the songs with a particular theme, the total number of times songs of this particular theme was played can be obtained. The result can be seen in column (v) of TABLE 4.4.

Comparing the percentages of column (iv) and (vi), it can be seen that they are rather similar with a maximum difference of $\pm 2.0\%$. This gives the impression that on average each song (no matter about what theme) was played a fixed number of times. Column (vii) shows that five categories have about the same average frequency as the overall average frequency of 5.6. The high average frequency of 8.0 and 10.0 times for the Harmony and Against the Odds themes respectively may easily be explained. The category Harmony has only one song while the Against the Odds category contains two songs of which one was played fourteen times. Songs about Sex and Sanctuary have average frequencies less than the overall's. Since the former promotes sexual permissivity while the latter encourages fantasies and haven seeking, it would be logical to reduce their air-time to support the objectives of Sunday Request ie to:

"...inject certain government policies...
whatever is good for the country which the
government advocates".

- interview with Cheah See Lin

This may be seen as a form of censorship where 'suitable' songs were played more often while the not so desirable songs enjoy less air-time.

4. 4 Conclusion

As a conclusion for this section, it must be admitted that insufficient data curtailed the analyses of the songs broadcasted by the radio request programme. Without knowing who the requesters are and their ages, it is difficult to make any reasonable deduction for and based upon a specific target group. The impression that Sunday Request is in some way controlled can be gathered. However, it cannot be determined if the producer purposely (more likely) or unconsciously 'purifies' the programme when she had to substitute requests that cannot be fulfilled. Anyway, since all songs have to be cleared by a panel (the Jabatan Penapisan) such a conclusion is reasonable. Being part of the government, Sunday Request serves primarily to disseminate the governments' policies, to educate and then to entertain its listeners.

SECTION II

This section will discuss the responses obtained by question 8 of the questionnaire used for this study. It is about the same as SECTION I of this chapter except for two differences.

Since from the questionnaire, the respondents' age can be determined (whereas no empirical data on the fans' age was available in SECTION I), correlation could be made between the selected songs and the selectors' age. Secondly, 68 of the respondents also specified the reason why they like a particular

song. Hence, these reasons could also be analysed and subsequently correlated with the ages of the respondents.

4.5 Reason for choosing the songs for Part B of questionnaire
Question 8 gave a list of 30 songs and required the respondents to select 10 songs they like from the list. 15 of the 30 songs suggested were selected from the total 80 songs as listed in TABLE 4.3. The other 15 songs were selected from other sources of which 5 songs were from the Malaysian Top Ten charts determined and published by The New Straits Times Press on 15th August, 1984. Except for these 5 songs, all the other 25 songs were selected because their lyrics were deemed to be straight forward. They were assumed to be representative of the 8 themes mentioned in TABLE 4.2 ie Break-up, Question Love, Love, Harmony, Life, Against the Odds, Sex and Woman Special.²⁴ The 5 songs from the Top Ten Charts were assumed to be representative of the Current Hits category.

All the 30 songs were then content analysed as described in 4.1. The result is the TABLE 4.5 (please see Appendix I, page vii) which shows all the 30 songs in alphabetical order, their individual content and theme. The reason for their inclusion was also given as in column (v). These reasons are the same as their respective themes except for seven songs. 5 of these 7 songs were categorised as Current Hits while the other 2 songs as Woman Special.

4. 6 Distribution of songs according to category

TABLE 4.6 (please see Appendix I, page viii) shows the 30 songs divided into 9 categories based on Reason-for-Inclusion. Songs about Romantic Love²⁵ make up 40% (12 songs) of the total 30 songs. These songs were from 3 themes: Love, Break-up and Question Love. Songs about Social Life²⁶ make up 36.7% (11 songs) and are from 4 themes: Life, Against the Odds, Harmony and Sex.²⁷

Two songs I am woman (Sn 11)²⁸ and Woman in love (Sn 29) were categorised as Woman Special. Since this study will not correlate findings with the sex of the respondents, less attention will be paid on this category.

The ninth category consist of songs that were locally popular as of mid-August, 1984. There are 5 Current Hits songs of which 4 of them have Life themes while the fifth has a Break-up theme. However, for this study they will be considered as the latest most popular songs in Malaysia.

4. 7 Frequency of selection

TABLE 4.7 (please see Appendix I, page ix) shows the number of times each song was selected by the 142 respondents. There should be a total of 1420 responses because Question 8 requires the respondents to select 10 songs. However, only 1403 responses were received.

Tables 4.5, 4.6 & 4.7 serves very little use in the sense that not much can be deduced from them directly. However, by

rearranging the data of one of these tables and combining them with those of another, more can be done. The results are the TABLE 4.8 and TABLE 4.9.

4. 8 Ranking of songs according to frequency of selection

TABLE 4.8 was obtained by rearranging the frequency-of-selection shown in TABLE 4.7. By listing the highest frequency first followed by the second highest and so on, we can see the relative popularity of all the 30 songs among the three age groups. TABLE 4.8A shows the ranking of the top 14 songs while TABLE 4.8B shows the relative popularity of the remaining 16 songs. Hence, Sn 10: Hello is the most popular song among Age Group I and II but only managed to rank fourth in Age Group III.

4. 9 Ranking of songs according to age group

TABLE 4.9 shows the respective ranking of each song (as determined in 4.8) in the three age groups. Hence, Sn 1: Always on my mind is ranked at position twelfth in Age Group I, sixth in Age Group II and first in Age Group III. We can see that this song becomes more and more popular as the selectors gets older. Altogether there were 11 songs (including Sn 1) which displays this characteristic or what this study termed as "positional increase". On the other hand, 10 songs undergoes "positional decrease" which means that such songs are more popular among the younger respondents. The remaining 9 songs experiences see-saw type change in position.

4.10 Frequency of selection according to category

Column (iii), (v), (vii) and (ix) of TABLE 4.10 was obtained following the same principle as described in 4.3. The average frequencies were obtained by dividing their frequencies with the respective number of songs (column ii) in that category.

4.11 Relative popularity of top five categories

Based on the average frequencies obtained in TABLE 4.10, TABLE 4.11 was tabulated. This table shows the relative popularity of the top five categories. For easier comparisons, the average frequencies of the three age groups were standardised. This is done by representing the average frequency of the most popular category as 100% and the subsequent categories as fractions of this 100%.

From TABLE 4.11, the following can be seen:

- (a) The three themes of Romantic Love are ranked among the top five positions in all three age groups.
- (b) Songs about Life are among the top two most popular categories in all three age groups.
- (c) In Age Group I, the fifth category is the Current Hits category while in Age Group II and III, their fifth category is the Against the Odds category.

Hence, in general, we can say that songs still tend to Proclaim the joy and disappointment of love. However, the relative positions of these categories are different according

to the respective age groups. The sequence of their arrangement seemed to define the ages and hence the life and love stages of their members.

4.12 Generalisation of the three age groups

Based on the assumption made in 3.1 and the theories proposed in chapter 2, the following generalisation can be made.

- (a) Members of Age Group I are assumed to represent the general public between the ages 15 and 18 years inclusive. At this age, we can also assumed that these people have just reach or passed puberty. Hence, these adolescents experiences conflicting desires. To them, group membership assumes more importance. As they mixed around, their volume of social contacts increases rapidly and their social relationships become more intense. At this stage, some of them may begin to experience romantic love.
- (b) According to the assumptions made in 3.1, Age Group II (19 - 23 years) was assumed to represent people in a transitional stage between being a student and a working person. Hence, we can assumed that some of them have already achieved independence (at least financially) while others have not. In both cases, their social development continued expanding in their quest to achieve academic and/or economic goals. Some will for the first time experience romantic love while others are already

thinking of marriage.

- (c) Age Group III consist of respondents between 24 and 30 years. In general, these people are more settled in their choice of a mate and vocation. Their biological changes are slow and gradual which induces psychological stability while their cognitive functions develops horizontally.

Based on the generalisation made as above, we can see why the last sentence in 4.11 was said. Referring back to TABLE 4.11, the rationale for this statement will be explained.

4.13 Popularity of Current Hit songs

As stated in 2.9, an adolescent would placed more importance on group membership especially among his/her peers. To maintain membership, they feel a great need to conform and hence tend to share a distinct sub-culture of the latest which includes music. Hence, in Age Group I, Current Hits songs are very popular. A look at TABLE 4.8 (please see Appendix I, page x and xi) will show that all five Current Hits songs were ranked in the top 15 positions. However, these songs were ranked among the bottom 15 positions in Age Group II and III.

To show that these songs are the "latest", we will refer to TABLE 4.9 (please see Appendix I, page xii). From this table, we can see that all 5 Current Hits songs undergoes positional decrease. This "time factor" of being the latest

can also be explained by looking at Sn 3: Billie Jean and Sn 8: Flashdance - What a feeling. Both these songs were popular a few months back.²⁹ They were played 11 and 14 times respectively ^{by Sunday Request} during the sixteen months period between January, 1983 and April, 1984. By August, 1984 responses from the questionnaire showed that Flashdance has dropped to rank 21st, preceded by all five Current Hits while Billie Jean dropped to rank twelfth, preceded by four of the Current Hits songs.

Although both of these songs are not very popular among Age Group I, they both undergoes positional increase.³⁰ This gives the impression that the older listeners are slower to sample and hence to like (maybe) a new song. An indication of their 'lateness' can be seen in TABLE 4.8B where Current Hits songs were ranked in the last five positions for Age Group III.

4.14 Popularity of Romantic Love themed songs

In order to experience romantic love, it would be logical for one to experience the three stages proposed in 2.7. Loosely translated, the first stage, the so-called Stimulus Stage correspond with songs categorised as Question Love. The next two stage, the Value Stage and the Role Stage, correspond with songs about Love as lovers expresses their discovery. However, if the relationship turns sour, then songs about Break-ups come into being.

Since it was explained that romantic love only exist when both the partners have reached puberty (at the least),

then the first romantic love experience would begin among people of Age Group I. As such, the sequence of popularity of the three Romantic Love theme among these people would be Question Love, Love and then Break-up. TABLE 4.11 shows that this is so.

However, such a sequence was not repeated for Age Group II and III. At this age, some people would have found a partner to love while others are not so sure. Being more independent and matured (compared to those of Age Group I), they can afford to have serious relationships in the hope of finding a mate. For these two age groups, songs about Love are more popular, followed by those about Question Love and then Break-up.

4.15 Popularity of Break-up themed songs

TABLE 4.11 also showed another characteristic about romantic love. By comparing the standardised average frequency of the Break-up category, we can see that such songs become more popular as the people gets older, increasing from 53.0% to 65.1% to 71.6%. This phenomenon may be explained as follows.

As stated in 2.6, fantasy plays a bigger role in romantic love than in friendship. When in love, one may visualise his/her love-object as a perfect creature capable of meeting all his/her needs. However, over time one may discover his/her folly. Hence, the longer the time period (measured by the age of the lovers), the more 'imperfect' one may find about his/her partner. Then, it follows that more break-ups will occur. If songs are indeed messages from the heart, then songs about

break-ups would be more popular among the older listeners.³¹

4.16 Popularity of Life themed songs

Songs about Life usually described the hardship and/or problems encountered in life.³² TABLE 4.11 also showed that songs with Life themes are very popular among the three age groups, ranking at the top two positions. Since, the three age groups involved people between 15 and 30 years, then such songs would described the problems faced by these people.

During puberty until young adulthood, a person faces many problems. Torn by conflicting desires, an adolescent would seek solace among his/her peers and their sub-culture. On reaching adulthood, he/she has to worry about embarking on a vocation, starting a family, managing a home and fulfilling other social roles. Since the ages between puberty and young adulthood are roughly between 15 and 30 years, then it would be appropriate for songs with Life themes to be popular.

4.17 Popularity of Against the Odds themed songs

TABLE 4.11 also showed the popularity of songs categorised as Against the Odds. Their popularity gives the impression that their (the songs') fans are expressing their experiences or desire to overcome the problems they are facing. This phenomenon can be interpreted as a sign of maturity. This is so because the category Against the Odds was only found in Age Group II and III. Although all three age groups encountered problems in their daily life, only the older ones showed any attempt or

desire to overcome their problems. By comparing the standardised average frequency, we can see that the popularity of these songs increases from 18.5% to 56.1% to 75.8% for the Age Groups I, II and III respectively.

4.18 Reason for selecting a song

Chapter 3 had proven that in general, songs are indeed messages from the heart. At the very least, 98.6% of the respondents said that the lyrics of songs are sometimes important to them. However, this study has found out that not all songs are popular because of their lyrics.

From the responses of the 68 respondents who specified the reason why they like (and hence select) a particular song, the TABLE 4.12 was obtained. On the whole, the following can be seen:

- (a) 15 songs were popular because of their lyrics. They are the songs numbered (Sn): 1,7,9,10,12,14,15,16,17,19,23, 25,26,29 and 30.
- (b) 14 songs were more popular because of their music. They are the songs numbered: 2,3,4,5,8,11,13,18,20,21,22,24, 27 and 28.
- (c) 1 song was popular because of both its music and lyrics ie Sn 6.

If these three characteristics are represented by the ratio 15:14:1, then the ratios for the three Age Groups I, II and III will be: 5:15:10, 15:10:4 and 12:9:9 respectively.

Of the 15 songs mentioned in 4.18a, 10 of them have Romantic Love themes while the remainder consist of two songs each with Harmony and Against the Odds theme and one song about Woman Special. Of the 14 songs mentioned in 4.18b, 6 of them have Social Life themes, 5 are Current Hits and one song each with Love, Break-up and Woman Special theme. Hence, from the TABLEs 4.12A, B and C, it can be seen that different songs were popular because of different reasons.

Current Hits are popular for their music. Social Life songs are not popular because of a clear reason. Some are more popular because of their music while others are more popular because of their lyrics. Romantic Love themed songs can generally claim to be conveyors of messages from the heart.³³

4.19 Conclusion

From the second section of chapter 4, much was deducted especially from the TABLE 4.11. This table is actually a summary of all the information found in other tables (of this chapter) that preceded TABLE 4.11. Hence, the conclusions reached from this table can be seen more clearly from the other tables.

For example, in 4.18, it was claimed that the older respondents are more matured because the Against the Odds category was among their top five most popular categories of songs. By looking at TABLE 4.9, we can say that all three (as explained in footnote 30) songs in this category undergoes positional

increase. Among other songs that undergoes positional increase are all the songs with Sex and Woman Special theme. This may also be accepted as a sign of maturity because it shows the "broadmindedness" of their fans. This is consistent with the characteristics of an adult as explained in 2.9.

Due to the constrains of space, such detailed analyses will not be done.

5

hold me close, hold me tight
make me thrill with delight
let me know where I stand from the start
I want you, I need you, I love you
with all my heart

every time that you're near
all my cares disappear
darling, you're all that I'm living for
I want you, I need you, I love you
more and more

I thought I could live without romance
before you came to me
but now I know that I will go on loving you eternally
won't you please be my own
never leave me alone
cause I die every time we're apart
I want you, I need you, I love you
with all my heart

from:

I want you, I need you, I love you

CHAPTER FIVE

Chapter 4 has shown that songs with Romantic Love themes are very popular among the three age groups. It was also shown that such songs are more likely to be popular because of their lyrics. Based on the above conclusions and the findings of chapter 3, we can therefore concluded that songs with Romantic Love themes will describe the values and concepts held by their fans. This chapter will try to identify these values by analysing the lyrics of all Romantic Love songs found in TABLE 4.3. To make it easier, all the 80 songs listed ordinally were rearranged. The result is the TABLE 5.1 which group together those songs according to their themes.

5.1 QUESTION LOVE SONGS

Question love songs - as explained in TABLE 4.2 - described the attempts made to persuade another person to love one back (requite a love) or to ask another person if he/she loves the one who asked. Among the six Question Love songs listed in TABLE 5.1 (please see Appendix I, page xviii), SN 17: Think it over is the best example to represent this category of Romantic Love songs. It contains the following lines:

"why does the sun kiss the earth every morning
 why does the wind comb the leaves on the trees
 and why do our hearts keep on reaching for each other
 is it love or fate or the way it should be
 think it over...think about it...
 don't let your past emotions
 and feelings keep you holding back
 you'll need love like I do
 so open up, let me in
 baby let this love begin
 we will have the greatest love of all time
 think it over..."

In SN 17, the singer (male) confronts his love-object and asked her to requite his love, claiming that their love is inevitable or fated. A hint of idealism/fantasy can be gathered from the second last line.

SN 66: Hello also follow this trend of asking one's love-object directly. In this song, the singer (male) asked among other things his love-object if she is 'available' with the following lines:

"are you somewhere feeling lonely
or is someone there with you
tell me how to win your heart
for I haven't got a clue
but let me start by saying
I love you..."

However, some songs are not so direct like the above two examples. They did not described how a person asked another but only described the thoughts of a person in love. An example is SN 36: It might be you. In this song, the singer (male) will say to himself:

"all of my life
lying on the sand
watching sea-birds fly
wishing there would be
someone waiting home for me
something's telling me it might be you..."

Referring to the above second last line, could it be hinting that a woman's place is at home?

5. 2 LOVE SONGS

From the sample of 27 Love songs found in TABLE 5.1, we can deduced that such songs generally follow two trends or what this study termed as a "discovery" or a "declaration" plot.

The first trend/plot is rather like a short story. It starts by describing the life of a person without a love-object and end by describing the joy felt after they have found the love-object. These songs thus described the feelings of one or both partners before and after the "discovery" of their feelings for the other person. About a third of the sample follows this trend of which the best example is SN 29: Two less lonely people in the world. This song has the following lines:

"I was down my dreams were wearing thin
when you're lost where do you begin
my heart always seemed to drift from day to day
looking for the love that never come my way
then you smiled and I reached out to you
I could tell you were lonely too
one look and it all began for you and me
the moment that we touch I know that there would be

two less lonely people in the world
and it's gonna be fine
out of all the people in the world
I just can't believe you're mine
in my life where everything was wrong
something finally went right
now there's two less lonely people in the world
tonight..."

In this first half, the singer (male) describes himself as "lost and hopeless" as he search for a love-object. A hint of fantasy can be seen in the last two lines of this half. In the

second half, he expresses his joy and bewilderment (also expressed in another two lines: "I dreamed, still I never thought I'd come this far, but miracles come true, I know cause here we are") of not being lonely anymore.

Other examples with this "discovery" trend are: SN 7: Give it up, SN 52: Even the nights are better, SN 53: Looking for love, SN 57: Super troupier, SN 62: Chemistry, SN 24: Friends in love and SN 30: Twist of Fate. Except for the last two songs, all the others are from the view-point of a lover.

Other than expressing the feelings of both partners, Twist of fate is also different because it mentioned about a failed past attempt to find love. It has the following lines:

"two hearts that lost the beat will now resume
the gift of life extension
by divine intervention
it got to be a strange twist of fate
telling me that heaven can't wait
telling me to get it right this time
life doesn't mean a thing
without the love you bring
love is what we found
the second time around..."

This song also hinted of the existence of a god other than saying that spiritually the singer (a girl) is dead without the love her lover 'brings'.

The second trend of Love songs either take the form of declaring and/or pledging one's love to another directly or telling others (third parties) how a lover feels about another. As a gauge, the former uses words like "I" and "you". A good

example is SN 5: Endless love which has the following lines:

"my love, there's only you in my life
 the only thing that's right
 my first love, you're every breath that I take
 you're every step I make
 and I, I want to share all my love with you
 no one else will do
 and your eyes, they tell me how much you care
 oh yes, you will always be
 my endless love

two hearts, two hearts that beat as one
 our lives have just begun
 forever I'll hold you close in my arms
 I can't resist your charms
 and love (oh love) I'd be a fool for you I'm sure
 you know I don't mind, (oh you know I don't mind)
 cause you....you mean the world to me
 oh I know (I know) I found (I found) in you
 my endless love..."

In the above SN 5, all the three components of romantic love - attachment, caring and intimacy - proposed by Rubin can be found. The first line of the second half hinted the merging of two individual lives into one as suggested in the Role stage of Murstein.

Other songs that follows this trend of "declaring" one's ^{directly} love are: SN 2: Truly, SN 38: Making love out of nothing at all, SN 39: Now and forever, SN 58: Take me sailing and SN 35: Island in the stream.

Five songs follows the trend of declaring to others about how they feel about their love-object. They are: SN 22: China girl, SN 40: Romeo, SN 43: The woman in you, SN 45: Uptown girl and SN 50: Come what may. SN 40 and 43 have sexual innuendoes while SN 45 describes the joy of the singer (a male)

of finding a love-object from a higher class than he is in.

SN 50 has the following lines:

"when she looks at me
I know the girl sees things nobody else can see
all of the secret fears inside
and all the craziness I hide
she looks into my soul and reads me like nobody can
and she doesn't judge the man
she just takes me as I am

come what may, she believes
and that faith is something I've never known before
come what may, she loves me
and that love has helped me open a door
making me love myself a little more..."

The remaining seven songs categorised as Love songs are grouped together because of their 'uniqueness' or difference in describing about love. Such 'uniqueness' may be inferred from their titles, for example: SN 33: He's so shy, SN 48: You should hear how she talks about you, SN 51: Daddy's home and SN 69: Love's been a little bit hard on me. SN 16: Love is in control has a rather 'unique' way of describing how the singer (female) 'got' her man. It has the following lines:

"mama used to tell me
girl you better load your gun up right
she said ya, ya gotta come out smoking
hit it with your best shot every time
well I, I didn't understand her
till you walked right into range
I saw your love at twenty paces
and I knew I'd won the game
you better raise your heart up high
or love will blow you right away..."

2.3 BREAK UP-SONGS

Songs with this theme can also be divided into two groups. In the first group, a person who has just experienced a break-

up accepted this fact while the other group shows the person as "not willing" to break-off a relationship.

In the first group, there are four songs ie SN 3: Your world and my world, SN 25: I know a heartache when I see one, SN 47: Wish we were heroes and SN 67: It's raining again. SN 3 and 47 showed that there is sorrow and pain after a break-up. For example in SN 47, the following lines can be heard:

"wish we were heroes in the setting sun
ride out together when the story's done
no sad goodbyes, no alibis
just two heroes waving from the back of a train
two heroes never feeling all of the pain
heart-breaking mending of knowing the ending is here
and it's time for goodbyes
but so much for heroes
we could never be heroes
because heroes don't cry..."

Mursteins' suggestion of a unit or team that complements one another can also be seen in SN 3 which has the following lines:

"cause your world and my world they drifted apart
in yours the sun is shining, in mine it's raining
and I'm the only lonely one
and your life and my life they've gone separate ways
in yours a new tomorrow, in mine just sorrow
and I'm the only lonely one..."

Rain was also used to symbolised the sorrow and pain felt after a break-up in SN 67 as the following lines show:

"it's raining again
oh no my love's at an end
oh no it's raining again
you know it's hard to pretend
oh no it's raining again
too bad I'm losing a friend
oh no it's raining again
oh will my heart ever mend..."

However, not many songs showed that people accepted their break-up readily. From the sample of 15 Break-up songs, 11 of them showed an unwillingness to break-off a relationship. SN 10: I don't want to lose your love best described this 'unwillingness' with lines like the following:

"you turn away and try to say
 what we both know
 but baby I can't let you go
 let you go away
 cause I don't want to lose your love
 I don't want to be the one who's broken hearted
 don't take the only love I've ever know
 I don't want to lose your love
 how could you go and stop what we have started
 maybe I don't want to be alone..."

After the break-up, some people may try to forget their past. To some it may be easy but for others, it is difficult. Some people may even resort to liquor for help as the following lines described:

"red, red wine, it's up to you
 all I can do I've done
 but memories won't go
 no memories won't go
 I have shown, that with time
 thoughts of you will leave my head
 I was wrong, now I find
 just one thing makes me forget
 red, red wine, stay close to me
 don't let me be alone
 it's tearing apart
 my blue blue heart..."

The above song is simply titled Red red wine (SN 55).

5.4 OTHER EXAMPLES

From the various songs quoted so far in this chapter, we have identified some of the characteristics of romantic love mentioned in Chapter 2. More examples of these characteristics can be seen in the other songs listed in TABLE 5.1.

For example, the idealism or fantasy of romantic love hinted by Think it over (SN 17) can also be found in SN 35: Island in the stream which has the following lines:

"you do something to me that I can't explain
hold me closer and I feel no pain...
tender love is blind, it requires a dedication
all this love we feel, needs no conversation..."

SN 14: Casablanca is more direct with the following lines:

"pop-corn and cokes beneath the stars
became champagne and caviar..."

Take me sailing (SN 58) also shows the idealism of romantic love. However, this song described not about an ideal love situation but rather an ideal place to stay (for lovers). It has the following lines:

"I'm going sailing across the waters
to find an island in the sun
there's grass in the meadows
and wind in the trees
may seem like nothing to some
but there's no better place in the world you will see
where love has already begun

I'm going to build us a house of our own
I'll let you know when it's done
from out the window you'll see the water
and every morning you'll see the sun
I'll be waiting, I'll be waiting
to take you sailing..."

SN 17 and 35 described the perfection of the love felt by lovers while SN 58 described a perfect place for love (to grow). SN 25: I know a heartache when I see one described the love-object as perfect. In this song, the singer (a girl) discovered her mistake of accepting her love-object as perfect. This song has the following lines:

"there was a time I was a true believer
 your love was the only way
 well, you can save all your sweet talkin'
 for some other fools
 only a fool would believe what you say
 so don't you knock on my door
 I won't be home anymore
 you can find me out walking in the sun..."

The conflicting emotions described by Middlebrook in 2.6 can be shown by SN 38: Making love out of nothing at all which has the following lines:

"I can make tonight forever
 or I can make it disappear by the dawn
 I can make you every promise
 that has ever been made
 and I can make all your demons be gone
 but I'm never gonna make it without you
 do you really want to see me crawl
 and I'm never gonna make it like you do
 making love out of nothing at all..."

The above song can also be used to show the attachment component suggested in 2.6 where a lover is dependent upon the other half of a team. As explained earlier, most of the Break-up songs have a "can't let go" attitude among the survivors of a break-up. SN 65 and 76 suggested what will happened after a break-up other than the pain and sorrow felt.

SN 76: Sukiyaki has the following lines:

"now that you've gone
I don't know what to do
if only you were here
you'd wash away my tears
and the sun would shine..."

SN 65: Everyday girl is more explicit with the following lines:

"I'm just an everyday girl with an everyday life
nobody knows and I just don't care
and I don't say a word
not even to myself
where are my friends you wonder
give me your hand
I'm just an everyday girl with an everyday life
just where I go
just what I do
change anything today
since it's goodbye (since it's goodbye)
I just sit and cry
wondering why he had to lie to me
since the time I'm alone
since the day he said "goodbye"..."

Therefore, from just the 48 Romantic Love songs listed in TABLE 5.1, all the characteristics mentioned about romantic love in chapter 2 can be found. Among the values found is the acceptance of a female love-object of a higher status than the male lover (SN 45) and the sexual permissiveness suggested by such songs as SN 14, 16 and 43.³⁴ The existence and assistance of a god or supernatural forces in ^{love} was admitted as in SN 29 and 30.

6

you can't stop the music
nobody can stop the music
take the cold from the snow
tell the trees "don't grow"
tell the winds "don't blow"
cause its easier to do

from:

can't stop the music

CHAPTER SIX

Earlier in chapter 1, six questions were proposed. By answering them we can determine if the objective of this study was achieved.

6.1 QUESTION a: What is the most important reason for liking a song?

This question was answered by 68 of the 142 respondents as shown in TABLE 4.12C. From the total of 682 responses received, 49.6% of these selections were due to the music of the songs while 38.1% were due to the lyric of the songs. This implies that if a composer wishes to write a song, he/she should pay more attention to the music.

6.2 QUESTION b: How important the lyrics of songs are to their listeners?

We have just found out that about 4 in every 10 listeners selected a song because of its lyric. However, this is an overall percentage. To be more precise, we should focus on a single theme and/or age group. For example, from the overall figures, only 1.2% of the respondents selected Current Hits songs because of its lyrics while 66.3% selected Question Love songs because of its lyrics. Based on Harmony songs, 70.0% of Age Group II selected such songs for their lyrics while only 25.0% of Age Group I selected them for their lyrics. Such findings implies that the composer should know to whom his/her song is aimed at and the theme of that song before he/she pays more attention to the music of that song. How much more attention depends on

the target group and theme of the song.

6.3 QUESTION c: Are certain songs well-liked because of a particular reason?

Yes, different^e category of songs are generally popular for a particular reason. This was also proven by the TABLEs 4.12A, B and C. It was shown earlier in 4.18 that Social Life songs are not popular because of a clear reason while Romantic Love themed songs are popular because of their lyrics. Based on the overall figures, the following generalisation about the ten categories can be made.

TABLE 5.2 REASON FOR LIKING/SELECTING DIFFERENT CATEGORIES OF SONGS

Cat i	1st REASON		2nd REASON	
	ii	iii	iv	v
Ø	lyric	61.1	music	32.7
QO	lyric	66.3	music	24.2
O	lyric	53.0	music	37.1
H	lyric	56.4	music	34.5
L	music	83.5	lyric	15.5
ATO	music	53.1	lyric	24.5
X	music	64.0	singer	28.0
WSp	lyric	52.0	music	32.0
TT	music	87.1	singer	9.4

where: 1st reason = most popular reason for selecting a song

2nd reason = next most popular reason for selecting a song

% = percentage of those who specified the reason for selecting

6.4 QUESTION d: Is a songs' popularity determined by the age of its fans?

The answer to this question can be found in TABLE 4.9. From this table, we can see that 23 out of the 30 songs listed experiences either a positional increase or decrease. Of the 7 songs that undergoes see-saw change, 5 of them was more popular among Age Group II than in Age Group I or III. Among these five songs are two songs about Love and one each about Break-up, Question Love and Harmony. The popularity of these Romantic Love songs especially among Age Group II is consistent with the explanation given in 4.12a, b and c which says that Age Group I are just beginning to experience romantic love while Age Group III are more settled in their choice of a mate. This means that there is a greater number of romantic love 'activity' among the transitional age group. Therefore, the answer to the above question is yes, the age of a listener can determine the popularity of a song.

6.5 QUESTION e: What are the favourite themes mentioned in the songs?

This question was answered by TABLE 4.11. Based on the overall figures, the most popular theme (in order) are: Life, Love, Question Love, Break-up, Against the Odds, Current Hits, Harmony, Woman Special and Sex. However, the sequence is not the same for the different age groups.

6.6 QUESTION f: Is there any difference between what is described in the songs compared with local norms in terms of the fan's feelings, values and concepts of their society?

It is very difficult to answer this question. Due to the lack of space and time available for this study, the local norms needed for comparisons was not described. However, it can be concluded that all the six categories and their sequence of relative popularity mentioned in TABLE 4.11 is consistent with the theories mentioned in chapter 2.

Therefore, this study can claimed that it is successful in achieving its objective.

6.7 FAULTS AND SUGGESTIONS

In the following few pages, we will briefly discuss the mistakes or faults made in this study and some suggestions to correct them. Some of the faults were explained explicitly as problems in chapter 1 while others can be identified implicitly.

Among the problems mentioned in chapter 1 was the problem of determining the most reliable/accurate source of lyrics and the problem of interpreting their meanings. The remedy used was based on the researcher's judgement. Such a perspective from a third party can be seen as a fault due to possible misinterpretation. To be more accurate, we should use the inter-

pretation of the people involved directly ie the fans and the composer/performer presenting the songs. Hence, for future (if any) studies, a suggested objective would be to determine how a fan interprets the lyrics of the songs he/she likes.

Determining how the composers and/or performers interpret their songs is more difficult and time (money too) consuming. This is so because it is suggested that the interpretation of a song's meaning be based upon both its lyrics and its visual sequences displayed by its video presentation. However, such a technique may create a new problem. For example, what if the two interpretations don't (or do not seemed to) match? As an example consider the song Let's dance (SN 27). From its lyrics alone, it was interpreted that the singer was merely inviting/persuading others to dance. However, from its video presentation, its meaning is more complex. It described the migration of a couple from a desert-like place (this sequence was filmed in Australia) to an urban town; how they have to struggle and suffer there and finally their decision to return to their 'hometown'. One is also required to interpret symbols when using this technique. For example, in Let's dance, there is a sequence where the couple (after returning home from the town) look into the horizon (where the town should be) and saw a "mushroom-shaped" cloud formation rising. What does this means?

Another fault with this study is that it does not specify

exactly who the listeners are. The respondents used in this study were assumed to represent the general public based on their age and sex only. Other factors like their educational, economic and social backgrounds were not taken into consideration. This study also does not specified on what basis do you judge the popularity of a song. Just because some songs were played frequently over the airwaves does not mean that they are popular. What about banned songs? Are they less popular because somebody (usually the government) decided that they should not be broadcasted?

To really prove that songs are indeed messages from the heart, we should compare actual documented experiences of a person with his/her choice of songs over time. Such a study done longitudinally should ideally span over a period of about fifty years involving respondents between 15 and 65 years. However, it is highly probable that no researcher is willing to spend 50 years on a project as mammoth as suggested. Beside this, the problem of methodology also arises. Within such a long span of time, many changes would occur and the researcher has no control over the variables. Who knows what form will songs take in the next decade, let alone in five. The question of ethics also arises. How many rational people are willing to participate in such a long study. Beside this, how is the researcher going to 'persuade' a fifteen year old to volunteer his/her next 50 years to science?

Hence, an alternative methodology is proposed. Instead of being longitudinal, the same study suggested earlier can be done cross-sectionally. With the help of a sampling technique, a sample of respondents that is representative in terms of age, sex, ethnicity, religion, education, economic and other socio-economic variables (or as many as possible) can be obtained. The respondents are also required to give their own choice of their favourite songs. Hence, a more detailed analyses and relationship studies can be made. Such a large scale project is actually an expansion of this present study.

Songs have existed for a long time and it will probably continue to exist for a long time. All this while, attention was paid on them more as a form of entertainment and to make money while others used them to praise their gods. Nobody (as far as this researcher knows) bothered to study them as records of man's feelings and his changing attitudes, values, concepts and aspirations over time nor do we see them as photographs of man's 'progress' through the ages. Perhaps by understanding more about songs, we can understand more about ourselves.

This work is hopefully a beginning....

CHAPTER NOTES

CHAPTER ONE

- 1 A significant development happened when concern was placed on the intergration of text, music and dance. Part of this development was the emergence of the choreographer-director. West Side Story (stage production) highlighted this development in 1957. 4 years later, the movie version swept the Academy Awards among which was for "Best Film (1961)" - Collier's Encyclopaedia, vol. 17:54 (1976).
- 2 Also started off as a stage musical like West Side Story but by the famous duo: Richard Rogers and Oscar Hammerstein II. It is "...the most successful box-office musical ever filmed...earning over \$100 million as well as Wise (Robert) his second Oscar..." - John Kobal in his book: A History of Movie Musicals: Gotta Sing Gotta Dance, London: Hamlyn Publishing Group Limited, 1983, page 272.
- 3 They were not broadcasted because of three main reasons: (i) the library in Penang's radio station did not have the song asked for; (ii) too few requests were received for that particular song; and (iii) that song was played recently eg the previous week. As replacement, the producer would broadcast another song that was popular (at that time) among the requesters but one that was not recently broadcasted - interview with Cheah See Lin.
- 4 Also from the Blue network of Radio Malaysia, aired every Saturday from 3 to 4 pm. The songs broadcasted during this programme were selected by the producer himself. He has been its producer for the past 7 years ever since the programme started.

- 5 Only a handful of Malaysian singers releases their albums in English. Even so, not all the songs in their album are composed locally. The majority of the English Language songs available in Malaysia are from countries like America and England.
- 6 The Promotion Manager of CBS Records (Malaysia), John S. K. Hon responded immediately while the others required a few 'later' visits before they fulfilled their promise to help.
- 7 The symbols "SN 8" denotes the song numbered 8 as listed in the TABLE 4.3. The symbols "Sn 8" refers to the song numbered 8 in the TABLE 4.5. Notice the difference.
- 8 From the lyrics printed on the back-cover of the album: Flashdance - What a Feeling.
- 9 From the lyrics printed on the cover of a cassette tape produced by the company "Music Star".
- 10 By listening to the song, both version of Maniac sounds possible. Hence, listening is not so reliable. However, this method is necessary to avoid the problem of too many Unknowns.
- 11 Songs that were categorised as Unknowns are those whose content cannot be determined, either because the lyrics was not available in whatever form or the content (and meaning) of these songs cannot be understood although the words of these songs was available.

CHAPTER TWO

- 12 From the interview held with the producer on 28th July, 1984.
- 13 Proven by the letters and cards received from those places by Sunday Request.

- 14 The song Chemistry (SN 62) has a fast beat for a love song. It described the happiness of a couple in love because they have the 'right chemistry'.
- 15 By external influences, it means that the decision to separate was not made by the couple themselves but by others, whether persons or institutions. By incompatibility, it means that the decision to separate was made by one or both partners because one or both of them believed that the other was not suitable or compatible to him/her.
- 16 A fictional person marooned on an island, created by Daniel Defoe - Robinson Crusoe, New York: Holt, Rhinehart and Winston, (1961).

CHAPTER THREE

- 17 At 18 years of age, a person would normally have just completed Form 5 of the Malaysian secondary school curriculum and would have sat for his/her Sijil Pelajaran Malaysia (SPM) and/or is still attending his/her first year of pre-university (Lower Six) studies.
- 18 The percentage 82.9% in Statistics is also known as the conditioning probability which means "what is the probability of an event happening given that an earlier event has occurred and whose probability is known".
- 19 6 of the respondents ticked more than one answer without ticking "other reasons". 13 out of 14 of the respondents who ticked "other reasons" explained that two or more of the suggested answers were equally important. The fourteenth respondents' answer was categorised as "other reasons". His answer: "It must groove in my soul" ???

CHAPTER FOUR

- 20 Out of the total of 188 songs, 108 of them were neglected. 31 of these 108 songs were broadcasted twice and the remaining 77 songs were broadcasted only once throughout the sixteen months period.
- 21 When there are more than one song sharing a particular frequency, their positions in TABLE 4.1 were based on alphabetical order.
- 22 The phrase "main theme or theme" refers to the group of songs sharing a similar story-line/theme. Hence, from TABLE 4.2, it can be seen that there are nine themes ie \emptyset , QO, O, H, Z, L, ATO, X and E. The tenth group of songs in TABLE 4.2 is Unknowns where the 'exact theme' of its songs cannot be determined. As such, there are 10 categories (group of songs) made up of 9 themes and 1 unknown group.
- 23 During the same time period, Flashdance-What a feeling was broadcasted 8 times. The next highest frequency was 5 times in which five songs shared this position. They are: Baby Jane, Beat it, Billie Jean, Every breath you take and Maniac.
- 24 The exception here are the exclusion of the Sanctuary and Celebration themes and the inclusion of a Woman Special theme. WSp was added because initially this study also hope to correlate results with the sex of the respondents. The E themed songs was excluded because such songs serves more to entertain than to describe a tale. Z themed songs was excluded (overlook actually) because when the questionnaire was drafted, its importance was not foreseen.

- 25 The phrase "Romantic Love" is use to include all aspects of love such as the joy and agony that lovers actually (or hope to) experienced.
- 26 The phrase "Social Life" is use to describe life in society either actually experienced or hope to experience by a person/s.
- 27 There are two songs categorised as having a Sex theme. They were categorised as part of Social Life because sexual intimacy was implied without any mention of Love.
- 28 As explained in footnote 7, the symbol "Sn" refers to songs listed in the shorter list ie as in TABLE 4.5.
- 29 Existing records showed that Sunday Request last broadcasted Flashdance on 22/4/84 and Billie Jean on 27/11/83. Chartbuster last broadcasted the former on 3/3/84 and the later on 25/2/84. These two songs were winners of Grammy Awards held in February, 1984.
- 30 The difference in frequency that determined Sn 8: Flashdance's fourth and fifth position (please see column (v) and (ix) of TABLE 4.8A) is very small. Hence, it was assumed that Sn 8 undergoes positional increase although it changes position from 21st to 4th to 5th. The same explanation can be given for Sn 5: Does your mother know.
- 31 This statement is true for people up to 30 years old. It is difficult to claim that such a statement is true for older respondents (more than 30 years) since the survey only involves respondents up to 30 years.
- 32 By looking at TABLE 5.1 (please see Appendix I, page xix), it can be seen that 8 out of the 11 songs listed there contained either the aspect of "P" (problem, hardship) or "S" (strived, reach for...).

- 33 Only ten out of the twelve Romantic Love themed songs were selected because of their lyrics.

CHAPTER FIVE

- 34 Other Romantic Love themed songs that have sexual innuendoes are SN 7: Give it up (0), SN 35: Island in the stream (0) and SN 46: Waiting for a girl like you (Q0). However, these three songs are not so explicit in describing physical intimacy as the other three songs ie SN 14, 16 and 43.

APPENDIX ITABLE 4.1 ASPECTS AND CRITERIA IN A SONG

<u>SYMBOL</u>	<u>CRITERIA</u>
D	declare, description of ...
W	wish, hope for ...
U	achieved, realised, found out about ...
S	strived, reach for ...
A	advice (someone) about/to ...
I	invite, ask (someone) to ...
Q	question (someone) about ...
l	alone, one way ...(love)
V	person, man, woman
F	feelings, emotion
O	love (emotional intimacy)
X	sex (physical/sexual intimacy)
Ø	break-up, love gone wrong
H	harmony, peace
Z	sanctuary, paradise, utopia
L	life, acts of living
P	problem, hardship
#	mistake
E	enjoy, acts of celebration
B	break away, escape, separate
2	together (for the first time)
R	reunited (together after separation/break-up)
M	miss you, thinking of you
C	can't let go, obsession
T	try again
?	unknowns, no information, cannot understand

TABLE 4.2 MAIN THEMES/CATEGORIES OF THE SONGS

No	Thm / Cat	SYMBOL	MEANING/CRITERIA/DESCRIPTION OF..
1	Break-up	Ø	separation between persons in love, lost of love for another.
2	Question Love	QO	one-way love affair where one who is in love (the lover) asked his love-object to requite his feelings or ask his love-object if she loves him.
3	Love	O	two person sharing their love for each other, acts of being in love.
4	Harmony	H	harmonious living of all peoples in peace.
5	Sanctuary	Z	perfection, paradise, a place/state of utopia where solution to problems can be found.
6	Life	L	acts of living in a place (society).
7	Against The Odds	ATO	attempts and/or success in overcoming problems or hardship faced in life.
8	Sex	X	physical satisfaction (fulfilled and unfulfilled) without an emotional relationship between couple.
9	Celebration	E	acts of enjoying, celebration that a person/s experiences.
10	Unknowns	?	no information was available for analyses, when available the lyrics cannot be understood.

where: No = number
 Thm = theme
 Cat = category

NOTE : Unless stated, all the symbols used in the following tables (ie all tables listed in this Appendix I) are standard and mean the same.

TABLE 4.3 RANKING OF SONGS FROM SUNDAY REQUEST BASED ON FREQUENCY OF BEING REQUESTED

i SN	ii TITLE OF SONG	iii f	iv CONTENT	v Cat
1	Flashdance - What a feeling	14	W DSW UW	ATO
2	Truly	12	QV DOF OZ	O
3	Your world and my world	12	Ø DFB	Ø
4	Billie Jean	11	DPX	L
5	Endless love	11	DOF OZ	O
6	Every breath you take	11	Ø 1 DFC	Ø
7	Give it up	10	10 I2 IOX	O
8	Maniac	10	DBL E	L
9	Down under	9	DV DL	L
10	I don't want to lose your love	9	UO# DFC IR	Ø
11	Juliet	9		?
12	Karma Chameleon	9	DOØ	L
13	Now you see me, now you don't	9		?
14	Casablanca	8	DLOX Ø IR	Ø
15	Ebony and Ivory	8	D2H IVSH	H
16	Love is in control	8	VUO IX	O
17	Think it over	8	QVO I2	QO
18	Total eclipse of the heart	8	Ø DC IR	Ø
19	Abracadabra	7	DFX CV	X
20	Africa	7	DB DSZ	Z
21	Hard to say I'm sorry	7	Ø CV IR	Ø
22	China girl	6	DZ DCV	O
23	Eye of the tiger	6	DL AS	ATO
24	Friends in love	6	VUO DF	O
25	I know a heartache when I see one	6	O U# Ø AB	Ø
26	I'll be here where the heart is	6	MDF IR	O
27	Let's dance	6	IE	E
28	Nobody's diary	6	Ø DFC IR	Ø
29	2 less lonely people in the world	6	1 UO UW DF	O
30	Twist of fate	6	DT UO DFC	O

TABLE 4.3 continue

i SN	ii TITLE OF SONG	iii f	iv CONTENT	v Cat
31	All night long	5	IBE	E
32	He's a dream	5	DV Z	Z
33	He's so shy	5	UO DV PI2	O
34	Imagination	5		?
35	Island in the stream	5	OU DFZ X	O
36	It might be you	5	DL1 QOU	QO
37	Jack and Diane	5	DL W#P	L
38	Making love out of nothing at all	5	O DL DFC	O
39	Now and forever	5	DOZ	O
40	Romeo	5	VO DFZ CV	O
41	Say say say	5	10 QO I2	QO
42	Spread your love	5		?
43	The woman in you	5	DVZ X	O
44	Union of the snake	5	DSX UW	L
45	Uptown girl	5	OU DF	O
46	Waiting for a girl like you	5	1 T UOX QV	QO
47	Wish we were heroes	5	O U# DFØB	Ø
48	You should hear how she talks about you	5	VAV T RO	O
49	Come back and stay	4	Ø DFC IOR	Ø
50	Come what may	4	DOZ DV	O
51	Daddy's home	4	VR DF	O
52	Even the nights are better	4	Ø 1 UO DF	O
53	Looking for love	4	DSO UV DF	O
54	Mr. Roboto	4	DLP	L
55	Red red wine	4	Ø DPC	Ø
56	Sexy music	4	E DFB	Z
57	Super trouper	4	MV R DF	O
58	Take me sailing	4	LP VB SZ	O

TABLE 4.3 continue

i SN	ii TITLE OF SONG	iii f	iv CONTENT	v Cat
59	American heartbeat	3		?
60	Bad boys	3	DLP SZ	Z
61	Beat it	3	AV B DLP	L
62	Chemistry	3	1 UO DZO	O
63	Does your mother know?	3	VIX DP AB	X
64	Dr. Heckyll and Mr. Jive	3	LPV DSZB	L
65	Everyday girl	3	Ø DF AT	Ø
66	Hello	3	10 QV I20	QO
67	It's raining again	3	Ø DF AT	Ø
68	Just tell me you love me	3	10 DF QV I2	QO
69	Love's been a little bit hard on me	3	DFP O	O
70	Machinery	3		?
71	Mirror man	3	DVS WZX	Z
72	Muscles	3	DØLP UVZ X	X
73	Owner of a lonely heart	3	Ø A1 ATO	O
74	Physical	3	V2 VIX	X
75	Somethings don't come easy	3	Ø DPO C IR	Ø
76	Sukiyaki	3	Ø DP WR	Ø
77	Sweetdreams	3	DL AS	L
78	Telephone - long distance love affair	3	VB 1 MV IR	O
79	The hottest night of the year	3	DSV UWX	X
80	Too low for zero	3	DVLP DF	L

where: SN = song number of all 80 songs in the
TABLE 4.3.

TABLE 4.4 DISTRIBUTION OF SONGS ACCORDING TO CATEGORY

Cat i	SONG NUMBER (SN) ii	TTL SONGS		TTL f		Ave. f vii t/song
		iii n	iv %	v n	vi %	
Ø	3, 6, 10, 14, 18, 21, 25, 28, 47, 49, 55, 65, 67, 75, 76,	15	18.7	92	20.6	6.1
QO	17, 36, 41, 46, 66, 68,	6	7.5	29	6.5	4.8
O	2, 5, 7, 16, 22, 24, 26, 29, 30, 33, 35, 38, 39, 40, 43, 45, 48, 50, 51, 52, 53, 57, 58, 62, 69, 73, 78,	27	33.7	147	32.9	5.4
H	15	1	1.2	8	1.8	8.0
Z	20, 32, 56, 60, 71,	5	6.2	22	4.9	4.4
L	4, 8, 9, 12, 37, 44, 54, 61, 64, 77, 80,	11	13.7	65	14.5	5.9
ATO	1, 23,	2	2.5	20	4.5	10.0
X	19, 63, 72, 74, 79,	5	6.2	19	4.2	3.8
E	27, 31,	2	2.5	11	2.5	5.5
?	11, 13, 34, 42, 59, 70,	6	7.5	34	7.6	5.7
T O T A L		80	99.7	447	100.0	5.6

where: n = number
t/song = times per song (unit for average frequency)
Ave. f = average frequency - obtained by dividing the figures in column (v) by the respective figures in column (iii)

TABLE 4.5 CONTENT, THEME AND REASON FOR INCLUSION OF
THE 30 SONGS SUGGESTED IN QUESTION 8

<u>TITLE OF SONG</u> i	<u>Sn</u> ii	<u>CONTENT</u> iii	<u>THEME</u> iv	<u>REASON</u> v
Always on my mind	1	Ø DF QIOR	Ø	Ø
Beat it	2	AV B DLP	L	L
Billie Jean	3	DPX	L	L
Come back and stay	4	Ø DFC IOR	Ø	Ø
Does your mother know	5	VIX DP AB	X	X
Ebony and Ivory	6	D2H IVSH	H	H
Endless love	7	DOF OZ	O	O
Flashdance-What a feeling	8	W DSW UW	ATO	ATO
Hard to say I'm sorry	9	Ø CV IR	Ø	Ø
Hello	10	10 QV I2O	QO	QO
I am woman	11	DF VS UW	ATO	WSp
I know a heartache when I see one	12	O U# Ø AB	Ø	Ø
I like Chopin	13	DL FOØ	L	TT
Imagine	14	WZ ISH	H	H
It might be you	15	DL1 QOU	QO	QO
Just tell me you love me	16	10 DF QV I2	QO	QO
My way	17	DF VS USW	ATO	ATO
Physical	18	V2 VIX	X	X
Pipes of peace	19	AVOH IH	H	H
Self control	20	DVC PBS	L	TT
Somebody's watching me	21	LP DVF	L	L
Telephone-Long distance love Affair	22	VB 1 MV IR	O	O
The impossible dream	23	DWS	ATO	ATO
The reflex	24	LP DVF	L	TT
Tonight I celebrate my love	25	O DF IX	O	O
2 less lonely people in the world	26	1 UO UW DF	O	O
2 tribes	27	AQ #LP	L	TT
Wake me up before you go go	28	DOF P VC IR	Ø	TT
Woman in love	29	DOZ	O	WSp
Your world and my world	30	Ø DFV	Ø	Ø

TABLE 4.6 DISTRIBUTION OF SONGS ACCORDING TO THEME

Thm i	Sn ii	CONTENT iii	TTL iv	% v	GROUP THEME vi
Ø	1	Ø DF QIOR	5	16.7	R O M A N T I C
Ø	4	Ø DFC IOR			
Ø	9	Ø CV IR			
Ø	12	O U# Ø AB			
Ø	30	Ø DFV			
QO	10	10 QV I20	3	10.0	(40.0%)
QO	15	DL1 QOU			
QO	16	10 DF QV I2			
O	7	DOF OZ	4	13.3	
O	22	VB 1 MV IR			
O	25	O DF IX			L O V E
O	26	1 UO UW DF			
H	6	D2H IVSH	3	10.0	S O C I A L
H	14	WZ ISH			
H	19	AVOH IH			
L	2	AV B DLP	3	10.0	
L	3	DPX			
L	21	LP DVF			(36.7%)
ATO	8	W DSW UW	3	10.0	
ATO	17	DF VS USW			
ATO	23	DWS			
X	5	VIX DP AB	2	6.7	
X	18	V2 VIX			L I F E
WSp	11	DF VS UW	2	6.7	
WSp	29	DOZ			C U R R E N T S (16.7%)
TT	13	DL FOØ	5	16.7	
TT	20	DVC PBS			
TT	24	LP DVF			
TT	27	AQ #LP			
TT	28	DOF P VC IR			
T O T A L			30	100.1	

TABLE 4.7 FREQUENCY OF SELECTION ACCORDING TO THE
THREE AGE GROUPS

<u>Sn</u>	<u>TITLE OF SONG *</u>	<u>AG I</u>	<u>AG II</u>	<u>AG III</u>	<u>TTL</u>
i	ii	iii	iv	v	vi
1	Always	14	38	25	77
2	Beat it	23	48	25	96
3	Billie Jean	14	38	20	72
4	Come back	11	10	6	27
5	Does your	1	4	3	8
6	Ebony and Ivory	10	26	10	46
7	Endless love	13	39	24	76
8	Flashdance	7	40	22	69
9	Hard to say	16	37	16	69
10	Hello	33	51	23	107
11	I am woman	0	6	5	11
12	I know	5	8	5	18
13	I like	12	25	8	45
14	Imagine	4	13	7	24
15	It might be you	12	25	8	45
16	Just tell me	8	24	12	44
17	My way	2	11	9	22
18	Physical	6	23	14	43
19	Pipes of peace	15	12	4	31
20	Self control	16	15	2	33
21	Somebody's	23	18	5	46
22	Telefone	15	47	17	79
23	Impossible	2	10	7	19
24	The reflex	25	13	0	38
25	Tonight	20	32	15	67
26	2 less lonely	12	27	11	50
27	2 tribes	16	7	1	24
28	Wake me up	30	16	1	47
29	Woman in love	6	22	18	46
30	Your world	7	25	8	40
T O T A L		378	700	325	1403

* the titles are shorten to save space

TABLE 4.8A RANKING OF SONGS BASED ON FREQUENCY OF SELECTION

AG I				AG II				AG III				OALL			
i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	xiii	xiv	xv	xvi
f	Sn	Rk	Cat	f	Sn	Rk	Cat	f	Sn	Rk	Cat	f	Sn	Rk	Cat
33	10	1	QO	51	10	1	QO	25	1	1	Q	107	10	1	QO
30	28	2	TT	48	2	2	L	25	2	1	L	96	2	2	L
25	24	3	TT	47	22	3	O	24	7	3	O	79	22	3	O
23	2	4	L	40	8	4	ATO	23	10	4	QO	77	1	4	Q
23	21	4	L	39	7	5	O	22	8	5	ATO	76	7	5	O
20	25	6	O	38	1	6	Q	20	3	6	L	72	3	6	L
16	9	7	Q	38	3	6	L	18	29	7	WSp	69	8	7	ATO
16	20	7	TT	37	9	8	Q	17	22	8	O	69	9	7	Q
16	27	7	TT	32	25	9	O	16	9	9	Q	67	25	9	O
15	19	10	H	27	26	10	O	15	25	10	O	50	26	10	O
15	22	10	O	26	6	11	H	14	18	11	X	47	28	11	TT
14	1	12	Q	25	15	12	QO	12	16	12	QO	46	6	12	H
14	3	12	L	25	30	12	Q	11	26	13	O	46	21	12	L
13	7	14	O	24	16	14	QO	10	6	14	H	46	29	12	WSp

TABLE 4.8B continue

AG I				AG II				AG III				OALL			
i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	xiii	xiv	xv	xvi
f	Sn	Rk	Cat	f	Sn	Rk	Cat	f	Sn	Rk	Cat	f	Sn	Rk	Cat
12	13	15	TT	23	18	15	X	9	17	15	ATO	45	15	15	QO
12	15	15	QO	22	29	16	WSp	8	15	16	QO	44	16	16	QO
12	26	15	O	18	21	17	L	8	30	16	Q	43	18	17	X
11	4	18	Q	16	28	18	TT	7	14	18	H	40	30	18	Q
10	6	19	H	15	13	19	TT	7	23	18	ATO	38	24	19	TT
8	16	20	QO	15	20	19	TT	6	4	20	Q	33	20	20	TT
7	8	21	ATO	13	14	21	H	5	11	21	WSp	31	19	21	H
7	30	21	Q	13	24	21	TT	5	12	21	Q	29	13	22	TT
6	18	23	X	12	19	23	H	5	21	21	ATO	27	4	23	Q
6	29	23	WSp	11	17	24	ATO	4	19	24	H	24	14	24	H
5	12	25	Q	10	4	25	Q	3	5	25	X	24	27	24	TT
4	14	26	H	10	23	25	ATO	2	13	26	TT	22	17	26	ATO
2	17	27	ATO	8	12	27	Q	2	20	26	TT	19	23	27	ATO
2	23	27	ATO	7	27	28	TT	1	27	28	TT	18	12	28	Q
1	5	29	X	6	11	29	WSp	1	28	28	TT	11	11	29	WSp
0	11	30	WSp	4	5	30	X	0	24	30	TT	8	5	30	X

where: Rk = ranking number

TABLE 4.9 RESPECTIVE RANKING OF SONGS IN THE THREE AGE GROUPS

Sn	SONG TITLE	R A N K I N G				T H E M E		
		OALL	AG I	AG II	AG III	▲	▼	▲/▼
i	ii	iii	iv	v	vi	vii	viii	ix
1	Always	4	12	6	1	ø		
4	Come back	23	18	25	20			ø
9	Hard to say	7	7	8	9		ø	
12	I know	28	25	27	21			ø
30	Your world	18	21	12	16			ø
10	Hello	1	1	1	4		QO	
15	It might be	15	15	12	16			QO
16	Just tell me	16	20	14	12	QO		
7	Endless love	5	14	5	3	0		
22	Telefone	3	10	3	8			0
25	Tonight	9	6	9	10		0	
26	2 less lonely	10	15	10	13			0
6	Ebony & Ivory	12	19	11	14			H
14	Imagine	24	26	21	18	H		
19	Pipes	21	10	23	24		H	
5	Does your	30	29	30	25	(X)		
18	Physical	17	23	15	11	X		
2	Beat it	2	4	2	1	L		
3	Billie Jean	6	12	6	6	L		
21	Somebody's	12	4	17	21		L	
8	Flashdance	7	21	4	5	(ATO)		
17	My way	26	27	24	15	ATO		
23	Impossible	27	27	25	18	ATO		
11	I am woman	29	30	29	21	WSp		
29	Woman in love	12	23	16	7	WSp		
13	I like	22	15	19	26		TT	
20	Self control	20	7	19	26		TT	
24	The reflex	19	3	21	30		TT	
27	2 tribes	24	7	28	28		TT	
28	Wake me up	11	2	18	28		TT	

where: ▲ = positional increase
▼ = positional decrease

▲/▼ = see-saw change

TABLE 4.10 FREQUENCY OF SELECTION ACCORDING TO CATEGORY

i Cat	ii n	AG I		AG II		AG III		OALL	
		iii f	iv Av. f	v f	vi Av. f	vii f	viii Av. f	ix f	x Av. f
Ø	5	53	10.6	118	23.6	60	12.0	231	46.2
QO	3	53	17.7	100	33.3	43	14.3	196	65.3
O	4	60	15.0	145	36.2	67	16.7	272	68.0
H	3	29	9.7	51	17.0	21	7.0	101	33.7
L	3	60	20.0	104	34.7	50	16.7	214	71.3
ATO	3	11	3.7	61	20.3	38	12.7	110	36.7
X	2	7	3.5	27	13.5	17	8.5	51	25.5
WSp	2	6	3.0	28	14.0	23	11.5	57	28.5
TT	5	99	19.8	66	13.2	6	1.2	171	34.2
TTL	30	378	12.6	700	23.3	325	10.8	1403	46.8

where: Av. f = average frequency

TABLE 4.11 RELATIVE POPULARITY OF THE TOP FIVE CATEGORIES
BASED ON AVERAGE FREQUENCY

i Rk	AG I		AG II		AG III		OALL	
	ii Cat	iii Saf %	iv Cat	v Saf %	vi Cat	vii Saf %	viii Cat	ix Saf %
1	L	100.0	O	100.0	O	100.0	L	100.0
2	TT	99.0	L	95.7	L	99.7	O	95.4
3	QO	88.5	QO	91.9	QO	85.4	QO	91.6
4	O	75.0	Ø	65.1	ATO	75.8	Ø	64.8
5	Ø	53.0	ATO	56.0	Ø	71.6	ATO	51.5

where: Rk = rank position
Saf = standardised average frequency

TABLE 4.12 A REASON FOR LIKING A SONG - MAIN / GROUP THEME : ROMANTIC LOVE

Cat Sn	AG						II						III						OALL					
	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL
g																								
1	6	-	3	-	5	14	1	1	14	1	21	38	2	1	4	-	18	25	9	2	21	1	44	77
4	3	-	1	-	7	11	5	-	-	1	4	10	-	-	1	-	5	6	8	-	2	1	16	27
9	4	1	3	-	8	16	7	-	17	-	13	37	1	-	5	-	10	16	12	1	25	-	31	69
12	1	-	-	-	4	5	1	-	3	-	4	8	-	-	2	-	3	5	2	-	5	-	11	18
30	2	-	4	-	1	7	4	-	8	2	11	25	-	-	4	-	4	8	6	-	16	2	16	40
oo																								
10	5	-	10	-	18	33	3	5	20	-	23	51	2	-	6	-	15	23	10	5	36	-	56	107
15	2	-	3	1	6	12	5	1	9	1	9	25	-	-	1	-	7	8	7	1	13	2	22	45
16	3	-	2	-	3	8	3	1	8	-	12	24	-	-	4	-	8	12	6	1	14	-	23	44
o																								
7	2	-	5	-	6	13	4	2	12	1	20	39	2	2	4	1	15	24	8	4	21	2	41	76
22	8	-	-	-	7	15	13	4	8	-	22	47	5	1	2	-	9	17	26	5	10	-	38	79
25	6	1	6	-	7	20	2	-	12	1	17	32	1	-	3	-	11	15	9	1	21	1	35	67
26	2	-	6	-	4	12	3	-	9	-	15	27	1	-	3	-	7	11	6	-	18	-	26	50
TTL	44	2	43	1	76	166	51	14	120	7	171	363	14	4	39	1	112	170	109	20	202	9	359	699

TABLE 4.12 B REASON FOR LIKING A SONG - MAIN/GROUP THEME : SOCIAL LIFE

Cat Sr	AG						I						AG						II						AG						III						OALL					
	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL												
<u>H</u>																																										
6	5	-	1	-	4	10	2	1	8	1	14	26	4	-	1	-	5	10	11	1	10	1	23	46																		
14	2	-	1	-	-	4	1	-	7	-	5	13	-	-	2	-	5	7	3	-	10	-	11	24																		
19	4	-	2	-	9	15	1	3	6	-	2	12	-	-	3	-	1	4	5	3	11	-	12	31																		
<u>L</u>																																										
2	12	2	-	-	9	23	21	4	-	-	23	48	8	2	-	-	15	25	41	8	-	-	47	96																		
3	6	2	-	-	6	14	15	2	1	-	20	38	6	2	-	-	12	20	27	6	1	-	38	72																		
21	10	2	-	-	11	23	6	-	-	-	12	18	2	-	-	-	3	5	18	2	-	-	26	46																		
<u>ATO</u>																																										
8	4	-	-	-	3	7	13	7	1	-	19	40	9	1	-	-	12	22	26	8	1	-	34	69																		
17	-	-	1	-	1	2	-	-	3	-	8	11	-	1	1	-	7	9	-	1	5	-	16	22																		
23	-	-	2	-	-	2	-	-	3	-	7	10	-	-	1	2	4	7	-	-	6	2	11	19																		
<u>X</u>																																										
5	-	-	-	-	1	1	1	1	-	1	1	4	3	-	-	-	-	3	4	1	-	1	2	8																		
18	4	-	-	1	1	6	3	5	-	-	15	23	5	1	-	-	8	14	12	6	-	1	24	43																		
<u>TTL</u>	47	6	7	1	46	107	63	23	29	2	126	243	37	7	8	2	72	126	147	36	44	5	244	476																		

TABLE 4.12 C REASON FOR LIKING A SONG - MAIN THEME : CURRENT HITS and WOMAN SPECIAL

Cat Sh	AG						II						III						OALL					
	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL	M	S	L	O	X	TTL
WSp																								
11	-	-	-	-	-	-	1	-	1	-	4	6	3	-	1	-	1	5	4	-	2	-	5	11
29	1	1	1	-	3	6	3	1	2	1	15	22	-	1	8	-	9	18	4	3	11	1	27	46
TT																								
13	3	-	-	-	9	12	9	-	-	-	6	15	1	-	-	-	1	2	13	-	-	-	16	29
20	3	-	1	-	12	16	8	-	-	-	7	15	1	-	-	-	1	2	12	-	1	-	20	33
24	11	-	-	1	13	25	4	4	-	-	5	13	-	-	-	-	-	-	15	4	-	1	18	38
27	7	1	-	-	8	16	5	1	-	-	1	7	-	-	-	-	1	1	12	2	-	-	10	24
28	13	1	-	1	15	30	9	1	-	-	6	16	-	-	-	-	1	1	22	2	-	1	22	47
TTL	38	3	2	2	60	105	39	7	3	1	44	94	5	1	9	0	14	29	82	11	14	3	118	228
GTTL	129	11	52	4	182	378	153	44	152	10	341	700	56	12	56	3	198	325	338	67	260	17	721	1403

where : M = music
S = singer
L = lyric
O = other reasons

X = no reason was given by the (74) respondents.
GTTL = grand total, the summation of all three totals of the main/group themes.

TABLE 5.1 DISTRIBUTION OF SONGS FROM SUNDAY REQUEST
ACCORDING TO CATEGORY

<u>SN</u> i	<u>TITLE OF SONG</u> ii	<u>f</u> iii	<u>CONTENT</u> iv	<u>Cat</u> v
2	Truly	12	QV DOF OZ	0
5	Endless love	11	DOF OZ	0
7	Give it up	10	10 I2 IOX	0
16	Love is in control	8	VUO IX	0
22	China girl	6	DZ DCV	0
24	Friends in love	6	VUO DF	0
26	I'll be here where the heart is	6	MDF IR	0
29	2 less lonely people in the world	6	1 UO UW DF	0
30	Twist of fate	6	DT UO DFZ	0
33	He's so shy	5	UO DV PI2	0
35	Island in the stream	5	OU DFZ X	0
38	Making love out of nothing at all	5	O DL DFC	0
39	Now and forever	5	DOZ	0
40	Romeo	5	VO DFZ CV	0
43	The woman in you	5	DVZ X	0
45	Uptown girl	5	OU DF	0
48	You should hear how she talks about you	5	VAV T RO	0
50	Come what may	4	DOZ DV	0
51	Daddy's home	4	VR DF	0
52	Even the nights are better	4	Ø 1 UO DF	0
53	Looking for love	4	DSO UV DF	0
57	Super troupier	4	MV R DF	0
58	Take me sailing	4	LP VB SZ	0
62	Chemistry	3	1 UO DZO	0
69	Love's been a little bit hard on me	3	DFP O	0
73	Owner of a lonely heart	3	Ø A1 ATO	0
78	Telefone-long distance love affair	3	VB 1 MV IR	0

TABLE 5.1 continue

<u>SN</u> i	<u>TITLE OF SONG</u> ii	<u>f</u> iii	<u>CONTENT</u> iv	<u>Cat</u> v
3	Your world and my world	12	Ø DFB	Ø
6	Every breath you take	11	Ø 1 DFC	Ø
10	I don't want to lose your love	9	UO# DFC IR	Ø
14	Casablanca	8	DLOX Ø IR	Ø
18	Total eclipse of the heart	8	Ø DC IR	Ø
21	Hard to say I'm sorry	7	Ø CV IR	Ø
25	I know a heartache when I see one	6	O U# Ø AB	Ø
28	Nobody's diary	6	Ø DFC IR	Ø
47	Wish we were heroes	5	O U# DFØB	Ø
49	Come back and stay	4	Ø DFC IOR	Ø
55	Red red wine	4	Ø DPC	Ø
65	Everyday girl	3	Ø DF AT	Ø
67	It's raining again	3	Ø DF AT	Ø
75	Somethings don't come easy	3	Ø DPO C IR	Ø
76	Sukiyaki	3	Ø DP WR	Ø
17	Think it over	8	QVO I2	QO
36	It might be you	5	DL1 QOU	QO
41	Say say say	5	10 QO I2	QO
46	Waiting for a girl like you	5	1 T UOX QV	QO
66	Hello	3	10 QV I20	QO
68	Just tell me you love me	3	10 DF QV I2	QO
20	Africa	7	DB DSZ	Z
32	He's a dream	5	DV Z	Z
56	Sexy music	4	E DFB	Z
60	Bad boys	3	DLP SZ	Z
71	Mirror man	3	DVS WZX	Z
27	Let's dance	6	IE	E
31	All night long	5	IBE	E

TABLE 5.1 continue

<u>SN</u> i	<u>TITLE OF SONG</u> ii	<u>f</u> iii	<u>CONTENT</u> iv	<u>Cat</u> v
15	Ebony and Ivory	8	D2H IVSH	H
4	Billie Jean	11	DPX	L
8	Maniac	10	DBL E	L
9	Down under	9	DV DL	L
12	Karma chameleon	9	DOØ	L
37	Jack and Diane	5	DL W#P	L
44	Union of the snake	5	DSX UW	L
54	Mr. Roboto	4	DLP	L
61	Beat it	3	AV B DLP	L
64	Dr. Heckyll and Mr. Jive	3	LPV DSZB	L
77	Sweetdreams	3	DL AS	L
80	Too low for zero	3	DVLP DF	L
1	Flashdance - What a feeling	14	W DSW UW	ATO
23	Eye of the tiger	6	DL AS	ATO
19	Abracadabra	7	DPX CV	X
63	Does your mother know	3	VIX DP AB	X
72	Muscles	3	DØLP UVZ X	X
74	Physical	3	V2 VIX	X
79	The hottest night of the year	3	DSV UWX	X

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